

## **MATERIALS INFORMATION and TECHNICAL RESOURCES for ARTISTS – Technical Art History and Conservation Publications**

NOTE: Texts featured in **BOLD** are highly recommended

**Ambers, Janet, Catherine Higgitt, and David Saunders, eds. *Italian Renaissance Drawings: Technical Examination and Analysis*. London: Archetype Publications, Ltd., 2010.**

Bakkenist, Tonnie, René Hoppenbrouwers, and Hélène Dubois, eds. *Early Italian Paintings, Techniques and Analysis: Proceedings of the Symposium held at the Stichting Restauratie Atelier Limburg, Maastricht, 9-10 October 1996*. Maastricht: Limburg Conservation Institute, 1997.

Beck, James, ed. *Raphael Before Rome* (Studies in the History of Art, Volume 17). Washington, DC: National Gallery of Art.

Beltinger, Karoline, and Jileen Nadolny, eds. *Painting in Tempera, c. 1900*. London: Archetype Publishing, Ltd., 2016.

**Berrie, Barbara, ed. *Artists' Pigments: Volume 4 - A Handbook of Their History and Characteristics*. London: Archetype Publications, Ltd., 2007.**

**Bomford, David. *A Closer Look: Conservation of Paintings*. London: National Gallery London Publications, 2009.**

**Bomford, David, Jo Kirby, Ashok Roy, Alex Ruger, and Raymond White. *Art in the Making: Rembrandt*. New Haven: Yale University Press, 2006.**

**Bomford, David, Sarah Herring, Jo Kirby, Christopher Riopelle, and Ashok Roy. *Art in the Making: Degas*. London: National Gallery London Publications, 2004.**

**Bomford, David, Rachel Billinge, Lorne Campbell, Jill Dunkerton, Susan Foister, Jo Kirby, Carol Plazzotta, Ashok Roy, and Marika Spring. *Art in the Making: Underdrawings in Renaissance Paintings*. London: National Gallery London Publications, 2002.**

**Bomford, David, John Leighton, Jo Kirby, and Ashok Roy. *Art in the Making: Impressionism*. London: National Gallery London Publications, 1991.**

**Bomford, David, Jill Dunkerton, Dillian Gordon, Ashok Roy, and Jo Kirby. *Italian Painting Before 1400: Art in the Making*. London: National Gallery London Publications, 1989.**

Brown, Jonathan, and Carmen Garrido. *Velazquez: The Technique of Genius*. New Haven: Yale University Press, 2003.

Brown, Jonathan. *Rubens Landscapes: Making and Meaning*. London: National Gallery Company, Ltd., 1997.

Bull, David, and Joyce Plesters. *The Feast of the Gods: Conservation, Examination, and Interpretation* (Studies in the History of Art, Volume 40). Washington DC: National Gallery of Art.

**Burns, Thea. *The Invention of Pastel Painting*. London: Archetype Publications, Ltd., 2004.**

**Burns, Thea. *The Luminous Trace: Drawing and Writing in Metalpoint*. London: Archetype Publications, Ltd., 2012.**

**Callen, Anthea. *The Art of Impressionism. Painting Technique & the Making of Modernity*. New Haven: Yale University Press, 2000.**

**Carlyle, Leslie. *The Artist's Assistant: Oil Painting Instruction Manuals and Handbooks in Britain, 1800-1900, with Reference to Selected Eighteenth-century Sources*. London: Archetype Publications, Ltd. 2001.**

Chapuis, Julian. *Invention: Northern Renaissance Studies in Honor of Molly Faries*. Turnhout: Brepols Publishers, 2008.

Ciatti, Marco, and Max Seidel. *Giotto: The Crucifix in Santa Maria Novella. Firenze: Edifier, 2002.*

Corbeil, Marie-Claude, Kate Helwig, and Jennifer Poulin. *Jean Paul Riopelle: The Artist's Materials*. Los Angeles: Getty Publications, 2011.

