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Historical recipes for preparatory layers for oil paintings in manuals, manuscripts and handbooks in North West Europe, 1550-1900: analysis and reconstructions
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Chapter 7  Application and texture

rub it over with pumicestone (putting your left hand behind the cloth, so as to prevent injuring it)

Osborn 1849²⁸⁸

This chapter explores how preparatory layers were applied, smoothed and dried. Application and smoothing methods influence the visual characteristics of the preparatory system, and have a direct influence on layer thickness, texture and speed of drying.

Through recipes, insight can be gained into the reasoning behind the choice of an application method and application instrument. Contemporary discussions on the topics of application and texture are important for the evaluation of the visual characteristics of aged grounds. In that capacity, these recipes may also help inform conservation decisions.

The chapter follows the order of application of the different layers, discussed individually for the different supports. It ends with a section on drying times and on the preparation of the ground prior to painting.

7.1  Size application methods

7.1.1  Animal glue

In recipes for panels, glue is usually applied hot and liquid (see Table 11.2 in Appendix 18). Daniel King (1653-7) describes the method used by a Mr Molon (probably a commercial primer): ‘He takes glew and boyles it with as much water as being cold it makes a weake size. With this being warme he layes over a bord’.²⁸⁹ De la Hire in 1730 also provides a recipe for the application of warm glue: ‘to prepare wooden planks for painting in oil, they are first glued on two sides with hot glue from leather ... it is put on two sides to make sure that the planks do not deform’.²⁹⁰ Both sources specify the use of a more viscous size on canvas,²⁹¹ as opposed to the liquid glues they describe for panels.²⁹² Simis (1801) warns that the application of a glue layer ‘should only take place on a dry spot and on dry wood, otherwise the glue will soon fall off, together with the paint’.²⁹²

Recipes for canvas size layers are more numerous, which results in a more detailed description of this stage. While a number of sources advise ‘glue water’,²⁹³ other sources

²⁸⁸ Osborn and Bouvier 1849: 114-7. Osborn is paraphrasing Bouvier 1827: 563-6
²⁸⁹ King 1653-7: 52, 52v.
²⁹⁰ King 1653-7: 48, 48v: a thin starch is applied to canvas; De la Hire 1730: 710: gelled leather glue is applied to canvas.
²⁹¹ King 1653-7: 52, 52v; De la Hire 1730: 708-709.
²⁹² Simis 1801: 154-155.
Figure 7.1  Bouvier’s (1827) manual on oil painting, includes detailed descriptions of the tools and application methods employed for preparatory layers

Photographed by the author from an original copy of the book in the library of the Van Gogh Museum, Amsterdam.
write about ‘strong glue’\textsuperscript{294} or ‘averagely strong glue’\textsuperscript{295} (see Appendix 18, Tables 11.1 and 11.2). For canvas, both warm liquid glue and cold gelled glue are mentioned.

In recipes, much attention is given to the fact that the layer applied to the canvas needs to be as thin as possible, especially when applied as a gel. Excess glue is scraped away from the front but also removed from the back if it has squeezed through. Some authors warn that a thick glue layer causes problems. ‘If it is left it makes [the canvas] burst’, explains Richard Symonds (1650-52).

For liquid application, no exact glue concentration is given, and generally descriptions include sentences like: ‘use a very weak glue’, ‘use glue water’, or ‘not too strong’.\textsuperscript{297} Chapter 11 discusses how glue consistency depends on the type of glue, preparation method and ambient temperature. It is therefore logical that no exact percentage is given in recipes for glue preparation, as discussed in Paragraph 11.3.5.

Despite comments on the importance of a thin glue layer in some sources, a few others mention the application of a second layer. Recipes specifying two glue layers appear in both the seventeenth and nineteenth century.\textsuperscript{298}

Normally the glue is applied either warm or cold. So far only one exception has been found. A recipe in the ‘Art of painting in oyle’ (1664) explains:

\begin{quote}
when it [the glue] is but warme size your cloth (being ready strained on a frame) dipping a brush in your size & rub it on the cloth very well neither too thick nor too thin but between both, & when that is thoroughly dry take the same size being cold & spread it on the cloth that was sized before with a knife very thin as may be and when that is dry it is fit to be primed.\textsuperscript{299}
\end{quote}

It is only during the nineteenth century that recipes for glue size layers on paper and (mill)board start to appear.\textsuperscript{300}

No consistent pattern or chronological development in the concentration described is evident, either for animal glue or for flour paste.

\textsuperscript{294} De Mayerne 1620-44: 90: ‘colle forte’. De Mayerne notes about the preparation with this glue: ‘casse’ (‘breaks’), but describes the use of ‘colle forte’ in two other recipes, in folios 87 and 96; Ibbetson 1803: 11, 1 writes: ‘strong glue’.
\textsuperscript{295} De Mayerne 1620-44: 5: ‘colle de retaillons de cuir ou size qui ne soit pas trop espaisse’; Watin 1772: 190-1: ‘colle de gands de moyenne force’
\textsuperscript{296} Symonds c. 1650-52: 4v.
\textsuperscript{297} See Appendix 18, Table 11.1.
\textsuperscript{298} de Mayerne 1620-44: 142; Volpato c. 1670: 729; Hidalgo 1693: 137; Williams 1855: 10; Dietrich 1871:20.
\textsuperscript{299} ‘Art of painting in oyle’ 1664: 95-96.
\textsuperscript{300} See Appendices 9 and 10.
7.1.2 Flour paste or starch paste

As with animal glue size layers, not all recipes describing flour paste or starch paste size layers include a description of the application method or the consistency. Flour paste or starch consistency descriptions also show variation between individual recipes. Descriptions of flour pastes in Chapter 6 vary from ‘paste water’\textsuperscript{301} to ‘rye flour plaster’\textsuperscript{302} or ‘porridge [‘pap’] of wheat flour’.\textsuperscript{303} Information about consistency can also be derived from a description of the tools employed. These descriptions are included in Appendices 5 to 12.

The nature of flour paste allows both for cold or warm application, however hardly any recipe includes instructions on this topic. The only indication is found in a recipe provided by Sully (1873). It concerns instructions that he has received from artist Rembrandt Peale, and the text describes the application of a hot layer of flour paste, which is prepared ‘the usual way’ and contains some Venice turpentine, to the canvas.\textsuperscript{304}

7.1.3 Oil or varnish size application methods

The few recipes that discuss the application of an oil or varnish size layer, provide some indications of layer thickness. Both Dossie (1758) and Hampel (1846) want to fully saturate the support, as Dossie advises to apply ‘hot oil’ as long as the panel will absorb it and Hampel (1846) to soak the panel in ‘oil varnish’ until it takes not more.\textsuperscript{305}

7.1.4 Application tools

Descriptions of tools for sizing wooden panels are scarce (see Appendix 5). The first recipe that discusses the tool to be used in size application is published by Félibien (1676), who advises to size a panel with a brush.\textsuperscript{306} According to Fernbach (1834), the size should be ‘dabbed on’ with a brush.\textsuperscript{307} The Susse brothers (1845) apparently prefer a gelled glue, since they describe the use of a knife.\textsuperscript{308}

In canvas sizing preparation recipes, more information is found about the tools employed for their application (see Appendix 6). As noted in Paragraph 6.1.1, glue size layers are applied either as liquids or as gels.

