Historical recipes for preparatory layers for oil paintings in manuals, manuscripts and handbooks in North West Europe, 1550-1900: analysis and reconstructions
Stols-Witlox, M.J.N.
## Appendix 12  Partial recipes for preparatory layers, including South European recipes

In chronological order

<table>
<thead>
<tr>
<th>source</th>
<th>recipe title</th>
<th>recipe topic</th>
<th>description of support preparation</th>
<th>description sizing layer</th>
<th>ground composition</th>
<th>smoothing</th>
<th>isolation material</th>
<th>material for treating support before painting</th>
<th>type of coating for the reverse</th>
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</thead>
<tbody>
<tr>
<td>Bnf Ms. Fr640: 1580-1600: pers 2</td>
<td>-</td>
<td>-</td>
<td>[degreasing of ground with ashes and water]</td>
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<tr>
<td>Borghini 1584: 135</td>
<td>IT</td>
<td>colla di limbellucci</td>
<td>[preparation of glue]</td>
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<tr>
<td>Bate 1633: 175</td>
<td>UK</td>
<td>-</td>
<td>[use of colours from rinsing jar for ground]</td>
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<tr>
<td>Lebrun 1635: 770</td>
<td>FR</td>
<td>-</td>
<td>[use of colours from rinsing jar for ground]</td>
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<tr>
<td>Lebrun 1635: 812</td>
<td>FR</td>
<td>-</td>
<td>[umber in ground makes other colour sink in]</td>
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<tr>
<td>'Recepten-boeck' 1650-1700: 1</td>
<td>NL</td>
<td>om slecht wit tot een gront</td>
<td>[ground mixture of ceruse, chalk and oil]</td>
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<tr>
<td>Excellency 1668: 100</td>
<td>UK</td>
<td>-</td>
<td>[scraping canvas before first layer]</td>
<td>with edge of knife scrape cloth</td>
<td></td>
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<tr>
<td>Excellency 1668: 49</td>
<td>UK</td>
<td>How to prepare your copper</td>
<td>[before applying ground, clean with charcoal/water, rinse with water, rub with rag and chalk, do not touch plate with fingers]</td>
<td>well planisht, rub with burnt charcoal and water, wash off with clean water. When dry, scrape with chalk, rub with clean rag, do not touch with fingers</td>
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<tr>
<td>Beale 1677: 56r (transcribed in Talley 1981: 285)</td>
<td>-</td>
<td>-</td>
<td>[sizing with thin and stiff size: which one best?] [no answer provided]</td>
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<tr>
<td>Beale 1677: 56v (transcribed in Talley 1981: 286)</td>
<td>-</td>
<td>-</td>
<td>[ground for canvas]</td>
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<td></td>
<td>10 l. white lead, 6 ounces yallow oker, 3 1/4 ounces cullens earth, 2 3/4 ounces ordinary blew black, 1 ounce 5/8 burnt umber, 2 1/8 ounces red oker</td>
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<tr>
<td>Beale 1681: 52v (transcribed in Talley 1981: 285)</td>
<td>-</td>
<td>-</td>
<td>[pumicing before ground application]</td>
<td></td>
<td>pumiced</td>
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<tr>
<td>Wiltschut ms. 1701: 27-8</td>
<td>-</td>
<td>-</td>
<td>[colour mixture for priming: ceruse, blue black, brown ochre]</td>
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<td></td>
<td></td>
<td>ceruse, blue black, brown ochre</td>
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<tr>
<td>Wiltschut ms. 1701: 27-8</td>
<td>-</td>
<td>-</td>
<td>[colour mixture for priming]</td>
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<td></td>
<td></td>
<td>blue black, chalk, white, little brown red and ochre</td>
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<tr>
<td>Wiltschut ms. 1701: 72</td>
<td>-</td>
<td>-</td>
<td>[eggshell white good white for white grounds]</td>
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<td>eggshell white paste</td>
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<tr>
<td>Cröker 1729: 77</td>
<td>-</td>
<td>-</td>
<td>[flour paste preparation for canvas ground]</td>
<td></td>
<td></td>
<td></td>
<td>1 or 2 parts pure water, little rock- or dust-flour, more water and flour</td>
