Solvent extractable components of oil paint films
Sutherland, K.R.

Citation for published version (APA):
Sutherland, K. R. (2001). Solvent extractable components of oil paint films

General rights
It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

Disclaimer/Complaints regulations
If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: http://uba.uva.nl/en/contact, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.
Appendix 3: paint samples and paintings used in study

*Paint samples*

*Paint films prepared at the National Gallery of Art, 1993:* sun thickened linseed oil pigmented with lead white (87% pigment), Naples yellow (77%), ivory black (69%) and umber (59%). Cast onto Mylar and aluminium supports.

*Paint film prepared at the Central Research Laboratory for Objects of Art and Science (now part of the Netherlands Institute for Cultural Heritage), Amsterdam, 1976:* raw linseed oil pigmented with lead white (pigment/medium ratio not recorded), glass support.

*Paint films prepared by Nathan Stolow at the Courtauld Institute of Art and the National Gallery of Canada:* alkali refined linseed oil pigmented with lead white (85% pigment), 1965, glass support; alkali refined linseed oil pigmented with lead white (85% pigment), 1954, glass support; stand linseed oil pigmented with lead white (82% pigment), 1954, glass support.

*Paint films prepared at the Fogg Museum, Harvard University:* stand linseed oil pigmented with lead white (79% pigment), 1936, unsupported (originally paper support); stand linseed oil pigmented with lead white (pigment/medium ratio not recorded), 1933, unsupported (originally glass support); raw linseed oil pigmented with lead white (pigment/medium ratio not recorded), 1933, unsupported (originally glass support).

None of the above samples had undergone accelerated ageing treatments, and can be considered “naturally aged”. Since they are from different sources, however, there will have been some variation in the exact ageing/storage conditions, in terms of light exposure, humidity, etc.
Paintings sampled

Early 19th century portrait on canvas by an unknown American artist, acquired by the scientific research department of the National Gallery of Art for research purposes. Residues of a discoloured varnish indicated that the painting had been cleaned and revarnished at least once.

18th century canvas painting by an unknown English artist, acquired by the conservation department of the Courtauld Institute of Art, London, for research purposes. Glue-paste lined. Cleaning treatment history unknown.


These paintings were executed in 1649-52, and have been cleaned at least once. The varnishes present at the time of the experiments were natural resin, predominantly dammar [1].


Westminster Retable, Westminster Abbey. Oak panel support. Thought to have been painted in the late 13th century [2]. The paint samples were detached fragments from the painted reverse of the Retable.

All of the above paintings had a linseed oil medium where sampled.

References

1. van der Doelen, G. A., unpublished data.