

Making and Transforming Art

Technology and Interpretation

Proceedings of the fifth symposium of the ICOM-CC Working Group for Art Technological Source Research, held at the Royal Institute of Cultural Heritage (KIK-IRPA), Brussels, 22–23 November 2012

The publishing committee is part of ICOM-CC, a committee of the ICOM network

Edited by H el ene Dubois, Joyce H. Townsend, Jilleen Nadolny,
Sigrid Eyb-Green, Sylvie Neven and Stefanos Kroustallis

Contents

<i>Foreword</i>	v
<i>Acknowledgements</i>	vii
Dioscorides as an art technological source <i>Mark Clarke</i>	1
Academy and workshop: medieval transmission of late antique knowledge <i>Mark Clarke and Arie Wallert</i>	10
An elusive colorant: availability, preparation and use of anthocyanin colorants in European medieval illuminators' workshops <i>Sylvie Neven and Jana Sanyova</i>	16
Paint it red: vermilion manufacture in the Middle Ages <i>Stefanos Kroustallis and Rocio Bruquetas</i>	23
Medieval sculptures re-polychromed and re-gilded in the 19th century by Adrien Hubert Bressers <i>Delphine Steyaert</i>	31
'This they use in Madrid': the ground layer in paintings on canvas in 17th-century Madrid <i>Maite Jover de Celis and Dolores Gayo</i>	40
Van Dyck and de Mayerne: a cautionary note regarding the manuscript <i>Rica Jones</i>	47
Materials for painting and gilding used in the Benedictine community of Portugal 1638 –1822: other times, other ways <i>Agnès Le Gac, Paulo Oliveira, Isabel Dias Costa and Maria João Dias Costa</i>	54
Evolutions and transformations of harpsichords in France in the 17th and 18th centuries <i>Christine Laloue and Jean-Philippe Echard</i>	75
Manufacturing techniques and the art of wax modelling: from the sculptor's studio to the anatomical workshop <i>Alicia Sánchez Ortiz and Sandra Micó Boró</i>	86
Combining different types of sources for a better understanding of tempera painting around 1900 <i>Patrick Dietemann and Wibke Neugebauer</i>	95
Interpretation of documentary sources for the industrial preparation of 'zinc white' in the 19th century <i>Nicholas Eastaugh, Jilleen Nadolny and Weronika Swiech</i>	102
Hans Heysen's art materials: an investigation into suppliers, knowledge and choice <i>Rosemary Diana Heysen and Nicole Andrea Tse</i>	109
Jean Tinguely's script for <i>Homage to New York</i> (1960) <i>Reinhard Bek and Christine Frohnert</i>	117

Shorter papers from poster presentations

Recent publications on art technological source research <i>Ad Stijnman</i>	123
<i>Colour ConText</i> : a database on colour practice and colour knowledge in pre-modern Europe <i>Sylvie Neven, Karin Leonhard and Sven Dupré</i>	125
Four paintings from St Jerome's College, Coimbra, Portugal: conservation, technique and treatises <i>Vanessa Antunes, Mercês Lorena, Vítor Serrão, Virgínia Gomes, Maria José Oliveira, Luís Dias, José Mirão, António Candeias, Ana Isabel Seruya and João Coroado</i>	127
Glass and parchment with a view: oil paint and the imitation of (stained) glass windows 1400–1600 <i>Marjolijn Bol, Henk de Groot and Arie Wallert</i>	129
Oil- <i>Pinaceae</i> resin varnish recipes in 15th–18th-century written sources <i>Jean-Philippe Echard and Valérie Malecki</i>	131
'A substance that serves all paints': interpreting a technical recipe from Sloane 345 <i>Indra Kneepkens, Ronald de Jongh and Arie Wallert</i>	133
<i>The Town</i> : a sparkling 17th-century canvas painting <i>Anne Apalnes Ørnhøi</i>	135
Transformed Baroque altarpieces in northern Italy <i>Orso-Maria Piavento</i>	137
Craftsmen and gentlemen <i>Herman den Otter</i>	139
Technical examination of Daubigny's <i>Cliffs at Villerville-sur-mer</i> , or new light on the history of Impressionism <i>René Boitelle and Alan Phenix</i>	141
The working process of Francis Bacon: evidence from his studio, artworks and slashed canvases <i>Elke Cwiertnia, Justin J. Perry, Brian W. Singer and Joyce H. Townsend</i>	143
<i>Slow Actions</i> : transformative approach to documenting moving image installations <i>Stephanie Sarah Lauke</i>	145
Dynamic art technological sources for contemporary works: the artist interview and the installation process <i>Sanneke Stigter</i>	147