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<td>Dossie 1758: 202-3</td>
<td>-</td>
<td></td>
<td>[varnish isolation layer over ground to prevent sinking in; may result in delamination]</td>
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<td></td>
<td></td>
<td>varnish</td>
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<tr>
<td>Encyclopédie méthodique 1788: 236</td>
<td>-</td>
<td></td>
<td>[parchment glue/white layer]</td>
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<td>Encyclopédie méthodique 1789: 237</td>
<td>Impression</td>
<td></td>
<td>[lead white in oil layer]</td>
<td></td>
<td>ceruse white, oil</td>
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<tr>
<td>Practical treatise 1795: 94-5</td>
<td>-</td>
<td></td>
<td>[superior ground colour]</td>
<td></td>
<td>light-red, white</td>
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<tr>
<td>Hodson and Dougall 1805: 244</td>
<td>-</td>
<td></td>
<td>[pigmentation for landscapes]</td>
<td></td>
<td>brown ochre, white, light red</td>
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<tr>
<td>Sully 1809-71: 020</td>
<td>C.W. Peale's way of preparing canvas</td>
<td></td>
<td>isinglass jelly</td>
<td>required colour</td>
<td>even coat of paint. While wet, standing position, sift over some fine sand, pumice when dry.</td>
<td></td>
<td></td>
<td>reduce with pumice stone</td>
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<tr>
<td>Sully 1809-71: 025</td>
<td>Neagle's ground</td>
<td></td>
<td>Neagle's ground</td>
<td></td>
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<td></td>
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<td>flatten with the spatula</td>
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<tr>
<td>Sully 1809-71: 057</td>
<td>-</td>
<td></td>
<td>[2 pounds of lead white required for 42 pieces of paper prepared with thin paste]</td>
<td>thin paste</td>
<td>white lead</td>
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<td>Sully 1809-71 (recipe date 1848): 134</td>
<td>-</td>
<td>-</td>
<td>[white lead in skimmed milk good absorbent ground, very good to cover former painting.]</td>
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<td>white lead,</td>
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<td>skimmed milk</td>
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<tr>
<td>Sully 1809-71 (recipe date 1848): 134</td>
<td>-</td>
<td>-</td>
<td>[Fuller's earth in milk for canvas: too dark when oiled over]</td>
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<td>fuller's earth,</td>
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<td></td>
<td>milk</td>
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<tr>
<td>New family receipt-book 1811:313</td>
<td>UK</td>
<td>621. For the</td>
<td>[second ground layer]</td>
<td></td>
<td>second priming:</td>
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<td></td>
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<td>second priming</td>
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<td>100 weight white lead, equal quantity (bulk) Spanish white, grind pretty stiff with linseed oil, when you use it: put in some drying oil and a little oil of turpentine</td>
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<tr>
<td>Introduzione 1821: 157</td>
<td>IT</td>
<td>Imprimatura</td>
<td>[definition of imprimatura. Recently imprimatura have been made in which a solution of 'gomma elastica' was added.]</td>
<td></td>
<td>solution of 'elastic gum' ('gomma elastica') [as addition to ground]</td>
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<tr>
<td>'13' 1824-50 (recipe date 1849): 13P015L13</td>
<td>UK</td>
<td>Panel canvass</td>
<td>ground for canvas and panel</td>
<td></td>
<td>16# white lead grd in oil, 8# dry white lead, 2 pints plaster of Paris, 1 1/2# Grecian, 1 1/2 pints oak varnish</td>
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<tr>
<td>'13' 1824-50 (recipe date 1850): 13P039L01</td>
<td>UK</td>
<td>Millboard</td>
<td>millboard ground</td>
<td></td>
<td>80# powdered whiting, 20# grecian powder/levigated fluid from potteries, 20# pumice powder,</td>
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<tr>
