

Vernis traditionnels, stabilisants et résines synthétiques :

Stabilité et propriétés optiques

Orientations bibliographiques

Inp – Département des restaurateurs - formation permanente

mars 2007

*Tous les documents ci-dessous peuvent être consultés
à la Bibliothèque de l'Institut national du Patrimoine (INP) à l'exception de ceux signalés par ***

ATHEY Robert D, « Das Molekulargewicht von Lackharzen = Le poids moléculaire de résines pour vernis », *Farbe und Lack*, 1990, vol. 96, n° 7, p. 523-525.

BERGEON-LANGLE Ségolène, CURIE Pierre, « Résines et vernis », In *Peinture et dessin : vocabulaire typologique et technique*, Paris, Editions du patrimoine, 2009, (Collection Principes d'analyse scientifique), vol. II, p. 1016-1053.

BERNS Roy S, DE LA RIE René, « The relative importance of surface roughness and refractive index in the effects of varnishes on the appearance of paintings », *Preprints of the 13th Triennial Meeting of the ICOM Committee for Conservation*, International Council of Museums, Rio de Janeiro, 2002, vol I, p.211-216.

BERNS Roy S, DE LA RIE René, « The effect of a varnish's refractive index on the appearance of oil paintings », *Studies in Conservation*, 2003, n°48 p. 251-262.

BERNS Roy S, DE LA RIE René, « A methodology for analyzing the effect of varnishes on the appearance of paintings », *Studies in Conservation*, 2003, n°48 p. 73-82.

BORGIOLI Leonardo, CREMONESI, Paolo, *Le Resine sintetiche usate nel trattamento di opere policrome*, Saonara, Il prato, 2005, 189 p.

BOURRIOT Audrey, *Del modo di colorire in tela : étude et conservation-restauration de deux fragments de peinture sur toile italienne de la fin du XVe siècle ou du début du XVIe siècle (Paris, musée Jacquemart-André), Etude d'une méthode d'amincissement du vernis au moyen d'une émulsion stéarique*, Mémoire de diplôme, Saint-Denis INP. département des restaurateurs du patrimoine, 2002.

BUYLE Marjan, *La Problématique des vernis en conservation restauration : postprints des journées internationales du BRK-APROA, 20-21 novembre 2003 = De Problematiek van vernissen in de conservatie-restauratie*, Bruxelles, APROA / BRK, 2005, 88 p.

BURNSTOCK Aviva, LEARNER Tom, « Changes in the surface characteristics of artificially aged mastic varnishes after cleaning using alkaline reagents », *Studies in Conservation*, 1992, vol.37, n°3, p. 165-184.

CARDINALE Marco, DE RUGGIERI Beatrice, « Restaurare, risarcire, supplire, Slittamenti semantici ed evidenze materiali : alle origini di una vernice per i dipinti vesuviani », *Bollettino ICR*, 2005, n°10/11.

CARLYLE Leslie et al., « Traditional painting varnishes project: preliminary report on natural and artificial aging and a note on the preparation of cross-sections », In *Firnis = Varnish : Material - Ästhetik - Geschichte, Internationales Kolloquium, Braunschweig, 15.-17. Juni 1998 Material - Aesthetics - History, International colloquium, Braunschweig, 15-17 June 1998*, Braunschweig Herzog-Anton-Ulrich-Museum, 1999, p. 110-127.

CARLYLE Leslie, « Representing authentic surfaces for oil paintings: experiments with 18th- and 19th-century varnish recipes », In *Art of the past: Sources and reconstructions, Proceedings of the first symposium of the Art Technological Source Research study group*. Clarke, Mark, Townsend, Joyce H., Stijnman, Ad (Editor), London, Archetype publications, 2005, p. 82-90

CIABACH J, « Investigation of cross-linking of thermoplastic resins effected by ultraviolet radiation », In *Proceedings of the Symposium Resins in conservation*, Edinburgh 1982, Edinburgh SSCR 1983, p. 5-1 à 5-8

CERASUOLO Angela, « La vernice mastice, Istanze del restauro moderno attraverso la fortuna di un materiale » (Mastic varnish: instances of modern conservation through the fortunes of a material), *Bollettino ICR*, 2005, n°10-11, p. 22-44.

