



**UvA-DARE (Digital Academic Repository)**

**Historical recipes for preparatory layers for oil paintings in manuals, manuscripts and handbooks in North West Europe, 1550-1900: analysis and reconstructions**

Stols-Witlox, M.J.N.

[Link to publication](#)

*Citation for published version (APA):*

Stols-Witlox, M. J. N. (2014). Historical recipes for preparatory layers for oil paintings in manuals, manuscripts and handbooks in North West Europe, 1550-1900: analysis and reconstructions

**General rights**

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

**Disclaimer/Complaints regulations**

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <http://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

# Bibliography of secondary literature

*Bibliographical information about primary sources is found in Volume 2, Appendix 2.*

Abraham, E. C.. 'Het gebruik van gekleurde schildergronden door Haarlemse maniëristen'. Master thesis. University of Amsterdam, 1989

Aikema, Bernard, Beverly Louise Brown, eds. *Renaissance Venice and The North. Crosscurrents in the time of Dürer, Bellini and Titian*. London: Thames & Hudson Ltd. 1999

Albrecht, Marya. 'Klein maar fijn. Loodwit in fijne deeltjesgrootte'. Master thesis. University of Amsterdam, 2012

Albrecht, Marya, Maartje Stols-Witlox. 'Small is beautiful. Lead white in small particle size'. [poster] *Painting techniques, history, materials and studio practice*. Rijksmuseum Amsterdam, 18-20 September 2013.

Alves, L.M. Picciochi. 'IV-Estudo da camada cromática'. In: *Estudo da tecnica da pintura portuguesa do seculo X V. 1a parte*. Lisboa, 1974: 50-63

Ansted, D.T. *The applications of geology to the arts and manufactures. Being six lectures on practical geology, delivered before the society of arts, as part of the 'cantor' series of lectures for 1865*. London: Robert Hardwicke, 1865.

Barrett, Brian Dudley. 'The archives of Blockx, an Antwerp family of chemist-colourmen, founded 1865'. In: Hermens, E., Joyce Townsend, eds. *Sources and serendipity. Testimonies of artists' practice*. [postprints] Third symposium of the Art Technological Source Research Working Group. London: Archetype, 2009: 163-4

Bartl, Anna, et al. *Der 'Liber illuministarum' aus Kloster Tegernsee. Edition, Übersetzung und Kommentar der kunsttechnologischen Rezepte*. Stuttgart: Franz Steiner Verlag, 2005.

Beal, Mary. *A study of Richard Symonds: his Italian manuscripts and their relevance to seventeenth-century painting techniques*. New York, London: Garland publishing inc. 1984

Behault, S. de. 'Blue-hued scattering in Flemish Baroque and Dutch Golden Age paintings'. In: Gabriele Simone, et al. eds. *CREATE 2010*. [postprints] Gjøvik: CREATE, 2010: 86-90.  
[http://www.create.uwe.ac.uk/create\\_gjovik\\_proceedings.pdf](http://www.create.uwe.ac.uk/create_gjovik_proceedings.pdf). 01-12-2010

Belderok, Bob, Johannes Mesdag, Dingena A. Donner. *Bread-making quality of wheat: a century of breeding in Europe*. Dordrecht, Boston, London: Kluwer Academic Publishers, 2000.

BeMiller, James N., Roy L. Whistler, eds. *Starch: chemistry and technology*. Waltham, Massachusetts: Academic Press, 2009

Bentchev, Ivan. *Griechische und bulgarische Malerbüchern des 16.-19. Jahrhunderts*. Recklinghausen: Museen der Stadt Recklinghausen, 2004

Berg, Jorrit D.J. van den. *Analytical chemical studies on traditional linseed oil paints. With atlas of mass spectra of fatty acids and diacids*. PhD thesis. University of Amsterdam, 2002

Berg, Jorrit D.J. van den, Nicoletta D. Vermist, Leslie Carlyle, Michal Holèapek, Jaap J. Boon. 'Effects of traditional processing methods of linseed oil on the composition of its triacylglycerols'. *J. Sep. Sci.* (2004): 1-19.

Bergeon, Ségolène. 'Chapter 2: Painting technique: priming, coloured paint film and varnish'. In: *PACT*. Vol 13. 1986: 35-62

Bergeon, Segolene, Elisabeth Martin. 'La technique de la peinture française des XVIIe et XVIIIe siècles'. *Technè*, no. 1 (1994): 65-78.

Berger, Ernst. *Die Maltechnik des Altertums*. München: Callwey, 1901. Reprint Sandig, 1986

Berger, Ernst. *Quellen für Maltechnik während der Renaissance und deren Folgezeit*. München: Callwey, 1901. Reprint: Vaduz: Sändig, 2006.

Berger, Ernst. *Quellen und Technik der Fresko-, Oel- und Tempera-Malerei des Mittelalters von der Byzantinischen Zeit bis einschliesslich der 'Erfindung der Ölmalerei' durch die Brüder Van Eyck, nach den Quellenschriften und Versuchen*, second edition. München: Callwey, 1912. Reprint: Vaduz: Sändig, 2000

Berrie, B. ed. *Artists' pigments. A handbook of their history and characteristics*, volume 4. London: Archetype, 2007.

Berrie, Barbara, Louisa Matthew. 'Lead white from Venice: a whiter shade of pale?' In: Spring, Marika, et al. eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011

Bieleman, Jan. *Boeren in Nederland. Geschiedenis van de landbouw, 1500-2000*. Amsterdam: Boom, 2008

Billinge, Rachel, et al. 'Methods and materials of Northern European painting in the National Gallery, 1400-1550'. *National Gallery Technical Bulletin*, vol. 18, 1997: 6-55

Binski, Paul, Ann Massing, eds. Marie Louise Sauerberg ass. *The Westminster Retable. History, technique, conservation. Series: Painting and practice*. Cambridge: Hamilton Kerr Institute. London: Harvey Miller 2011

Birkmaier, Ulrich, Arie Wallert, Andrea Rothe. 'Technical Examinations of Titian's Venus and Adonis: A note on Early Italian Oil Painting Technique'. In: Wallert, Arie, Erma Hermens, Marja Peek, eds. *Historical painting techniques, materials, and studio practice*. [preprints] Symposium University of Leiden, The Netherlands, 26-29 June 1995. Los Angeles: the Getty Conservation Institute 1995: 117-126

Bischoff, Gudrun. *Das De Mayerne-Manuskript. Die Rezepte der Werkstoffe, Maltechniken und Gemälderestaurierung. Weissen Reihe am Institut für Museumskunde an der Staatlichen Akademie der Bildenden Künste Stuttgart*, Volume 20. München: Siegl, 2004

Boersma, A., Annelies van Loon, Jaap J. Boon. 'Rubens's oil sketches for the Achilles series: a focus on the imprimatura layer and drawing material'. *ArtMatters*, volume 4, 2007: 82-9

Boersma, Annetje, et al. 'New findings on The three Marys at the tomb by Van Eyck in Museum Boijmans Van Beuningen'. [poster] *Symposium XVIII for the study of underdrawing and technology in painting, Van Eyck Studies Colloquium*. Brussels, 19-21 September 2012

Bomford, David, et al. *Art in the Making: Rembrandt*. London: National Gallery Publications Ltd., 1988

Bomford, D., et al. *Art in the Making: Italian painting before 1400*. London: National Gallery Publications Ltd., 1989. Reprint 1996

Bomford, David, et al. *Art in the Making: Degas*. London: National Gallery Company, 2004

Bomford, David, et al. *Art in the Making, Rembrandt*. London: National Gallery Company, 2006

Bomford, David, Ashok Roy. 'Canaletto's 'Stonemason's Yard' and 'San Simeone Piccolo'. *National Gallery Technical Bulletin*, volume 14, number 1 (January 1993): 34-41

Bonaduce, Ilaria, et al. 'New insights into the ageing of linseed oil paint binder: a qualitative and quantitative analytical study'. *PLOS ONE*. volume 7, issue 11 (November 2012): e49333 <http://www.plosone.org>

Bones, R.A. 'analysis of calcium sulfate grounds (of paintings) by x-ray diffraction analysis'. *Studies in Conservation*, volume 49, (1954): 193-195

Boon, J., F. Hoogland, K. Keune. 'Chemical processes in aged oil paints affecting metal soap migration and aggregation'. In: Parkin, H. Mar ed. *AIC Paintings Specialty group postprints. Papers presented at the 34<sup>th</sup> annual meeting of the AIC of Historical & Artistic Works providence*. [postprints] Rhode Island, June 16-19, 2006. Washington: AIC, 2007: 16-23

Boon, J. J., E. Oberthaler. 'Beobachtungen zur fragilen Struktur und zu dem chemischen Prozessen in den Schichten und an der Oberfläche des Gemäldes Die Malkunst von

Vermeer'. in: Haag, S., E. Oberthaler, S. Pénot. *Vermeer Die Malkunst*. [exhibition catalogue] Vienna: Kunsthistorisches Museum, 2010: 235–53

Boon, J., et al. 'Mechanical and chemical changes in old master paintings: dissolution, metal soap formation and remineralisation processes in lead pigmented ground/intermediate paint layers of 17th century paintings'. In: R. Vontobel, ed. *ICOM-CC 13th Triennial Meeting*, [preprints] London: James and James, 2002: 401-406

Boon, J.J., J. van der Horst. 'Remarkably improved spatial resolution in SEM images of paint cross-sections after argon ion polishing'. In: Townsend, J.H., et al., eds. *Preparation for Painting: the Artist's Choice and its Consequences*. [postprints] London: Archetype, 2008: 42–49.

Bordini, S. *Materia e immagine: fonti sulle tecniche della pittura*. Roma: Leonardo-De Luca, 1991

Borradaile, Viola, Rosamund Borradaile. *Das Strassburger Manuskript: Handbuch für Maler des Mittelalters = The Strasburg manuskript: a medieval painter's handbook*. München: Callwey, 1966

Bosshard, E., Bruno Mühlethaler. 'Bindemittel in der Staffeleimalerei des 19. Jahrhunderts'. *Zeitschrift für Kunsttechnologie und Konservierung*, volume 3, Heft 1 (1989): 41-99

Brachert, T. *Lexikon historischer Maltechniken. Quellen – Handwerk – Technologie – Alchemie*. Munich: Georg Callwey, 2001

Braekman, W.L. *Middel nederlandse verfrecepten voor miniaturen en "alderhande substancien"*. Brussels: Omirel UFSAL, 1986

Bredius, A. *Künstler-Inventare. Urkunden zur geschichte der Holländischen Kunst des XVIten, XVIIten und XVIIIten Jahrhunderts*, 7 volumes and index. The Hague: Martinus Nijhoff, 1915-22

Bregnhøi, Line. 'Handbooks for housepainters in Denmark in the 19th century'. *Zeitschrift für Kunsttechnik und Konservierung*, Heft 1 (2003): 105-115

Breton et al. *Louis-Joseph Jay, sa vie, son oeuvre*, 2 volumes, volume 2. [exhibition catalogue] Musée de Peinture Grenoble. Grenoble: Impression Jacques Poncet, 1983

Brinkman, Pim. *Het geheim van Van Eyck. Aantekeningen bij de uitvinding van het olieverven*. Zwolle: Waanders, 1993

Bristow, Ian C. *Interior house-painting colours and technology 1615-1840*. New Haven and London: Yale University Press, 1996

Bruquetas Galán, Rocio. ' 'Reglas para pintar' Un manuscrito anónimo de finales del siglo XVI'. *Boletín del Instituto Andaluz de Patrimonio Histórico*, no. 24 (1998): 33-44

Bruquetas-Galán, Rocio. *Técnicas y materiales de la pintura española en los siglos de oro*. Madrid: Fundación de Apoyo a la Historia del Arte Hispánico, 2002.

