



# National Gallery Technical Bulletin

Volume 15

# National Gallery Technical Bulletin Volume 15 1994

**Ernst van de Wetering**



## **National Gallery Technical Bulletin Volume 15 1994:**

*National Gallery Technical Bulletin* National Gallery (Great Britain), 2012      Traces of Vermeer Jane Jelley, 2017-07-21  
Johannes Vermeer's luminous paintings are loved and admired around the world yet we do not understand how they were made. We see sunlit spaces, the glimmer of satin, silver and linen; we see the softness of a hand on a lute string or letter. We recognise the distilled impression of a moment of time and we feel it to be real. We might hope for some answers from the experts but they are confounded too. Even with the modern technology available they do not know why there is no evidence of any preliminary drawing, why there are shifts in focus and why his pictures are unusually blurred. Some wonder if he might possibly have used a camera obscura to capture what he saw before him. The few traces Vermeer has left behind tell us little: there are no letters or diaries and no reports of him at work. Jane Jelley has taken a new path in this detective story. A painter herself, she has worked with the materials of his time: the cochineal insect and lapis lazuli, the sheep bones, soot, earth and rust. She shows us how painters made their pictures layer by layer; she investigates old secrets and hears travellers' tales. She explores how Vermeer could have used a lens in the creation of his masterpieces. The clues were there all along. After all this time now we can unlock the studio door and catch a glimpse of Vermeer inside painting light.      **Conservation of Easel Paintings** Joyce Hill Stoner, Rebecca Rushfield, 2013-02-15  
Conservation of Easel Paintings is the first comprehensive text on the history, philosophy and methods of treatment of easel paintings that combines both theory with practice. With contributions from an international group of experts and interviews with important artists, this volume provides an all-encompassing guide to necessary background knowledge in technical art history, artists' materials, scientific methods of examination and documentation, with sections that present varying approaches and methods for treatment including consolidation, lining, cleaning, retouching and varnishing. The book concludes with a section featuring issues of preventive conservation, storage, shipping, exhibition, lighting, safety issues and public outreach. Conservation of Easel Paintings is a crucial resource in the training of conservation students and will provide generations of practicing paintings conservators and interested art historians, curators, directors, collectors, dealers, artists and students of art and art history with invaluable information and guidance.      **Grundlagen, Pigmente und Farbmittel** Ingo Klöckl, 2020-01-20  
Dieser erste Band der 2. Auflage von *Chemie der Farbmittel* behandelt die Grundlagen von Farbe sowie den naturwissenschaftlichen Prinzipien bei der Vorstellung von molekularen Zusammensetzungen anorganischer und organischer Pigmente. Dem Leser wird ein einzigartiger Einblick in das Gebiet der Farbchemie geboten. Ergänzt wird das Buch um eine umfassende Bibliographie mit Verweisen auf Standardwerke, Monographien und Originalarbeiten.      Effects of Light on Materials in Collections Terry T. Schaeffer, 2001-08-16  
The impact of light on works of art and archival materials has long been an issue of concern to conservators and other museum professionals, yet the literature on this subject has never been systematically reviewed. This volume fills that gap by providing a survey of the impact of exposure to light with an emphasis on photoflash and

reprographic sources The information provided will assist the professional audience especially conservators and collections managers in assessing the risk to art and archival objects of such exposures The text surveys relevant photophysical and photochemical principles photometric and radiometric measurement and the spectral outputs of several light sources Materials discussed include colorants and natural fibers pulp paper and wood natural and synthetic polymers fluorescent whitening agents photographic and reprographic materials and objects containing combinations of materials Approximations and assumptions used in the evaluation process are discussed in some detail with examples of the different types of calculations The Research in Conservation reference series presents the findings of research conducted by the Getty Conservation Institute and its individual and institutional research partners as well as state of the art reviews of conservation literature Each volume covers a topic of current interest to conservators and conservation scientists **In Malerei, Kunst und Tinten** Ingo Klöckl, 2020-01-20 Dieser zweite Band komplettiert die 2. Auflage von Chemie der Farbmittel mit einem Schwerpunkt auf Farben Mal und Zeichensysteme des Kunstmalers und Kunsthandwerkers Von der Vorstellung von molekularen Zusammensetzungen gängiger Farben und Tinten bis hin zur historischen Betrachtung der Farbchemie bietet der Autor einen tiefgreifenden Einblick in die Welt der Farben **Printing Colour 1700-1830** Margaret Morgan Grasselli, Elizabeth Savage, 2024-12-27 From the invention of four colour separation printing c 1710 to the introduction of chromolithography c 1830 Printing Colour 1700-1830 offers the first survey of eighteenth century colour printmaking in and beyond western Europe dynamically expanding print history to include such diverse consumer goods as clothing wallpapers and pottery **From Darkness to Light** Rosella Mamoli Zorzi, Katherine Manthorne, 2019 Writers in Museums 1798-1898