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<td>Recipe Topic</td>
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<td>13' 1824-50: n.p.</td>
<td>UK</td>
<td>Size</td>
<td>Stated by Mr Hodge that sulphate of zinc or acetate of lead will prevent decomposition of size</td>
<td>Sulphate of zinc, acetate of lead prevent decomposition of size</td>
<td>6# sour glue, boiled with Aq/5# Scotch glue</td>
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<tr>
<td>13' 1843-50 (Recipe date 1850): 13P029L13</td>
<td>UK</td>
<td>Millboard ground 1850</td>
<td></td>
<td></td>
<td>40 lb whiting, 20# Grecian powder, 20 # pumice powder, mixed with Aq to a stiff paste, 5# glue made into stiff size</td>
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<tr>
<td>Leuchs 1825: S49</td>
<td>GE</td>
<td>Oele mit harzigen Zusätzen</td>
<td>[If painting with oil with resins, then the ground must be covered with a paint saturated with drying oil or with amber- or copal solution, to prevent absorbing of the ground]</td>
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<td>Saturated with drying oil or with ambar or copal solution</td>
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<tr>
<td>Montabert 1829, vol 9: 409</td>
<td>FR</td>
<td>-</td>
<td>[Paints with copal oil require a glue ground for adhesion]</td>
<td></td>
<td>Glue underlayer</td>
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<tr>
<td>Montabert 1829, vol 9: 162-3</td>
<td>FR</td>
<td>-</td>
<td>[Degreasing support before ground application: garlic or onion]</td>
<td>Garlic, onion</td>
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<td>Montabert 1829, vol 9: 170</td>
<td>-</td>
<td>FR</td>
<td>[stable mixture: egg white and quicklime]</td>
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<tr>
<td>Montabert 1829, vol 9: 170</td>
<td>-</td>
<td>FR</td>
<td>[stable mixture: egg white and linseed oil]</td>
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<tr>
<td>Montabert 1829, vol 9: 164</td>
<td>-</td>
<td>FR</td>
<td>[increase adherence of paint to ground with layer of pumice powder, sprinkled into wet preparatory 'varnish', loose powder removed when dry]</td>
<td>pumice powder dusted over the wet ground</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP024L03</td>
<td>1st prepd for milbds</td>
<td>UK</td>
<td>millboard ground</td>
<td>1st prepd for Milbds: 6 D handfulls powd whiting, 1D handfull powdered Bath-1/2D pot of mixtre of size</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP043L10</td>
<td>Millboards</td>
<td>UK</td>
<td>More .rit. [gritt?] in last two coats tan to the first ones and the returns are used.</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP043L12</td>
<td>-</td>
<td>UK</td>
<td>fine clear parcht size with camel hair brush over the grd after the face is given to bind it</td>
<td>fine clear parcht size</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP043L01</td>
<td>UK Canvas 1st Colouring</td>
<td>.5/2 quarter flour, [Firkin?] size, rather more than 3 treacle, too much whiting is injurious. Soap is used with the size in the 1st canvass process</td>
<td>.5/2 quarter flour, [Firkin?] size, treacle, whiting, soap</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP032L16</td>
<td>UK Millboards</td>
<td>6 coats on front, 5 on back, 7 coats on ft, 5 on back, last 2 coats on fronts longways, all single size</td>
<td>single size</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP029L15</td>
<td>UK Millboards -</td>
<td>[never use size the least stale for the fronts and use all the bottoms of the mixtures for the backs]</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP037L15</td>
<td>UK Ross: finishing color before surfacing millboards</td>
<td>Final ground for millboards</td>
<td>finishing color: 1/4D pot single size 4D handfuls whiting 1D gritt</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP036L11</td>
<td>UK Oil grounds</td>
<td>oil ground rubbed down with pumice</td>
<td>3d worth soft soap (formerly treacle instead of soap) 3d worth bees wax, linseed oil, quarter flour</td>
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<tr>