COLOMBINI M.P., MODUGN Francesca, GIORGI Gianluca et al., *Organic mass spectrometry in art and archaeology*, Chichester Wiley-Blackwell, 2009, XIII-493 p.

COSTACHE M, METZ R, « Détermination des paramètres de solubilité d'une résine par titrage », *Double Liaison*, Avril/Mai 1998, n°502, p. 34-39.

DE LA RIE René, « Why use a synthetic picture varnish ? », *Art et chimie, les polymères, Actes du congrès*, CNRS Editions, Paris 2003, p.63-68.

DE LA RIE René, « Stability and function of coatings used in conservation », In *Polymers in conservation: proceedings of an international conference organized by Manchester Polytechnic and Manchester Museum*, Manchester, 17-19 July 1991, Cambridge: Royal Society of Chemistry, Information Services, 1992, p. 62-81.

DE LA RIE René, *Conservation science unvarnished*, Amsterdam, Instituut Collectie Nederland, 1997, 23 p.

DE LA RIE René, « Research on picture varnishes: status of the project at the Metropolitan Museum of Art », In *ICOM committee for conservation: 8th triennial meeting*, Sydney, Australia, 6-11 september, 1987, Preprints Grimstad, Kirsten, Marina del Rey: Getty Conservation Institute, 1987, p. 791-796.

DE LA RIE René, « Polymer additives for synthetic low-molecular-weight varnishes », In *ICOM Committee for Conservation tenth triennial meeting*, Washington, DC, 22-27 August 1993: preprints, Paris: International Council of Museums Committee for Conservation, 1993, p. 566-573.

DE LA RIE René, BERNIS Roy S, « The relative importance of surface roughness and refractive index in the effects of varnishes on the appearance of paintings », In *ICOM Committee for Conservation, ICOM-CC : 13th Triennial Meeting*, Rio de Janeiro, 22-27 September 2002 : preprints, London: ICOM-CC, James & James, 2002, p. 211-216.

DE LA RIE René, QUILLEN LOMAX, Suzanne, PALMER, Michael et al., « An investigation of the photochemical stability of films of the urea-aldehyde resins Laropal A 81 and Laropal A 101 », In *ICOM Committee for Conservation, ICOM-CC : 13th Triennial Meeting*, Rio de Janeiro, 22-27 September 2002 : preprints, London: ICOM-CC, James & James, 2002, p. 881-887.

DE LA RIE René et al., « Studio Tips IV » In *1992 AIC Paintings Specialty Group Postprints: Paper presented at the Twentieth Annual Meeting of the American Institute for Conservation of Historic and Artistic Works*, Buffalo, New York, Saturday, June 5, 1992, Washington: The American Institute for Conservation of Historic and Artistic Works, Paintings Specialty Group, 1992, p. 99-124.

DE LA RIE René, QUILLEN LOMAX Suzanne, PALMER Michael et al., « An Investigation of the Photochemical Stability of Films of the Urea-Aldehyde Resins Laropal® A 81 and Laropal® A 101, » *Preprints of the 13th Triennial Meeting of the ICOM Committee for Conservation*, International Council of Museums, Rio de Janeiro, 2002, vol. II, p. 881-887.

** DE LA RIE René, *Conservation Science Unvarnished*, Oration delivered on the assumption of the special chair for the chemistry of conservation and restoration at the University of Amsterdam, 30 October 1997, Stichting Bijzondere Leerstoel voor de Chemie van Conservering en Restauratie, Amsterdam, 1999.