Knives are often mentioned to apply gelled glue. A detailed description appears in the anonymous \textit{Nieuwen verlichter} of 1777:

\begin{quote}
This glue is laid on with the sharp side of a large knife which is thin enough, and it is pushed or bent a little in the middle: the knife has a bend towards its back, because there
\end{quote}

\textsuperscript{301} Golden Cabinet 1793: 112.
\textsuperscript{302} Friedrich 1871: 21-2.
\textsuperscript{303} Eikelenberg 1679-1704: 404-5.
\textsuperscript{304} Sully 1873: 024-5
\textsuperscript{305} Dossie 1758: 203-4, Hampel 1846: 26.
\textsuperscript{306} Félibien 1676: 407-8.
\textsuperscript{307} Fernbach 1834: 5-6.
\textsuperscript{308} Susse 1845: 22.
you have your hand to hold it, not touching the cloth when you use it. It has a slightly bent handle, to prevent the hand of the artist from touching the canvas.309

Watin (1772) mentions, in addition to a normal knife, a wooden knife as a tool for the application of a glue of glove-clippings. The glue is first whipped into a froth.310 Iron, wooden or bone spatulas are mentioned in other sources.311

Liquid glue is easy to apply with a brush and there are instructions that specify this method (See Appendix 18, Table 11.2). Soaking or bathing a canvas in liquid glue is described by De Mayerne (1620-44)312 and in a recipe in the Technische Mitteilungen (1886).313 The Technische Mitteilungen (1897) also provides a recipe for a ‘new’ ground that starts with a canvas or board soaked in milk.314

In Pictorius’s recipe (1747), thin warm glue water (with the addition of starch) is applied with a piece of cloth dipped in the liquid and rubbed onto the canvas.315

Knives and spatulas are also advised for the application of flour paste size layers. Daniel King (1653-7) describes the application of thin starch with a knife.316 Eikelenberg (1679-1704) advises knife application in one recipe and in another recipe the flour paste is applied with a brush and evened out with a palette knife.317 Cröker (1729) provides a detailed description of a small wooden plank, thin at the bottom and thicker at the top, that is used as a spatula for the application of flour paste size layers (See Fig. 7.2).318 Similarly, Hampel (1846) advises to use a wooden tool, which he describes as a wooden spatula, to apply flour paste. He writes that the wooden spatula should be soaked in linseed oil for twenty-four hours before it is used to apply the flour paste. This pre-treatment renders the spatula slippery or smooth (‘Geschmeidig’).319

Recipes for the preparation of fibreboards for painting do not include information on the tools employed for the application of size layers. Appendix 9 shows that as for

309 Nieuwen verlichter 1777: 166.
310 Watin 1772: 190-1.
311 For example: De Mayerne 1620-44: 98v.
312 De Mayerne 1620-44: 98v.
313 Technische Mitteilungen, nr. 25 (1886): 39.
314 Technische Mitteilungen, nr. 9 (1897): 2.
315 Pictorius 1747: 355.
316 King 1653-7: 48.
317 Eikelenberg 1679-1704: 385 (knife), 404-5 (brush and knife)
319 Hampel 1846: 22-5.
7.1.5 Smoothing

The recipes in Appendices 5 to 12 demonstrate that smoothing, pumicing or scraping of the sized support is described both for panel, canvas, board and paper. Horsetail is advised by Cröker (1729) to smooth a sized panel. Knives are frequently advised to remove knots and loose hairs and smooth the surface of the canvas, as is pumice stone.

For smoothing a sized panel only a few references to pumicing are given, whereas scraping with a knife is more frequently described. The Nieuwen verlichter (1777) mentions how the surface should be scratched slightly before ground is applied on top, but does not give any description of the instrument used.

The pumice stone is mentioned as a smoothing tool in nearly all recipes for glue size layers on canvas. It is sometimes used to treat the support before the sizing is applied, but more usually only afterwards. According to the Nieuwen verlichter (1777): ‘to make it [the size] more even, when it is dry, it is rubbed in all directions with a well flattened pumice stone, to remove all knots and unevenness’.

In most recipes, pumicing is executed on the dry size layer. However in a number of recipes for canvas preparation, the size layer is smoothed while it is still wet. For example De Mayerne (1620-44) includes a recipe from Amsterdam artist Abraham Latombé, who specifies placing the canvas sized with animal glue on a marble plate while it is still wet and then flattening all the seams and knots with a muller, and Cröker’s recipe for the preparation of canvas (1729) also advises smoothing wet starch paste with a glass paint muller. After the sized canvas has dried, it is smoothed again with a pumice stone or with ‘Sandleder’, leather prepared with a layer of glue into which sand particles are sprinkled. Pictorius (1747) and Ibbetson (1803) describe flattening the sized canvas on a flat surface while wet.

Instructions in other sources are to pumice the canvas while it is stretched on the same frame used for size application.
7.2  Ground layer consistency and application methods

7.2.1 The ground material: consistency of the ground mixture, the degree of pigment and filler dispersion

Unfortunately very little information about ground consistency is found in historical recipes. Not necessarily on purpose, but maybe more related to the difficulty of description. As written in the anonymous ‘Art of painting in oyle’ (1664): ‘Experience will be your best master’.329

Chalk and glue ground composition is described by De Mayerne (1620-44) as ‘add so much chalk as it takes to make a coating’,330 ‘The art of painting in oyle by the life’ (1664) describes the consistency as ‘reasonably thicke like pappe’,331 a consistency also described by Fokke Simonsz (1803-4).332 Reith (1886) writes that the chalk and glue mixture should be ‘almost too thick to be stirred’.333

Only Sully (1809-71) provides exact values in a recipe for a chalk and glue containing emulsion with oil, intended for canvas preparation: one ounce of glue, two quarts of water, one pound of whiting and a gill of oil.334

De Montabert (1829) gives a general description of the consistency, related to the purpose of the layer: the chalk-glue layer should be sufficiently glued to prevent the oil from the paints applied on top from being absorbed, but not as glued as will prevent the oil [paint] from adhering well, or so that the [chalk and glue] layer flakes.335 He also describes the consistency of a glue-bound ground mixture that contains chalk or lead white or pipe clay, some pigments and a little honey: when the brush is raised from the jar, the mixture must fall in a continuous drip, not interrupted.336

Fokke Simonsz (1803-4) advises to add extra glue to the first two layers of a chalk and glue panel ground.337 Also a recipe from A. Reith (1886) reveals the use of varying proportions of chalk and glue, depending on the layer. The canvas is sized with animal glue to which a tiny amount of ground mixture (chalk or white bole in animal glue) is added. Then the proper ground is applied, consisting of one or two coats of the prepared mixture, dabbed on with a large brush. The preparation is finished with a thin application of ground mixture, further thinned down with animal glue. This finishing layer is applied quickly and smoothly with a brush and after drying the ground is pumiced with pumice stone and water, which serves to ‘remove all air bubbles, which are unavoidable in ground

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329 ‘Art of painting in oyle’ 1664: 93
330 De Mayerne 1620-44: 90v (for panel)
331 ‘Art of painting in oyle by the life’ 1664: 94 (for panel)
332 Fokke Simonsz 1803-4: 84-5 (for panel)
333 Technische Mitteilungen, nr 25 (1886): 39 (for canvas)
334 Sully 1809-71: 019. The question is whether Sully employs US measures, in which case: 1 fluid ounce = 29,6 ml., 1 quart = 0,946 liters, 1 gill = 118, or UK Imperial measures. In that case 1 ounce = 28,4 ml., 1 quart = 1,136 liters and 1 gill = 142. Carlyle 2001: 545. For the weight of the ‘pound’, two options are given by Carlyle (2001): Avoirdupois pound: 0,545 kg, and apothecaries pound: 373,2 gr. Carlyle notes that the Avoirdupois system was also adopted in the US early in the 19th century and is still used today. Carlyle 2001: 546-7
335 De Montabert 1829, vol. 9: 167-8 (for canvas)
336 Montabert 1829, vol. 9: 168
337 Fokke Simonsz 1803-4: 84-5

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preparation’. The recipe includes the advice that before use, the ground should be covered either with a thin layer of oil paint or with shellac, since due to absorption of paint binder by the ground, the paint applied on top would be underbound. The ground that results from this recipe would have a more strongly bound section near the canvas and at the surface to which the paint layers are applied.