Clarricoates, Rhiannon, Helen Dowding, and Alexandra Gent, eds. *Colour Change in Paintings*. London: Archetype Publishing, Ltd., 2016.

Cornell University Library. *Preventive Care of Graphic Art on Paper*. Ithaca: Cornell University, 2001.

**Dard, Hunter. *Papermaking: The History and Technique of an Ancient Craft*. Reprint, 1947; New York: Dover Publications, 1978.**

Doxiadis, Euphrosyne. *The Mysterious Fayum Portraits: Faces from Ancient Egypt*. London: Thames & Hudson, Ltd., 2000.

**Dunkerton, Jill, Susan Foister, and Nicholas Penny. *Dürer to Veronese. Sixteenth-Century Painting in the National Gallery*. New Haven: Yale University Press, 1999.**

**Dunkerton, Jill, Susan Foister, Dillian Gordon, and Nicholas Penny. *Giotto to Dürer. Early Renaissance Painting in The National Gallery*. New Haven: Yale University Press/National Gallery Publications, 1991.**

**Eastaugh, Nicholas, Valentine Walsh, Tracey Chaplin, and Ruth Siddall. *Pigment Compendium: A Dictionary and Optical Microscopy of Historical Pigments*. Routledge: London and New York, 2008.**

Egerton, Judy. *Turner: The Fighting Temeraire (Making and Meaning)*. London: National Gallery Company, Ltd., 1995.

Evans, Helen, and Kimberly Muir, eds. *Studying 18<sup>th</sup>-Century Paintings and Works of Art on Paper-CATS Proceedings, II*. London and Copenhagen: Archetype Publications, Ltd. and CATS, 2015.

**Feller, Robert L., ed. *Artists' Pigments: Volume 1 - A Handbook of Their History and Characteristics*. Cambridge: Cambridge University Press, 1987.**

Filtenborg, Troels. *Between Formula and Freestyle: Nicolai Abildgaard and 18<sup>th</sup>-Century Painting Technique*. London and Copenhagen: Archetype Publications, Ltd. and CATS, 2014.

**Fitzhugh, Elizabeth West., ed. *Artists' Pigments: Volume 3 - A Handbook of Their History and Characteristics*. Washington DC: National Gallery of Art, 1997.**

**Foister, Susan, Ashok Roy, and Martin Wyld. *Holbein's Ambassadors: Making and Meaning*. London: National Gallery Company, Ltd., 1997.**

**Foister, Susan, Sue Jones, and Delphine Cool. *Investigating Jan van Eyck*. Turnhout: Brepols Publishers, 2000.**

**Gaskell, Ivan, ed. *Vermeer Studies (Studies in the History of Art, Volume 55)*. Washington DC: National Gallery of Art.**

**Goldman, Paul. *Looking at Prints, Drawings, and Watercolors.: A Guide to Technical Terms*. Los Angeles: The J. Paul Getty Museum, 2006.**

Groen, Karin. *Paintings in the Laboratory: Scientific Examination for Art History and Conservation*, edited by Esther van Duijn. London: Archetype Publications, 2014.

Hackney, Stephen, Rica Jones, and Joyce Townsend, eds. *Paint and Purpose: A Study of Technique in British Art*. London: Tate Publications, 1999.

Hermens, Erma, ed. *European Paintings 15-18<sup>th</sup> Century: Copying, Replicating, and Emulating*. London and Copenhagen: Archetype Publications, Ltd. and CATS, 2014.

Hermes, Erma, ed. *Looking Through Paintings* (London: Archetype Publications, Ltd., 2007).

Hermens, Erma, and Joyce H. Townsend, eds. *Sources and serendipity: testimonies of artists' practice: proceedings of the third symposium of the Art Technological Source Research Working Group*. London: Archetype Publications Ltd., 2009.

Hirst, Michael, and Jill Dunkerton. *Making and Meaning: Young Michelangelo – The Artist in Rome, 1496-1501*. London: National Gallery Company, Ltd., 1994.

