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.

Citation for published version (APA):

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: https://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Table of contents of Volume 2, the Appendices

TRANSCRIPTION PROTOCOL AND GENERAL INFORMATION ON DATA PROCESSING FOR THE GRAPHS ................................................................. 13

APPENDIX 1. LIST OF HISTORICAL SOURCES FOR RECIPES FOR PREPARATORY LAYERS QUOTED IN THIS THESIS ................................. 15

APPENDIX 2 OVERVIEW OF RECIPE SOURCES THAT HAVE BEEN QUOTED IN THE MAIN TEXT, IN ALPHABETICAL ORDER. .............................. 27

APPENDIX 3 EXERPTS FROM DUTCH BOOK SALES CATALOGUES FROM THE ESTATES OF PAINTERS, 1667-1792: BOOKS ON ART TECHNIQUES, MEDICINE AND RELATED TOPICS ......................................................... 147

   3.1 BOOKS OWNED BY PIETER SAENREDAM (PAINTER) ....................................................................................... 147
   3.2 BOOKS OWNED BY CORNELIS HOGEBOOM, JOHANNES VAN ALPHEN AND A.F.G. (PAINTER) ............................ 147
   3.3 BOOKS OWNED BY ROBERT DUVAL (PAINTER) AND AN AMATEUR................................................................. 148
   3.4 BOOKS OWNED BY HENDRIK VAN LIMBORCH, (PAINTER) AND P.V.W.*** ..................................................... 149
   3.5 BOOKS OWNED BY ABRAHAM SCHREY (PAINTER) ......................................................................................... 151
   3.6 BOOKS OWNED BY JOAN WILLEM FRANK (PAINTER IN THE HAGUE). .............................................................. 151
   3.7 BOOKS OWNED BY FRANS VAN MIERIS (PAINTER) ......................................................................................... 152
   3.8 BOOKS OWNED BY BENJAMIN JANSEN (PAINTER) ....................................................................................... 153
   3.9 BOOKS OWNED BY J.V.B., C.S.V.D.B., LOWIES DEMONIE (PAINTER IN LEIDEN) ................................................. 153
   3.10 BOOKS OWNED BY JAN STOLKER (PAINTER), ABRAHAM VAN ALLEPLAS AND K.B. ............................... 153
   3.11 BOOKS OWNED BY J.J. VAN DEN BOSCH (MEDICAL DOCTOR IN THE HAGUE), ALBERTUS FRESE (PAINTER) AND BARTHOLOMEUS CLEY (PRIEST IN THE HAGUE) ........................................... 155
   3.12 BOOKS OWNED BY AART SCHOUMAN (PAINTER) ......................................................................................... 155

APPENDIX 4 SUMMARY DETAILS OF RECIPES FOR PREPARATORY LAYERS 1400-1550 ................................................................. 157

   4.A RECIPES FOR THE PREPARATION OF PANEL FOR PAINTING, 1400-1550 ........................................................... 157
   4.B RECIPES FOR THE PREPARATION OF CANVAS FOR PAINTING, 1400-1550 .............................................................. 158

APPENDIX 5 RECIPES FOR PANEL PREPARATION 1550-1900, INCLUDING SOUTH EUROPEAN RECIPES ................................................................. 159

   5A RECIPES FOR PANEL PREPARATION: AQUEOUS GROUNDS 1550-1900 ................................................................. 159
   5b RECIPES FOR PANEL PREPARATION: AQUEOUS LAYER PLUS OIL-BASED LAYER 1550-1900 ............................... 161
   5c RECIPES FOR PANEL PREPARATION: OIL-BASED GROUNDS 1550-1900 ................................................................. 167
APPENDIX 6   GROUND LAYERS FOR CANVAS PREPARATION 1550-1900, INCLUDING SOUTH EUROPEAN RECIPES .......................................................... 171