Bucklow, Spike. 'Paradigms and pigment recipes: vermilion, synthetic yellows and the nature of egg'. *Zeitschrift für Kunttechnologie und Konservierung*, volume 13, issue 1 (1999): 149-149

Bucklow, Spike. 'Paradigms and pigment recipes: natural ultramarine'. *Zeitschrift für Kunttechnologie und Konservierung*, volume 14, issue 1 (2000): 5-14

Bucklow, Spike. 'Paradigms and pigment recipes: silver and mercury blues'. *Zeitschrift für Kunttechnologie und Konservierung*, volume 15, issue 1 (2001): 25-33

Bucklow, Spike. 'A summary of the technique'. In: Massing, Ann (ed.), *Painting and practice. The Thornham Parva Retable. Technique, conservation and context of an English medieval painting*. Cambridge: Hamilton Kerr Institute. London: Harvey Miller Publishers, 2003: 28-46

Bucklow, Spike. 'Impossible recipes'. In: Hermens, E., J. Townsend, eds. *Sources and serendipity. Testimonies of artists' practice*. [postprints] Third symposium of the Art Technological Source Research Working Group. London: Archetype, 2009: 18-22

Bucklow, Spike. 'Art technology and philosophical (and critical) paradigms'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge, proceedings of a one day meeting*. [postprints] 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 63-8

Buringh, E., J. L. van Zanden. 'Charting the "Rise of the West": manuscripts and printed books in Europe, a long-term perspective from the sixth through eighteenth centuries'. *Journal of economic history* 69 (2009): 410-46.

Burns, Thea. 'Cennino Cennini's *Il Libro dell'Arte*. A Historiographical Review'. *Studies in Conservation* 56 (2011): 1-13

Butt, John. *Playing with history. The historical approach to musical performance*. Cambridge: Cambridge University Press, 2002.

Byrne, Allan. 'Technical notes: India rubber painting grounds'. *ICCM Bulletin*, volume VII, no I (1981): 47-49

Caley, Early R., John F.C. Richards. *Theophrastus on stones. Introduction, greek text, english translation, and commentary*. Columbus, Ohio: Ohio State University Press, 1956

Callen, Anthea. *The art of Impressionism. Painting technique & the making of modernity*. New Haven, London: Yale University Press, 2000

Campbell, Judy, Mechtild Hauser, Stuart Hill. 'Nutritional characteristics of organic, freshly stone-ground, sourdough & conventional breads'. *EAP Publication [Ecological Agriculture Projects]*, volume 35 n.d.

<http://www.eap.mcgill.ca/publications/EAP35.htm>. Accessed 8-9-2011

Campbell, Lorne, et al. *National Gallery Technical Bulletin*, volume 18, (1997)

Carlyle, Leslie. 'A critical analysis of British handbooks, manuals and treatises on oil painting published in the nineteenth century –an interim report of work in progress'. In: Todd, Victoria, ed. *UKIC 30<sup>th</sup> anniversary conference*, 1988: 54-8.

Carlyle, Leslie. 'British nineteenth century oil painting instruction books: a survey of their recommendations for vehicles, varnishes, and methods of paint application'. In: *Cleaning, Retouching & Coatings*. IIC 13<sup>th</sup> International congress, Brussels, 1990a: 76-80

Carlyle, Leslie. 'The artists' anticipation of change as discussed in British nineteenth century instruction books for oil painting'. in: *Appearance, Opinion, Change: Evaluating the look of paintings*, UKIC, London 1990b: 62-7

Carlyle, Leslie. 'A critical analysis of artists' handbooks, manuals and treatises on oil painting Published in Britain between 1900 - 1900: with reference to selected eighteenth century sources'. PhD dissertation. Courtauld Institute of Art, University of London, 1991

Carlyle, Leslie. 'Beyond a collection of data: what we can learn from documentary sources on artists' materials and techniques'. In: Hermens, E., M. Peek, A. Stijnman, eds. *Historical painting techniques, materials, and studio practice*. [preprints] Los Angeles: Getty Conservation Institute, 1995: 1-5.

Carlyle, Leslie. 'Paint driers discussed in nineteenth-century British oil painting manuals'. *Journal of the American Institute of Conservation*, volume 38, nr. 1 (Spring 1999): 69-82.

Carlyle, Leslie. 'Molart fellowship, Historical reconstructions of artist's oil paint: an investigation of oil processing methods and the use of medium-modifiers'. [unpublished research report] Ottawa: Canadian Conservation Institute, april 2000 (revised 2001), report No. 72894.

Carlyle, Leslie. 'De Mayerne Programme HART Report 2002-2005'. [unpublished research report] 2005

Carlyle, Leslie. 'Historically accurate reconstructions of oil painters' materials. An overview of the HART Project 2002-2005'. In: Boon, Jaap, Esther Ferreira, eds. *Reporting Highlights of the De Mayerne Programme: Research programme on molecular studies in Conservation and technical studies in art history*. The Hague: NWO, 2006: 63-76

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, 2001

Carlyle, Leslie. 'Exploring the grammar of oil paint through the use of historically accurate reconstructions'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge, 2012a: 33-8

Carlyle, Leslie. 'Practical considerations for creating historically accurate reconstructions'. In: Kroustallis, S., M. del Egado, M., eds. *Fatto d'archimia: Historia e identificación de los pigmentos artificiales*. Madrid: IPCE; Ministerio de Cultura, 2012b: 105-118

Carlyle, Leslie, et al. 'The yellowing/bleaching of oil paintings and oil paint samples, including the effect of oil processing, driers and mediums on the colour of lead white paint'. In: *ICOM-CC 13th triennial meeting*. [preprints] Volume I, Rio de Janeiro, Brazil. James and James, London, 2002: 328-37.

Carlyle, Leslie, N.E. Binnie, A. Ruggles, S. Webster-Cook. 'Colour Monitoring of Historical Oil Paintings: Monitoring two National Gallery of Canada paintings through the loan procedure, from storage through preparation, and transportation, to exhibition'. [unpublished research report] Canadian Conservation Institute, CCI February 20, 2003, Report 74641, 2003.

Carlyle, Leslie, et al. 'Historically accurate ground reconstructions for oil paint'. In: Townend, J.H., et al. eds. *Preparation for painting: the artist's choice and its consequences*. [postprints] London: Archetype, 2008a: 110-122

Carlyle, Leslie, Anna Southall. 'No short mechanic road to fame, the implications of certain artists' materials for the durability of British paintings: 1770-1840'. In: Hamlyn, Robin, ed. *Robert Vernon's gift: British art for the Nation 1847*. [exhibition catalogue] Tate Gallery, 1993: 21-6.

Carlyle, Leslie, Christina Young, Suzanne Jardine. 'The mechanical response of flour-paste grounds'. In: Townsend, Joyce H., et al., eds. *Preparation for Painting: The artist's choice and its consequences*. [postprints] London: Archetype, 2008b: 123-131

Christensen, C., M. Palmer, M. Swicklik. 'Van Dyck's painting technique, his writings, and three paintings in the National Gallery'. In: Wheelock, A., et al., *Anthonie Van Dyck*. [exhibition catalogue] Washington DC: National Gallery of Art, 1991: 45-52

Christie, Nicola Jane. 'The grounds of paintings. A comparative survey of the theory and practice of priming supports, from the twelfth to the mid-eighteenth centuries'. [unpublished third year project] Hamilton Kerr Institute, Cambridge, 1988

Cioc, Mark. 'The impact of the Coal Age on the German environment: a review of the historical literature'. *Environment and History*, volume 4, no. 1 (february 1998): 105-124

Clarke, Mark. *The art of all colours: mediaeval recipe books for painters and illuminators*. London: Archetype, 2001



Clarke, Mark. 'Asymptotically approaching the past: historiography and critical use of sources in art technological source research'. In: Kroustallis, S., et al., eds. *Art technology: sources and methods*. [postprints] Second symposium of the Art Technological Source Research working group. London: Archetype, 2008: 16-22.

Clarke, Mark. 'Codicological indicators of practical medieval artists' recipes'. In: Hermens, E., J. Townsend, eds. *Sources and Serendipity. Testimonies of Artists' practice*. [postprints] Third symposium of the Art Technological Source Research Working Group, London: Archetype, 2009b: 8-17

Clarke, Mark. 'Transmission of artists' technical texts: status quaestionis'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge, proceedings of a one day meeting*, 15 June 2011, Brussels. [postprints] Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011b: 19-24

Clarke, Mark. *Mediaeval painters' materials and techniques: The Montpellier Liber diversarum arcium*. London: Archetype publications 2011a

Clarke, Mark, Leslie Carlyle. 'Page-image recipe databases: a new approach to making art technological manuscripts and rare printed sources accessible'. In: Clarke, M., J. Townsend, A. Stijnman, eds. *Art of the past: sources and reconstructions*, [postprints] First symposium of the Art Technological Source Research Working Group. London: Archetype, 2005a: 49-51.

Clarke, Mark, Leslie Carlyle. 'Page-image recipe databases, a new approach for accessing art technological manuscripts and rare printed sources: the Winsor & Newton archive prototype'. In: *ICOM-CC 14th triennial meeting*. [preprints] volume I. London: James and James, 2005b: 24-29

Colman, P. 'Les panneaux pre-eyckiens de Walcourt'. *Bulletin IRPA/KIK*, volume 3 (1960): 35-55.

Coremans, P., ed. *L'Agneau mystique au laboratoire. Examen et traitement. Contributions à l'étude des Primitifs flamands*, volume 2. Antwerp: de Sikkel, 1953

Coremans, P, J. Thissen. 'La descente de croix de Rubens: composition et structure des couches originales.', *Bulletin IRPA/KIK*, volume 5 (1962): 119-145.

Coremans, P., R. Gettens, J. Thissen. 'La technique des 'Primitifs flamands'. Etude scientifique des matériaux, de la structure et de la technique picturale'. *Studies in Conservation*, (1952): 1-29

Coremans, Paul, Jean Thissen, Jean. 'L'introduction des lames minces dans l'examen des peintures'. *Bulletin of the IRPA/KIK*, Brussels (1959): 41-6

Costaras, Nicola. 'A study of the materials and techniques of Johannes Vermeer'. In: Gaskell, Ivan, Michiel Jonker, eds. *Vermeer Studies. Studies in the history of art*, volume 55,

symposium papers XXXIII, National Gallery of Art, Washington. Yale University Press: New Haven, London, 1998: 145-168

Cove, Sarah. 'Very great difficulty in composition and execution'. In: Bancroft, Frederic, ed. *Constable's skies*. New York: Salander-O'Reilly Galleries, 2004: 123-152

Crook, Jo, Tom Learner. *The impact of modern paints*. London: Tate Gallery Publishing, 2000

Cruypelans, Lea, Peter Malaise. *Wegwijs in natuurlijke verfgrondstoffen*. Berchem: Naturam 1990

Currie, Christina. '19th-century portraits on scored panels in the Cleveland Museum of Art'. *Journal of the AIC*, volume 34, nr. 1, article 5 (1995): 69-75

Currie, Christina. 'De ontsluiting van een werkproces: de Volkstelling te Bethlehem van Pieter Brueghel de Jonge. Een technische studie. In: Van den Brink, P., ed. *De firma Brueghel*. [exhibition catalogue] Bonnefantenmuseum, Maastricht, Koninklijke Musea voor Schone Kunsten van België. Brussels, Gent, Amsterdam: Ludion, 2001

Diependaal, J.M.S. 'De schilderkist van Breitner en de kleuren van Standage'. Unpublished master thesis. University of Amsterdam, Master Conservation and Restoration. Amsterdam, June 2011

Dietz, S., et al. 'Studying the 'Graue Passion' by Hans Holbein the Elder'. In: Spring, Marika, et al., eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 89-94

Dik, Joris, Arie Wallert. 'Two Still-Life Paintings by Jan van Huysum: an examination of painting technique in relation to documentary and technical evidence'. In: Hermens, E., ed. *Looking through paintings: the study of painting techniques and materials in support of art historical research. Leids kunsthistorisch jaar boek*, volume 11. Baarn: De Prom, London: Archetype publications, 1998: 391-414

Doerner, Max. *The materials of the artist and their use in painting with notes on the techniques of the old masters*. Translated by Eugen Neuhaus. Revised edition, New York: Harcourt, Brace and Company, 1949

Dugdale, Thomas, William Burnett. *England and Wales delineated*. London: L. Tallis, 1854

Duhamel du Monceau, M. 'L'art de faire les colles'. In: *Descriptions des arts et métiers, faites ou approuvées par Messieurs de l'Académie royale des sciences de Paris*. Nouvelle édition, Tome VIII (1777). Neuchâtel: imprimerie de la Société typographique, 1771-1783, Paris: Calixte Volland, an VII [1798]

Duijn, E. van, et al. 'Developments in the underdrawing and painting technique of the sixteenth-century Leiden School, in particular the workshops of Cornelis Engebrechtsz and

Lucas van Leyden'. In: Spring, Marika, et al., eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 104-110.