Whether such differences in the ratio of chalk to glue should be considered standard practice is uncertain. No other recipe for a chalk and glue ground describes similar stepped proportions. The recipe appears alongside recipes that do not include such variations. Chalk and glue grounds that consist of multiple coats of the chalk and glue mixture are however frequently described, as demonstrated in Chapter 5, and below, the use of oil-bound layers with different proportions is discussed.

Very few descriptions are present of the consistency of other aqueous ground compositions. Only Sully (1809-71) describes the consistency of a ground mixture consisting of lead white in skimmed milk: as a paste and Hundertpfund (1847) describes the flour paste consistency itself: ‘as slightly fluid honey’.

The consistency of oil-bound ground layers seems to generally resemble oil paint consistency, with some slight variations: Beurs (1692) advises to grind umber with lead white very thick in oil for a ground layer, while De la Hire (1730) describes the oil paint as ‘fine and averagely thick’. The descriptions of the tools employed for the application of oleous grounds in Paragraphs 7.2.2 to 7.2.4 demonstrate that both spatulas and brushes are employed for panel and canvas preparation. This suggests that both more thickly ground and slightly more fluid oil paints are applied.

According to the ‘Art of painting in oyle by the life’ (1664), the consistency of oil-bound layers in a panel ground should differ according to the position in the layer build-up. ‘not[e] that the first time you prime your boards your primer be thin wth oyle, and ... the oyle will glut the boards, that the colours will not sinke when you shall paint on it’. Some nineteenth century recipes also include advice to use different proportions or viscosities in different layers. Ibbetson (1803) in a three-coat ground for panel, writes that the second and third coat should be bound in pure oil, while the first coat has been thinned with turpentine. Hundertpfund (1847) gives similar advice: thin the first layer of oil-bound ground with turpentine, not the second.

The degree of dispersion of the pigment in the medium does not often receive attention in the recipes. However some recipes refer to the use of more coarsely ground, or just stirred, first ground layers. The ‘Art of painting in oyle by the life’ (1664) contains the following comment: ‘note alseoe that you may prime yor boards or cloths y. 1st time with

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338 Technische Mitteilungen, nr 25 (1886): 39.
339 Sully 1809-71: 176
340 Hundertpfund 1847: 125-7
341 Beurs 1692: 19-20; De la Hire 1730: 708-9
342 ‘Art of painting in oyle by the life’ 1664: 94-5
343 Ibbetson 1803: 11-2.
344 Hundertpfund 1847: 125-7. The double oil-bound ground is applied over a layer consisting of flour paste and calcined bones.
This is an interesting comment, as it describes a phenomenon that can be observed in some paintings, the use of more coarse preparatory layers and more finely ground pigments in the upper layers. Also the Italian Volpato manuscript (c. 1670) contains a description of a two-coats ground of which the first coat is prepared by ‘mixing’, while for the second coat, the paint ‘must be previously ground’. 

7.2.2 Panel grounds

The tools employed for the application and smoothing of chalk and glue layers to panel are given more attention than those employed for the size layer, although they are not always described. If specified, (soft) brushes or wide pencils are mentioned for ground application (see Appendix 5). The anonymous Southern French Ms. 640 (c. 1580—1600) is very specific about the type of brush: ‘not with a small brush (‘pinceau’) but with a brush of such a type as if you would like to dab (‘poncer’).’ The same recipe contains a description of how the chalk and glue mixture should be applied in a dabbing manner, a method also advised by Fernbach (1834). De la Hire (1730) warns for the danger of dissolving underlying chalk and glue coats while applying subsequent coats.

A number of options are summed up in the ‘Art of painting in oyle’ (1664):

Some painters white over thin boards with whitening sized & when it is dry they white it over againe, & when that is also thoroughly dry, they dip the ball of there hands sometimes in water & smoothe it over by rubbing these hands round about ye till it be smooth for it will make it very smooth Others white there boards with whitening sized then being dry they scrape it, & then white it over againe with off thinner whitening, and scrape it againe.

Scraping, polishing sanding or even the use of a plane are advised to smooth chalk and glue layers. Both wet and dry smoothing are mentioned, wet methods involving the use of cloths, rags or sponges, or of a wet pumice stone.
Some authors, like Smith (1693), suggest a combination of methods, in Smith’s case to first plane the chalk and glue layer and then to smooth it with a rag dipped in water. Fokke Simonsz (1803-4) describes how the surface of the last coat of chalk and glue can be brushed with a wet soft brush or cloth to unite its appearance. This will apparently lift off some of the chalk and glue material, as Fokke Simonsz advises rinsing the brush when it is filled up with white. When a sufficiently smooth surface has been obtained and the layer has dried, it is dry-polished with ‘shaved grass’ or a clean new piece of linen. Pumicing the same layer twice is advised by Fernbach (1834), who explains that the first pumicing only removes the roughest textures, while during the second round of pumicing, after the panel has dried thoroughly, it is made ‘very smooth’.

To apply oil-bound layers to the wooden panel, brushes, spatulas (iron or bone) or palette knives are advised. Eikelenberg (1679-1704) describes smoothing the still wet oil-based ground with a rainwater-wetted palm of the hand, with the purpose of massaging the ground into the pores of the wood.

Application methods can be different depending on the position of the layer: Ibbetson (1803) advises to apply the first layer, which is thinned with turpentine oil, with a brush, while subsequent coats of ‘stiff colour’, i.e. without turpentine addition, are applied with a palette knife. Grandi (1806) also advises a different tool for the application of the first ground coat, in this case a wheat flour-based composition. The recipe describes how the first coat is applied with a pumice stone, ‘to incorporate it with the panel’, while a second coat is applied with a soft brush.

Recipes mention a number of other tools and techniques to smooth oil-based preparatory layers on panel. Feather-polishing is advised by two sources, the anonymous French BnF Ms. Fr 640 (1580-1600) and the ‘Art of painting in oyle by the life’ (1664). According to the French manuscript, this method ‘smooths better than the brush’. But these two recipes are exceptions. Most recipes advise methods similar to those described for aqueous layers, such as knives or other blade instruments, or even a shard of glass (Hampel 1846). A number of recipes describe pumice stones.

Van Leen (c. 1800) advises polishing with sieved pumice powder and water, applied with a wet woollen cloth. Before pumicing, the ground needs to ‘harden’ for four to five

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355 Smith 1693: 75.
356 Fokke Simonsz 1803-4: 84-5.
357 Fernbach 1834: 5-6.
358 Eikelenberg 1679-1704: 403.
359 Ibbetson 1803: 11-2.
361 BnF Ms. Fr 640 c. 1580-1600: perso 114; ‘Art of painting in oyle by the life’ 1664: 94-5.
362 Knives are mentioned amongst others by: BnF Ms. Fr 640 c. 1580-1600: 48 perso 114; De Mayerne 1620-44: 11, 90v; Bate 1633 (1654): 167; Peacham 1634: 130; Norgate 1640 (edition Hardie 1919): 91; Salmon 1672: 141.
363 Hampel 1846: 26 describes scraping a varnish-bound ground with a shard of glass as an alternative to a shaving knife.
364 Hallen 1761: 321-2; Hampel 1846: 26; Hundertpfund 1847: 125-7; Susse 1886: 16. These same instruments are advised for smoothing in other paint stages.

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weeks. Pumicing oil-based grounds with a pumice stone and turpentine oil is described by Fernbach (1834), and pumicing with pumice stone and linseed oil by Cawse (1840).

