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

Citation for published version (APA):
van Duijn, E. E. (2013). All that glitters is not gold: The depiction of gold-brocaded velvets in fifteenth- and early sixteenth-century Netherlandish paintings
# 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*
27  *1.2  The underdrawing*
29  *1.3  Foreshortening the pattern*
30  *1.4  The paint layers*
37  *1.5  Conclusion*

37  **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*
39  *2.2  Geertgen tot Sint Jans*
40  2.2.1  The paintings*
40  *2.3  Painting technique: the layer build-up*
40  2.3.1  The underdrawing*
43  2.3.2  Painting the first layers*
44  2.3.3  Painting the pattern*
46  2.3.4  Painting the gold threads*
49  *2.4  Comparing the brocade patterns*
51  *2.5  What about Ouwater? Geertgen tot Sint Jans and his teacher Albert van Ouwater*
53  2.5.1  Comparing Ouwater to Geertgen tot Sint Jans*
54  2.5.2  Comparing Ouwater to Dirk Bouts*
61  *2.6  Conclusion*

61  **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).

63  *3.1  Gold-brocaded velvets*
64  *3.2  A brief introduction to Cornelis Engebrechtsz*
66  *3.3  Gold-brocaded fabrics in Engebrechtsz’s paintings*
68  3.3.1  The first phase of paint layer build-up: underdrawing and underlayers*
70  3.3.2  The second phase of paint layer build-up: applying the pattern*
71  3.3.3  The third phase of paint layer build-up: applying the highlights*
73  *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

BIBLIOGRAPHY

SUMMARY

NEDERLANDSE SAMENVATTING

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)