Dunkerton, Jill. 'Modifications to traditional egg tempera techniques in fifteenth-century Italy'. In: Bakkenist, T., R. Hoppenbrouwers, H. Dubois, eds. *Early Italian paintings. Techniques and analysis*. [preprints] Symposium Maastricht, 9-10 October 1996. Maastricht: Limburg Conservation Institute, 1996: 29-34.

Dunkerton, Jill, et al. *Giotto to Dürer. Early Renaissance painting in The National Gallery, London*. New Haven: Yale University Press, London: National Gallery Publications Ltd., 1991

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

Dunkerton, Jill, Ashok Roy. 'Uccello's Saint George and the Dragon: technical evidence re-evaluated'. *National Gallery Technical Bulletin* 19 (1998): 26-30

Dunkerton, Jill, Marika Spring. 'The development of painting on coloured surfaces in sixteenth-century Italy'. In: *Painting techniques history, materials and studio practice*, [conference] IIC Dublin Congress, 7-11 sept. 1998: 120-130.

Duval, Alain R. 'Les préparations colorées des tableaux de l'école française des dix-septième et dix-huitième siècles'. *Studies in Conservation*, 37 (1992): 239-258.

Duval, Alain R. 'Les enduits de préparation des tableaux de Nicolas Poussin'. *Technè*, no. 1 (1994): 35-43.

Eamon, William. *Science and the secrets of nature. Books of secrets in Medieval and Early Modern culture*. Princeton: Princeton University Press, 1994

Eastaugh, Nicolas, et al. *Pigment Compendium. A dictionary and optical microscopy of historical pigments*. London: Taylor & Francis Ltd., 2008

Eastlake, Charles L. *Materials for a history of oil painting*, 2 volumes. London: Longman, Brown, Green, and Longmans, 1847. Reprinted with title: *Methods and materials of painting of the great schools and masters*, 2 vols. New York: Dover, 1960

Eastoe, J.E., A.A. Leach. 'The chemical constitution of gelatine'. In: Ward, A.G., A. Courts, eds. *The science and technology of gelatine*. London: Academic Press, 1977: 73-108

Eikema Hommes, Margriet van. *Changing pictures. Discoloration in 15th-17th-century oil paintings*. London: Archetype publications, 2004.

Eikema Hommes, Margriet van. *Art and allegiance in the Dutch Golden Age. The ambitions of a wealthy widow in a painted chamber by Ferdinand Bol*. Amsterdam: Amsterdam University Press, 2012

Eikema Hommes, Margriet van, Emilie Froment. 'The decoration programme in the galleries of The Royal Palace Amsterdam: a harmonious interaction between painting, architecture and light?' In: Van der Zwaag, M., R. Cohen Tervaert, eds. *Opstanding in opdracht: Flinck, Ovens, Lievens, Jordaens, De Groot, Bol en Rembrandt in het paleis/The Batavian commissions: Flinck, Lievens, Ovens, Jordaens, Bol and Rembrandt in the palace*. [exhibition catalogue] The Royal Palace Amsterdam, Amsterdam 2011: 34-53

Eikema Hommes, Margriet van, Lidwien Speleers. 'Nine muses in the Oranjezaal: Jan Lievens' and Caesar van Everdingen's painting methods confronted'. In: Spring, Marika, et al. eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 157-164

Federspiel, Beate. 'Questions about medieval gesso grounds'. In: Wallert, Arie, Erma Hermens, Marja Peek, eds. *Historical painting techniques, materials, and studio practice*. [preprints] Symposium University of Leiden, The Netherlands, 26-29 June 1995. Los Angeles: the Getty Conservation Institute: 56-74

Fekri, N., et al. 'Chemical analysis of flaxseed, sweet basil, dragon head and quince seed mucilages'. *Research journal of biological sciences*, volume 3, issue 2 (2008): 166-170

Feller, R., ed. *Artists' pigments. A handbook of their history and characteristics*, volume 1. Washington: National Gallery of Art, New York, Oxford: Oxford University Press, 1986.

Feller, R.L. 'The Gerbier family: technical examination of the pigments and paint layers'. *Studies in the history of art*, National Gallery of Art, Washington, D.C. (1973): 54-78

Fernandes Pombo Cardoso, Maria Isabel. 'Gesso layers on Portuguese Baroque altarpieces: materials, practices and durability'. [Unpublished PhD thesis] Institute of Archaeology, University College London, London: 2010.

Ferreira, Ester S.B., Rachel Morrison, Jaap J. Boon. 'Imaging chemical characterisation of preparatory layers in fifteenth- and sixteenth-century northern European panel paintings'. In: Townsend, Joyce H., et al. eds. *Preparation for Painting: The artist's choice and its consequences*. [postprints] London: Archetype, 2008: 50-8

Filedt Kok, J.P. 'Underdrawing and drawing in the work of Hieronymus Bosch: a provisional survey in connection with the paintings by him in Rotterdam.' *Simiolus: Netherlands quarterly for the history of art*, volume 6, no. 3 / 4 (1972-3): 133-162.

Forbes, R.J. *More studies in early petroleum history, 1860-1880*. Leiden: Brill, 1959

Föttsch, Uta H. 'Marouflage bei Werken des Malers Robert Sterl (1867-1932)'. *Restauro* 1 (2008): 51-57

Frankenstein, Alfred. *William Sidney Mount*. New York: Abrams, 1975

Frezzato, Fabio, Claudio Seccaroni. *Segreti d'arti diverse nel regno di Napoli. Il manoscritto I. III.10 della Biblioteca Marciana di Venezia, Fonti e ricerche per la storia delle tecniche artistiche*, volume 5. Saonara: il Prato, 2010

Fulton, Elizabeth Leto, et al. 'The methods and materials of Martin Johnson Meade'. *Journal of the AIC*, vol. 41 (2005): 155-184.

Gage, John. *Colour and culture. Practice and meaning from Antiquity to abstraction*. London: Thames and Hudson, 1993

Garçon, Anne-Françoise. 'Innover dans le texte. L'Encyclopédie Roret et la vulgarization des techniques, 1830-1880'. In: Colloque 'Les Archives de l'invention', CNAM Paris, November 2004.

[http://halshs.archives-ouvertes.fr/docs/00/02/94/98/PDF/garcon.af\\_Roret.pdf](http://halshs.archives-ouvertes.fr/docs/00/02/94/98/PDF/garcon.af_Roret.pdf).

Accessed 4-5-2012

Gaskell, Ivan, Michiel Jonker, eds. *Vermeer Studies, Studies in the history of art*, volume 55, symposium papers XXXIII, National gallery of Art, Washington. Yale University Press: New Haven, London, 1998

Genette, Gérard. 'Introduction to paratext'. *New literary history*, volume 22, no. 2 (1991): 261-72

Gentile, Luigi. *I codici palatini, descritti dal professore Luigi Gentele*, 2 vols., vol 2. Rome: Presso i principali librai, 1889

Gettens, Rutherford J., George L. Stout. *Painting Materials. A short encyclopaedia*. Van Nostrand Company Inc. 1942. Reprint New York: Dover Publications, 1966

Gettens, Rutherford J., Elisabeth West Fitzhugh, Robert L. Feller. 'Calcium Carbonate whites'. In: Roy, A., ed. *Artists' pigments. A handbook of their history and characteristics*, vol 2. Washington: National Gallery of Art, New York and Oxford: Oxford University Press, 1993: 203-226.

Gettens, Rutherford J., Mary E. Mrose. 'Calcium sulfate minerals in the grounds of Italian paintings'. *Studies in Conservation*, volume 49 (1954): 174-179

Gettens, Rutherford J. 'Microscopic examination of specimens from an Italian painting'. *Technical studies in the field of the fine arts*, volume 3 (January 1935): 165-73

Gifford, E. Melanie, et al. 'Interpreting analyses of the painting medium: a case study of a Pre-Eyckian altarpiece'. In: Faries, Molly, Ron Spronk, eds. *Recent developments in the technical examination of Early Netherlandish painting: methodology, limitations &*

*perspectives*. Cambridge: Harvard University Art Museums. Turnhout: Brepols publishers, 2003: 107-116.

Godelitsas, A., et al. 'Interaction of calcium carbonates with lead in aqueous solutions'. *Environmental Science and Technology*, volume 37 (2003): 3351–3360

Goedings, T. 'De 'vrijerijboeken' en 'pareltjes' van Simon Eikelenberg (1663-1738)'. *De Boekenwereld; tijdschrift voor boek en prent*, issue 2 (1985): 45-57, issue 3 (1986): 80-92.

Goetz, E., K.J. van den Berg. 'Verkennd analytisch onderzoek naar de wasverven van De Ploeg'. In: *Jaarboek de Ploeg*. Groninger Museum, 2006: 43-53

Goldberg, Gisela, Bruno Heimberg, Martin Schawe. *Albrecht Dürer. Die Gemälde der Alten Pinakotek*. Bayerische Staatsgemäldesammlungen München, 1998.

Goldberg, Marcia. 'Textured grounds in 19th-century American painting'. *Journal of the AIC*, volume 32, issue 1 (1993): 33-42

Gomand, S.V., et al. 'Structural and physicochemical characterisation of rye starch'. *Carbohydrate research* 346 (2011): 2727-2735

González García, F., G. García Ramos. 'Arcillas cerámicas de Andalucía: III Yacimientos terciarios de la margen derecha del Guadalquivir, en la provincia de Sevilla'. *Boletín de la Sociedad Española de Cerámica y Vidrio*, volume 5 (1966): 229-336

González-García, F., et al. 'Firing transformations of mixture of clays containing illite, kaolinite and calcium carbonate used by ornamental tile industries'. *Applied clay science*, volume 5 (1990): 361-375

Graaf, J.A. van de. 'Development of oil paint and the use of metal plates as a support'. In: Bromelle, Norman, Perry Smith, *Conservation and restoration of pictorial art*. London: Butterworths, 1976: 43-53

Graaf, J.A. van de. 'The interpretation of old painting recipes'. *Burlington Magazine*, volume 104 (1962): 471-475

Graaf, J. A. van de. 'Het De Mayerne Manuscript als bron voor de schildertechniek van de barok'. PhD dissertation. Rijksuniversiteit Utrecht, December 1958. Mijdrecht: Verweij, 1958

Greber, *Die tierischen Leime*. Straßenaus, Heidelberg, 1950. Reprint: Hannover: Verlag Th. Schäfer 2003.

Grim, Ralph E. *Applied clay mineralogy, International series in the earth sciences*. New York, Toronto, London: McGraw-Hill Book Company, Inc., 1962

Groen, Karin M. 'Earth matters: the origin of the material used for the preparation of the Night Watch and many other canvases in Rembrandt's workshop after 1640'. *ArtMatters: Netherlands Technical Studies in Art*, volume 3 (2005a): 138-154

Groen, Karin. 'Grounds in Rembrandt's workshop and in paintings by his contemporaries'. I: *Corpus of Rembrandt painting*, volume 4, chapter 4. Dordrecht, 2005b: 318-334. Tables on pages: 660-677

Groen, Karin. 'Paintings in the laboratory: Scientific examination for art history and conservation'. Unpublished PhD thesis, University of Amsterdam. March 2, 2011a.

Groen, Karin, Ella Hendriks. 'Frans Hals: een technisch onderzoek'. In: Slive, Seymour, ed. *Frans Hals*. [exhibition catalogue] London: Royal Academy of Arts, Washington: National Gallery, Haarlem: Frans Hals Museum, London: Royal Academy of Arts 1989. Antwerpen: Mercatorfonds: 1990 : 109-127

Groen, Karin, Matthijs de Keijzer, Elisabeth Baadsgaard. 'Examination of the painting technique of nine Dutch pictures of the first half of the 18th century'. In: *ICOM 11th triennial meeting*. [preprints] London: James & James, 1996: 360-66

Grygar, Tomás, et al. 'Analysis of earthy pigments in grounds of Baroque paintings'. *Anal Bioanal Chem*, 375 (2003): 1154-1160

Guerreiro, Elsa, Rebecca Ellison, Richard Pelter. 'G.F. Watts' distemper technique in Italy: a study and conservation of King Alfred inciting the Saxons to prevent the landing of the Danes'. In: ICOM-CC Committee for Conservation, 16th triennial conference, Lisbon, [preprints]. 19-23 September 2011, n.p.