<td>'A relic of old times P.01' 1837-76: REP022L01</td>
<td>UK On Wednesday night</td>
<td>mixture for a ground, purpose not specified</td>
<td>12 3/4 lbs whiting, 6 lbs 7 oz bath powder, size (weak jelly) 3 lbs, dry white lead 14 lbs 2 oz Span B. 3 lbs/oz, grd bath 2 lbs 8 1/2 oz</td>
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<tr>
<td>Roberson 1831: last page</td>
<td>UK</td>
<td>-</td>
<td>ground recipe</td>
<td></td>
<td>2 Gall. Lins Oil, turnings/cuttings of Ind Rubber, 1 lb white rosin, 1 lb litharge and copperas</td>
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<tr>
<td>Bickes 1834: 54</td>
<td>GE</td>
<td>-</td>
<td>[ground preparation always with chalk and glue. Preparation of the chalk/glue mixture.]</td>
<td></td>
<td>Chalk, glue water</td>
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<tr>
<td>Fernbach 1834: 3-4</td>
<td>GE</td>
<td>-</td>
<td>[flour paste sizing layer is bad, but can be used as reverse protection]</td>
<td></td>
<td>flourpaste</td>
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<tr>
<td>'17 1834-55: 17P032L10, 17P033L10</td>
<td>UK</td>
<td>Canvass preparing -</td>
<td>[lac in ammonia solution as sizing layer. To remedy possibly brittleness: wax or alkaline soap addition. Lac bleaching to prevent canvas staining]</td>
<td></td>
<td>lac of ammonia</td>
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<tr>
<td>Field 1835: 214-5</td>
<td>UK</td>
<td>Caoutchouc</td>
<td>[experiment: caoutchouc upon a proper base the best of all grounds for oil painting?]</td>
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<tr>
<td>Field 1835: 214</td>
<td>UK</td>
<td>Sugar of lead</td>
<td>[sponge grounds with weak solution of sugar of lead to remedy ill-drying grounds]</td>
<td></td>
<td>weak solution of sugar of lead in water</td>
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<tr>
<td>source</td>
<td>recipe title</td>
<td>recipe topic</td>
<td>description of support preparation</td>
<td>description sizing layer</td>
<td>ground composition</td>
<td>smoothing</td>
<td>isolation material</td>
<td>material for treating support before painting</td>
<td>type of coating for the reverse</td>
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<tr>
<td>Field 1835: 213</td>
<td>Titian's ground</td>
<td>UK</td>
<td>[add drying oil to glue/size. Also bees'-wax, sugar, treacle, albumen have been added]</td>
<td>plate</td>
<td>glue, unidentified pigment</td>
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<tr>
<td>Ursin and Hummel 1838: 210-13</td>
<td>-</td>
<td>DK</td>
<td>[preparation of amber varnish, copal varnish, both used in ground recipe]</td>
<td></td>
<td>lead white mixed with little gesso, then the imprimatura</td>
<td></td>
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<tr>
<td>Selvatico 1842: 220-1</td>
<td>-</td>
<td>IT</td>
<td>[thin ground with lead white, oil and a little gesso is advised by nearly all academies, but is bad preparation: oil becomes rancid and yellow, transparency increases, varnished picture discours]</td>
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<tr>
<td>'Om Gath No 01' 1838-44 (recipe date 1843): 01P018L01</td>
<td>Oil panel colour 1843</td>
<td>UK</td>
<td>panel ground</td>
<td>plate</td>
<td>- [1] hot lead/tube broken up in turps thick as paste (1 lb W B litharge, 1/4 lb sugar lead 1/2 lb W copperas grd in oil) 28 lbs Grecn powder, 1 gall oak varnish 1 gall boiled oil [...] colours composed of 2 bladders YellO 1 [...] Ven red - 1 bt umber using as much as may be required</td>
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<tr>
<td>Source</td>
<td>Recipe Title</td>
<td>Recipe Topic</td>
<td>Description of Support Preparation</td>
<td>Description Sizing Layer</td>
<td>Ground Composition</td>
<td>Smoothing</td>
<td>Isolation Material</td>
<td>Material for Treating Support Before Painting</td>
<td>Type of Coating for the Reverse</td>
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<tr>
<td>'15' 1843-50: 1SP035L01</td>
<td>UK</td>
<td>Canvass priming</td>
<td>[shell lac in water with liqu ammonia instead of size. Idea to use rollers for flattening sized canvas]</td>
<td>shel lac in water &amp; liq ammonia</td>
<td></td>
