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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Appendix 2   Overview of recipe sources that have been quoted in the main text, in alphabetical order.

This research aims to make use as much as possible of first editions. However first editions were not always available. Capitals in book titles are modified to accord with modern grammatical rules.

The geographic origin of each source is indicated as follows in this appendix:
AU = Austria
BE = Belgium
CA = Canada
DK = Denmark
FR = France
GE = Germany
GR = Greece
IT = Italy
NL = Netherlands
SP = Spain
SUI = Switzerland
UK = United Kingdom
USA = United States

Andriessen 1552
*Viervoudich tractaet boeck. Inhoudende vier delen ofte tractaten, soemen in dye naevolgende tiijten van elck tractate metten registeren van dien claerlijcken sien ende aenschouwne mach*

Author: Simon Andriessen (active mid sixteenth century)

Edition consulted: Kampen: Steven Joessen 1552

Other editions: No later editions are known with the same title. However the contents of the treatise were used in the second part of the *Schoon tractate van somighe werckinge der alchimistische dinge nom gout, silver ende oock van alle calcioneringe der planeten ende andere materien* Rees 1581, Amsterdam 1600.

Context and contents: NL. Molhuysen and Block (1911) place Andriessen in Amsterdam in the middle of the sixteenth century. Andriessen edited and translated several books, both on medicine and on moral subjects. The main subject of the *Tractaetboeck* is watercolour painting (next to wine, inks and jams). It includes a section describing properties of pigments.

A.P.S. 1770
*Naauweurige beschryving van het schilderen der zwarte konstprinten waarin de verschillende wyzen, om dergelyke printen doorschynende te maken, op het glas te brengen, en te schilderen, aan de hand worden gegeeven. Benefens den aart en bereiding van zommige verwen. Alles uit eigene ondervinding opgemaakt, met noodige aanmerkingen verrykt, en ten dienst der Liefhebbers beschreeven*

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1 Consulted at the library of the University of Amsterdam.
3 Molhuysen and Blok 1911: 143-4.
Author: anonymous, known by his initials A.P.S. only.

Edition consulted: Groningen 1770
No other editions are known.

Context and contents: NL. According to his introduction, author A.P.S. wrote his book for young ladies who wanted to learn about the fashionable art of transferring prints to glass and colouring prints. The book contains descriptions of the pigments and binding media (oleous) used to colour such prints.

Armenini 1587
*De veri precetti della pittura*

Author: Giovan Battista Armenini (Faenza c. 1525-1609)

Edition consulted: Ravenna: Francesco Tebaldini: 1587
Modern editions/transcripts: Olszewski 1977 (New York: Burt Franklin)

Context and contents: IT. Armenini was a painter and writer on art. His treatise consists of a theoretical section (origin of painting, *disegno*, inventions, etc.) and a practical section (modellos, cartoons, pigments, supports, fresco, tempera and oil painting, varnishes) and a third section the decoration of buildings.


Arsenne and Denis 1833
*Manuel du peintre et du sculpteur; ouvrage dans lequel on traite de la philosophie de l'art et des moyens pratiques, par L.-C. Arsenne; avec une notice sur les manuscrits à miniatures de l'Orient et du moyen-âge, et sur les voyages à figures, dans leur rapports avec la peinture modern. Par Ferdinand Denis.*
2 volumes, volume 2

Authors: L.-C. Arsenne, Ferdinand Denis

Edition consulted: Paris: Librairie Encyclopédique de Roret 1833
Other editions: A *Nouveau manuel complet du peintre et du sculpteur* was published in Paris by Roret in 1858. Whether the contents of this new manual are the same as those of the 1833 manual is not known.

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4 Consulted at the Royal Library in The Hague.
5 http://www.oxfordartonline.com:80/subscriber/article/grove/art/T004130, accessed 15-3-12
6 Available at http://www.books.google.com
9 Available at http://www.books.google.com
Context and contents: FR. Arsenne and Denis start the first volume of their *Manuel* with a long exposé on art criticism, the role of connoisseurs, the link between technique and style, ‘what is wrong with painting’, and write a plea for ‘freedom of the artist’. They describe their book as ‘more than a simple overview of formulas, old and renewed, who assist the down-to-earth mechanism’. The authors’ intention is also to feed ‘the free development of all faculties of intelligence and the spirit’, to teach students the force of painting, the instruments used in this profession and the best way to use them.

The first volume consists of theoretical and philosophical essays on the arts, on those interested in arts, on the senses, the spirit and talent, on exercise, on religion, on the future of arts, with reference to art history, on the example of ‘the ancients’, on the art academy, on art contests, etc. and ends with the section by Ferdinand Denis on medieval manuscripts, sixteenth century manuscripts and miniatures. The second volume starts with chapters on the technical side of painting, such as design, anatomy, proportions of the human body, invention and composition, expressions, perspective and harmony. These chapters are followed by an alphabetical overview of the terms used in the practical execution of the arts of painting and sculpture, a section that contains recipes for the production of materials employed in painting, such as oils and pigments. For the sections on preparatory layers, Arsenne and Denis quote Bouvier 1827, De Montabert 1829, Mérimée 1830. At the end of volume 2 is found a literature list of ‘some works to consult’.

‘The art of painting in oyle by the Life’ 1664
In: ‘Henry Gyles booke’

Author: anonymous

Edition consulted: original manuscript, as scans at the Dutch Cultural Heritage Agency (RCE, location Amsterdam)

Context and contents: UK. Kirby (1999) describes ‘Henry Gyles booke’ as consisting of three sections. The first part of the manuscript, before folio 86, is based on Norgate’s treatise and the treatise on miniature painting by Hilliard. It deals with miniature painting. The second part provides practical instructions for oil painting. On its last page is written ‘1664’. This section is written in the same hand as the first section, both sections are very regular and homogenous in style. The third section is by Gyles, a York glass painter. This section has been executed in a different hand. It contains more notes scribbled in the margin than the first two sections and is more diverse in the handwriting.


/The artist & tradesman’s guide 1827
The artist & tradesman’s guide. Embracing some leading facts & principles of science, and a variety of matter adapted to the wants of the artist, mechanic, manufacturer, and mercantile community to which is annexed an abstract of tonnage, duties, custom-house tares, and allowances

Author: Anonymous [John Shepard13]

Edition consulted: no place, no date: 182714

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12 Kirby 1999: 12 and note 38.
13 According to the first page after the title page, the rights for a book with this title were deposited with the district court of the United States by John Shepard in 1827.
14 Available at http://www.books.google.com
Other editions: New York: Johnson, 1829

Context and contents: USA. The book was published by subscription for ‘the merchant and the mechanic’.\textsuperscript{15} It aims to translate ‘the general principles of chemistry’ for these groups, since ‘every mechanic art, in the different processes of which heat, moisture, solution, mixture or fermentation is necessary, must ever keep pace in improvement with this branch of philosophy’.\textsuperscript{16} The treatise describes different classes of materials (water, earths, acids, oxydes, etc.), different scientific principles (electricity, chemical affinity, light, etc.) and their application in the art of painting, gilding, etching, dyeing, printing, metal working, bleaching, brewing, distillation and in the preparation of different materials like cosmetics, glues, varnishes, etc. In addition, it contains practical information on tonnage, duties, allowances, weights and measures, etc.

//The/ artist assistant c. 1785

*The artist assistant in the study and practice of mechanical sciences. Calculated for the improvement of genius. Illustrated with copper-plates*


Context and contents: UK. Collection of recipes on painting and other arts. Recipes for preparatory layers are copies from earlier sources.

//The/ artist’s assistant 1801

*The artist’s assistant; or school of science; forming a practical introduction to the polite arts: in painting, drawing, designing perspective, engraving, colouring, &c. With ample directions for japanning, enamelling, gilding, silvering, lacquering, &c. and a valuable selection of miscellaneous secrets. Illustrated with plates.*

Author: anonymous

Edition consulted: Birmingham: Swinney and Hawkins, London, Dublin, Creech, Edinburgh, 1801\textsuperscript{17}
Other editions: London: T. Ostell, Birmingham: Swinney, 1803, London: Ostell, Birmingham: Swinney, 1807\textsuperscript{18}

Context and contents: UK. The preface of the work explains that this book is aimed most at the ‘pupil or student’. It hopes ‘to serve the uninformed, and accomodate the inquiring part of mankind with what they may regard as matters of importance’.\textsuperscript{19} The book focuses on the arts of painting, engraving, drawing, perspective, colour mixing, crayon, enameling, japanning, casting, bronzing, gilding, silvering, lacquering and staining. It also contains some recipes for stain removal, mending broken Chinawear, provides pigment descriptions, instructions for other decorative arts like paper-maché. I has a section on behind-glass-painting and on encaustic painting, provides some alchemical recipes and traditional ‘secrets’. The instructions are described in the preface as ‘clear and useful, without being tedious or trifle’.\textsuperscript{20} Indeed the book focuses most on practical instructions, although it also contains an art historical section that describes the most important

\textsuperscript{15} According to the advertisement, dated November 1827.
\textsuperscript{16} *Artist & tradesman’s guide* 1827: 9.
\textsuperscript{17} Available at http://www.books.google.com
\textsuperscript{18} http://www.worldcat.org. Consulted 27-3-2013
\textsuperscript{19} *The artist’s assistant* 1801: iv- vi.
\textsuperscript{20} *The artist’s assistant* 1801: v, vi.
schools in painting and the works of some famous artists. It has no general section on oil painting but contains descriptions of most pigments employed in oil painting.

**Arts and Sciences 1867**

*Arts and sciences or fourth division of "The English Encyclopaedia"

Volume V

Author: anonymous.
Editor: Charles Knight

Edition consulted: London: Bradbury, Evans and Co. 1867
No other editions known.

Context and contents: UK. General encyclopaedia. The multi-volume encyclopaedia had different divisions, a first division on geography, a second on natural history, a third on biography. The section on arts and sciences contains descriptions of lead white manufacture.

**Barrow 1735**

*Dictionary polygraphicum: or, the whole body of arts regularly digested, containing, I. The arts of designing, drawing, painting, washing prints, limning, japanning, gilding in all their various kinds. Also perspective, the laws of shadows, dialling, &c. ... III. A brief historical account of the most considerable painters, sculptors, statuaries. And engravers, with those cyphers or marks by which their works are known. ... IX. A description of colours, natural and artificial, as to their productions, natures or qualities, various preparations, compositions and uses. ... (1735)*

2 volumes

Author: John Barrow (fl. 1735-1774)

Edition consulted: London: C. Hitch, C. Davis, S. Austin 1735

**Barrow 1754**

*A supplement to the new and universal dictionary of arts and sciences*

(1754)

Author: John Barrow (fl. 1735-1774)

No other editions known

Context and contents: UK. Barrow was a mathematician, lexicographer and naval historican. After he retired from the navy, where he taught mathematics and navigation, he produced dictionaries

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21 Available at http://www.books.google.com
23 Available at http://www.books.google.com
24 Available at http://www.galegroup.com (subscription required)
and other books. In the introduction to his dictionary, Barrow explains that it has been assembled to be both ‘instructive and entertaining’. The fact that he refers to the reader’s ‘proficiency… attainable much sooner than they might possibly expect’, points to its educational purpose. Barrow feels that his book erases the need to buy a large number of books, since the book contains ‘all the materials precepts and information that are to be drawn from every valuable treatise on these subjects, already extant’. The title page provides an overview of the subjects included in the dictionary: apart from design, drawing, painting, watercolouring, etching and engraving, miniature painting and lacquerwork, sculpture and casting, imitating precious stones, dyeing, pigment and ink production, etc., it also includes iconographical information (emblems, personifications, etc.), information on the history of painting, sculpture and engraving, and the dictionary provides other miscellaneous recipes.

Secondary literature consulted: Baigent 2004, Zindel 2010

Barry 1848

‘Barry’s lectures. Lecture VI. On colouring’

In: Wornum, Ralph N., ed. Lectures on painting, by the Royal academicians. Barry, Opie, and Fuseli. Edited, with an introduction and notes critical and illustrative, by Ralph N. Wornum

Author: James Barry (Cork 1741-London 1806)


Other editions: London: G. Bell 1889

Context and contents: UK. This volume, edited by Wornum, contains transcripts of a lectures read at the Royal Academy by James Barry, John Opie and Henry Fuseli. Wornum’s introduction consists of a description of the history of art academies in Europe and explains their purpose, organization and activities. Wornum also provides biographical information on the lecturers: Barry was born at Cork as the son of a builder and trader between England and Ireland. He started painting while he was still young. Barry made a tour to Rome, and after his return to England made a career as a painter. He was elected professor of painting to the Royal Academy in 1782, was however removed from that position in 1799 after having written what Wornum called a ‘somewhat intemperate publication’ and ‘some correspondence consequent on that publication’. After his death in 1806, Barry was buried in St. Paul’s Cathedral in London.

The lectures by Barry focus on ‘the history and progress of the art’, on design (two lectures), on composition, on chiaroscuro and the sixth lecture on colouring. Most lectures are of a more theoretical nature, but Barry’s lecture on colouring includes information on the practical consequences of ground colour for the painting process.

Secondary literature consulted: Wornum 1848

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26 Barrow 1735: iij.
27 Barrow 1735: iij.
29 Wornum, introduction to the volume containing the lectures by Barry 1848: 41-44.
30 Available at http://www.books.google.com
32 Introduction to Barry 1848.
**Bate 1633**

*The mysteries of nature and art: conteined in fourer severall tretises; the first of water works the second of fyer works, the third of drawing, colouring, painting, and engraving. The forth of divers experiments, as well serviceable as delightful: partly collected, and partly of the authors peculiar practice, and invented*

Author: John Bate (active 1626-1635)


Context and contents: UK. Eamon (1994) identifies Bate as the instrument-maker John Bate. The Oxford dictionary is a little more hesitant, listing two indications that seem to indicate that the author of this book may have been an Irish colonist, John Bate, who died before 1653. *The mysteries of nature and art* is a publication in the tradition of ‘books of secrets’, containing sections on subjects like fire works, water works, etc., but also sections on drawing, painting, engraving and etching. Bate copied large sections from Peacham’s *Compleat gentleman* of 1622. According to Talley (1981), the recipes for preparatory layers are not copied from Peacham.


**Beale 1677**

*‘Pocket-book’ (1677)*

Manuscript, Bodleian Library, Oxford.

Author: Charles Beale (baptised 1631, death 1705)


**Beale 1681**

*‘Pocket-book’ (1681)*

Manuscript: National Portrait Gallery

Author: Charles Beale (baptised 1631, death 1705)


Context and contents: UK. Charles was the husband of Mary Beale, painter of portraits in the style of Lely and copyist of old master paintings. Charles acted as colourman and studio assistant to his wife and kept minute records of meetings and his activities as her assistant. Most notebooks have

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34 Available at http://www.archive.org
38 Talley 1981: 172-4
40 Reeve 2004
unfortunately been lost. Talley provides a detailed overview of Beale’s notes on supports and preparatory layers. Secondary literature consulted: Talley 1981

**Bersch 1894**


Author: Josef Bersch


Context and contents: AU. Prof. Bersch, chemist, published a number of books on pigments, binding media as well as subjects like beer brewing and vinegar making. This lexicon is edited by Bersch but is the result of the efforts of several authors of the ‘Chemisch-Technischen Bibliothek’. It consists of a first practical section and a second section that provides a theoretical background. The preface to the first edition explains that the book is the result of a wish to bundle numerous practical chemical instructions that had appeared earlier in Hartleben’s ‘Chemisch-technischen Bibliothek’ and in chemical periodicals. The book is aimed at manufacturers and other professionals related to ‘the arts’, which include the decorative arts and crafts as well. The lexicon presents in alphabetical order a large number of entries on a wide range of subjects, all related to arts and crafts procedures, the execution of different arts and to chemistry. It contains information on a number of pigments and fillers that are employed in preparatory layers. On the subject of preparatory layers themselves, little information is present. The book includes a recipe for the preparation of canvas for theatre decorations.

**Beurs 1692**

De groote waereld in het kleen geschildert, of schilderagtig tafereel van ’s weerelds schilderyen. Kortelijk vervat in ses boeken. Verklarende de hoofdverwen, haere verscheide mengelingen in oly, en der zelver gebruik.

Author: Wilhemmus Beurs (Dordrecht 1656-?)

Edition consulted: Amsterdam: Van Waesberge 1692 Other editions: Amsterdam: Jansson von Waesberg 1693 (in german)

Context and contents: NL. Beurs trained as a painter with Van Dillenburg, and lived in Amsterdam, later in the Dutch town of Zwolle. Beurs dedicated his treatise to some of his students (female amateur painters). The treatise provides advice on all practical aspects of painting, dealing with tools, materials and layer build-up for oil painting. It includes descriptions of the layering and

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41 Some of their contents is known through Vertue, to whom Talley 1981 refers for information on Beale’s activities between 1660-1676. Talley 1981: 270 etc.  
43 Available at http://www.diglib.hab.de  
45 Eikema Hommes et al. 1999: 32  
46 Photocopy of the book consulted at the library of the Dutch Cultural Heritage Agency, location Amsterdam  
pigments to paint different subjects, such as drapery, clouds, humans, plants, trees and fruits. Beurs mentions Boyle’s colour theory, is also aware of Van Mander and Félibien.48


**Bickes 1834**


Author: Friedrich Adolph Bickes

Edition consulted: Heilbronn: J.D. Classische Buchhhandlung 183449
No other editions known

Context and contents: GE. As the title page explains, this book is written for painters, carpenters, instrument makers, gilders, tapestry makers, and saddle, varnish and paint manufacturers, etc. It is a collection of practical instructions for applied arts, most of which the book claims come from the own experience of Bickes, who was employed by the ‘Schlaff’schen’ factory in Rastadt, a carriage factory.

In his introduction, Bickes explains that he had set out to make a translation of Watin, however discovered that he preferred to share his own experiences on lacquer and varnishes. For the sections on glue- and watercolours he acknowledges his debt to Watin, whose words he claims only to have corrected if new insights have been developed since the time of writing of Watin. Bickes explains that the last sections, about Chinese lacquerwork, are translated from d’Incarville.50 Bickes’s book provides information on the workshop interior, paints (ordered by colour), mixing, interior paints, lacquerwork, decorative finishes, gilding and bronzing, varnishes, Chinese lacquerwork.

**Birelli 1601**

*Secreti, opere di Giovanbatista Birelli*

Author: Giovan Battista Birelli (-d. 161951)

Edition consulted: Florence: Giorgio Marescotti 1601
Other editions: Frankfurt am Main: Verlegung der Paltheniorum 1603, Frankfurt: Haubold 165452

Context and contents: IT. Within tradition of ‘books of secrets’, this treatise represents a collection of (al)chemical and household recipes, including recipes for oils, varnish and pigments.

**Bisagno 1642**

*Trattato della pittura fondato nell'autorità di molti eccellenti in questa professione fatto à
commune beneficio de’ virtuosi da Fra D. Francesco Bisagno cavaliere*

Author: Francesco Domenico Bisagno

Edition consulted: Venice: I Giunti 1642

No other editions are known

Context and contents: IT. Bisagno’s treatise is written as a didactic book. Bisagno explains in his advice to the reader that he has added his comments to the knowledge of earlier authors in an effort to provide useful information on how to paint. The treatise contains information on more theoretical subjects (design, colour, etc.) as well as practical recipes concerning the materials and procedures used in painting, amongst others on the preparation of supports. For this subject, Bisagno quotes Aremenini 1587. Other sources are Vasari and Lomazzo.


**Blockx 1881**

*Compendium à l’usage des artistes peintres*

Author: Jacques Blockx fils

Edition consulted: Paris: Baschet 1881

Other editions: Paris: Baschet (1892) (French), London: Young 1894 (English), Antwerp: no publisher 1904, Warsaw: Sklas Główny w Ksiegarni Jana Fiszera 1905 (Polish), London: Young 1910 (English), Antwerp: no publisher 1913 (German), Antwerp: Buschmann 1922 (French), Antwerp: Buschmann 1926 (English), Antwerp: Buschmann 1926 (German), Antwerp: Buschman 1928 (Spanish)

Context and contents: FR/BE. According to his introduction, Jacques Blockx fils wrote his compendium for those young artists who could not obtain enough knowledge on sound painting techniques during their academic training. He places much emphasis on causes for the decay of paintings. Blockx’ treatise is full of practical information on supports, preparatory layers, including the use of non-primed panels, on binding media, pigments and varnishes. The treatise was translated into four languages and reprinted a number of times, which demonstrates its popularity.

**BnF Ms. Fr 640 (c. 1580-1600)**


Author: anonymous
Edition consulted: Digital images of the original manuscript and transcript.\textsuperscript{58}

Context and contents: FR. The manuscript is dated by Smith and Beentjes (2010) as dating from between 1580 and 1600 and written in the vicinity of Toulouse. Smith and Beentjes describe its author as a craftsman with intimate knowledge of metalwork and casting techniques. They suspect that although the author had good knowledge about painting techniques, he himself was not a painter.

The manuscript contains detailed information on metalwork and casting, but also describes pigments and contains many interesting and original texts on painting in oil, including recipes for the preparation of panel and canvas for oil painting, descriptions of painters’ tools and practical details on procedures like cleaning the pigment grinding stone.

Secondary literature: Smith and Beentjes 2010

**Bolognese manuscript 15\textsuperscript{th} century**

‘Segreti per colori’, or ‘Il libro dei colori’; or ‘Bolognese manuscript’

manuscript, Biblioteca Universitaria, Bologna Ms 2861

Author: anonymous


Other transcripts/editions: See Clarke 2001 for an overview of editions.

Context and contents: IT. No information on the author of this manuscript is known. It is a collection of recipes for pigments, binding media (mainly egg and gum based), varnishes and adhesives, but also for artificial gems, pottery glazing, enamel work and other techniques used in decorative arts. The recipes are written in Italian and Latin. According to Bordini the manuscript is likely to be a compilation with an origin probably in North Italy.\textsuperscript{59} Merrifield places the manuscript in the first half of the fifteenth century.\textsuperscript{60}


**Borghini 1584**

*Il riposo, in cui della pittura e della scultura si favela*

Author: Raffaello Borghini (1537-1588)\textsuperscript{61}

Edition consulted: Florence: Michele Nesterus and Francesco Moücke 1730\textsuperscript{62}

Other editions: Florence: G. Marescotti 1584, Siena: Dai Torchi Pazzini Carli 1787, 3 vols, Milan: Società tipografica de’Classici Italiani 1807, Reggio Emilia: Pietro Fiaccadori 1826-7\textsuperscript{63}

Context and contents: IT. Borghini was a Florentine writer of comedies and of other literary works. The source, written as a dialogue, was named after the country house where the dialogue

\textsuperscript{58} Kindly provided by Pamela Smith and Tonny Beentjes

\textsuperscript{59} Bordini 1991.

\textsuperscript{60} On account of the manuscript advising the use of alabaster from Constantinople, which proves that the city could still be reached, which was not possible after 1452. She also mentions the fact that a recipe for the colour of cardinal’s dress describes a crimson colour; cardinals started wearing scarlet after 1462, so she concludes that the recipe must predate this moment. Merrifield 1849 (reprint 1999): 327.

\textsuperscript{61} Bordini 1991.

\textsuperscript{62} Available at http://www.books.google.com

supposedly took place. According to Bordini (1991), it is the first treatise on painting written for amateurs. It consists of a theoretical section that deals with invention, disposition, proportions, colour and a second section describing practical, technical aspects of fresco, tempera and oil painting. This section includes preparation of supports, pigments, gilding, etc.


**Boutard 1826**

*Dictionnaire des arts du dessin, la peinture, la sculpture, la gravure et l'architecture*

Author: M. Boutard


Other editions: Paris: n.p. 1838

Context and contents: FR. The title page explains that Boutard has previously published on the arts in a Paris journal between 1800 and 1823. Boutard explains in his preface that he wrote the *Dictionnaire* because he felt that earlier dictionaries had been too brief in their explanations, and that since all dictionaries available had been written a long time ago and terminology had undergone changes since then, they were outdated and new procedures needed to be added to the list. He intended to publish a dictionary written in clear and understandable language for ‘les gens du monde’, for a large public, and claims that all the entries are written by the author himself. The dictionary contains of a very large number of entries and concentrates on on painting, architecture, sculpture and engraving.

**Bouvier 1827**


Author: Pierre-Louis Bouvier (Geneva 1765/66-1836)

Edition consulted: Paris: Levrault 1827

Other editions: Halle: Hemmerde and Schwetschke 1828, Paris: Levrault 1832, Strassbourg, Paris: Pl. VII 1844, New York: Wiley 1845, New York and London: Wiley 1849 (English, with Laughton Osborn. See Osborn/Bouvier 1845), Halle: Schwetschke 1838 (German), Halle: Schwetschke 1851 (German), Braunschweig: Schwetschke 1861 (German), Braunschweig: Schwetschke 1875 (German), Braunschweig: Schwetschke 1882 (German), Braunschweig: Schwetschke 1895 (German), Leipzig: Hiersemann 1910 (German)

Modern edition: Rottenburg: Kremer 1982 (German)

Context and contents: FR/SW. Bouvier trained as enamel painter and was a member of the Geneva Société of Arts. In Paris he worked as a miniature painter, before he moved to Hamburg and later returned to Geneva. Bouvier also painted in oil and made engravings. The intention of his treatise
was to teach students how to paint in oil supported solely by his treatise.\textsuperscript{72} The treatise was translated in German, English and Dutch and is frequently quoted, both by contemporaries and in modern research.\textsuperscript{73} It contains detailed and original instructions on the preparation of painting materials and on their use, including descriptions of preparatory layers and discussions on ground colour.


**Brodhagen 1802**

*Anleitung zur Technologie, Erster Theil, welcher die Bearbeitung der Mineralien enthält.*

Band 3, part 1 of the:

*Gemeinnützige Encyclopädie für Handwerker, Künstler und Fabrikanten oder die ersten Kenntnisse der Mathematik, Physik, Chemie und Technologie zum Nutzen des bürgerlichen Lebens*

Author: Peter Heinrich Christoph Brodhagen\textsuperscript{74}

Edition consulted: Hamburg: Bachmann und Gundermann 1802\textsuperscript{75}

No other editions are known

Context and contents: GE. Brodhagen, according to the title page a professor of mathematics, wrote his treatise on the theme of the ‘veredlung’, which may be translated as the ‘improvement’ or ‘treatment of raw materials to improve or change their qualities’. He wrote for craftsmen, artists or manufacturers. The volume used for this thesis deals with the treatment of minerals and discusses their physical nature, collection and refinement. Brodhagen also wrote books on algebra (Hamburg 1800), mathematics (Hamburg 1801), geometry (Hamburg 1801) and a compiled a general encyclopaedia (Hamburg 1803).\textsuperscript{76}

**Bryan 1839**

*The Kentucky Housewife: containing nearly thirteen hundred full receipts and many more comprised in other similar receipts*

Author: Lettice Bryan

Edition consulted: Cincinnati: Shepard and Stearns 1839,\textsuperscript{77} facsimile of the 1839 edition: Bedford, Mass.: Applewood books 2001\textsuperscript{78}

Other editions: Cincinnati: Shepard and Stearns 1841


Context and contents: USA. Recipes for ‘the housewife’, with an emphasis on cooking recipes, but the book contains household recipes that are of interest to the conservation field (cleaning, etc.) and two recipes for the preparation of wheat starch.

\textsuperscript{72} Rigaud 1849: 76-78

\textsuperscript{73} See Bordini 1991: 208 for its numerous editions.

\textsuperscript{74} First names do not appear on the title page of the *Anleitung zur Technologie*, but were found in the author’s *Anleitung zur algebra*. Hamburg: Bachmann and Gundermann, 1800.

\textsuperscript{75} Available at http://www.books.google.com


\textsuperscript{77} Consulted at the private library of Ann Massing, Cambridge

\textsuperscript{78} Available at http://www.books.google.com
Buc’hoz 1783

Recueil de secrets sûrs et expérimentés, a l’usage des artistes; Par M. Buc’hoz, auteur de différents ouvrages économiques

3 vols., vol. 3

Author: Pierre-Joseph Buc’hoz (Metz 1731-Paris 1807)

Edition consulted: Paris and Rouen: chez l’auteur 1783 (vols 1 and 2), Paris 1783 (vol 3) 79
Other editions: Paris 1783 (vol 1), Paris and Rouen 1785 (vol 2), Paris 1793 80

Context and contents: FR. Buc’hoz, doctor and naturalist, called a ‘fruitful compilator’ by Becker, 81 wrote a number of books: on the curing effects of music, 82 on the flora in Lotharingen, 83 etc. His Recueil bears many similarities with earlier ‘books of secrets’, and deals with a large number of subjects that range from pigment preparation to medical and alchemical subjects.

Secondary literature consulted: Becker 1836, Bisschoff 1839, Zindel 2010

Buonanni 1733

Traité des vernis, où l’on donne la manière d’en composer un qui ressemble parfaitement à celui de la Chine, & plusieurs autres qui concernent la peinture, la dorure, la gravure à l’eau-forte, &c.

Author: Filippo Buonanni (Rome 1638-1725) 84

Editions consulted: Paris: Veuve Laurent d’Houry 1733, 85 Leyden: Jacobus Willeke 1742 86

Context and contents: FR. Buonanni was a Jesuit priest and philosopher. 88 His treatise deals with varnishes, mainly for decorative purposes (imitation Chinese and Japanese lacquer, toned varnishes, etc.). It contains recipes for the preparation of binding media, instructions for their preparation and application. The treatise finishes with some miscellaneous recipes for miniature painting, the imitation of stones and for transparent varnishes.

Secondary literature consulted: Zindel 2010

79 Available at http://www.books.google.com
80 Zindel 2010: 379
82 Becker 1836: 616
83 Bisschoff, G.W. Lehrbuch der Botanik, volume 2. n.p. 1839: 528
84 Zindel 2010: 296
85 Available through http://www.books.google.com
86 Consulted at the library of Leiden University
88 Zindel 2010: 296.
Burnet 1861
*Landscape painting in oil colours, explained in letters the theory and practice of the art, and illustrated by examples from the several schools,*

Author: John Burnet (1784-1868)

Edition consulted: London: James S. Virtue 1861 in transcript by Carlyle
Other editions: London: David Bogue [1849]

Context and contents: UK. Burnet, taught as a painter in Edinburgh, exhibited in London between 1808 and 1862. Hoe wrote a number of books on oil painting. The references to Burnet’s works that Carlyle found in contemporary manuals show that his books were well read. Carlyle (2001) describes Burnet’s book on landscape painting in oil colours as a mixture of theory and practice, with an emphasis on teaching observation. Burnet only discusses preparatory layers in passing.


/De/ Burtin 1845
*Treatise on the knowledge necessary to amateurs in pictures*

Author: François Xavier de Burtin (Maastricht 1743-1818)

Other editions: Brussels: Weissenbruch 1808, Liège: A. Leroux 1846

Context and contents: UK. According to the ‘Avis des éditeurs’ of the 1846 Valenciennes edition, De Burtin was born in Maastricht as son of a father who was ‘attaché’ to the prince-bishop of Liège. He became ‘premier médecin impérial’ in the Netherlands, member of the Académie of Brussels, of the Institut de Hollande. In his treatise he writes about the characteristics of a painting of good quality (subject, composition, design, perspective, colours, transparency, clair-obscur, harmony, etc.) and about recognizing good quality in pictures. He describes the different schools of painting, genres, the price of paintings, important painting galleries, the formation of private collections, etc. Practical instructions are included for the care of and restoration of paintings.