Guineau, Bernard. *Glossaire des matériaux de la couleur et des termes techniques employés dans les recettes de couleurs anciennes, De Diversibus Artibus, Collection de travaux de l'Académie Internationale d'Histoire des Science*, tome 73 (N.S. 36). Turnhout: Brepols, 2005.

Gysau, Detlef. *Füllstoffe. Grundlagen und Anwendungen*. Hannover: Vincentz Network, 2005.

Haack Christensen, Anne. 'Account books of the Royal Danish painting materials stores: a source on artists' practice and material trade during the reign of king Christian IV'. In: *ICOM-CC 16th triennial meeting* [preprints] 2011a: n.p.

Haack Christensen, Anne. 'The painting techniques of the Rosenborg Series 1618-1624 and painting materials supplied to the Danish court painters at the time of King Christian IV'. In: Spring, Marika, et al. eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011b: 150-6

Haaf, Beatrix. 'Industriell vorgrundierte Malleinen. Beiträge zur Entwicklungs-, Handels- und Materialgeschichte'. *Zeitschrift für Kunsttechnologie und Konservierung*, Jahrgang 1, Heft 2 (1987): 7-71.

Hackney, Stephen, Rica Jones, Joyce Townsend, eds. *Paint and Purpose. A study of technique in British art*. London: Tate Gallery Publishing, 1999

Hale, Charlotte. 'Dating Velázquez's 'The supper at Emmaus' '. *Metropolitan Museum Journal, Essays in memory of John M. Brealey*, volume 40, (2005): 11, 67-78.

Haller, Ursula. *Das Einnahmen- und ausgabenbuch des Wolfgang Pronner, Studien aus dem Institut für Baugeschichte, Kunstgeschichte, Restaurierung mit Architekturmuseum Technische Universität München, Fakultät für Architektur*. München: Siegl, 2005

Hamsík, Mojmír. 'The technique of Italian painting of the 17th and 18th century. The system of ground layers'. *Technologia artis*, volume 3 (1993): 103-107

Hardie, Martin. *Minatura or The art of limning by Edward Norgate edited from the manuscript in the Bodleian Library and collated with other manuscripts*. Oxford: Clarendon Press, 1919

Harley, R.D. *Artists' pigments 1600-1835*. London: Butterworths, 1970.

Harley, R.D. 'Literature on technical aspects of the arts: manuscripts in the British Museum'. *Studies in Conservation*, 14 (1969): 1-8.

Harley, R.D. 'Artists' prepared canvases from Winsor & Newton 1928-1951'. *Studies in Conservation*, volume 32, No. 2 (May 1987): 77-85

Harris, R.H., E. Jespersen. 'A study of the effect of various factors on the swelling of certain cereal starches'. *Journal of colloid science*, volume 1, issue 6 (December 1946): 479-93

Haswell, R., et al. 'The examination of van Gogh's double painting grounds using quantitative SEM/EDX'. [poster] *15th European Microscopy Congress*. Manchester Central, United Kingdom, 16th-21th September 2012.

[http://www.emc2012.org.uk/documents/Abstracts/Abstracts/EMC2012\\_0334.pdf](http://www.emc2012.org.uk/documents/Abstracts/Abstracts/EMC2012_0334.pdf).

Accessed 18-3-2013

Hawthorne, J.G., C.S. Smith. *Theophilus, On divers arts; The foremost medieval treatise on painting, glassmaking and metalwork*. New York: Dover Publications, 1963

Heginbotham, A., V. Millay, M. Quick, M. 'The Use of Immunofluorescence Microscopy and Enzyme-Linked Immunosorbent Assay as Complementary Techniques for Protein Identification in Artists' Materials'. *Journal of the AIC*, volume 45, issue 2 (2006): 89-106.

Helwig, Kate, Debra Daly Hartin. 'A Starch-based Ground Layer on a Painting Attributed to Louis Dulongpré'. *Journal of the Canadian Association for Preservation*, volume 24 (1999): 23-28.



Hendie, Robert. *An essay upon various arts, in three books, by Theophilus, called also Ruberus, priest and monk, forming an encyclopaedia of Christian art of the eleventh century*. Translated, with notes. London: John Murray, 1847

Hendriks, E. 'The use of the ground colour'. In: Kohler, Neeltje, ed. *Painting in Haarlem 1500-1850: the collection of the Frans Hals Museum*. Ghent: Ludion, Haarlem: Frans Hals Museum, 2006a: 79-81

Hendriks, Ella. 'Haarlem studio practice'. In: Köhler, Neeltje, ed. *Painting in Haarlem 1500-1850. The collection of the Frans Hals Museum*. Ghent: Ludion, Haarlem: Frans Hals Museum, 2006b: 65-96

Hendriks, Ella, Muriel Geldof. 'Van Gogh's Antwerp and Paris picture supports (1885-1888) reconstructing choices'. *Art Matters. Netherlands Technical Studies in Art*, volume 2, (2005): 39-74.

Hendriks, Ella, Anne van Grevenstein, Karin Groen. 'The Painting Technique of Four Paintings by Hendrick Goltzius and the Introduction of Coloured Ground'. In: *Nederlands Kunsthistorisch Jaarboek*. 1993: 481-497.

Hendy, Philip, A.S. Lucas, (Joyce Plesters, who wrote descriptions of the samples studied for this research). 'Les préparations des peintures. The ground in pictures'. *Museum*, volume 21, issue 4 (1968): 245-256, 266-276

Henny, Xenia. 'Hoe kwamen de Rotterdamse schilders aan hun verf? 't Hemelryck, leverancier van schildersbenodigdheden'. In: Schadee, Nora, ed. *Rotterdamse meesters uit de Gouden Eeuw*. Historisch Museum Rotterdam. Zwolle: Waanders uitgevers, 2000: 43-53

Hermens, Erma, Arie Wallert. 'The Pekstok Papers: lake pigments, prisons and paint-mills'. In: Hermens, E. ed. *Looking through paintings: the study of painting techniques and materials in support of art historical research. Leids kunsthistorisch jaarboek*, volume 11. Leiden, 1998

Hess, Manfred. *Paint film Defects. their causes and cure*. Second edition. London: Chapman and Hall, 1965

Hetherington, Paul, transl. and comm. *The 'painter's manual' of Dionysius of Fourna*. London: Sagittarius Press 1974. Reprint: Torrance, California: Oakwood Publications, 1996

Heydenreich, Gunnar. 'The colour of canvas: historical practices for bleaching artists' linen'. In: Townend, J.N., et al. eds. *Preparation for painting: the artist's choice and its consequences*. [postprints] London: Archetype, 2008: 30-41

Heydenreich, Gunnar. *Lucas Cranach the Elder. Painting materials, techniques and workshop practice*. Amsterdam: Amsterdam University Press, 2007b

Higgitt, C., M. Spring, D. Saunders, 'Pigment-medium interactions in oil paint films containing red lead or lead-tin yellow'. *National Gallery Technical Bulletin* vol. 24 (2003): 75-96.

Higgit, Catherine, Raymond White. 'Analyses of paint media: new studies of Italian paintings of the fifteenth and sixteenth centuries'. *National Gallery Technical Bulletin* vol. 26 (2005): 88-97.

Hoermann Lister, Kristin, Cornelia Peres, Inge Fiedler. 'Appendix. Tracing an interaction: supporting evidence, experimental grounds'. In: Druick, Douglas W., et al., eds. *Van Gogh and Gauguin. The studio of the South*. [exhibition catalogue] Chicago, the Art Institute, Amsterdam, Van Gogh Museum. New York and London: Thames & Hudson, 2001: 354-369

Hoffmann, Kathryn A. 'Palimpsests of Knowledge, Feast of Words: Antoine Furetière's Dictionnaire universel'. *Cahiers du dix-septième: An Interdisciplinary Journal*, volume 7, no 1 (1997): 47-59

Hollestelle, Johanna. *Brickmaking in The Netherlands up to 1560*. PhD Dissertation, University of Utrecht. Assen: Van Gorcum & Comp. N.V. - Dr. H.J. Prakke & H.M.G. Prakke, 1961

Homburg, E., J.H. de Vlieger. 'A victory of practice over Science: the unsuccessful modernisation of the Dutch white lead industry (1780-1865)'. *History and Technology*, volume 3 (1996): 33-52

Horie, Velson. *Materials for Conservation*. second edition. Amsterdam, Boston, Heidelberg, etc.: Butterworths Heineman, 2010.

Horovitz, Isabel. 'Paintings on copper supports: techniques, deterioration and conservation'. *The conservator*, nr. 10 (1986): 44-48

Horovitz, Isabel, Joan Reifsnyder. '4.7 The use of slate or stone as a painting support'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *The conservation of easel paintings*. New York, London: Routledge, 2012: 99-106

Horovitz, Isabel, with contribution by Maureen Cross. '4.8 Copper as a support for easel painting'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *The conservation of easel paintings*. New York, London: Routledge, 2012: 99-106

Hout, Nico van. 'Meaning and development of the ground-layer in seventeenth century painting'. In: Hermens, E., ed. *Looking through paintings: the study of painting techniques and materials in support of art historical research, Leids kunsthistorisch jaar boek*, volume 11. Baarn: De Prom, London: Archetype publications, 1998: 199-226

Hout, Nico van. 'Functies van doodverf. Met bijzondere aandacht voor de onderschildering en andere onderliggende stadia in het werk van P. P. Rubens and doodverf'. Unpublished PhD dissertation, Catholic University of Leuven, december 2005.

<https://lirias.kuleuven.be/bitstream/1979/153/1/doctoraat.pdf> accessed 21-2-2012. [Part of this PhD was published as Van Hout 2008]

Hout, Nico van. 'Schilderkunstige kanttekeningen bij de Rozenkransreeks in de Sint-Pauluskerk te Antwerpen'. In: Stighelen, Katlijne van der, ed. *Munuscula amicorum. Contributions on Rubens and his colleagues in honour of Hans Vlieghe. Pictura Nova X*. Antwerp: Brepols, 2007: 443-477

Hout, Nico van. 'On dead colour'. In: Vandenbroeck, Paul, ed. *Jaarboek Koninklijk Museum voor Schone Kunsten Antwerpen*. Antwerp: Koninklijk Museum voor Schone Kunsten 2008: 8-192

Hout, Nico van, Paul Huvenne. *The unfinished painting*. Ghent: Ludion, 2012.

Houtman, J.P.W., J. Turkstra. 'Neutron activation analysis of trace elements in white lead and the possible application for age determination of paintings'. In: *IAEA Symposium on Radiochemical Methods of Analysis*. Salzburg, 19-23 October 1964, paper No. SM-55/91, september 1964, Rapport 133-64-05

Jaoul, Martine, Madeleine Pinault. 'La collection 'Description des Arts et Métiers': Étude des source inédites de la Houghton Library Université Harvard. *Ethnologie Française*, nouvelle serie, T. 12e, No 4e (oct-dé 1982): 335-360

Jirat-Wasiutynski, Wojtech, H. Travers Newton Jr. 'Absorbent grounds and the matt aesthetic in Post-Impressionist painting'. In: *Painting techniques history, materials and studio practice. IIC Dublin Congress*. 7-11 sept. 1998: 235-239.

Johnson, M., E. Packard. 'Methods used for the identification of binding media in Italian paintings of the fifteenth and sixteenth centuries'. *Studies in Conservation*, volume XVI (1971): 145-158

Jonkman, Mayken, Eva Geudeker, eds. *Mythen van het atelier*. Zwolle: d'Jonge Hond, 2010

Kamba, N. 'Scientific examination of the ground, pigments and painting techniques used in three versions of The flight of Lot and his family from Sodom'. In: T. Nakamura, ed., *The flight of Lot and his family from Sodom*. Tokyo: National Museum of Western Art, 1994.

Katlan, Alexander W., author, Peter H. Falk, ed. *American Artists' Materials Suppliers Directory, a guide to stretchers, panels, millboards, and stencil marks*. Madison: Sound View Press, 1992.