DE LA RIE René, QUILLEN LOMAX Suzanne, PALMER Michael, et al., « An Investigation of the Photochemical Stability of Urea-Aldehyde Resin Retouching Paints: Removability Tests and Colour Spectroscopy », *In Tradition and Innovation : Advances in Conservation*, IIC 2000 Melbourne Congress, International Institute for Conservation of Historic and Artistic Works, London 2000, p. 51-59.

DE LA RIE René, « Fluorescence of paint and varnish layers (en 3 parties) », *Studies in conservation*, February 1982, vol. 27, n° 1 p. 1-7.
Studies in conservation, May 1982, vol. 27, n° 2 , p. 65-69.
Studies in conservation, August 1982, vol. 27, n° 3, p. 102-108.

DE LA RIE René, « The influence of varnishes on the appearance of paintings », *Studies in conservation*, February 1987, vol. 32, n° 1, p. 1-13.

DE LA RIE René, « Ultraviolet radiation fluorescence of paint and varnish layers », *PACT, Journal of the European Study Group on Physical, Chemical and Mathematical Techniques Applied to Archaeology*, 1986, vol. n° 13, p. 91-108.

DE LA RIE René, « Polymer stabilizers, A survey with reference to possible applications in the conservation field », *Studies in conservation*, February 1988, vol. 33, n° 1, p. 9-22.

DE LA RIE René, « Photochemical and thermal degradation of films of dammar resin », *Studies in conservation*, May 1988, vol. 33, n° 2, p. 53-70.

DE LA RIE René, « An evaluation of Irganox 565 as a stabilizer for dammar picture varnishes », *Studies in conservation*, August 1988, vol. 33, n° 3, p. 109-114.

DE LA RIE René, SHEDRINSKY Alexander M, « The chemistry of ketone resins and the synthesis of a derivative with increased stability and flexibility », *Studies in conservation*, February 1989, vol. 34, n° 1, p. 9-19.

DE LA RIE René, MCGLINCHEY Christopher W, « Stabilized dammar picture varnish », *Studies in conservation*, August 1989, vol. 34, n° 3, p. 137-146.

DE LA RIE René, SHIBAYAMA Nobuko, LOMAX Suzanne QUILLEN et al., « Atmospheric pressure chemical ionization liquid chromatography mass spectrometry and its application to conservation: analysis of triacylglycerols », *Studies in conservation*, 1999, vol. 44, n° 4, p. 253-268.

DE LA RIE René, WATTS Siobhan, « GCMS analysis of triterpenoid resins: in situ derivatization procedures using quaternary ammonium hydroxides », *Studies in conservation*, 2002, vol. 47, n° 4, p. 257-272.

DE LA RIE René, LEARNER Thomas, SCHILLING Michael, « Modern paints: a new collaborative research project », *Conservation: the Getty Conservation Institute Newsletter*, 2002, vol. 17, n° 3, p. 18-20.

DE LA RIE René, « Old master paintings: a study of the varnish problem », *Analytical chemistry*, Novembre 1989, vol. 61, n° 21, p. 1228A-1233A, 1237A-1240A.

** DE LA RIE René, « Degradation and Stabilization of Varnishes for Paintings », *Preprints of the 13th Annual International Conference on Advances in the Stabilization and Degradation of Polymers*, Lucerne, 1991, p.129-139.

DE LA RIE René, « Polymer Additives for Synthetic Low-Molecular-Weight Varnishes », *Preprints of the 10th Triennial Meeting of the ICOM Committee for Conservation*, International Council of Museums, Washington, DC, 1993, p. 566-573.

DE LA RIE René, MCGLINCHEY Christopher W, « New Synthetic Resins for Picture Varnishes », *Cleaning, Retouching and Coatings*, eds, J, S, Mills and P. Smith, International Institute for Conservation of Historic and Artistic Works, London, 1990, p. 168-173.

