All that glitters is not gold: The depiction of gold-brocaded velvets in fifteenth- and early sixteenth-century Netherlandish paintings
van Duijn, E.E.
## Table of contents

5  PREFACE

9  ACKNOWLEDGEMENTS

13  INTRODUCTION
15   I.1  Terminology
17   I.2  On real gold-brocaded velvets
20   I.4  Literature
21   I.5  Sources

25  CHAPTER 1  
*Gold-brocaded velvets in paintings by Jan van Eyck: observations on painting technique*

This article will appear in the proceedings (scheduled for 2014) of the Van Eyck Studies Symposium (Symposium XVIII for the Study of Underdrawing and Technology in Painting) held on 19-21 September 2012 in Brussels.

27   1.1  Introduction
29   1.2  The underdrawing
30   1.3  Foreshortening the pattern
32   1.4  The paint layers
37   1.5  Conclusion

39  CHAPTER 2  
*Gold-brocaded velvets in paintings by Geertgen tot Sint Jans: a study of Geertgen’s painting technique to imitate gold-brocaded velvets and a comparison with the Raising of Lazarus by Albert van Ouwater.*

This article will appear in the forthcoming online issue of *ArtMatters, International Journal for Technical Art History*, Spring 2013.

39   2.1  Introduction
40   2.2  Geertgen tot Sint Jans
40     2.2.1  The paintings
40  2.3  Painting technique: the layer build-up
43     2.3.1  The underdrawing
44     2.3.2  Painting the first layers
46     2.3.3  Painting the pattern
49     2.3.4  Painting the gold threads
51  2.4  Comparing the brocade patterns
53   2.5  What about Ouwater? Geertgen tot Sint Jans and his teacher Albert van Ouwater
54     2.5.1  Comparing Ouwater to Geertgen tot Sint Jans
55     2.5.2  Comparing Ouwater to Dirk Bouts
61   2.6  Conclusion

63  CHAPTER 3  
*Gold-Brocaded Velvets in Paintings by Cornelis Engebrechtsz*

Co-author: Jessica Roeders

This article has been published in the online *Journal of Historians of Netherlandish Art (JHNA)*, volume 4, issue 1 (2012).

64   3.1  Gold-brocaded velvets
66   3.2  A brief introduction to Cornelis Engebrechtsz
68   3.3  Gold-brocaded fabrics in Engebrechtsz’s paintings
70     3.3.1  The first phase of paint layer build-up: underdrawing and underlayers
71     3.3.2  The second phase of paint layer build-up: applying the pattern
73     3.3.3  The third phase of paint layer build-up: applying the highlights
77   3.4  The patterns used in Engebrechtsz’s workshop
77   3.5  Conclusion
CHAPTER 4

A broader perspective: painting techniques applied to imitate gold-brocaded velvets in fifteenth- and early sixteenth-century Netherlandish paintings

4.1 Pre-Eyckians and the imitation of gold-brocaded silk

4.2 The underdrawing

4.3 The paint layers

4.3.1 The layer build-up: a three-step system

4.3.2 The first brown paint layers

4.3.3 Painting the velvet pattern

4.3.4 The last phase: painting the highlights

4.4 Workshop patterns

4.4.1 Drawings and textile patterns

4.4.2 Transferring and resizing the pattern

4.5 Conclusion

APPENDICES (on CD)

1 List of examined paintings

2.1 Table of the pattern designs that were used by Jan van Eyck for his gold-brocaded velvets

2.2 Table of the pattern designs that were used in Geertgen tot Sint Jans' workshop and by Albert van Ouwater for their gold-brocaded velvets

2.3 Table of the pattern designs that were used in Engebrechtsz's workshop for gold-brocaded velvets, damasks and monochrome velvets

2.4 Table of the pattern designs that were used in Jacob Cornelisz's workshop for gold-brocaded velvets and damasks

3 Reconstruction of the gold-brocaded velvet skirt of Mary Magdalene in Engebrechtsz's Triptych with the Lamentation of Christ (Museum de Lakenhal, Leiden)