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<tr>
<td>'Ommn Gathm No 04' 1844-6 (recipe date 1844): 04P016L04</td>
<td>UK</td>
<td>Panel colour made up Dec 1844</td>
<td>panel ground</td>
<td></td>
<td>1 12# Tub Lead broken in Turps, 10# dry Gecian powder, 1/2 gall quick Anime Varnish 1 # patent dryers finely grd</td>
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<tr>
<td>'P.09' 1844-93: 9PP016L01</td>
<td>UK</td>
<td>Expts for a substitute for size in prepd canvass.</td>
<td>substitute for glue size</td>
<td></td>
<td>1 3/4 oz Bora refd, 4 oz Orange shellac, 2 pint Aq</td>
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<tr>
<td>'P 1' 1846-67: P1P450L07</td>
<td>UK</td>
<td>White flat.g for canvas -a very superior-</td>
<td>flatting recipe</td>
<td></td>
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<tr>
<td>Hundertpfund 1847: 127-9</td>
<td>GE</td>
<td>-</td>
<td>[preparation of flour paste with pipe clay.]</td>
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<tr>
<td>'P.2.' 1848-65 (1834?): P2P126AL16</td>
<td>UK</td>
<td>1493A. Another 1st Colour for Canvas priming Dec 23/34.</td>
<td>mixture for first layer for canvas ground</td>
<td></td>
<td>another 1st colour: dry sifted whiting, mixing oil 23 galls, patent dryers strong, pure</td>
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<tr>
<td>'P.2.' 1848-65: P2P151AL01</td>
<td>UK</td>
<td>Extra strong patent dryers 1528 for canvas use</td>
<td>sul barytes, sul zinc, sul: lead, powd litharge, grod white lead linseed oil</td>
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<tr>
<td>Source</td>
<td>Recipe Title</td>
<td>Recipe Topic</td>
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<td>Ground Composition</td>
<td>Smoothing</td>
<td>Isolation Material</td>
<td>Material for Treating Support Before Painting</td>
<td>Type of Coating for the Reverse</td>
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<td>Templeton 1849: 13</td>
<td>-</td>
<td>[prepare ground on canvas before use]</td>
<td>remove greasy deposit from aged canvas with flannel and powdered pumice stone, washed with weak solution of sugar of lead in water, then again powdered pumice must be applied and removed with a brush</td>
<td>pumice stone/piece of flannel, washed with sugar of lead/water, dried, powdered pumice again, removed with brush</td>
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<tr>
<td>Osborn/ Bouvier 1845: 115-6</td>
<td>-</td>
<td>[prepare ground on canvas before use]</td>
<td></td>
<td></td>
<td>rub with pumice stone, wash with water to which may be added a portion of alcohol</td>
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<tr>
<td>Varnish book No. 2' 1850-63: V2P376L01</td>
<td>1st Colour Oil Augt 1. 55</td>
<td>[binding medium for first ground layer of canvas ground]</td>
<td>30 galls varnish bottoms, 30 galls raw linseed oil</td>
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<tr>
<td>Varnish book No. 2' 1850-63: V2P360L01</td>
<td>1st Colour Oil for Canvass May 16. 1855</td>
<td>[binding medium for first ground layer of canvas ground]</td>
<td>12 galls drying jelly, 10 galls drying oil, 8 galls 1/2 &amp; 1/2 bottoms, red lead</td>
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<tr>
<td>Varnish book No. 2' 1850-63: V2P401L01</td>
<td>Boiled Red Hard Dryers (Oct 55)</td>
<td>[siccative used in 1st color for canvas]</td>
<td>varnish botts, powd litharge, red lead, sugar lead, linseed oil</td>
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<td>description sizing layer</td>
<td>ground composition</td>
<td>smoothing</td>
<td>isolation material</td>
<td>material for treating support before painting</td>
<td>type of coating for the reverse</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P196L01</td>
<td>Canvass 1st Colouring</td>
<td></td>
<td>[ground mixture for 1st layer on canvas:]</td>
<td></td>
<td>18 lbs drying jelly A, 27 lbs dry whiting, 18 lbs grod white lead, 2 1/4 lbs red dryers, 2 1/4 lbs strong fine grd white dryers, 9 lbs drying jelly, 3 pints turps</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P196L01</td>
<td>Drying jelly</td>
<td></td>
<td>[drying oil used in 1st color for canvas]</td>
<td></td>
