

HELEN GLANVILLE

CURRICULUM VITAE

(Dates in **bold** – ongoing, forthcoming or ‘in press’)

QUALIFICATIONS:

1979-1982

Courtauld Institute of Art, London University

Diploma in the Conservation and Restoration of Easel Paintings

1975-1978

Oxford University, Somerville College

Honours Degree in Modern Languages (Italian and French) 2:1

Master of Arts (1982)

Education:

Secondary Education:

'A'Levels: Italian, English, Biology, Chemistry

'S'Level: Biology (merit)

'O'Levels: English Language, English Literature, French, Italian, Latin, Russian, History, Geography, Maths, Biology, Chemistry, Art history.

Primary Education: Scuola Elementare S.Orsola, Milan (Italy) and Lycée Français de Milan.

Languages:

Tri-lingual in Italian, French and English.

Russian – colloquial.

University positions

- Dec 2014-** *Ingénieur d'étude*, LAMS (Laboratoire d'Analyse Moléculaire et Structurale)-CNRS (Centre Nationale de Recherche Scientifique), UPMC (Université Pierre et Marie Curie), Paris, Sorbonne Universités. Instrumental in drawing up MoUs with Palazzo Barberini in Rome and Capodimonte Museum, Naples. Mentoring of chemistry PhD students.
- 2012 – 14 Conservator (Research and teaching), Half-time post, Hamilton Kerr Institute, University of Cambridge.
- 2008 – 2014 University of Cambridge, Department of Architecture and History of Art, Supervisor/ lecturer/ member of discussion panels (BA “Making & Meaning” course)
- 2009 - 2010 University of Warwick, Department of Art History, Visiting Lecturer. Creation of new 2nd Year BA Module “Museology, Perception and Display” (2009), and 3rd Year BA Module “Issues of Curatorship and Museology in Contemporary and Modern Art.”(2010)
- 2006- 2009 Tbilisi State Academy of Fine Arts, Tbilisi, Georgia. Faculty of Conservation, Art History and Theory. (Associate Visiting Lecturer – 1 month a year)
- 2002 - 2007 Courtauld Institute of Art, London, History of Art Department, Visiting Lecturer M.A. - History and Theory of the Art Museum – 1750 to the present day With Giles Waterfield. (Conservation and Restoration philosophy and ethics; conservation and curatorship; Display and Exhibitions; Preventive Conservation)
- 1998- 2004 University College London. History of Art Department. Permanent, half-time lectureship (shared post with Libby Sheldon). BA “History of Art and Material Studies” (Modules taught: “History and chemistry of Painting Materials”; Scientific Investigation of Paintings”; “Philosophy of Conservation & Restoration”); Creation of new M.A. - “19th century Painting Technique and the Old Masters”.
- 1992-1996 Sorbonne, Université de Paris, I
Maîtrise de Science et Technologie de Conservation et Restauration des Biens Culturels. TP (Travaux Pratiques – Reconstructions of historical techniques ;Colour Theory as applied to retouching .)

Academic and professional recognition/positions and participation :

