The study of pigments has been one of the methods used in the dating and authentication of paintings. In various periods in the history of painting certain natural pigments were available and new ones were introduced by discovery and technological advances in chemistry. In addition, colors waxed and waned in popularity because of changes in taste. One source for information, the records of artists' palettes recorded in portraits, has been difficult to use because of the lack of a central corpus of information. Faber Birren converted his interest in the subject of artists' use of color into a photo-archive of paintings showing the artists' palettes. A lengthy correspondence with museums throughout the world resulted in almost three hundred photographs along with color standards which museum staff members kindly checked so that all colors could be compared to a standard schema. Included with each portrait is a biography of the artist, usually based on Thieme-Becker or another standard biographical source. These photographs and the accompanying color apparatus are available for consultation in the Art Library at Yale. The photographs reproduced here* constitute an index to the materials available at the present time.

The Photo-Archive also affords an opportunity to find in one place material on additional facets of artistic habit and creation. It constitutes a visual record of certain cultural paraphernalia surrounding the artist, such as his studio furniture and painting equipment, over several centuries. Changes in palette shape, size, and type are recorded, as well as indications as to how artists' studios were lighted and how models were placed in relation to the light source. The development of brushes and changes in their shape, length, and type give some indications as to the interdependence of equipment availability and artistic style. In some of the photographs the duties of the apprentice and his relationship to the master painter are demonstrated. The evidence as to how the artist distributed the paints on his palette permits us, despite the absence of positive pigment identification, to evaluate color practice, and to develop implicitly

* Arranged chronologically by artist's birth date.
an idea of the color theories used. Another secondary value of the collection is that it constitutes a large repertoire of artists' self-portraits, often revealing how the artist thought of himself in terms of the objects with which he chose to surround himself in his record for posterity. Clothing and artifacts indicate the rank in society at which he had arrived or to which he aspired.

The Photo-Archive of Color Palettes is a constantly growing tool. Any information as to the location of additional portraits showing color palettes or photographs of such paintings will be welcome.
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<td>Mariano Fortuny y Carbo</td>
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<td>197</td>
<td>Hans Thoma</td>
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<td>John Pettie</td>
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<td>Paul Heller and His Wife</td>
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<td>Howard Russell Butler</td>
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<td>Portrait of Thomas Moran</td>
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<td>234</td>
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<td>James Ensor</td>
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