Contents

	-	,-
7	Pre	tace

9 David Bomford (NATIONAL GALLERY, LONDON)
Introduction

Interdisciplinary co-operation

- J.R.J van Asperen de Boer (AMSTERDAM)

 Some Reflections upon the Impact of Scientific Examination on Art
 Historical Research
- The conservator:

 Leslie Carlyle (Canadian Conservation Institute, Ottawa)

 Design, Technique and Execution: the Dichotomy between Theory
 and Craft in Nineteenth-century British Instruction Manuals on Oil
 Painting
- John Leighton (VAN GOGH MUSEUM, AMSTERDAM)

 Taking a Closer Look: Art Historians, Restorers and Scientists
- John Gage (CAMBRIDGE UNIVERSITY, CAMBRIDGE UK)
 Colour Words in the High Middle Ages
- 49 Josephine A. Darrah (VICTORIA & ALBERT MUSEUM, LONDON)
 White and Golden Tin Foil in Applied Relief Decoration 1240-1530
- 81 Rachel Billinge (NATIONAL GALLERY, LONDON)

 Links with Schongauer in three Early Netherlandish Paintings in the National Gallery
- 91 Margriet van Eikema Hommes (UNIVERSITY OF AMSTERDAM)
 Painters' Methods to Prevent Colour Changes Described in Sixteenth
 to Early Eighteenth Century Sources on Oil Painting Techniques
- Renate Woudhuysen-Keller and Paul Woudhuysen (HAMILTON KERR INSTITUTE, CAMBRIDGE UNIVERSITY, CAMBRIDGE UK)

 Thoughts on the Use of the Green Glaze called 'Copper-resinate' and its Colour-changes

- Annetje Boersma and Jeroen Giltaij (CONSERVATOR/ MUSEUM BOY-MANS- VAN BEUNINGEN, ROTTERDAM)

 The Intriguing Changes through Restoration of a Newly Discovered Painting by Cornelis Cornelisz. van Haarlem
- Paul Taylor (WARBURG INSTITUTE, UNIVERSITY OF LONDON)

 The Glow in Late Sixteenth and Seventeenth Century Dutch Painting
- 179 Jørgen Wadum (MAURITSHUIS, THE HAGUE)
 The Antwerp Brand on Paintings on Panel
- Nico van Hout (RUBENIANUM, ANTWERPEN)

 Meaning and Development of the Ground-layer in Seventeenth Century Painting
- 227 Ella Hendriks (Frans Halsmuseum, Haarlem)

 Johannes Verspronck: the Technique of a Seventeenth Century Haarlem Portraitist
- Erma Hermens and Arie Wallert (ART HISTORIAN-CONSERVATOR/ RIJKSMUSEUM, AMSTERDAM) The Pekstok Papers: Lake Pigments, Prisons and Paint-mills
- 295 Zahira Veliz (ART HISTORIAN-CONSERVATOR, LONDON)
 Aspects of Drawing and Painting in Seventeenth Century Spanish
 Treatises
- Ann Massing (HAMILTON KERR INSTITUTE, CAMBRIDGE UNIVERSITY, CAMBRIDGE UK)

 French Painting Technique in the Seventeenth and Early Eighteenth Centuries and De la Fontaine's Académie de la Peinture (Paris 1679)
- Joris Dik and Arie Wallert (UNIVERSITY OF AMSTERDAM, RIJKS-MUSEUM, AMSTERDAM) Two Still-Life Paintings by Jan van Huysum: an Examination of Painting Technique in Relation to Documentary and Technical Evidence
- Melissa R. Katz (Wellesley College, Davis Museum of Art, USA)

 Holman Hunt on Himself: Textual Evidence in Aid of Technical

 Analysis
- 445 Sally Woodcock (COURTAULD INSTITUTE, LONDON)
 Posing, Reposing and Decomposing: Life-size Lay Figures, Living
 Models and Artists' Colourmen in Nineteenth Century London
- Ineke Pey (NETHERLANDS ARCHITECTURAL INSTITUTE, ROTTERDAM)
 The Hafkenscheid Collection
- 501 Cor Blok (LEIDEN UNIVERSITY)
 Artistic Craftsmanship in the Age of Impatience