- June 2017 Invited participant, Study day/Round table “*Digital Archives for the History of Art and Diagnostics*” Max Planck Institut/Biblioteca Hertziana, Rome
- Oct 2016 Symposium “*A changing art - nineteenth century painting and conservation*”, BAPCR, Scientific Committee, Chair of Session and co-editor of the Proceedings.
- Feb 2014 Invited participant to LEXART project – “*LexArt: Word for art. The rise of a terminology (1600-1750)*” Study-day, INHA, Paris.
- 2014 -** On Scientific Committee of KERMES (Nardini Editore), journal for conservation, restoration and technical art history.
- October 2013 Chair, session of *Humanitas* Poussin Study Day (organised by CRASSH, University of Cambridge) with Pierre Rosenberg.
- March 2013 Digital Mellini Project, Getty Research Institute. Participant and speaker at Digital Art History Workshop, Getty Research Institute, 4-8 March 2013.
- Dec. 2012 CHARISMA (Trans-national access ArtLab Project) European Commission C2RMF, Musée du Louvre “*Poussin’s “Modes” - Materials and technique (2)* ».
- Nov. 2012 On scientific committee for conference in Rome, Università della Sapienza, on *Restoration knowledge: Reception models for museology and art history*. (April 18-21, 2013). Member of Round-table discussion group on conservation and Museums.
- June 2012 Digital Mellini Project – (Getty Research Institute)
Project Reasearcher and co-author with Murtha Baca (GRI), Nuria Rodriguez (University of Malaga), Francesca Capelletti (University of Ferrara)
- March 2012 Convenor of Pilot Research project on non-destructive investigation of Poussin’s technique in *Rebecca and Eliezer at the Well*, in the Fitzwilliam Museum, Cambridge, with Dr.Philippe Walter, CNRS-LAMS (Laboratoire D’Archéologie moléculaire et structural – UMR, Université Pierre et Marie Curie, Paris)
- July 2011 CHARISMA Project co-funded by the European Commission (Trans-national access ArtLab Project) Laboratory of the Museo del Prado. “*Poussin and his contemporaries*”.
- Feb. 2011 CHARISMA ((Cultural Heritage Advanced Research Infrastructures:Synergy for a Multidisciplinary Approach to Conservation/Restoration) Trans-national access ArtLab Project) European Commission (C2RMF, Musée du Louvre) « *Poussin’s “Modes” - Materials and technique (1)* ».
- April-July 2010 J.Paul Getty Museum, Invited Museum Guest Scholar (Interdisciplinary research based on the relationship between paintings (16th-17thc), contemporary documentary sources and scientific data in relation to surface appearance and display.)
- 2009 - 2011 Elizabeth Povey Studentship (awarded by Lucy Cavendish College, University of Cambridge)
- 2009 - 2012 University of Cambridge, Hamilton Kerr Institute: non-stipendiary Research Associate (in conjunction with Ph.D. research topic). 2008 – 2012 University of Cambridge, History of Art Department, Ph.D. (Part-time, self-funded) “*Pictorial practice in Italy in relation to 16th and 17th century optical theories, examined in their wider cultural context*”
- 2007-2008 Courtauld Institute of Art, Associate Scholar (Research Forum)
- 2003-2004 University College London, UCL Inter-disciplinarity Study Group. (Representing the History of Art Department).
- 2003 AAH Conference, UCL, History of Art Department. Convenor of the session “Articulations in Blue” (with Libby Sheldon)
- 2002 PhD , External examiner (with Thomas Puttfarken) of Thea Burns’: “Pastel's Histories: A Function-based Study of Narrative Histories of the Development of Pastel from Clouet to Carriera”, University of London, Courtauld Institute of Art, Dept.of Conservation and Technology (Supervisor: Caroline Villers)
- 1999-2000 Institute of Archaeology, University College London: Part-time Research Fellow. (Pilot scheme for interdisciplinary research on “Colour” with colleagues in Anthropology, Petrie Museum, English, Linguistics, Art History, Experimental Psychology, Neuro-science etc)
- 1999 Médaille de la Ville d’Agen (for the discovery and restoration of ‘Le Tintoret d’Agen’)

- 1996 Comité Scientifique, LMRN: the technical analysis of 7 paintings by Goya.
 1994 Accreditation as a paintings conservator (Restaurateur Agréé) for the Louvre and Regional Museums of France
 1984-1985 J.Paul Getty Fellow, Technology Department, Courtauld Institute of Art. (First year of Ph.D. with Caroline Villers and Pat Rubin as co-supervisors: “The development of oil painting in Italy at the end of the 15th century”)
 1982 Winston Churchill Memorial Trust Travelling Fellowship (Philosophy, Theory and Ethics of Restoration in Italy)

Technical analysis/conservation/restoration:

- 2017-** Breughel – *Misanthrope* and *The Blind leading the Blind*, Museo di Capodimonte, Naples (ongoing technical investigation); Poussin – two *Bacchanals*, GNAA, Palazzo Barberini, Rome (ongoing technical investigation)
 2016/17 Daniele da Volterra – modello for *David and Goliath* (LAMS, unpublished report); Andrea del Sarto *Barberini Holy Family* (LAMS, in press), GNAA, Palazzo Barberini, Rome
 2015 Poussin *The body of Phocion* (LAMS, Technical analysis, unpublished report), Cardiff, National Museum of Wales
 Sept 2013-2015 Technical analysis of Schönborn version of Capitoline *Corydon* (Ascribed to Caravaggio) in unpublished report, with Rupert Featherstone.
 2012-2014 Thwaytes v Sotheby’s - Expert witness for the claimant on technique and technical analysis: the *Cardsharps* (Attrib. Caravaggio)
 Sept 2014 Consultant for technical analysis of Poussin’s *Bacchanal* (Nelson Atkins Museum, Kansas City)
 Feb 2013 Collaboration of HKI with the Musée des Beaux-arts de Rouen and CNRS-LAMS (Laboratoire D’Archéologie moléculaire et structural – UMR, Université Marie) Université Pierre et Marie Curie, Paris) Non-destructive analysis on pigment use in two paintings by Nicolas Poussin..
 2012 -13 Technical analysis/consultant for Caravaggio’s *Lute Player* (State Hermitage Museum, St.Petersburg)
 2012 Technical examination of Poussin’s *Eliezer and Rebecca at the Well* (Fitzwilliam Museum) and of *Extreme Unction* for acquisition. Collaboration with CNRS-LAMS
 2009-2010 Dickson v Christie’s. Expert witness for the claimant on technique and technical analysis – Titian’s *Salome/Judith*. Settled out of court.
 2004 World Monuments Fund, Chinese Palace, Oranienbaum, St.Petersburg. Condition reporting of the paintings. Advice on preventive conservation.
 2002-2003 Onians v Sotheby’s. Expert witness for the claimant on technique and technical analysis – Poussin’s *Sacking of the Temple of Jerusalem*. Settled out of court.
 1995-1999 Musée des Beaux Arts, Agen, France. Conservator/Curator of Paintings. Creation of Conservation Studio and “department” within the museum. Responsible for the preventive conservation and care of the 10,000 objects in the museum. Development of earliest technical data-base for paintings in France. Training of Museum staff, and supervision of interns.
 1987-1991 Dulwich Picture Gallery, London. Consultant conservator/researcher on technique Care of the collection, conservation/restoration and technical analysis of individual works.
1983 – ongoing Royal Academy of Arts, London. Consultant Conservator. Condition reports and checks for all major loan exhibitions.
 1983 – 2012 Private conservation studio (UK and France)
 1983-1989 With Amanda Paulley, creation of the Conservation Department both for the Permanent Collection and the Exhibitions Department, Royal Academy of Art, Piccadilly.

Presentations/Lectures/Courses - (selected)

- February 2016 Università degli studi Ca'Foscari, Venice. Invited speaker, Seminari internazionali di Critica d'Arte e di Museologia: *Colore: materiali e percezione, da Tiziano a Poussin*.
- 25 Sept. 2015 Symposium 'Titian at Apsley House'. Présentation (with Patrizia Riitano (OPD, Florence) et Claudio Seccaroni (ENEA, Rome) "*Titian and his workshop: the idealized female portrait between serial production and variations on a theme*"
- April 2015 Invited speaker, "*From imitation to the emulation of nature: Leonardo, Titian, Galileo and beyond...*" Ettore Majorana Foundation and Centre for Scientific Culture, Erice, Sicily. 4th course on "*The materiality of artistic creation: weaving visual culture and chemistry*".
- Feb 2014 Fitzwilliam Museum, Occasional lecture: *Poussin: colour and perception*
- Dec 2013 Warburg Institute, Research Seminar: '*Mens agitat molem*' and the *Painting Technique of Nicolas Poussin*
- September 2013 Speaker. ICOM – Painting Techniques Symposium, Rijksmuseum, Amsterdam "*Mens agitat Molem - Poussin's use of materials in the context of Zaccolini's "Perspettiva del Colore" and Félibien's Conférences of 1667*".
- September 2013 Invited speaker. "*Couleur et perception dans la peinture de Nicolas Poussin*. » Study-day on Neuro-aesthetics and Materials "*Le geste du peintre: matériaux, perception, emotion*", organised by Jean-Pierre Changeux and Philippe Walter.
- April 2013 As member of scientific committee for conference in Rome, Università della Sapienza, on *Restoration knowledge: Reception models for museology and art history*.
- March 2013 "*Challenges in Building a Collaborative Digital Environment for Research and Publication*" (as part of the "Digital Mellini" project, alongside INHA's "Digital Montagny" team, Getty Research Institute).
- June 2012 "*Context and Translation: the role of the humanities in technical analysis and conservation*" (Gerry Hedley 30th Memorial Conference, Tate Gallery, London)
- May 2012 "Renaissance Workshops" CHARISMA/British Museum Conference. Poster Session "*Dressing and undressing in Titian's Workshop – "La Bella" and the Young Girls of Vienna and St.Petersburg*" with Patrizia Riitano (Opificio delle Pietre Dure, Florence) and Claudio Seccaroni (ENEA, Rome).
- June 2011 "*Mens agitat Molem*"- *Nicolas Poussin and the "Modes"* CHARISMA Users' meeting, C2RMF, Musée du Louvre, Paris
- 2009 "*The Painting as Material Interface between Artist and Beholder*" Conference "Conservation: Principles, Dilemmas, and Uncomfortable Truths" Royal Academy of Arts, London
- 2007 "*Cesare Brandi, Newton e la National Gallery di Londra*" Convegno "Brandi oggi" "Accademia dei Lincei, Rome
- 2003 "*Restoration and Authenticity: articulations in time*" AAH Conference, UCL, London (Convenor of session, presenter)
- 2002 *La découverte et la restauration du Tintoret d'Agen*. Symposium *Les Belles Infidèles de Tasso*, Université de Provence, Aix-Marseille I
- 2000 "*British approaches to the restoration of Italian paintings*". Public lecture and debate with Caroline Villers (Courtauld Institute of Art) and Jill Dunkerton (National Gallery). Italian Cultural Institute, London
- 1999 "*Victorian Paintings and their technique*" – lectures in front of the paintings, and practical workshops, over three days (19-21 March), during the Exhibition "Art in the Age of Queen Victoria". Royal Academy of Arts
- 1996 "*Varnishes, grounds and viewing distance*" IIC International Conference, "*Historical Paintings Techniques, Materials and Studio Practice*" University of Leiden, Netherlands
- 1994 "*Poussin's painting techniques: his early period in Rome*" in symposium, accompanying Poussin Exhibition. Royal Academy of Arts
- 1994 "*Some aspects of the authenticity of appearance of 17th century Italian paintings*" In International Symposium *Varnishes: authenticity and permanence*, Canadian Conservation Institute, Ottawa, Canada
- 1986 "*Problems of shrinkage in 19th century paintings*" UKIC Lining Conference (London & Edinburgh)

