



LOOKING AT

PAINTINGS

A GUIDE TO TECHNICAL TERMS

REVISED EDITION

DAWSON W. CARR, TIARNA DOHERTY,
MARK LEONARD, AND ANNE T. WOOLLETT

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United States. National Park Service



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Looking at Paintings Dawson William Carr, Mark Leonard, 1992 What is tempera What is foreshortening What is fresco What is a pentimento This book offers definitions of these and other techniques processes and materials used by painters for centuries Its numerous illustrations chosen from the masterpieces in the J Paul Getty Museum and in London s National Gallery and other British institutions provide a rich and informative history of the medium Like other volumes in this series *Looking at Paintings* presents concise and readable explanations of the technical terms most frequently encountered by museum goers It will be invaluable to all those wishing to increase their understanding and enjoyment of the art of painting

Back cover Materials, Methods, and Masterpieces of Medieval Art Janetta Rebold Benton, 2009-08-27 A comprehensive and informed analysis explores the startlingly diverse and sophisticated fine arts in the Middle Ages *Materials Methods and Masterpieces of Medieval Art* provides a comprehensive and detailed analysis of the work done by artists in western Europe during the Middle Ages Art historian Janetta Rebold Benton uses examples such as the Book of Kells Bury Saint Edmunds Cross and the Bayeux Tapestry and the work of artists such as Jan van Eyck and Giotto to explore the various media available to medieval artists and the ways in which those media were used to create a stunning array of masterworks Although the visual arts of the Middle Ages were extremely colorful today much of that color has diminished or disappeared the pigments and threads faded the gold abraded the silver tarnished *Materials Methods and Masterpieces of Medieval Art* allows these works to sparkle once more

The J. Paul Getty Museum Journal The J. Paul Getty Museum, 1990-03-01 The J Paul Getty Museum Journal 17 is a compendium of articles and notes pertaining to the Museum s permanent collections of antiquities decorative arts drawings and photographs This volume includes a supplement introduced by John Walsh with a fully illustrated checklist of the Getty s recent acquisitions Volume 17 includes articles written by Elisabeth Doumeyrou Gerhard Gruitrooy Lee Hendrix Clark Hulse David Jaff Jean N r e Ronfort and Belinda Rathbone

A Companion to Renaissance and Baroque Art Babette Bohn, James M. Saslow, 2012-01-02 *A Companion to Renaissance and Baroque Art* provides a diverse fresh collection of accessible comprehensive essays addressing key issues for European art produced between 1300 and 1700 a period that might be termed the beginning of modern history Presents a collection of original in depth essays from art experts that address various aspects of European visual arts produced from circa 1300 to 1700 Divided into five broad conceptual headings Social Historical Factors in Artistic Production Creative Process and Social Stature of the Artist The Object Art as Material Culture The Message Subjects and Meanings and The Viewer the Critic and the Historian Reception and Interpretation as Cultural Discourse Covers many topics not typically included in collections of this nature such as Judaism and the arts architectural treatises the global Renaissance in arts the new natural sciences and the arts art and religion and gender and sexuality Features essays on the arts of the domestic life sexuality and gender and the art and production of tapestries conservation technology and the metaphor of theater Focuses on Western and Central Europe and

that territory's interactions with neighboring civilizations and distant discoveries. Includes illustrations as well as links to images not included in the book.

Visual Methodologies Gillian Rose, 2007. Comprehensively revised and updated the Second Edition of the bestselling *Visual Methodologies* provides a critical introduction to the study and interpretation of visual culture. The Second Edition contains a completely new chapter on how to use the book; each chapter follows the same structure making comparisons between methods easier. Three extra chapters each discussing a method not covered in the First Edition.

The Art of Understanding Art Irina D. Costache, 2012-04-24. *The Art of Understanding Art* reveals to students and other readers new and meaningful ways of developing personal ideas and opinions about art and how to express them with confidence. Offers an inquiry unique among introductory art texts into the learning process of understanding and appreciating art. Examines the multiple issues and processes essential to making analyzing and evaluating art. Uses cross-cultural examples to help readers develop comprehensive yet personal ways of looking at and thinking about art. Includes an annotated glossary of the Art World institutions and individuals that play a role in defining art as well as diagrams, textboxes, callouts, and other visual elements to highlight information and enhance learning. Richly illustrated with over 40 images. Suggests innovative class assignments and projects useful for developing lesson plans and offers an online companion site for additional illustrations and information.