<td>34 1/2 galls varnish botts, 34 1/2 galls common linseed oil</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P423L01</td>
<td>First colour for canvass Jan 17. 1856</td>
<td></td>
<td>[ground mixture for 1st layer on canvas]</td>
<td></td>
<td>sieved whiting, first colour oil, boiled red dryers</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P526L01</td>
<td>First colour for canvass July 1859</td>
<td></td>
<td>[ground mixture for 1st layer on canvas]</td>
<td></td>
<td>whiting, raw linsd oil, red dryer, 1st colour oil, turps, Wt lead</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P375L01</td>
<td>First colour for canvass. Made up July 30. 1855</td>
<td></td>
<td>[ground mixture for 1st layer on canvas]</td>
<td></td>
<td>whiting, 19 1/2 galls 1st colour oil, dryers</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P444L01</td>
<td>First colour for canvass. Oct 28. 1856</td>
<td></td>
<td>[ground mixture for 1st layer on canvas:]</td>
<td></td>
<td>putty, raw oil, B oil foots, raw oil, no dryers, 1st lead colour bottoms</td>
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<tr>
<td>source</td>
<td>recipe title</td>
<td>recipe topic</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P521L01</td>
<td>First colour oil for canvass July 1859</td>
<td>thick bottoms of Vsh, 20 galls linsd oil, 7 galls (about) of various oil dryers from R P, 14 galls (about) thick black oil which had been used for an oil bath many times, thick as treacle, linsd oil</td>
<td>[drying oil used in 1st color for canvas:]</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P424L01</td>
<td>Oil for mixing the Canvass 2st Colouring – Dec 21. 54</td>
<td>10 galls dryd jelly, 10 galls of oil</td>
<td>[drying oil used in 2nd color for canvase]</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P338L01</td>
<td>Pan of 1st Colouring for Canvass May 17.66</td>
<td>7 galls 1st colour oil, whiting, patent dryers</td>
<td>[ground mixture for 1st layer on canvas]</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P340L01</td>
<td>Pan of 1st Colouring for Canvass priming dec 23. 54</td>
<td>dry sifted whiting, mixing oil 23 galls, patent dryers</td>
<td>[ground mixture for 1st layer on canvas]</td>
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<tr>
<td>'Varnish book No. 2' 1850-63: V2P344L01</td>
<td>Strong Dryd. Oil</td>
<td>70 galls finest linseed oil, 35 lbs W B Litharge, 35 lbs Red Lead</td>
<td>[binding medium for use in ground preparation]</td>
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<tr>
<td>'P.09' 1844-93 (recipe date 1854): 9PP014L16</td>
<td>AHN's megilp</td>
<td>AHN/s megilp: 1/2 oz Bees'wax, 1 meg pot turps, 1 meg pot dbl mastic vsh</td>
<td>megilp precip</td>
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<tr>
<td>'P.2.' 1848-65 (recipe date 1856): P2P126AL01</td>
<td>First Colour for Canvass. Oct 28/56</td>
<td>mixture for first layer for canvas ground</td>
<td>equal parts of putty made with raw linseed oil, &amp; boiled oil feet, bo.t of S[...?] Turner [contains linseed oil &amp; dryers], thinned with mixture of aqual parts raw linseed oil &amp; boiled oil feet. To be kept several months before using. White lead colour bottoms</td>
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<tr>
<td>'24' 1856-62: 24P006L01</td>
<td>Flower painting on Grecian or Marble Grounds?</td>
<td>[distemper or size layer with marble sifted on, [for painting with powder colours &amp; crayon, not for oil painting].]</td>
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<tr>
<td>Gullick and Timbs 1859: 217</td>
<td>-</td>
<td>oiled paper</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td>oiled</td>
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<tr>
<td>Burnet 1861: 3</td>
<td>-</td>
<td>[wash surface with chalk and water to remove grease from ground]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>chalk and water</td>
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<td>Redgrave 1866: 592</td>
<td>-</td>
<td>[reverse protection of painted cloth]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>painted cloth</td>
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<tr>
<td>Holyoake 1870: 44</td>
