Notice "Artists' pigments, c. 1600-1835; a study in English documentary sources"

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Mots clés anglais-sujet
- Pigments
- Artists' materials -- GCI

Mots clés français-sujet
- Source, litteraire colorant pigment
- pigment, vert
- pigment, bleu
- bibliographie, pigment
- peinture, histoire
- peinture, technique materiau
- pigment, fabrication
- pigment, histoire
- pigment, chimie
- pigment, jaune
- source, litteraire peinture
- pigment, brun
- pigment, noir
- pigment, blanc
- pigment, rouge

Mots clés anglais 2-sujet
- Source, literary dye pigment
The period between the late sixteenth century and early nineteenth century saw significant changes in the pigments available to painters. This book is a documented study of the transition from medieval to modern colors. The opening three sections of the book are devoted to the different kinds of documentary sources examined by the author, particular attention being paid to their reliability. Information derived from the many documents consulted forms the basis of the nine subsequent chapters, in which individual colors, grouped according to hue, are investigated. The final discussion covers the development of color manufacture in relation to industrial and other changes in England in the seventeenth and eighteenth centuries. After the main text are included an extensive list of references and a comprehensive bibliography. -- ICCROM
1521-1600) immediately followed the Spanish invasion of Mexico. It was a time of rapid change during which "the outward signs and formal apparatus of Mexican native societies disappeared before the proselytizing energy of Catholicism and the superior technology of Renaissance Europe." Christianity quickly supplanted the various indigenous Mexican religions, and within a short time most native technologies either assimilated European technologies or were supplanted by them. Native architecture and sculpture were rapidly and systematically destroyed by the Spanish in an attempt to elim... Artists' Pigments c. 1600-1835: A Study in English Documentary Sources. London: Butterworth Scientific. Harvey, H.R. 1972. The study of these pigments, which are found in works of art, is very important since it can shed light on their source or the pictorial technique used. FTIR spectroscopy is suitable for the identification and differentiation of ochres and siennas. According to the matrix of the sample, FTIR allows the classification of ochres into ochres containing kaolinite and ochres containing sulphate. One of the goals of this research has been to establish a relationship between the matrix and the source of the samples tested. Harley RD (1982) Artists’ pigments c. 1600–1835. A study in english documentary sources. Butterworths Scientific, London. Google Scholar. 20. Gettens RJ, Stout GL (1966) In: Painting materials, a short encyclopaedia. Dover, New York, p 134 Google Scholar. 21. R.D. Harley, Artists' Pigments; c. 1600-1835, A Study in English Documentary Sources, 2nd Edition, Butterworth, Boston, London (1982) 236pp. R.D. Harley, "Field's Manuscripts: Early Nineteenth Century Colour Samples and Fading Tests," Studies in Conservation 24 75-84 (1979). H. Hiler, Notes on the Technique of Painting, Faber & Faber, London (1934) viii + 340pp.