Katlan, Alexander. 'The American artist's tools and materials for on-site oil sketching'. *Journal of the AIC*, volume 38, number 1, article 3 (1999): 21-32

Katz, Melissa R. 'Extract of a talk given in 1999: Reading Relevance into Technical Trivia: Case studies in Nineteenth Century Painting'. [Unpublished notes by Katz] Session:

Technical Examinations and the Practica of Art History, Ron Spronk, chair College Art Association Annual Conference, Los Angeles, 11 February 1999

Keisch, B. 'On the use of isotope mass spectrometry in the identification of artists' pigments'. *Studies in Conservation* 15 (1970): 1-11

Keisch, B., R.C. Callahan. 'Lead isotope ratios in artists' lead white: a progress report'. *Archaeometry*, volume 18, issue 2 (July 1976): 181-193

Keith, L., A. Roy, R. Morrison. 'Leonardo da Vinci's Virgin on the Rocks: technique and the context of restoration'. In: Spring, Marika, et al., eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 72-9

Keller, Renate. 'Leinöl als Malmittel.', *Maltechnik/Restauro*, no. 2 (1973): 74-105

Kemperdick, Stephan, Friso Lammertse. *De weg naar Van Eyck*. [exhibition catalogue] Rotterdam: Museum Boijmans van Beuningen, 2012

Kempski, Mary. '6.1 A technical comparison with contemporary paintings, with particular reference to East Anglia'. In: Massing, Ann, ed. *The Thornham Parva Retable. Technique, conservation and context of an english medieval painting*. London: Harvey Miller 2003: 145-158

Keune, Katrien. *Binding medium, pigments and metal soaps characterized and localized in paint cross sections*. PhD dissertation, University of Amsterdam, 2005.

Keune, K., J. Boon. 'Can dispersed and migrated arsenic from degraded pigments in paintings be a marker for water-linked transport processes?' In: *ICOM-CC, 16th Triennial Meeting* [preprints], 2011: n.p.

Keune, K., A. van Loon, J.J. Boon. 'SEM backscattered-electron images of paint cross-sections as information source for the presence of the lead white pigment and lead-related degradation and migration phenomena in oil paintings'. In: *Microscopy and Microanalysis*. Cambridge University Press, 2011.

Keune, Pieter. 'Schilderen op een kleigrond. Het recept van Fons van Laar'. *kM* 78 (summer 2011): 25-7

Kinseher, Kathrin. 'Ernst Berger and the late 19th-century Munich controversy over painting materials'. In: Eyb-Green, Sigrid, et al., eds. *The Artists's Process. Technology and interpretation*. [postprints] Fourth symposium of the Art Technological Source Research Working Group. London: Archetype publications, 2012: 158-166

Kirby, Jo. 'The painter's trade in the seventeenth century: theory and practice'. *Painting in Antwerp and London: Rubens and Van Dyck, National Gallery Technical Bulletin*, volume 20 (1999): 5-49

Kirby, Jo. 'Workshop knowledge: some thoughts and implications'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge*. [postprints] 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 47-58

Kirby, Jo, Susie Nash, Joanna Cannon, eds. *Trade in artists' materials. Markets and commerce in Europe to 1700*. [postprints] London: Archetype publications, 2010

Kirsch, Kathrin. 'Graphische Mittel und Übertragungsverfahren im 15.-17. Jahrhundert'. In: Sandner, Ingo, ed. *Kölner Beiträge zur Restaurierung und Konservierung von Kunst- und Kulturgut*, Band 11. München: Siegl's Fachbuch Handlung, 2004

Kleinert, Katja. *Atelierdarstellungen in der niederländischen Genremalerei des 17. Jahrhunderts - realistisches Abbild oder glaubwürdiger Schein?* Petersberg: Michael Imhof Verlag, 2006.

Kockaert, L. 'The paint layers of the descent from the cross'. *Bulletin IRPA/KIK*, volume 24 (1992a): 177-178.

Köhler, Rudolf. *Stärkeklebstoffe, Handbuch der Stärke in Einzeldarstellungen*, volume 5, Band 1. Berlin: Parey, 1971

Kolbe, Gesa. 'Gelatine. Eigenschaften und Auswahlkriterien in der Papierrestaurierung'. In: *Papier Restaurierung*, Volume 2, 2001: 41-56

Koller, Manfred. 'Das Staffeleibild der Neuzeit'. in: Kühn, Hermann, et al. *Reclam's Handbuch der künstlerischen Techniken*, volume 1. 2nd edition. Stuttgart: Philipp Reclam jun., 1984: 261-434.

Komanecy, Michael K., Isabel Horovitz, Nicholas Eastaugh. 'Antwerp artists and the practice of painting on copper'. In: Roy, A., P. Smith, eds. *Painting techniques: history, materials and studio practice. Contributions to the Dublin congress, 7-11 September 1998*: 136-9

Krekel, C., A. Burmester. 'Pharmacy price-lists as a new type of documentary source for research into historical artists' materials: the Münchner Taxenprojekt'. In: Kirby, Jo, ed. *Dyes in history and archaeology* 19. [postprints] Papers presented at the 19th meeting, Edinburgh 2000. London 2003: 32-36

Kruif, J. de. 'En nog enige boeken van weinig waarde'. Boeken in Haagse boedelinventarissen halverwege de 18e eeuw'. *Holland* 26 (1994): 314-327.

Kühn, Hermann. 'Untersuchungen zu den Malgründen Rembrandts'. In: *Jahrbuch der Staatlichen Kunstsammlungen in Baden-Württemberg*, volume 10, 1965: 189-210

Kühn, Hermann. 'Trace elements in white lead and their determination by emission spectrum and neutron activation analysis'. *Studies in Conservation*, volume II, number 4 (november 1966): 163-169

Kühn, Hermann. 'Study of the pigments and the grounds used by Jan Vermeer'. In: *Report and studies in the History of Art*. National Gallery of Art, Washington, DC, 1968: 154-202.

Kühn, Hermann. 'Untersuchungen zu den Pigmenten und Malgründen Rembrandts, durchgeführt an den Gemälden der Staatlichen Kunstsammlungen Kassel'. *Maltechnik/Restauro* volume 82 (1976): 25-33.

Kühn, Hermann. 'Untersuchungen zu den Pigmenten und Malgründen Rembrandts, durchgeführt an den Gemälden der Staatlichen Kunstsammlungen Dresden'. *Maltechnik/Restauro*, issue 4 (1977): 223-233

Labreuche, Pascal. 'India Rubber Painting Grounds in Britain and France in the Nineteenth Century'. *Studies in Conservation* 56, volume 1 (2011): 14-30.

Lammertse, F., A. Vergara. *Peter Paul Rubens: the Life of Achilles*. Rotterdam: Nai Publishers, 2003

Lehmann, Jirina, ed. *Das Werkstattbuch des Johan Arendt Müller zu Quakenbrück. Ein Quellenschrift aus der zweiten Hälfte des 18. Jahrhunderts. Originaltext und Übertragung, herausgegeben von Jirina Lehmann. Hildesheimer Beiträge zur Geschichte von Materialien und Techniken*, Heft 1. Hildesheim, 2002.

Lestel, Laurence. 'La production de cèruse en France au XIXe siècle: évolution d'une industrie dangereuse'. *Techniques et culture*, no 38 (March 2002). [Online resource, published online February 10 2006.]  
<http://tc.revues.org/document1067.html> Consulted 15 October 2009

Löhr, Wolf-Dietrich, Stefan Weppelmann, eds. *Fantasie und Handwerk. Cennino Cennini und die Tradition der toskanischen Malerei von Giotto bis Lorenzo Monaco*. [catalogue] Berlin: Gemäldegalerie Staatliche Museen. München: Hirmer Verlag, 2008

Löhr, Wolf-Dietrich, Stefan Weppelmann. 'Glieder in der Kunst der Malerei'. Cennino Cenninis Genealogie und die Suche nach Kontinuität zwischen Handwerkstradition, Werkstattpraxis und Historiographie'. In: Löhr, Wolf-Dietrich, Katharina Christina, Schüppel, Stefan Weppelmann, eds. *Fantasie und Handwerk. Cennino Cennini und die Tradition der toskanischen Malerei von Giotto bis Lorenzo Monaco*. [catalogue] Berlin: Gemäldegalerie Staatliche Museen. München: Hirmer Verlag 2008

Maclehose, L.S., G.B. Brown. *Vasari on technique; Being the introduction to the three arts of design, architecture, sculpture and painting, prefixed to the lives of the most excellent painters, sculptors and architects*. New York: Dover Publications, 1960

Mairinger, Franz, Manfred Schreiner. 'Chapter 1: Analysis of supports, grounds and pigments'. In: *PACT*, vol. 13, 1986: 171-183

Martin, Elisabeth. 'Grounds on canvas between 1600 and 1640 in various European artistic centres'. In: Townsend, et al., eds. *Preparation for painting: the artist's choice and its consequences*. [postprints] London: Archetype, 2008: 59-67

Martin, Elisabeth, Naoko Sonoda, Alain R. Duval. 'Contribution à l'étude des préparations blanches des tableaux italiens sur bois'. *Studies in Conservation*, volume 37 (1992): 82-92

Martin, Elisabeth, et al. 'Les Muses de Baglione: restauration et contexte technique'. *Technè*, no 17 (2003): 28-36

Martin, Élisabeth, et al. '<<Lille 2004>>: trois tableaux d'autel de Rubens après restauration'. *Technè*, no 21 (2005): 48-54

Massing, Ann. 'From books of secrets to encyclopedias: painting techniques in France between 1600 and 1800. In: Wallert, Arie, Erma Hermens, Marja Peek, eds. *Historical painting techniques, materials, and studio practice*. [preprints] Symposium University of Leiden, the Netherlands, 26-29 June 1995. Los Angeles: the Getty Conservation Institute, 1995: 20-29.

Massing, A. 'French painting technique in the seventeenth and early eighteenth centuries and De la Fontaine's Académie de la Peinture'. In: Hermens, E., ed. *Looking through paintings: the study of painting techniques and materials in support of art historical research*. *Leids kunsthistorisch jaarboek*, volume 11. Leiden, 1998

Massing, Ann, ed. *Painting and Practice. The Thornham Parva Retable. Technique, conservation and context of an English medieval painting*. Cambridge: Hamilton Kerr Institute. London: Harvey Miller Publishers, 2003: 28-46

Mayer, Lance, Gay Myers. *American painters on technique. The colonial period to 1860*. Los Angeles: J. Paul Getty Museum, 2011.

Mayer, Ralph. *The artist's handbook of materials and techniques*, edited by Edwin Smith. London: Faber and Faber, n.d.

Melion, Walter S. *Shaping the Netherlandish canon: Karel van Mander's Schilder-boeck*. Chicago: University of Chicago Press cop. 1991.

Merrifield, Mary P. *Medieval and Renaissance treatises on the arts of painting. Original texts with English translations*, 2 volumes. London: Murray, 1849. Reprint 1967 2 volume edition as a single volume, Mineola, N.Y.: Dover, 1999

Metayer, J.P., F. Grosjean, J. Castaing., 'Study of variability in French cereals'. *Animal feed science and technology*, 43 (1993): 87-108

Meunier, L., C. Vaney, C. *La Tannerie*. Paris: Gauthier-Villars, 1903.

Miedema, H., B. Meijer. *De grondt der edel vrij schilder-const. uitgegeven en van vertaling en commentaar voorzien door Hessel Miedema*, 2 volumes. Utrecht: Haentjens Dekker & Gumbert, 1973

Miedema, H., B. Meijer. 'The introduction of coloured ground in painting and its influence on stylistic development, with particular respect to sixteenth-century netherlandish art'. *Storia dell'arte*, 35 (1979): 79-98.

Molesworth, H.D. 'Introduction'. In: Stalker, John, George Parker, *A treatise of Japanning and varnishing, London and Oxford 1688*. Modern edition, London: Alec Tiranti, 1960.

Montias, J.M. 'Views and overviews. Socio-economic aspects of Netherlandish art from the fifteenth to the seventeenth century: a survey'. *The Art Bulletin*, LXX, 3 (1990): 358-373

Morizot, Jacques. '18th Century French aesthetics'. in: *The Stanford Encyclopedia of Philosophy* (Fall 2008 Edition), Edward N. Zalta (ed.)  
<http://plato.stanford.edu/archives/fall2008/entries/aesthetics-18th-french/>, consulted 24-10-2011

Muller, Norman E. 'An early example of a plywood support for painting'. *Journal of the AIC*, Volume 31, number 2, Article 8 (1992): 257-260

Nadolny, Jilleen. 'The first century of published scientific analyses of the materials of historical painting and polychromy, circa 1780-1880'. *Reviews in Conservation*, 4 (2003): 39-51.