<td>-</td>
<td>[historical use of panels with just a little colour (white or reddish) rubbed over]</td>
<td></td>
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<td>white or reddish tint</td>
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<td>’P.04’1834-93 (recipe date 1871): P04P140L01</td>
<td>Mem.o regarding the preparations used by W&amp;N for canvass priming in 1871</td>
<td>[1st colour recipe: 8 galls 1st color oil, 8 galls raw linseed oil, whiting. Make into putty. Add 4 galls 1st colour oil, 4 galls linseed oil, add 56# patnt dryers. Keep 6-12 months with small quantity of Linsd oil on top. Apply to canvas.]</td>
<td>8 galls 1st color oil, 8 galls raw linseed oil, whiting. Make into putty. Add 4 galls 1st colour oil, 4 galls linseed oil, add 56# patnt dryers. Keep 6-12 months with small quantity of Linsd oil on top. Apply to canvas.</td>
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<tr>
<td>’P.04’1834-93 (recipe date 1871): P04P141L13</td>
<td>Mem.o regarding the preparations used by W&amp;N for canvass priming in 1871</td>
<td>[2nd colour for canvass]</td>
<td>64 lbs putty, 80 lb ground white lead (from tub), 2 1/2 lb patent dryers</td>
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<td>’P.04’1834-93 (recipe date 1871): P04P142L01</td>
<td>Mem.o regarding the preparations used by W&amp;N for canvass priming in 1871</td>
<td>[third colouring for canvass:]</td>
<td>168 lb grod white lead, 36 lb putty, 1 1/2# patent dryer, thinned with turpentine</td>
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<tr>
<td>Dietrich 1871: 20-1</td>
<td>Grundirung auf Holz</td>
<td>smoothing wood with linseed oil and pumice stone before ground application</td>
<td>pumice stone, linseed oil</td>
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<td>Sully 1873: 048</td>
<td></td>
<td>[knots in wood rubbed with garlic before painting (not trust this expedient)]</td>
<td>garlic</td>
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<tr>
<td>Blockx 1881: 3-4</td>
<td>supports</td>
<td>[description of ground, sufficient drying of support]</td>
<td>ceruse, linseed oil</td>
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<tr>
<td>Blockx 1881: 25-6</td>
<td>BE/FR</td>
<td>-</td>
<td>degreasing canvas and panel grounds before use with water, soap and brush, then water wash</td>
<td>Soap water, hard brush</td>
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<tr>
<td>Blockx 1881: 31</td>
<td>BE/FR</td>
<td>Peinture sur panneaux non préparés</td>
<td>preparing wooden panel for painting without a ground</td>
<td>Wash with turpentine essence</td>
<td>thin layer of oil</td>
<td></td>
<td></td>
<td></td>
<td>oil, leadwhite and gum lac</td>
</tr>
<tr>
<td>Grace 1881: 86-7, 89</td>
<td>UK</td>
<td>On different methods of preparing canvas</td>
<td>detailed discussion on properties of different grounds</td>
<td></td>
<td></td>
<td>size, whitening</td>
<td></td>
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<tr>
<td>Muckley 1882: 63-4</td>
<td>UK</td>
<td>-</td>
<td>reverse protection of canvas, which is usually covered with chalk and glue</td>
<td></td>
<td></td>
<td>whiting, glue size</td>
<td></td>
<td></td>
<td>white lead</td>
</tr>
<tr>
<td>Ellis 1883: 146</td>
<td>UK</td>
<td>-</td>
<td>ground on panel, general description</td>
<td></td>
<td></td>
<td>white lead</td>
<td></td>
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<tr>
<td>Ellis 1883: 45</td>
<td>UK</td>
<td>-</td>
<td>reverse side protection of white paint</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>common white paint</td>
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<tr>
<td>Collier 1886: 112</td>
<td>UK</td>
<td>-</td>
<td>reverse side protection of starch and flake white</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>starch, flake white</td>
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<tr>
<td>Source</td>
<td>Recipe Title</td>
<td>Description of Support Preparation</td>
<td>Description Sizing Layer</td>
<td>Ground Composition</td>
<td>Smoothing</td>
<td>Isolation Material</td>
<td>Material for Treating Support Before Painting</td>
<td>Type of Coating for the Reverse</td>