Exhibitions

- 2000-2001 Le Tintoret d'Agen, Musée des Beaux-Arts, Agen. Co-curator of exhibition publication and website. Dedicated to the discovery and restoration of Tintoretto's *Rinaldo and Armida*.
- 1999 Technical section for the Exhibition "Art in the Age of Queen Victoria – Treasures from the Royal Academy of Arts Permanent Collection"
- 1994 *Les Goya du Musée d'Agen*, Musée des Beaux-Arts, Agen. Co-curator of the exhibition (with Yannick Lintz (Director of the Museum). Also technical section, and 'self-portrait' art competition, based on Goya's *Self-portrait*.
- 1988 Technical section/reconstruction of Gainsborough's studio for Exhibition *A Nest of Nightingales-Thomas Gainsborough, the Linley sisters*.

PUBLICATIONS (see Academia.edu for selected publications online)

ARTICLES

Forthcoming

- 2018 "Poussin's "Bacchanals" in Palazzo Barberini: a technical investigation in the context of the artist's early works (working title) Co-authored - two articles, one in a Cultural Heritage publication, and the other in a purely scientific journal.

Breughel 'tùchleins' in the Museo Capodimonte, Naples: a technical investigation of the "Misanthrope" and "The blind leading the Blind" (working title) Co-authored, part of KHM research project on the technique of Breughel the Elder, to coincide with 2018/19 Exhibition.

Published

- Dec 2016 *High mass and spatial resolution mass spectrometry imaging of Nicolas Poussin painting cross section by cluster TOF-SIMS* Manale Noun, Elsa Van Elslande, David Touboul, Helen Glanville, Spike Bucklow, Philippe Walter and Alain Brunelle in *Journal of Mass Spectrometry* 2016, 51, pp.1196-1210
- 2013 *Un'inaspettata considerazione sulla tecnica pittorica di Tiziano* (with Claudio Seccaroni) *KERMES*, No.92, pp.76-77, Florence
- 2012 *Veracity, Verisimilitude and Optics in Italy at the turn of the 17th century* in *KERMES*, No.84, pp.59-74, Florence
- 2001 *Veracity, Verisimilitude and Optics in Italy at the turn of the 17th century* (*Italian Studies*, Vol.56, 2001, pp.30-56)
- 1994 *Restorers: vandals or saviours? The conservation debate* (*The Art Newspaper*, April 1994. Appeared in translation in "Le Journal des Arts", and "Il Giornale dell'Arte".)