Nadolny, Jilleen. 'A problem of methodology: Merrifield, Eastlake and the use of oil-based media by medieval English painters'. In: *ICOM-CC Triennial Meeting*. [preprints] London: James & James, 2005: 1028-1033

Nadolny, Jilleen. 'European documentary sources before c. 1550 relating to painting grounds applied to wooden supports: translation and terminology'. In: Townsend, J.N., et al., eds. *Preparation for painting: the artist's choice and its consequences*. [postprints] London: Archetype, 2008: 1-13.

Nadolny, Jilleen, et al. 'Chapter 1. Art technological source research: documentary sources on European painting to the twentieth century, with appendices I-VII'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge 2012: 3-32

Neven, Sylvie. 'Though artist's recipe books: interest in and transmission of artists' knowledge: observations and reflections within the Strasbourg tradition'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge*. [postprints] 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 97-100

Neven, Sylvie. 'Comparative analysis of paintin recipes: a new contribution to the study of the texts of the Strasbourg family'. In: Hermens, E., J. Townsend, eds. *Sources and Serendipity. Testimonies of Artists' practice*. [postprints] Third symposium of the Art Technological Source Research Working Group. London: Archetype 2009: 65-71

Nicolaus, K. *Handbuch der Gemälderestaurierung*. Cologne: Könemann, no date: 131-2



Noble, Petria. 'Technical Examinations in Perspective'. In: Broos, Ben, Ariane van Suchtelen, Quentin Buvelot, eds. *Portraits in the Mauritshuis*. Royal Picture gallery Mauritshuis, The Hague, 2004: 329-335 with table on: 334-335

Noble, Petria, Jaap.J. Boon, Jørgen Wadum. 'Dissolution, aggregation and protrusion. Lead soap formation in 17<sup>th</sup> century grounds and paint layers'. *ArtMatters*, 1 (2002): 46-61

Noble, Petria, Annelies van Loon, Jaap J. Boon. 'Selective darkening of ground layers associated with the wood structure in seventeenth-century panel paintings. In: Townsend, J.H., et al., eds. *Preparation for Painting: the artists's choice and its consequences*. [postprints] ICOM-CC Paintings Interim Meeting. London: Archetype, 2008: 68-78

Noble, Petria, et al. 'Technical investigation of Rembrandt and/or studio, Saul and David, c. 1660, from the collection of the Mauritshuis'. In: *ICOM-CC 16<sup>th</sup> Triennial Meeting*, [preprints] 2011: n.p.

Nowotna, Anna, Halina Gambus, Peter Liebhard. 'Characteristics of carbohydrate fraction of rye varieties'. *Acta Sci. Pol., Technol. Aliment.* 5 (1) (2006): 87-96

Nuttall, Paula. 'Jan van Eyck's paintings in Italy'. In: Foister, Susan, Sue Jones, Delphine Cool, eds. *Investigating Jan van Eyck*. Turnhout: Brepols publishers, 2000: 169-182.

Oettingen, W. von. *Quellenschriften für Kunstgeschichte*. Vienna, 1890.

Oettingen, W. von. *Quellenschriften für Kunstgeschichte*, Neue Folge, volume 3. Vienna, 1896.

Ogden, H.V.S., M.S. Ogden. 'A bibliography of seventeenth-century writings on the pictorial arts in English'. *The Art Bulletin* 29 (1947): 196-201.

Olby, J.K. 'The basic lead carbonates'. *Journal of inorganic nuclear chemistry*, volume 28 (1966): 2507-2512.

Olszewski, Edward J., transl., comm., and intr. *On the True Precepts of the Art of Painting, Giovanni Battista Armenini 1587*. New York: Burt Franklin, 1977

Oltrogge, Doris. 'Transmission of artists' knowledge in Germany 15th-17th centuries'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds., *Transmission of artists' knowledge*. [postprints] meeting, 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 25-30

Ormsby, Bronwyn, Mark Gottsegen. 'Twentieth-century grounds'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge, 2012: 185-8.

Oudry, J.B. *Discours sur la pratique de la peinture, Manuscrit 205 de l'Ecole Nationale des Beaux-Arts de Paris, Cahier de l'Académie Anquetin, XII* (1970): 61-86

Owen-Crocker, Gale R., ed. *Working with Anglo-Saxon manuscripts*. Exeter: University of Exeter Press, 2009

Parfitt, Edward. 'Bath brick'. In: *Notes and Queries: a medium of inter-communication for literaty men, general readers, etc.*, third series, volume eleventh, January-June 1867. London: The Office, 1867: 305-6.

Pauw-Van Veen, L. de. ' 'Den Grondt der Edel vry Schilder-const' van Karel van Mander en 'den Leermeester der Schilderkonst' van Wibrandus de Geest. Een korte vergelijking'. *Revue belge de philology et d'histoire*, vol 34, nr 34-2 (1956): 365-384

Pérez, Carmen Garrido. *Velazquez. Técnica y evolución*. Madrid: Museo del Prado, 1992

Pey, Ineke. 'The Hafkenscheid Collection. A collection of pigments and painting materials dating from the first half of the 19th century'. *Maltechnik* 2 (1987): 23-33

Phenix, A., et al. 'Oudry's painted menagerie: a technical study'. In: Hermens, E., J. Townsend, eds. *Sources and Serendipity. Testimonies of Artists' practice*. [postprints] Third symposium of the Art Technological Source Research Working Group. London: Archetype, 2009: 95-103.

Phenix, Alan. 'Artists' and conservation varnishes: an historical overview'. In: Padfield, S., ed. *Varnishes Theory and Practice*. ABPR 50<sup>th</sup> Anniversary Conference. September 1993: 12-26.

Phillipot, A., P. Philippot. 'La Descente de Croix de Rubens. Technique picturale et traitement'. *Bulletin van het IRPA/KIK*, VI (1963): 7-32

Pilz, Kathrin. 'Technische Mitteilungen für Malerei. A German journal (1884-1944) on painting materials and technique'. [poster] *Sources and Serendipity. Testimonies of Artists' practice*. Third symposium of the Art Technological Source Research Working Group, Glasgow, June 12-13, 2008

Plahter, U., S.A. Wiik. 'The virgin and Child from the church of Dal (Norway) - Examination and restoration'. *Studies in Conservation*, volume 14, no. 4, (November 1970): 304-315

Plahter, Unn. 'The crucifix from Hemse: Analyses of the Painting Technique'. *Maltechnik/restauro*, volume 90 (January 1984): 35-44.

Plahter, Unn, Biljana Topalova-Casadiago. ' "the Scream" by Edvard Munch: painting techniques and colouring materials'. In: Spring, Marika, et al., eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 244-252

Plesters, Joyce. ' 'Samson and Delilah': Rubens and the art and craft of painting on panel'. *National Gallery Technical Bulletin*, volume 7 (1983): 30-49.

Plesters, Joyce, 'Painting methods and materials a brief survey of published work from 1961 to 1972'. In: Bromelle, Norman, Perry Smith. *Conservation and restoration of pictorial art*. London: Butterworths, 1976: 3-6

Pomaro, Gabriella. *I ricettari del fondo palatino della Biblioteca Nazionale Centrale di Firenze, inventario a cura di Gabriella Pomaro, Presentazione di Alessandro Conti, Inventari e cataloghi Toscani*, volume 35. Milano: Giunta Regionale Toscana Editrice Bibliografica, 1991

Ponterotto, Joseph G. 'Brief note on the origins, evolution, and meaning of the qualitative research concept "Thick Description"'. *The Qualitative report*, volume 11, nr. 3 (September 2006): 538-49

Prak, Maarten. 'An artisan 'revolution' in late medieval and early modern Europe?'. Paper presented at the conference: *The Production and Circulation of Printed Books in the Occident and the Orient, from the Accession of the Tang Dynasty (c.618) to the First Industrial Revolution*. British Academy for the Humanities and Social Science. London, February 14. 2013.

Pulsifer, W.H. *Notes for a History of Lead and an Inquiry into the Development of the Manufacture of White Lead and Lead Oxides*. New York: D. van Nostrand, 1888.

Quandt, Eleanor S. 'Observations concerning the application of grounds in 18th century American paintings'. *Bulletin of the AIC*, 12, no 1 (October 1971): 37-45

Quandt, Eleanor S. 'Light and dark grounds in 18th century American paintings (a summary)'. *Bulletin of the American Group - IIC* 12, no. 2 (April 1972): 68-69

Quimby, Ian M.G., ed. *American painting to 1776: a reappraisal*. Winterthur conference report. Charlottesville: University press of Virginia, 1974

Raft, Ada., 'Quellenschriften des 17. und 18. Jahrhunderts zur mehrfarbigen Grundierung'. In: Koller, Manfred, Ulrike Knall, eds. *Großgemälde auf textilen Bildträgern. Restauratorenblätter*, volume 24/25. 2006: 65-75.

Raven, Laura. 'Historische lijm-stijfsel bedoekingen van schilderijen. Historisch bronnenonderzoek en de creatie van een referentie set voor FT-IR analyse'. Unpublished Master thesis. University of Amsterdam, June 18, 2013.

Rees-Jones, S.G. 'Early experiments in pigment analysis'. *Studies in Conservation* 35 (1990): 93-101.

Rehwald, Felix. *Die Stärkefabrikation und die Fabrication des Dextrins, des Stärkezuckers, Sirups und der Zuckercouleur. Ein Handbuch für Stärke-, Dextrin- und Stärkezuckerfabrikanten*. Fourth, fully edited edition. Wien und Leipzig: Hartleben's Verlag, 1911.

Reifsnnyder, Joan Marie. 'Easel painting on lapidary surfaces in 16-th century Italy'. In: *ICOM-CC 12<sup>th</sup> Triennial Meeting*. [preprints]. London: James & James, 1999: 398-402

Reifsnnyder, Joan Marie. '25.2 Glue-paste lining adhesives'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge, 2012: 416-423

Rey, Alain. *Antoine Furetière-Un précurseur des Lumières sous Louis XIV*. Paris: Fayard, 2006.

Rhodes, F.H., A.E. van Wirt. 'The effect of various pigments upon the rate of oxidation of linseed oil'. *Industrial and Engineering Chemistry*, 15 (1923): 1135–1140.

Ridge, Jacqueline, Joyce H. Townsend. 'G.F. Watts in context: his choice of materials and techniques'. In: *Painting techniques history, materials and studio practice*. IIC Dublin Congress, 7-11 sept. 1998: 223-234

Rigaud, J.-J. 'Recueil de renseignements relatifs a la culture des beaux-arts a Genève. Troisième partie. Tableau du mouvement imprimé aux beaux-arts de 1776 à 1814, (Ce mémoire a été lu à la Société d'Histoire et d'Archéologie les 9 et 23 mars, et à la Classe des Beaux-Arts le 26 Mars 1848)'. In: *Mémoires et documents publiés par la société d'histoire et d'archéologie de Genève*, tome sixième. Genève: Julien Frères; Paris: Dumoulin, 1849

Rioux, Jean-Paul. 'Note sur l'analyse de quelques enduits provenant de peintures françaises des XVIIe et XVIIIe siècles'. *Annales, Laboratoire de recherche des Musées de France*, (1973): 35-44

Roth-Meyer, Clotilde. 'Les marchands de couleurs a Paris au XIXe siècle'. Unpublished PhD Dissertation. Université Paris IV - Sorbonne, 2004.

Roy, Ashok, ed. *Artists' pigments. A handbook of their history and characteristics*, volume 2. Washington: National Gallery of Art, New York, Oxford: Oxford university press, 1993

Roy, Ashok. 'The National Gallery Van Dycks: Technique and Development'. *Painting in Antwerp and London: Rubens and Van Dyck, National Gallery Technical Bulletin*, volume 20 (1999a): 50-83

Roy, Ashok. 'Rubens's 'Peace and War' '. *Painting in Antwerp and London: Rubens and Van Dyck, National Gallery Technical Bulletin*, volume 20 (1999b): 89-95

Roy, Ashok. 'Van Eyck's technique: the myth and the reality, I'. In: Foister, Susan, Sue Jones, Delphine Cool, eds. *Investigating Jan van Eyck*. Turnhout: Brepols publishers, 2000: 97-100.

