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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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## Appendix 8 Copper preparation recipes 1550-1900, including South European recipes

<i>source</i>		<i>support repair</i>	<i>smoothing</i>	<i>first ground layer</i>	<i>smoothing</i>
Pacheco 1649: 385 (translation Véliz 1986: 69)	SP			oil, lead white, umber spread with the fingers (x 1, very thin layer)	
Félibien 1676: 410	FR			light layer of colours	
De la Fontaine 1679: 28-9	FR	well polished copper		lead white, umber, carbon black (x 2, with brush)	beat wet layer with a linen and cotton to unite. Pass a knife over the first application when it has dried.
Eikelenberg 1679-1704: 159	NL			white or green ashes, vermilion, yellow ochre	
De la Hire 1730: 709	FR		dressed and pumiced as they leave the copper smith	lead white, little brown red, carbon black, oil (x 2-3)	beat the fresh priming a little with the palm of your hand, to give it a little grain which holds on better to the colour that one applied while painting
Dossie 1758: 204	UK			oil, lead white, or ochre, of the colour desired	rubbing with pumice stone or glazing with callender stone
Dossie 1758: 204-5	UK			flake white (=lead white in flakes), fat oil, <sup>790</sup> colour	dried with plate in horizontal position, so the oil will run and 'polish itself'
École 1759: 177	FR			layer of colours (x 1)	
Hallen 1761: 322	GE			oil paint (x 3)	with the palm hand beat on it [= the ground], so that the paint will enter more easily the 'fibrous spaces', which your hand has pressed.
Jombert/De Piles 1766: 137-8	FR		dressed and pumiced as they leave the copper smith; rub with a well flattened pumice stone	oil, lead white, little brown red, carbon black (x 2-3)	beat with fresh priming with the palm of your hand to form a little grain which holds the colour.

<sup>790</sup> Dossie provides instruction for the preparation of fat oil: Dossie 1758: 372-4

<i>source</i>		<i>support repair</i>	<i>smoothing</i>	<i>first ground layer</i>	<i>smoothing</i>
Jombert/De Piles 1766: 137-8	FR	clove of garlic			
Griselini and Fassadoni 1772: 270	IT			light layer of colour (x 1)	
<i>Nieuwen verlichter</i> 1777: 170	NL	rub with garlic cut in half	dressed and pumiced as they leave the hands of the copper smith		
<i>Nieuwen verlichter</i> 1777: 171	NL		dressed and pumiced as they leave the hands of the copper smith	oil paint (x 2-3)	one beats the fresh ground a little with the palm of the hand
Dutens 1779: 62	FR	rub with garlic			
Dutens 1779: 62	FR			colour which provides the foundation	beat the fresh priming with the palm of your hand
<i>Golden cabinet</i> 1793: 113	USA			'slight couch of colours' (x 1)	
Montabert 1829: 162	FR	degrease and rub with garlic		light priming (x 1)	
Mérimée 1830: 246-7	FR		pumice	copal varnish, priming	
Arsenne and Denis 1833: 337-8	FR			colour, add some little copal varnish	pumice
Sarsfield Taylor/Merimee 1839: 222	UK		pumiced to make priming adhere to the surface	copal varnish	
Hampel 1846: 28	GE		rubbed with sandstone, finally with pumice stone, washed with clear water	linseed oil varnish, lead white, a little dark ochre (x 1-2)	polish with pumice stone, ossa sepia [=sepia bone]