Working with Conservation Data Athanasios Velios, 2024-12-30. *Working with Conservation Data* provides a practical step-by-step guide that describes how to approach the issue of documentation in a professional conservation environment. Documentation forms an essential part of conservation work, allowing conservators to preserve essential information about objects over time. With the increasing popularity of digital tools for documenting conservation work, it is important that a solid framework for organizing this information is in place. Each chapter within this book corresponds to an individual step of a larger process of documentation, providing readers with not only a reference for specific parts of the process but also a thorough guide to implementing or improving a conservation documentation system. The book explores important concepts involved in the documentation of conservation as well as research and practical questions and an analysis of implicit information embedded within conservation data and how it can be used to answer conservation questions. It also outlines best practices for producing conservation data and recommendations for structuring and sharing conservation data so that documentation records can be easily retrieved and combined with other data. *Working with Conservation Data* is an invaluable reference work suitable for conservators working on documentation projects as well as professionals working in the computing and information departments of museums, galleries, libraries, and archives.

Summary Catalogue of European Decorative Arts in the J. Paul Getty Museum Gillian Wilson, Catherine Hess, 2002-03-07. J. Paul Getty had a passion for the exquisitely made furniture and decorative objects of eighteenth-century France, which he began collecting in the 1930s. Gillian Wilson, curator of decorative arts since 1971, has broadened and strengthened the collection, adding Boulle furniture, mounted oriental porcelain tapestries, clocks, ceramics, and more. In the 1980s and 1990s,

the Museum continued to enlarge its decorative arts holdings creating a European sculpture department in 1984 and adding glass maiolica goldsmiths work pietre dure and furniture from Italy and Northern Europe This book is a revised and expanded edition of Decorative Arts An Illustrated Summary Catalogue of the Collection of the J Paul Getty Museum 1993 In addition to more than forty recent acquisitions among these four wall sconces from Versailles that once belonged to Marie Antoinette and an elaborate upholstered bed from the collection of Karl Lagerfeld it includes the results of years of research Designed for scholars students and devotees of the decorative arts this volume provides a comprehensive look at the Getty's fine collection *Images Libraries Museums/Arch* Amy Mccoll,2005-07-19 First Published in 1997 This is Volume IX Number I of Visual Resources an international journal of documentation This special issue focuses on images in libraries museums and archives description and intellectual access papers from the Philadelphia Area Consortium of Special Collections Libraries Summer Seminar of 1993 **Language in the Visual Arts** Leslie Ross,2014-07-02 This book discusses text and image relationships in the history of art from ancient times to the contemporary period across a diversity of cultures and geographic areas Focusing on the use of words in art and words as art forms thematic chapters include Pictures in Words Words in Pictures Word Picture Puzzles Picture Word Puzzles Words as Images The Power of the Word and Monumental and Moving Words Chapter subsections further explore cross cultural themes Examining text and image relationships from the obvious to the elusive the puzzling to the profound the minor to the major the book demonstrates the diverse ways in which images and writing have been combined through the ages and explores the interplay between visual and written communication in a wide range of thought provoking examples A color insert is included Instructors considering this book for use in a course may request an examination copy here *Global Objects* Edward S. Cooke, Jr.,2022-10-04 A bold reorientation of art history that bridges the divide between fine art and material culture through an examination of objects and their uses Art history is often viewed through cultural or national lenses that define some works as fine art while relegating others to the category of craft Global Objects points the way to an interconnected history of art examining a broad array of functional aesthetic objects that transcend geographic and temporal boundaries and challenging preconceived ideas about what is and is not art Avoiding traditional binaries such as East versus West and fine art versus decorative art Edward Cooke looks at the production consumption and circulation of objects made from clay fiber wood and nonferrous base metals Carefully considering the materials and process of making and connecting process to product and people he demonstrates how objects act on those who look at use and acquire them He reveals how objects retain aspects of their local fabrication while absorbing additional meanings in subtle and unexpected ways as they move through space and time In emphasizing multiple centers of art production amid constantly changing contexts Cooke moves beyond regional histories driven by geography nation state time period or medium Beautifully illustrated Global Objects traces the social lives of objects from creation to purchase and from use to experienced meaning charting exciting new directions in art history *The Life Cycle*

of *Russian Things* Matthew P. Romaniello, Alison K. Smith, Tricia Starks, 2021-09-09 The Life Cycle of Russian Things reorients commodity studies using interdisciplinary and comparative methods to foreground unique Russian and Soviet materials as varied as apothecary wares, isinglass, limestone, and tanks. It also transforms modernist and Western interpretations of the material by emphasizing the commonalities of the Russian experience. Expert contributors from across the United States, Canada, Britain, and Germany come together to situate Russian material culture studies at an interdisciplinary crossroads. Drawing upon theory from anthropology, history, and literary and museum studies, the volume presents a complex narrative not only in terms of material consumption but also in terms of production and the secondary life of inheritance, preservation, or even destruction. In doing so, the book reconceptualises material culture as a lived experience of sensory interaction. The Life Cycle of Russian Things sheds new light on economic history and consumption studies by reflecting the diversity of Russia's experiences over the last 400 years.