March of the Pigments Mary Virginia Orna, 2022-05-23 Take a colorful walk through human ingenuity Humans have been unpacking the earth to use pigments since cavemen times Starting out from surface pigments for cave paintings we've dug deep for minerals mined oceans for colors and exploited the world of plants and animals Our accidental fumbles have given birth to a whole family of brilliant blues that grace our museums mansions and motorcars We've turned waste materials into a whole rainbow of tints and hues to color our clothes our food and ourselves With the snip of a genetic scissor we've harnessed bacteria to gift us with greener blue jeans and dazzling dashikis As the pigments march on into the future who knows what new and exciting inventions will emerge Mary Virginia Orna a world recognized expert on color will lead you through an illuminating journey exploring the science behind pigments Pausing for reflections en route to share stories around pigment use and discoveries informed by history religion sociology and human endeavour this book will have you absorbing science and regaling tales Jam packed with nuggets of information March of the Pigments will have the curiously minded and the expert scientist turning pages to discover more Vermeer and the Delft Style Peter C. Sutton, 2008

*Studying and Conserving Paintings* New York University. Institute of Fine Arts. Conservation Center, 2006 Contents Overview The Samuel H. Kress Collection Conservation and Context Marilyn Perry The Samuel H. Kress Program in Paintings

Conservation at the Conservation Center Institute of Fine Arts New York University Margaret Holben Ellis Introduction to the Volume Michele Marincola Acknowledgements Michele Marincola 2 Historical Papers Philosophies and Tastes in Nineteenth Century Paintings Conservation Wendy Partridge Stephen Pichetto conservator of the Kress Collection 1927 1949 Ann Hoenigswald Mario Modestini Conservator of the Kress Collection 1949 1961 Dianne Modestini 3 Technical Studies Treatment A New Leaf Recent Technical Discoveries in the Goodhart Ducciesque Master s Madonna and Child with Four Saints Jennifer Sherman Botticelli s Nativity Charles R Mack The Re use of a Desco da Parto Mika Okawa Dianne Dwyer Modestini The Triumphs of Petrarch An Analysis of a Renaissance Decorative Cycle Wendy Partridge A Portable Triptych in El Paso Dianne Dwyer Modestini Guidoccio Cozzarelli s Scenes from the Life of the Virgin Dianne Modestini School of Pietro Perugino Saint Sebastian Annette Rupprecht Sheri Francis Shaneyfelt The Master of the Manchester Madonna Restoration Technique and a Context for Attribution Molly March Portrait of a Lady and Techniques in the late Paintings of Nicolaes Maes and Painting Techniques in the Late Paintings of Nicolaes Maes Laurent Sozzani with Christopher McGlinchey View of the Molo A Canaletto Attribution Reinstated Elise Effmann Canaletto Paints the Molo from the Ponte della Paglia Katharine Baetjer View of the Grand Canal with Dogana and Guardi Studio Pictures Helen Spande

**Chemicals and Methods for Conservation and Restoration** Johannes Karl Fink, 2017-06-12 Before the 1970s most information concerning the conservation and restoration of paintings wood and archaeological artefacts were focused on the history of the artefacts previous attempts of conservation and the future use of these artefacts The technical methods of how the restoration and conservation were made were dealt with only very briefly Today sophisticated methods of scientific analysis such as DNA are common place and this encourages conservators and scientists to work together to work out the development of new methods for analysis and conservation of artefacts This book focuses on the chemicals used for conservation and restoration of various artefacts in artwork and archaeology as well as special applications of these materials Also the methods used both methods for cleaning conservation and restoration as well as methods for the analysis of the state of the respective artefacts Topics include oil paintings paper conservation textiles and dyes for them archaeological wood fossils stones metals and metallic coins and glasses including church windows