DE LA RIE René, MCGLINCHEY Christopher W, « The Effect of a Hindered Amine Light Stabilizer on the Aging of Dammar and Mastic Varnish in an Environment Free of Ultraviolet Light », *Cleaning, Retouching and Coatings*, eds, J, S, Mills and P. Smith, International Institute for Conservation of Historic and Artistic Works, London, 1990, p. 160-164.

DE LA RIE René, MCGLINCHEY Christopher W, « Stabilized Dammar Picture Varnish », *Studies in Conservation*, 1989, n° 34, p. 137-146.

DE LA RIE René, SHEDRINSKY Alexander M, « The Chemistry of Ketone Resins and the Synthesis of a Derivative with Increased Stability and Flexibility », *Studies in Conservation*, 1989, n° 34, p. 9-19.

** DE LA RIE René, *Stable Varnishes for Old Master Paintings*, Doctoral Dissertation, University of Amsterdam, 1988.

DE LA RIE René, « An Evaluation of Irganox 565 as a Stabilizer for Dammar Picture Varnishes », *Studies in Conservation*, 1988, n° 33, p. 109-114.

DE LA RIE René, « Photochemical and Thermal Degradation of Films of Dammar Resin », *Studies in Conservation*, 1988, n° 33, p. 53-70.

DE LA RIE René, « Polymer Stabilizers, A Survey with Reference to Possible Applications in the Conservation Field », *Studies in Conservation*, 1988, n° 33, p. 9-22.

DE LA RIE René, « Research on Picture Varnishes: Status of the Project at the Metropolitan Museum of Art », *Preprints of the 8th Triennial Meeting of the ICOM Committee for Conservation*, International Council of Museums, Paris, 1987, p. 791-796.

DE LA RIE René, « The Influence of Varnishes on the Appearance of Paintings », *Studies in Conservation*, 1987, n° 32, p. 1-13.

DE DEURWAERDER H,L, Effet des propriétés volumiques des revêtements sur leur adhérence, *Double Liaison*, Avril/Mai, 1998, n° 502 p. 51-60.

DE WITTE Eddy, GOESSENS-LANDRIE Myriam, « The influence of light on the appearance and the stability of varnishes », *Bulletin de l'institut royal du patrimoine artistique*, 1979, vol. 17, p. 106-121.

DE WITTE E, « Resins in conservation : introduction to their properties and applications », In *Proceedings of the Symposium Resins in conservation*, Edinburgh 1982, Edinburgh SSCR 1983, p. 1-1 à 1-6.

DIETEMANN Patrick, MORITZ Kälin, ZUMBÜHL Stefan et al., « A mass spectrometry and electron paramagnetic resonance study of photochemical and thermal aging of triterpenoid varnishes », *Analytical chemistry*, May 2001, vol. 73, n° 9, p.2087-2096.

DIODATO Sergio Paolo, I Buoni colori di una volta : ricettario fotografico per conoscere e fabbricare pigmenti, leganti, vernici e materiali artistici antichi, direttamente dai trattati medievali, Ortona Edizioni Menabo, 2010, 477 p.

DUNKERTON Jill, WHITE Raymond, The discovery and identification of an original varnish on a panel by Carlo Crivelli, *National-Gallery-technical-bulletin*, 2000, vol. 21, p. 70-76

ELIAS Mady, DE LA RIE René, DELANEY John et al., "Modification of the surface state of rough substrates by two different varnishes and influence on the reflected light," *Optics Communications*, 2006, n° 266, p. 586-591.

ELLISON Rebecca, SMITHEN Patricia, TURNBULL Rachel, Mixing and matching : approaches to retouching paintings, London Archetype publications S.I. ICON BAPCR, 2010, IX-179 p.

FELLER R, L, STOLOW, N, JONES, E, H, On pictures varnishes and their solvents, Washington National Gallery of Art, 1985, Washington, DC, 1985, XXIV-260p.