Buys 1774
*Nieuw en volkomen woordenboek van konsten en weetenschappen: bevattende alle de takken der nuttige kennis, met naukeurige schryvingen, zo van de onderscheidene machines, werktuigen, gereedschappen, figuuren, en ontwerpen dienende om dezelve op te helderen; als meede van de klassen, soorten, toebereidselen, en het gebruik van de voortbrengzels der natuur, het zy dieren, planten, mineralen, aardgewassen, of vochten; mitsgaders de koningkryken, provintien, steden, dorpen, en andere merkwaardige plaatzen door de geheele waereld. Vercierd met een groot menige kunst-plaatzen. Alles verzameld uit de beste schryvers in alle taalen, en met eneige menigte*

89 Carlyle 2001: 287
91 All biographical details about the life of Burnet are taken from Carlyle 2001: 287.
92 Available at http://www.books.google.com
93 De Burtin 1846: ‘Avis des Éditeurs’
van nieuwe artikelen vermeerdert, door Egbert Buys, Hofraads van hunne Poolsche, en Pruissische Majesteiten
10 volumes (1769-78), vol 6: 1774

Author: Egbert Buys (Amsterdam baptised. 1723-The Hague 1769 94)
Edition consulted: Amsterdam: S.J. Baalde 1774 (vol 6) 95
No other editions are known
Context and contents: NL. Buys, merchant by profession, was commissioner for Saxony and Poland, later council to the King of Prussia. He published two dictionaries, the first in 1768, the second c. 1774. 96 His dictionary contains some entries on painting materials.
Secondary literature consulted: Van der Aa 1885.

**Cabinet of arts 1805** See Hodson and Dougall 1805

**Cabinet of arts 1817** See Clarke and Dougall 1817

**Catherinot 1687**
*Traité de la peinture*

Author: Nicholas Catherinot (1628-1689)
Edition consulted: Bourges: no publisher 1687 97
Reprint: Genève: Minkoff reprint 1973
Context and contents: FR. Catherinot, ‘avocat du roi’, published on a number of subjects, amongst which history and painting (art history, art theory and some practical notes). 98 His short *Traité* is a collection of loose remarks and comments on several topics related to painting, amongst which a comment about the advantages of an aged priming layer.

**Cawse 1822**
*Introduction to the art of painting in oil colours. With plates, explanatory of the different palettes used in the progress of painting a portrait or landscape*

Author: John Cawse (1779-1862)
No other editions are known

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http://www.dbnl.org/tekst/hait001repe01_01/hait001repe01_01_0137.php. Accessed 19-3-12
95 Available at http://www.books.google.com
97 Available at http://www.gallica.fr
Context and contents: UK. See Cawse 1840.

Cawse 1840

The art of painting portraits, landscapes, animals, draperies, satins, etc. in oil colours: practically explained by coloured palettes: with an appendix on cleaning and restoring ancient paintings on panel or canvas

Author: John Cawse (1779-1862)

Edition consulted: London: Ackermann 1840

No other editions are known

Context and contents: UK. John Cawse was a painter of historical pictures. Cawse’s 1822 Introduction was written for the young artist and explained the ‘basics’ of painting. It contains practical advice and describes the materials in use by contemporary artists. Carlyle (1991, 2001) describes Cawse’s information as ‘personal and occasionally unique’, although Carlyle notes that he quotes Du Fresnoy and De Piles, the same quotes that appeared in Bardwell. His 1840 manual deals exactly with the subjects detailed in its title and is of a practical nature. The introduction reveals its purpose. He intended to write ‘the kind of artist’s assistant that he wanted, and in vain looked for, when he was so advanced in his studies, at the Royal Academy, as to wish to proceed to the use of Oil Colours’. Cawse explains that he intends his instructions to be as practical as possible. He has included coloured illustrations that include palettes set for certain passages.


Caylus and Majault 1755

Mémoire sur la peinture a l’encaustique et sur la peinture a la cire

Authors: Marquis Anne-Claude-Philippe de Tubières Caylus (1692-1765), M. Majault


Other editions: Paris: 1780/Geneva 1780

Reprint: Minkoff Geneva 1972

Context and contents: FR. Count de Caylus is identified on the title page as a member of the Académie des Belles-Lettres, Majault as a doctor of the Faculty of Medicine of the University of Paris and former doctor of the French army. The introduction explains that the book is based on a lecture that the Count of Caylus red before the Académie des Belles-Lettres. The book discusses a number of methods for painting in wax, explains how binding media must be prepared, provides a list of pigments, discusses the tools to be used, the varnish to be applied over wax paintings and also contains information on the preparation of panels and canvas for wax painting. The methods are presented as having been on Antique painting methods.

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99 Williamson 1903, vol. 1: 274
100 Available at http://www.books.google.com
101 Williamson 1903, vol. 1: 274
102 Carlyle 2001: 290
103 Cawse 1840: 7.
104 Zindel 2010: 328
105 Available at http://www.books.google.com
Cennini c. 1400

‘Il libro dell’arte’
Manuscript. Bibliotheca Medicea Laurenziana (1437)\textsuperscript{106}

Author: Cennino Cennini (1350/60-ca. 1420)\textsuperscript{107}

Edition consulted: transcript by Frezzato (Vicenza: N. Pozza 2003)\textsuperscript{108}, online edition of the original manuscript.\textsuperscript{109}


Context and contents: IT. Widely known treatise, written in the vicinity of Padua. The original manuscript was lost, the earliest copy is dated 1437. Cennini was a student of Agnolo Gaddi, who passed away in 1396.\textsuperscript{110} Descriptions by Cennini are usually related to Tuscan practice. Schmidt (2008) writes that the manuscript contains some words in a Veneto dialect, used in Venice and Padua. According to Schmidt (2008), the treatise was probably not (just) intended for workshop purposes, because Cennini stresses everywhere the necessity to become a student in a studio; this would not have been required in a workshop treatise. Furthermore Cennini praises anyone who out of love and ‘gientileza’ devotes himself to art. Schmidt shows through evidence from other treatises that an audience of art lovers was indeed in existence at that time. Other treatises also show that there was a laymen interest in pigment recipes.\textsuperscript{111}

The manuscript contains detailed recipes on preparation of panel and canvas for painting. Burns (2011) provides a historiographical overview of this important treatise and discusses the several editions and the reception of the Libro dell’Arte.


Chambers 1728

Cyclopaedia: or an universal dictionary of arts and sciences, 1-11
2 volumes

Author: Ephraim Chambers (Kendal c. 1680-Islington 1740)

Edition consulted: London: James and John Knapton, John Dary, Daniel Midwinter etc. 1728\textsuperscript{112}


\textsuperscript{107} Löhr and Weppelmann 2008.
\textsuperscript{108} Also Tambroni 1821 and Thompson 1960 were consulted, but the study of Burns (2011: 10) calls Frezzato’s edition ‘the most up to date’ regarding the identification and interpretation of the historic terms and was therefore chosen as main source of information.
\textsuperscript{109} Available through: http://www.bml.firenze.sbn.it/
\textsuperscript{110} Löhr and Weppelmann 2008: 15.
\textsuperscript{111} Schmidt 2008: 147-151.
\textsuperscript{112} Available at http://www.worldcat.org. Accessed 28-3-2013
\textsuperscript{113} http://www.worldcat.org. Accessed 28-3-2013
\textsuperscript{114}
Context and contents: UK. Early encyclopaedia, which as a French translation formed the basis of the Encyclopédie of Diderot and d’Alembert. Chambers also translated a number of books from the French and wrote for the literary magazine. His encyclopaedia, published by subscription, whose scope is too wide to be describes fully here, includes some entries on painting technique. At his death, he left material for another seven volumes. This material was used to published a supplement in 1753 (John Hill).


**Chaptal 1807**

*Chimie appliquée aux arts*

5 volumes

Author: Jean-Antoine Chaptal (1756-1832)


Context and contents: FR. Chemist Chaptal discusses the chemical principles that underly processes employed by painters in the preparation of their materials and in the execution of their paintings. This book appears in a 5 volume series describing the application of science to a number of applied arts, crafts and to painting. The section on painting contains information on pigments and on binding media.

Secondary literature consulted: Bordini 1991

**Chomel 1743**

*Huishoudelyk woordenboek, ..., schilderen met water- en oli- verw, ... Alles wat handwerkslieden en andere luiden van aanzien, in de eerste bedieningen doen moeten, om zich welvarende te maken. Door Noel Chomel; in 't Nederduits vertaald, in orde geschikt, en vermeerderd met nuttige artikelen, door de heeren Jan Lodewyk Schuer, A. H. Westerhof, en zeker liefhebber*

Author: Noel Chomel (1633-1712)

Edition consulted: Leiden: S. Luchtmans and Amsterdam: H. Uytwerf 1743

Other editions: see Chomel 1767

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117 Espinasse 2004
118 Biographical information from Bordini 1991: 188.
119 Consulted in the private library of Ann Massing, Cambridge
122 Consulted at the Royal Library in The Hague
Chomel 1767

*Dictionnaire oeconomique, nouvelle édition, entièrement corrigée, et très-considérablement augmentée, par M. de la Marre*

3 volumes, vol 2

Author: Noel Chomel (1633-1712)\(^{123}\)

Edition consulted: Paris: Ganeau, Bauche, Frères Estienne, Houry 1767\(^{124}\)


Context and contents: NL/FR. Chomel was ‘curée de St. Vincent de Lyon’.\(^{126}\) The first edition of his *Dictionnaire* appeared in 1709, when he was about 68 years old. De la Marre explains in his ‘Avertissement’ in the beginning of volume 1 of the 1767 edition, that Chomel benefited from his experience as keeper of ecclesiastical grounds and his role in the establishment of a hospital in Lyon when he was writing sections on agriculture in his *Dictionnaire*. The dictionary knew several editions, augmentations, translations (also into German and English). The third French edition of 1767, which was used for this thesis, is proclaimed to be the most complete on its title page. The dictionary contains recipes on a multitude of subjects, according to the title page of the Dutch 1743 edition about ‘everything that tradesmen and others of distinction must do to prosper’. Being a general dictionary, Chomel’s publication contains recipes on a multitude of subjects, agricultural, historical, scientific and alchemical in nature. Amongst these are some quotes on painting technique. Recipes for preparatory layers are copied from earlier French sources.

Secondary literature consulted: Zillich 2010

Church 1890

*The chemistry of paints and painting*

Author: Arthur Herbert Church (London 1834-1915\(^{127}\))


Other editions: London: Seeley and Co. Ltd 1892, München: Callwey 1908 (German), London: Seeley, Service and Co. Ltd 1915\(^{128}\)

Context and contents: UK. Church was educated in chemistry, specialized in agriculture, mineralogy and colours. As a chemistry professor at the Royal Academy of arts he lectured on chemistry, science and arts. Church was considered an authority on painters’ materials and was active in many artistic and learned societies and committees. Church was an amateur painter himself and advised on several restoration projects. Church published widely, his intended


\(^{124}\) Available at http://www.books.google.com

\(^{125}\) http://www.worldcat.org. Accessed 27-3-2013. Those editions for which no publisher is provided were mentioned by Zillich 2010: 285

\(^{126}\) Chomel 1767: title page


audience equally varied, ranging from artists to chemists and botanists.\textsuperscript{129} His 1890 publication intends to teach artists about the chemistry of the materials they were using. It describes both oil painting, fresco and watercolour painting. Carlyle lists a number of editions, the last of which is dated 1915.\textsuperscript{130}


**Clarke and Dougall 1817**

*The cabinet of arts, or general instructor in the arts, science, trade, practical machinery, the means of preserving human life, and political economy, embracing a variety of important subjects*

Authors: probably Hewson Clarke (1787-in/after 1845\textsuperscript{131}) and John Dougall (1760-1822\textsuperscript{132})

Edition consulted: London: T. Kinnersley 1817\textsuperscript{133}

Other editions (See also Hodson and Dougall 1805): London: R. Ackermann 1821, London: John M. Gowan 1838\textsuperscript{134}

Context and contents: UK. The identity of the authors is not certain. Hewson Clarke is possibly the Hewson Clarke (1787-1845) who wrote in the London *Satirist* and published on a number of historical subjects.\textsuperscript{135} A John Dougall published ‘two treatises on general education.\textsuperscript{136} The same John Dougall, son of a master at a grammar school, lived in London where he co-authored a number of educational works, amongst which the 1805 and 1817 *Cabinet of the arts*. He also translated some Spanish books into English.

Dougall’s educational publications point in the direction of the cabinet having a similar intention. Indeed it combines recipes on a wide variety of subjects, including hydraulics, electricity, chemistry, agriculture, painting, printing, decorative arts, brewing, etc., which confirms general educational purposes. The 1817 *Cabinet* bears a close resemblance to the 1805 *Cabinet of the arts*, a publication by Thomas Hodson and John Dougall (See Hodson and Dougall 1805). The information on preparatory layers is a direct copy, some of the passages on lead white contain differences.


**Clint 1855**

*A guide to oil painting: Part II, landscape from nature*

\textsuperscript{129} Greenaway 2004.

\textsuperscript{130} Biographical information and information on the purpose and contents of the book have been summarized from Carlyle 1991, vol 2. 23-4; Carlyle 2001: 291.


\textsuperscript{133} Available at http://www.books.google.com


\textsuperscript{135} http://www.sclews.me.uk/m-clarke.html, Accessed 1-5-2012


Author: Alfred Clint (1807-83139)

Edition consulted: London: George Rowney and Co., 1855 in transcript by Carlyle
Other editions: London 1855, 1885, c. 1913140

Context and contents: UK. Carlyle provides biographical details about the life of author Alfred Clint, according to the title page ‘member of the society of British artists’. Clint was an artist who exhibited at the Royal Academy and also taught painting. Clint’s manual provides practical instructions for landscape painting. As Carlyle notes: ‘it appears to be a first-hand account of the author’s own working method’. Clint does not discuss preparatory layers in detail but mentions the use of ‘prepared sketching paper’, which is the context in which his treatise is quoted in this thesis.


Collier 1886
A manual of oil painting

Author: John Collier (1850-1934141)

Other editions: London, Paris and Melbourne: Cassal and company Ltd. 1895

Context and contents: UK. Carlyle (1991, 2001) provides biographical details about the author: Collier was a painter, student of John Millais and Lawrence Alma Tadema. His paintings were shown in exhibitions of the Royal Academy, as well as in the Salon in Paris.143

‘The art of painting in oils is a very difficult one’, is the first sentence of Part I of Collier’s manual, the part that deals with practice. The second part of the manual discusses art theory, including sections on light, colour, contrast, etc.

In this manual, addressed to the art student who ‘in England at the present day ... is left very much to his own resources when he enters upon that most difficult part of his studies which comprises the practice of painting’, Collier wishes to fill this gap. Collier talks through all the painting stages, providing advice on equipment, the painting room, the pigments and media, etc. He only refers to the painting support in rather general terms, without giving attention to its preparation. Carlyle (1991, 2001) describes a second book by Collier, The art of portrait painting, which contains less information on painting technique.


Compendium 1808
A compendium of colours, and other materials used in the arts dependant on design, with remarks on their nature and uses: Including the method of drawing in chalks, crayons, &c. of painting in

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139 Carlyle 2001: 293
141 Carlyle 2001: 294
142 Available through http://www.archive.org
143 Carlyle 2991: 294
48
water colours, crayons, &c. of engraving in strokes, chalks, mezzotinto, aquatinta, &c. Of modelling, and of sculpture, &c. &c

Author(s): anonymous [Charles Taylor/Francis Fitzgerald]

Edition consulted: London: C. Taylor 1808 in transcript by Carlyle
Other editions: see note.\textsuperscript{144}

Context and contents: UK. Anonymous, but probably written by Charles Taylor under the name Francis Fitzgerald.\textsuperscript{145} The introduction to volume 1 of the \textit{Artist’s repository} explains that the goal of the series is to ‘unite both instruction and entertainment, in a compendious system of elegant amusement: if professed artists should sometimes think it passes too slightly over objects which they may suppose of consequence, they are requested to recollect the persons to whom it is chiefly addressed’.\textsuperscript{146} Carlyle describes volume 3 as consisting of three sections, a first with all materials in alphabetical order, the next section with some brief information on watercolour, crayon, oil painting, engraving and sculpture, the third section focusing on the preparation of colours. Carlyle furthermore notes that all instructions for oil painting derive from Bardwell, but has also found ‘unique and useful information’ in the book.\textsuperscript{147}


\textbf{Complete guide 1841}

\textit{The complete guide to the fine arts: containing instructions in the art of drawing, oil colour painting, water colour painting, perspective, flower painting, miniature painting, oriental tinting, crayon painting, lithographic drawing, engraving on wood and copper, sketching from nature, etc., etc. Valuable recipes, etc.}

Author: anonymous

Edition consulted: London: W. Brittain 1841\textsuperscript{148}
No other editions are known

\textsuperscript{144} Between 1785 and 1788, Charles Taylor published \textit{The artist’s repository and drawing magazine}, 4 volumes, of which the third volume contained a ‘compendium of colors and other materials used in the arts of drawing, painting, engraving, etc. in their various branches, with remarks on their natures and uses’. http://www.bibliopolis.com. Accessed 5-3-2012. The full bibliographical information on that volume is, according to this website: ‘London: C. Taylor, 1785 - 1788. Prepared by Francis Fitzgerald.’ Vol. I: The lectures include, ‘Introductory, being an historical sketch of the progress of the arts’, ‘A view of their excellence and utility, with thought upon genius’, ‘of the materials for drawings, and method of using them, with hints upon beauty’, ‘of the human figure, its divisions, and proportions of the head’, ‘of character of the head’, ‘of expression of the head’, ‘of proportions of the figure’, and ‘of character and expression of the figure’. Vol. II (perspective): ‘on the nature of perspective’, ‘elements of the practice’, ‘perspective of shadows’, ‘perspective of the human figure’, ‘historical sketch (of architecture)”; and ‘general principles (of architecture)’. Vol. III: first section is a ‘compendium of colors and other materials used in the arts of drawing, painting, engraving, etc., in their various branches, with remarks on their natures and uses’. The second section is ‘a dictionary of principles, and terms of art, adopted in the arts of design, in their various branches with explanatory remarks and observations’. Vol. IV: miscellaneous reviews, and essays on criticism and individual artists. Since this table of contents is the same as that of the \textit{Artist’s repository} containing the 1808 compendium of colours, (see Carlyle 2001: 294-5), a direct link between both sources seems evident. Also the \textit{Young artist’s complete magazine for the instruction of the youth of both sexes}. London: 1785 appears to be related. The second section of this publication is titled ‘complete compendium of colours’, the fourth ‘painting in oil colours’. This publication is unfortunately unavailable for inspection.

\textsuperscript{145} See previous note

\textsuperscript{146} \textit{Artist’s Repository}, volume 1. London: C. Taylor 1813: ii.

\textsuperscript{147} Carlyle 1991, vol. 2: 29; Carlyle 2001: 295

\textsuperscript{148} Consulted in the private library of Ann Massing, Cambridge
Context and contents: UK. The anonymous author of this book has ‘endeavoured as much as possible to point out to the student the easiest and most approved methods of practice in the various arts’.\textsuperscript{149} The illustrated Guide begins with practical instructions on oil painting, discussing the genres of portrait and landscape. The Guide contains a section with general instructions on supports, preparatory layers, binding media, some recipes on the restoration of paintings. Then follow sections on on drawing and sketching, perspective, miniature, crayons, ‘Grecian or Persian painting’, engraving on wood and copper, watercolour and staining glass.

**Corneille 1696**

*Le grand dictionnaire des arts et des sciences. Par M. de l’Académie Françoise*  
2 volumes, volume 1.

Author: Thomas Corneille

Edition consulted: Amsterdam: Coignard 1694-6\textsuperscript{150}  
Other editions: Amsterdam: Coignard 1646; Paris: Coignard 1695-6; Paris: Le Mercier fils 1732\textsuperscript{151}

Context and contents: FR. Publication in the tradition of large dictionaries. Describes terms relevant to art technique but only provides general descriptions of the meaning of these terms.

**Craig 1821**

*A course of lectures on drawing, painting and engraving, considered as branches of elegant education. Delivered in the saloon of the Royal Institution, in successive seasons, and read subsequently at the Russell Institution, by W.M. Craig, painter to His Royal Highness the Duke of York*

Author: William Marshall Craig

Edition consulted: London: Longman, Hurst, Ress, Orme,Brown 1821\textsuperscript{152}  
No other editions are known

Context and contents: UK. The lectures, delivered to a ‘mixed, though enlightened auditory’,\textsuperscript{153} while focused on art theoretical topics, include information with implications for painting practice, for instance discussions on the darkening of oil paintings upon age, the influence of ground colour on the tone of aged paintings. In the first lecture, Craig presents ‘a brief history’ of drawing, painting and engraving. The second lecture discusses the imitation of nature in drawing and painting, the choice between realism and idealism. The third lecture has colour and tone as its subject. The fourth lecture focuses on the depiction of the human body. The fifth lecture is on the topic of landscape painting. The sixth lecture discusses portrait painting, the seventh the role of engraving in the arts, the eight and final lecture returns to the subjects discussed in previous lectures and summarizes them.

**Cröker 1729**

*Der wohl anführende Mahler: welcher curiöse Liebhaber lehret, wie man sich zur Mahlerey zubereiten, mit Oel-Farben umgehen, Gründe, Färnisse und andere dazu nöthige Sachen verfertigen, die Gemälde geschickt auszieren, vergölden, versilbern, lacquiren, und saubere*  

\textsuperscript{149} Complete guide, 1841: preface.  
\textsuperscript{150} Available through http://www.books.google.nl  
\textsuperscript{151} These editions accessible through http://www.books.google.com. Accessed 30-3-2013.  
\textsuperscript{152} Available through http://www.books.google.com  
\textsuperscript{153} Craig 1821: v
Kupfferstiche ausarbeiten. Diese ist noch beigefügt ein Kunst-Kabinet, rarer und geheim-gehaltener Erfindungen

Author: Johann Melchior Cröker

Edition consulted: Jena: Rudolph Cröker 1729
Other editions: Jena: Rudolph Cröker 1736, Jena: Crökers seel. Wittwe 1743, Jena: Crökers seel. Wittwe 1753, Jena: Dorotheen Rosinen Crökerin 1764, Jena: Dorotheen Rosinen Crökerin 1777 and/or 1778, Jena: Crökersche Buchhandlung 1804


The treatise was originally published in 1719, under Cröker’s initials. It refers to earlier treatises, such as Boltz von Ruffach, Alberti, Buonanni, Goeree, earlier ‘books of secrets’, etc, but contains a large number of personal observations, refers to experiments by the author himself and contains original recipes. Bordini describes it as a treatise that emphasizes the need of knowledge about humanistic and scientific subjects for the practice of painting. The practical recipes concentrate on oil painting, pastel painting, fresco.


Dauw 1755

M. Johann Dauws wohlunterrichteter und kunsterfahrner Schilderer und Maler

Author: Johann Dauw

Edition consulted: Copenhagen, Leipzig: Verlag der Rothischen Buchhandlung 1755
Other editions: Possibly the 1721 Kunst-Erfahrne curieuse, galante, doch aber zugleich erbauliche Schilder und Malher, oder curieuse Nachricht (Copenhagen: Johann Christian Rothe 1721) is an earlier edition of this source. Unfortunately no copy was available for comparison. Zindel (2010) gives a 1721 edition with a different title: Johann Daw’s wohlunterrichteter Schilder und Maler, aus der Antiquität und denen besten Schriftstellern.

Context and contents: DK/GE. The book concentrates mainly on art theoretical aspects (comparison between painting and sculpture, of the different genres, about connoisseurship, about famous painters) but also contains more practical advice (interior of the painting room, where to stand to look at paintings, about shading and the application of highlights, about materials for sketching, about the restoration of dirty pictures, about the paints and their application). At the end of the book is placed a dictionary of art terms, which includes the entries ‘strainer’ and ‘priming’.

Secondary literature consulted: Zindel 2010

154 Available through http://www.books.google.nl
155 Zillich 2010: 294. According to Bordini 1991, the first edition was published anonymous, with the initials J.M.E.E.M.C.
158 Consulted at the library of the University of Utrecht
**Dictionnaire abrégé de peinture et d’architecture 1746**

*Dictionnaire abrégé de peinture et d’architecture, où l’on trouvera les principaux termes de ces deux arts avec leur explication, la vie abrégée des grands peintres & des architectes célèbres, & une description succinte des plus beaux ouvrages de peinture, d’architecture, & de sculpture, soit antiques, soit modernes*

Volume 1

Author: Anonymous

Edition consulted: Paris: Nyon fils, Barrois, 1746¹⁵⁹

Other editions: No other editions are known

Context and contents: FR. The dictionary is not preceded with an introduction or approbation. Its title page explains it to contain descriptions of words used in painting, architecture and sculpture, biographies of famous artists, both antique and modern. The dictionary is in alphabetical order.

**Dictionnaire portatif 1770**

*Dictionnaire portatif de commerce, contenant la connoissance des marchandises de tous les pays, ou les principaux & nouveaux articles, concernans le commerce & l’économie; les arts, les manufactures, les fabriques, la minéralogie, les drogues, les plantes, les pierres précieuses, &c. &c.*

Volume 1: A-Chau

Author: Anonymous


Context and contents: FR. General dictionary with entries on a large number of topics that are relevant to the trade. The dictionary contains entries on lead white.

**Dictionnaire universel 1732**


2 volumes, volume 1: A-L

Author: Anonymous, known by his initials M.D.C. [Identified by http://www.worldcar.org as Thomas Corneille¹⁶²]

Edition consulted: Paris: Jean-Baptiste Coignard fils 1732¹⁶³

Other editions: This is likely to be a new edition of Thomas Corneille, *Le dictionnaire des arts et sciences*, Paris: Veuve de Jean Baptiste Coignard, 1694.¹⁶⁴

Context and contents: FR. The preface explains that this dictionary is based on an earlier dictionary, printed in 1688 in the Netherlands. Which encyclopedia this is referring to, is unfortunately

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¹⁵⁹ Available through http://www.books.google.com
¹⁶⁰ Available through http://www.books.google.com
¹⁶² See also Corneille 1696
¹⁶³ Available through http://www.books.google.com
unknown. No dictionary possessing those parameters can be found through internet searches.\textsuperscript{165}

The authors write that they felt that a new dictionary was required because of mistakes in the 1688 dictionary, which they blamed in part on the original author not understanding Greek, Spanish and Italian. The authors claim to have checked every entry against its original source, and write that they have added much information, for instance on the animal world, on military and religious orders. In the introduction, some sources for the dictionary are mentioned by author, such as Dioscorides, Perault, Félibien.\textsuperscript{166}

The dictionary explains in alphabetical order a large number of terms used in ‘the arts and sciences’. It does not provide original information on preparatory layers.

**Dietrich 1871**

*Anweisung zur Oel-Malerei, zur Fresco- und zur Miniatur-Malerei*

Author: Friedrich Dietrich

Other editions: Ernst, Quedlinburg, Leipzig 1857, Ernst, Quedlinburg, Leipzig 1859, Quedlinburg, Leipzig 1871, Ernst, Quedlinburg, Leipzig 1875, Quedlinburg 1876, Quedlinburg, Leipzig, Ernst 1879, Ernst, Quedlinburg, Leipzig 1884, Ernst, Quedlinburg, Leipzig 1886, Ernst, Quedlinburg, Leipzig 1889\textsuperscript{167}

Context and contents: GE. According to the introduction, Dietrich wrote the book for those wishing to begin to paint but not being in a position to find a teacher. Details on the life of the author are not known. The book contains practical instructions for portrait and landscape painting in oil, general instructions for varnishes, binding media, watercolour, fresco, miniature, Chinese lacquerwork, transferring engravings to wood and glass, colouring maps, gilding, wood staining, etc.

**Dionysios of Fournia 1701-33**

*‘Hermeneia’*

Manuscript: Cod.gr.708, biblioteca Saltykov-Shchedrin in Leningrad. (1701-33)\textsuperscript{168}

Author: Dionysios of Fournia (d. after 1744\textsuperscript{169})

Edition consulted: transcript by Bentchev 2004

Context and contents: Greek. Compilation describing Byzantine techniques for icon painting and restoration. Some recipes date from Middle Ages, but Bentchev describes recent Italian influence. Contains information on oil painting, panel and canvas painting, fresco, copying, brushes, as well as on iconography.\textsuperscript{170}


\textsuperscript{165} In 1688, Richelet’s *Dictionnaire François* was published, however in Geneva by Widerhold. In 1690, a date close to the 1688 referred to in the preface, Furetière’s *Dictionnaire universel* was published in The Hague, by Arnout and Reinier Leers. The links between these dictionaries have yet to be investigated in detail.

\textsuperscript{166} *Dictionnaire Universel* 1732, vol. 1: preface.


\textsuperscript{168} Some disagreement exists between authors on the exact dates of the manuscript. Bordini dates it as 1730-1734 ca. (Bordini 1991: 135), Hetherington uses the same dates, Bentchev gives a wider time range, between 1701 and 1733.

\textsuperscript{169} Bentchev 2004

\textsuperscript{170} Bentchev 2004: 66-68
**Dossie 1758**

*The handmaid to the arts, teaching, I. A perfect knowledge of the material pictoria: or the nature, use, preparation, and composition, of all the various substances employed in painting; as well vehicles, dryers, &c. as colours: including those peculiar to enamel and painting on glass. II. The several devices employed for the more easily and accurately making designs from nature, or depicted representations; either by off-tracing, calking, reduction, or other means: with the methods of taking casts, or impressions, from figures, busts, medals, leaves, &c. III. The various manners of gilding, silvering, and bronzing, with the preparation of the genuine gold and silver powders, and imitations of them, as also of the fat oil, gold sizes, and other necessary compositions: - the art of japanning as applicable not only to the former purposes, but to coaches, snuff-boxes, &c. in the manner lately introduced: - and the method of staining different kinds of substances with all the several colours. The whole being calculated, as well for conveying a more accurate and extensive knowledge of the matters treated of to artists; as to initiate those, who are desirous to attempt these arts, into the method of preparing and using all the colours, and other substances employed in painting in oil, miniature, enamel, varnish, and fresco; as also in gilding, &c.*

Author: Robert Dossie (1717-77)


Context and contents: UK. Besides publishing on painting, Dossie, who originally trained as an apothecary, published on subjects of a chemical and agricultural nature. He was active in the Society for the Encouragement of Arts, Manufactures and Commerce. The purpose of his book is ‘diffusing a more general and accurate knowledge of those secondary or auxiliary arts that are requisite to the practicing design; or to the execution of works dependant on it’. Dossie’s treatise deals with chemistry applied to pigments and other art materials (binding media, varnishes). His descriptions include preparatory layers and Dossie also provides recipes for the restoration of paintings. The book contains sections on enamel painting and other decorative arts, as described in the title of the work. In his preface, Dossie discusses at length the qualities and flaws of his predecessors in writing.


**Duhamel du Monceau 1777**

*L’art de faire les colles*. In: *Descriptions des arts et métiers, faites ou approuvées par Messieurs de l’Académie Royale des Sciences de Paris*

Volume 8

Author: Duhamel du Monceau, M. (Paris 1700-1278)

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172 Available through http://www.books.google.com

173 Carlyle 1991, vol. 2: 10-12; Carlyle 2001: 283-4


176 Dossie 1758: vii.

177 Jaoul and Pinault 1982

54
Edition consulted: Neuchâtel: société typographique 1771-1783, volume 8: 1777
Other editions: Paris: Dessaint, Saillant and Nyon 1771, Paris: Morovan 1812, Königsberg: Kanter 1772 (German)
Modern editions: English translation of the 1771 edition by A. Heginbotham available online

Context and contents: FR. The art of making glues was a volume in the Descriptions of the Arts and Sciences published by the Académie Royale des Sciences in Paris. This multi-volume, multi-authored publication contains descriptions of a large number of arts and trades written by ‘men of letters’. It intends to ‘describe all the mechanical arts’ in order to save knowledge of these arts for future generations. Duhamel du Monceau was responsible for a eighteen of such descriptions. Duhamel was a Parisian nobleman. He studied scientific subjects (botany, chemistry) and law. He lived part-time in Paris, part-time on his estates outside of the city. He was member of the scientific elite of his day and was director of the Académie des Sciences in 1734, 1789 and 1768. He published a large number of articles, some of which were translated into other languages. ‘The art of making glues’ provides detailed information on the procedures employed in the preparation of different types of glue. Duhamel du Monceau thanks a M. Benoit, owner of a glue factory in Corbeil, for a tour of the factory and for describing the procedures to him. The treatise is illustrated with plates.