BOOK SECTIONS

Forthcoming:

- Spring 2018** *Paintings by Poussin in the Fitzwilliam Museum: 'Eliezer and Rebekah at the Well' and 'Extreme Unction'*. in Hamilton Kerr Technical Bulletin No 7, 2018
- Winter 2017/18** *Andrea del Sarto in the Galleria Nazionale d'Arte Antica in Palazzo Barberini, Rome in Andrea del Sarto e dintorni / Around Andrea del Sarto* with Andrea G. De Marchi, Laurence de Viguerie, Alessia Daveri, Chiara Merucci, Silvia Pedetti, Marie Radepont, Manuela Vagnini, Philippe Walter. "Kermes. Restauro, conservazione e tutela del patrimonio culturale", n.105/106, Turin, 2017 (Eds Helen Glanville and Claudio Seccaroni)

Published

Dec 2016

Aspect and Prospect - Poussin's 'Triumph of Silenus' in Artibus et Historiae, No. 74, (XXXVII), Essays in Honour of Paul Joannides, pp.241-254

2015

Poussin et la Création in Poussin & Dieu, Exh.Cat. Musée du Louvre, Paris, 2015, pp.455-58

Nicolas Poussin : Colour and Perception in Nicolas Poussin : technique, practice, conservation (Eds. H.Glanville and C. Seccaroni) with prefaces by Pierre Rosenberg and PhilippeWalter. KERMES, Nos.94-94, pp.16-30, Florence,

Some preliminary remarks on Nicolas Poussin's painting technique in 'L'Orage' : complementary x-ray fluorescence and x-ray diffraction study, with Laurence de Viguerie and Philippe Walter in *Nicolas Poussin : technique, practice, conservation* (Eds. H.Glanville and C. Seccaroni) with prefaces by Pierre Rosenberg and PhilippeWalter KERMES, Nos.94-94, pp.97-106, Florence.

2014

“« *Mens agitat molem* »: new insights on Nicolas Poussin's painting technique by X-ray diffraction and fluorescence analyses” H. Glanville, H. Rousselière, L. de Viguerie, Ph. Walter. In « *Science and Art. The painted surface* » (Royal Society of Chemistry) (Eds. A.Sgamellotti, B.G.Brunetti, C.Miliani), pp.314-335

2013

“*La Bella e le Fanciulle di Vienna e San Pietroburgo: spunti per una lettura integrata*” with Patrizia Riitano and Claudio Seccaroni, re-published in *La Bella di Tiziano a Palazzo Grimani* Exh.Cat. Eds. F. Navarro and G. Manieri Elia, Venice, Marsilio Editori, 2013

2013

CHARISMA/Archetype Post-prints of Renaissance Workshops British Museum Conference: “*Dressing and undressing in Titian's Workshop – “La Bella” and the Young Girls of Vienna and St.Petersburg*” with Patrizia Riitano (Opificio delle Pietre Dure, Florence) and Claudio Seccaroni (ENEA, Rome).

2011

“*La Bella e le Fanciulle di Vienna e San Pietroburgo: spunti per una lettura integrata*” with Patrizia Riitano and Claudio Seccaroni. Exh. Cat. “*La donna che ha la veste Azzurra*” – *il restauro della Bella di Tiziano*”. (Ed.F.Navarro) Galleria Palatina, Palazzo Pitti, Florence

2008

Cesare Brandi, Newton e la National Gallery London. Atti del Convegno, “*Brandi oggi*”, Accademia dei Lincei, Roma, June 2007

2007

Introductory essay *Relativity and Restoration*, and glossary of terms relating to restoration and painting technique in *History of the restoration and conservation of works of art* (Translation of Alessandro Conti's *Storia del restauro e della conservazione delle opere d'arte.*, Elsevier Heinemann

2005

Preliminary report on the paintings on canvas and wood in the Palace and Preliminary report on the samples taken from the Entrance Hall of the Palace, in Report from the Seminar to discuss the Conservation of Catherine the Great's Chinese Palace, Oranienbaum,Russia, World Monuments Fund in Britain/Samuel Kress Foundation.

2004

Colour Theories in Pre-Raphaelite Painting Techniques, Exh.Cat.(Eds. Joyce Townsend et al.), Tate Gallery Publications.

