

EYB-GREEN, S. & AL., EDS.: SOURCES ON ART TECHNOLOGY: BACK TO BASICS

J. P. Filedt Kok: The painter's workshop as seen by Stradanus

W. Whitney: Back to basics: what we do with art technological sources once we have found them?

S. Neven: Back to the text: artists' recipe books as historical sources for research into art technology

C. Pasqualetti: Artists' treatises and recipe books: a discussion of authors, readers and users

A. Pohlmann: Light-sensitive pigments discussed in early sources on photochemical imaging processes

H. Skowranek & al.: Eilido colours: sources relating to the introduction of coal-tar colours and their controversial reception in the early 20th century

K. J. van den Berg & al.: Making paint in the 20th century: the Talens Archive

J. Nadolny: Recipes for deceit: documentary sources for the production of paintings forgeries from 1300 to 1900

L. Broecke / M. Clarke: What's wrong with Thompson's Cennini?

S. Baroni / F. Ferla: *Compendium de coloribus collectum*: a compendium of recipes in Palatine Ms. 981 of the Biblioteca nazionale in Florence

C. Parmentier: *Pictoria, sculptoria et quae subalternarum artium*: is the de Mayerne manuscript unified or heterogeneous?

T. P. C. Beentjes: Breaking the mould: a history of sand mould casting in western Europe based on early written sources

R. Castro & al.: Interpreting lac dye in medieval written sources: new knowledge from the reconstruction of recipes relating to illuminations in portuguese manuscripts

M. Stols-Witlox: 'To keep the colours fresh, alive and bright': the influence of preparatory layers on the durability of oil painting, according to north west european recipe books 1550-1900

C. Gramatke: The jesuit contribution to written art technological sources in the 17th and 18th centuries

C. Gombaud / L. Sauvage: Liotard, Stoupan and the colours available to 18th-century european artists

I. Keller / C. Krekel: Forming or transformation: the technology of horn working in sources, in practice and compared to objects

Shorter papers from poster presentations

A. Wallert: Unpublished 17th-century documents relevant to the production of artist' pigments

P. Travaglio: *De vitri coloribus*: a treatise on glass or pottery working and colouring

A. M. Macarrón & al.: Documentation of european recipes for glue lining paste

I. Kneepkens & al.: Zinc vitriol in late medieval oil painting: a preliminary study using reconstructions

K. Kinseher: From collaboration to competition: the introduction of Heinrich Ludwig's petroleum oil paints

A. Ferraz & al.: The use of documentary sources for identifying suppliers of painting materials in 19th-century Portugal

F. Frezzato / C. Seccaroni: Reconsidering the use of copper resinate, from painting on canvas and panel to painting on glass and metal

V. Otero & al.: Winsor & Newton's 19th-century manufacture of yellow chromate-based pigments

E. Ravaud & al.: Painting techniques of Jean Cousin the Elder and Younger in the light of a french manuscript

K. Sutherland & al.: Soehnée frères retouching varnish and american painters

M. van den Bichelaer: The trade in chalk as an artists' material in early modern Europe

A. H. Christensen: The royal danish colour chamber and the 17th-century trade in artists' materials

S. Kirsch & al.: (Re)constructed harmony: the replication of a Renaissance viol aided by historical sources

A. Stock: Medieval gilding.