The Renaissance Workshop

Edited by David Saunders, Marika Spring and Andrew Meek
Contents

Foreword vii
Acknowledgements viii

Papers

Painting and illumination in early Renaissance Florence: the techniques of Lorenzo Monaco and his workshop
Paola Ricciardi, Michelle Facini and John K. Delaney 1

Workshop practice in Slovenian wall paintings from the fourteenth and fifteenth centuries
Anabelle Kriznar 10

Replication and variation: Roccatagliata and the female nude
Shelley Sturman 20

Technical characteristics of bronze statuettes from the workshops of Antonio and Giovanni Francesco Susini
Dylan Smith 29

Benedetto da Maiano, Giuliano and Antonio de Sangallo and Baccio da Montelupo: workshop-specific construction techniques of Florentine Renaissance crucifixes
Peter Stiberc 42

Altarpieces in Portugal: joinery techniques within the context of fifteenth- and sixteenth-century European workshop practice
Filipa Raposo Cordeiro 49

Early Renaissance altarpieces in Transylvania: materials and technological characteristics
Cristina Serendan, David Hradil, Janka Hradilová and Joseph Cannataci 60

The altarpiece of Saint Dominic of Silos by Bartolomé Bermejo: an example of painting practices during the early Spanish Renaissance
Dolores Gayo, Maite Jover and Laura Alba 71

Smoke and mirrors: the enhancement and simulation of gemstones in Renaissance Europe
Joanna Whalley 79

The San Giovanni altar from the Baptistery of Florence: the goldsmith's workshop through the fourteenth and fifteenth centuries
Pamela Bonanni, Andrea Cagnini, Natalia Cavalca, Monica Galeotti, Pier Andrea Mando, Alessandro Migliori, Simone Porcinai and Marco Verità 90

Christ carrying the Cross: a surviving sarga by Luis de Morales: technical examination and workshop practices
Rafael Romero Azenjo and Adelina Illán Gutiérrez 98

The Botteghe degli Artisti: artistic enterprise at the della Rovere and Medici courts in the late sixteenth century
Erma Hermens 105

Some ornament prints and their link with craftsmanship
Antony Griffiths 114

Moveable anatomies and print shop practice in sixteenth-century Strasbourg
Theresa Smith 121

Visual evidence for the use of carta lucida in the Italian Renaissance workshop
Maria Clelia Galassi 130
Evidence for workshop practices at the Tudor mint in the Tower of London
Justine Bayley and Harriet White

Sixteenth-century life-casting techniques: experimental reconstructions based on a preserved manuscript
Tommy Beentjes and Pamela H. Smith

Bernard Palissy: scientist and potter of the Renaissance in France
Anne Bouquillon, Françoise Barbe, Patrice Lhuédé, Jacques Castaing and Thierry Crépin-Leblond

Shorter contributions and posters

Stylus drawing in the Renaissance workshop: investigating leadpoint and blind stylus in a Leonardo drawing
Jenny Bescoby, Judith Rayner and Joanna Russell

Technical analysis of a Renaissance limestone altarpiece
Ana Bidarra, Pedro Antunes, Teresa Desterro, João Coroado and Fernando Rocha

Analyses of Renaissance Venetian enamelled glasses from the Musée du Louvre
Isabelle Biron, Marco Verità, Françoise Barbe and Rosa Barovier Mentasti

Conservation and preliminary study of the alabaster sculptures in the mausoleum of Jean V de Hénin-Liétard at Boussu, Belgium
Judy De Roy

Neri di Bicci and the diffusion of cartoons between fifteenth-century Florentine workshops
Jennifer Diorio

Research on metallic material in liturgical textiles of the fifteenth and sixteenth centuries: studies of production technology
Livio Ferrazza, David Juanes and Mª Gertrudis Jaén

Striptease and dressing-up in Titian’s workshop: a technical comparison of the Young Girls in the Galleria Palatina, the Hermitage and the Kunsthistorisches Museum
Helen Glanville, Patrizia Riitano and Claudio Seccaroni

A treasured Renaissance manuscript, Les Vies des femmes célèbres: laboratory investigations of the miniaturist Jean Pichore’s practices and techniques
Hélène Guicharnaud and Alain Duval

Grisaille technique and materials in European Renaissance painted enamel objects: Limoges white, binding media, chiaroscuro and the interrelationship between crafts
Núria López-Ribalta

Reassertion of a Renaissance jewel: the investigation and interpretation of two enamelled panels from the Wallace Collection
Andrew Meek, Jamie Hood and Jeremy Warren

Describing the elusive: a project for new perspectives on the practices and the resources of illuminators in the north of Europe from the fourteenth to the sixteenth century
Sylvie Neven

Distinctive materials in a late sixteenth-century portrait
Libby Sheldon and Gabriella Macaro

Fra Bartolommeo and frescoes on tiles in fifteenth- to sixteenth-century Florence
Deodato Tapete, Cristina Giannini and Fabio Fratini

Sixteenth-century Netherlandish workshop practices: technical investigation of the Copenhagen version of Christ Driving the Traders from the Temple
Hannah Tempest and Anne Haack Christensen