Secondary literature consulted: Jaoul and Pinault 1982, Zindel 2010

**Dupuy du Grez 1699**
*Traité sur la peinture pour en apprendre la théorie, et se perfectionner dans la pratique*

Author: Bernard Dupuy du Grez (1640-1720)

Reprint: Genf: Minkoff 1972

Context and contents: FR. Dupuy du Grez was the founder of a Toulouse art academy. His treatise discusses both art theory and provides information on painting practice. It deals with design, colour, light, shade, reflections, perspective and composition and discusses painting in encaustic, fresco, tempera, oil, miniature and pastel. Information on pigments is also included. Dupuy du Grez repeats Félibien’s recipe for a ground on canvas, but also comments on information from earlier sources, like De Piles.


**Dutens 1779, Dutens 1803**
*Principes abrégés de peinture*

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178 Available at http://cnum.cnam.fr
181 Jaoul and Pinault 1982: 4
182 Biographical details all from Jaoul and Pinault 1982
183 Available at http://www.archive.org
184 Zindel 2010: 260
Author: Michel François Dutens (1732-1804)


Other editions: Tours: Billault jeune An XII (1803), Tours: Billault jeune 1810

Context and contents: FR. The Dictionnaire historique calls Dutens a tradesman, without providing further details. According to his preface, Dutens wrote his treatise to help those 'citoyens' living in the countryside or in small villages, and are for that reason not in a position to learn about painting, architecture and sculpture from a master. He acknowledges that his treatise summarises information from earlier authors and presents the reader with a list of their names. Dutens discusses proportions, design, taste, draperies, landscape, pigments and other materials used in painting, perspective, harmony, etc.

Secondary literature consulted: Dictionnaire Historique 1822, volume. 9, Zindel 2010

École de la mignature 1759

L’École de la mignature, dans laquelle on peut aisément apprendre à peindre sans maître, ainsi que les secrets de faire les plus belle couleurs; l’or bruni, & l’or en coquille. Avec la méthode pour étudier l’art de la peinture tant à fresque, en détrempe, & à mosaique & damasquinure: l’éclaircissement sur l’utilité des estampes: l’instruction pour la connaissance des tableaux: les sentiments sur la peinture & sur les goûts des nations, & un dictionnaire de termes les plus usitéz dans l’art. Recueil fait par M. Pil & autres.
(Nouvelle edition, augmentée)

Author: anonymous [Boutet, Claude, and others]

Edition consulted: Brussels: J. Moris 1759


Reprint: Genève: Minkoff 1972

Context and contents: FR/Belgium. Earlier editions, such the Traité de mignature (Paris 1676), or the edition from Lyon (1693), do not include the sections that contain descriptions of techniques employed for painting in oil, fresco, tempera, as well as mosaic making and printmaking. These do appear in the 1759 Brussels edition.

The original treatise as well as later editions keep a similar preface, which explains that the goals of the publication as: to help those without access to a teacher to learn the rudiments of miniature painting. As is evident already from its title, the École quotes liberally from earlier sources, amongst others De Piles (1684).

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186 Available at http://www.books.google.com
187 Consulted at the library of the humanities department of the University of Utrecht
189 Available at http://www.books.google.com
191 Boutet, Claude. Traité de mignature, pour apprendre aisément à peindre sans maître, et le secret de faire les plus belles couleurs, l’or bruni et l’or en coquille, seconde édition, revu, corrigée & augmentée. Paris Christophe Ballard: 1676
**Edwards 1856**  
*The art of landscape painting in oil colours*

Other editions: 1855\(^{193}\).

Author: J. Edwards

Context and contents: UK. This handbook for the amateur, ‘the young aspirant’,\(^{194}\) provides basic information on binders, media, colour handling (glazes, impasto, scumbles, etc.), the stages of painting (three-stage system) and on colour mixing for different areas of a landscape. Carlyle (1991, 2001) notes that Edwards relied on Fielding and on *Reeves and Sons’ amateurs’ and artists’ companion* of 1852.\(^{195}\)  
Secondary literature consulted: Carlyle 1991; Carlyle 2001

**Eikelenberg 1679-1704**  
‘Aantekeningen over de schilderkunst’  
Manuscript: Ms. Alkmaar Municipal archive

Author: Simon Eikelenberg (1663-1738\(^{196}\))

Edition consulted: photographs of the original manuscript (Dutch Cultural Heritage Agency, location Amsterdam)

Context and contents: NL. Town historiographer of Alkmaar Simon Eikelenberg wrote his manuscript with the intention to publish the recipe, after having tested their value. His manuscript contains many such test reports. This highly original source provides pigment recipes, recipes on binding media and varnishes, on layer build-up, inks, gilding, etc.


**Elegant arts for ladies n.d. [1856]**  
Author: anonymous

Edition consulted: London: Ward and Lock: no date [1856]\(^{197}\);\(^{198}\)  
No other editions known.

Context and contents: UK. This book was written for female amateurs with an interest in painting in oil painting, watercolour painting, glass painting, ‘persian painting’, drawing, gilding and bronzing, illumination, ornamental beadwork, ornamental leather work, making flowers and fruit

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\(^{192}\) available through http://www.books.google.com  
\(^{193}\) Carlyle 2001: 296. Town and publisher are not mentioned by Carlyle. They are presumed to be London: Winsor and Newton  
\(^{194}\) Preface to the 1859 edition.  
\(^{195}\) Carlyle 1991, vol. 2: 30-1; Carlyle 2001: 296-7  
\(^{196}\) Eikema Hommes 2004  
\(^{197}\) The book is dated 1856 in three entries in http://www.worldcat.org. Accessed 17-4-2013  
\(^{198}\) Consulted in the private library of Ann Massing, Cambridge
from wax, but also describes ‘calisthenic exercises’ and contains a chapter on ‘etiquette, politeness, and good breeding’. The book motivates ladies to try out the art of painting by saying that ‘it is now very different from what it was fifty years ago. There are now so many beautiful contrivances for neatness and expedition, so many things made ready for the artist’s hand, which formerly he had to prepare himself, that he has now a comparatively easy task’. ‘As to its being unhealthy, the quantity of paint required for the small-sized pictures a lady would generally prefer, is too trifling to injury any one’.199


Ellis 1883

*Sketching from nature, a handbook for students and amateurs by Tristram J. Ellis, author of ‘On a raft and through the desert’ with a frontispiece and ten illustrations by. H. Stacy Marks, R.A., and twenty-seven sketches by the author*

Author: Tristam James Ellis (1844-1922)200

Edition consulted: London: Macmillan and Co. 1883201

Context and contents: UK. Ellis was a landscape painter.203 His treatise provides descriptions of tools used in painting and offers practical advice for sketching from nature. The appendix contains information on grounds. Ellis acknowledges the fact that he has extracted this information from Blockx’ *Peinture à l’huile* (1881). (See Blockx 1881)


*Encyclopedie méthodique 1783, 1789*

*Encyclopédie méthodique. Commerce.*

(1783)

Authors: Society of learned men. First editors: Diderot and d’Alembert


*Encyclopedie méthodique. Arts et métiers mécaniques, dédiés et présentés a monsieur Le Noir, conseiller d’état, général lieutenant, ancient général de police, &c.*

volume 6

(1786)

Authors: Denis Diderot (Langres 1713- Paris 1784204) and Jean Le Rond d’Alembert (Paris 1717-1783205)

199 Elegant arts [1856]: 86
201 Consulted at the Royal Library in The Hague
Context and contents: FR. Diderot and d’Alambert are identified as the first editors of this general encyclopaedia. In alphabetical order, it provides information on a wide range of subjects, including entries related to painting. The entries on preparatory layers are copied from Félibien 1676. Three volumes of Diderot and d’Alembert’s encyclopedia were dedicated to commerce. These volumes appeared in 1783.

**Enfield 1822**

*Young artist’s assistant, or elements of the fine arts. Containing the principles of drawing, painting in general, crayon painting, oil painting, portrait painting, miniature painting, designing, colouring, engraving, &c. &c.* by William Enfield, M.A. author of the new pronouncing dictionary of the English language, elements of natural theology, scientific amusements, &c &c

Author: William Enfield


Context and contents: UK. Enfield presents himself in the title as the writer of publications on a number of subjects, mostly related to general education, which seems to have been Enfields occupation, next to his professional writing. The intended audience of his *Young artist’s assistant* is clear: the beginning artist. However the ‘leasure moments’ he mentions at the beginning of his treatise point towards a wider audience that includes amateurs in oil painting. Enfield includes much information from Dossie and Bardwell. His treatise contains practical instructions for drawing, on perspective, a theoretical section on the different schools of painting, an overview of pigments, practical instructions for painting in oil, crayon, miniature, encaustic, painting on glass, enamel painting, etching, mezzotint, engraving and making transparencies.


**Excellency 1668**

*The excellency of the pen and pencil, exemplifying the uses of them in the most exquisite and mysterious arts of drawing, etching, engraving, limning, painting in oyl, washing of maps & pictures. Also the way to cleanse any old painting, and preserve the colours collected from the writings of the ablest masters both ancient and modern, as Albert Durer, P. Lomantius and divers others. Furnished with divers cuts in copper, being copied from the best masters, and here inserted.*
for examples for the learner to practice by. A work very useful for all gentlemen, and other ingenious spirits, either artificers or others

Author: anonymous

Other edition: London 1688

Context and contents: UK. The Excellency contains sections on drawing, etching/engraving, miniature, oil painting and watercolour painting. Its intended audience were ‘all gentlemen and other ingenious spirits, either artificers or others’. The instructions for oil painting discuss the tools required, pigments and binding media, colour mixtures for painting portraits, for clothes, for landscapes, etc. The illustrations deal with proportions (columns, faces, etc.), details (eyes, ears, mouths, arms, feet, etc.), examples of ages and expressions, but the book also contains drawings explaining how to hold the engraving needle. The anonymous author’s sources for the section on oil colour are discussed by Talley (1981).


/d’/Emery 1684
Recueil des curiositez rares & nouvelles des plus admirables effets de la nature & de l’art. Composé de quantité de beaux secrets gallans & autres: dont quelques-uns ont esté tirez du cabinet de feu Monsieur le Marquis de l’Hospital. Ouvrage trés-utile & necessary à toutes sortes de personnes, pour la conservation de leur vie

Author: Antoine d’Emery (dates not known)

Edition consulted: Leiden: Pierre van der Aa 1684

Context and contents: FR. A publication in the tradition of ‘books of secrets’, d’Emery’s Recueil de secrets provides recipes on a large number of topics, including medicine, beauty, pigments, cleaning, inks and writing, fishing, fireworks, casting in sand, etc.


Félibien 1676
Des principes de l’architecture, de la sculpture; de la peinture, et des autres arts qui en dépendent. Avec un dictionnaire des termes propres à chacun dë ces arts

Author: André Félibien (1619-1695)

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212 Available at http://www.books.archive.org
214 Excellency 1668: title page
215 Talley 1981: 246, etc.
217 Available at http://www.books.google.com
Context and contents: FR. Historiographer Félibien was a friend of Nicolas Poussin, whose biography he wrote. He was born in Chartres, studied in Paris, traveled to Rome as secretary to the Maquis de Mareuil, in Paris he was historiographer to the king, secretary to the Académie d’Architecture, keeper of the Cabinet des Antiques. His publications are mainly in the fields of art criticism, history and biography. Massing (1998) mentions the fact that the section on oil painting in his treatise is ‘the first original text on the subject in the French language’. Bordini describes four more seventeenth century editions, in 1690, 1697 and 1699. The treatise deals with architecture, sculpture and painting (fresco, tempera, oil). It also contains information on decorative painting techniques. In his preface, Félibien explains that he wrote his treatise as a general instruction manual, which might serve those who have to discuss the execution of art with those who make it, or individuals who wish to acquire a general knowledge about art. Secondary literature consulted: Massing 1998, Bordini 1991

/De/ Felice 1776
Encyclopedie, ou dictionnaire universel raisonné des connoissances humaines. Mis en ordre par M. de Felice.
42 volumes, 6 supplements, supplement 5

Author/editor: Forthuné Barthélemy de Félice (Rome 1723- /Yverdon-les Bains 1789)

Edition consulted: Yverdon: no publisher 1770-76, volume 5 (supplement) published in 1776

No other editions known

Context and contents: FR. General encyclopaedia or dictionary on a wide range of subjects, including painting (‘peinture’). The encyclopedia was published between 1770 and 1775 in 42 volumes, with six supplements published in 1776. De Felice, Italian by birth, published a number of books, philosophical and encyclopedic in nature.

Secondary literature consulted: Pejrone 1987

Fernbach 1834
Über Kenntniss und Behandelung der Oehlfarbe: eine zeigemäße Schrift für Künstler und Kunstfreunde

Author: Franz Xavier Fernbach (1793-1851)

Edition consulted: München: Weber 1834

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219 Available at http://www.books.google.com
223 Bordini 1991: 100.
224 Bordini 1991: 100.
227 Pejrone 1987.
228 Bordini 1991: 220.
No other editions known

Context and contents: GE. Fernbach, who matriculated in 1817 at the Munich Art Academy, writes that he has assembled from his own experience information for the ‘art loving public’ to prevent mistakes in oil painting. The treatise contains practical recipes for pigments, preparatory layers, varnishes, order of painting. It includes much advice and warnings. Fernbach also published a manual on encaustic painting. 

Secondary literature consulted: Bordini 1991

**Field 1835**

*Chromatography; or, a treatise on colours and pigments, and of their powers in painting*

Author: George Field (1777-1854)

Edition consulted: London: Charles Tilt


NB. The London: The Winsor and Newton 1869 edition was ‘largely rewritten’ by Salter, according to Carlyle 2001. Carlyle writes that the London: Winsor and Newton 1885 edition, called *Field’s Chromatography*, is based on the 1869 edition by Salter, but has been condensed

**Field 1850**

*Rudiments of the painter’s art; or a grammar of colouring, applicable to operative painting, decorative architecture, and the arts. With coloured illustrations and practical instructions concerning the modes and materials of painting, etc.*

Author: George Field (1777-1854)

Edition consulted: London: John Weale 1850

Other editions: London: John Weale 1858

Context and contents: UK. Field was a chemist and a colourmaker. He introduced madder as a crop in Great Britain. In London he cooperated with Winsor and Newton, wrote a number of treatises on colours and on painting. The *Rudiments of the painter’s art* is an abridged and revised edition of his 1835 *Chromatography* and was intended for decorator- artisans. Carlyle called Field ‘the

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229 Available from the Bayerische Staatsbibliothek at http://www.bsb-muenchen-digital.de
233 Available at http://www.books.google.com
236 Consulted in the private library of Ann Massing, Cambridge

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most influential of all the authors who dealt with painters' materials in nineteenth-century Britain.²⁴⁰


Field and Mallet 1870

The rudiments of colour and of colouring with the nature of pigments for the use of decorative artists, painters, etc. By George Field revised and in part re-written by Robert Mallet, A.M., F.R.S., Etc.

Authors: George Field (1777-1854²⁴¹), Robert Mallet (1810-81²⁴²)

Edition consulted: London: Strahan and Co 1870²⁴³ in transcript by Carlyle

No other editions known

Context and contents: UK. See Field 1850 for biographic details on this author. Robert Mallet was a civil engineer and scientist from Dublin, who made important improvements to Dublin’s water supplies, designed metal constructions for public buildings, the railways as well as military apparatus. He also specialized in geology (vulcanoes, earthquakes, etc.). Later in his life, he moved to London.²⁴⁴ Carlyle writes that Mallet edited several books on mechanics and chemistry and that he introduced scientific explanations for some phenomena in Field’s book.²⁴⁵


Fielding 1839

On painting in oil and water colours, for landscape and portraits; including the preparation of colours, vehicles and varnishes, etc. Method of painting in wax, or encaustic; also on the chemical properties and permanency of colours, and on the best methods of cleaning and repairing old paintings, etc. Illustrated with plain and coloured plates

Author: Theodore Henry Adolphus Fielding (1781-1851)²⁴⁶

Edition consulted: London: Ackermann and Co 1839 in transcript by Carlyle

Other editions: London: Ackermann 1846, London: Bogue 1852²⁴⁷

Context and contents: UK. Fielding painted in watercolour and engraved. He published a number of landscape series engraved after his watercolours. He visited Paris, where he worked a while as a painter. Upon his return to England he continued working in what Mallalieu called a ‘Frenchified’ style. Fielding published a number of books on theory and practice of painting.²⁴⁸ He operated an

²⁴³ Carlyle 1991, vol. 2: 36; Carlyle 2001: 300
²⁴⁷ http://www.worldcat.org Accessed 28-3-2013. Detailed information on editions, some of which have been extended, is found in Carlyle 2001.
art teacher and describes writing the treatise *On painting in oil and water colours* for art students.  

His treatise pays most attention to watercolour and oil painting. It discusses the technique of some earlier painters in relation to the advice it gives to the students. Its practical and didactic nature make this treatise an interesting source on painting technique, although Fielding did rely on earlier sources. Carlyle notes that because of Fielding’s personal comments on the advice issued by these earlier sources, his information is nonetheless ‘both unique and valuable’.  


**Filarete c. 1452-62**  
‘Trattato dell’architettura’

*Manuscript: Florence, National Library, Magliabecchianus II, IV, 140 (the version of manuscript used by Spencer 1965)*

*Author: Antonio Averlino (Filarete) (1400-c.1469)*


*Reprints/modern editions: see Zindel 2010 for an overview of modern editions.*

*Context and contents: IT. Spencer in his introduction to the 1865 transcript, mentions that Filarete’s treatise was published in 1880 for the first time, although it had been discussed and used by Vasari (1550). The manuscript has survived in a number of copies, of which the Medici manuscript in the National Library of Florence is called the most important and complete copy by Spencer. According to Spencer, it was the parent of most of the manuscripts that still exist nowadays.*  

Filarete was active as an architect and a sculptor in fifteenth century Florence, although he lived in Rome for a while as well. He was highly influenced by Antique architecture and sculpture. Spencer describes differences in the interpretation of the treatise by earlier editors of the manuscripts, some of which have, as Spencer writes, interpreted it as ‘a romance, a fantasy, or a Utopian scheme’, but rarely for the purpose the author so clearly states, to teach ‘the modes and measures of building’.  

Filarete’s treatise deals mainly with the architectural plan of the city ‘Sforzinda’ but ends with some chapters on painting technique (perspective, technique of Van Eyck and oil painting technique). Here he discusses the colour of panel grounds.


**Fioravanti 1566**

*Del compendio de i secreti rationali, dell’eccell. medico, & cirugico M. Leonardo Fioravanti Bolognese, libri cinque. Nel primo do’ quali si tratta de ‘secreti piu importanti nella professione medicinale. Nel secondo si insegnano molti secreti appartenenti alla cirugia, & si mostra il modo d’esercitarla. Nel terzo si contengono i secreti piu veri & approvati nell’arte dell’alchimia. Nel*  

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252 Spencer 1965: xvii-xviii
253 Spencer 1965: xix
254 Bordini 1991: 44.
quarto si scrivono molti belletti, che usano le donne per parer belle. Nel quinto si comprendono i secreti più notabili in diverse arti & esercitii. Con la tavola di tutti i capitoli

Author: Leonardo Fioravanti (Bologna 1517/18-1588)

Edition consulted: Venice: Andrea Ravendoldo 1566


Context and contents: IT. Zindel (2010) provides biographical information on the author, who studied medicine and published a number of medical treatises as well as books on physics. She describes him as an ‘alchemist, phisic, chemic and charlatan’. The Compendio repeats information from earlier sources and deals with a number of subjects, most of a medical nature. However the treatise also contains information on pigments, varnish recipes and recipes for binding media.

Secondary literature consulted: Zindel 2010

**Fokke Simonsz 1804**

De kunst van tekenen en schilderen in watervverwen, waarin de beginselen der tekenkunst op eene natuurlijke en gemakkelijke wijze worden opgegeeven, en de jeugd in alles wat betrekking tot deze nuttige kunst heeft, volgens het gebruik der beste meesters, onderricht wordt. Waarbij gevoegd zijn gemakkelijke handelwijzen, waardoor een onkundige in de tekenkunst spoedig bekwaam kan worden, om een gezicht of landschap, met de meeste nauwkeurigheid af te teekenen; als ook om afdrukken van medailles enz. te maken, met eene groote verscheidenheid van manieren daar toe, welken te vooren nooit publiek gemaakt zijn; doormengd met nuttige voorschriften, ten gebruike van schilders, beeldhouwers, gieters enz. Als mede onderrichtingen, tot de bereiding, menging en behandeling van alle soorten van watervverwen. Na den achtsten druk uit het Engelsch vertaald

Author: Arend Fokke Simonsz (1755-1812)


Other editions: Hage: J.C. Leeuwestijn 1805

Context and contents: NL. Although concentrated on watercolour painting, some general recipes on other techniques are provided as well. The manuel includes descriptions of lead white washing and a recipe for the preparation of supports for oil painting. Jensen (2012) provides biographical details on the author: Fokke Simonsz was a writer/translator and performer who was raised in an artistic environment. He was member of a number of artistic and literary circles and societies in Amsterdam. His professional activities also included book publishing and trading. The 1804
The publication was apparently translated from an earlier English edition, as its title page states that it is translated from the eight English edition. No earlier editions have not been found on Worldcat. The *Collected works by Fokke Simonsz* contain books on a number of subjects, such as a *Verhandeling over de Gelaatkunde*, the *Ironisch comisch psycho-chemisch woordenboek*, *Onderzoek naar de karakters der menschen*, and the *lets over alles*.  


/De la/ Fontaine 1679  
*l’Academie de la peinture. Nouvellement mis au jour pour instruire la jeunesse à bien peindre en huile & en mignature*

Author: Jean-Henry de la Fontaine (c. 1600-after 1678)


Other editions: Brussels: no publisher, no date

Context and contents: FR. De la Fontaine’s bibliographical details are discussed in detail by Massing (1998). He was an engineer who constructed fortifications and advised on associated attack and defense strategies. After retirement from military services, he probably worked as mathematician. Towards the end of his life he published on military architecture, mathematics, geometry and geography as well as on painting. His *Academie de la peinture* contains general advice to young painters as well as recipes for pigments, binding media, varnishes, to mix colours for certain types of objects or landscape elements, also a theoretical section about history of painting. He has incorporated information from Félibien and Du Fresnoy.


Fortunato 1659-1711  
*‘Raccolta di secreti, specifici, Remedi, &c.’*  
(recipes dated between 1659-1711)

Manuscript: according to Merrifield (1849) in the possession of Canon rameli, Rovigo

Author: Fra Fortunate of Rovigo


Context and contents: IT. The author is identified in the manuscript as ‘Fra fortunate da Rovigo, Laico Capucino, Infermiere nel Convento dei Capucini in Verona’. Born as Antonio Matteraia, Fortunato entered the convent S Michele Archangelo in Rovigo in 1658. He was trained as a nurse, dedicated himself to botany. He moved to a convent in Venice, also as a nurse, then to Verona, where he composed his herbaria. Later he returned to Venice. The preface of one of his herbaria contains biographical information. The manuscript consists of several treatises on medicine,
colour/pigment recipes and directions for miniature painting. Recipes date between 1659 and 1711. Merrifield notes many similarities with other ‘secreti’-manuscripts.  


**Francis 1854**  
*The dictionary of practical receipts*.....  
New and improved edition, with copious Index

Author: George William Francis (London 1800-Adelaide, Australia 1865)

Edition consulted: London: Allen 1854 in transcript by Carlyle  

Context and contents: UK. Francis was born and raised in London. He was editor of the journal *Science and arts*. After emigrating to Australia in 1849, he became director and secretary of the new botanica gardens in Adelaide between 1855 and 1865. Francis published a number of dictionaries in the field of arts and trades as well as several books on botany. The *Dictionary of practical receipts* was first published in 1848.

**Furetière 1690**  
*Diccionnaire universel contenant generalement tous les mots françois tant vieux que modernes, et les termes de toute les sciences et des arts, savoir la philosophie, logique, & physique, la medicine, ou anatomie, pathologie, terapeutique, chirurgie, pharmacopée, chymie, botanique, ou l'histoire naturelle des plantes, & celle des animaux, mineraux, metaux & pierreries, & les noms des drogues artificielles: la jurisprudence civile & canonique, feodale & municipal, & sur tout celle des ordonnances: les mathematiques, la geometrie, l'arithmetic, & l'algebre, la trigonometrie, geodesie, ou l'arpentage, & les sections coniques, l'astronomie, l'astrologie, la gnomonique, la geographie, la musique, tant en theorie qu'en pratique, les instrumens à vent & à cordes, l'optique, catoptrique, dioptrique, & perspective, l'architecture civile & militaire, la pyrotechnie, tactique, & statique: les arts, la rhetorique, la poësie, la grammaire, la peinture, sculpture, &c. la marine, le manege, l'art de faire des armes, le blazon, la venerie, fauconnerie, la pesche, l'agriculture, ou maison rustique, & la plus-part des arts mechaniques: plusieurs termes de relations d'Orient & d'Occident, la qualité des poids, mesures & monnoyes, les etymologies des mots, l'invention des choses, & l'origine de plusieurs proverbs, & leur relation à ceux des autres langues: et enfin les noms des auteurs qui ont traitté des matieres qui regardent les mots, expliquez avec quelques histoire, curiositez naturelles & sentences morales, qui seront rapportées pour donner des exemples de phrases & des constructions. Le tout extrait des plus excellens auteurs anciens & modernes, recueilli & compile  
3 volumes

Author: Antoine Furetière (1619-1688)

Edition consulted: The Hague and Rotterdam: Leers 1690 (3 vols)

Context and contents: FR. On the title page of his dictionnaire, Furetière is identified as ‘ Abbé de Chalivoi, de l’Academie Françoise’. Furetière was taught as an lawyer, obtained an appointment as ‘procureur fiscal’ at the Abby of Saint-Germain-des-Prés, entered the clergy a little later and became abbot of Chalivoi and prior of Chuines. He published poetry, wrote a novel (‘roman’) and was a lexicographer. Furetière had a dispute with the Academy about his right to publish his Dictionnaire, which he claimed was more complete and universal than the Academy’s dictionary. Furetière apparently believed that hid dictionary would ‘conserve the complete language for posterity’. The dictionnaire, in alphabetical order, deals with a truly encyclopedic number of subjects, paint technique one of them. Furetière has incorporated some recipes on preparatory layers, albeit reproduced from earlier French sources.

Secondary literature consulted: Rey 2006, Hoffmann 1997

Gandy 1673-99
‘Notes on painting’
In: ‘Memorandum book of Ozias Humphrey, 1777-1795’
Manuscript: B.M. Ms. Additional 22.950
British Museum, London

Author: identified by Talley (1981) as William Gandy ( - 1729)


Context and contents: UK. Talley (1981) suggests that the anonymous author of the ‘notes on painting’ was William Gandy. The ‘notes’ are part of the ‘Memorandum book of Ozias Humphrey’, a transcript of an earlier lost manuscript. Talley recounts how Eastlake had another copy of the same lost manuscript in his possession. There are differences between Eastlake’s transcript and the transcript in the British Museum, the two recipes transcribed by Eastlake not appearing in the British Museum manuscript. Talley suggests that the author of the original manuscript may have been a painter himself, and that he knew Van Dyck, as well as Kneller, Bogdani, Verelst, Lely and other painters. For reasons not entirely clear, Talley suggests that this painter was William Gandy. Talley (1981) provides biographical details on William Gandy, the son of painter James Gandy, who was a pupil of and assistant to Van Dyck.

The earliest entry in the manuscript is dated 1673, five years earlier than the date given in the title of the manuscript. The manuscript contains detailed observations on many practical issues related to oil painting, and provides accounts of the working methods of the above mentioned painters, as well as general information on painting and some recipes that relate to the technique of other painters.

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275 Furetière, 1690, vol 1: title page.
277 Rey 2006.
279 Cust, Lionel Henry. ‘William Gandy’. In: Dictionary of national biography 1885-1900, volume 20. 1889
280 Talley 1981: 307-374
281 Talley 1981: 306-8
Secondary literature consulted: Cust 1889, Talley 1981

Gentele 1860  

Author: J.G. Gentele

Edition consulted: Braunschweig: Vieweg 1860
Other editions: Braunschweig: Vieweg und Sohn 1880 (second augmented edition), Braunschweig: Vieweg und Sohn 1906

Context and contents: GE. Gentele, chemist in Stockholm and Gustafsberg, wrote for paint manufacturers, chemists, technicians, merchants, painters and ‘paint users’. In his preface, Gentele explains that he felt that an update of the pigment manufacturing processes described by earlier authors was necessary due to recent advances in science. Furthermore, unlike his predecessors, who according to Gentele described every possible preparation method, even if it had never been put to practical use, Gentele claims to have left out all paint recipes that have never been put into production, and that he has banned all recipes that lead to pigments intended for other arts or crafts, like porcelain painting. What remains is a handbook that systematically provides an overview of preparation methods for mineral pigments, metal-based paints (ordered by metal and by preparation method), organic pigments, lacquers. Gentele includes a section on paint preparation. All pigments have been organised by colour.

/the/ Golden cabinet 1793  
_The golden cabinet: being the laboratory, or handmaid to the arts. Containing such branches of useful knowledge, as nearly concerns all kinds of people, from the squire to the peasant: and will afford both profit and delight_

Author: Anonymous

Edition consulted: Philadelphia: Spotswood, Rice 1793
Other editions: Dublin: James Hoey 1773, Dublin: Peter Hoey 1790

Context/contents: USA. Advertised as useful for ‘all kinds of people, from the squire to the peasant’, this book contains a collection of recipes for gilding, silvering, bronzing, japanning, lacquering, staining, of drawing, lights and shadows, preparation of colour, engraving, etching, the preparation of pigments, working with ivory, imitation flowers from wax, varnishes, making glass of different colours and glues.

Grandi 1806
‘Communications’.

282 Available at http://www.books.google.com
284 Gentele 1860: title page.
285 Gentele 1860: III-IV.
286 Available at http://www.galegroup.com (subscription required)
Author: Anonymous, describing the method for canvas preparation invented by Mr. Sebastian Grandi

Editions: London: Wilks 1806
No other editions known

Context and contents: UK. Like Sheldrake’s account of the practice of the Venetians (1798), Grandi’s account of materials and techniques for paintings was awarded ‘a silver medal’ by the Society. After a letter introducing himself as ‘being employed by the most eminent professors of the fine arts, in Italy and England’, Grandi writes that he has ‘assisted and improved the processes of preparing canvasses and panels’, which has led to the discovery of new methods similar to those used by the old masters. He gives recipes for the preparation of supports for oil painting, for the purification or bleaching of oil and provides information on his paints and crayons. The article finishes with a list of artist who confirm that Grandi’s prepared panels are of good quality and ‘recommend Mr. Grandi’s colours as useful and permanent’. This list of artists includes Benjamin West and John Opie. Grandi’s recipes were repeated by a number of sources: Cawse 1822, Paillot de Montabert 1829, Fielding 1839 and Osborn/Bouvier 1845.


Grace 1881
A course of lessons in landscape painting in oils. With nine reproductions in colour after Turner, Constable, De Wint, Muller, F. Walker, Mason, A.F. Grace, &c.; and numerous examples engraved on wood from well-known pictures

Author: Alfred Fitzwalter Grace (1844-1903)

Edition consulted: London: Cassell, Petter, Galpin and Co. 1881 in transcript by Carlyle
Other editions: London, Paris, New York, Melbourne: Cassell and Company Ltd. 1885

Context and contents: UK. Grace was an exhibiting artist specialized in landscapes. His information seems original. Carlyle describes it as concentrating ‘primarily on encouraging feeling and sensitivity in observation through exercise and verbal descriptions of colours at various time of day’. Grace’s treatise contains a number of recipes for preparatory layers as well as discussions on the permanence of grounds.