Hoogstede, Luke, Ron Spronk, Robert G. Erdmann, Rik Klein Gotink, Mthijs IJssink, Jos Koldeweij, Hanneke Nap, and Daan Veldhuizen. *Hieronymous Bosch: Painter and Draughtsman: Technical Studies*. Brussels, Mercatorfonds, 2016.

Jablonski, Elizabeth, Thomas J. S. Learner, James Hayes, and Mark Golden, "Conservation Concerns for Acrylic Emulsion Paints: A Literature Review." In *Tate Papers*, 2 (2004).  
<http://www.tate.org.uk/research/publications/tate-papers/02/conservation-concerns-for-acrylic-emulsion-paints-literature-review>

Kakouli, Ioanna, *Greek Painting Techniques and Materials: From the Fourth to the First Century*. London: Archetype, 2009.

Kirby, Jo. *A Closer Look: Painting Technique*. London: National Gallery London Publications, 2012.

Kirsh, Andrea, and Rustin. R. Levenson. *Seeing Through Paintings*. New Haven: Yale University Press, 2002.

Komanecy, Michael K., ed. *Copper as Canvas: Two Centuries of Masterpiece Paintings on Copper, 1575–1775*. Oxford: Oxford University Press, 1998.

Lake, Susan F. *Willem de Kooning: The Artist's Materials*. Los Angeles: Getty Publications, 2010.

**Learner, Thomas J. S. *Analysis of Modern Paints*. Los Angeles: Getty Publications, 2005.**

**Learner, Thomas J. S., Patricia Smithen, Jay W. Krueger, and Micheal R. Schilling. *Modern Paints Uncovered*. Los Angeles: Getty Publications, 2007.**  
[http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/modern\\_paints\\_uncovered\\_vl.pdf](http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/modern_paints_uncovered_vl.pdf)

Massing, Ann. *The Thornham Parva Retable*. Turnhout: Brepols Publishers, 2015.

**Mayer, Lance, and Gay Myers. *American Painters on Technique: Colonial Period to 1860*. Los Angeles: Getty Publications, 2011.**

**Mayer, Lance, and Gay Myers. *American Painters on Technique: 1860-1945*. Los Angeles: Getty Publications, 2013.**

**McKim-Smith, Gridley, Greta Andersen-Bergdoll, and Richard Newman, *Examining Velazquez*. New Haven: Yale University Press, 1988.**

Naldony, Jileen, ed. *Medieval Painting in Northern Europe: Techniques. Analysis. Art History*. London: Archetype Publications, Ltd., 2007.

Nash, Susie. *Late Medieval Panel Paintings*. London: Sam Fogg, Ltd., 2011.

**Oosten, Thea van, Yvonne Shashoua, and Friederike Waentig. *Plastics in Art: History, Technology, Preservation*. Munich: Siegl, 2002.**

Phenix, Alan. *Some Instances in the History of Distilled Oil of Turpentine, the Disappearing Painters' Material*. Los Angeles: Alan Phenix, 2015.

**Richard, Merv T., Marion Mecklenburg, and Ross Merrill, eds. *Art in Transit: Handbook for Packing and Transporting Paintings*. Washington DC: The National Gallery of Art, 1997.**  
[https://repository.si.edu/bitstream/handle/10088/8127/mci\\_Art\\_in\\_Transit\\_Handbook\\_for\\_Packing\\_and\\_Transporting\\_Paintings.pdf?sequence=1&](https://repository.si.edu/bitstream/handle/10088/8127/mci_Art_in_Transit_Handbook_for_Packing_and_Transporting_Paintings.pdf?sequence=1&)

Rogala, Dawn V. *Hans Hofmann: The Artist's Materials*. Los Angeles: Getty Publications, 2015.

**Roy, Ashok, ed. *Artists' Pigments: Volume 2 - A Handbook of Their History and Characteristics*. London: Archetype Publications, Ltd., 1994.**

Russel, Joanna, ed. *Metalpoint Drawings in Northern Europe: Technical Examination and Analysis*. London: Archetype Publications, Ltd., 2015.