2003

La Découverte et la restauration du Tintoret d'Agen: le restaurateur comme traducteur in Proceedings of the symposium *Les Belles Infidèles de Tasso*, Université de Aix-en-Provence.

1999

Victorian painting technique: craft re-invented, Exh.Cat. *Art in the Age of Queen Victoria – Treasures from the Royal Academy of Arts Permanent Collection* (Eds. Maryanne Stevens & Julian Treuherz) Royal Academy of Arts

1990

Charles Lebrun and the 'Eye of the Understanding', in *Courage and Cruelty: Le Brun's "Horatius Cocles" and "The Massacre of the Innocents."* Exh.Cat. (Ed.N.Kalinsky), Dulwich Picture Gallery

1988

Gainsborough: artist or artisan? in *A Nest of Nightingales-Thomas Gainsborough, the Linley sisters* Exh.Cat. (Eds.G.Waterfield and N.Kalinsky) Dulwich Picture Gallery

1986

Poussin's Venus and Mercury: painting techniques in *Nicolas Poussin: 'Venus and Mercury'*, Exh.Cat. (Ed.Richard Verdi), Dulwich Picture Gallery

EDITOR/CO-EDITOR

Forthcoming:

Autumn 2017 *Andrea del Sarto e dintorni / Around Andrea del Sarto* in "Kermes. Restauro, conservazione e tutela del patrimonio culturale", n. 105/106, Turin, 2017(Eds Helen Glanville and Claudio Seccaroni)

A Changing Art: Nineteenth-Century Painting Practice and Conservation (Eds. Nicola Costaras, Kate Lowry, Helen Glanville, Pippa Balch, Victoria Sutcliffe and Polly Saltmarsh), Archetype Publications, 2017

Summer 2017 *Éclat. Brilliance and its erasure in societies, past and present: vocabulary, operations, scenographies, meanings* (Eds. Ph. Jockey with H. Glanville and C. Seccaroni) in "Kermes. Restauro, conservazione e tutela del patrimonio culturale", n. 101/102, Turin, 2017.

Published

- 2016 *Artibus & Historiae*, No.74 (XXXVII), 2016 Special issue in honour of Paul Joannides, Guest editors Piers Baker-Bates, Helen Glanville, Anne Varick-Lauder, Giorgio Tagliaferro, Lucia Tantardini, Matthias Wivel
- 2014 *Nicolas Poussin : technique, practice, conservation* (Eds. Helen Glanville and Claudio Seccaroni) with prefaces by Pierre Rosenberg and Philippe Walter. KERMES, Nos.94-94, 194pp, Florence, 2014

TRANSLATIONS (selected)

Forthcoming

Winter 2017 Riccardo Naldi *The Magnificence of Marble – Bartolomé Ordóñez and Diego de Siloe*, Munich

Published

- 2017 EPICO – European Protocol in Preventive Conservation (Phase 1) – *Methods for conservation assessment of collections in historic houses*, Venaria Reale/EPICO, Genoa
- 2017 Angela Cerasuolo *Literature and Artistic Practice in Sixteenth-Century Italy* for Brill/SEPS, Leyden.
- 2016 *A small bronze in the Metropolitan Museum of Art*, Giuliana Calcani, Università Roma III, Rome, 2016
- 2013 *Ephemeral Monuments: the History and Conservation of Installation Art*. Marina Pugliese and Barbara Ferriani, Getty Publications.
- 2009 *Plant Biology for the Conservation of Works of Art*, Giulia Caneva, Getty Publications/SEPS.
- 2007 Alessandro Conti *History of the restoration and conservation of works of art Storia del restauro e della conservazione delle opere d'arte*. (Elsevier Heinemann) Introduction by Paul Hills.
- 1997 *Narcisse* – translation into English of the multi-lingual data-base and glossary for the Laboratoire de Recherche des Musées de France.

Various:

- 1997 *Les Goya au Musée des Beaux-Arts d'Agen* (CD-Rom, Collection: Art et Science, with Yannick Lintz (director) and Christiane Naffah, (Service de Restauration, Laboratoire des Musées de France)
- 1987 Commissioned by the Getty Conservation Institute, to write the sections on 17th and 18th century Italian painting techniques for the series History of painting techniques (Eds. David Bomford and Gerry Hedley – abandoned with the premature death of the latter in 1990)