FAORO G, "Protecting UV-absorbing clearcoats from sunburn", *Polymers paint colour journal*, Février 2000, vol. 190, n° 4425, p. 22-27.

GHEROLDI Vincenzo, Le vernici al principio del settecento : Studi sul Trattato di Filippo Bonanni, Cremona Turrus Editrice, 1995, 224 p.

HEESTERS Raymond, VAN KEULEN Henk, ROELOFS Wilma G,T, "Natural resins, artificially aged in steps" In *Contributions to conservation: research in conservation at the Netherlands Institute for Cultural Heritage* (ICN Instituut Collectie Nederland) Mosk, Jaap A, Tennent, Norman H, (Editor), James & James (Science Publishers) Ltd, 2002, p. 55-63.

HORIE Velson, Materials for conservation : Organic consolidants, adhesives and coatings, Amsterdam Boston, Mass. Paris Butterworth-Heinemann, 2010, 504 p.

KASTIEN H, SUTTER H,-P, Der quantitative mikrobiologische Abbau von Lackkunstharzen und Polymerdispersionen = : La dégradation microbiologique quantitative des résines synthétiques pour vernis et des dispersions de polymères, *Farbe und Lack*, Juillet 1992, vol. 98, n°7, p. 505-508.

KHANDEKAR Narayan, A Survey of the conservation literature relating to the development of aqueous gel cleaning on painted and varnished surfaces, *Reviews in conservation*, 2000, n°1, p. 10-20.

KOESTLER Robert J, "Polymers and resins as food for microbes", In *Of microbes and art: the role of microbial communities in the degradation and protection of cultural heritage*, New York: Kluwer, 2000, p. 153-166.

LAFONTAINE Raymond, H, La réduction de la vitesse de jaunissement du vernis Dammar par l'usage des anti-oxydants, *Studies in Conservation*, 1979, n° 24, p. 14-22.

LAFONTAINE Raymond H, "The effect of inhibitors on the removability of aged Ketone Resin N varnish film", *Journal of the International Institute for Conservation - Canadian Group*, 1978, vol. 3, n° 2, p. 7-12.

LEMOINE Raoul, MANOIR, Ch, Du, Manuel pratique de la fabrication des couleurs : Matières premières employées dans la préparation des couleurs, essences et vernis, Paris, Librairie Centrale des Arts et Manufactures, VIII-349 p.

LEONARD Mark, WHITTEN Jill, GAMBLIN Robert et al., "Development of a New Material for Retouching", In *Tradition and Innovation: Advances in Conservation*, IIC 2000 Melbourne Congress, International Institute for Conservation of Historic and Artistic Works, London, 2000, p. 29-33.

LEONARD Mark, "Some Observations on the Use and Appearance of Two New Synthetic Resins for Picture Varnishes", In *Cleaning, Retouching and Coatings*, eds, J, S, Mills and P. Smith, International Institute for Conservation of Historic and Artistic Works, London, 1990, p. 174-176.

MCGLINCHEY Christopher W, « The industrial use and development of low molecular weight resins: an examination of new products of interest to the conservation field », In *Preprints of the 9th Triennial Meeting of the ICOM Committee for Conservation*, International Council of Museums, Los Angeles, 1990, p. 563-567.

** MAINES Christopher A, « Chemical and Physical Stability of Thermoplastic Polymers Used As Paint Binders in the Restoration of Paintings », In *Polymer Preprints*, American Chemical Society, Washington, DC, 1992, n° 33, p. 648-649.

MAINES Christopher A, DE LA RIE René, « Size-exclusion chromatography and differential scanning calorimetry of low molecular weight resins used as varnishes for paintings », In *Athens Conference on Coating Science and Technology*, Institute of Materials Science, Shrewsbury, MA 2003, p. 91-97.

MAINES Christopher A, and DE LA RIE René, "Size-exclusion chromatography and differential scanning calorimetry of low molecular weight resins used as varnishes for paintings", *Progress in Organic Coatings*, 2005, n° 52, p. 39-45.