7.2.3 Canvas grounds

Recipes for canvas preparation describe many of the same tools that are advised for the application of grounds to panel. As Appendix 6 demonstrates, spatulas, knives and brushes are the preferred tools for ground application. Knives or spatulas are in fact the only tools mentioned for the application of oil-bound grounds in seventeenth century recipes, and are also advised most frequently in later recipes. Curiously, the Italian Abecedario by Orlandi (1719) advises to apply ground with a spoon (‘cucciara’).

De Mayerne (1620-44) includes a drawing of the knife employed for ground application in his treatise (Fig. 7.3). The drawing shows a large knife with a curved end. It looks as if it would fit the description of a knife suited to size layer application according to the Nieuwen verlichter (1777), which was quoted in Paragraph 7.1.4. The sharp end of a flat knife would create scratches in the wet ground, therefore the end is curved. The handle of the knife is raised; this prevents the hand from touching the painting support during ground application. Knives with a bent handle are also described by Arsenne & Denis (1833) and in the Nyt Magazin (1838). The Winsor & Newton archive manuscripts mention the use of a ‘trowel’.

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365 Van Leen c. 1800: 18.
366 Fernbach 1834: 5-6.
368 Orlandi 1719: 480. This description is puzzling. Descriptions of the term ‘cucciara’ in historical dictionaries so far provide no reason to translate the term in any other manner.
369 Nieuwen verlichter 1777: 166.
370 Arsenne and Denis 1833: 335-7.
372 See Appendices 5 to 12.
As for panel grounds, some recipes describe different application tools for different layers. Watin (1772) advises a knife for the first layer but a brush to apply a thin layer of the second ground.\textsuperscript{373} Alternating methods are also described in a recipe by Cawse (1822): the first layer of a wheat flour ground is rubbed into the canvas with a pumice stone, the second applied with a brush.\textsuperscript{374} Brushes are advised relatively often for the application of aqueous ground layers, although also for aqueous grounds knives are regularly mentioned. Bouvier (1827) advises to use a large varnish brush,\textsuperscript{375} Hundertpfund (1847) describes the brush hair type to be used for a flour paste bound ground as badger.\textsuperscript{376} Hopman (1856) also advises a badger brush to apply a probably oil-bound layer, applying the second layer with a dabbing movement.\textsuperscript{377} Tyrwhitt & McDonald (1868) give a recipe for an oil ground thinned with turpentine that although applied by brush, is evened out by dabbing the wet layer with a folded handkerchief.\textsuperscript{378} Vibert (1892) advises to use a swallow-tail brush in his recipe for a casein-bound ground.\textsuperscript{379}

Bouvier (1827) gives a very detailed description of the priming process. He describes the dimensions of the pumice stone and of the spatula or brush to be used. He writes that after pumicing, the powder needs to be shaken off the canvas. Bouvier furthermore explains that during the application of an oil-based ground with a spatula, some pressure is required in order to push the ground into the canvas interstices. The canvas should be placed upright, and the layer is to be applied thinly, only covering the canvas interstices. Bouvier warns that if applied too thickly, the canvas will be too heavy, the ground will crack sooner and in addition, ‘would also be very expensive’.\textsuperscript{380}

Ursin and Hummel (1838) provide the following description of the application of oil grounds:

The well stretched canvas is now laid down on a table of proper width, and the above-mentioned oil colour applied with a spatula, formed so the blade has the same width as the canvas width, in such a way that one holds the spatula with its sharp side almost perpendicular to the canvas and one pulls and moves the spatula alongside the canvas, this colour is pushed ahead in a heap, so that it also spreads.\textsuperscript{381}

This process is easy to picture, although the description of the blade size of the spatula would obviously only match the size of small canvases.

\textsuperscript{373} Watin 1772: 190-1. The recipe is repeated in later sources, like the Encyclopédie méthodique 1789: 145; Riffault 1826: 183-4; Vergnaud 1831: 137-8.
\textsuperscript{374} Cawse 1822: 9-11.
\textsuperscript{375} Bouvier 1827: 577-80.
\textsuperscript{376} Hundertpfund 1847: 125-7.
\textsuperscript{377} Hopman 1856: 135-6.
\textsuperscript{378} Tyrwhitt and McDonald 1868: 338-9.
\textsuperscript{379} Vibert 1892: 186-8, 107-8.
\textsuperscript{380} Bouvier 1827: 567-70.
\textsuperscript{381} Ursin and Hummel 1838: 261-2.
Both for aqueous layers and oil-bound ground layers, similar smoothing procedures are
described. Scraping or sanding of the dry ground layer is often performed with knives,
pumice stones, pumice powder, sandpaper or its ‘predecessors’.\textsuperscript{382} Polishing by brush is
also described, in a recipe in the De Mayerne manuscript (1620-44). This method is
advised in a recipe for a double oil-bound ground, of which the first layer is smoothed with
a pumice stone while the second is polished with a ‘brush or pencil’.\textsuperscript{383}

According to seventeenth and eighteenth century recipes, knots in the canvas can be
removed with a knife or a pumice stone.\textsuperscript{384} Pumicing is also described as a second step,
after scraping with a knife, by amongst others De Mayerne (1620-44).\textsuperscript{385}

Pumice stones are advised most regularly. Bouvier (1827) provides a very detailed account
of pumicing: the pumice stone should have rounded edges to prevent damage to the
ground, the hand must support the canvas from the back to prevent deformations, less
pressure should be exerted when pumicing areas above the stretcher bars, circular
movements must be used.\textsuperscript{386}

The pumice stone is often rubbed dry over the ground surface, however Simis (1801), De
Montabert (1829), the \textit{Nyt Magazin} (1838), Spon (1879) and the \textit{Technische Mitteilungen}
(1886) advise pumicing an oil ground with a pumice stone and water.\textsuperscript{387} Pumicing with oil,
as described for panel, does not feature in recipes for canvas smoothing.

The more recent recipes also describe the use of pumice powder.\textsuperscript{388} According to the \textit{Nyt
Magazin}, pumice powder can be replaced as polishing powder with sand, felt, or with a
piece of cork. After pumicing, the canvas needs to be washed.\textsuperscript{389} Washing of the ground in
between ground layers is described by Hampel (1846), who advises a solution of potash
and subsequent rinsing with tepid water.\textsuperscript{390}

Bickes (1834) advises to use either a pumice stone or horsetail to smooth a glue-bound
ground.\textsuperscript{391} The use of horsetail is not described in any other contemporary sources, but it
is also mentioned in a seventeenth century recipe for panel preparation.\textsuperscript{392}

Cawse (1840) distinguishes between smoothing of the first and second coat of an aqueous
ground. The first coat is smoothed with a pumice stone, the second with a hand, dipped in

\begin{itemize}
\item These same instruments are advised for smoothing in other paint stages. (Van Hout 2008: 50) discusses a
number of historical sources who describe that the ‘deadcolour’, according to Van Hout’s definition ‘the
initial stage in the painting process whereby the form and colour of the composition are foreshadowed’,
should be scraped or pumiced to remove paint accumulations. Van Hout 2008: 79.
\item De Mayerne 1620-44: 96.
\item De Mayerne 1620-44: 87, 98v; Félibien 1676: 407-8; Eikelenberg 1679-1704: 404-5;
\item De Mayerne 1620-44: 87.
\item Bouvier 1827: 563-4
\item Simis 1801: 158; De Montabert 1829, vol. 9: 159-60; \textit{Nyt Magazin} 1838: 261-2; Spon 1879: 113;
\textit{Technische Mitteilungen}, nr. 25 (1886): 39.
\item \textit{Nyt Magazin} 1838: 261-2.
\item \textit{Nyt Magazin} 1838: 261-2.
\item Hampel 1846: 22-5. Washing of finished and dried oil-bound grounds is also described as a preparatory
step before a painting is executed, to remove dirt or a greasy layer that hinders paint application. See
Paragraph 7.5.
\item Bickes 1834: 133-4.
\item King 1653-7: 52, 52v.
\end{itemize}
water. He does not explain why he advises different smoothing procedures. Pumicing slightly abrades the surface, while polishing with a wet hand partly dissolves the animal glue binder and will probably result in a more shiny and ‘closed’ looking surface.