Gray 1821
A supplement to the pharmacopoeia: being a treatise on pharmacology in general; including not only the drugs and compounds which are used by practitioners of medicine, but also those which are sold by chemists, druggists, and herbalists, for other purposes; together with a collection of the most useful medical formulae; an explanation of the contractions used by physicians and druggists; the medical arrangement of the articles of the London pharmacopoeia, with their doses, at one

287 Available at http://www.books.google.com
289 Transactions 1806: 89.
view; a similar list of the indigenous plants of the British Islands, which are capable of being used in medicine, &c.; and also a very copious index, English and Latin, of the various names by which the articles have been known at different periods.

Author: Samuel Frederick Gray (Westminster 1766-Chelsea 1828)

Edition consulted: London: Thomas and George Underwood 1821


Gray 1828

The operative chemist; being a practical display of the arts and manufactures which depend upon chemical principles. With numerous principles

Author: Samuel Frederick Gray (Westminster 1766-Chelsea 1828)

Edition consulted: London: Hurst, Change 1828

Other editions: London: Hurst, Chance and Co. 1831

Context and contents: UK. Gray is identified on the title page of the Supplement as ‘lecturer on the material medica, pharmaceutical chemistry and botany’ and on the title page of the Operative chemist as a ‘practical chemist’. Sickly as a child, Gray was taught at home by his mother. He wanted an education in medicine in London, but did not succeed. Instead, he started writing on medical and botanical subjects and published a number of medical and botanical books. Gray describes the intention of the Supplement as follows: ‘to give a concise account of the actual state of our knowledge of drugs’. He does not just include medical drugs, but also the materials employed in ‘dyes, paints, perfumes, cosmetics, liqueurs, &c.’ The inclusion of these categories of materials is the reason to call his book a ‘supplement’, since the Pharmacopoeia itself ‘contains only the medicines which are at present most generally used by the physicians of London and its environs’.

Gray published with The operative chemist ‘a book peculiarly devoted to the general practice of the chemical arts and manufactures’, intended to help ‘the mere practical man’. The book deals with the equipment used by chemists (furnaces, hot beds, electricity, weights and measures, filtering apparatus, distillation apparatus, etc.) and provides descriptions of a list of chemicals. Entries on materials like borax, lime, plaster of Paris, alum, barytes, etc. are of interest for the present research. Gray includes a recipes for the preparation of lead white, some other pigments (e.g. vermilion, bismuth), of varnishes and of soaps.

Secondary literature consulted: Browne 2004

Greve 1855

Om restauraition af malerier samt en kortfattet anvisning til at rense og blege kobbelstik, lithographier, tegninger o.d.l.

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294 Available at http://www.books.google.com


296 Available at http://www.books.google.com

Author: F. Rudolph Greve

Edition consulted: Roeskilde: Hansons Bogtrykkerie 1855
No other editions known

Contents: DK. Greve’s book on the restoration of paintings and on how to bleach engravings, litographs and drawings, contains a short description of the nature of supports and of grounds for painting.

Griselini and Fassadoni 1772

*Dizionario delle arti e de’ mestieri da Francesco Griselini ed ora continuata dall’abate Marco Fassadoni*
18 volumes, volume 13

Authors: Francesco Griselini (1717-1787), Marco Fassadoni

Edition consulted: Venice: Modesto Fenzo 1772 (volume 13)
Reprint: Farmington Hills, Mich: Gale 2005

Context and contents: IT. Griselini’s dictionary was completed by Marco Fassadoni, it was published between 1768 and 1778 and consists of eighteen volumes. It provides a wealth of information on the techniques of arts and crafts. Recipes on preparatory layers are adapted from earlier French sources.

Secondary literature consulted: Bordini 1991

Gullick and Timbs 1859

*Painting popularly explained: including fresco, tempera, encaustic, miniature, oil, mosaic, watercolour, missal, painting on pottery, porcelain, enamel, glass, &c. with historical sketches of the progress of the arts*

Authors: Thomas John Gullick, John Timbs (1801-1875)

Edition consulted: London: Kent and Co. 1859

Context and contents: UK. According to the title page, John Gullick was a painter. No details about his life are known. John Timbs was apprentice at a printer and druggist and is known mainly as a writer. He was Fellow of the Society of Antiquaries, the F.S.A. on the title page of the book. Timbs published in a number of London magazines, is known for his compilations of ‘interesting facts’ on a great number of subjects. The book contains explanation of the practice of painting in oil, watercolour, etc., as specified in the title and places painting methods in a historical context,
referring to techniques used by ‘the Ancients’, Van Eyck, Italian, Dutch and German masters in more recent time periods. Carlyle notes that the descriptions provided by the authors show their ‘considerable practical experience’. Indeed, the preface mentions the writer’s ‘practical acquaintance with painting’. In the introduction it is stated that this book serves to assist the general public to understand certain appearances in pictures, and to estimate how far mere material and technical relations have had historical influence on painting.


Hallen 1761, 1764
Werkstätte der heutigen Künste, oder die neue Kunsthistorie
7 volumes (1761-1779), volume 1: 1761 and volume 3: 1764

Author: Johann Samuel Hallen

Edition consulted: Brandenburg und Leipzig: Johann Wendelin Halle und Johann Samuel Halle 1761/1764
No other editions known

Context and contents: GE. Hallen is identified on the title page of his Werkstätte as a history professor employed by the Prussian Corps of Cadets in Berlin (‘königlichen Preussischen Kadettenchore in Berlin’). His books provide a description of different arts and crafts, amongst which the silver and gold smith, the engraver, tin caster. Volume 1 contains a description of ‘the art of painting’. Volume 3 contains information on starch making.

Hampel 1846
Die Restauration alter und schadhaft gewordener Gemälde in ihrem ganzen Umfange nebst eine Anleitung zur Frescomalerei

Author: Johann Carl Gottlieb Hampel (Breslau 1796-?)

Other editions: Weimar: Voigt 1846

Context and contents: GE. Hampel was a mathematics teacher and architect in the German city of Breslau. He was taught at the Vienna Academy, where he learned to restore paintings, a profession that he had for a number of years. Hampel’s book was published inside the ‘Neuer Schauplatz der Künste und Handwerke’, a series of several hundred manuals on a number of arts and crafts. It provides practical recipes for the restoration of paintings and refers to the influence of painting technique on the condition of paintings.

Secondary literature consulted: Preface to the Schäfer 2000 reprint

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306 Gullick and Timbs 1859: ii, iii.
307 Available at http://www.books.google.com
308 Schießl 2008: 201
309 Biographical information from the preface to the 2000 Hannover: Schäfer reprint, who refers to Hampel’s own introduction to his treatise, in which he states that he ‘never writes about something, that he does not know/understand’. Hampel 1846: 10.
**Hassall 1857**  
*Adulterations detected; or, plain instructions for the discovery of frauds in food and medicine*

Author: Arthur Hill Hassall (Teddington 1817-San Remo 1894\(^{310}\))

Edition consulted: London: Longman, Brown, Green, Longman and Roberts 1857\(^{311}\)  
Other editions: London: Longman, Green, Longman and Roberts 1861

Context and contents: UK/Ireland. Hassall was a physician specialized in microscopy, especially interested in the fields of botany and human histology. He is known primarily for his writings on food quality and adulteration and was influential in the battle for clean water supplies for London.\(^{312}\) ‘Plain instructions, microscopical and chemical, embodying the results of extended practice and experience, for the discovery of adulterations in food and medicine’\(^{313}\) were Hassall’s objective. His instructions included how to detect adulterations in gelatin, and it is in this context that Hassall is quoted in this thesis.

Secondary literature consulted: Sakula 1981

**Hayter 1825**  
*An introduction to perspective, drawing and painting, in a series of pleasing and familiar dialogues between the author’s children; illustrated by appropriate plates and diagrams, and a sufficiency of practical geometry, and a compendium of genuine instruction, comprising a progressive and complete body of information, carefully adapted for the instruction of females, and suited equally to the simplicity of youth and to mental maturity. ... By Mr.Hayter, portrait painter, in miniature and crayons, and teacher of the principle elements of the arts.*

Author: Charles Hayter (1761-1835\(^{314}\))

Edition consulted: London: Kingsbury, Parbury, and Allen 1825 in transcript by Carlyle  

Context and contents: UK. Hayter’s book is in part organized as a dialogue between the children of the author (George, Ann, Eliza and John), in part as letters. Its main focus lies on perspective, explained to amateurs and beginning artists. On the title page the following motto is included: ‘Without true genius, vainly you aspire! Without sound elements, In vain your fire!’ The book contains a section with instructions for miniature painting and a very brief section on oil painting, in which Hayter does nothing more than to refer the reader to Bardwell’s treatise. Hayter was a miniature painter himself, and according to the title page of his book, an arts teacher as well. The recipe for support preparation for the ‘Grecian method’, cited in this PhD, appeared in the 1825 edition. In the 1820 edition, readers were refered to communications of the Society for encouraging Arts, manufactures, and commerce (1798) for instructions about the ‘Grecian

\(^{310}\) Sakula, 1981: 990.  
\(^{311}\) Available at http://www.books.google.com  
\(^{312}\) Sakula 1981: 990.  
\(^{313}\) Hassall 1857: vi  
\(^{314}\) Carlyle 2001: 306
manner’. The 1798 instructions did not include information on the preparation of the support that Hayter includes in the 1825 edition.\footnote{Hayter 1820: 261. *Transactions of the society instituted at London for the encouragement of arts, manufacture and commerce*, volume 10. London: T. Spilsbury and son, 1798: 172}


**Hedendaagsche Albert 1773**

*De hedendaagsche Albert. Of nieuwe beproefde en geoorloofde geheimen, naar de nieuwste ontdekkingen versameld; sommigen tot voorwerp hebbende, het genezen van eene groote menigte toevallen, die de gezondheid betreffen: anderen, menigvuldige dingen, die nuttig zyn om te weeten, tot verscheiden bezigheden van het leven: eindelyk nog anderen, al het geen betrekking heeft op het vermaak, zoo wel op het land, als in de stad/ Gerrit Bom [ed.] – Naar den derden druk, die met veele nieuwe geheimen vermeerderd is, uit het Fransch vertaald.*

Author: anonymous

Edition consulted: Amsterdam: Gerrit Bom 1773\footnote{Available at http://www.books.google.com}


Context/contents: NL. Collection of recipes on a wide variety of subjects, including recipes for painting and decorative arts. The title page describes the goal of their publication as recreational. The book is translated from the third edition of the French *Albert Moderne*. According to the preface, the book promises to only provide secrets and describe discoveries of a trustworthy nature to the general public, unlike some previous publications, from which a number of far-fetched instructions are quoted.

The book is divided into sections dealing with health, with ‘useful’ recipes regarding subjects like farming, farm animals and pets, information for those who oversee estates, ‘entertaining’ discoveries and recipes, recipes for licors, flower growing, painting, tinting woods, furniture, fabrics, etc.

**Heraclius 10th-13th century**

*‘De coloribus et artibus romanorum’*


Author: Anonymous, Clarke 2001 writes that Heraclius is a ‘fictitious author’ and that the manuscript was in fact written by two different authors.\footnote{Clarke 2001: 12}


Context and contents: IT/FR. The manuscript consists of three parts. According to Clarke (2011), the first two parts were probably written by an Italian author, the third part by a French author. The manuscript describes classical arts and crafts. Clarke provides a list of subjects discussed in the manuscript, which include different crafts as well as painting in oil and tempera (egg), varnishes, pigment preparation and mixtures.

Secondary literature consulted: Clarke 2001

**Hidalgo 1693**

Principios para estudiar el nobilísimo y real arte de la pintura

Author: José García Hidalgo (1656-1718)

Facsimile edition: Madrid: Instituto de España 1965

Context and contents: SP. Hidalgo was a painter of mainly religious scenes, trained first in Murcia and Valencia, later active in Madrid. Of the original treatise, only four copies have survived. It consisted of 11 written pages and 132 etchings, the etchings probably intended to help beginning painters with difficult details (Véliz mentions ‘foreshortenings, expressions and postures’). Hidalgo intended the work for people who wished to learn about painting and had no other source of information available. Hidalgo believed that painting ‘is learned with greater perfection and brevity by those who can study under some great and skillful painter’. The source is written as a continuous text which deals with different stages of painting and offers observations on its practical execution.


**De la Hire 1730**


Author: Philippe de la Hire (1640-1718)

Edition consulted: Paris: Compagnie des Libraires 1730
Other editions: Bayreuth: Joh. Andreas Lübecks Erben 1796

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321 All information on the contents of this manuscript paraphrased from Clarke 2001: 12-13.

322 Véliz 1986: 129.

323 Véliz 1986: 129.

324 Hidalgo 1693 in Véliz 1986: 133.

325 Available at http://www.books.google.com

326 Zillich 2010: 222-3
Context and contents: FR. Philippe de la Hire was the son of a painter, was an engineer and astronomer who painted for leisure. He became director of the Académie des Sciences and professor in mathematics, a subject he also published on. The text of this treatise was read as a lecture at the Académie des Sciences in 1709. It includes practical instructions for preparatory layers and for the preparation of lead white.


**Hodson and Dougall 1805**

*The cabinet of the arts being a new and universal drawing book forming a complete system of drawing, painting in all its branches, etching, engraving, perspective, projection & surveying with all their various & appendant parts. Containing the whole theory and practice of the fine arts in general. From the first elements to the most finished principles. Displaying in the most familiar manner the whole rudiments of imitation, design, disposition, invention & deception. Illustrated with upwards of sixty elegant engravings, to which is added an appendix. Containing several curious and useful miscellaneous articles*

Authors: Thomas Hodson, John Dougall (1760-1822)

Edition consulted: London: T. Ostell 1805


Context and contents: UK. Nothing is known about Dougall. From Hodson’s life only one detail is known, the fact that he was also the author of *The accomplished tutor*, a book for the general education of young men (instructing them on subjects like grammar, penmanship, arithmetic, stock-holding, architecture, optics, algebra, geography, astronomy, drawing, engraving and painting, mechnics, etc.). Written as an ‘elementary book’, ‘without entering deeper into the abstruse parts of the art, than seemed to be suitable to the apprehension of learners’, the *Cabinet* aims to instruct youths ‘in the principles and practice of drawing and painting’. The authors testify to having compiled their handbook from ‘the best authorities’, however without identifying their sources. Part of their information on ground layers, the mention of a ground of peach stone black and lead white, is based on the *Practical treatise in oil colours* of 1795. The book is organized in sections describing materials and tools for drawing, practical instructions on drawing of different subjects, about anatomy, etching and engraving, mezzotint and aquatint, and painting.

The section on painting discusses its history, schools of painting and gives an overview of books that a young artist should read, before providing practical instructions on materials, colour, and explaining how to paint drapery, landscape, architecture, figures, portraits. It includes information about painting in different media (fresco, watercolour, miniature, crayons, enamel, encaustic, eludoric, glass painting), about perspective, projections, map making, map colouring, varnishes, japanning, gilding and silvering. Carlyle notes that some information on oil painting is copied from Bardwell.

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329 Available at: [http://babel.hathitrust.org/cgi/pt?id=umn.31951001594802w;view=1up;seq=7](http://babel.hathitrust.org/cgi/pt?id=umn.31951001594802w;view=1up;seq=7)
330 The title is slightly different: *The cabinet of the arts, or general instructor in arts, science, trade, practical machinery, the means of preserving human life, and political economy, embracing a variety of important subjects*. The 1817 edition identifies Hewson Clarke and John Dougall as its authors/editors.
332 Hodson, Dougall 1805: preface.
333 *Practical Treatise* 1795: 266

**Hoffmann and Wiegels 1779**

*Anleitung zur Chemie für Künstler und Fabrikanten*

Authors: Gottfried August Hoffmann (1700-1775), J.C. Wiegels (Langensalza 1732-1800)

Edition consulted: Gotha, Langensalza: C.W. Ettinger 1779

No other editions found, although the book mentions an earlier edition

Context and contents: GE. According to the preface, Wiegels corrected some errors from a first edition and ordered the information in a more systematic manner, otherwise leaving the first edition unaltered. The book targets tradesmen and artists in the widest sense, including artisans. It starts with a general introduction into chemical principles, ordered according to the four elements. It describes raw materials that are taken from the earth (fossils, pigments, metals, salts, etc.) and treatments to refine them or increase their economical value, methods to cover surfaces (this includes paints, pigment preparation, dyeing, varnishes, lacquerwork, gilding, silvering, etc.), methods to alter surfaces, to attach surfaces (glues, etc.), to change the contents of an object (heating, melting, etc.), glass making, precipitation, filtration, pressing, dissolving, mixing etc. The last section describes methods to prevent the decay of natural materials, both of animal, plant and artificial origin. The order in which the information is presented appears quite old fashioned and bears some similarities to alchemical thinking. The recipes described are practical in nature.

Secondary literature consulted: Grässe 1858

**Holyoake 1870**

*The conservation of pictures*

Author: Manfred Griffin Holyoake (London 1844-London 1921)

Edition consulted: London: Dalton and Lucy 1870

No other editions known

Context and contents: UK. Holyoake, a member of the Associated Arts’ Institute and a paintings conservator, focuses on the conservation of pictures in an effort to raise knowledge and understanding on the subject, which he feels is lacking in the public. In this context, Holyoake discusses panels without a preparatory layer.


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336 Grässe 1858: 1602.
337 Available at http://www.books.google.com
338 Available at http://www.books.google.com
339 Holyoake 1870: title page.
**Hopman 1856**

Theoretisch-praktisch huis-, rijtuig-schilders en glazenmakers handboek, behelzende onderrigt omtrent alle benoodigde oliën, verwen, lakken, vernissen en andere zaken met derzelver eigenschappen, bereiding en gebruik. Het bereiden van verwen, behandelen van binnen- en buitenwerk, het stoken van eenige noodige lakken, imiteren van vele houtsoorten en marmers op de Fransche manier. Het vergulden, bronzen, vlagen, transparant en op matglas schilderen, rijtuigschilderen en polijsten, het glazenmaken in lood en glas, loodwinden en over het schilderen van bouwkundige en andere tuinsieraden. Alles nauwkeurig omschreven ten behoeve van hen, die zich in dit vak willen oefenen, door F.C.W. Hopman, Mr. schilder en teekenmeester te Weesp

Author: F.C.W. Hopman

Edition consulted: Weesp: Brugman 1856

No other editions known

Context and contents: NL. Hopman, according to the title of his publication ‘master painter and drawing master in Weesp’ (Weesp is a town in the vicinity of Amsterdam), wrote for painters specialized in house- and carriage-painting. He included information on binding media, pigments, marbling, imitating wood, gilding, bronzing, painting on glass. The book also provides practical instructions for glaziers and those wishing to specialize in stained glass.

**Horstok 1800**

Bericht wegens de uitvinding om de gewoonelyke olyverw couleuren zodanig te vermommen, dat zy met water vermeengbaer zyn, en men daarmede op papier niet alleen kunstig kan tekenen zonder dat zy doorslaan, maar dat men ook met deeze verwen op allerhande zoort van stoffen kan werken, zonder dat het water er eenige hindernissen kan toebrengen. Als mede een bericht om met Oost-Indische Inkt en deeze vermomde olyverw zonder uitspaaren te kunnen wasschen

Author: Johannes Petrus van Horstok (Overveen 1745-Haarlem 1825)


Other editions: Cologne: Cassidanius 1803

Context and contents: NL. Horstok was active as a painter in the Alkmaar area (Netherlands). The RKD (Netherlands Institute for Art History) mentions oil, miniature and watercolour paintings, interior decoration, etchings and drawings. His publication deals with an invention to modify oil paint so it can be diluted with water. It discusses all aspects of this technique, from the preparation of supports on which to use the ‘disguised oil paint’, to practical tips for layering and pigmentation.

**Hundertpfund 1847**

Die Malerei auf ihre einfachsten und sichersten Grundsätze zurückgeführt
Context and contents: GE/Austria. Hundertpfund studied painting at the Vienna Art Academy and worked as a portrait painter in Bregenz, as painter of religious subjects in Munich. In his manual, Hundertpfund stated that earlier paint manuals have provided confusing and complicated instructions, which have made beginning artists afraid and uncertain. He intends his treatise to provide a simple and clear basis for painters, taking the three primary colours as a starting point. His treatise contains a chapter dedicated to preparatory layers.


**Hurst 1892**
*Painters' colours, oils, and varnishes: a practical manual*

Author: George H. Hurst


Context and contents: UK. Hurst was a member of the Society of Chemical Industry and lecturer on the technology of painters' colours, oils and varnishes at the Municipal Technical School in Manchester. His book contains a detailed description of lead white manufacture and comments on the different qualities.

**Ibbetson 1803**
*I: accidence or gamut, of painting in oil and watercolours*

Author: Julius Caesar Ibbetson (Leeds 1759-1817)

Other editions: London: Harvey and Darton 1825

Context and contents: UK. Before exhibiting at the Royal Academy with his landscape paintings, Ibbetson was first an apprentice to a ship painter and then painted theatre scenes. He was active...
as a picture restorer as well. As a watercolour painter, he went with Colonel Charles Cathcart to Peking in 1787. Back in England, he documented early industrial sites (mines, etc.) in the Wales region in paint and painted many watercolours and oil paintings of the English landscape.\textsuperscript{355} Ibbetson in his treatise describes the preparation of supports, build-up of paint layers, binding media pigments, varnishes. ‘New’ binding media like megilp and gumption are mentioned.\textsuperscript{356} His book contains sample paint mixtures and a small oil painting.\textsuperscript{357}


\textit{Introduzione 1821}

\textit{Introduzione allo studio delle arti del disegno e vocabolario compendioso delle arti medesime. Nuovamente compilato per uso degli studiosi amorati delle opere di architettura, scultura, pittura, intaglio, etc.}

\textit{volume 2, containing the vocabulary}

Author: anonymous

Edition consulted: Milan: Pietro e Giuseppe Vallardi, 1821.\textsuperscript{358} No other editions known

Context and contents: IT. In the ‘advice to readers’, the anonymous\textsuperscript{359} author(s) explain his/their goal: to compile and publish a dictionary in the tradition that started in Italy with Baldinucci, whose work has been taken as starting point. The ‘avviso’ explains that this vocabulary removes information present in Baldinucci’s dictionary that pertains to the ‘mechanic’ arts and that it has added to and updated the other entries. The ‘avviso’ mentions the shortcomings of other dictionaries that have appeared since Baldinucci, but explains that they have been used for the compilation, in combination with a number of ‘foreign’ authorities.\textsuperscript{360} Volume 2 provides translations and definitions of terms used in the arts in alphabetical order. It contains a large number of terms related to painting, architecture, engraving, and other arts.

\textit{Jacobson 1855}

\textit{Handleiding tot het leeren kennen en onderzoeken der schilderverwen en oliën en het bereiden van vernissen ten dienste van schilders en handelaren in verwstoffen}

Author: G.J. Jacobson

Edition consulted: Deventer: A. Tjaden 1855\textsuperscript{361} No other editions known

Context and contents: NL. Jacobson was assistant apothecary of the Chemical Laboratory in Deventer, the town where his \textit{Handleiding} was published. According to Professor Cop’s preface, its contents are based on lectures held by Jacobson for a public of painters. The book provides


\textsuperscript{356} Bordini 1991: 170.


\textsuperscript{358} Available at http://www.books.google.com

\textsuperscript{359} One library with a copy of this book mentions a Luigi Bossi as the author, another ‘S Ticozzi’. The other six copies located through http://www.worldcat.org (accessed 20-5-2012) enter the work as ‘anonymous’.

\textsuperscript{360} A list of these appears on page VIII of the ‘advice to readers’

\textsuperscript{361} Consulted at the Sikkens Museum, Sassenheim
practical information on the binding media and pigments used in decorative painting, and pays particular attention to the discovery of their adulteration.

**Jahn 1803**

*Abhandlung über das Bleichen und die Reinigung der Oele zur Oelmalerey; wie auch über die Grundstoffe, die Farben, die Erhaltung der Oelgemälde und die noethigen Firnisse. Nebst einem Beytrage über die Ausbesserung, das Auffrischen und das Abziehen alter Gemälde. Als ein Anhang zu Hackert’s Sendschreiben, über den Gebrauch des Firnisses in der Malerey*

Author: Johann Quirin Jahn (1739-1802)  
Edition consulted: Dresden: Waltherischen Hofbuchhandlung 1803  
No other editions known

Context and contents: GE. Jahn was born in Prague in the Czech republic. He is known as a painter of both fresco’s and oil oil paintings. He lived for some time in Vienna, where he became a member of the Akademie der Bildenden Künste. Back in the Czech republic he executed a number of paintings in churches. Besides his *Abhandlung* he also wrote a number of art theoretical and art historical publications, and made a modelbook for history painters. According to the *Allgemeines Künstlerlexicon* by Füssli, he was ‘consulted’ as an architect for a number of important buildings.  
Jahn’s treatise provides instructions for bleaching oils used in oil painting, descriptions of the supports used for oil painting, of pigments, varnishes, a section on the preparation of a binding medium consisting of linseed oil and wax and a section on the restoration of paintings.

**Jay 1817**

*Recueil de lettres sur la peinture, la sculpture et l’architecture, écrites par les plus grands maîtres et les plus illustres amateurs qui aient paru dans ces trois arts depuis le XVe Siècle jusqu’au XVIIIe; publiées à Rome par Bottari en 1754; traduites, et augmentées de beaucoup de lettres qui ne se trouvent pas dans son Recueil; et enrichies de notes historiques et critiques*

Author: Louis-Joseph Jay (1755-1836)  
Edition consulted: Paris: Galerie de tableaux 1817  
Other editions: Bologna: no publisher 1844-56 (Italian)  
Reprint: Genève: Minkoff 1973

Context and contents: FR. Jay was a Grenoble artist, first professor at the Académie des Arts of Montpellier, then professor of design at the École Centrale de l’Isère, an arts academy for students between 12 and 18 years old, established after the French revolution. Jay founded the Grenoble museum and was its first curator. He translated and annotated a number of letters on painting, architecture and sculpture by artists and knowledgeable ‘amateurs’ that had been published in 1754 in Rome by Bottari and he added new letters. The title page identifies Jay as...
correspondent of the Royal Institute of France, the academy ‘des Arcades’ in Rome, in Pérouse and Grenoble. Jay wrote his book for artists, amateur painters and ‘friends’ of art. In the present context, Jay’s comments on historical paint practices, including the grounds used by tempera painters, are of interest.

Secondary literature consulted: Breton et al. 1983

**Jombert and De Piles 1766**

*Les premiers elemens de la peinture pratique, nouvelle édition entièrement refondue et augmentée considérablement par C.A. Jombert*

Authors: Charles Antoine Jombert (1712-84), Roger de Piles (1635-1709)

Edition consulted: Amsterdam, Leipzig: Arkstée and Merkus 1766

Other editions: see entry for De Piles 1684

Context and contents: FR. Extended edition of De Piles (1684). Sections on preparatory layers contain more information, however none of it is original. Jombert wrote this treatise as an assembly of information from earlier sources (Félibien, De la Hire, etc.) to preserve them for posterity.

Secondary literature consulted: Massing 1998

**King 1653-7**

‘Secrets in the noble arte of Miniatura or Limning’

Manuscript: British Museum Ms. Additional 12,461

Author: Daniel King (c. 1616-c. 1661)

Edition consulted: original manuscript on microfilm (Dutch Cultural Heritage Agency, location Amsterdam)

Context and contents: UK. King, son of a baker, was a graphic artist. Amongst his productions are etchings of cathedrals and churches in England for a publication by Dugdale. Van Eikema Hommes (2001) writes that the sections in his treatise that discuss oil painting are fed by information from contemporary artists like A. van Dyck, Lely and De Heem. This thesis quotes recipes on the preparation and cleaning of lead white, on preparatory layers and on the preparation of ‘fat oil’.


**Kingston 1835**

*The Kingstonian system of painting in dry colours, after the ancient Grecian method; a descriptive account is also given of the materials, and where they may be purchased*

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370 Massing 1998.
371 Available at http://www.books.google.com
374 Griffiths 2004
375 Eikema Hommes 2001
Author: Wiliam Kingston

No other editions known

Context and contents: UK. This publication describes powder painting, which Kingston claims to have discovered. Kingston’s method involve fixating sprinkled dry pigment powders between layers of varnish. He provides information on the preparation of supports for his paint method. Carlyle mentions that such supports may have been sold by London colourmen Winsor and Newton.


**Kippel 1903**
*Handleiding voor het huis-schilderen ten dienste van opzichters en bouwkundigen*

Author: J.M. Kippel

Other editions: n.p.: n.p. [1914]

Context and contents: NL. Kippel’s book was written for housepainters and others in the building profession. It does not contain information on preparatory layers for oil paintings, but is quoted in the context of a chapter on lead white quality.

**/Van der/ Kloes and Van der Beek 1903**
*Handleiding voor den verver en glazenmaker*

Authors: J.A. van der Kloes, D. van der Beek

Edition consulted: Leiden: bookshop and printer formerly E.J. Brill 1903
Other editions: Leiden: Brill 1908

Context and contents: NL. Written for the decorative painter and housepainter, the book contains no relevant information on preparatory layers. It is quoted here in the context of lead white quality.

**Knowlton 1879**
*Hints for pupils in drawing and painting. With illustrations from charcoal drawings by William M. Hunt*

Author: Helen M. Knowlton

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376 Available at http://www.books.google.com
379 Consulted at the University Library of the University of Amsterdam, Netherlands.
381 Consulted at the Sikkens Museum, Sassenheim, Netherlands.

Context and contents: USA. Helen Knowlton was a painter. She was a pupil of William Morris Hunt. Knowlton also wrote a biography on Hunt and compiled and published a series of talks by Hunt. Knowlton describes studio practice based on a number of famous paintings (Carlyle mentions paintings by amongst others: Couture, Allston, Veronese and Reynolds). Knowlton refers to a number of other publications but has also included original recipes.


**Kostliches Büchlein 1549**
*Ein kostliches Büchlein von allen Farben, viel Künsten, auch der Alchimisten, Wie hernach würdt anseygt*

Author: anonymous

Edition consulted: Straßburg: Frölich 1549
No other editions known

Context and contents: GE. Anonymous ‘book of secrets’ with recipes on a large number of subjects, some of which of an alchemical nature. The book contains recipes for lead white, no information on preparatory layers.

**Krünitz 1775, 1799, 1812**
*Oekonomische Encyklopädie oder allgemeines System der Staats- Stadt- Haus- und Landwirthschaft* 242 volumes, volume 75, volume 76

Author/editor: Johann Georg Krünitz (Berlin 1728-Berlin 1796)

Other editions: Brünn: J. Trassler 1787-1815 (129 vols.)
Reprint: n.p.: Saraswati Press 2012

Context and contents: GE. Krünitz was an lexicographer from a family of tradesmen. He was educated as and worked as a medical doctor, while writing in and publishing a number of magazines. As member of the ‘Freunde der schönen Wissenschaften’ he published and translated technological, scientific and medical publications. His encyclopaedia started as a translation of a French encyclopaedia, but grew into a 242 volume publication that appeared between 1773 and 1858 (Krünitz himself prepared volumes 1-75).