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<tr>
<td>Church 1890: 28</td>
<td></td>
<td>[reverse side protection]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>5% corrosive sublimate (mercuric chloride) in methylated spirit or tannin in methylated spirit. When dry, a layer of white lead ground in starch. These solutions coagulate some of the size in the canvas, the tannin turns it into leather. Corrosive sublimate prevents mildew or mould and prevents attack of animal organisms.</td>
<td></td>
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<tr>
<td>Scott Taylor 1890: 33</td>
<td></td>
<td>[reverse side protection of lead white and starch paste (quotes Church)]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>white lead, water, starch paste</td>
<td></td>
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<tr>
<td>'P.2.' 1848-65</td>
<td></td>
<td>[Oil]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>20 gallons linseed oil 5123, 2 lbs 8. Manganoleate tied up in 4 separate bags.</td>
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</tr>
<tr>
<td>Technische Mitteilungen, nr 112 (1891): 8</td>
<td></td>
<td>[rubbing canvas with linen cloth before painting to remove particles from surface]</td>
<td>Rub with linen cloth</td>
<td></td>
<td></td>
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<tr>
<td>Technische Mitteilungen, nr. 123 (1891): 91-2</td>
<td></td>
<td>[discussion on merits and drawbacks of different types/colours of grounds]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>gypsum</td>
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<tr>
<td>source</td>
<td>recipe topic</td>
<td>description of support preparation</td>
<td>description sizing layer</td>
<td>ground composition</td>
<td>smoothing</td>
<td>isolation material</td>
<td>material for treating support before painting</td>
<td>type of coating for the reverse</td>
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<tr>
<td>Standage</td>
<td>UK</td>
<td>[reverse side protection of zinc white in linseed oil or lead white with a second layer of zinc white]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>zinc white/linseed oil or white lead/[unspecified] with a layer of zinc white/[unspecified]</td>
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<tr>
<td>Standage</td>
<td>UK</td>
<td>[alternatives to lead white]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>casein</td>
<td></td>
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<tr>
<td>Standage</td>
<td>UK</td>
<td>[casein best preparation for canvas, panel, board]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>India rubber/petroleum, wax and resin, gum lac, water-colour fixative</td>
<td></td>
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<tr>
<td>Vibert 1892:</td>
<td>UK</td>
<td>[reverse side protection of India rubber/petroleum, wax, resin, gum lac, water-colour fixative]</td>
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<tr>
<td>Vibert 1892:</td>
<td>UK</td>
<td>[preparation of casein from white cheese, ammonia and glycerine]</td>
<td></td>
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<tr>
<td>Vibert 1892:</td>
<td>UK</td>
<td>[preparation of casein from cry casein powder, water, ammonia, glycerine]</td>
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<tr>
<td>Ludwig 1893:</td>
<td>GE</td>
<td>Säuberung und Entfettung des Malgrundes</td>
<td>[cleaning ground before painting: scraper, soap water]</td>
<td></td>
<td></td>
<td>sharp shaving knife</td>
<td>weak soap water</td>
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<tr>
<td>Source</td>
<td>Recipe Title</td>
<td>Recipe Topic</td>
<td>Description of Support Preparation</td>
<td>Description Sizing Layer</td>
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<tr>
<td>Technische Mitteilungen, nr 5 (1898): 3</td>
<td>Verfahren zur Sicherung des Malgrundes von Oelgemälden auf Leinwand gegen Einflüsse der Atmosphärilien etc. Albert Kreitmayr in München D.R.-P. Nr. 98108*</td>
<td>[reverse side protection of tin foil pasted on with varnish]</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>tin foil, lac</td>
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