Roy, Ashok. 'The ground layer: function and type'. In: Bomford, David, et al. *Art in the Making, Rembrandt*. London: National Gallery Company, 2006: 27-29

Roy, Ashok, Martin Wyld. 'The Ambassadors and Holbein's techniques for painting on panel'. In: Roskill, Mark, John Oliver Hand, eds. *Hans Holbein: Paintings, Prints and Reception, Studies in the History of Art*, volume 60. Symposium Papers XXXVII. Washington: National Gallery of Art, New Haven and London: Yale University Press, 2001: 97-107

Roy, Ashok, et al. *Art in the Making: Impressionism*. London: National Gallery Publications Ltd., 1990

Sakula, Ernest. 'By candlelight: the life of Dr. Arthur Hill Hassall (1817-1894)'. by Ernest A. Gray, published: London: Robert Hale, 1983', [book review], *Journal of the Royal Society of Medicine*, Volume 76 (November 1981): 990.

San Andrés Moya, Margarita, Sonia Santos Gomez, Alfonso Rodríguez Muñoz. 'Características y metodología de aplicación de los yesos utalizados en la preparación de pinturas sobre tabla'. *Pátina*, volume 2, nr. 8 (1997): 92-104.

Salvant, Johanna, et al. '10. Investigation of the grounds of Tasset et l'Hôte commercially primed canvas used by Van Gogh in the period 1888 to 1890'. In: Vellekoop, Marije, et al., eds. *Van Gogh's studio practice*. New York and London: Yale University Press, 2013: 182-201

Santa, Elisabeth della. *Pierre-Louis Bouvier, peintre et miniaturiste genevois, (1765-1836)*. n.p. 1978

Santos Gómez, Sonia. 'Las preparaciones de yeso en la pintura sobre table de la escuela española'. PhD Dissertation Universidad Complutense de Madrid, 2005.

Sanyova, Jana, et al. 'Unexpected materials in a Rembrandt painting characterized by High Spatial Resolution Cluster-TOF-SIMS Imaging'. *Analytical Chemistry*, (2011): 753-760. <http://www.dx.doi.org/10.1021.ac1017748>|*AAAnal.Chem.*2011,83, 753-760, accessed 11-4-2013

Sanyova, Jana, Steven Saverwyns. 'Welke picturale techniek werd in het atelier van Lambert Lombard gebruikt?' In: Dehaene, Godelieve, ed. *Lambert Lombard. Renaissanceschilder Luik 1505/06-1566. Interdisciplinaire essays en tentoonstellingscatalogus. Scientia Artis*, volume 3. Brussels: Koninklijk Instituut voor het Kunstpatrimonium, 2006: 269-306

Scaillierez, Cécile, et al. 'L'ardoise double-face de Daniele da Volterra figurant David et Goliath. Étude et restauration d'une oeuvre d'exception'. *Technè*, no 25 (2007): 5-11

Schellmann, N.C. 'Animal Glues: a review of their key properties relevant to conservation'. *Reviews in conservation*, Volume 8, (2007): 55-66

Schießl, Ulrich. *Die deutschsprachige Literatur zu Werkstoffen und Techniken der Malerei von 1530 bis ca. 1950*. Worms: Wernersche Verlagsgesellschaft, 1989

Schießl, Ulrich. 'History of structural panel painting conservation in Austria, Germany, and Switzerland'. In: Dardes, Kathleen, Andrea Rothe, eds. *The Structural conservation of panel paintings*. [symposium postprints] Los Angeles: J. Paul Getty Museum, 2008: 200-36

Schmidt, S. 'Das Pettenkoferische Regenerationsverfahren'. *Zeitschrift für Kunsttechnologie und Konservierung*, Jahrgang 4, Heft 1 (1990): 30-76

Schmidt, Victor M. 'Hypothesen zu Funktion und Publikum von Cenninis Libro dell'Arte'. In: Löhr, Wolf-Dietrich, Katharina Christina Schüppel, Stefan Weppelmann, eds. *Fantasie und Handwerk. Cennino Cennini und die Tradition der toskanischen Malerei von Giotto bis Lorenzo Monaco*. [catalogue] Berlin: Gemäldegalerie Staatliche Museen. München: Hirmer Verlag 2008

Schramm, Hans-Peter, Bernd Hering. *Historische Malmaterialien und ihre Identifizierung. Bücherei des Restaurators*, Band 1. Stuttgart: Ferdinand Enke Verlag 1995

Siejek, Andreas. 'Die Unterzeichnung auf dem Malgrund'. In: Sandner, Ingo, ed. *Kölner Beiträge zur Restaurierung und Konservierung von Kunst- und Kulturgut*, Band 11. München: Siegl's Fachbuch Handlung, 2004

Singer, F.A.W., et al. 'Preparation of mucilage/protein products from flaxseed'. *American Journal of Food Technology* 6 (4) (2011): 260-78

Skaug, Erling. 'The Third element', preliminary notes on parchment, canvas and fibres as structural components related to the grounds of medieval and renaissance panel paintings'. In: Nadolny, J. et al., eds. *Medieval painting in Northern Europe. Technique, analysis, art history*. Festschrift for Unn Plahter. London: Archetype, 2006: 182-201

Skaug, Erling. 'Not just panel and ground'. In: Townsend, J.H., et al., eds. *Preparation for painting: the artist's choice and its consequences*. [postprints] London: Archetype, 2008a: 22-29

Skaug, Erling. 'Eine Einführung in das Leben und die Kunst Cennino Cenninis'. In: Löhr, Wolf-Dietrich, Stefan Weppelmann, eds. *Fantasie und Handwerk. Cennino Cennini und die Tradition der toskanischen Malerei von Giotto bis Lorenzo Monaco*. [Exhibition catalogue] Berlin: Gemäldegalerie Staatliche Museen, München: Hirmer Verlag, 2008b: 45-55

Smith, Pamela. 'Why write a book? From lived experience to the written word in early modern Europe'. *Bulletin of the German Historical Institute* 47 (2010): 25-50.

Smith, Pamela. 'Craft techniques and how-to books'. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge*. [postprints] meeting, 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 75-84

Sonnenburg, Hubert von. 'Rubens' Bildaufbau und Technik, I Bildträger, Grundierung und Vorskizzierung'. *Maltechnik/Restaur*, issue 2, (April 1979): 77-100

Spencer, John R. *Filarete's treatise on architecture. Being the treatise by Antonio di Piero Averlino, known as Filarete*. Translated, introduction and notes John R. Spencer, 2 vols. New Haven, London: Yale University Press 1965

Spring, Marika, Rachel Grout, Raymond White. 'Black Earths': A Study of Unusual Black and Dark Grey Pigments used by Artists in the Sixteenth Century'. *National Gallery Technical Bulletin*, volume 24 (2003): 96-114

Spring, Marika, Catherine Higgitt. 'Analyses reconsidered. The importance of the pigment content of paint in the interpretation of the results of examinations of binding media'. In: Nadolny, Jilleen (ed.), *Medieval painting in Northern Europe. Techniques, analysis, art history*. London: Archetype, 2006: 223-229.

Stettler, Françoise. 'Maltechnische Angaben in zwei anonymen Manuskripten aus dem 18. JH. in der Burgerbibliothek zu Bern, Mss.Hist.Helv.XVII.233, MSss.Hist.Helv.XVII,234'. [unpublished research paper] Schule für Gestaltung, Bern, Fachklasse für Konservierung und Restaurierung, Bern, 2. November 1987.

Stijman, Ad. 'The education of the intaglio printmaker: training and the dissemination of information. In: Clarke, Mark, Bert de Munck, Sven Dupré, eds. *Transmission of artists' knowledge*. [postprints] Meeting, 15 June 2011. Brussels: Koninklijke Vlaamse Academie van België voor Wetenschappen en Kunsten, 2011: 85-96

Stols-Witlox, Maartje. 'Final varnishes for oil paintings in Holland, 1600-1900. Evidence from written sources'. *Zeitschrift für Kunsttechnologie und Konservierung*, Heft 1 (2001): 241-285

Stols-Witlox, Maartje. 'The heaviest and the whitest'. Lead white quality in North West European sources, 1400-1900'. In: Spring, Marika, et al., eds. *Studying old master paintings. Technology and Practice*. [postprints] The National Gallery Technical Bulletin 30th Anniversary Conference. London: Archetype, 2011: 284-294

Stols-Witlox, Maartje. 'Grounds, 1400-1900'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*, London. New York: Routledge, 2012: 161-185

Stols-Witlox, Maartje. 'Flour and starch in preparatory layers for oil painting. Reconstructions based on historical recipes, 16<sup>th</sup>-19<sup>th</sup> century'. [poster] *Painting techniques, history, materials and studio practice*, Rijksmuseum Amsterdam, 18-20 September 2013

Stols-Witlox, Maartje, Tiarna Doherty, Barbara Schoonhoven. 'Reconstructing seventeenth-century streaky imprimatura layers on panel painting'. In: Townend, J.N., et al., eds. *Preparation for painting: the artist's choice and its consequences* [postprints] London: Archetype, 2008: 79-91

Stols-Witlox, Maartje, Luc Megens, Leslie Carlyle. 'To prepare white excellent...': reconstructions investigating the influence of washing, grinding and decanting of stack-process lead white on pigment composition and particle size'. In: Eyb-Green, Sigrid, et al.,

eds. *The artist's process: technology and interpretation*. [postprints] Fourth symposium of the Art Technological Source Research Working Group. Vienna, 23-24 September 2010. London: Archetype 2012: 112-129

Straub, Rolf E. 'Tafel und Tüchleinmalerei des Mittelalters'. In: Kühn, Hermann, et al. *Reclam's Handbuch der künstlerischen Techniken*, Volume 1. 2<sup>nd</sup> edition. Stuttgart: Philipp Reclam jun., 1984: 125-259.

Streeton, Noëlle, Jørgen Wadum. '4.6 Northern European panel paintings'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge, 2012: 86-97

Sutton, P. M. Wieseman. *Drawn by the Brush: Oil Sketches by Peter Paul Rubens*. New Haven: Yale University Press, 2004.

Swaluw, E. van der, W.A.H. Asman, R. Hoogerbrugge. *The Dutch national precipitation chemistry monitoring network over the period 1992-2004*. Report 680704009/2010. Bilthoven, National Institute for Public Health and the Environment, 2010.  
<http://www.rivm.nl/bibliotheek/rapporten/680704009.pdf>. Accessed: 14-5-2012.

Talley, M. Kirby, Jr., Karin Groen. 'Thomas Bardwell and his practice of painting: a comparative investigation between described and actual painting technique'. *Studies in Conservation*, volume 20, issue 2 (May 1975): 44-108

Talley, Mansfield Kirby, *Portrait painting in England: studies in the technical literature before 1700*, London: Paul Mellon Centre for Studies in British Art, 1981

Tangeberg, Peter. 'The crucifix from Hemse'. *Maltechnik/Restauro*, volume 90 (january 1984): 24-5.

Thomas, Anabel. *The Painter's Practice in Renaissance Tuscany*. Cambridge: Cambridge University Press, 1995

Thompson, Daniel V., ed. and transl. *The craftsman's handbook 'Il Libro dell'Arte' Cennino d'Andrea Cennini, Translated by Daniel V. Thompson. Jr.*. Yale University Press 1933. Reprint: New York: Dover publications 1954, 1960

Thompson, Daniel V.. *The materials and techniques of Medieval painting*. 1956. Reprint: New York: Dover publications: n.d.

Thornton, Peter. *The authentic décor. The domestic interior 1620-1920*. London: Weidenfeld and Nicholson, 1984, 1993

Tilborgh, Louis van. 'Van Gogh and his painting materials. an introduction'. In: Tilborgh, Louis van, Marije Vellekoop. *Vincent Van Gogh Paintings, Volume I. Dutch Period 1881-1885*. Amsterdam: Van Gogh Museum. Blaricum: V + K Publishing, 1999: 18-27

Townsend, Joyce H. *Turner's painting techniques*. London: Tate publishing, (1993) 1999

Townsend, Joyce, et al. *Pre-Raphaelite Painting Techniques*. London: Tate Publishing, 2004



Townsend, J.H., L. Carlyle, J-H. Cho, M. Campos, M. 'The yellowing/bleaching behaviour of oil paint: further investigations into significant colour change in response to dark storage followed by light exposure'. In: *ICOM-CC 16<sup>th</sup> Triennial Meeting*. [postprints] Lisbon 2011: n.p.

Trevor-Roper, Hugh. *Europe's physician. The various life of Sir Theodore de Mayerne*. New Haven and London: Yale University Press, 2006.