389 Zindel 2010: 367
390 Weber 1972

**Kunckel 1705, 1707**

*Neu-aufgerichteten und vergrösserten in sechs Bücher oder Theilen verfassten curieusen Kunst- und Werck-Schul, sehr verlangter nunmehr erfolgter anderer Theil, darinnen jedes theils oder buches Inhalt, auf folgendem Blatt zu ersehen: Ein Werk so vielen kunst-begierigen und curieusen Liebhabern sehr dienlich und nutzlich, dergleichen auch noch nie als beysamm heraus kommen, mit überras grosser Müh und Fleiss, und vielen angewandten Unkosten von vielen Jahren her meistens an grossen und hohen Orten zusammen getragen, und selbsten viel daran experimentirt und experimentiren helfen, nun aber aus Christlicher Liebe und Zuredung grosser Liebhaber treuhertzig und ohne einigen Vorbehalt mitgetheilet und an Tage gegeben von J.K. chymiae ac alliarum artium cultere*

2 volumes

Author: Johannes Kunckel von Löwenstern (c. 1630/38-1703)

Edition consulted: Nürnberg: Johann Zieger 1705/07

No other editions known

Context and contents: GE. Kunckel published a number of alchemical treatises, was active as a teacher and in glass manufacture. He was knighted by the Swedish king for the results of his experiments. Zindel 2010 concludes that the 1705/1707 (2 vols.) edition of the *Kunst- und Werck-Schul* is so much extended from an earlier version (Anonymous 1696, 2 vols.) that it should be seen as a separate work. The 1707 second volume covers a broad range of arts and crafts, including lacquer and varnish preparation, marbling, painting, miniature painting, oilpainting (which Zindel concludes is mainly based on the 15th century Strassburg manuscript), fresco painting, decorative paints, marbling, heraldry, cloth dying, ‘papier maché’, mirror making, magnifiers, binoculars, etc. A recipe for decanting lead white is used for this thesis.

Secondary literature: Zindel 2010

**De Lairesse 1712**

*Groot schilderboek, waar in de schilderkonst in al haar deelen grondig werd onderwezen, ook door redeneeringen en printverbredelingen verklaard; met voorbeelden uyt de beste konst-stukken der oude nieuwe puyk-schilderen, bevestigd: en derzelver wel- en misstand aangewezen*

2 volumes, volume 1

Author: Gerard de Lairesse (Liège 1640-1711)

Edition consulted: Amsterdam: Hendrick Desbordes 1712


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391 Zindel 2010: 233
392 Available from http://www.zvdd.de
393 Zindel 2010: 233.
394 Zindel 2010: 280-1
395 De Vries 2011: 13
396 Available at http://www.books.google.com

86

Context and contents: NL. Gerard de Lairesse was a successful Dutch painter. De Vries (2011) provides biographical details. De Lairesse first worked in Utrecht, then moved to Amsterdam, where he worked for a short time as a painter on contract for Gerrit Uylenburgh. He soon started his own studio, which became very successful. De Lairesse was in high demand both with the Amsterdam patriciate and the circles of the Stadholder in The Hague. De Lairesse’s paintings include monumental murals in a classical style; De Vries calls him ‘the most important specialist’ in mural paintings. De Lairesse was in contact with Amsterdam’s cultural elite. He is known to have painted three stage sets for the Amsterdam theatre, a commission from the society Nil Volentibus Arduum, and he executed illustrations for the texts of two theatre plays by Andries Pels, a prominent member of this society.\(^{398}\)

De Lairesse went blind around 1690 from what is now known to have been congenital syphilis. De Vries writes that after he had become blind, De Lairesse earned a living with lectures on art for members the upper class.\(^{399}\) The texts of these lectures form the basis of his *Schilderboek*. In 1701, De Lairesse had published a smaller treatise called *Grondlegginge ter Teekenkonst*.\(^{400}\) In the preface to his *Schilderboek* he wrote that he had originally trusted his views on art to paper only to keep himself busy and thus lower his grief at his loss of sight, but that the enthusiasm of his friends, ‘many of the most renowned Dutch masters’, had convinced him to add to and modify these notes and to publish them as a book. De Lairesse expressed hope that his book would be of use to talented students who because of an isolated location or the lack of a good teacher, had to teach themselves to paint.

In the *Schilderboek*, De Lairesse provides ‘ground-rules’, illustrated with examples, discusses what can go wrong and how to prevent these mistakes. The treatise furthermore contains sections on the use of a brush, ordinance, colorite, manners of painting (rough/tidy), the different stages of painting (dead colour, working up, retouching), painting in different genres (landscape, history), creating three-dimensionality, light and shade in painting, beauty and proportions, making compositions, painting movement, painting nudes, painting people of different ages, painting imitation sculpture, the difference between painting men and women, expressing grace and colour, painting expressions, using prints and models in paintings, the relation between scale and degree of finish, painting small figures in large spaces and vice versa, painting dreams or thoughts, guidelines for painting ensembles in architectural settings, the difference between Antique and modern painting, painting clothes, harmony in colouring, painting different kinds of light, painting air, water, reflections, etc. The treatise contains comments on ground colour and on ground absorbency.

Secondary literature consulted: De Vries 2011

**Lana 1670**

*Prodromo overo saggio di alcune Inventione nuove premesso al opera che prepara il P. Francesco Lana*

Author: Francesco Lana Terzi (Brescia 1631-Brescia 1687\(^{401}\))

Edition consulted: Brescia: Per li Rizzardi 1670\(^{402}\)

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\(^{397}\) All editions through http://www.worldcat.org. Accessed 27-5-2013

\(^{398}\) De Vries 2011: 13-14

\(^{399}\) De Vries 2011: 15

\(^{400}\) Published in Amsterdam by W. de Coup

\(^{401}\) *Dizionario biografico universale*, volume 3. Firenze: Passigli, 1845: 503

\(^{402}\) Available at http://www.books.google.com
Modern edition: Milan: Longanesi 1977

Context and contents: IT. Lana was a Jesuit and physicist. As described by Van Eikema Hommes, the section on painting contains recipes on fresco, tempera, oil painting, miniature, painting on silk, marble, glass.


**Lebrun 1635**

‘Recueil des essais des merveilles de la peinture’, or ‘Brussels Manuscript’

Manuscript: Ms. 15,552, Bibliothèque Royale Albert 1st, Brussels.

Author: Pierre Lebrun


Context and contents: FR. Lebrun was a painter. In the introduction to his ‘Recueil’, he explains his purpose: to inform amateurs on artists’ techniques to enable them to ‘speak on the subject of painting with propriety’. Bordini lists the subjects discussed in this treatise as sculpture, architecture, perspective and painting. The treatise repeats earlier sources, some of which have yet to be identified. Both Flemish and Italian methods are discussed.


/van/ **Leen c. 1800**

‘Over teken- en schilderkunst & raad aan kunstverzamelaars’

Manuscript: Rijksmuseum Amsterdam, RMA Ms 314 K

Author: Willem Van Leen (1753–?)

Edition consulted: Original manuscript in the library of the Rijksmuseum Amsterdam, Rijksprentenkabinet.

Context and contents: NL. Flower painter Van Leen painted in the style of Jan van Huysum. He lived in Rotterdam where he also kept a drawing school. Van Eikema Hommes writes that the manuscript was probably intended as educational material for his drawing school. Van Leen provides information on pigments and binding media, paint preparation, discussed supports and their preparation. Information on preparatory layers appears to be original.

Secondary literature consulted: Eikema Hommes et al. 1999

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404 *Dizionario biografico universale*, volume 3. Firenze: Passigli, 1845: 503

405 Eikema Hommes 2004: 232


408 Massing 1998: 329

409 Eikema Hommes et al. 1999

410 Eikema Hommes et al. 1999: 37
Leuchs 1825
Vollständige Farben- und Färbekunde
2 volumes

Author: Johann-Carl Leuchs (Nürnberg 1797–Nürnberg 1877\textsuperscript{411})

Edition consulted:: Nürnberg: Contor der allgemeinen Handlungs-Zeitung 1825 (2 vols.)\textsuperscript{412}
Other editions: Nürnberg: C. Leuchs 1846 (3 vols.\textsuperscript{413}), Nürnberg: C. Leuchs 1857 (3 vols.)

Context and contents: GE. Leuchs was a tradesman, writer of a large number of manuals on chemical/technical or trade-related subjects (beer, wine, vinegar, pigments, paint preparation. Raising kettle, international address book of merchants, manufacturers, etc.), and was active as publisher (Verlag C. Leuchs).\textsuperscript{414}
His Vollständige Farben- und Färbekunde aims to provide the dyer or painter with a quick and complete overview of what is known about a particular colourant. The book is intended to combine information on tinting and painting technique with technical information and recipes for pigments and dyestuffs. Colourants are ordered according to their origin (mineral, plant, animal). Leuchs mentions a number of his sources (Gmelin, Wildenow, Dietrich) in the preface, provides literature references throughout the text and has added a bibliography at the end of the book. The first volume deals with individual dyestuffs, pigments, etc; the second volume discusses paint preparation and carries a separate title: Anleitung zur Bereitung aller Farben und Farbflüssigkeiten.

Secondary literature consulted: Hirschmann 1985

‘Liber illuministarum’ C. 1500
‘Liber illuministarum pro fundamentis auri et coloribus ac consimilibus collectus ex diversis’ or ‘Tegernsee manuscript’\textsuperscript{415} (Tegernsee, Bavaria, Germany)
Manuscript: München, Cgm 821

Author: anonymous

Edition consulted: transcript by Bartl et al. 2005
Other editions: Partial transcript in Berger 1912 (2000)

Context and contents: GE. Monastry-written, South German compilation of recipes for painting in different media on different supports (amongst which book illumination, oil painting, tempera painting), medicine, housekeeping, metals, (al)chemy, tinting, tanning, mathematics, etc. Lautenschlager (2005) writes that the compilation is written in eight different hands and contains sections on papers of different sizes.\textsuperscript{416} It shows overlaps with the texts that belong to the Strassburg manuscript family; Oltrogge (2005) describes its dependency on a number of lesser known treatises and points to the fact that the reason that for a number of recipes no earlier source is available, may be the low number of late Medieval art technological sources that has

\textsuperscript{412} Consulted at the library of Delft Technical University
\textsuperscript{413} The preface to the second edition explains that the contents of the first volume of 1825 have been extended so much, that the book had to be split into two separate volumes. Leuchs 1846: vii. Amongst the additions were some recently introduced pigments (‘Kaliblau’, ‘Chromgelb’, ‘Catechubraun’, ‘Chromschwarz’). The 1846 edition contains a list of prices of raw materials (Leuchs 1846, vol 1: 490 etc.)
\textsuperscript{415} Zindel 2010 mentions a second ‘Tegernsee manuscript, tegernsee 1485’, the codex Germanicus 822 in the Bavarian state library in Munich. This second manuscript focuses on illumination. Zindel 2010: 89.
\textsuperscript{416} Lautenschlager in Bartl et al. 2005: 49 etc.
been published rather than their uniqueness. Oltrogge cannot establish whether the manuscript was intended for practical use, because the level of detail within different sections varies.417

Secondary literature consulted: Bartl et al. 2005

Lindenbergh 1753

*Nieuwe verligter, lerende making, en bereiding van alle zoorten van waterverwen met derzelven vernissen. Hier is bygevoegt het ondekte geheim, om lakens, en stoffen, na de nieuwe Saxische couluren te verwen. Als mede het ondekte geheim, om 't egte porcelain, zo wel 't Chinesche, als Saxische te maken, en te schilderen. Beide door den bezitter van deze geheimen uitgegeven, ten dienst der genen die liefhebbery in 't oeffenen dezer kunsten hebben*

Author: J.F. Lindenberg

Edition consulted: Amsterdam: S. van Esveldt 1753418

No other editions known

Context and contents: NL. In the introduction, Lindenberg writes of his desire to spread knowledge and determines his audience as the less experienced artist. He provides very practical advice for watercolour painters, including descriptions of the tools required for the art. In the first part of the book, pigments are placed in colour groups and a chapter is dedicated to each colour. There is a separate chapter on binding media and one on varnishes. The second part of the treatise describes mixtures used to paint different subjects.

Secondary literature consulted: Zindel 2010

Ludwig 1893

*Die Technik der Oelmalerei im Auftrag des Königlich Preussischen Minsteriums der geistlichen, Unterrichts- und Medicinal-Angelegenheiten*

2 volumes. Volume 1: Die optischen Besonderheiten der Oelmalerei

Author: Heinrich Ludwig


No other editions known

Context and contents: GE. Ludwig explains in the preface that he has been given the assignment to write this treatise for practical education and instruction by the Prussian ministry for education. It is not Ludwig's first book on oil painting, in 1876 he had published a book about the ground principles of oil painting and the techniques of the Old Masters, a publication that knew a second edition in 1893.420

Volume 1 of Ludwig's treatise deals with several theoretical aspects (e.g. the nature of light and colour) and it provides practical information on pastel, fresco, tempera, watercolour, oil and secco-painting techniques. He approaches the painting process stepwise, in a very systematic manner. Volume 2 focuses on the material stability of oil paintings and contains much information about historical painting techniques. This volume is divided into sections describing flaking,

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417 Oltrogge in Bartl et al. 2005: 27 etc.
419 Volume 1 available at http://goobipr2.uni-weimar.de/viewer/resolver?urn=urn:nbn:de:gbv:wim2-g-1352159
cracking and bladder formation, a section on discolouration, the stability of several types of oil paint, a description of the stability of paints in use at that time and a chapter on painting grounds. Ludwig includes a list of the historical and modern literature he has consulted. His list includes the treatises of Leonardo da Vinci, Wilhelmus Beurs, Rafael Borghini, Cennino Cennini, the treatises transcribed by Merrifield, Vasari and Theophilus. His modern sources include Fernbach, Hundertpfund and Mérimée and Eastlake. He discusses all subjects in Volume 2 from a historical perspective, and finishes with conclusions about which historical painting method is worthwhile adopting.

**Dictionnaire portatif 1766**

_Dictionnaire portatif des arts et métiers. Contenant en abrégé l’histoire, la description & la police des arts et métiers, des fabriques et manufactures de France & des pays étrangers_

volume 1

Author: Anonymous [Philippe Macquer?](#)  
Edition consulted: Paris: Lacombe, 1766  
Other editions: Amsterdam: Arkstée and Merkus, M.M. Rey 1767

Context and contents:FR.In the ‘Avertissement’ preceding the dictionary on the subjects of arts and crafts, the author explains that earlier dictionaries are voluminous and contain a lot of information that is in actual fact not part of arts and crafts. He feels that his dictionary presents a welcome addition to the field, as it provides exact and concise explanations of the mechanical arts and crafts to the public. The ‘Avertissement’ lists a large number of sources that have been consulted for the dictionary. For design, engraving, painting and sculpture, no individual sources are mentioned. The author explains that a large number of publications have focused on that subject and that they have ‘nearly all’ been consulted.

**Malepeyre, Riffault, Vergnaud and Toussaint 1874**

_A practical treatise on the manufacture of colors for painting. Comprising the origin, definition, and classification of colors; the treatment of the raw materials; the best formula and the newest processes for the preparation of every description of pigment, and the necessary apparatus and directions for its use; dryers; the testing, application, and qualities of paints, etc. etc. by MM. Riffault, Vergnaud, and Toussaint. Revised and edited by M.F. Malepeyre_

Authors: M.F. Malepeyre, J.R.D.A. Riffault, Vergnaud, Toussaint  
Other editions: Paris: Roret 1850 (Manuels Roret, as a volume in the series _Nouveau manuel complet du fabricant de couleurs et de vernis_)

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421 Identified as Philippe Macquer on http://www.worldcat.org. However the support for this identification is not clear. The ‘Avertissement’ lists authors who have contributed to the dictionary. Here are mentioned by name M. Varenne de Beost, M. Rigaud, M. Duhamel, M. Baumé. The approbation has been written by Macquer, and it reads ‘I have read a manuscript titled Dictionnaire portative des arts & métiers’. This suggests that Macquer is not himself the author. 

422 Available at http://www.books.google.com


424 Macquer 1766: vii-viij

425 Macquer 1766: xviij-xix

426 Available at http://www.archive.org.
Context and contents: US/UK. Translation of a French manuel on the preparation of pigments, paints and varnishes. It provides detailed descriptions of the methods and apparatus employed for the preparation of lead white according to different processes. The original French publication was part of the series of the 'Manuels Roret', a series of manuals that describes a large number of industrial manufacturing procedures.

*Maler- og forgylder bog after 1794, 1795*
5th enlarged edition, not date. [First edition is dated 1794-1795]

Author: anonymous

Other editions: Copenhagen 1794-5, Copenhagen 1799, Copenhagen 1838, Copenhagen 1854.

Contents: DK. Anonymous painters’ and gilders’ handbook with information on grounds, paints, varnishes. The information on grounds is taken from Félibien 1676.

/Van/ Mander 1604
*De grondt der edel vrij schilderconst*

Author: Karel (Charles) van Mander (Meulebeke 1548-Amsterdam 1606)

Other editions: Amsterdam: Jacob Pieters Wachter 1618, (Leeuwarden: Pieter Ruirds 1702), Amsterdam: S. van Esveldt 1764, Paris: J. Rouam 1884-85. Which one of these later editions contained the *Grondt der edel vry schilder-const* is not mentioned by Zindel 2010.

Context and contents: NL. Van Mander came from a family of landed gentry. As a painter, he was the pupil of Lucas de Heere and of Pieter Vlerick. He travelled to Italy, lived in Meulebeke (Flanders), Haarlem (Netherlands) where he worked as a painter and composed poetry. His treatise, written as introduction to the *Schilder boeck*, although most editions did not include this introduction, focuses on the theory of painting, both from a philosophical, ethical, iconographical and historical point. Nonetheless it contains some scattered information on painting technique. According to Miedema, its intended audience were students and people with a general interest in arts and poetry.


Mangold See *Technische Mitteilungen*

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428 Miedema 1973, vol II.
429 Available at http://www.books.google.com
430 The 1702 edition, mentioned by Zindel 2010, is in fact something other than just a later edition. It has been simplified and changed into prose by the painter Wibrand de Geest. De Pauw-De Veen 1956.
**Manuscript 517, probably 15th century**
Manuscript, Ms. 517, Wellcome Institute for the History of Science, London

Author: Anonymous

No other editions are known

Context/contents: Uncertain. Not much is known about the context of this manuscript. It contains a recipe for lead white preparation. Clarke (2001) describes its contents as recipes for ‘colours, pigments, dyes, coloured leathers and waxes, miniatures and lettering, gilding, chrysography, pen and pencil’ and notes that is is written in Latin.

Secondary literature consulted: Braekman 1986, Clarke 2001

**Marcucci and Palmaroli 1816**
*Saggio analitico-chimico sopra i colori minerali, e mezzi di procurare gli artefatti, gli smalti, e le vernici, ed osservazioni sopra la pratica del dipingere ad olio tenuta ne’ loro migliori tepi nelle scuole Fiorentina, Veneziana e Fiamminga con note del sig. Pietro Palmaroli restauratore di quadri antichi*

Authors: Lorenzo Marcucci (Rome 1768-1845), Pietro Palmaroli

Edition consulted: Rome: Lino Contedini 1816
Other editions: Rome: L. Contedini 1813, Milan: Giovanni Silvestri 1833

Context and contents: IT. Marcucci, born in Rome in 1768, is characterized in his 1846 ‘Eulogy’ as a scientist become pharmacist with a heart for painting, who was an accomplished painter himself. Marcucci’s treatise was first published in 1813 in Rome. It provides information on the chemical processes involved in the preparation of pigments, discusses the nature of gums, resins, oils, varnishes. The third part of the treatise provides practical information on the paint process and discusses the paintings of several painters, mainly Italian masters.

Secondary literature consulted: Bordini 1991

**De Mayerne 1620-44**
‘Pictoria, sculptoria et quae subalternarum artium spectantia…’
Manuscript. Ms. Sloane 2052, British Museum

Author: Theodore Turquet de Mayerne (Geneva 1573-Chelsea 1655)

Edition consulted: digital images of the original manuscript, available at the Dutch Cultural Heritage Agency, location Amsterdam (RCE); Van de Graaf (Mijdrecht 1958)

Context and contents: UK/NL. De Mayerne was born in Geneva as a French Huguenot. His career as a physician took him from Switzerland to Paris, where he was physician-in-ordinary of Henri XV, the King of France. He later moved to London, where he acted as physician to several members of the English court, amongst which King James I. Trevor-Roper (2006) describes De Mayerne’s role in the acceptance of ‘chemical medicine’ as a respectable direction in medicine next to Aristotelian medicine, and provides information on De Mayerne’s personal life, which was influenced by political struggles and the wars of religion of his time.

De Mayerne is thought to be the author of not only the manuscript Sloane 2052, but also of Sloane 1990 (see Sloane 1990). Ms. Sloane 2052 assembles practical recipes for oil painting that De Mayerne picked up from artists visiting the English court. These include P.P. Rubens, A. van Dyck, Paul van Somer and Daniel Mytens. The manuscript pays much attention to preparatory layers, both for panel and canvas, and contains original information.


Massoul 1797

_A treatise on the art of painting, and the composition of colours. Containing instructions for all the various processes of painting. Together with observations upon the qualities and ingredients of colours._

Author: Constant de Massoul

Edition consulted: London: Baylis 1797

No other editions known

Context and contents: UK. According to the title, this was an English translation of an originally French treatise by Constant de Massoul. However Zindel (2010) did not find any earlier editions or French publications by this author, neither does http://www.worldcat.org contain any record of an earlier (or later) edition. Harley (1970) describes the author as a paint manufacturer. According to the text, the treatise is intended to ‘guide amateurs to that perfection, to which few artists arrive’. The treatise provides descriptions of a large number of pigments used in painting, of several binding medium ingredients, of inks, of other materials or tools employed in painting (such as cuttlefish). It gives instructions on gouache painting, watercolour painting, oil painting (with a section on painting landscape in oil), miniature painting, pastel painting, fresco, enamel painting and provides varnish recipes as well as some recipes of a more general nature (how to distill water).

Secondary literature consulted: Zindel 2010

Mérimée 1830

_Traité de la peinture à l’huile, ou des procédés matériels employés dans ce genre de peinture, depuis Hubert Van Eyck jusqu’à nos jours_


440 Although written in England, I am referring to the information in the manuscript as also stemming from Dutch sources, since De Mayerne took notes from conversations with Netherlandish painters (Van Dyck, Mytens, Van Somer, etc.)

441 Trevor-Roper 2006.

442 Available at http://www.books.google.com


444 De Massoul 1797: 14
Author: Jean-François-Léonor Mérimée (1757-1836)

Edition consulted: Paris: Huzard 1830

Other editions: London: The 1839 London edition (Whittaker and Co. 1839) was translated and slightly changed by Sarsfield Taylor. See Sarsfield Taylor 1839 for details.

Context and contents: FR. According to the 1839 English translation of the treatise, Mérimée was Secretary to the Royal Academy of Fine Arts, in Paris. He trained as a painter with Doyen and Vincent, traveled to Rome, became professor of design at the École Polytechnique. Mérimée’s treatise shows interest both in the history of painting, in chemistry and in colour theory. It discusses the materials and techniques of earlier painters (Van Eyck, Veronese, Rubens, Reynolds, etc.) and provides practical advice and recipes for contemporary painters. The treatise contains an elaborate discussion of preparatory layers, both those employed historically and around Mérimées time. He includes his own ideas on what types of grounds painters should use.


Mérimée 1839
See Sarsfield Taylor

Meyers Konversationslexikon 1888
19 volumes, volume 15

Author: collective of authors


Other editions: The first volumes with this title to appear in http://www.worldcat.org are dated 1874. However a Conversations-Lexicon oder encyclopädisches Handwörterbuch für gebildete Stände was published in Leipzig by F.A. Brockhaus as early as 1817, and the 1888 Konversationslexicon is identified as the fourth edition on its title page.

Context and contents: GE. A general multi-volume German encyclopaedia, Meyers Konversationslexikon contains an extensive entry on starch and flour. It was published for the general public and knew many editions.

Mierzinski and Schmidt 1881

Authors: Stanislaus Mierzinski, Christian Heinrich Schmidt

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446 Available at http://www.books.google.com
448 Mérimée and Sarsfield Taylor 1839: title page.
450 Information on Mérimées treatise is based on Bordini 1991: 215.
451 Available online at http://www.retrobib.de
Context and contents: GE. Mierzinski wrote a number of books on chemical subjects (amongst others: waterproofing, aluminium fabrication, acetic acid fabrication, paper making, organic tar pigments, earth pigments, raw materials for perfumes). According to the title page he was a 'doctor’. The selection of subjects on which he published and his approach lead to the conclusion that he has a chemistry background, with a specialization in chemistry applied to industrial fabrication. Biographical information on co-author Schmidt can be found with Schmidt 1857.

**Mogford 1851**

*Handbook for the preservation of pictures; containing practical instructions for cleaning, lining, Repairing, and restoring oil paintings, with remarks on the distribution of works of art in houses and galleries, their care and preservation*

Author: Henry Mogford (1787-1874)

Edition consulted: London: Winsor and Newton 1851


Context and contents: UK. Treatise on painting conservation, discussing also frames and a safe environment, as well as providing comments on the influence of preparatory layers on the preservation of a painting. Carlyle (1991, 2001) notes that Mogford writes more 'as an observer' than a person with practical knowledge of restoration procedures. Mogford was an artist and picture dealer in London, who amongst others helped in the organization of the arts section of the 1851 Great Exhibition.


**/de/ Montabert 1829**

*Traité complet de la peinture*

9 volumes + 1 volume of figures.

Author: Jacques-Nicolas Paillot de Montabert (Troyes 1771-Saint Martin-ès-Vignes 1849)

Edition consulted: Paris: Bossange père 1829

No other editions known

Context and contents: FR., French painter Paillot de Montabert, pupil of David, travelled a lot (United States, lived in Rome). He also lived in Paris for a while, where he exhibited regularly at the Salon. He left Paris after 1817 to return to his birth town Troyes. De Montabert was highly
interested in art theory and art history. His nine volume *Traité* (plus 1 volume with images) deals with different theoretical aspects, art historical and philosophical. Volume 9 contains information on preparatory layers, volume 8 has been studied for binding medium recipes.


**Monton 1792**

_Secretos de artes liberales, y mecanicas, recopilados y traducidos de varios y seléctos autores, que tratan de física, pintura, arquitectura, optica, chymica, doradura, y charoles, con otras varias curiosidades, raras é ingeniosa,_

Author: Bernardo Monton

Edition consulted: Madrid: Don Joseph Doblado 1792


Context and contents: SP. Collected and translated from a number of sources, this book contains recipes for painting, gilding, varnishes, optics, chemistry, physics experiments and other ‘secrets’. According to the large number of editions, both in Spain and Portugal, it was quite popular.

**MSS.Hist.Helv.XVII.233A+B and 234**

1750-1800

Manuscripts: Bern Burgerbibliothek, Switzerland

Edition consulted: transcripts provided in Stettler 1987

Context and contents: SUI. Two manuscripts from the Bern public library. Both are dated in the second half of the eighteenth century. According to Stettler (1987), they might be be placed in the context of the local Bern Art Academy. Both manuscripts contain descriptions of pigments and binding media, instructions for mixing colours, recipes for varnishes, binding media, descriptions of tools. They include transcripts or summaries from earlier treatises, some of which are identified in the text. Manuscript 233 A en B has been written by different hands and contains corrections to earlier notes. Part B has been written by a single author. The manuscript contains samples. Manuscript 234 seems to have been written by a single author. It contains some corrections.

Secondary literature consulted: Stettler 1987

**Muckley 1882**

_A handbook for painters and art students on the character and nature and use of colours, their permanent of fugitive qualities, and the vehicles proper to employ. Also short remarks on the practice of painting in oil and watercolour_

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462 Available at http://www.books.google.com


464 Stettler 1987
Author: William Jabez Muckley (1837-1905)\textsuperscript{465}


Context and contents: UK. Carlyle (1991, 2001) writes that Muckley was a painter who exhibited at established galleries. He wrote a number of books on paint technique, all of which seem aimed at art students and painters.\textsuperscript{467} As explained by the title, Muckley's Handbook deals with pigments and the permanence of the pigments, binders, binding media. The manual also discusses volatile binding media, colour mixing, the effects of moisture and gasses from the air on paintings, the different supports and grounds, varnishes, framing, tools used for painting, the painting room, oil painting techniques, recipes for the restoration of paintings, and instructions for watercolour painting. Carlyle (1991, 2001) compared editions and describes additions and changes in later editions.\textsuperscript{468}


\textbf{Muckley 1885}

\textit{A manual on flower painting in oil colours from nature. With instructions for preliminary practice; also a section on flower painting in water colours, etc. Three illustrations}

Author: William Jabez Muckley (1837-1905)\textsuperscript{469}

Edition consulted: London: Winsor and Newton 1885 in transcript by Carlyle

No other editions known

Context and contents: UK. Muckley's manual for flower painting gives practical advice, describes the different paint stages. It also pays some attention to the quality of the preparatory layers. \textit{See} Muckley 1882 for information about the author.


\textbf{Mulder 1865}

\textit{De scheikunde der drogende olieën en hare toepassing}

Author: Gerardus Johannes Mulder (Utrecht 1803-Bennekom 1880\textsuperscript{470})

Edition consulted: Rotterdam: H. A. Kramers, 1865\textsuperscript{471}

No other editions known

\textsuperscript{466} Consulted at the private library of Ann Massing, Cambridge
\textsuperscript{471} Available at http://www.books.google.com
Context and contents: NL. Mulder was a chemistry professor at Utrecht University from 1840 to 1868. He published a number of books and papers on chemistry. Mulder’s book on the chemistry and applications of drying oils appeared as the fourth volume of a series called *Scheikundige verhandelingen en onderzoekingen*, which he himself published. Mulder discusses the composition and properties of linseed oil, poppy oil, nut oil and hemp oil and describes products made form these oils. He discusses the drying properties of linseed oil and the role of siccatives. In the second, ‘applied’ section of the work, Mulder provides recipes for the preparation of drying oils, the practical application of siccatives, methods to purify linseed oil, the preparation of zinc white, minium, zinc grey and some other paints based on linseed oil, the use of oils in varnishes, paints, etc. He claims to have written the book based on his own experiments. The main text is followed by a short section describing a number of experiments and a two-page protest against a publication by others, who – according to Mulder – misquoted him.

Secondary literature consulted: Frederiks and Van den Branden 1888-91

**Müller c. 1750-1800**

‘*Werkstattbuch*’
Manuscript, City Museum of Quakenbrück

Author: Anonymous

Edition consulted: transcript and translation by Lehmann 2002

Context and contents: GE. Anonymous manuscript that contains recipes and instructions for decorative painting. On the title page is written that Johann arendt Müller came to Quakenbrück, near Osnabrück in North Germany, in 1798. According to Lehmann (2002), the recipes are probably older than this date, and she believes them to be original recipes, not copies from other manuals on painting technique. The contents of the manuscript point in the direction of a North German origin, she writes. Only the first 58 pages of the manuscript, written in Old German handwriting, can be dated to the eighteenth century, since the following pages, written a different hand, contain instructions that refer to pigments that were introduced in the nineteenth century. The last entry dates from 1865.

Pages 67 to 93 have a diverse content, including household recipes and corn prices. The section of the manuscript that concentrates on decorative painting contains varnish recipes, recipes for gilding wood and metal, for the preparation and use of pigments, for cleaning and boiling linseed oil, for lacquerwork, making black pigments from vines, bones, preparing asphalt for painting, printing ink, a recipe for the preparation of inen for painting, painting walls with glue paint.

Secondary literature consulted: Lehmann 2002

**Muspratt [c. 1860]**

*Chemistry theoretical, practical & analytical, as applied and relating to the arts and manufactures* 2 volumes

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472 Frederiks and van den Branden 1888-1891. 

473 Müller was the owner of this manuscript, according to its title page. Lehmann (2002) notes that the handwriting of the title page does not match the handwriting of the interior of this manuscript, indicating that he probably was not the author. Lehmann 2002: 7

474 All information on the context and contents of the manuscript is taken from Lehmann 2002: 7-10
Author: James Sheridan Muspratt (1821-71)\(^{475}\)


Other editions: Braunschweig: Schwetschke 1856, Braunschweig: Friedrich Vieweg und Sohn 1888-1922\(^{476}\)

Context and contents: UK. Dr. James Sheridan Muspratt of Liverpool was a chemist from Dublin, son of a chemical manufacturer. Hartog (2004) writes that he assumed the name Sheridan out of admiration for James Sheridan Knowles, actor and dramatist. Muspratt studied chemistry in Glasgow and followed his professor Graham to London in 1837. He subsequently studied with famous scientist Justus von Liebig in Germany. Muspratt specialized in research and teaching, his endeavours in the chemical business all failing. In 1848 Muspratt established the Liverpool College of Practical Chemistry. Muspratt’s *Chemistry* appeared in monthly instalments between 1848 and 1860, when it also appeared as a book.\(^{477}\) Muspratt is quoted in this thesis only for a reference to caoutchouc.