Sanding paper, or ‘glass paper’ is advised for smoothing a flour paste ground by Cawse (1822) and for a casein bound ground by Vibert (1892). Cawse (1840) describes a block of wood as an alternative to the pumice stone. A number of recipes for panel and canvas preparation finish with a layer of pure binding medium on top of the ground layers. For the application of such layers, a brush is advised by Grandi (1806). De Montabert (1829) employs the term ‘frottis’, which implies that the oil layer he advises is rubbed into the surface of the aqueous ground.

The position of the canvas during priming or pumicing is hardly ever discussed. When mentioned, it appears to depend on the scale of the painting. Interesting in respect to the position of the canvas is Harley’s (1987) paper on priming practices of Winsor & Newton. According to Harley, in the 1920s Winsor & Newton change to vertical canvas priming. This implies that before that date, canvas was primed in a horizontal position. Harley writes that vertical priming results in a less dense priming and that it allows a more economical use of space.

7.2.4 Ground application for copper, stone, paper and board

A specific feature of application methods onto copper, is the fact that the hands are employed to spread or texture the ground (see Appendix 8). Pacheco (1647) advises to spread the colour with the fingers, and a number of recipes describe how the palms are employed to beat the fresh priming, which results in a ‘grain’ that will provide better adhesion to the colours subsequently applied. According to De la Fontaine (1679), the fresh ground, applied by brush, should be dabbed or ‘beaten’ with a linen or cotton cloth to even it out. This would probably also result in a slight texture. Dossie (1758), in contrast, prefers a smooth surface and advises to dry the plate in a horizontal position to allow the oil to ‘run’ and ‘polish itself to a high degree’. Pumicing the copper ground is also advised by Dossie and by others interested in a regular surface. Hampel (1846) in addition mentions the use of sepia bone for this purpose.

Recipes for the preparation of stone supports for painting unfortunately do not include any information on the tools employed for ground application (see Appendix 7). Recipes
for paper preparation include only limited information on the tools used (see Appendix 9). It is interesting to note, however, that although some references are present to the use of brushes, not a single recipe refers to spatulas. Fokke Simonsz (1803-4) describes the process by which to smooth the (glue-based) ground. You have to draw a wet brush over the surface, rinsing out from the brush any chalk and glue mixture that dissolved during the process and is transferred to the brush. After drying, the surface has to be polished with fresh grass or a cloth.\footnote{Fokke Simonsz 1803-4: 84-5.}

For paper, Bouvier (1827) advises to stretch it onto a wooden board that is kept flat by a crossbar at the bottom and one at the top. Before stretching the paper onto the board, the paper is first wetted and allowed to extend, while the edges are protected to keep them dry. The paper is then glued to the board with the dry edges only. After size application, it is cut off the board with a knife.\footnote{Bouvier 1827: 581-3.}

Recipes for the preparation of boards for painting (see Appendix 10) describe the use of pumice stone for smoothing the size layer and ground layers. Only Knowlton (1879) describes the ground application method: the second layer of the (oil/turpentine) ground for board is applied with a badger brush.\footnote{Knowlton 1879: 30-1.}

Bouvier (1827) advises to attach boards to an auxiliary frame during preparation with aqueous grounds in order to keep them flat. Restretching the still humid board would even increase flatness. After application of the ground, the auxiliary frame is removed.\footnote{Bouvier 1827: 580-1.}

\section*{7.3 Layer thickness and texture in relation to the painting support}

\subsection*{7.3.1 General comments about layer thickness}

It is difficult to establish exact values for layer thickness from the texts. Besides the number of layers and coatings or applications, the consistency of the material or mixture to be applied as well as after-treatments such as pumicing, polishing or sanding will play a role in determining the final thickness of the preparation. This means that an analysis of the number of applications/coatings or layers is not a secure method to determine layer thickness.\footnote{Other, more certain methods to establish layer thickness are to examine the surface of the preparatory layer and to take samples from paintings, although local differences in layer thickness can only be determined through multi-sampling, and sampling ‘just for the sake of knowing’ is surrounded with ethical questions. Non-destructive techniques are only now entering the field. Villafana et al. 2014} Notwithstanding this limitation, some information on layer thickness may be gathered from historical texts. Although absolute values for thickness cannot be obtained, recipes do provide interesting details on the advantages (or drawbacks) of certain thicknesses and discuss the desired surface structure.

Ground thickness obviously has an effect on the visibility of the characteristics of the support, such as the weave pattern of canvas or the grain of the wood, thus influencing the texture of the final painting. It is not surprising therefore, that historical sources discuss the effects of the choice of (prepared) supports on the texture of the final painting.
and write about the influence of the ground layers on these characteristics. However one method is not necessarily preferred: as Ludwig (1893) writes: ‘whether the ground must be smooth or raw, depends on the tastes of the painter and on the painting, that the ground will carry’.\(^{410}\) Layer thickness also influences the ground’s response to changes in relative humidity and temperature. The influence of layer thickness on the ageing and degradation of ground layers is discussed in Chapter 10.

### 7.3.2 Wooden panels

Usually no clear instructions are provided regarding the thickness of preparatory layers for panel. However, a number of recipes contain indications of the layer thickness of chalk and glue layers. For example Van Mander (1604) writes that ‘our modern ancestors before used to whiten their pannels more thickly’.\(^{411}\) Two seventeenth century authors describe the desired thickness, which however seems to vary: the ‘Art of painting in oyle’ (1664) prescribes additional layers of chalk and glue if ‘any of the board appears’, while Beurs (1692) advises scraping off the chalk and glue until only the pores of the wood are left filled.\(^{412}\) In both recipes, this chalk and glue layer is covered with a second, oil-bound ground layer. In Van Leen’s recipe (c. 1800) for a double oil-bound ground, the second layer is applied six to eight times, which must have resulted in a very thick and smooth system. After drying, this ground is polished with pumice powder and a wet cloth or cotton.\(^{413}\)

The fact that layer thickness can be much reduced by smoothing is clearly demonstrated by the description of the smoothing process provided by Fokke Simonsz (1803-4), which was discussed earlier in Paragraph 7.2.2.\(^{414}\) Although Fokke Simonsz’ recipe for a panel ground calls for as many as twelve coats of chalk and glue, the smoothing method, which consists of repeatedly dragging a wet brush over the surface, would significantly reduce the initially thick layer. The fact that the brush takes up a lot of the white is clear from Fokke Simonsz’ advice to change the rinsing water of the brush ‘if it has become too white’. Sometimes a wet cloth is required to reach smoothness, Fokke Simonsz adds.\(^{415}\)

Very few recipes provide information about layer-thickness of oil-based second ground layers (see Appendix 5 for indications of the number of applications and application method). Those seventeenth and eighteenth century recipes that do describe the number of applications, talk of one or two applications of oil-paint, independent of whether a chalk and glue first layer is present or omitted.\(^{416}\) Fernbach (1834) advises three to four

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\(^{410}\) Ludwig 1893, vol. 2: 216-7

\(^{411}\) Van Mander 1604: 47v.


\(^{413}\) (Van Leen c. 1800: 18) describes first glowing the lead white in a crucible before mixing it with oil and turpentine.

\(^{414}\) Fokke simonsz 1803-4: 84-5.

\(^{415}\) Fokke simonsz 1803-4: 84-5.