**Painted Wood** Valerie Dorge, F. Carey Howlett, 1998-08-27 The function of the painted wooden object ranges from the practical to the profound These objects may perform utilitarian tasks convey artistic whimsy connote noble aspirations and embody the highest spiritual expressions This volume illustrated in color throughout presents the proceedings of a conference organized by the Wooden Artifacts Group of the American Institute for Conservation of Historic and Artistic Works AIC and held in November 1994 at the Colonial Williamsburg Foundation in Williamsburg Virginia The book includes 40 articles that explore the history and conservation of a wide range of painted wooden objects from polychrome sculpture and altarpieces to carousel horses tobacconist figures Native American totems Victorian garden furniture French cabinets architectural elements and horse drawn carriages Contributors include

Ian C Bristow an architect and historic building consultant in London Myriam Serck Dewaide head of the Sculpture Workshop Institut Royal du Patrimoine Artistique Brussels and Frances Gruber Safford associate curator of American decorative arts at the Metropolitan Museum of Art in New York A broad range of professionals including art historians curators scientists and conservators will be interested in this volume and in the multidisciplinary nature of its articles

**Gerard David** Metropolitan Museum of Art (New York, N.Y.), Maryan W. Ainsworth, 1998 Ainsworth Senior Conservation Research Fellow at the Metropolitan Museum of Art examines the work of the great Bruges painter Gerard David ca 1455 1523 focusing on the motivating forces behind the startling changes in his work caused by shifting devotional practices changing art markets the accommodation of foreign art clients and the evolving secular nature of painting demanded by the newly wealthy middle class in the early years of the 16th century Illustrations some 343 in all include abundant comparative material such as drawings and workshop copies as well as 69 superb color reproductions Annotation copyrighted by Book News Inc Portland OR **Giotto to Dürer** Jill Dunkerton, Susan Foister, Dillian Gordon, Nicholas Penny, 1991-01-01 This book provides a survey of European painting between 1260 and 1510 in both northern and southern Europe based largely on the National Gallery collection some 70 of the finest and best known paintings in the Gallery are examined in detail Cover

Cézanne to Van Gogh Anne Distel, Susan Alyson Stein, Grand Palais (Paris, France), Metropolitan Museum of Art (New York, N.Y.), Van Gogh Museum, Amsterdam, 1999 The fascinating story of Dr Paul Gachet's collection of works of art by artists such as Cezanne Van Gogh and Monet *15th Triennial Conference, New Delhi, 22-26 September 2008* ICOM Committee for Conservation. Meeting, ICOM Committee for Conservation, 2008 Rembrandt Ernst van de Wetering, 2009-04-06 Ernst van de Wetering's wonderful book has taken us further than almost any study over the past twenty years towards an understanding of the machinery of Rembrandt's genius No one attempting to write about Rembrandt in the future will be able to do so without taking this fine work into account Simon Schama Who would not have wanted to look over Rembrandt's shoulder while he painted Among the countless books on Rembrandt that by Ernst van de Wetering comes closest to conveying something of this experience because the author combines the qualifications of a trained connoisseur and of a practising painter Ernst Gombrich **The Science of Paintings** W. Stanley Jr. Taft, James W. Mayer, 2006-04-18 The physics and materials science behind paintings the pigments binders canvas and varnish that go into making a painting appear the way it does The text discusses the physical principles behind the colors seen and how these change with illumination the various types of paint and binders used in both old and modern paintings and the optics and microscopic structure of paint films Chapters on dating binders and dendochronology have been contributed by experts in the respective fields *The Gubbio Studiolo and Its Conservation: Italian Renaissance intarsia and the conservation of the Gubbio studiolo* Olga Raggio, Antoine M. Wilmering, 1999

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