

2016

Producing Archival Works with Late Medieval/ Early Renaissance Methods and Material

Alexandra Vernier

Northern Michigan University, avernier@nmu.edu

Follow this and additional works at: https://commons.nmu.edu/conspectus_borealis

 Part of the [Painting Commons](#)

Recommended Citation

Vernier, Alexandra (2016) "Producing Archival Works with Late Medieval/Early Renaissance Methods and Material," *Conspectus Borealis*: Vol. 1 : Iss. 1 , Article 10.

Available at: https://commons.nmu.edu/conspectus_borealis/vol1/iss1/10

This Article is brought to you for free and open access by the Journals and Peer-Reviewed Series at NMU Commons. It has been accepted for inclusion in *Conspectus Borealis* by an authorized administrator of NMU Commons. For more information, please contact [Kevin McDonough](#).

These paintings are part of a series produced throughout a semester of research. They demonstrate contemporary adaptation of late medieval and early Renaissance methods and materials to produce archival works. The work explores two dominant themes that influenced painting in this period: the psychological presence of the individual (specifically their experience of grief), and the divine right of kings.

The preparation of the red oak panel and copper miniature substrates both require repeated burnishing to achieve a remarkably smooth, polished surface before the composition is ready to be sketched with charred willow. The method of these preparations, application, and material formulas are based on the teachings of Agnolo Gaddi, a student of Giotto di Bondone. Florentine painter Cennino d'Andrea Cennini later defined these teachings in his 1437 treatise, "Il Libro dell'Arte."

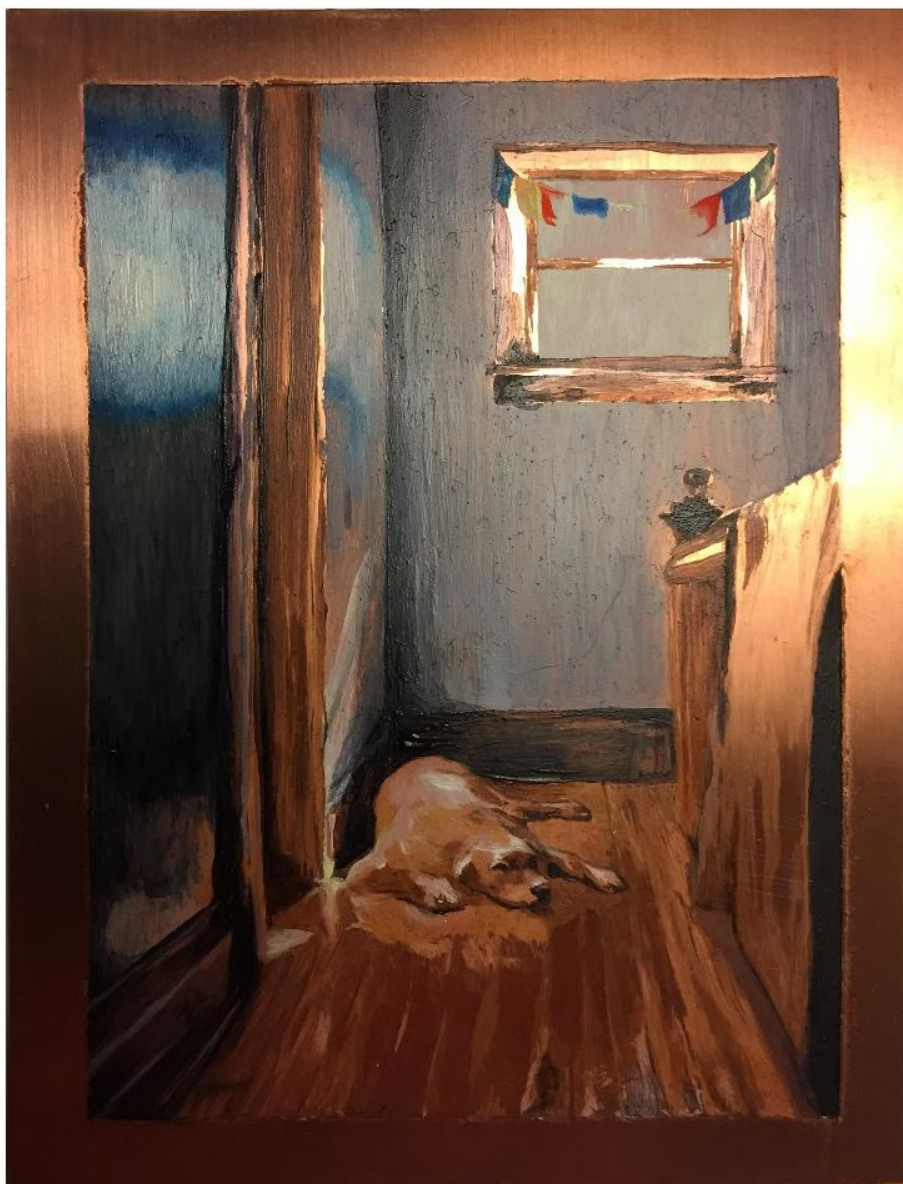
The red oak panel painting titled "Destruction of Sheen" measures 11x15x.75 inches. Twelve layers of gesso were necessary until the surface resembled ivory, as Cennini specifies. The panel depicts King Richard II of England (1377-1399) overlooking the landscape at Sheen after he razed the palace in the wake of his wife Anne of Bohemia's untimely passing there in 1394. The copper miniatures, titled "Afternoons" and "Effigy of Richard II" measure 3x4 inches, and were executed in a hand-ground pigment and oil paste bonded to thin copper sheets with fresh garlic.



Destruction of Sheen. 11" x 15" x 0.75". Oil on red oak panel.



Effigy of Richard II. 3" x 4". Pigment and oil on copper.



Afternoons. 3" x 4". Pigment and oil on copper.