\(^{416}\) See Appendix 5. Painting investigations show that some artists choose to apply oil-bound grounds as homogenous and opaque layers (Noble 2004: 329-335; Hendiks 2006: 89-93), whereas in other cases they are applied thinly as translucent layers over a thick chalk and glue layer (See Hendriks 2006: 89-93 for examples from Haarlem artists). Sixteenth and seventeenth century artists like Brueghel the Elder and Rubens employ such thin, brownish-grey imprimaturas, often applied with deliberate streakiness (See Chapter 15). So far no historical recipes have been found that describe streaky imprimatura layers. However pigmentations similar to
applications of lead white and chalk, ground in amber varnish thinned with turpentine oil. 417 Other nineteenth-century recipes advise one or two applications of oil paint, as in earlier recipes.

A number of nineteenth century authors draw attention to the greater degree of finish possible on panels in comparison with canvas. 418 Burnett (1861) advises the use of panel in particular for small paintings, ‘as it admits of a greater degree of finish than canvas’. 419 This degree of finish would only be possible on a relatively smooth surface. To achieve such a surface, a larger number of preparatory layers may be required than on canvas, although obviously the smoothness of the support itself plays an important role. 420 De Montabert (1829) indeed writes that on panel, more ground layers can be applied than on canvas. Why this is so he does not say, however it is likely that De Montabert feels that flaking due to layer thickness would not occur on a relatively rigid panel. 421 Belgian colourman Blockx’s (1881) advice on the thickness of the panel preparation balances the levelling effect of the ground with a wish for a thin preparation: ‘It must be applied in a sufficient quantity to fill the holes of the wood, without forming a thick layer’. 422

Appendix 5 demonstrates that a large number of recipes for the preparation of panel mention scraping or pumicing. This could at first sight be interpreted as a further sign that smoothness is indeed intended and achieved, however careful reading reveals, that although many recipes advise pumicing between the application of different preparatory layers, smoothing is not always mentioned after application of the last layer. Possible brushmarks or marks of a palette knife used to apply the last preparatory layer would therefore not always have been removed.

Examples of the deliberate addition of texture to wooden panels are found in a nineteenth century recipe: De Montabert (1829) prescribes the use of a layer of pumice powder to increase the adhesion of paint layers to the smooth panel. In his recipe for a ground on panel, pumice powder is sprinkled onto a wet (varnish-bound) ground layer. When the layer is dry, all loose powder is shaken off. The somewhat gritty surface will, according to De Montabert, ‘produce a grain on the layer which helps the colour to adhere well’. 423 Although scoured and textured panels, scratched with parallel or crossing lines, have been found in paintings dating from the late eighteenth and during the nineteenth century, none of the sources discussed in this dissertation describes their use. 424

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417 Fernbach 1834: 5-6.
418 See paragraph 6.3.1.
419 Burnett 1861: 3.
420 Later in the nineteenth century, smooth, absorbent wooden boards without a ground layer are mentioned by Grace (1881) as suitable supports for quick sketches. Grace 1881: 86.
422 Blockx 1881: 3-4.
423 De Montabert 1829, vol. 9: 164.
424 See for more information on this topic: Goldberg 1993, Currie 1995.
Tidiness during ground application influences surface structure. This factor is however not often drawn attention to. Only Cröker (1729) discusses the fact that a panel ground (oil-based, pigmentation not provided) should be carefully and cleanly prepared since otherwise it will ‘look bad’ and cannot be gilded or silvered. Although Cröker’s focus on tidiness seems sensible, it is puzzling why this author is concerned with gilding at a time when this technique is not often used in oil paintings. This detail could indicate that Cröker’s recipe, appearing in a book that also contains information on decorative arts, relates to these disciplines more than to artistic painting.

7.3.3 Canvas

Depending on the weave, canvas supports can have a more pronounced texture than panel and copper supports. Before the nineteenth century, canvas support texture is not frequently mentioned in the recipes gathered for this dissertation. Symonds (1649-51) notes that the artist Robert Walker has told him that he prefers a ‘fine’ canvas, since on coarse canvases the Italians apply so much ground that the canvas will crack when rolled. This interesting comment introduces the notion that some authors relate the type of canvas to the character of the ground applied. Also ‘The art of painting in oyle’ (1664) prefers fine canvas, ‘the finer the better’. However as the source does not further define the canvas properties exactly, the question remains which qualities are considered as ‘fine’ canvas. Talley (1981) counted eight canvas support types in the manuscripts of Charles Beale (1677, 1681): sacking, flaxen cloth, bed-ticking, Dutch cloth, Gentish Holland, onion bag, canvas, and Oznabrug, which Talley all described as coarse jutes or stiff or coarse linens. Beurs (1692) writes that the canvas should be as fine ‘as strength allowed’, which places fineness in another context. It implies that for larger formats, which require a higher strength, coarser canvases need to be tolerated in order to support the weight and the mechanical stress or strain of the larger sized painting.

Only very few pre-nineteenth century recipes are specific about the texture of the canvas after ground application (see Appendix 6). De Mayerne (1620-44) in a recipe for a single, lead white based ground, leaves the choice up to the artist: a second application of the layer can be made if the artist desires a more ‘united’ canvas. King (1653-7) writes that after the (oil-based) ground is applied, it should be left one to three hours and then scraped with a knife to remove as much as possible, a practice that will lead to a thin but smooth ground layer. Félibien’s (1676) recipe describes the application of a second ground layer as optional for paintings with a larger format but as standard practice for smaller-

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425 Cröker 1729: 78. ‘Oel-Grund’.
426 The significance or weight that may be attached to such recipes is uncertain. However considering the fact that the materials and layer build-up mentioned matches that of recipes explicitly intended for oil painting merits the mention of the recipe in the present context.
427 Symonds c. 1650-2: 98v.
428 A similar link is made in Mérimée (1830) and is discussed below.
429 ‘The Art of painting in oyle by the life’ 1664: 95-6.
430 Talley 1981: 283.
431 Beurs 1692: 17-20.
432 De Mayerne 1620-44: 11.
433 In a recipe titled ‘a primer’, King indicates that the primer should be left on about three hours before scraping, in a recipe titled ‘to prime cloth that it waste not’, the ground material is left one or two hours before scraping. King 1653-7: 48.

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sized paintings, as without it the canvas structure would be disturbingly visible.\textsuperscript{434} The anonymous \textit{Practical treatise} (1795) advises covering with a paint layer those areas where ‘the marks of the trowel are so strong in priming of the cloth’ that they would remain visible after a single coat of paint be applied. This needs to be done at least ‘before we begin with those parts that we expect to finish at one painting’.\textsuperscript{435}

Early in the nineteenth century, German author Jahn (1803) finds that the pronounced weave of twill or damask woven canvas will in some cases be disturbingly visible.\textsuperscript{436} He prefers plain weave linen, the strength and coarseness of which should depend on the size of the painting.\textsuperscript{437}

The \textit{Compendium of colours} (1808) relates texture to the subject of the painting. The author notes that portrait painters tend to paint on a rather thin preparation and adds that landscape painters generally prefer a rather smooth texture.\textsuperscript{438}

A relation between texture and subject is absent from later sources, however texture is related to picture size in other nineteenth century sources: like Félibien (1676). Bouvier (1827) relates texture to scale and discusses in detail the different factors that influence texture, starting with the selection of an appropriate canvas. A fine weave is suited for smaller paintings, and canvas choice also depends on the genre and scale of the compositional elements. Bouvier writes that for flower paintings or paintings that contain many smaller figures, a fine weave should be chosen.\textsuperscript{439} He prefers a less fine weave if the artist paints life-size. He feels that such a weave will not disturb viewers looking from the distance required to perceive the composition and believes that it will provide better adhesion for the paint layers.\textsuperscript{440} For very large paintings Bouvier advises very strong canvases of a coarser weave. The light grain that is always visible on such canvases he does not perceive as disturbing, in fact he considers it favourable. Bouvier says that weave visibility is the reason why the ground should not be applied too thickly to such canvases. His comment that no ground would actually be better, echoes Félibien’s remarks. However, Bouvier writes, a ground is required since otherwise the colours will penetrate through the canvas to the reverse and the absence of a ground will make spreading the colours too difficult.\textsuperscript{441}