MASSA Vincenzo, SCICOLONE Giovanna, *Le vernici per il restauro : I leganti*, Firenze Nardini 1991, 99p.

MASSCHELEIN-KLEINER Liliane, *Liantes, vernis et adhésifs anciens*, Bruxelles Institut Royal du Patrimoine Artistique, 1992, 3ème éd. mise à jour, 123p. (Cours de conservation Institut Royal du Patrimoine Artistique 1)

MENCK-SCHAA Amelie, SCHULTE Karin, REUBER Lena et al., *Firnis : von matt bis glänzend*. München Siegl, 2008, (Collection Kölner Beiträge zur Restaurierung und Konservierung von Kunst- und Kulturgut), 208 p.

MENZ Katrin, « Firnisauftrag in der Gemälderestaurierung: das Niederdruck- und Hochdruck-Spritzverfahren im Vergleich » (Varnish coatings in the restoration of paintings: comparison of low-pressure and high-pressure spraying methods), *Restauro: Forum für Restauratoren, Konservatoren und Denkmalpfleger*, 2005, vol. 111, n° 1, p. 54-60.

MOI J, DIXON N, « Measuring viscosity of paint varnish and lacquers and its raw materials », *Polymers paint colour journal*, Avril 1990, vol. 180, n° 4258, p. 228.

MOSCA R, « Le pitture e le vernici naturali del terzo millennio = Natural paints and varnishes in the third millennium », *Pitture e Vernici*, Sept, 2000, vol. 76, n°15, p. 27-36.

PEREGO François, *Dictionnaire des matériaux du peintre*, Paris, Belin, 2005, 895 p.

PETIT Jean, VALOT Henri, *Glossaire des peintures et vernis, des substances naturelles et des matériaux synthétiques*, Champs-sur-Marne, SFIIC, Paris, ARAAFU, Paris, IFROA, 1991, 127 p.

PIERRE Ludovic, *Renseignements sur les couleurs, vernis, huiles, essences, siccatifs et fixatifs employés dans la peinture artistique*, Paris, Schmidt [s,d.] 120p.

PIETSCH Matthias, « Latest wax micro-dispersions smooth out the rough patches in flexible inks and varnishes », *Polymers paint colour journal*, Sept, 1999, vol. 189, n°4421, p. 30-32.

PINNA Daniela, GALEOTTI Monica, MAZZEO Rocco, *Scientific examination for the investigation of paintings : a handbook for conservators-restorers*, Firenze Centro Di, 2009, 222 p.

PROCTOR Robert, « Removing Varnish From Hands », In *2002 AIC Paintings Specialty Group Postprints*, Miami, Florida, June 6-11, 2002, 2002 p. 103.

REIFSNYDER Joan Marie, « A note on a traditional technique of varnish application for paintings on panel », *Studies in Conservation*, 1996, vol. 41, n°2, p. 120-122.

