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This is the first volume in a new series focused on the technical study of museum objects through the collaborative efforts of conservators, research scientists, and curators. Written for a professional audience, the publication underscores the importance of a thorough understanding of the context, materials, and technical nature of works of art.

This volume includes a history of early objects conservation practices in The Metropolitan Museum of Art; an exploration of the use of lapis lazuli and azurite as pigments in ancient Egypt; two related investigations into the casting methods and materials of early Chinese bronze Buddha figures; a compositional study of medieval Islamic enameled glass; an analysis of the polychrome decoration on four French Romanesque sculptures; and an evaluation of several paintings by Paolo Veronese, addressing a longstanding debate over whether they originated as a group.



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