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

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*Citation for published version (APA):*

Stols-Witlox, M. J. N. (2014). 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 4 Summary details of recipes for preparatory layers 1400-1550

### 4.a Recipes for the preparation of panel for painting, 1400-1550

<i>source</i>	<i>country</i>	<i>support repair</i>	<i>smoothing</i>	<i>sizing layer</i>	<i>smoothing</i>	<i>first ground layer</i>	<i>smoothing</i>	<i>isolation layer</i>	<i>second ground layer</i>	<i>smoothing</i>
Bolognese ms. 1400-1500 (Merrifield 1849 (1999): 594-5)	Italy			3-4 coats very hot glue		gesso with warm water (x 1)	scrape		gesso sottile with clear size (10x if necessary, with brush)	rasp
Cennini c. 1400 (Frezzato 2003: 142-8) <sup>749</sup>	Italy	fill knots with leaf glue and sawdust (smooth down with wooden slice), cover nails with tin foil and glue	scrape (knife)	sheep parchment clippings glue x 3, with large soft brush	Scrape, cover with pieces of linen soaked in glue. Scrape with knife shaped like spatula	gesso grosso and size (x 3-4, with soft bristle brush)	scrape with iron spatula		gesso sottile and size (x min. 8, first massaged in with the fingers, other layers with brush)	scrape with the edge of a palet knife
Cennini c. 1400 (Frezzato 2003: 147)	Italy			size 2-3		gesso sottile				
Filarete (Antonio Averlino) 1452-62 (Van de Graaf 1958: 112)	Italy					panel wel gessoed	Polished well	glue	oil, lead white or other colour (x 1)	
'Liber illuministarum' c. 1500 (Bartl et al. 2005: 171-174, 182)	Germany			soak with parchment clippings glue (x 10 or more, until wood smooth, applied warm to warm panel, with hand or brush. First layer heated most.)		paint glue, chalk (x 6, first layer applied with the hand, dab subsequent layers on with a bristle brush, each layer more chalk, last layer so thick that it hardly leaves the brush)	scrape smooth with spatula or sharp knife, then rub with horsetail.			

<sup>749</sup> Translation of the recipe from Thomson 1960: 73

#### 4.b Recipes for the preparation of canvas for painting, 1400-1550

<i>source</i>	<i>country</i>	<i>support repair</i>	<i>smoothing</i>	<i>sizing layer</i>	<i>smoothing</i>	<i>first ground layer</i>	<i>smoothing</i>	<i>isolation layer</i>
Cennini c. 1400 (Frezzato 2003: 182)	Italy			size without gesso (with blunt soft bristle brush, applied on both sides if you paint on both sides)		gesso sottile, little starch or sugar, size (applied with knife with straight blade)	scrape with a pen knife	
Liber illuministarum' c. 1500 (Bartl et al. 2005: 184-5)	Germany			flour, wood glue		white		oil