Secondary literature consulted: Hartog 2004

**Neagle 1829**

[a recipe on stretcher bar of John Neagle’s *Rev. John Albert Ryan*, oil on fabric, 1829\(^{478}\)]

Edition consulted: transcript in Katz 1999

Context and contents: USA. On the stretcher bar of one of his paintings, Neagle wrote down his recipe for its preparation with a ground. Use of this recipe was confirmed by sampling and subsequent analysis with polarized light microscopy and gas chromatography.\(^{479}\) Neagle was related through marriage with Thomas Sully and both artists regularly discussed painting technique. Neagle kept notebooks on painting technique. His notebooks contain entries on the use of canvas prepared with a rubber ground, which he found lacking.\(^{480}\)

Secondary literature consulted: Katz 1999, Mayer and Myers 2011

*/The/ new family receipt-book 1811*

*The new family receipt-book, containing eight hundred truly valuable receipts in various branches of domestic economy selected from the works of British and foreign writers of unquestionable experience & authority, and from the attested communications of scientific friends*

Author: anonymous

Edition consulted: London: J. Murray 1811\(^{481}\)


\(^{477}\) All details on Muspratt’s life are taken from Hartog 2004


\(^{479}\) Katz 1999

\(^{480}\) Mayer and Myers 2011: 115-8.

\(^{481}\) Consulted at the private library of Ann Massing, Cambridge

100

Nicholson 1808
A dictionary of practical and theoretical chemistry, with its application to the arts and manufactures, and to the explanation of the phaenomena of nature: including throughout the latest discoveries, and the present state of knowledge on those subjects, with plates and tables

Author: William Nicholson

No other editions known

Context and contents: UK. A general dictionary of arts and trades. Includes descriptions of a number of materials employed by artists. This dictionary is quoted in the context of starch preparation.

Nieuwen verlichter 1777
Nieuwen verlichter der konst-schilders, vernissers, vergulders en marmelaers, en alle andere liefhebbers dezer lofbaere konsten
2 volumes, volume 1

Author: anonymous

Edition consulted: Ghent: Philippe Gimblet and brothers 1777
No other editions known

Context and contents: Belgium. Published in Ghent, Belgium, this anonymous compilation describes painting in oil, watercolour, miniature, glass painting, pastel painting and also contains theoretical sections that describe the lives of painters. The second volume, published in 1788, provides information on decorative arts, fresco and varnishes.

483 By 1824, the number of recipes had grown to a ‘thousand truly valuable receipts’. http://www.worldcat.org. Accessed 31-3-2013
484 Available at http://www.books.google.com
485 Available at http://www.books.google.com
**Norgate 1640**

‘Miniatura or the art of limning’

Manuscript. Ms. Tanner 326, Bodleian Library, Oxford and Ms. Harley 6000, British Museum.\(^{486}\)

Author: Edward Norgate (Cambridge 1581-London 1650\(^{487}\))

Edition consulted: transcripts in Talley 1981, transcripts by Hardie 1919\(^{488}\)

Context and contents: UK. Norgate was a miniature painter and musician,\(^{489}\) who according to his own words, wrote his treatise at the request of T.T. de Mayerne, who wished to know about materials and techniques for miniature painting.\(^{490}\) As De Mayerne, Norgate was employed by the court, first in the capacity of musician, tuner and keeper of the king’s musical instruments, later as an illuminator who embellished state letters for the king and as illuminator of heraldic documents. Later in his career he also executed some diplomatic assignments.\(^{491}\) The treatise contains practical and detailed instructions, both for miniature painting, oil painting, gilding, brushes, crayons and a section on perspective.\(^{492}\) It was written between 1627-8, revised 1649-50.\(^{493}\) Later authors transcribed and copied recipes from the treatise.\(^{494}\) It was not published until 1919.


**Oeconomische courant 1799, 1800, 1801**

*Oeconomische courant ter bevordering van nationale huishoudkunde, nyverheid, koophandel, zeevaart, fabrieken, trafieken, beoefende konsten, landbouw, en alle andere middelen van bestaan*

Edition consulted: Amsterdam: C. Covens 1799-1803.\(^{495}\)

No other editions known

Context and contents: NL. The *Oeconomische courant*, which ran from 1799 to 1803, presented inventions and other news of relevance to manufacturers, merchants, decorative and other arts, etc. Much was translated or summarized from international books and magazines.

**Orellana 1755**

*Tratado de barnices, y charoles, enmendado, y añadido en esta segunda impression de much as curiosidades, y aumentado al fin con otro de miniatura para aprender facilmente à pintar sin maestro & y secreto para haces los mejores colores, el oro bruñido, y en concha. Traducido del idioma francés al Castellano por el Dr. Francisco Vicente Orellana, Presbitero, maestro en artes, y Dr. en la Jurisprudencia civil, del Gremio; y Claustro de la Universidad de Valencia*

Author: Francisco Vicente Orellana


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\(^{486}\) Zindel 2010: 184.

\(^{487}\) Bordini 1991: 78

\(^{488}\) Hardie 1919


\(^{491}\) Howarth 2004. Accessed 13-3-2012

\(^{492}\) Bordini 1991: 78.

\(^{493}\) Howarth 2004. Accessed 13-3-12


\(^{495}\) Library of the University of Leiden

102
No other editions known

Context/contents: SP. According to the title page of his *Tratado*, Orellana was a Presbyterian monk and artist in Valencia, whose treatise contains a section that is a translation from a French treatise teaching miniature painting ‘without master’. It has a large section on varnishes (Chinese varnishes or lacquers, varnishes for metal, mordents etc.), and has a section with ‘various secrets’.

**Orlandi 1719**

*Abecedario pittorico dall’autore ristampato corretto et accresciuto di molti professori e di altre notizie spettanti alla pittura*

Author: Pellegrino Antonio Orlandi (1660-1727)

Edition consulted: Bologna: Pisarri 1719 (‘reprinted corrected augmented’) 496


Context and contents: IT. Behind the main text of this dictionary, which provides short biographies of artists, hides a section called ‘varied notes’, which contains practical advice for engraving, pigments, painting in oil and fresco and on the restoration of paintings. In this section a recipe for the preparation of canvas for painting is found.

**Osborn and Bouvier 1845**

*Handbook of young artists and amateurs in oil painting being chiefly a condensed compilation from the celebrated manual of Bouvier, with additional matter selected from the labors of Merimee, De Montabert and other distinguished continental writers in the art. In seven parts. I. Materials and implements of the art. II. Certain matters holding a middle place between the materials and practice. III. The first-palette, or deadcoloring. IV. The second or finishing palette. V. The painting of draperies VI. Landscape painting VII. The varnishing, cleaning, repairing, and lining of pictures. The whole adapted by the method of its arrangements and the completeness of its detail as well for a textbook in academies of both sexes as for self-instruction appended a new explanatory and critical vocabulary. By an American artist.*

Author: Laughton Osborn (1809-1878)


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497 Available at http://www.books.google.com
500 Hyamson, Albert M. *A dictionary of universal biography of all ages of all peoples*. London: Routledge, 1951: 462
501 Available at http://www.archive.org
502 Available at http://www.books.google.com
503 Published with a different title: *The manual of oil-painting, for young artists and amateurs. Condensed from the works of Bouvier, Mérimée, Montabert, and other distinguished continental artists. With a glossary of terms of art. By an American artist.* Carlyle 1991, vol. 2: 64-5 writes that this is a condensed version of Osborn’s book.
Laughton Osborn, the ‘American artist’ the title refers to, first published this manual in 1845 in the United States. Two years later, the first British edition was published. In part a translation of Bouvier’s 1827 treatise, the Handbook contains much additional information supplied by Osborn himself. Recipes from the 1849 New York/London edition are identical to those in the 1845 New York edition.


Oudry 1752

Author: Jean-Baptiste Oudry (1686-1755)


Context/contents: FR. Jean-Baptiste Oudry was court painter of Louis XV, member and later professor of the Académie Royale. He is known for his animal portraits, still lifes and hunting scenes. The 1752 Discours was one of two lectures he delivered at the academy to art students. Phenix et al. (2009) describe Oudry as ‘an established French academician and successful professional painter’ and discuss his painting manner. In this lecture, Oudry talks about the colour of grounds.

Secondary literature consulted: Phenix et al. 2009

Oughton 1892
Students’ and amateurs’ notebook on oil colour technique etc.

Author: Frederick Oughton

Edition consulted: London: Moffatt and Paige 1892 in transcript by Carlyle

No other editions known

Context and contents: UK. Presented in alphabetical order, the book provides rather general information on a number of subjects associated with the practical execution of oil paintings, aimed at ‘students and amateurs’. Carlyle (1991) calls the level of information ‘rather trivial’ and mentions another publication by Oughton, the Oil colour chart published by Winsor and Newton, a ‘series of paint mixtures’. 508


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505 Phenix et al. 2009: 95
506 Available at http://www.books.google.com
507 The information on Oudry’s life was all taken directly from Phenix et al. 2009: 95-98

104
**Pacheco 1649**

*Arte de la pintura su antiguedad, y grandezas. Descrivense los hombres eminentes que ha avido en alla, assi antiguos como modernos; del dibujo, y colorido; del pintar al fresco; de las encarnaciones, de polimento, y de mate; del dorado, brunido, y mate. y ensena el mondo de pintar todas las pinturas sagradas*

Author: Francisco Pacheco (1564-1638)<sup>509</sup>

Edition consulted: Sevilla: Faxardo 1649<sup>510</sup>

Other editions: Madrid 1866, Madrid: Leon Pablo Villaverde 1871, Madrid: M. Galiano 1866<sup>511</sup>


Context and contents: SP. Pacheco was a painter, mainly active in the Seville area. Nowadays, he is known more for his writing than for his paintings. The *Arte de la Pintura* is a publication in the humanist tradition, which deals with the theory and history of painting, including an overview of famous painters. Pacheco quotes earlier sources, one of his aims being to assemble earlier texts. However, Véliz (1986) points out, ‘Pacheco’s constant presence throughout the treatise fuses the diverse sources he quotes into a forceful statement about the nature and purposes of art’.<sup>513</sup> The treatise is divided into three books, the third of which deals with the practice of painting. The treatise includes information on sketching, colour, materials for painting in oil and in fresco, for gilding, etc.


**Painter’s, gilder’s, and varnisher’s manual 1836**

*The painter’s, gilder’s, and varnisher’s manual: containing rules and regulations in every thing relating to the arts of painting, gilding, and varnishing; numerous useful and valuable receipts; tests for detecting adulteration in oils, colours, etc., and a statement of the diseases and accidents to which painters, gilders, and varnishers, are peculiarly liable; with the simplest and best methods of prevention and remedy*

Author: anonymous


Context and contents: UK. The preface states the objective of the book: ‘to give a clear, concise, and comprehensive view of the principal operation connected with the practice of those trades’ and ‘to embody, in as little compass, and as simple language as possible, the present state of knowledge in the arts of painting, gilding, and varnishing including all the information derived from the numerous recent discoveries in chemistry’.<sup>516</sup> The book’s audience is said not to consist of

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510 Available at http://www.books.google.com
511 Zindel 2010.
513 Véliz 1986: 32.
514 Available at http://www.books.google.com
516 *Painter’s, gilder’s and varnisher’s manual 1836: III.*
experienced artists, although the anonymous author hopes that even they will discover something new or useful in its contents. The book describes pigments ordered by colour, gives recipes for binding media, varnishes, furniture polishes, French polish, waxing, ‘fish-oil colours’, animal glues, painting in distemper and in milk, provides restoration recipes and describes some tools. It ends with a section on occupation-related illnesses, such as ‘painter’s colic’ and ‘weakness of the wrists’.

**Pal. 796. (fifteenth-sixteenth century)**
Manuscript: Florence, Biblioteca Nazionale Centrale di Firenze


Context and contents: IT. Gentile (1889) describes the manuscript as a collection of medical and chemical recipes and recipes with an alchemical background. The manuscript contains some paint recipes. Pomaro (1991) describes the manuscript as consisting of four sections, of which sections 1 and 3 deal with artistic subjects. Section 4 contains a recipe for cleaning lead white. Section 1 is written in a single hand, section 3 in a fifteenth century hand and a number of later hands, section 4, dated in the fifteenth century, is written in a single hand. Section 1 also includes medical recipes, magic tricks and perfume recipes, section three medical and arts recipes. Clarke (2001) dates the manuscript in the fifteenth century, Gentile (1889) dated it partly in the fifteenth century, partly in the sixteenth century.


**Palomino 1715, 1724**

*El Museo pictórico y escala óptica*

3 volumes, volume 2
(volume 1: 1715, volumes 2 and 3: 1724)

Author: Antonio Acisclo Palomino de Castro y Velasco (Bujulance 1655-1726)

Edition consulted: Madrid: la Viuda de Juan Garcia Infançon 1724

Other editions: Madrid: Imprenta de Sancha 1795-7

Modern editions/transcriptions: Véliz 1986 (parts on painting technique only), Madrid: Aguilar 1947, 1988

Context and contents: SP. Veliz (1986) provides biographical details about the life of Palomino. He grew up in the Córdoba region in a humanistic environment. He moved to Madrid in 1678 where he worked as a painter, both in oil and in fresco, amongst others for the Spanish court. The first volume of his three volume *Museo pictórico* appeared in 1715, the second and third volume in 1724.

Called by Véliz ‘essentially a highly detailed review and summary of the artistic trends of seventeenth-century Spain’, Palomino’s treatise is a combination of art theory and practice. As has frequently been seen in earlier treatises, the first volume deals with theory. Volume 2 describes
artists’ practice. Palomino has added a third volume that describes the lives of eminent Spanish painters from the 15th century to his time. Palomino has used an interesting subdivision for each volume: they have been divided according to the development of knowledge. The volume on practice for instance, consists of ‘el principiante, primer grado de los pintores; el copiante; el aprovechado; el inventor; el práctico; el perfecto’ (‘the beginner, first grade of painters, the copyist, the experienced, the inventor, the practicing, the perfect’). Palomino intended the first volume to be read not only by painters but also by a more general, erudite public.


Parkhurst 1898

*The painter in oil, a complete treatise on the principles and technique necessary to the painting of pictures in oil colours by Daniel Burleigh Parkhurst pupil of William Sartain, of Bouguereau and Tony-Fleury, and of Aimee Morot; member of the New York Water Color Club; formerly Lecturer on Art in Dickinson College; author of ‘Sketching from Nature’, etc.*

Author: Daniel Burleigh Parkhurst

Edition consulted: Boston: Lothrop, Lee and Shepard Co., 1898

No other editions known

Modern editions: Mineola, New York: Dover 2006

Context and contents: USA. Parkhurst explains that his purpose is to ‘deal practically with the problems which are the study of the painter, and to make clear, as far as may be, the principles which are involved in them’. Carlyle (1991, 2001) notes that Parkhurst focuses on ready-made materials available from the colourmen, and that his book therefore does not contain many recipes for the preparation of materials. It is quoted in the context of this thesis only once, regarding the preference for aged primed canvases as opposed to freshly primed canvas.


Peacham 1634

*The compleat gentleman: fashioning him absolut, in the most necessary and commendable qualities concerning minde or body, that may be required in a noble gentleman. Whereunto is annexed a description of the order of a maine battaile or pitched field, eight several ways: with the art of limening and other additions newly enlarged*

Author: Henry Peacham (North Nimms, Hertfordshire c. 1578-c. 1644)


Modern editions: Amsterdam: Theatrum Orbis Terrarum, New York: Da Capo Press 1968

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524 Biographic and bibliographic information all from Véliz 1986: 141-2.
525 Available at http://www.gutenberg.org
526 Parkhurst 1898: 3
528 Available at http://www.archive.org
Context and contents: UK. Peacham was a schoolmaster, matriculated as a sizar at Trinity College, Cambridge. He studied music and taught at Kimbolton School, Huntingdonshire. Horden (2004) calls him 'a reluctant schoolmaster', based on Peacham's own writings. Peacham had a talent for graphic arts, wrote a treatise on drawing and watercolour which knew a number of editions and expansions. He also composed emblem books and wrote prose. Peacham traveled through Europe (France, Germany the Low Countries). First published in 1622, this book is described by Talley (1981) as an 'instruction book for the proper upbringing of the nobility and their children'. Apart from subjects such as cosmography, geometry, poetry, music, armory, gentlemanly behavior, it offers advice on the arts of drawing and painting. This section includes both information on the lives of the famous artists (based on Vasari, with acknowledgement) and practical information.


Pernety 1756, Pernety 1781
_Dictionnaire portatif de peinture, sculpture et gravure; avec un traité pratique des differentes manières de peindre, dont la théorie est développé dans les articles qui en sont susceptibles. Ouvrage utile aux artistes, aux eleves & aux amateurs_

Author: Antoine-Joseph Pernety (1716-1801)

Other editions: Paris: Bauche 1757, Berlin: Voß 1764
Modern editions: Genève: Minkoff Reprint 1972

Context and contents: FR. Pernety was a monk dedicated to academic work. He intended his dictionary for artists, amateurs and students. Bordini (1991) explains that Pernety was of the opinion that an artist should have theoretical knowledge (history and science, including knowledge of the nature of colour, light and reflections), as well as practical knowledge. The _dictionnaire_ provides recipes for oil painting (pigments, binding media, preparatory layers, etc.), miniature painting, glass painting, pastel, etc. It starts with articles on different painting techniques, followed by the dictionary section, which contains entries on arts and crafts in alphabetical order. Both sections contain information on preparatory layers. A comparison between the 1756 and the 1781 edition demonstrates that both editions include different information on preparatory layers.


Pictorius 1747
_Den geheimen illumineer-kunst. Behelzende: hoe men alle verwen kunstig bereiden en tot nut gebruyken zal. .... Alles noit te vooren zo aan 't licht gebragt / met groote moeite en vlyt by een verzamelt uit de manuscipten van een zeer beroemd illuminist, na des zelfs doot_

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530 Student with limited resources, who may study for a lower fee, receives extra support (food, cheaper housing etc.)
531 Horden 2004.
532 Talley 1981: 46.
533 Available at http://www.books.google.com
534 Zindel 2010: 331
Author: J.B. Pictorius

Edition consulted: Leiden: Deyster 1747

Context and contents: NL. Dutch translation of the 1713 Nürnberg German Mit vielen raren und curiösen Geheimnussen angefüllte Illuminirkunst. This is a treatise in the tradition of ‘books of secrets’ and it concentrates mainly on miniature painting. It relies heavily on Boltz von Ruffach, contains information on varnishes, gilding, inks, etc. Apart from miniature painting, the book contains information on gilding, inks, varnishes, casting, etching, decorative arts.


/De/ Piles 1673
Comments on the translation of: Du Fresnoy, L’Art de peinture de C.A. du Fresnoy, Traduit en François, enrichy de remarques, augmenté d’un dialogue sur le coloris, & de plusieurs figures d’Academie

Author: Roger de Piles (1635-1709)

Modern editions: Genève: Minkoff Reprint 1973

Context and contents: FR. Erudite, amateur painter and connoisseur, Roger de Piles published a considerable number of books on art, many of which with more theoretical sections (See De Piles 1684). He was member of the French Académie, where he supported the colourist camp in the dispute between Poussinistes and Rubénistes. His writings are considered very influential. This translation of Du Fresnoy was again published in 1684 and recipes from De Piles comments to Du Fresnoy were copied by a number of later authors.

Secondary literature consulted: Massing 1998

De Piles 1684
Les premiers elemens de la peinture pratique

Author: Roger de Piles (1635-1709)

537 Consulted at the library of the Technical University of Delft
538 Available at http://www.books.google.com
539 Zillich 2010: 288. The 1790 edition is anonymous.
541 Massing 1998.
542 Available at http://www.books.google.com
544 All biographical information on De Piles and information on his influence from Massing 1998.
545 Massing 1998.

Other editions: Amsterdam and Leipzig: Arkstée and Merkus, Paris: Jombert 1766 (refondue & augmentée)

Context and contents: FR. See De Piles 1673 for information on the author. According to the ‘avertissement’ to the posthumous 1766 edition edited by Jombert, De Piles wrote the treatise for amateurs and young painting students. It contains detailed descriptions of the materials and processes involved in the practical execution of paintings, including information on the studio, but also recipes on painting on glass, colouring prints, fresco painting, tempera, miniature, pastel, enamel painting, gilding, etc. and a second section on the desired qualities a painter (and his painting) should have. The 1766 edition has been entered as a separate publication in this Appendix (see Jombert, de Piles 1766), because of significant changes in comparison to De Piles 1684.


/Le/ Pileur d’Apligny 1779

Traité des couleurs matérielles et de la manière de colorer relativement aux différents arts & métiers

Author: Placide-Auguste le Pileur d’Apligny

Edition consulted: Paris: Saugrain and Lamy 1779

Other editions: Leipzig: Crusius 1779, Augsburg: Klett and Franck 1781

Modern editions: Genève: Minkoff Reprint 1973

Context and contents: FR. According to Bordini (1991), Le Pileur d’Apligny wrote his treatise for young students of art technique. His preface hints at a somewhat wider audience. He describes that he intends to provide detailed instructions on the mechanical arts, both to instruct those who wish to execute his recipes and in order to save this knowledge for the future. He writes about his knowledge of Watin’s treatise, and has strong opinions about its usefulness, which he does not consider to be very great. The treatise does not reveal Le Pileur’s personal background or profession, although Le Pileur hints at personal experience with some of the recipes, and at a close proximity to people executing the other recipes.

Le Pileur provides detailed practical instructions. Bordini (1991) mentions that the treatise describes colour as an optical phenomenon, describes pigments used in different binding media, preparation of supports, brushes, painting techniques, decoration techniques, varnishes, tinting skins and leather, fresco, mosaic, stucco, marble painting, encaustic, etc.

Pinnock 1820

A catechism on the practice of painting in oil, with some account of the nature of fresco painting - painting on glass - enamel - encaustic - and crayon painting. By an artist

Author: [William Pinnock (1772-1843)](http://www.books.google.com)

Edition consulted: London: Pinnock and Maunder [1820]


Context and contents: UK. This small manual covers a wide range of topics, is written in the format of questions and answers. The first and most detailed sections of the treatise deal with oil painting and describe: the binding media, supports, pigments for oil painting, application techniques like glazing and scumbling, setting the palette, colours used for painting flesh, the three stages of painting, painting of backgrounds, draperies, fabrics and colour harmony, processes and techniques employed for landscape painting and dead colouring. Subsequent sections provide shorter descriptions of fresco painting, glass painting, enamel painting, encaustic and crayon painting. The manual does not have an introduction that explains the goals and audience of the treatise.

Carlyle (1991, 2001) notes similarities with Bardwell’s 1756 treatise regarding the techniques that are described, but notes that Pinnock advises different pigmentations and describes some differences in the procedures. The section on landscape painting relies on Bardwell but has been extended, as Carlyle writes.


Pomet 1694

Histoire generale des drogues, traitant des plantes, des animaux, & des mineraux; ouvrage enrichy de plus de quatre cent figures en taille-douce tirées d'après nature; avec un discours qui explique leurs differens noms, les pays d’où elles viennent, la maniere de connoître les veritables d’avec les falsifiees, & leurs proprietez, où l'on découvre l’erreur des anciens & des modernes; le tout tres utile au public

Author: Pierre Pomet (1658-99)


557 Available at http://www.books.google.com
Context and contents: FR. Pomet’s general history of materials with a medicinal value (plants, animals, minerals), enriched with plates, provides valuable information on a large number of materials. Pomet traded in exotic herbs and medicines in Paris, and also performed research on the preparation of medicines.\textsuperscript{559} The popularity of his book is demonstrated by the translations into English and German and by the later editions. In the context of this research, the entry on starch is very relevant.

**Practical treatise on painting in oil colours 1795**

Author: anonymous [Bardwell]


Context and contents: UK. Published anonymously, this is the 1795 pirated edition of Thomas Bardwell’s original 1756 publication of the same title.\textsuperscript{561} Carlyle (1991, 2001) compared Bardwell (1756) with the *Practical treatise* and concluded that it is much extended from Bardwell’s original treatise.\textsuperscript{562} The author of the original treatise, Thomas Bardwell (1704-1767), started as a decorative painter but developed himself as portrait painter in oil and was also known as a copyist.\textsuperscript{563} Talley and Groen (1975) compared analytical results from 15 paintings to techniques describes in Bardwell’s writings.\textsuperscript{564} The anonymous author of the 1795 book clearly expresses his motives in the introduction, which he defines as a desire to spread much-needed practical knowledge. Indeed the contents of the treatise are practical. After a short historical introduction, it describes the materials and order of painting, how to paint draperies and landscapes and provides procedures for varnish making. The book contains some contradictions with regard to the preparatory layers advised; this is probably caused by the fact that some instructions have been copied from Bardwell, while others are new or taken from still unidentified sources. According to Bordini (1991), the treatise was referred to in a number of contemporary treatises.\textsuperscript{565}


**Praktisches Handbuch 1795**

*Praktisches Handbuch für Mahler und Lakirer oder vollständige Anweisung zur Wasser- Oel- Pastel- und Miniatur-Mahlerei; zur ächten Bereitung und Mischung der trocknen und flüssigen Farben, nebst deren Anwendung; nebst der Bereitung aller Arten von Firnissen zum Anstreichen und Lakiren* Volume 2 of the: *Encyclopädie für Künstler. Vollständige Anleitung alle Arten Gold, Silber und andere Metallarbeiten zu verfertigen, Firnis, Lak, Farben und andere zu den Künsten erforderliche chemische Produkte*

\textsuperscript{559} http://www.trinitysaintdavid.ac.uk/en/rlha/onlineexhibitions/theweirdworldofpierrepomet/. Accessed 26-10-2013

\textsuperscript{560} Bordini 1991: 147-8. See also Carlyle 1991 and Carlyle 2001 for information on later editions

\textsuperscript{561} Bordini 1991: 147 gives this title as ‘the practice of painting and perspective made easy: in which is contained the art of painting in oil, with the method of colouring’


\textsuperscript{564} See Introduction in Volume 1.

\textsuperscript{565} Bordini 1991: 147-8.
zu bereiten; feine Arbeiten von Elfenbein, Schildpatt, Horn, Stroh, Leder, Holz und dergleichen zu
verfertigen. Nebst einer praktischen Anweisung zur Oel- und Pastelmahlerei, zum Emailieren,
Bronzieren, Graviiren und Lakiren, zur Vergoldung und Versilberung auf Metalle, Marmor, Holz,
Leder, Faïance, Porzellan u.s.w. Aus den vorzüglichsten Schriften verschiedener sprachen
gesammelt und zu einem allgemeinen Handbuch für Künstler, Chemiker, Fabrikanten und
Oekonomen bestimmt

Author: Anonymous

Edition consulted: Berlin: Pauli 1795566
No other editions known

Context/contents: GE. As explained on the title page, this handbook was part of a multi-volume
series, titled the Encyclopädie für Künstler.567 On the same title page we read that this
encyclopedia, intended for artists, chemists, producers ‘and economists’, was compiled from the
works of authors in several languages, none of which are mentioned by name in the second
volume.
Volume 2, which contains a recipe for the preparation of canvas for painting, copied after
Félibien’s 1676 recipe, also contains recipes for watercolour, oil painting, miniature painting and
drawing with crayons. The recipes include instructions for the preparation of binding media,
varnishes, pigments, for mixing pigments and binding media, the preparation of supports for the
different kinds of painting, etc.

Pulsifer 1888
Notes for a history of lead, and an inquiry into the development of the manufacture of white lead
and lead oxides

Author: William Henry Pulsifer

No other editions known

Context and contents: USA. Pulsifer, who called himself ‘a busy man of affairs’, initially compiled
notes on the subject for an ‘after-dinner paper for a paint club’, but was compelled to develop his
notes into a more substantial study when he discovered no publications existed on the history of
lead.569 The resulting book presents an extremely thorough account of early lead mining and
historic leadwhite production, with references to many historical sources. Pulsifer includes
descriptions of contemporary lead white production in Europe and in the United States.

Raycroft and Wheeler 1888
The progressive art guide without a teacher. An entirely new method of self-instruction on modern
arts, shown in their progressive stages of completion by J.H. Raycroft - Minnie Cran Wheeler also
an interesting an instructive essay on the influence and higher aim of art by J. Young. Profusely
illustrated with large colored studies of flowers and landscapes, fac-similes of real oil paintings,
each of which is accompanied by outline drawings; also numerous engravings, full size working
patterns and designs for new methods of needle-work, in which all the stitches used in making are
illustrated

566 Available at http://www.books.google.com
567 Through http://www.worldcat.org, accessed 17-5-2013, 7 volumes could be identified.
568 Available at http://www.archive.org
569 Pulsifer 1888: preface.
Authors: J.H. Raycroft, Minnie Cron Wheeler, J. Young (introduction)

Edition consulted: Toronto and St. John, N.B.: J.B. Young and co., 1888
No other editions known

Context and contents: CA. The book offers step-by-step introductions for painting and is written for the general public. Young writes in the preface, that the authors were helped by ‘the very best art specialists in the country’ to write the book. Young expresses clear thoughts about educational styles and condemn those artists that ‘take the brush from the beginner and do the painting themselves, through a false fear that an imperfect piece of work by a beginner would destroy their reputation as teachers’. The book starts with a theoretical section that describes the aims of art. It then introduces the materials and tools employed in oil painting, describe how it compares to watercolour, discuss supports, mixing paints, colour harmony, arranging the paints on the palette and provide comments on composition. Then follows a section written by Raycroft, giving instructions for landscape painting, with special attention for painting of particularly Canadian scenes. The last section, by Minnie Cron Wheeler, gives instructions for ‘shadow painting’, a decorative technique, and for needlework.

‘Recepten-boeck’ c. 1650-1700
‘Recepten-boek om allerlei kleuren te verwen. Afkomstig uit een Haarlemsche verwerij uit de tweede helft der zeventiende eeuw’
Manuscript. Haarlem, Frans Hals Museum, ca. 1650-1700

Author: Anonymous

Edition consulted: original manuscript at the Frans Hals Museum, Haarlem.

Context and contents: NL. Anonymous collection of recipes. Most recipes concentrate on the dying of fabrics. The manuscript contains samples of dyed fabrics. However it contains a number of recipes that deal with painting.

Redgrave 1866
A century of painters of the English School; with critical notices of their works, and an account of the progress of art in England
2 volumes, volume 2

Authors: Richard Redgrave (1804-88) and Samuel Redgrave (1808-76)

Edition consulted: London: Smith, Elder and Co. 1866

Context and contents: UK. The title page identifies Richard Redgrave as ‘surveyor of Her Majesty’s pictures and inspector general for art’. Carlyle (1991, 2001) notes that Richard Redgrave played an important role in the founding of the Victoria and Albert Museum and the Science Museum in London. His brother Samuel Redgrave was in the civil service. The book provides biographies of

570 Available at http://www.archive.org
571 The author was alerted about the existence of this manuscript by Arie Wallert, for which he is thanked.
572 Carlyle 2001: 320
573 Available at http://www.books.google.com
a number of English School painters. Historical and art historical in nature, the book does contain a discussion on the importance of a stable ground.


**Reeves and sons amateurs and artists' companion 1852**

*Reeves and Sons amateurs and artists' companion with an almanack for 1852 containing hints on painting, anecdotes of artists, notices of works of art, and other useful information*

Author: anonymous

Edition consulted: London: Reeves and Sons, Cheapside; Aylott and Jones 1852, in transcript by Carlyle

Other editions: London: Reeves and Sons 1892

Context and contents: UK. This guide, written for ‘amateurs and artists’, was published by London colourman Reeves and sons. Carlyle (2001) notes a dependence on Ibbetson (1803), Field and Fielding (1839). Reeves and sons companion describe the types of canvas and painting available and its qualities.