Architecture in Nineteenth-Century Photographs Micheline Nilsen, 2017-07-05 Revealing that nineteenth-century photography goes beyond the functional to reflect the aesthetic, intellectual, and cultural concerns of the time, this study proposes that each photographic image of architecture be studied both as a primary visual document and an object of aesthetic inquiry. This multifaceted approach drives *Architecture in Nineteenth-Century Photographs: Essays on Reading a Collection*. Despite three decades of postcolonial, poststructuralist, and gender-conscious criticism, the study of architectural photography continues to privilege technical virtuosity. This volume offers a thematic exploration of the material and a sociohistorical examination that allows consideration of questions that have not been addressed comprehensively before in a single publication. Themes include exoticism and armchair tourism, the absence of women from architectural photography, the role of photographs as commodities, vernacular architecture, and the picturesque and historic preservation, urban renewal, and nationalism. Micheline Nilsen analyzes photographs from France and England, the two countries where photography was invented, and from around the world representing a corpus of over 10 000 photographs from the Janos Scholz Collection of Nineteenth-Century Photographs of the Snite Museum of Art at the University of Notre Dame.

Conservation of Photographs Debra Hess Norris, Nora W. Kennedy, Bertrand Lavédrine, 2025-05-28 *Conservation of Photographs: Significance, Use, and Care* provides a comprehensive and inclusive overview of theory, research, and practice in the conservation of photograph collections from the analogue to the digital era. Including insights from nearly 100 leading international professionals, this book is a tribute to the synergistic advancements in photograph conservation in recent decades. Connecting material imaging, computational, and natural sciences, aesthetics, ethics, and philosophy, history, art history, art, and cultural context studies, these engaging writings contextualize our photographic heritage and its long-term preservation, past, present, and future. This book explores the philosophical underpinnings and evolution of the field before moving on to detail innovative methodologies for assessing photographic heritage. The inclusion of material on characterization, imaging, and authentication studies, conservation practice, innovation,

and ethical constraints as well as on current approaches to effective collections management and preventive care ensures that this volume is an invaluable resource and important practical reference. Conservation of Photographs: Significance, Use and Care will spark a collective drive towards a more complete understanding and preservation of the world's photographic legacy. As such, the volume is useful for scholars, students and practitioners working in the fields of photography, conservation, art history and cultural heritage. *Reference Books Bulletin*, 1992. A compilation of evaluations appearing in *Reference books bulletin*, a section of the journal *Booklist*, *Resources in Education*, 2001. *The Publishers Weekly*, 1928.

"*Visions of the Industrial Age, 1830-1914*" Amy Woodson-Boulton, 2017-07-05. Providing a comprehensive interdisciplinary assessment and with a particular focus on expressions of tension and anxiety about modernity, this collection examines visual culture in nineteenth-century Europe as it attempted to redefine itself in the face of social change and new technologies. Contributing scholars from the fields of history, art literature and the history of science investigate the role of visual representation and the dominance of the image by looking at changing ideas expressed in representations of science, technology, politics and culture in advertising, art periodicals and novels. They investigate how during the period, new emphasis was placed on the visual with emerging forms of mass communication: photography, lithography, newspapers, advertising and cinema, while older forms as varied as poetry, the novel, painting, interior decoration and architecture became transformed. The volume includes investigations into new innovations and scientific development such as the steam engine, transportation and engineering, the microscope, spirit photography and the orrery, as well as how this new technology is reproduced in illustrated periodicals. The essays also look at more traditional forms of creative expression to show that the same concerns and anxieties about science, technology and the changing perceptions of the natural world can be seen in the art of Armand Guillaumin, Auguste Rodin, Gustave Caillebotte and Camille Pissarro, in colonial nineteenth-century novels, in design manuals, in museums and in the decorations of domestic interior spaces. *Visions of the Industrial Age, 1830-1914* offers a thorough exploration of both the nature of modernity and the nature of the visual. **Museum Handbook**, United States. National Park Service, 1991. *The Life and Photography of Doris Ulmann*, Philip Walker Jacobs, 2014-10-17. Doris Ulmann, 1882-1934, was one of the foremost photographers of the twentieth century, yet until now there has never been a biography of this fascinating, gifted artist. Born into a New York Jewish family with a tradition of service, Ulmann sought to portray and document individuals from various groups that she feared would vanish from American life. In the last eighteen years of her life, Ulmann created over 10,000 photographs and illustrated five books, including *Roll Jordan Roll* and *Handicrafts of the Southern Highlands*. Inspired by the paintings of the European old masters and by the photographs of Hill and Adamson and Clarence White, Ulmann produced unique and substantial portrait studies. Working in her Park Avenue studio and traveling throughout the east coast, Appalachia and the deep South, she carefully studied and photographed the faces of urban intellectuals as well as rural peoples. Her subjects included Albert Einstein, Robert Frost, African American basket weavers

from South Carolina and Kentucky mountain musicians Relying on newly discovered letters documents and photographs many published here for the first time Philip Jacobs s richly illustrated biography secures Ulmann s rightful place in the history of American photography

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