

#3971346 in Books Routledge 2009-11-20 Original language: English PDF # 1 11.10 x 1.40 x 8.40l, 4.00

#File Name: 0750686197346 pages | File size: 20.Mb

[Download PDF](#)

[Read Online](#)

Christine Powell, Zoe Allen
*audiobook | *ebooks | Download PDF | ePub | DOC*



[Free read ebook] Italian Renaissance Frames at the VA

Italian Renaissance Frames at the VA

Christine Powell, Zoe Allen : Italian Renaissance Frames at the VA before purchasing it in order to gauge whether or not it would be worth my time, and all praised Italian Renaissance Frames at the VA:

0 of 0 people found the following review helpful. One of the most well produced books on framing. A work of art unto itself. By Rob Markoff
Wonderfully photographed, beautifully printed with outstanding descriptions. One of the better books on picture frames ever published.

This visually stunning and technically detailed book is an in-depth analysis of the materials and techniques used on thirty eight of the VA's Renaissance frames. The book will teach the reader to recognise frame style, structure and surface decoration of the period, as well as additions and alterations and later frames in the style. * First detailed technical analysis of the VA's most important Renaissance frames * Highly illustrated with 100 + colour photos of front back and details, digital reconstructions, section profiles, and illustrations of frame types, joints and mouldings. *

Provides a comparative reference for Renaissance frames in other publications Christine Powell has worked at the VA since 1993. She is a Senior Furniture Conservator specialising in gilt wood European Furniture, mirror and picture frames. She has also worked at The National Gallery London for seven years as conservator working on European painted and gilt wood altarpieces and frames and The Wallace Collection for two years on European gilt wood frames and furniture. She has taught and published articles on the history, materials techniques and conservation of gilding.

Christine studied furniture making and restoration of furniture at the London College of Furniture (latterly the Metropolitan University) including wood finishing, carving and gilding. Before this she worked in private practice for furniture restoration and special paint effects firms. She also attended Epsom School of Art and Design. Zo Allen first joined the VA in 2000 to work on gilt wooden objects for the British Galleries and returned to the VA in 2003 where she has worked since as Frames and Gilded Furniture Conservator. Before joining the VA full time she worked as a conservator for both public institutions, such as English Heritage, and private practices including projects at the Royal Academy, St Pauls Cathedral and Somerset House. Zo has published articles on her work. After a first degree in French Literature, Zo studied conservation at the City Guilds of London Art School. Her training covered the conservation of objects made from wood, stone and other sculptural materials, gilding and decorative surfaces. Internships included the National Institute for Restoration, Croatia, the Royal Collection, London and the Museum of London.

"The book is well illustrated with excellent colour plates, frame sections and, in some cases, paint cross sections, infrared and chromatogram graphs. The reverses of almost all the frames are illustrated. The quality and range of illustrations sets a new standard for a catalogue of frames. The book includes an introduction on Renaissance materials and techniques and a glossary. It is arranged in five sections, tabernacle frames, cassetta and tondo frames, mirror frames, Sansovino frames and, finally, a chapter devoted to Part Renaissance and Renaissance style frames. As a technical study, this book is exceptional." Jacob Simon, Chief Curator, National Portrait Gallery From the Back Cover This visually stunning and technically detailed book is an in-depth analysis of the materials and techniques used on thirty eight of the VA's Renaissance frames. The book will teach the reader to recognise frame style, structure and surface decoration of the period, as well as additions and alterations and later frames in the style. * First detailed technical analysis of the VA's most important Renaissance frames * Highly illustrated with 100 + colour photos of front back and details, digital reconstructions, section profiles, and illustrations of frame types, joints and mouldings. *

Provides a comparative reference for Renaissance frames in other publications Christine Powell has worked at the VA since 1993. She is a Senior Furniture Conservator specialising in gilt wood European Furniture, mirror and picture frames. She has also worked at The National Gallery London for seven years as conservator working on European painted and gilt wood altarpieces and frames and The Wallace Collection for two years on European gilt wood frames and furniture. She has taught and published articles on the history, materials techniques and conservation of gilding.

Christine studied furniture making and restoration of furniture at the London College of Furniture (latterly the Metropolitan University) including wood finishing, carving and gilding. Before this she worked in private practice for furniture restoration and special paint effects firms. She also attended Epsom School of Art and Design. Zo Allen first joined the VA in 2000 to work on gilt wooden objects for the British Galleries and returned to the VA in 2003 where she has worked since as Frames and Gilded Furniture Conservator. Before joining the VA full time she worked as a conservator for both public institutions, such as English Heritage, and private practices including projects at the Royal Academy, St Paul's Cathedral and Somerset House. Zo has published articles on her work. After a first degree in French Literature, Zo studied conservation at the City Guilds of London Art School. Her training covered the conservation of objects made from wood, stone and other sculptural materials, gilding and decorative surfaces. Internships included the National Institute for Restoration, Croatia, the Royal Collection, London and the Museum of London.