**‘Reglas para pintár’ c. 1575-1600**

*Manuscript. Biblioteca Universitaria de Santiago de Compostella*


Context and contents: SP. Placed by Bruquetas-Galán (1998) at the end of the sixteenth century, this manuscript has a didactic set-up, discusses the subjects of painting, anatomy and allegorical figures. It describes how to prepare binding media, supports, how to copy or transfer designs to the support, grinding and storing pigments, colour mixtures, brush making, etc.


**Riffault 1826**

*Manuel théorique et pratique du peintre en batimens, du doreur et du vernisseur. Oeuvre utile, tant à ceux qui exercent ces arts, qu’aux fabricans de couleurs; et à toutes les personnes qui voudraient décorer elles-mêmes leurs habitations, leurs appartemens, etc., etc., etc.*

Author: Jean René Denis Riffault des Hêtres (1752-1826)


Other editions: Paris: Roret 1825

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578 Bruquetas Galán 1998: 33-44
579 All information on the contents of this manuscript from Bruquetas-Galán 2002: 32-33.
581 Available at [http://www.books.google.com](http://www.books.google.com)
Context and contents: FR. Riffault was a chemist specialized in gunpowder, who came up with the addition of ‘salpeter’ [potassium, calcium of ammonium nitrate] to the explosive mixture. He published a number of books on chemistry, as well as some books related to decorative arts. Riffault’s treatise was published inside the Collection de manuels formant une encyclopédie des sciences et des arts as ‘art de bâtr’, which translates as the ‘art of building’. The preface explains that Riffault based his treatise on Watin, correcting Watin’s recipes and adding information that was found in a number of sources (Macquer, Chaptal, Thénard). The treatise is dedicated to decorative techniques, which according to Riffault not only embellish but also conserve buildings. The recipes deal with properties of different pigments and their use in decorative painting, with binding media (oil, tempera, varnish, wax, milk), colour mixing, varnishes, siccatives and gilding.

Secondary literature consulted: Michaud 1863

Roberson 1831, Roberson 1840, Roberson 1888
‘Roberson’s recipe book’

‘Roberson’s recipe book’

‘Roberson’s Recipe Book’

Editions consulted: transcripts by Carlyle

Context and contents: UK. These recipe books belong to the archive of colourman Charles Roberson and Co, established in London in 1819. The archive was studied by Carlyle (1991, 2001) and Woodcock (1995). Woodcock describes the notebooks as a mixture of notes on ‘paints, media, and grounds’ with household recipes. Some recipes are in shorthand or in code.


Salmon 1672
Polygraphice; or the art of drawing, engraving, etching, limning, painting, washing, varnishing, colouring and dying. In three books

Author: William Salmon (1644-London 1713)

Edition consulted: London: R. Jones 1672


585 Available at http://www.books.google.com
586 These editions found through http://www.worldcat.org. Accessed 1-4-2013
587 Last three editions mentioned in Zindel 2010: 229, without publisher information.
Context and contents: UK. Salmon operated as a ‘professor of medicine’, however without a formal education. Besides the Polygraphice, he published on medical subjects.\(^{588}\) Polygraphice knew a number of editions, was apparently rather popular. According to Talley (1981) it hardly contains any original material. Talley lists a large number of Salmon’s (unacknowledged) sources.\(^{589}\) No earlier sources have been located for the information on preparatory layers that appears in the Polygraphice.


**Sarsfield Taylor and Merimée 1839**

*The art of painting in oil, and in fresco: being a history of the various processes and materials employed, from its discovery, by Hubert and John Van Eyck, to the present time: translated from the original French treatise of M.J.F.L. Merimee, secretary to the Royal Academy of Fine Arts, in Paris. With original observations on the rise and progress of British art, the French and English chromatic scales, and theories of colouring, by W. B. Sarsfield Taylor, Senior Curator of the Living Model Academy*

Authors: Jean-François-Léonor Mérimée (1757-1836\(^{590}\)) and William Benjamin Sarsfield Taylor (1781-1850)\(^{591}\)

Edition consulted: London: Whittaker and Co. 1839\(^{592}\)
No other editions known

Context and contents: UK. This translation of Mérimées treatise of 1830 has been commented upon and extended by W.B. Sarsfield Taylor, who himself published a *Manual of fresco and encaustic painting* in 1843 (London).\(^{593}\) Sarsfield Taylor was a painter specialized in landscape painting and paintings with military subjects.\(^{594}\)

**Savary des Bruslons 1724**

*Dictionnaire universel de commerce: contenant tout ce qui concerne le commerce qui se fait dans les quatre parties du monde, par terre, par mer; de proche en proche & par des voyages de long cours, tant en gros qu’en détail. L’explication de tous les termes qui ont rapport au negoce, les monnoyes de compte, qui servent a y tenir les livres, et ecritures des marchands: les monnoyes reelles d’or, d’argent de billon, de cuivre, d’estain, &c. leur titre, leur valeur, leur fabrique, & monnoyages, & leur évaluation sur le pied de celles de France: les poids et mesures, qui y sont en usage, reduites les unes aux autres. Les productions, qui croissent et qui se trouvent dans tous les lieux ou les nations d’Europe, exercent leur commerce; comme les métaux, mineraux, piergeries; drogues, epiceries, grains, sels, vins, bieres, & autres boissons; huiles, gommes, fruits, poissons, bois, soyes, laines, coton, &c. pelletteries, cuirs, &c. Les etoffes, ouvrages et manufactures d’or et d’argent, de soye, laine, fil, cotton, &c. leur noms, leur qualité, leur aunage, avec la description des métiers propres à y travailler. Les compagnies de commerce tant Françoises qu’etrangeres, pour les Indes Orientales & Occidentales, &c. avec l’histoire de leurs etablissements, leur regie & administration, &c. Les banques etablies pour la commodité et la seureté du negoce et des*

\(^{588}\) Talley 1981: 188-90.  
\(^{589}\) Talley 1981: 188-90.  
\(^{591}\) Bordini 1991: 220.  
\(^{592}\) Available at http://www.books.google.com  
\(^{593}\) Bordini 1991: 220.  

Authors: Jacques Savary des Bruslons, Philemon-Louis Savary

Edition consulted: Paris: Louis Estienne 1723-30 (volume 1 was published in 1724)

Context and contents: FR. Dictionary intended for those involved in the trade, which deals with a wide variety of subjects of interest for commerce (see the full title for an overview of subjects). The title page identifies its main author Jacques Savary des Bruslons as Inspector General of ‘Manufactures’ for the king in Paris. The dictionary was published posthumously by Savary’s brother, Philemon Louis Savary, a clergyman. Volume 1 contains an entry on starch production.

Schmidt 1857

Vollständiges Farben-Laboratorium oder ausführliche Anweisung zur Bereitung der in der Malerei, Staffirmalerei, Illumination, Fabrication bunter Papiere und Tapeten gebräuchlichen Farben

Author: Christian Heinrich Schmidt

Edition consulted: Weimar: Voigt 1857
Other editions: Weimar: Voigt 1841

Context and contents: GE. Schmidt is called by Roßbach the ‘company author’ of the Weimar publishing house of Voigt. Not a scientist himself, he published a number of translations, compilations and co-authored (pseudo-)scientific, chemical, medical publications as well as publications focusing on a large number of arts and trades. His treatise contains information on lead white preparation and lead white qualities.

Secondary literature consulted: Roßbach: no date.

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596 Available online from Dresden University at http://digital.slub-dresden.de/id322335442/69
597 In 1847 were published the Zusätze zu ersten Auflage von Dr. Ch. H. Schmidt’s vollständigem Farben-Laboratorium. Weimar: Voigt, 1847
598 Roßbach (no date): 2.
599 http://www.theatra.de/repertorium/ed000124.pdf?PHPSESSID=7c95c1c466aa9e4800bd34c74a2a556e. Accessed 27-3-2012.
**School of wisdom and arts 1783**

The school of wisdom and arts; being a complete repository of what is most curious in art and nature. Containing I. A survey of man, with sublime reflections on his most noble part, the soul. II. A particular description of the structure of the human body; and the wonderful properties of the eye described. III. Astronomy, oratory, politeness, and morality. IV. A review of the creation, viz. birds, beasts, fishes, and insects; their industry, sagacity, &c. V. Of the globe: gravity, air, light, sound, water, clouds, rain, hail and snow, with their properties and use. VI. Nations compared with each other. VII. Drawing; painting in water and oil colours; gilding, etching, engraving, painting upon glass, and bronzing. VIII. Dying silk, linen, woolen and leather. IX. Impressions from figures, busts, casts, medals, leaves, &c. X. The arts of painting marble and glass; of staining wood, bones, horn, ivory, paper, parchment, &c. XI. The whole art of pyrotechny or fire-works. XII. The art of making porcelain after the Chinese manner, with many curious particulars, equally amusing and instructive to the ingenious. Compiled from different authors.

Author: anonymous


Other editions: Gainsborough: John Mozley 1776, New Brunswick: William Lawson, Jacob Dunham 1787

Context and contents: UK. The title provides a list of the contents of the treatise, which is a summary of ‘what is most curious in art and nature’. The section on oil painting describes binding media and pigments. This source is quoted solely for a recipe for the preparation of ‘fat oil’.

**Scott Taylor 1890**

Modes of painting described and classified, a concise exposition of the methods, histories, and capabilities of the following modes of practice: pencil drawing, silver point, fusian, crayon drawing, pen & ink drawing, watercolour drawing, illumination, miniature painting, distemper painting, fresco painting, stereochrome painting, encaustic painting, spirit fresco, enamel painting, China painting, terra cotta painting, tempera painting, oil painting. By J. Scott Taylor, B.A. exhibitor in chemistry and physics, St. John's Coll. Camb. (sic) (Editor of Field's Chromatography and The Handbook of Watercolour Pigments.) With a concluding essay on the causes of decay of modern oil paintings in comparison with those of the ancient masters

Author: John Scott Taylor

Edition consulted: London : Winsor and Newton, 1890 in transcript by Carlyle

No other editions are known

Context and contents: UK. The title identifies Scott Taylor as ‘exhibitor in chemistry and physics’ in Cambridge. As also explained in the title, Scott Taylor’s book provides information on a large number of artistic and decorative painting techniques. Carlyle (1991, 2001) places Scott Taylor’s book ‘among the most useful in the sources consulted’ because he is describing contemporary techniques and discusses alternative techniques. Carlyle concludes: ‘Along with Church, Scott Taylor provides the most reasoned approach and soundest advice on painting materials available in the [British] sources in the last decades of the nineteenth century’. 601

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599 Available at http://www.books.google.com

600 Both other editions are titled The school of wisdom: or repository of the most valuable curiosities of art & nature. http://www.worldcat.org. Accessed 16-5-2013


**Secrets 1801**

*Secrets concernant les arts et métiers. Ouvrage utile, non-seulement aux artistes, mais encore a ceux qui les emploient*

2 volumes, volume 1

Author: anonymous


Context and contents: FR. This compilation of descriptions of arts and trades went through many editions and knew many additions, changes and modifications. The 1801 edition, consisting of 2 volumes, deals with pigments and painting, gilding, engraving, casting, glass dying, dyeing skins, bone and wood, inks, cements, glues, removal of stains, oils, cleaning gold and silver, cleaning metals, polishing waxes, paintings conservation, varnishes, wine and vinegar production, liquors, jam making, etc.

**Selvatico 1842**

*Sull’educazione del pittore storico odierno Italiano pensieri di Pietro Selvatico*

Author: Pietro Selvatico (Padova 1803-1880604)

Edition consulted: Padova: coi Tipi del Seminario, 1842605

No other editions are known.

Modern editions/reprints: Pisa: Edizioni della Normale 2007606

Context/contents: IT. In this book, art historian and architect Selvatico directed himself at young Italian artists, whom he wished to educate in painting theory, in relation to the genre of history painting. He discusses earlier treatises, points out errors in these treatises and offers his own theory on how artists should be educated. Selvatico includes sections on perspective, design, draperies, movements of the human body, colouring, chiaroscuro, architecture, types of characters to be placed in the paintings, invention, composition, expression, colour harmony (translated from Mérimée), etc. Selvatico also pays attention to the position of painters in society and their relations to their patrons. Largely theoretical in nature, the treatise does not provide recipes for preparatory ground layers. It is cited for its comments on the influence of ground colour.

**Sertzen 1801** *see Oeconomiche courant 1800.*
Sheldrake 1798
‘A dissertation on painting in oil in a manner similar to that practiced in the ancient Venetian School’. In: Transactions of the Society Instituted at London for the Encouragement of Arts, Manufactures, and Commerce, Volume XVI: 279-299.

Author: Timothy Sheldrake

Edition consulted: London: The Housekeeper, at the Society’s House, in the Adelphi 1798

Context and contents: UK. Two Timothy Sheldrakes seem to have lived in London around the year 1800, at least according to Reuss (1804). The first was trussmaker to the Westminster Hospital and Mary-Le-Bone Infirmary and published on distortions of legs and feet. The occupation of the other Sheldrake is unknown. This second Sheldrake published a number of papers in the Transactions. In 1801, he published on on drying oils. His dissertation on painting according to the methods of the Venetian school painters was written somewhat earlier. Sheldrake first discussed these methods, which he claimed ‘produce brilliancy, and harmony of colouring that is so much admired’. Then Sheldrake went on to discuss colour and light, referring to Newtonian concepts. He discussed the turbid medium effect (though not under this term), problems artists may encounter when painting on absorbent grounds such as he believes were used by the Venetians. Sheldrake describes his own solutions to these problems, discussing his own painting technique.


Simis 1801, 1807
Grondig onderwys in de schilder- en verw-kuns, bevattende eene duidelyke onderrichting in den aard, den oorsprong, sterkte en zwakte der verwen, olyeteiten, enz., het bereiden, en behoorlyk, of kwalyk gebruik derzelven, ook over het behandelen der werken, huizen en rydtuigen, vergulden, verzilveren en metaalen als mede over het verlakken en witwerken enz.: …: alles niet alleenlyk onöntbeerlyk voor den leerling, maar ook hoogstnuttig voor den meer ervaren schilder / naa een zes-en-dertig jarige ondervinding samengebragt, door Lambertus Simis
2 volumes. volume 1:1801, volume 2: 1807

Author: Lambertus Simis

Edition consulted: Amsterdam: Gartman 1801/1807
Other editions: Amsterdam: Erven H. Gartman 1829-1835

Context and contents: NL. Simis, ‘master painter in Amsterdam’, wrote his manual on decorative painting and painted finishes ‘after thirty six years of experience’. The manual consists of an overview of materials and techniques employed for architectural finishes, including marbling, wood imitation, etc., and recipes for the preparation of supports for oil painting (relevant to Simis because of their use as wall decorations). Simis includes recipes on the maintenance and restoration of paintings.

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607 Available at http://www.books.google.com
609 Sheldrake 1798: 282.
610 Simis 1801: title page.
Fokke Simonsz 1804  See under ‘Fokke’

/ms./ Sloane 1990 c. 1623-44
Manuscript, Sloane 1990, British Museum

Authors: possibly Theodore Turquet de Mayerne (Geneva 1573-Chelsea 1655)/John Colladon

Edition consulted: original manuscript on microfilm. Collection RCE (Dutch Cultural Heritage Agency, Location Amsterdam)

Context and contents: UK/NL. This manuscript, called the ‘second De Mayerne Manuscript’, is said to contain notes by De Mayerne dating between 1623-44 and some additional later entries. According to Eikema Hommes (2004) these were probably written by John Colladon.\(^{612}\) The title page reads: ‘Theodore Turquet de Mayerne Mechance Jo Colledonii chymicea Ms 1833’. A comparison of the hand employed in the main areas of the ‘first’ De Mayerne manuscript, Sloane 5250 and this manuscript, Sloane 1990, shows some differences. With regard to the date, ownership and possibly authorship it is interesting to note that on folio 33 or 34 of the manuscript the following name and date have been entered: ‘Matthesi Cornelij Leinographi artificium Ao 9 julij 1643’.

The manuscript contains a collection of paint recipes amongst notes on a large number of topics, including cosmetics, enamel, imitating precious stones, varnishes, decorative painting techniques, kitchen recipes. In the margin, the author sometimes refers to his sources. The recipes have been written in French, English, Latin and Italian.

See De Mayerne 1620-44 for biographic details on this author.


Smith 1692

*The art of painting according to the theory and practice of the best Italian, French, and Germane masters*

Author: Marshall Smith

Edition consulted: London: The Vendüe 1692,\(^{613}\) London: R. Bently, J. Hancock 1693\(^{614}\) Other editions: London 1701, London 1753\(^{615}\)

Context and contents: UK. No biographical details are known about Marshall Smith’s life. Talley (1981) believes Smith must have been an amateur artist, just like the audience of his book, and that he was living in London.

Smith’s treatise starts with a long section of a theoretical and historical nature, discussing subjects like proportion, human expressions, light and its effects, perspective, colour. Chapter XXVII (‘Instruments and materials us’d in painting and the preparing colours to the pallat’) contains descriptions of the preparation of pigments, the use of binding media, the preparation of different supports and the tools employed in painting, including detailed descriptions of the brushes. Smith

\(^{612}\) Eikema Hommes 2004: 229
\(^{613}\) Relevant pages consulted as a photocopy of pages from the original book held at the British Library, London., and as transcription by Talley 1871.
\(^{615}\) Editions through Zindel 2010: 249. Zindel does not provide information on the publishers.
continues with step by step instructions on drawing and painting and finishes with more theoretical discussions on colour balance, harmony in expression, proper relations between different parts of a painting, etc. Talley calls Smith’s treatise ‘the most important seventeenth-century English book on the technique of oil painting’. Bordini (1991) agrees with its importance. Smith finishes his treatise saying: ‘Thus have I given the most necessary directions and instructions throughout the whole mistery of painting: these with a diligent study in the theory and a careful management in the practice will effect an entertainment, suitable to the most noble genius’.


Smith 1753
The art of painting in oil. Wherein is included each particular circumstance relating to that art and mystery: containing the best and most approved rules for preparing, mixing and working of oil colours. The whole treatise being so full, compleat, and so exactly fitted to the meanest capacity, that all persons whatsoever, may be able, by these directions, to paint in oil-colours, all manner of timber-work; such as posts, pales, palisadoes, gates, doors, or any thing else that requires either use, beauty, or preservation from the violence or injury of the weather. In which are also particularly laid down all the several circumstances required in painting of sun-dials, printed-pictures, sash-windows, &c. in oily-colours

Author: John Smith

Context and contents: UK. This book was written for the general public and contains recipes for different types of painting, mainly decorative, but it also includes a section on oil painting. This section provides short descriptions of the most important pigments used, such as lead white. The book knew many editions, with varying contents and subtitles.

Smith 1756
The laboratory; or, school of arts: In which are faithfully exhibited, and fully explained, [...detailed overview of contents]... with a great number of other scarce and valuable secrets. Compiled for the use, benefit, and entertainment of the curious: illustrated with a variety of curious copper-plates

Author: Godfrey Smith

618 Smith 1693: 89.
619 Available at http://www.galegroup.com (subscription required)
620 Available at http://www.archive.org
621 Available at http://www.archive.org
Context and contents: UK. Godfrey Smith compiled the *Laboratory* from ‘foreign authors’, according to the title page. In his preface, he calls himself ‘a foreigner, who has had no great share of school, much less of University learning. Nevertheless, I can say without vanity, that I am not destitute of common sense and some share of reading’. As Smith wrote: ‘My aim in the publication of this work is to hurt no body, but to oblige the curious and lovers of art and ingenuity, who take pleasure in trying experiments of one sort or other: amusements much more delightful and satisfactory, to some gentlemen, than gaming, hunting, reading of novels, and the like. Artificers and handycraftsmen will find it a very useful performance. They will, perhaps, make some new and advantageous discoveries relating to their trade’. The book is a collection of recipes on painting and other arts, as well as decorative arts (gold/silver smithing, enamelwork, casting techniques, glass making, painting on glass, limning, marbling, woodworking, chemical experiments, fireworks and dying).

**Smith 1825**

*Nouveau dictionnaire des secrets des arts et métiers, contenant un aperçu de toutes les connaissances relatives aux diverses branches des arts et métiers; de toutes les inventions et découvertes modernes; des différents procédés mis en usage pour l'amélioration et le perfectionnement des machines propres à secourir les efforts de l'industrie; et des substances employées par l'art pour parvenir à donner de la solidité, du lustre et de l'éclat aux différents objets industriels qui ont pour but les besoins et l'agrément de la société*

Author: Smith

Edition consulted: Paris: Corbet ainé 1825

Other editions: Paris: Corbet ainé 1824

Context and contents: FR. The preface explains the goal of the *Nouveau dictionnaire*: ‘to assemble, so to say, in a single volume, the diverse branches that grow from the tree of arts and crafts’. Although the author realizes that his publication is not the first of the genre, he claims to offer more varied and up to date details to the artist and the workman. The dictionary offers an alphabetic list of words related to a varied array of arts and crafts, which includes many terms related to painting.

**Spon 1879**

*Workshop receipts, for the use of manufacturers, mechanics, and scientific amateurs*

Author: Ernest Spon


Context and contents: UK. Carlyle quotes the editor’s preface, which described the purpose of the recipe book: it was supposed to function as a ‘note-book for the small manufacturer; to supply the intelligent workman with information... and impart the scientific amateur a knowledge of many processes in the arts, trades, and manufactures’. According to the later ‘third series’ (1895) of Workshop receipts, Spon’s book, ‘was prompted by a desire to afford technical knowledge in a cheap and convenient form’. The first series was followed by a second series, concentrated on ‘trades of a more or less chemical character’. The third series discussed ‘valuable information connected with electrical and metallurgical matters’. The fourth series dealt with ‘handicrafts and mechanical trades’. The fourth series contains an index to all four volumes published. The second to fourth series of recipes did not list Spon as an author, but as the editor of the books. Author of these series was C.G. Warnford Lock.633 Spon’s workshop receipts contain instructions to prepare a variety of materials for a number of different trades. The recipes for binding media, animal glue and a recipe for the preparation of canvas for painting are relevant in the present context.


Sprong 1738

*Kabinet der verf-stoffen. Waar in kortelyk de natuur en hoedanigheden, der voornaamste verfstoffen, in oly gebruikelyk, wordt aangewesen: also ook de wyse, hoeze gemaakt worden*

Author: U. Sprong

Edition consulted: Amsterdam: Jacob Graal 1738

Other editions: Francker 1703

Context and contents: NL. Sprong, about whom no biographical details are available, provides an overview of then available pigments. Van Eikema Hommes (1999) notes that he did not describe some of the more recently introduced pigments.

Secondary literature consulted: Van Eikema Hommes 1999

Stalker and Parker 1688

*A treatise of Japanning and varnishing; being a compleat discovery of those arts. With the best way of ... &c.*

Authors: John Stalker, George Parker

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631 Carlyle 1991, vol. 2: 71-2; Carlyle 2001: 323. Carlyle quotes from the 1883 edition, but the 1879 edition already contains this preface, which is dated August 1st 1873.
Other editions: Oxford and London: Stalker 1688
Reprint: Reading: Tiranti 1998/1999

Context and contents: UK. Nothing is known of the authors of this Treatise of Japanning and varnishing, apart from their residency, respectively London and Oxford. The book concentrates mainly on decorative or mechanic arts, providing many practical and detailed descriptions on subjects such as varnishing, inks, imitation lacquerwork, gilding, and imitation tortoiseshell. The contents of some recipes are comparable to instructions that apply to artistic painting.


**Standage 1892**
*The use and abuse of colours and mediums in oil painting. A handbook for artists and art students*

Author: H.C. Standage

Edition consulted: London: Reeves and Sons 1892 in transcript by Carlyle
Other editions: London 1886, London 1897

Context and contents: UK. Standage’s background is not entirely certain. Diependaal (2011) remarks that in the 1931 edition of his *Cements, pastes, glues and gums*, Standage is described as a ‘practical and consulting chemist’. Partly published in his *1883 Artists’ table of pigments*, the 1892 book describes the properties of pigments and media used for oil painting. According to the title, its audience were ‘artists and art students’.


**Stöckel 1825**

Author: Heinrich Friedrich August Stöckel

Edition consulted: München: Lindauer’sche Buchhandlung 1825
No other editions known

Context and contents: GE. Stöckel, carpenter or furniture maker, according to the title of his other publication ‘Hofschreiner zu Schleiz’, assembled recipes from different earlier sources on

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637 Stalker and Parker 1668: title page; Molesworth, in his introduction to the 1960 reprint, hypothesizes that at least one of them must have been a ‘leading craftsman’, based on the contents of the treatise. Molesworth 1960: V.
639 Diependaal 2011.
641 Available at http://www.books.google.com
decorative painting, metalwork, watercolour painting and a number of other arts and crafts. No original information on preparatory layers is provided, Stöckel repeats earlier sources.

Secondary literature consulted: Zillich 2010

Sully 1809-71
Typed transcription of manuscript, ‘Thomas Sully’s hints for pictures, 1809-1871: technique for painting portraits...’,
Manuscript. New York Public Library, Manuscript Division

Author: Thomas Sully (Lincolnshire 1783-Philadelphia 1872)

Edition consulted: transcripts by Carlyle from original manuscript

Context and contents: USA/UK. This manuscript, written by American painter Sully, was published in 1873 as ‘Hints to young painters’ (see below). It contains much practical information on the materials tested by Sully, who experimented with binding media, also for his preparatory layers. As can be read in the section of the webpage that describes the Winterthur collection of letters and manuscripts written by Sully, Thomas Sully was born in England. He emigrated to the United States in 1792, where after a brief period as an insurance broker, he devoted himself to painting. Between 1809 and 1810, Sully he lived in England, where he received painting lessons from Benjamin West and Thomas Lawrence. After the death of Charles Wilson Peale and Gilbert Stuart, according to the Winterthur website, he ‘became the leading portrait painter in the United States’. Sully returned to England in 1837-38 where he was allowed to portray Queen Victoria in the year of her coronation. Sully had close contacts with fellow artists, both in the United States and in England. Mayer and Myers (2011) provided documentary evidence that even during his life, Sully shared his notes and manuscripts with other artists.


Sully 1873
Hints to young painters, and the process of portrait painting as practiced by the late Thomas Sully

Author: Thomas Sully (1783-1872)


Context and contents: UK/USA. See Sully’s manuscript ‘Hints to for pictures’ (1809-1871) for additional information. This manuscript was the source for Sully’s 1873 book. The information in
manuscript and published book show many overlaps. However as the author of the preface of the book wrote, ‘notes on the preparation of canvas’ and on binding media were added from Sully’s memoirs. According to the preface, Sully originally prepared the book in 1851 and revised it in 1871.


Susse 1845


Authors: Gebroeders [=brothers] Susse

Edition consulted: Amsterdam: W. de Grebber 1845

Other editions: Arnhem: Ybes 1886, Rotterdam 1923

Context and contents: NL. This treatise was written by the Susse brothers, colourmen and merchands in Paris. The Susse brothers published at least two manuals, the Nouveau petit manuel de peinture à la miniature et à l’aquarelle pour le portrait, Paris: no date and the Nouveau petit manuel de peinture à la huile, sujets de genre et paysage, no place, no date. Both French treatises were unavailable, therefore it is not possible to determine whether the 1845 Dutch publication is a translation of the second French manual. According to its title page, it was translated from a German publication. Roth-Meyer(2004) found references to the Susse brothers being active in Paris in the 1840s and 1850s. Their activities included photography and possibly some trading in paintings.

The manual provides practical information on different painting techniques, on sculpture, sculpting in clay and on printing. Its intended audience consisted of amateur painters; according to the title page it was written in cooperation with the best painters.

Secondary literature consulted: Roth-Meyer 2004

Symonds c. 1650-2

‘Secrete intorno la pittura vedute e sentite dalla practica del sig Gio: Angelo Canini in Roma Aº 1650 1651. 1652 Discépolo del famoso Dominico Zampieri alliévo de’ Caraccj Non senza una intrinseca favore & amicitia che esso Sig. G.A. Portava a Ricardo Symonds’

Manuscript. Ms. Egerton 1636, British Museum

Author: Richard Symonds (1617-1660)

Edition/transcript consulted: transcripts in Beal (1984) and digital images of the original manuscript Egerton 1636 (available at the Dutch Cultural Heritage Agency, location Amsterdam)

Context and contents: IT/UK. Symonds, cursitor for the Court of Chancery, fought in the lifeguards of the king from 1644 to 1646. He left England for political reasons, went on a ‘grand tour’,

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653 Available at http://www.books.google.com
654 Roth-Meyer 2004, vol 1: 194, 245, 402

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travelled through France and Italy and came back to England in 1652. While in Rome, between 1649 and 1651, he was able to observe Canini painting, which he recorded in his notebooks. (Symonds had written diaries before, for instance on ‘the marches of the royal army’, another one with observations about his visits to churches and colleges in the Oxford area). The notebooks Ms. Egerton 1636, contains the notes Symonds took of his conversations with Nicolas Poussin, Giovanni Angelo Canini, and also includes remarks about artists and paintings that Symonds saw while in London. Beal (1984) provides a compete transcript of Ms. Egerton 1636. She lists the contents as consisting of ‘notes on painters’ workrooms and equipment, oil, egg, fresco and secco painting, gilding, drawing and etching techniques, as well as picture cleaning’. 


**Technische Mitteilungen**

*Technische Mitteilungen für Mahlerei*  
1884-1944

Author: Several authors contributed to this periodical

Edition consulted: digital images of the original periodical (Dutch Cultural Heritage Agency, location Amsterdam)

Context and contents: GE. The periodical *Technische Mitteilungen* was published in Munich between 1884 and 1944. Pilz (2008) explains that it was founded by Adolf Wilhelm Keim, a chemist specialized in painting. Keim worked for the 'Versuchsanstalt für Maltechnik' (which can literally be translated as: Research institute for painting technique'). The periodical contains articles on a wide variety of subjects related to painting techniques, ranging from discussions on the techniques of the old masters, or on Ancient painting methods (Punic wax in Pompeii) to tests of the qualities of modern paints, from articles about the degradation of the paintings of the Old Masters and their conservation to the permanence of modern paints, to contributions on the virtues of the different binding media (tempera, oil, etc.) and explanations by modern artists of the techniques they employ. The periodical also printed the texts of lectures and included translations of foreign articles. Pilz draws attention to the ‘mail box’ section of the *Mitteilungen*, where artists could ask questions to their colleagues, and to the interesting advertisements for paint materials and announcements of lectures.

Secondary literature consulted: Pilz 2008

**Templeton 1845**

*The guide to oil painting*

Author: Jonathan Samuel Templeton (fl. 1819-57)


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657 Beal 1984: 63  
658 Carlyle 2001: 325  
659 Available at http://www.books.google.com  
660 These editions are all mentioned in Carlyle 2001: 325. Carlyle does not record the publishers of the individual editions, which we may presume to all have been Rowney.
Context and contents: UK. Called by Carlyle (1991, 2001) ‘one of the most informative in the colourmen’s handbook series’, Templeton’s *Guide* was written to ‘remove, or at least lessen the difficulties that necessarily present themselves at the threshold, in entering on the study of any branch of art, arising from the want of practical information, arranged in proper order, simplified and clearly defined’. Templeton claims to write ‘from his own practical experience, corroborated by the communications and opinions of many other in the profession, of such standing, as to give high value to their authority’. He describes the painting room, the tools and the materials required for oil painting and then discusses colour mixing, the use of mediums, application techniques and painting different subjects (drapery, landscape, animals, flowers and fruits). His *guide* is intended for amateurs or beginners in oil painting.


**Theophilus (probably c. 1060-90)**

‘Schedula diversarum atrium’ or ‘De diversibus artibus’

Manuscript: four principal copies in existence, as well as fragments

Author: Theophilus Presbyter (11th/12th century)

Edition/transcript consulted: transcripts in Berger 1912, Hendie 1847 and in Hawthorne 1963

Other transcripts/editions: a number of modern editions exist. See (Zindel 2010: 45-46) for an overview.