- ROCHE Alain, « Notes sur les origines du vieillissement prématuré des peintures contemporaines », *Conservation restauration*, 1986, Automne, n° 7-8, p. 22-24.
- ROCHE Alain, « Paraloid B 72 Rohm and Haas », *Conservation restauration*, Automne 1986, n° 7-8, p. 37-38.
- ROCHE Alain, « Mécanismes de formation d'un film d'émulsion », *Conservation restauration*, 1988, n° 9, p. 34-36.
- RUURS Robert, « Matte or glossy ? Varnish for oil paintings in the 17th century », *ICA newsletter*, Nov 1985, vol. 16, n° 1, p. 1-6.
- SCHMIDT U, « Die Firnisviskosität als Qualitätskriterium = : La viscosité du vernis comme critère de qualité », *Farbe und Lack*, 1997, Année 103, n°2, p. 30-34.
- SIMON Anne, *Les vernis des peintres (13e - 18e siècles) : Etude historique et technique*, Bruxelles Ecole nationale supérieure des arts visuels de La Cambre, 1998, 128p.
- STOLS-WITLOX Maartje, « Final varnishes for oil paintings in Holland, 1600-1900 : evidence in written sources », *Zeitschrift-fur-Kunsttechnologie-und-Konservierung*, 2001, vol. 15, n° 2, p. 241-284.
- SZAFRAN Yvonne, KHANDEKAR Narayan, « Varnish and early Italian paintings : evidence and implications », In *Early Italian paintings : approaches to conservation : proceedings of a symposium at Yale University Art Gallery*, April 2002, p. 108-119, 152-153, 17.
- TORRESI Antonio P, *Breve guida all'uso delle vernici nel restauro dei dipinti antichi e moderni*, [Ferrare] Casa ed, Liberty house, 2001, 95p.
- VAN DER DOELEN Gisela Annabel, *Molecular studies of fresh and aged triterpenoid varnishes*, Amsterdam, FOM, 1999, 178p.
- VAN DER DOELEN Gisela A, VAN DEN BERG Klaas Jan, BOON Jaap J, « A comparison of weatherometer aged dammar varnishes and aged varnishes from paintings », In *Art et chimie, la couleur: actes du congrès*, Paris, CNRS Editions, 2000, p. 146-149.
- VIEILLESZAZES C, COEN S, « Contribution à l'étude de la fraction résinique des vernis picturaux », *Double Liaison*, Mars-Avril 1995, n°469-470, p. 31-36.
- WENDERS DE CALISSE Eva, « Dammar als Gemäldefirnis: Untersuchungen zu Löslichkeit, Glanz und Oberflächenrauheit (Dammar as painting varnish: researches on solubility, gloss and surface roughness) », *ZKK : Zeitschrift für Kunsttechnologie und Konservierung*, May 2001, vol. 15, n° 1, p. 133-162.
- WHITE Raymond, KIRBY Jo, « A survey of nineteenth- and early twentieth-century varnish compositions found on a selection of paintings in the National Gallery collection » , *National-Gallery-technical-bulletin*, 2001, vol. 22, p. 64-84.
- WHITTEN Jill, LEONARD Mark, GAMBLIN Robert et al., « Development of a New Material for Retouching » In *Tradition and Innovation: Advances in Conservation*, IIC 2000 Melbourne Congress, International Institute for Conservation of Historic and Artistic Works, London, 2000, p. 29-33.
- WHITTEN Jill, , St, Paul, MN: « Low-Molecular-Weight Resins for Picture », In *Varnishes, American Institute for Conservation Postprints AIC*, 1996,
- WHITTEN Jill, « Technical Exchange: Regalrez 1094: Properties and Uses », *WAAC Newsletter*, , janvier 1995, vol. 17, n°1.
- WHITTEN Jill, « Regalrez 1094 : Properties and Uses- Addendum », *Picture Restorer (The), The Journal of the Association of British Picture Restorers*, 1999, Automne, n°16.

WHITTEN Jill, « Low-Molecular-Weight Resins for Picture Varnishes » In *AIC Paintings Specialty Group Postprints*, The American Institute for Conservation of Historic and Artistic Works, Washington, DC, 1995, 124.

WHITMORE Paul M, *Contributions to conservation science: a collection of Robert Feller's published studies on artist's paint, paper, and varnishes*, Pittsburgh, Carnegie Mellon University Press, 2002, 665 p.

WRIGHT Margot M, TOWNSEND Joyce H, *Resins ancient and modern : pre-prints of the SSCR's 2nd resins conference held at the Departement of Zoology, University of Aberdeen 13-14 sept, 1995*, Edinburgh, SSCR, 1995, 113 p.

ZORLL Ulrich, *Römpf-Lexikon : Lacke und Druckfarben*, Stuttgart, George Thieme, 1998, New York, 667p.

Droits d'auteur

© Institut national du patrimoine
