Historical recipes for preparatory layers for oil paintings in manuals, manuscripts and handbooks in North West Europe, 1550-1900: analysis and reconstructions

Stols-Witlox, M.J.N.

Publication date
2014

Citation for published version (APA):
Table of contents of Volume 1

FOREWORD .................................................................................................................. 14

GENERAL INTRODUCTION .......................................................................................... 19

1.1 EARLIER RESEARCH ON PREPARATORY LAYERS FOR OIL PAINTING ......................................................... 20
1.1.1 Research into historic documents ........................................................................... 20
1.1.2 The evolution of source research: developments in source research methodology ........................................... 24
1.1.3 Reconstructions for the investigation of preparatory layers .................................... 26
1.1.4 The start of scientific investigations of preparatory layers ...................................... 28
1.1.5 From the 1970s onwards: more combinations of recipe research and instrumental analysis ........................................ 29
1.1.6 The achievements and limitations of previous research ......................................... 33
1.2 THE CENTRAL AIMS OF THIS THESIS ........................................................................... 35
1.3 RESEARCH METHODOLOGY .......................................................................................... 37
1.4 STRUCTURE OF THE DISSERTATION ............................................................................. 40

PART I: DESCRIPTION OF THE RECIPE DATASET AND ANALYSIS OF THE RECIPES .................................................................................................................. 43

CHAPTER 2 THE RECIPE COLLECTION, THE AUTHORS AND THE IMPACT OF THE RECIPES .................................................................................................................. 45

2.1 THE ESTABLISHMENT OF THE RECIPE COLLECTION .................................................................................... 45
2.2 SIZE AND SCOPE OF THE RECIPE COLLECTION ......................................................................................... 46
2.3 THE CHARACTER OF THE SOURCES ....................................................................................... 53
2.4 THE AUDIENCES OF RECIPE BOOKS ...................................................................................... 59
2.5 THOUGHTS ON TEXTUAL ANALYSIS ......................................................................................... 63
2.6 COPIES, REPETITIONS, TRANSLATIONS AND LATER EDITIONS ................................................................. 64
2.7 CONCLUDING REMARKS ..................................................................................................... 65

CHAPTER 3 PREPARATORY LAYERS FOR OIL PAINTING; THEIR TERMINOLOGY AND FUNCTION .............................................................................................................. 67

3.1 THE PREPARATORY SYSTEM ............................................................................................. 67
3.1.1 The purpose of the preparatory system ........................................................................ 71
3.1.2 The size layer ................................................................................................................ 72
3.1.3 The ground layers; fillers and pigments ..................................................................... 72
3.1.4 Isolation layers .............................................................................................................. 73
3.1.5 The ‘Imprimatura’, the ‘primuerset’, the ‘imprimeur’ and the ‘priming’ ......................... 74
3.2 APPLICATIONS TO THE REVERSE OF THE SUPPORT ........................................................................ 75
CHAPTER 4  BACKGROUND: MAIN DEVELOPMENTS IN NORTH WEST EUROPE C. 1400-1550

4.1  PREPARATORY LAYERS FOR WOODEN PANELS, C. 1400-1550
4.1.1  Preparatory systems for panel paintings during the fifteenth century
4.1.2  Preparatory layers for panel paintings in Italy, c. 1400-1550
4.2  PREPARATORY LAYERS FOR CANVAS PAINTINGS, C. 1400-1550
4.2.1  Preparatory layers for canvas in Italy
4.2.2  Preparatory layers for canvas in North and Central Europe
4.3  DEVELOPMENTS IN GROUND COLOUR, C. 1400-1550
4.4  CONCLUSIONS

CHAPTER 5  CHRONOLOGICAL DEVELOPMENTS IN PREPARATORY LAYER RECIPES 1550-1900

5.1  THE PAINTING SUPPORT
5.1.1  The use of panel in comparison to canvas
5.1.2  Preparation of the support before ground application
5.1.3  Painting on a support without a ground
5.2  PREPARATORY LAYERS ON PANEL, CHRONOLOGY IN MATERIALS AND LAYER BUILD-UP
5.2.1  Sixteenth and seventeenth century recipes for panel
5.2.2  Eighteenth and nineteenth century recipes for panel
5.3  PREPARATORY LAYERS ON CANVAS, CHRONOLOGY IN MATERIALS AND LAYER BUILD-UP
5.3.1  Sixteenth and seventeenth century recipes for canvas
5.3.2  Eighteenth century recipes for canvas
5.3.3  Nineteenth century recipes for canvas
5.4  CHRONOLOGY OF PREPARATORY LAYERS ON COPPER, BOARD AND PAPER
5.4.1  Preparatory layers for stone
5.4.2  Preparatory layers for copper
5.4.3  Preparatory layers for paper
5.4.4  Preparatory layers for board
5.5  THE RELATION BETWEEN THE SUPPORT AND THE PREPARATORY SYSTEM
5.6  CONCLUDING REMARKS

CHAPTER 6.  THE MATERIALS DESCRIBED IN THE RECIPES

6.1  THE SIZE LAYER
6.1.1  Its function
6.1.2  The use of animal glue as a size layer
6.1.3  The use of flour paste and starch paste size layers
6.2  THE USE OF PIGMENTS AND FILLERS
6.2.1  General developments
6.2.2  Ashes in preparatory layers recipes
6.2.3  Chalk-based ground layers and gypsum in grounds
6.2.4  Recipes for ground layers based on earth pigments and on clays
6.2.5  The variety of clays employed in preparatory layers
6.2.6  Bath brick, Grecian powder
6.2.7  Ground layers based on lead white
6.3  THE BINDERS AND BINDING MEDIA EMPLOYED
6.3.1  General observations
6.3.2  Aqueous binders
6.3.3  Oleous binders and volatile solvents
6.3.4  Varnishes in binders
CHAPTER 16    GENERAL CONCLUSIONS .................................................. 349
16.1    THE APPROACH: RECIPE ANALYSIS, RECONSTRUCTIONS, COMPARISON WITH PAINTINGS ........................................... 349
16.2.1    Recipes for preparatory layers: from a fragmented image to continuity ........................................... 350
16.2.2    Reconstructions for the interpretation of recipes and for comparisons with actual paintings .................. 350
16.2    AUTHORS’ INTENTIONS AND ARTISTS’ MOTIVES ........................................................... 353
16.2.1    The character of the source and its influence on the type of advice provided ........................................... 353
16.2.2    Recipes as a source of information about artists’ intentions and fears ........................................... 354
16.3    RECOMMENDATIONS FOR FURTHER RESEARCH ........................................................... 356
16.3.1    A final word ........................................................................................................ 358

ABSTRACT ........................................................................................................ 363

LIST OF TABLES AND FIGURES IN THE MAIN TEXT ........................................ 368
BIBLIOGRAPHY OF SECONDARY LITERATURE ........................................... 374
An annotated bibliography of historical sources is found in Volume 2, Appendix 2.

BIOGRAPHY OF THE AUTHOR ................................................................. 411