Sell, Stacy, and Hugo Chapman. *Drawing in Silver and Gold: Leonardo to Jasper Johns*. Princeton: Princeton University Press, 2015.

Saunders, David, Marika Spring, and Andrew Meck. *The Renaissance Workshop*. London: Archetype Publications, Ltd., 2013.

**Smith, Merrily A., and Margaret P. Brown. *Matting and Hinging of Works of Art on Paper*. New York: Consultant Press, 1991.**

Spring, Marika, ed. *Studying old master paintings: technology and practice: the National Gallery Technical Bulletin 30th anniversary conference postprints*. London: Archetype Publications Ltd., 2011.

**Stavitsky, Gail, Danielle Rice, and Richard Frumess. "Waxing Poetic: Encaustic Art in America During the Twentieth Century." Montclair Art Museum, May 1999. <http://www.tfaoi.com/aa/2aa/2aa626.htm>**

Stolow, Nathan. *Conservation and Exhibitions: : Packing, Storage, Transport, and Environmental Conditions*. London: Butterworth-Heinemann, 1987.

**Stoner, Joyce Hill, and Rushfield, Rebecca, eds. *The Conservation of Easel Paintings*. London and New York: Routledge, 2012.**

**Stratis, Harriet K., and Britt Salvesen, eds. *The Broad Spectrum: Studies in the Materials, Techniques, and Conservation of Color on Paper*. London: Archetype Publications, Ltd., 2002.**

Strehlke, Carl Brandon, and Cecilia Frosinini, eds. *The Panel Paintings of Masaccio and Masolino: The Role of Technique*. Milan: 5 Continents Editions srl, 2002.

**Streeton, Noëlle L.W. *Perspectives on the Painting Technique of Jan van Eyck*. London: Archetype Publications, 2013.**

**Townsend, Joyce, Jacqueline Ridge, and Stephen Hackney, *Pre-Raphaelite Painting Techniques*. London: Tate, 2004.**

**Townsend, Joyce. "The Materials Used by British Oil Painters in the Nineteenth Century." *Tate Papers* (Fall 2004).**

**<http://www.tate.org.uk/download/file/fid/7417>**

**Townsend, Joyce, *Turner's Painting Techniques*. London: Tate, 2007.**

Wallraf-Richartz-Museum & Fondation Corboud, Cologne and Doerner Institute, and Bayerische Staatsgemäldesammlungen. *Let the Material Talk: Technology of Late-Medieval Cologne Panel Painting*. London: Archetype Publications, 2014.

**Wallert, Arie. *Still Lifes: Technique and Style: The Examination of Paintings from the Rijksmuseum*. Zwolle: Waanders Publishers, 2000.**

**Wallert, Arie, Erma Hermens, and Marja F.J.PEEK, eds. *Historical Painting Techniques, Materials, and Studio Practice: Preprints of a Symposium, University of Leiden, the Netherlands, 26-29 June 1995*. Los Angeles: Getty Publications, 1995.**  
[http://www.getty.edu/conservation/publications\\_resources/pdf\\_publications/pdf/historical\\_paintings.pdf](http://www.getty.edu/conservation/publications_resources/pdf_publications/pdf/historical_paintings.pdf)

Wrapson, Lucy, Jenny Rose, Rose Miller, and Spike Bucklow. *In Artists' Footsteps: The Reconstruction of Pigments and Paintings*. London: Archetype Publications Ltd., 2013.

**van de Wetering, Ernst. *Rembrandt: The Painter at Work*. Amsterdam: Amsterdam University Press, 1997.**

Villers, Caroline. *The Fabric of Images: European Painting on Textile*. London: Archetype Publications, Ltd., 2007.

**Watrus, James. *The Craft of Old-Master Drawings*. Madison: University of Wisconsin Press, 2002.**

**Wieseman, Marjorie E. *A Closer Look: Deceptions and Discoveries*. London: National Gallery London Publications, 2010.**