Truyen, Arnold. 'Van boomstam tot beeld. Een poging tot reconstructie van Van Steffeswerths atelierpraktijk'. In: Te Poel, Peter, et al. *Op de drempel van een nieuwe tijd: de Maastrichtse beeldsnijder Jan van Steffeswert (voor 1470-na 1525)*. [exhibition catalogue] Maastricht: Bonnefantenmuseum. Gent: Snoeck-Ducajou & Zoon, 2000: 77-94

Uzielli, Luca. 'Historical overview of panel-making techniques in Central Italy'. In: Dardes, Kathleen, Andrea Rothe, eds. *The structural conservation of panel paintings* [postprints] Symposium J. Paul Getty Museum, 24-28 April 1995. Los Angeles: Getty Conservation Institute, 1998: 110-135

Van Gelder, J.G. 'De schilders van de Oranjezaal'. In: *Nederlands Kunsthistorisch Jaarboek*, 1948/49: 119-164.

Van Loon, Annelies, et al. 'The relationship between preservation and technique in paintings in the Oranjezaal'. In: *The object in context: crossing conservation boundaries*. IIC congress Munich, August-September 2006: 217-223.

Van Selm, B., continued: Gruys, J.A., H. De Kooker, eds. *Dutch book sales catalogues, 1599-1800*. Selm, B., 1945-1991 ; Gruys, J.A., 1942- ; Kooker, H. de, 1950-2007. Leiden: Inter Documentation Company 1990-...

Van Tielhof, M. *De Hollandse graanhandel, 1470-1570. Koren op de Amsterdamse molen*. Hollandse Historische Reeks, volume 23, Den Haag: Stichting Hollandse Historische Reeks, 1995

Vandamme, E. *De polychromie van gotische houtsculptuur in de Zuidelijke Nederlanden: materialen & technieken. Verhandelingen van de Koninklijke Academie voor Wetenschappen, Letteren en Schone Kunsten van België, klasse der Schone Kunsten*, jaargang 44, nr. 35 (1982): 85-6

Vandivere, Abbie. 'In search of Van Mander's primuersel: intermediate layers in early Netherlandish paintings'. In: *ICOM-CC 16<sup>th</sup> Triennial Meeting*. [postprints] Lisbon 2011: n.p.

Vandivere, Abbie. 'From the ground up: surface and sub-surface effects in fifteenth- and sixteenth-century Netherlandish paintings'. PhD dissertation, University of Amsterdam, defended June 19, 2013

Velde, A.J.J. van de. 'Het werk van den geneesmeester Carel Baten (Gent 1540?- Amsterdam 1617?)'. In: *Verlagen en mededelingen der Koninklijke Vlaamsche Academie voor Taal- en Letterkunde*, 1933: 529-560

Véliz, Zahira. *Artists' techniques in golden age Spain, six treatises in translation*. Cambridge, New York: Cambridge University Press, 1986

Véliz, Zahira. 'Wooden panels and their preparation for painting from the Middle Ages to the seventeenth century in Spain'. In: Dardes, Kathleen, Andrea Rothe, eds. *The structural conservation of panel paintings*. [postprints] Symposium J. Paul Getty Museum, 24-28 April, 1995. Los Angeles: Getty Conservation Institute, 1998: 136-148

Vellekoop, Marije, et al., eds. *Van Gogh's studio practice*. New York and London: Yale University Press, 2013

Verwimp, T., et al. 'Isolation and characterisation of rye starch'. *Journal of cereal science* 39 (2004): 85-90

Villafana, Tana Elizabeth, William P. Brown, John K. Delaney, Michael Palmer, Warren S. Warren, Martin C. Fischer. 'Femtosecond pump-probe microscopy generates virtual cross sections in historic artwork'. *Proceedings of the National Academy of Sciences of the United States of America*, published online January 21, 2014

Villela-Petit, Inès. 'Copies, reworkings and renewals in late medieval recipe books'. In: Nadolny, Jilleen, ed. *Medieval painting in Northern Europe. Techniques, analysis, art history*. London: Archetype, 2006: 167-181

Vlieger, J.H. de. 'Historische verfschetsen VII. De Oudhollandse methode om loodwit te maken'. *Verfkroniek*, 62e jaargang, no 1 (January 1989a): 21-26.

Vlieger, J.H. de. 'Historische Verfschetsen VIII. Loodwit, de ontwikkeling van het kamerproces'. *Verfkroniek*, Volume 62, nr. 11 (November 1989b): 465-469

Vlieger, J.H. de. 'Historische Verfschetsen XIII. De Utrechtse loodwitfabriek Cornelis Hoogeveen & Comp. 1801-1877. Deel 1: De eerste periode: Cornelis I Hoogeveen, 1802-1819, De tweede periode: Cornelis II Hoogeveen, 1819-1849'. *Verfkroniek*, number 9 (September 1992): 24-27

Vlieger, J.H. de, E. Homburg. 'Technische vernieuwing in een oude trafiek De Nederlandse loodwitindustrie, 1600-1870'. In: *Jaarboek voor de geschiedenis van Bedrijf en Techniek*, volume 9. Amsterdam: NEHA, 1992: 9-68.

Vogels, Annelies. 'Nemo Artifex Nascitur: het zeventiende-eeuwse receptenboek van Jacoba van Veen (1635-na 1687)'. *De Zeventiende eeuw*, volume 18 (2002): 99-114

Vries, Lyckle de. *How to create beauty. De Lairesse on the theory and practice of making art*. Leiden: Primavera press, 2011

Wadum, J. 'Historical overview of panel-making techniques in the Northern Countries', in: Dardes, K., A. Rothe, eds. *The structural conservation of panel painting*. [postprints] Symposium J. Paul Getty Museum 24-28 April 1995. Los Angeles: Getty Conservation Institute, 1998: 149-177.

Wadum, J. 'Het laatste nieuws uit het paradijs'. *Mauritshuis in Focus*, 14 (2001): 22-30.

Wagner, Lisa. 'Fine art materials in Vigani's cabinet, 1704, of Queens' College, Cambridge'. Unpublished PhD dissertation. Dresden: Hochschule für Bildende Künste, 2007

Wallert, Arie, Joris Dik. 'The scientific examination of a seventeenth-century masterpiece'. *Zeitschrift für Kunsttechnologie und Konservierung*, Heft 1 (2007): 38-51

Wallert, Arie et al. *Still Lifes: Techniques and style. The examination of paintings from the Rijksmuseum*. Zwolle: Waanders, 1999

Wallert, Arie, Willem de Ridder. 'The materials and methods of Sweerts's paintings'. In: Jansen, Guido, et al. *Michael Sweerts (1618-1664)*. [exhibition catalogue] Amsterdam: Rijksmuseum/San Francisco: Fine Arts Museums/Hartford: Wadsworth Atheneum Museum of Art. Zwolle: Waanders, 2002: 37-47

Weerd, J. van der, et al. 'Chemical changes in old master paintings: dissolution, metal soap formation and remineralisation processes in lead pigmented paint layers of 17th century paintings'. *Zeitschrift für Kunsttechnologie und Konservierung*, volume 16 (2002): 36-51.

Wehlte, Kurt. *The materials and techniques of painting*. translated by Ursus Dix. New York, Cincinnati, Toronto, London, Melbourne: Van Nostrand Reinhold Company, 1975

Welcomme, E. et al. 'Classification of lead white pigments using synchrotron radiation micro X-ray diffraction'. In: *Applied Physics*, A 89 (2007): 825-832

Werner, A.E. 'A 'new' De Mayerne manuscript'. *Studies in Conservation*, 9 (1964): 130-133  
West FitzHugh, E., ed. *Artists' pigments. A handbook of their history and characteristics*, volume 3. Washington: National Gallery of Art. New York, Oxford: Oxford university press, 1997.

Wetering, Ernst van de. 'Studies in the workshop practice of the early Rembrandt'. PhD dissertation, University of Amsterdam, 7 October 1986.

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

White, Raymond. 'Van Eyck's technique: the myth and the reality, II'. In: Foister, Susan, Sue Jones, Delphine Cool, eds. *Investigating Jan van Eyck*. Turnhout: Brepols publishers, 2000: 101-106.

White, Raymond. 'Van Dyck's Paint Medium'. *Painting in Antwerp and London: Rubens and Van Dyck, National Gallery Technical Bulletin*, volume 20 (1999): 84-88

Wild, A.M. de. 'Het natuurwetenschappelijk onderzoek van schilderijen'. PhD dissertation. Technische Universiteit Delft, The Hague: Levisson, 1928

Williamson, George C. (under supervision of) *Bryan's dictionary of painters and engravers*, new edition revised and enlarged, vol I, A-C. New York: Macmillan, London: George Bell and sons, 1903

Winter, John. 'Note on the preparation and mounting of samples of chalk/glue ground from paintings for scanning electron microscopy'. *Studies in Conservation*, volume. 20, nr. 3 (August 1975): 169-173

Witlox, M., Carlyle, L. ' 'A perfect ground is the very soul of the art' (Kingston 1835): ground recipes for oil painting, 1600-1900'. In: *ICOM-CC 14th triennial meeting*. [preprints], London: James & James, 2005: 519-528

Witlox, Maartje. 'Sizing layers for oil painting in Western European sources (1500-1900): historical recipes and reconstructions'. In: Kroustallis, S., Joyce H. Townsend, eds. *Art Technological Research: towards a new discipline*, [Postprints] second symposium of the Art Technological Source Research working Group, Madrid, 5-6 oktober 2006. London: Archetype, 2008: 147-165

Wolfthal, Diane. *The beginnings of Netherlandish canvas painting: 1400-1530*. Cambridge, New York, Port Chester, Melbourne, Sydney: Cambridge University Press, 1989

Woltman, Nienke. 'Het geheim van vluchtige oliën. De toevoeging van vluchtige oliën aan het olieverfmedium in de zestiende-eeuwse schilderpraktijk in de Nederlanden'. Unpublished Master thesis, University of Amsterdam, Master Conservation & Restoration, Amsterdam, 2010.

Woodcock, Sally. 'The Roberson archive: content and significance'. In: Wallert, Arie, Erma Hermens, Marja Peek, eds. *Historical painting techniques, materials, and studio practice*. [preprints] Symposium University of Leiden, the Netherlands, 26-29 June 1995. Los Angeles: the Getty Conservation Institute 1995: 30-37

Woodcock, Sally. Judith Churchman, eds. *Index of account holders in the Roberson Archive 1820-1939*. Cambridge: Hamilton Kerr Institute, 1997

Wouters, Jan. 'De 'Bekering van Sint-Bavo' door Pieter Paul Rubens. Studie, onderzoek en behandeling. Laboratoriumanalysen van bindmiddelen'. *Bulletin IRPA/KIK*, Issue 28 (2002): 183-189

Wrapson, Lucy, Jenny Rose, Rose Miller, Rose, Spike Bucklow, eds. *In artists' footsteps. The reconstruction of pigments and paintings. Studies in honour of Renate Woudhuysen-Keller*. London: Archetype Publications, 2012

Wülfert, Stefan. *Der Blick ins Bild. Lichtmikroskopische Methoden zur Untersuchung von Bildaufbau, Fasern und Pigmenten. Bücherei des Restaurators*, Band 4. Ravensburg: Ravensburger Buchverlag, 1999.

Würsig, Bernd G., J.G.M. Thewissen. *Encyclopedia of Marine Mammals*. London, San Diego: Academic Press, 2002: 1163-4.

Young, Christina, Alexander Katlan. '5. History of fabric supports'. In: Hill Stoner, Joyce, Rebecca Rushfield, eds. *Conservation of easel paintings*. London, New York: Routledge, 2012: 116-147

Zeven, A.C. *Landraces and improved cultivars of bread wheat and other wheat types grown in the Netherlands up to 1944. Wageningen Agricultural University Papers*, 90-2. Wageningen: Agricultural University, 1990

Zillich, Isabell. 'Der Gipsgrund und seine Verwendung im Bilde'. *Zeitschrift für Kunsttechnologie und Konservierung*, Volume 12, nr. 1 (1998): 99-107

Zindel, Christophe. *Göldene Kunst-Pforte. Quellen zur Kunsttechnologie. Schriftenreihe Konservierung und Restaurierung der KHB*. Bern, Hochschule der Künste, , 2010.

Zucker, Joyce. 'From the ground up: the ground in 19th-century American pictures'. In: *AIC Paintings specialty group meeting*, [postprints], St. Louis, Missouri, June 8-13, 1999: 23-32.