

Contents

<i>Foreword</i>	vii
<i>Acknowledgements</i>	ix
Virtues and vices in late medieval art productions: the painter's progress to hell <i>Manfred Lautenschlager</i>	1
Codicological indicators of practical medieval artists' recipes <i>Mark Clarke</i>	8
Impossible recipes <i>Spike Bucklow</i>	18
Romanian handbooks on manuscript illumination in the 18th century <i>Marta Ursescu and Sorin Ciovisa</i>	23
Art for war: washing materials and techniques in Spanish military mapmaking <i>Stefanos Kroustallis</i>	27
Copper pigments in medieval times: green, blue, greenish-blue or bluish-green? <i>Catarina Miguel, Ana Claro, João A. Lopes and Maria João Melo</i>	33
Documentary sources for the use of moulds in the production of tin relief: cause and effect <i>Jilleen Nadolny</i>	39
Writing recipes for non-specialists c.1300: the Anglo-Latin <i>Secretum philosophorum</i> , Glasgow MS Hunterian 110 <i>Mark Clarke</i>	50
Comparative analysis of painting recipes: a new contribution to the study of the texts of the Strasbourg family <i>Sylvie Neven</i>	65
Images of copper engravers and plate printers in their workshops 1545–1645: 'One picture tells more than a thousand words' <i>Ad Stijnman</i>	72
Fine art materials in Vigani's cabinet (1704) at Queens' College, Cambridge <i>Lisa Wagner</i>	79
The master's own hand? Contribution to the study of Rubens' retouching of monumental formats <i>Hélène Dubois</i>	87

Oudry's painted menagerie: a technical study with reference to the artist's lectures on painting technique <i>Alan Phenix, Tiarna Doherty, Anna Schönemann and Adriana Rizzo</i>	95
Studying the artistic process: Kupelwieser's fresco series <i>History of Austria</i> <i>Sigrid Eyb-Green, Wolfgang Baatz and Werner Kitlitschka</i>	104
<i>En plein soleil</i> : Whistler, nature and memory <i>Erma Hermens and Margaret F. MacDonald</i>	112
'To acquire a good name': specimens of 19th-century Persian tile-making from the Tehran workshop of the master potter Ali Muhammad Isfahani <i>Lore Troalen, Ina Reiche, Stefan Röhrs, Boris Pretzel, Lucia Burgio, Bhavesh Shah, Stéphane Peschard, Clotilde Boust, Jim Tate, Graham Martin and Friederike Voigt</i>	119
<i>À la recherche du pigment perdu</i> : a project on less well-known 19th-century pigments <i>Hartmut Kutzke and Doris Oltrogge</i>	128
Technique and process in the papers of David Smith <i>Richard Mulholland</i>	133
Challenging the material: the artist's interview as a documentary source in the 1980s and 1990s <i>Paivi Kyllonen-Kunnas</i>	139
Shorter papers from poster presentations	
Study of materials and techniques used in a 15th-century Romanian illuminated manuscript <i>Ileana Zizi Balta, Gheorghe Niculescu, Irina Petroviciu, Bruno Brunetti, Laura Cartechini, Francesca Rosi, Brenda Doherty, Alessandro Sassolini, Mihai Lupu and Ileana Cretu</i>	147
Tracing the history of wall paintings through visual documents: the vault painting of the main hall at Verdala Palace, Malta <i>Theodora Fardi, Roberta De Angelis, Bernadine Scicluna and Daniel Vella</i>	151
Study of a Portuguese 18th-century manuscript <i>Ana Freitas, Ana Claro, Maria João Melo, Conceição Casanova and Laura Moura</i>	155
De/re-constructing Turner for research projects at Tate <i>Joyce H. Townsend, Jacob Thomas, Charlotte Caspers, Monserrat Pis Marcos, Anna Brookes, Bronwyn Ormsby, Stephen Hackney and Andrew Lerwill</i>	159
The archives of Blockx, an Antwerp family of chemist-colourmen, founded 1865 <i>Brian Dudley Barrett</i>	163