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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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Publication date

2014

[Link to publication](#)

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 7 Recipes for the preparation of stone for painting, 1550-1900, including South European recipes

<i>source</i>	<i>support repair</i>	<i>smoothing</i>	<i>first ground layer</i>
Vasari 1550 (1568): 54-5 (translation Brown 1960: 238-9)	IT	smoothed with an iron tool	layer of coloured oil priming <i>mano d'imprimatura di colore a olio</i> , which is the 'mestica' (x 1)
Borghini 1584 (1730): 138	IT		mestica (x 1)
Félibien 1676: 410	FR		thin layer of colours (x 1)
Félibien 1676: 410	FR		no preparation applied to stones if the stone must remain visible
De la Fontaine 1679: 28-9	FR		lead white, umber, carbon black (x 2. First application very bright)
Barrow 1735: n.p. ⁷⁸⁰	UK		dlight layer of colours (x 1)
Barrow 1735: n.p. ⁷⁸¹	UK		no preparation applied to stones if the stone must remain visible
École 1759: 177 ⁷⁸²	FR		Light layer of colours (x 1)
École 1759: 177 ⁷⁸³	FR		no preparation applied to stones if the stone must remain visible
Griselini and Fassadoni 1772: 270 ⁷⁸⁴	IT		Light layer of colours (x 1)

⁷⁸⁰ Barrow copies Félibien 1676

⁷⁸¹ Barrow copies Félibien 1676

⁷⁸² École copies Félibien 1676

⁷⁸³ École copies Félibien 1676

⁷⁸⁴ Griselini and Fassadoni copy Félibien 1676

<i>source</i>		<i>support repair</i>	<i>smoothing</i>	<i>first ground layer</i>
Griselini and Fassadoni 1772: 270 ⁷⁸⁵	IT			no preparation applied to stones if the stone must remain visible
Pileur d'Apligny 1779: 72 ⁷⁸⁶	FR			light tint (x 1)
Pileur d'Apligny 1779: 72 ⁷⁸⁷	FR			no preparation applied to stones if the stone must remain visible
<i>Golden cabinet</i> 1793: 113 ⁷⁸⁸	USA			thin layer of colours (x 1)
<i>Golden cabinet</i> 1793: 113 ⁷⁸⁹	USA			no preparation applied to stones if the stone must remain visible
Montabert 1829: 162	FR	rub with garlic		light ground
Hampel 1846: 29-30	GE	even and smooth stone, pour on "scheidewasser" or vitriol oil thinned with water. The froth that appears is left on, then brushed off.		lead white, linseed oil varnish, little dark ochre (x 1-2)
Hampel 1846: 29-30	GE			for alabaster: cover areas where paint will come with white glue boiled in beer or with gum Arabic or with flour or starch paste (x 1-several layers)
Hampel 1846: 30	GE	For precious stones: after stone has been smoothed, cover with heated wax, remove from those areas that will be painted, paint other side with river water, hold over fumes of ('Flußspath') and vitriol oil until the colour of the stone plate starts to change, remove [wax] with turpentine oil and wash with soap		lead white, linseed oil varnish, little dark ochre (x 1-2)

⁷⁸⁵ Griselini and Fassadoni copy Félibien 1676

⁷⁸⁶ Le Pileur d'Apligny copies Félibien 1676

⁷⁸⁷ Le Pileur d'Apligny copies Félibien 1676

⁷⁸⁸ The *Golden Cabinet* copies Félibien 1676

⁷⁸⁹ The *Golden Cabinet* copies Félibien 1676