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This volume is the seventh in this biennial series which presents the recent research into the conservation, structure, materials, history etc. of paintings by past and present staff and students (including early career interns) of the Hamilton Kerr Institute. The articles in the 2018 *Bulletin* focus on works of art and painting materials from a wide range of dates, collections, private owners and social contexts, and are ordered roughly chronologically. Contents: Preface; *The Battel Hall Retable: history, technique and conservation* – Michaela Straub and Lucy Wrapson; *Nicholas Hilliard as a painter ‘in greate’* – Sarah Bayliss; *Some preliminary observations on pigments, their costs and use in late sixteenth- and seventeenth-century middling painted interiors: a regional perspective from Suffolk* – Andrea Kirkham; *John Donne’s metaphysical portrait* – Spike Bucklow; *Lead white: how variations in the crystalline ratios influence the optical and handling properties of oil paint* – Camille Polkownik; *Reattributing a painting through technical study: Hagar and Ishmael in the Wilderness by Marcantonio Franceschini* – Amiel Clarke and Christine Braybrook; *Uncovering a lost leviathan: new insights and discoveries during treatment of Hendrick van Anthonissen’s View of Scheveningen Sands* – Shan Kuang; *Exploring Gainsborough Dupont’s role in Thomas Gainsborough’s studio through the Portrait of Mrs. Audley* – Kari Rayner; *The most ‘azure blue’: the youth and old age of ultramarine* – Sally Woodcock and Emma Jansson; *David Parr House: a technical study of the materials and techniques of the wall paintings* – Emma Jansson and Camille Polkownik.