



## The Artist's Process

### Technology and Interpretation

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<b>ISBN</b>	9781904982739
<b>Publisher</b>	Archetype Publications
<b>Binding</b>	Paperback / softback
<b>Territory</b>	USA & Canada
<b>Size</b>	8.35 in x 11.53 in
<b>Pages</b>	172 Pages
<b>Price</b>	\$75.00

This book reflects on the artistic process as manifested in the artwork itself and as documented in visual and written sources.

This book reflects on the artistic process as manifested in the artwork itself and as documented in visual and written sources. It is part of ongoing technological research interpreting art from all disciplines and periods and exploring artists practice as recorded in treatises, manuals, artist s correspondence, journals and also images such as photographs, films or prints. This book is fourth in a series on technical art history produced by Archetype Publications for the Art Technological Source Resource study group. Contents: Foreword; Acknowledgements; *From source to chronology: studies on macro-scale behaviour in art technology* – Nicholas Eastaugh; *Living sources: experts, masters and practitioners* – Timea Tallian; *Some thoughts on realia: material sources for art technological source research* – Ad Stijnman; *Judging art: lawsuits involving the painter and sculptor Alonso Berruguete as sources for art technology* – Rocío Bruquetas and Stefanos Kroustallis; *Reworking and reuse: adaptation and use in workshop texts* – Mark Clarke; *A short-title bibliography of the Secreti by Alessio Piemontese* – Ad Stijnman; *Theophilus: a methodological approach to reading an art technological source* – Doris Oltrogge; *A unique 12th-century illuminator's treatise: an original composition incorporated in the Brussels Compendium artis picturae* – Mark Clarke; *'The book on how one makes colours of all shades in order to illuminate books' revisited* – Catarina Miguel, Adelaide Miranda, Marisa Oliveira, Maria João Melo and Mark Clarke; *A glimpse of the Renaissance: colours and geometrical patterns on a southern German game board of the late 16th century* – Sabine Formánek; *Identifying 16th-century paints on silver using a contemporary manuscript* – Tamar Davidowitz, Tonny Beentjes, Joosje van Bennekom and Sara Creange; *Saffron for purity: raw materials for the production of coloured glazes in 16th-century German recipes* – Christoph Krekel and Helena Fuertes; *An unknown art technological source for Austrian Baroque art: the diary of Abbot Hieronymus Übelbacher of Dürnstein for 1710-40* – Manfred Koller; *Raised decorations applied to Baroque polychrome sculpture in Coimbra, Portugal: the production of painter-gilders or sculptors?* – Agnès Le Gac, Ana Isabel Seruya, Jean Bleton, Sung Voduy and José Carlos Frade; *'To prepare white excellent': reconstructions investigating the influence of washing, grinding and decanting of stack-process lead white on pigment composition and particle size* – Maartje Stols-Witlox, Luc Megens and Leslie Carlyle; *De Groote Waereld in 't Kleen Geschildert (The Big World Painted Small): a Dutch 17th-century treatise on oil painting technique* – Arie Wallert; *Sources for the study of pigments used by Goya and other 18th-century Spanish painters* – Rocío Bruquetas; *Instructions on the making of pastel crayons and their use in pastel painting: a manuscript in the Rijksmuseum, Amsterdam* – Idelette van Leeuwen, Arie Wallert, Cécile Gombaud and Joana Pedroso; *Ernst Berger and the late 19th-century Munich controversy over painting materials* – Kathrin Kinseher; *Reconstruction and imaging of copy press samples* – Agathi Anthoula Kaminari, Athina Alexopoulou, Penelope Banou, Philip Miller Tate and Eileen M. Buckley-Dhoot; *Exploring an artist's practice: Edvard Munch's paint tubes* – Hartmut Kutzke and Biljana Topalova-Casadiejo; *Interpreting Van Gogh's plein air painting practice: written sources versus painted image* – Devi Ormond, Teio Meedendorp, Muriel Geldof, Luc Megens and Kathrin Pilz; *Bernsteinlack, Vernis Vibert and Weimarweiß: the letters of Lyonel Feininger (1871-1956) as a key source for his painting technique* – Albrecht Pohlmann. This title also includes shorter papers of poster presentations from the symposium.