In his description of the application of preparatory layers, Bouvier advises relatively thin layers. In the case of aqueous, glue-bound preparations, this will prevent that the ‘colour crack’. The ideal thickness for aqueous grounds is reached when ‘the threads of the canvas are everywhere evenly closed and covered’, while the canvas ‘remains half-transparent when looked at from the reverse’. After the ground has dried, it is pumiced lightly.\textsuperscript{442}

\textsuperscript{434} Félibien 1676: 407-8
\textsuperscript{435} \textit{Practical Treatise} 1795: 108.
\textsuperscript{436} Jahn’s description of the influence of weave visibility is somewhat unclear. He first mentions ‘cloth’, ‘taffeta’ and ‘twill’, says that cloth and taffeta are seldom used, twill more often. He then says that in the last types, ‘flowers’ (‘das eingewirkte Blumenwerk’) may become visible when the oil paints ‘settle’. This seems to refer to a woven damask and not to a twill weave. In the remainder of the description of weave visibility he however refers to ‘zwillig’ again, which is the twill woven canvas. Jahn 1803: 47.
\textsuperscript{437} Jahn 1803: 47.
\textsuperscript{438} \textit{Compendium of colours} 1808: 66-7. The comment is repeated by the \textit{Complete Guide} 1841: 41.
\textsuperscript{439} Bouvier 1827: 545-6.
\textsuperscript{440} Bouvier 1827: 545-6.
\textsuperscript{441} Bouvier 1827: 545-6.
\textsuperscript{442} Bouvier 1827: 577-80.
Bouvier explains elsewhere that oil grounds should also be applied thinly, only to cover the threads.443

Mérimée’s treatise (1830) demonstrates that this author also sees a correlation between the thickness of ground and the coarseness of the canvas weave. According to Mérimée’s writings, only a coarse weave canvas requires a size layer.444 If no size layer is applied, three or four coats of ground will be needed for an even surface however, while a sized canvas only requires two or three.445

Templeton (1849) writes that a ground should be ‘moderately thin, so that the texture of the cloth should be scarcely, or not all, perceptible’.446 Reeves and Sons’ Amateurs and artists’ companion (1852) deal with the choice of canvas and weave visibility as follows: ‘the fineness of the cloth should be proportioned to the size of the picture, and the subject to be painted. For a cabinet piece the surface cannot be too smooth. The cloth should be free from all irregularities. The ground should be moderately thin, evenly laid, and without streaks’.447 Blockx (1881) prefers a smooth ground, enough to fill the holes but not to make a thick layer.448

Ellis (1883) writes that although a slight texture will help adhesion, ‘a rough-surface canvas marks the work to a certain extent, and makes the pupil think his work is better than it is. The texture should be given by the work’.449

Whereas according to the Practical treatise (1795) irregular areas of the ground should be covered locally to prevent visibility of the texture of the preparatory layers, a small number of nineteenth century sources advise to add texture to the ground in some areas of the painting.450 For example in his handbook for amateurs, Tyrwhitt and MacDonald (1868) write that for a sketch or picture painted in ‘one painting’, the amateur artist is advised to apply a thick layer of flake white oil paint with a little ochre or cadmium yellow and some red lake, thinned with turpentine oil. Before dry, the layer is dabbed with a piece of linen to unite its texture, but in the sky and distance a little more of the texture of the brush used for application may remain.451 As noted by Carlyle (1991, 2001), Grace (1881) is interested in the opposite effect and advises leaving the texture of the ground as smooth as possible for skies, whereas the ground can be ‘thicker and more broken in texture as you get nearer the foreground’.452 However Hareux (1888-9) has the same

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443 Bouvier 1827: 567-70.
444 Mérimée 1830: 242.
446 Templeton 1845 writes that millboards, designed for sketching, usually have a slightly granulated surface, which better suits the ‘bold and broad style in which sketches and studies’ are generally executed. Templeton 1845: 12-13
447 Reeves and sons’ amateurs’ and artists’ companion 1852: 50.
448 Blockx 1881: 3-4.
449 Ellis 1883: 42-3.
451 Tyrwhitt and MacDonald 1868: 338-9. Tyrwhitt wrote most of the handbook, McDonald only wrote a chapter on perspective.
452 Grace 1881: 87. Carlyle 1991, vol. 1:250, Carlyle 2001: 179. It should be noted here, that the word ‘ground’ is by some writers used in a wider sense that includes the first lay-in of the composition, which in this dissertation is not considered as part of the preparatory system. The context of Grace’s recipe seems to
advice as Tyrwhitt and McDonald. He suggests that when painters apply their own ground layer to commercially prepared canvases, they can add impasto to areas that require more texture, and gives the sky as an example.453

A number of nineteenth century sources describe the practice of sprinkling powder into the wet canvas ground surface. Similar practices for panel preparation are discussed in Paragraph 7.3.2 and Chapter 5. De Montabert (1829) advises to sprinkle pumice powder into a still soft varnish-bound ground, a practice that he had heard about in relation to encaustic painting and about which he feels that it will both help adhesion and execution of the painting.454 Although not intended for oil painting, Kingston’s 1835 recipe for the preparation of supports for ‘Grecian painting’ is interesting in this context: marble powder is sifted over the wet/tacky lead white and oil ground, and superfluous powder dusted off after drying.455 According to Sully (1809-71), American artist Neagle adds a gritty texture to his ground by sifting ‘fine sand procured at the marble cutters’ onto the wet paint. After drying, the canvas is pumiced.456

Hampel (1846), in a recipe intended for those wishing to finish painting in a single layer, advises the application of a layer of sieved pumice powder. This is supposed to render the surface raw and is said to ensure fast absorption of the oil binder of the paint.457

During the nineteenth century, commercially prepared supports with different textures or degree of finish are available. Callen (2000) provides an overview of qualities available in France, where canvases ‘à grain’ are prepared with one layer of ground and show a distinct canvas weave, while canvases ‘à lisse’ are prepared with two or more ground layers and are more smooth.458 Carlyle (1991, 2001) describes canvas qualities available in Britain and mentions the probably comparable canvas qualities called ‘single’ and ‘double’ or ‘full’ primed,459 as well as the availability of millboards with different finishes, although she notes that little information is available on this topic in British nineteenth century handbooks, manuals and colourmen’s catalogues.460 The fact that by 1892 oil sketching paper is available with an imprinted canvas texture (Both Scott Taylor 1890 and Standage 1892 describe this type of paper), shows the fact that around that time, canvas texture is certainly a valued characteristic.461

indicate that in the text quoted here he is discussing an overall-applied layer. However in this case the border between a preparatory layer and the first stages of setting the composition is rather fuzzy.

