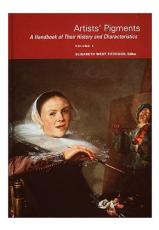
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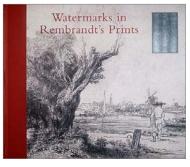


Volume 3 Artists' Pigments

Elisabeth West FitzHugh, editor

The ten pigments studied in the latest volume of this series are Egyptian blue, orpiment and realgar, indigo and woad, madder and alizarin, gamboge, Vandyke brown, Prussian blue, emerald green and Scheele's green, chromium oxide greens, and titanium dioxide whites.

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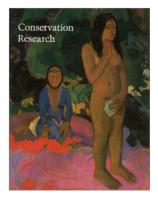


Watermarks in Rembrandt's Prints

Nancy Ash and Shelley Fletcher, with a contribution by Jan Piet Filedt Kok

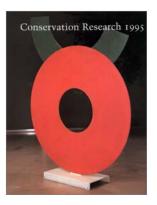
Representing an updated and comprehensive effort in this area of study, this catalogue discusses watermarks in the papers used by Rembrandt. The authors have relied on the precise information now available in radiographic images for this painstaking study. The volume introduces a methodology that might well become a model, or even a stimulus, for similar projects on other artists in the future. Derived from the holdings of the National Gallery and other important museums, this work is easily accessible to the researcher, curator, and Rembrandt scholar.

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Volume 41: Conservation Research

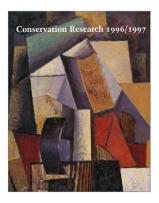
The topics presented address Renaissance casting practices as a means of identifying forgeries; medieval pasteprints in the National Gallery of Art; Paul Gauguin's painting materials and techniques; characteristics of Japanese papers used by Whistler; *St. Martin and the Beggar* by El Greco; and the use of varnish in French painting, 1750–1900.



Volume 51: Conservation Research

Five papers explore the working methods of David Smith and the surfaces of his sculpture; Alfred Stieglitz's platinum and palladium prints; artists' materials from the Renaissance to the late nineteenth century; tideline formation in paper objects; and the development, traditions, and literature of print restoration in northern Europe.

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