6A   SINGLE-LAYER OIL-BOUND GROUNDS 1550-1900 ........................................................................................ 171
6B   TWO-LAYER OIL-BOUND GROUNDS FOR CANVAS 1550-1900 ............................................................................. 178
6C   AQUEOUS BOUND MEDIA (ANIMAL GLUE, FLOUR PASTE, CASIN) OR EMULSION GROUNDS THAT ARE NOT COVERED BY A SECOND OIL-BOUND GROUND LAYER ................................................................. 185
6D   AQUEOUS OR EMULSION-BOUND FIRST GROUND LAYERS WITH AN OIL-BOUND GROUND LAYER ON TOP ......................... 190
6E   NINETEENTH CENTURY INNOVATIONS REGARDING BINDING MEDIA FOR GROUNDS FOR CANVAS PREPARATION (SELECTED FROM TABLE 6A TO 6D) ................................................................................................................. 193

APPENDIX 7   RECIPES FOR THE PREPARATION OF STONE FOR PAINTING, 1550-1900, INCLUDING SOUTH EUROPEAN RECIPES ......................... 201

APPENDIX 8   COPPER PREPARATION RECIPES 1550-1900, INCLUDING SOUTH EUROPEAN RECIPES ................................................................. 203

APPENDIX 9   PAPER PREPARATION RECIPES 1550-1900 ................................................................. 205

APPENDIX 10  BOARD PREPARATION RECIPES 1550-1900, INCLUDING SOUTH EUROPEAN RECIPES ................................................................. 207

APPENDIX 11   APPLICATIONS TO THE REVERSE OF THE SUPPORT .............. 209

11A   APPLICATIONS TO THE REVERSE OF PANEL SUPPORTS ................................................................. 209
11B   APPLICATIONS TO THE REVERSE OF CANVAS SUPPORTS ................................................................. 210
11C   APPLICATIONS TO THE REVERSE OF PAPER SUPPORTS ................................................................. 212
11D   APPLICATIONS TO THE REVERSE OF BOARD SUPPORTS .................................................................................... 212

APPENDIX 12  PARTIAL RECIPES FOR PREPARATORY LAYERS, INCLUDING SOUTH EUROPEAN RECIPES ................................................................. 213

APPENDIX 13   GROUND COLOURS MENTIONED IN RECIPES 1550-1900, NORTH WEST EUROPEAN AND SOUTH EUROPE ................................. 233

13A   PANEL GROUND COLOUR ........................................................................................................................... 233
13B   CANVAS GROUND COLOUR ........................................................................................................................... 236
13C   COPPER AND OTHER METAL SUPPORTS GROUND COLOUR .............................................................................. 245
13D   BOARD AND PAPER GROUND COLOUR ........................................................................................................ 246
13E   GROUND COLOUR SUPPORTS NOT SPECIFIED ....................................................................................... 246
APPENDIX 14. COMPARATIVE OVERVIEW OF RECIPES FOR ‘BROWN-RED’ FIRST GROUNDS

APPENDIX 15 INTRODUCTION PERIOD OF MATERIALS IN RECIPES FOR PREPARATORY LAYERS IN NW EUROPE

APPENDIX 16 RECIPES FOR PREPARATORY LAYERS IN THE WINSOR AND NEWTON ARCHIVE

APPENDIX 17 OCCUPATION OF THE AUTHORS WRITING ON PREPARATORY LAYERS FOR OIL PAINTING

APPENDIX 18 TABLES BELONGING TO CHAPTER 11

APPENDIX 19 TABLES BELONGING TO CHAPTER 12

APPENDIX 20 TABLES BELONGING TO CHAPTER 13

APPENDIX 21 TABLES BELONGING TO CHAPTER 14
APPENDIX 22  TABLES BELONGING TO CHAPTER 15................................. 399

Table 15.1  Analyses of pigments and binding media of streaky imprimaturas in Rubens’s paintings........... 399
Table 15.2. Pigment composition for second ground layers on panel in historical recipes......................... 401
Table 15.3. Preparation details of reconstructed imprimaturas.................................................................. 402

APPENDIX 23  MATERIALS FOR RECONSTRUCTIONS & SUPPLIERS ........ 407

23.1  Materials employed for reconstructions.......................................................................................... 407
      23.1.1  Materials employed for animal glue sizing layer reconstructions.......................................... 407
      23.1.2  Materials employed for flour paste and starch reconstructions............................................. 407
      23.1.3  Materials employed for lead white decanting reconstructions.............................................. 408
      23.1.4  Materials employed for streaky imprimatura reconstructions................................................... 408

23.2  Suppliers ...................................................................................................................................... 410

A bibliography of secondary literature is found in Volume 1.