Context and contents: Rhine Valley, GE/NL. Although the exact origins and identity of the author remain uncertain, an identification of Theophilus as the Benedictine monk Roger of Helmarshausen is given as a possibility. The text consists of three main sections, all giving practical instructions for decorative arts, painting (tempera, illumination, varnishes, use of drying oil, gilding, wall painting, etc.), as well as an extensive section on goldsmith work and sections on glass making and on stained glass.


**Theophrastus 400-300 B.C.**

*Liber de lapidibus graece et latine cum brevis annotationibus*

Author: Theophrastus von Eresos (c. 371-286 B.C.)

Edition consulted: transcripts and translation by Caley and Richards (1956)

Other editions: See Zindel 2010: 31

Context/contents: GR. Zindel (2010) describes Theophrastus as a greek philosopher and student of Aristotle and dates the manuscript 315 before Christ. Not a painters’ manual but a descriptions of the ‘forces’ of stones, Theophrastus book provides descriptions of different stones. Theophrastus includes the preparation of a number of pigments, amongst which is lead white.

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661 Templeton 1845: v.
662 The date is not certain. Although dated by many in the late 11th century, some authors date this source in the first half of the 12th century. Zindel 2010: 48.
663 Clarke 2001: 15-16, describes their locations.
664 Zindel 2010: 31
Secondary literature consulted: Zindel 2010

Thomson 1839

_Leerboek der verlakkunst, of praktische handleiding, om alle soorten van lakken en vernissen te bereiden, en derzelve op verschillende voorwerpen van hout, metaal, leder, schilderstukken, en meer andere naar vereischte op te werken, aan dezelve een’ duurzamen hoog en glans te verleenen en vele soorten van hout en leder te kleuren; voor schilders, verlakkers, leder- en schrijnwerkers, instrumentmakers, kunstzinnige, tin- en geelgieters, metselaars, steenhouwers, zadelmakers, rijtuigschilders en meer anderen door William Thomson; uit het Engelsch in het Hoogduitsch vertaald, en met bijvoegsels verrijkt door Aug. Schulze; in het Nederduitsch overgebracht, en met aanmerkingen en een aanhangsel vermeerderd door Th. G. Entrup Bavink_

Author: Wiliam Thomson

Edition consulted: Groningen: J. Oomkes 1839


Context and contents: NL. Thomson’s book on lacquers and varnishes contains recipes for the preparation of oils to be used in varnishes, and recipes for transparent and coloured varnishes and lacquers for different types of objects and materials (metal, mathematical instruments, musical instruments, glass, enamel, horn, wood, leather, paper, board, dried insects and dried plants) as well as a chapter on varnishes for paintings. It also describes pigments employed in varnishes and as siccatives, thus including information on lead white.

Thornton 1842

_The modern cabinet of arts: a series of entertaining experiments in various branches of science; numerous valuable recipes, and useful facts; compiled from authentic sources_

Author: T.C. Thornton

Edition consulted: London: J.S. Pratt 1842


Context/contents: UK. This book fits within the tradition of ‘books of secrets’. It contains a wide variety of recipes, dealing with arts and crafts, including household tricks, explanations of natural phenomena (such as ‘the rainbow’ and ‘the pressure of water’), tricks with magnetism, recipes for the preparation of fireworks, for illuminating water, card games, magic tricks, instructions to make a camera obscura, recipes for stain removal, etc. It contains pigment recipes, varnish and paint recipes, lacquer recipes and recipes for glue preparation.

Tingry 1803, Tingry 1804

_Traité théorique sur l’art de faire et d’appliquer les vernis; sur les differens genres de peinture par impression et on decoration, ainsi que sur les couleurs simples et composes: acccompagné de nouvelles observations sur le copal: de notes historiques sur la nature des matières et sur les procedés mis en usage_

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665 Consulted at the library of Utrecht University.
667 Consulted in the private library of Ann Massing, Cambridge.
1803, 2 volumes

The painter and varnisher’s guide; or, a treatise, both in theory and practice, on the art of making and applying varnishes; on the different kinds of painting; and on the method of preparing colours both simple and compound: with new observations and experiments on copal; on the nature of substances employed in the composition of varnishes and of colours; and on various processes used in the art. Dedicated to the Society at Geneva for the Encouragement of the Arts, Agriculture, and Commerce.

By P.F. Tingry, Professor of chemistry, natural history, and mineralogy in the Academy of Geneva; Illustrated with engravings

1804

Author: Pierre François Tingry (1743-1821)


Context and contents: SUI/FR. Pierre François Tingry (1732-1821) was a professor of chemistry and mineralogy at the Geneva Academy. According to Bordini (1991) he wrote a more theoretical thesis than Watin, whose texts were of a more ‘applied’ nature. Carlyle (1991, 2001) notes some overlap with Watin.

In the first part, Tingry provides an exposé on the different types of varnishes, on drying oils and other binding media. The second part focuses on pigments and colourants used in painting, both in tempera and in oil painting. Tingry’s focuses housepainting, but some of his information may be applied to artistic painting as well. Tingry’s treatise was translated into English in 1804.


‘Tractato del Arte de la Pintura’ ca. 1656

Manuscript. MS. 5917, fol 172-187, Biblioteca Nacional, Madrid


Context and contents: SP. The manuscript is bound with several other texts. According to its title page it is ‘Newly corrected with contributions of my teacher Mateo Núñez de Saavedra, the famous and very able painter and gilder of the Spanish Royal Armadas’. Véliz believes that the treatise may have been written by ‘an enthusiastic practitioner of painting’. The manuscript

669 Zindel 2010: 424
670 Available at http://www.books.google.com
671 Available at http://www.books.google.com
672 The 1830 English edition carries a different title: called The painter’s & colourman’s complete guide, however editions are numbered continuously, the 1830 edition called ‘third edition’, notwithstanding the different titles. Earlier English editions were titled The painter and varnisher’s guide. http://www.worldcat.org. Accessed 9-5-2012.
673 These English editions and the 1803 French edition are also mentioned by Carlyle. Carlyle mentions another edition, c. 1855, however this was not found through http://www.worldcat.org (Accessed 9-5-2012). Carlyle 1991, vol. 2: 77-8; Carlyle 2001: 327.
provides an overview of materials and techniques of oil and fresco painting and discusses perspective, proportions, painting skies, landscapes, figures, varnishes and glazes.679


**Transactions 1806** See Grandi 1806

**Tripier-Deveaux 1845**

*Traité théorique et pratique sur l’art de faire les vernis, suivi de deux mémoires, l’un sur les dangers qui menacent les peintures vernies d’extérieurs, l’autre sur les précautions à prendre pour assurer aux revernissages la même durée qu’aux vernissages faits sur les peintures fraîches*

Author: A.M. Tripier-Deveaux

Other editions: Quedlinburg/Leipzig 1846681

Context and contents: FR. This treatise was published by a chemical and industrial publishing company. It is part of a series called ‘Bibliotheque industrielle’ (‘The industrial library’). As explained in the preface (‘avertissement’), the goal of the book was to teach artists to work independently, without formal instruction. The treatise gives detailed instructions and discusses the results obtained that have been obtained by the author in the execution of different processes. The author quotes and acknowledges earlier authors, like Tingry. The introduction demonstrates that the book focuses on decorative arts. However it includes recipes for artists’ varnishes as well.

**Tyrwhitt 1868**

*Handbook of pictorial art ... with a chapter on perspective by A. MacDonald, School of Art, Oxford*

Author: Rev. R. St.John Tyrwhitt (fl. 1864-87682)

Other editions: Oxford: Clarendon 1875683

Context and contents: UK. Carlyle mentions that reverend Tyrwhitt painted landscapes. His *handbook* presents a combination of theoretical and practical instructions, with an emphasis on theory.684


**Ure 1853**

*A dictionary of arts, manufactures, and mines; containing a clear exposition of their principles and practice*

2 volumes

680 Available at http://www.books.google.com
684 Carlyle 2001: 328.
Author: Andrew Ure (Glasgow 1778-London 1857) 685


Context and contents: UK. Andrew Ure, a Scottish chemist, graduated as doctor from Glasgow University, worked briefly as an army surgeon before finding a position as chair in natural philosophy, lecturing on chemistry and mechanics with Anderson’s Institution, a position he himself described as ‘Professor of Practical Science’. Cardwell (2004) describes Ure as ‘a highly competent practical chemist’. Ure was apparently not an easy man, whose life was marked by a number of quarrels or feuds that influenced his career and his personal life.

In 1830, Ure moved to London where he set up as consulting chemist who offered advice on scientific questions and acted as expert witness in court. Ure published a number of books on science and industry. Ure’s Dictionary of arts, manufactures and mines was first published in 1839 (as a single volume). It went through a number of editions and revisions.

In his preface to the 1853 edition, Ure explains his objective: ‘to describe and explain the transformation of these primary materials, by mechanical and chemical agencies, into general objects of exchangeable value’. He wrote for the ‘manufacturer, metallurgist, and tradesman’, for ‘merchants, brokers, drysalters, druggists, and officers of revenue’, for students of chemistry and physics, ‘capitalists’, ‘gentlemen of the law’, ‘legislators’ and for ‘the general reader intent chiefly on intellectual cultivation’, truly a wide audience. The alphabetically ordered entries are equally wide in scope, including information that ranges from chemical formulae to descriptions of manufacturing processes of objects created both from organic and inorganic raw materials. Some of these descriptions deal with materials employed in painting.

Secondary literature consulted: Cardwell 2004

Ursin and Hummel 1838

‘Lakeret læret eller voksdug’. In: Nyt magazin for kunstnere og haandværkere, Copenhagen: Professor Usins forlag, Nr. 83, February 8. 1838: 261-4

Authors: several anonymous authors. The magazine was published by G.F. Ursin and C.G. Hummel.

Edition consulted: Copenhagen: Prof. Ursin’s Verlag 1838. No other editions known.

Contents: DK. The Nyt magazin for kunstnere was a periodical published in Copenhagen. It contained articles that were of use to both artists and artisans. Subjects range from information on

686 Available at http://www.books.google.com
687 Supplement: New York: Appleton 1863
689 Ure 1853, vol I: iv.
691 Ure 1853, vol I: iii.
692 Ure 1853, vol I: iv-v.
693 A copy of the relevant section was provided by and translated with help of Cecil Krarup Andersen

134
pigments, binding media and varnishes, to coal production, paper production, the use of electromagnetic forces for a telegraph, the growth of the industry in England, etc.

**Valuable secrets 1775**  
*Valuable secrets concerning arts and trades*

Author: Anonymous [Hubbard?]

Edition consulted: London: W. Hay 1775694  
Other editions: Norwich: T. Hubbard 1795, Boston: J.Bumstead 1798695

Context and contents: UK. Compilation of recipes on the subjects of engraving, metals, varnishes, adhesives, glass, precious stones, watercolour painting, miniature painting, oil painting, dyeing, casting, inks, wine, and other subjects ‘entertaining and useful’ etc. It falls within the tradition of ‘books of secrets’. The level of detail in the recipes concerning the execution of decorative and painting techniques, however, is of a somewhat higher level than one might expect in a ‘book of secrets’, although not much is original.

**Varley 1845**  
*A treatise on optical drawing instruments, by Cornelius Varley, artist, member of the society of arts, the microscopical society, etc.; also, a method of preserving pictures in oil and in water colours,*

Author: Cornelius Varley

No other editions known.

Context and contents: UK. Varley explains that he wants to write ‘as plain to the users of such instruments as to the makers of them’.696 His book deals with the camera obscura, distortions of images, lenses, prisms, the camera lucida, and similar optical instruments. He adds to this a short entry on the preservation of watercolour paintings and on the degradation and preservations of paintings in oil. Varley discusses degradation (yellow varnishes, dirt), the quality of varnishes, and gives some tips for restoration: cleaning paintings, reviving the gloss of varnishes and varnish removal. He discusses the effect of the sizing layer and interestingly, finishes with the advice that ‘on the back of every picture there should be a statement of the last process to which its face was subjected in order to guide the next person who has to clean it’.697

**Vasari 1550 (1568)**  
*Le Vite de’ piu eccellenti pittori, scultori, e architettori*  
2 volumes (1550), 3 volumes (1568)

Author: Giorgio Vasari (Arezzo 1511-Florence 1574)

Edition consulted: Florence: Appresso I gunti 1568 for Italian text698

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694 Available at http://www.books.google.com  
696 Varley 1845: 3.  
697 Varley 1845: 60  
698 Available at http://www.books.google.com

Modern editions/transcripts: Maclehose and Brown 1960 (New York: Dover editions)

Context and contents: IT. Painter and architect Vasari added an introduction to his description of the lives of painters, which describes techniques used in sculpture, painting, printing and architecture. He extended the introduction for the 1568 edition, mainly the architecture section. In the section on painting technique, Vasari discusses design, sketching, the use of cartoons, the use of colour and proportions. He deals with fresco, tempera and oil painting as well as with decorative techniques including temporary decorations.


/van/ Veen c. 1650-1700

‘De wetenschap ende manieren om alderhande couleuren van say of sayetten te verwen etc. Oock om te leeren het fondament der verlichterij konst; ende hoemen alderhande verwen tempert, en gebruijckt om te verlichten, verdiepen ende verhoogen etc. Om alderhande couleuren van inckten te maecken, ende noch eenighe secreeten der pennen etc. Om geslaegen en gemaelen goudt te vrijen en met de pen, of pineel te verwercken etc. Om gommen te smelten, vernissen te maecken, oock wasse tronikens oft fruijtage te gieten, en veel meer noodighe dinghen voor die haer willen bemoeijen met alderhande fraeijicheijt te maecken’
Manuscript 135 K 44,.Royal Library, the Hague, Netherlands

Author: Jacoba van Veen (The Hague 1635-after 1679)

Edition consulted: original manuscript in photocopy (Dutch Cultural Heritage Agency, location Amsterdam)

Context and contents: NL. Jacoba van Veen was born in a family of magistrates and painters. She possibly wrote her manuscript with the intention of publishing. Vogels (2002) determined Jacoba van Veen’s intended audience as amateur artists and places the treatise within the tradition of ‘books of secrets’. Apart from a few notations, the manuscript has been written in a single hand. It contains a large section on textile dyeing, also recipes for miniature painting and oil painting, a section on doll making and a few recipes of a cosmetic and medical nature and some household recipes.

Secondary literature consulted: Vogels 2002

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700 Maclehose and Brown 1960: 2.
701 Vogels 2002
702 Vogels 2002
Vergnaud 1826

*Manuel de perspective, du dessinateur et du peintre, contenant les éléments de géométrie indispensables au tracé de la perspective, la perspective linéaire et aérienne, et l’étude du dessin et de la peinture spécialement appliquée au paysage*,

Deuxième édition, revue, corrigée, augmentée, et ornée d’un grand nombre de planches

Author: Armand Denis Vergnaud

Edition consulted: Paris: Roret, 1826


Context and contents: FR. Vergnaud published books on different subjects. These include horseriding, pyrotechnics, chemical experiments and military subjects. The title page of the 1826 second edition of the *Manuel de perspective* explains that Vergnaud was a captain in the artillery, former student of the École Polytechnique, member of the Royal Academy of Sciences in Paris. The 1826 *Manuel* cites from a large number of earlier French and foreign sources, whose titles are provided at the end of the main text. The book starts with a section on two important French artists, Nicolas Poussin and Claude Lorrain. It begins with the biography and excerpts from the correspondence of Poussin on the subject of painting, and finishes with a biography of Claude Lorrain. The second part of the treatise deals with geometry, the third with linear perspective and drawing architecture, the fourth section also with the design of a painting and the fifth with atmospheric perspective. This last section contains a chapter on the colours used in oil painting and miniature painting and includes the list of earlier books that the author drew upon for information. The manual was published by publishing house Roret in Paris, who is well known for their series ‘Manuels Roret’, a series of manuals on different trades, arts and crafts. Although Vergnaud’s book shares some characteristics with these ‘Manuels Roret’, its title page does not mention it being part of that series.

Secondary literature consulted: Garçon 2004

Vergnaud 1831

*Manuel du peintre en batimens, du fabricant de couleurs, du vitrier, du doreur, du vernisseur, et de l’argenteur. Contenant outre tout ce qui a rapport à ces différents arts, la fabrication et la pose des papiers de tenture; les enduits hydrofuges; le rentoilage, le nettoyage et la restauration des tableaux à l’huile, la transposition des gravures sur le bois, etc. Ouvrage utile, tant à ceux qui exercent ces arts, qu’aux fabricans de couleurs, et à toutes les personnes qui voudraient décorer elles-mêmes leurs habitations, leurs appartemens, etc.*


Modern editions: Paris: L. Laget 1979

703 Available at http://www.books.google.com


707 Garçon 2004

708 Available at http://www.books.google.com

Context and contents: FR. According to the preface to the 1831 edition of the *Manuel du peintre en batimens*, this augmented edition is the first to which sections on the preparation of canvas, panel, silk and copper were added. The manual has a varied nature. The first section deals with architectural painting, pigment manufacture, paint preparation, paint prices, manufacturer names. The second section describes glass making, glazing of prints. The third section contains gilding and silvering recipes, the fourth deals with varnishes and lacquers, including Chinese lacquerwork, but also with the restoration of paintings and transposition of engravings. As Vergnaud (1826), also this manual was published by publishing house Roret in Paris, who is well known for their series ‘Manuels Roret’, a series of manuals on different trades, arts and crafts. Although Vergnaud’s book shares some characteristics with these ‘Manuels Roret’, its title page does not mention it being part of that series.

Secondary literature consulted: Garçon 2004

**Verly 1759**


Author: P.J. Verly


Other editions: Utrecht: Arnoldus Lobedanius 1744

Context and contents: NL. Second edition of Verly’s treatise on miniature painting, with chapters on the origin and history of art, on drawing, on the paints, on preparatory layers for painting, on fabrics, landscape painting, flower painting, making crayons and drawing with crayons, on colouring maps, on the preparation of carmine, ultramarine and some other colours, on gilding, on shell gold, on Chinese and other varnishes, followed by an alphabetical list of art terms. Verly’s preface explains that he directs his work at arts students who cannot learn from a master because they live in the country or in small cities, as well as to others who ‘in their country dwelling wish to spend a few hours on this pleasant activity’.

**Verri 1814**

*Saggio elementare sul disegno della figura umana in due parti diviso scritto dal conte Carlo Verri per instruzione de’giovani che s’inacamminino alla pittura con alcune avvertenze sull’uso de’ colori ad olio*

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710 Vergnaud 1836, avertissement: 1.
712 Available at http://www.books.google.com
714 Verly 1759: ‘Voorberigt’

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Author: Carlo Verri (Milan 1743-Verona 1823\textsuperscript{715})

Edition consulted: Milano: Gioanni Bernardoni, 1814\textsuperscript{716}
No other editions known

Context and contents: IT. Count Carlo Verri grew up in an intellectual environment. His two brothers were philosophers. After his education in Parma, where he studied to become a deacon, he returned to his paternal house, travelled as secretary to his brother to Vienna, and lived from a pension he received as a subdeacon. Verri was very interested in art. He received lessons as a painter and was friends with a number of contemporary artists, both painters and sculptors. He himself executed paintings for a church in Biassono and painted portraits, but had other activities as well. He was politically active (as a senator) in the turbulent times surrounding the fall of Napoleon, but continued painting throughout his life. He died of pneumonia.\textsuperscript{717} Verri’s \textit{Saggio elemantare sul disegno} consists of two sections dealing with design, proportions, anatomy, perspective, and a third section consisting of remarks on oil painting. This last section contains interesting information on the colour of imprimature, on the binding media, pigments and varnishes.

\textbf{Vibert 1891, Vibert 1892}

\textit{La science de la peinture}
(1891)

\textit{The science of painting}
(1892)

Author: Jehan George Vibert (1840-1902\textsuperscript{718})

Other editions: London: Percy Young 1915\textsuperscript{720}

Context and contents: FR/GB. Vibert was a rather successful artist, trained at the École des Beaux-Arts. He published several books on painting technique. Vibert believed in the important role of science for the development of stable and permanent materials. Himself he developed varnishes and a binding medium that was sold by English colourmen.\textsuperscript{721} Carlyle’s (1991, 2001) comparison between the English 1892 edition and the original French edition of 1891 demonstrated that in the English edition a recipe for a ground of casein and zinc white was ‘simplified’.\textsuperscript{722}


\textbf{Da Vinci, 15th century, manuscript c. 1550}
‘Trattato della pittura’

\textsuperscript{716} Available at http://www.museobiassono.it
\textsuperscript{719} Available at http://www.books.google.com
Manuscript. Codex Urbinus Latinus 1270, (recipes 15th century, manuscript itself written ca. 1550)

Author: Leonardo da Vinci (1452-1519)

Edition/transcript used: transcript by McMahon (and Heydenreich) 1956.
Other editions/transcripts: Mandel (Rome: Stamperia Romanis 1817) was the first complete edition, although a number of earlier editions appeared. See Zindel 2010: 87 for an overview.

Context and contents: IT. According to Heydenreich (1956), this manuscript was compiled by Leonardo’s friend and pupil Francesco Melzi (-1570) from eighteen manuscripts that Leonardo had written. The editor probably intended publication and left many blank pages that would be filled later, however the manuscript remained unfinished. Heydenreich’s analysis of its contents lead to the conviction that the finished treatise intended for publication would contain art theoretical sections describing the position of painting within the arts, the attitude of the painter, chapters on perspective, light, drawing, colour and composition, on proportions, the representation of nature and a chapter of practical recipes. Comparison between the codex and other surviving original manuscripts shows that a substantial amount of editing and condensing was executed by the different editors. The codex was copied a large number of times. Heydenreich knows of some 50 copies, many of which are only partial copies.


Volpato c. 1670

‘Modo da tener nel dipinger...’

Manuscript. Biblioteca di Bassano

Author: Giovanni Battista Volpato (1633-1706)

Other editions: Del prepare tele, colori, ed altro spettante alla pittura, Bassano 1847

Context and contents: IT. Treatise written as a didactic dialogue between master and pupil. It provides much practical information on pigments, binding media and provides information on preparatory layers for different supports. Bordini relates the treatise to seventeenth century Veneto painting.


Vuurst, van der 1819

Natuurlijke en oordeelkundige beschrijving der verfwaren, met onderscheidene bijvoegsels en aanmerkingen verrijkt / gedurende een aantal van jaren, met veel moeite en zorg, door eigen onderzoek en ondervinding, bijeen verzameld en opgesteld

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723 Heydenreich in McMahon 1956.
724 Bordini 1991: 44.
725 Heydenreich in McMahon 1956.
727 Zindel 2010: 229.
728 Zindel 2010: 229.
Author: W. Van der Vuurst

Edition consulted: Amsterdam: wed. Hendrik Gartman 1819
No other editions known

Context and contents: NL. Van der Vuurst’ description provides an alphabetic overview of ingredients employed in artistic and decorative painting in the early nineteenth century. It contains information not only on pigments and dyes but also on other ingredients employed by dyers and painters. The characteristics and uses of each ingredient is described in a separate entry.

Wagner 1860

5 volumes, volume 3

Author: Johannes Rudolf Wagner

No other editions known. The five volumes were published between 1857 and 1864.

Context and contents: GE. Accordint to the title page, Rudolph Wagner was Technology professor at Würzburg University. This textbook for professionals in commerce and for students at universities and other technical schools, appeared as volume three of a series called ‘Theory and practice of commerce’. Volume three concentrates on the preparation of several products with an agricultural origin. It contains detailed descriptions of the processes involved in the preparation of flour, starch, dextrin, in bread baking, sugar production, wine production, beer making, in the production of other alcoholic beverages, in vinegar production, in the production of butter, cheese, coffee, thea, coco, chocolate and tobacco.

Watin 1772, Watin 1776

(1772)

L’art du peintre, doreur, vernisseur, ouvrage utile aux artistes & autres amateurs qui veulent entreprendre de peindre, dorer & vernir toutes sortes de sujet en bâtiments, meubles, bijous, équipages, &c.
third edition.
(1776)

Author: Jean Félix Watin

730 Consulted at the library of the University of Amsterdam
731 Available at http://www.books.google.com

Context and contents: FR. Bordini describes the treatise as having originally been published in 1772 as l’Art de faire et d’employer les vernis, and gives the title l’Art du peintre, doreur, etc. as belonging to the modified 1773 edition, about which she writes that it had five subsequent French editions and two German editions (Der Staffirmaler, Watin 1774).
The treatise describes both decorative and artistic painting, in oil and tempera. It provides recipes for gilding and varnishing, decorative techniques. The 1776 edition is modified from the 1772 edition. The 1776 edition for instance contains a comment about the frequent use of canvas in relation to other supports, which does not appear in the 1772 edition.
Watin is described on the title page of the 1772 book as a ‘painter, gilder, varnisher, & merchant of colours and varnish’.


Weber 1781
Bekannte und unbekannte Fabriken und Künste

Author: J.U. Weber

No other editions known

Context and contents: GE. According to the title page, Weber was member of the ‘Medischen Hofrat’, a medical council for the court. He wrote his book on manufacturing processes of different materials because he was dissatisfied with the level of detail of earlier such publications. His book focuses mainly on pigments, however also contains recipes on decorative arts, on the transfer of prints to glass, restoration and some entertaining ‘secrets’.

Secondary literature consulted: Schießl 1989, Zindel 2010

Wiener Farbenkabinett 1794
Wiener Farbenkabinett oder vollständiges Musterbuch aller Natur-, Grund- und Zusammensetzungsfarben mit 5000 nach der Natur gemalten Abbildungen und der Bestimmung des Namens einer jeden farbe, dann einer ausführlichen Beschreibung aller Farbengeheimnisse...
2 volumes

733 Available at http://www.galegroup.com (subscription required)
734 Available at http://www.books.google.com
736 Bordini 1991: 156
737 Bordini 1991: 156
738 Watin 1776: 113
739 Available at http://www.books.google.com

142
Author: anonymous

Edition consulted: Vienna, Prag: Schönfeldschen Handlung 1794
No other editions known

Context and contents: GE/AU The book contains more than 4500 handpainted colour samples, organized by colour. It provides discussions on a number of pigments, on watercolour, miniature painting, varnishes, dying fabrics, wood, bone and ceramics, printing inks and on other decorative arts (paper maché, sealing was, enamel, glass, feathers).

**Williams 1855**

*Transparency painting on linen: for decorative purposes, panoramic and dioramic effects, ornamental blinds, &c., with instructions for the preparation of the linen, the combination and transfer of ornamental designs, combined surfaces, &c. with illustrations by Charles Sibley, engraved by Dalziel*

Author: Williams


Context and contents: UK. This little book was published by Winsor and Newton for an audience of amateur painters interested in the decorative technique of transparency painting, ‘aspiring to the best qualities of high Art’, as suggested in the preface. Carlyle (1991, 2001) describes a book called *The art of landscape painting in oil colours*, by a W. Williams. As this book is also sold by Winsor and Newton it is likely that it is by the same author. *The art of landscape painting* is cated c. 1890 by Carlyle, and is in fact an updated version of an earlier book, J. Edwards’s *The art of landscape painting*, London: Winsor and Newton. Carlyle found a reference to a ‘W. Williams, painter, pseud. Penrose, Llewelin’ in the British Library catalogue. Transparency painting on linen is a treatise which is of a very practical nature, giving descriptions of each step in the preparation of transparency paintings, illustrated with drawings of the different preparation steps as well as examples. The examined copy of the book is bound with a list of colours and materials for drawing and watercolour painting that are sold by Winsor and Newton.

**Wiltschut manuscript 1701. See ‘Wissenschaft der arbeijt auff leinwandt’**

*‘Wissenschaft der arbeijt auff leinwandt’ (ca. 1701-39?)*  
A single sheet of paper, bound in the so-called ‘Wiltschut manuscript’


Author: anonymous

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740 Austria National library, Vienna  
742 [Available at http://www.books.google.com](http://www.books.google.com)  
744 Williams 1855: viii.  
Edition/transcript consulted: digital images of the original manuscript, made available by Arie Wallert, Rijksmuseum Amsterdam.

Context and contents: GE. The ‘Wiltschut manuscript’ contains Adrianus Wiltschut’s and K. Dankers’s ‘Teycken bouck voor de jonge jeught’, dated 1701. This section of the manuscript is written by Dankers and illustrated by Wiltschut. Other sections of the manuscript remain anonymous. They are: ‘extract uyt de Neue und deutliche Anleitung zur practischen Sonnen-Uhr-Kunst &c.’, dated 1726, a section titled ‘generaele schilderkonst vant’ bereyden der gronden op leyne houdt &ca. Vande verwen, olien hunne specien ende gebruijk’ [no date], as well as ‘Wissenschaft der arbeit auff leinwandt’ [no date] and ‘Picturam Vitrorum atque ENHa.Sti Modusque pingendi vitrum et albarium recens, 1739’. The date of the short section ‘Wissenschaft der arbeit auff leinwandt’ is unclear. It may date anywhere between 1701 and 1739. Wallert et al. (1999) describe a possible origin in the Brussels area (Belgium) for the Wiltschut-Dankers part of the treatise. Wiltschut was an experienced flower painter.\footnote{Wallert et al. 1999: 36.} The geographical origin of the German ‘Wissenschaft’ is unknown.

Apart from a recipe for a preparatory layer, this section contains a recipe for varnishing canvas.

Secondary literature consulted: Wallert et al. 1999

\textbf{Winsor and Newton Archive notebooks}

‘Om Gath No 1’, 1824-44
‘Omn Gathm No 2’ 1824-44
‘Omm Gath No 3’ 1809-44
‘Omn Gath No 04’ 1844-6
‘Omm Gath No 5’ 1843-5
‘Omm Gath No 6’, 1833-46, main entries 1846
‘Ommn Gath No 12’ 1836-50
‘9’ 1843-56
‘13’, 1824-50, main entries 1850
‘15’ 1843-50
‘16’ 1850-63
‘17’ 1834-55
‘20’ 1838-58
‘24’ 1856-62
‘25’ 1860-5
‘28’ 1867-70
‘29’ 1871-2
‘P1’ 1846-67
‘P2’ 1848-65
‘P.04 1836 – Private copy of processes. Vol 1st’ 1834-93
‘P.09.’1844-93
‘P07. 1842-1848 Private copy of processes. Vol 2nd
‘P8’ 1840-78
‘A relic of old time 1833 P.01’, 183?-1877, main entries: 1833
‘Varnish book No. 2’ 1850-63
‘X2’ 1844-8

Manuscripts in the possession of ColArt International Holding
Edition/transcript consulted: Digital images of the database pages via the Winsor and Newton database.\textsuperscript{747}

Context and contents: UK. Winsor and Newton was founded in 1832 in London. The Winsor and Newton Archive consists of 87 hand-written books. These books contain recipes, records of processes, workshop accounts (time required for the different processes and manufacturing costs) and other miscellaneous notes, some of which deal with household issues or medical issues. The recipe books date from the early 1830s to the twentieth century.\textsuperscript{748} Some books contain copies of recipes that appeared earlier in other recipe books or are compilations or clean copies. Together they provide a unique and invaluable image of the processes and materials employed by an important nineteenth century colour merchant.


\textsuperscript{747} Access: After Leslie Carlyle established contact with Winsor and Newton and was granted permission to study the recipe books, through her efforts a database project was set up, coordinated by Mark Clarke. Through the project, the information from the archive was disclosed. All recipe books were photographed, indexed and disclosed in a computer database (see Clarke and Carlyle 2005). After written permission from Winsor and Newton, the database can be accessed on a number of locations in the UK and in The Netherlands: the Hamilton Kerr Institute in Cambridge, The Tate Gallery in London, The Courtauld Institute of Art in London and the Rijksbureau voor Kunsthistorische Documentatie in The Hague.

\textsuperscript{748} http://www-hki.fitzmuseum.cam.ac.uk/archives/wn/about.php. Accessed 25-3-2013