454 De Montabert 1829, vol. 9: 164
456 Sully 1809-71: 025. A related practice is reported on by Haaf (1987), who describes an early twentieth century recipe for the addition of cotton fibers to a ground suitable for pastel, gouache, aquarel and oil painting. The structure of the fibers influences the surface characteristics. This type is reported by Haaf as having been used by a commercial company during the early twentieth century, as a linen for pastel painting. (Haaf 1987: 45)
457 Hampel 1846: 22-3.
461 Scott Taylor 1890: 33; Standage 1892: 77. Both in Carlyle 1991, vol. 1: 263. See also Carlyle 2001: 189-90. Carlyle discusses the oil sketching papers with different weave patterns available from Winsor and Newton between 1886 and 1900: ‘plain canvas, single primed, roman and ticken’.
In nineteenth century France, structured oil sketching paper and boards are also available, as well as boards covered with canvas.\textsuperscript{462}

7.4 Preparing the primed support for painting

After supports with an oil-bound ground have spent enough time in the studio or elsewhere to permit them to dry and age sufficiently, some authors write that the grounds require treatment before use.\textsuperscript{463} Carlyle (1991, 2001) lists a number of reasons given in nineteenth century sources: the presence of a greasy layer on the ground surface, the freshness of the oil in the preparatory system, reduction of the ground’s absorbency and sealing of lead compounds in the preparatory system from subsequent layers.\textsuperscript{464} The present research would like to add lack of smoothness to this list, as the following paragraphs will demonstrate that enhancing the smoothness of the preparation is included as a reason for preparatory measures before painting.

Historical recipes demonstrate that the necessity of pre-treating the primed support is noticed early in the period under consideration.\textsuperscript{465} Already the c. 1580-1600 French manuscript BnF Ms. 640 notes: ‘when the ground is made a long time ago it becomes greasy and it must be rubbed with ashes and water’.\textsuperscript{466} A variety of methods are described. The \textit{Excellency of the pen and pencil} (1668) focuses on smoothness in its advise to scrape the primed canvas with a knife before use, since the presence of knots will ‘disryme your work’.\textsuperscript{467} Ibbetson (1803) advises rubbing with powdered pumice stone and a little water for a different reason, to make sure that the watercolour toning layer and underdrawing he describes will stick to the preparatory layer.\textsuperscript{468} Sully (1809-71) in his manuscript enters a note in 1819 that describes the practice of a Mr Shaw. This artist apparently covers a canvas with ‘a thin coating of whiting in order to absorb the grease, or other offensive matters on the surface’. The layer is washed off after twelve hours and the composition set up in watercolour.\textsuperscript{469} Bouvier (1827) advises painters to pumice an oil-primed canvas before use to remove the oily top layer. He writes that if the canvas has been kept in the dark, this layer will often have discoloured to an orange tone. After careful pumicing, the canvas requires washing to remove all dust and dirt, it is then wiped dry with a clean linen cloth. Bouvier explains that if pumicing and washing are not performed, the canvas will be difficult to paint on since the colours will not adhere well to a greasy layer. After the treatment, the artist is advised to expose his canvases to the air and even to the sun during summer.\textsuperscript{470} De Montabert (1829) prescribes pumicing the ground before use and advises to degrease it with cotton wool soaked in wine spirit.\textsuperscript{471}

\textsuperscript{462} Callen 2000: 27, 29.
\textsuperscript{463} see Chapter 10 for author’s comments about the importance of well-aged (oil) grounds
\textsuperscript{465} Van Hout 2008: 50 discusses pre-treatments of dead-coloured paintings before the next layer is applied that employ methods and materials similar to the ones described in the present section.
\textsuperscript{466} Manuscript BnF Ms. Fr 640 (c. 1580-1600): perso 2.
\textsuperscript{467} \textit{Excellency of the pen and pencil} 1668: 100.
\textsuperscript{469} Sully 1809-71: 066.
\textsuperscript{470} Bouvier 1827: 563-6.
\textsuperscript{471} De Montabert 1829, vol. 9: 162.
Hampel (1846) also prescribes washing of the canvas, but with a sponge dipped in a potash (a potassium salt) solution and subsequently rinsed with water to remove the potash. This treatment he considers ‘almost essential’ and is indeed supposed to remove the oily layer that has formed on the surface of the ground.472

As discussed by Carlyle (1991, 2001), Templeton (1845, 1849) believes that the greasy layer consists of a deposit from the air, as opposed to an extrudate from the ground itself.473 He writes that this grey layer is capable ‘greatly to retard, and often altogether to prevent the drying of the colours that are laid on them’. For removal, he advises using pumice powder with a cotton wool rag, then washing the canvas with a weak solution of lead acetate. After the surface has dried, another treatment with pumice powder is advised before the surface is ready for use. Templeton mentions that others use ‘pea meal mixed with cold water’ to remove this layer.474 Burnet (1861) advises a treatment similar to the one mentioned by Sully: to wash the surface of the ground with a little chalk and water, ‘which removes grease, and makes the colour flow easily’.475 Blockx (1881) recommends the use of soap water and a rigid brush, writing that simply rinsing with water or turpentine essence does not suffice. After the panel or canvas has dried thoroughly, wetting with a mixture of oil and turpentine oil will assure a good adhesion between the paint and the preparatory layers.476 An anonymous author in the Technische Mitteilungen (1891) advises to rub the surface of the stretched primed canvas with a clean linen cloth to remove the ‘somewhat powdery particles’ that come off the preparatory layers after stretching.477 Ellis (1897) advises wetting the surface, cleaning with either water, turpentine or a brush and soap until ‘water will stick evenly to the surface all over’. After cleaning, ‘a little fresh oil’ is applied to the canvas.478 Finally, chemist Church (1890) advises to bleach yellowed grounds with blotting paper saturated with hydrogen peroxide.479

Absorbent grounds receive pre-treatment as well. As will be discussed in Chapter 10, sometimes an oil, glue or varnish layer is applied before use of an absorbent ground, both to lower its absorbency and to facilitate spreading of the colours. Such layers can apparently change the absorbency to a high degree. For instance Cawse (1840) writes that by applying a ‘coat of light coloured drying oil’, which is ‘left to dry before it is used, the ground will become an oil ground, like the canvases which are prepared at the artists’ colour shops’.480

A recipe provided by Field (1835) holds a special position. It concerns a remedy for badly drying canvases. To solve this problem, Field tells his readers to sponge the ground surface with a solution of lead acetate (‘sugar of lead’) in water before use.481

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472 Hampel 1846: 22-3.
473 (Carlyle 1991 vol. 1: 279; Carlyle 2001: 205) mentions that in a later edition, (Templeton 1885: 18) specifies the layer as ‘similar to that which may be observed on the glass of windows that have not recently been cleaned’.
475 Burnet 1861: 3.
476 Blockx 1881: 25-6.
479 Church 1890: 26.
480 Cawse 1840: 20-1.
481 Field 1835: 214.
7.5 Concluding remarks

As described in the introduction to this chapter, the effect that artists intend to reach by applying the preparatory layers in a certain manner is in some cases difficult to separate from the effects of time and of former restoration treatments that are also observed during the investigation of an aged painting. Information from written records contemporary to a painting under investigation is extremely helpful, as it provides indications of the tools employed for ground application and smoothing and in addition also informs investigators about the considerations that steered the choice in techniques, and about effects that artists may have intended to achieve.

The records of application and smoothing procedures that have been gathered and analyzed in the present chapter provide an overview of the chronology in the use of tools and techniques for the application of sizing and ground layers. While Carlyle (1991, 2001) discussed the application methods described in British nineteenth century sources, similar information from earlier sources and from a wider geography was not previously gathered and analyzed.

This chapter demonstrates that the requirements placed on the support regarding texture and thickness, do not seem to undergo strong changes throughout the period. For instance the notion that aqueous layers on canvas need to be applied thinly to prevent delamination is present in earlier recipes as well as more recent recipes. References to a deliberate addition of texture that relates to the composition of the painting, however, are not present in pre-nineteenth century recipes. While many of the tools described in this chapter have been mentioned in previous research, the fact that a block of wood was considered for smoothing preparatory layers, is new.

Application methods and layer thickness have, in the minds of the authors of recipe books, an effect on the long-term stability of the preparatory system. This connection turns out to be strong, authors discussing layer thickness, texture and smoothing in relation to the adhesive properties of the ground. Chapter 10 focuses on authors’ advice regarding the ageing and degradation of preparatory layers and returns to this topic.