

# Contents

Acknowledgements	xi
About the author	xiii
Introduction	1
Sources and their information	3
Study and interpretation of the sources	4
The original composition of the paint	5
The paint's original appearance and the artist's original intention	5
Notes	7
<b>1 Determining the Intentions of Painting Methods and Recipes</b>	<b>9</b>
Instructions for preserving the original appearance of the painting	10
Instructions for taking into account the limited compatibility of pigments	10
Instructions for using differences in hiding power and tinting strength of the pigments	11
Instructions to compensate for differences in drying time	11
Instructions for fast and easy painting	12
Instructions for taking price differences into account	12
Instructions for indicating light and shade and the rendering of objects	12
Instructions for simplifying the organisation of the representation	13
Instructions concerning the sequence of painting	14
Instructions concerning the division of labour within the workshop	14
Conclusion and summary	15
Notes	15

2	Methods Used by Painters to Prevent Colour Changes Described in 16th to Early 18th Century Sources on Oil Painting Techniques	17
	Historical terminology on discoloration	18
	Instructions to prevent discoloration caused by the oil binding medium	18
	<i>The oil binding medium's tendency to turn yellow</i>	18
	<i>Painters' knowledge about the discoloration of oil</i>	18
	<i>Problems with coarsely ground blue pigments</i>	20
	<i>Using a binding medium that is less liable to discolour</i>	20
	<i>Instructions to regulate the amount of oil in the paint layer</i>	22
	<i>Instructions for using intermediary medium layers</i>	24
	<i>Instructions for mixing colours to a lighter shade or a more saturated hue</i>	24
	<i>Developments in methods to combat the discoloration of smalt oil paint</i>	26
	Methods to combat the discoloration of paint caused by the pigment's discoloration	27
	<i>Discoloration of pigments</i>	27
	<i>Historical knowledge on the durability of pigments</i>	28
	<i>Differences of opinion about the colourfastness of pigments</i>	29
	<i>Historical knowledge on the conditions that caused pigments to discolour</i>	30
	<i>The choice between permanent and discolouring pigments</i>	31
	<i>Methods for improving pigments in order to counter discoloration</i>	32
	<i>Methods for constructing the paint layer in order to counter discoloration</i>	32
	<i>Instructions for limiting discolouring pigments to the underpainting</i>	32
	<i>Discussion of differences in the working methods used to combat discoloration</i>	34
	<i>Instructions for a durable application of unstable pigments in the top paint layer</i>	35
	Instructions to combat the discoloration caused by the mixing of incompatible pigments	36
	<i>Knowledge of the incompatibility of pigments</i>	36
	<i>Instructions for using incompatible pigments</i>	36
	Methods to combat discoloration caused by the increasing transparency of oil paint layers	37
	<i>Causes for the increase in transparency of oil paint layers</i>	37
	<i>Historical knowledge on the increasing transparency of oil paint layers</i>	38
	Gaining knowledge about the paint's discoloration	39
	<i>Transfer of and development in knowledge</i>	39
	<i>Ways of gaining knowledge</i>	40
	<i>The guarantee period for colourfastness</i>	40
	Conclusion and summary	42
	Notes	43
3	Verdigris Glazes in Historical Oil Paintings: Recipes and Techniques	51
	Interpretation of green glazes	51
	Painting instructions for green glazes	52
	Composition of historical verdigris	52
	<i>Producing verdigris</i>	52
	<i>Distilled verdigris</i>	56
	Appreciation of verdigris	59
	<i>The colourfastness of verdigris</i>	59
	<i>Changing colour from blue-green to green</i>	62
	<i>Incompatibility of verdigris</i>	62
	Instructions for glazing with verdigris	64
	<i>Grinding</i>	64
	<i>Oil media</i>	65
	<i>Varnish media</i>	66
	<i>Varnishing the glaze after drying</i>	69
	<i>Adding pigments to the glaze</i>	70

<i>Methods of applying glazes evenly</i>	71
<i>Underpainting for verdigris glaze paints</i>	75
Diminishing use of verdigris in the 17th century	78
Conclusion and summary	80
Notes	81
<b>4 Indigo as a Pigment in Oil Painting and its Fading Problems</b>	91
Indigo as a textile dye: production and history	95
<i>Preparation of natural indigo from indigo plants</i>	95
<i>Indigo dye</i>	97
<i>Import of tropical indigo in Europe</i>	98
Types of indigo pigment used in oil media	98
<i>Lumps of tropical indigo</i>	100
<i>Indigo from the flower of the dyer's vat</i>	102
<i>Indigo pigment from woad leaves</i>	102
<i>Indigo made from blue wool</i>	103
Increasing imports of tropical indigo and its growing importance as an artist's pigment	104
Different qualities of tropical indigo	123
<i>Regions from which tropical indigo was imported</i>	123
<i>Assessment of quality of indigo lumps</i>	123
Assessment of working properties of indigo in oil media	125
Quality of indigo pigment and colourfastness of indigo paint	127
<i>Historical assessment of colourfastness of indigo in oil media</i>	127
<i>Recipes for purification of tropical indigo</i>	129
<i>Light-ageing tests with synthetic and natural types of indigo</i>	131
<i>Pure and impure indigo in easel paintings</i>	133
Views on indigo's lightfastness and painting technique	133
<i>'Traditional' techniques: indigo restricted to shadow areas and under paint layers</i>	133
<i>'New' technique: indigo used in top paint layers</i>	137
Painting techniques for indigo in top paint layers	140
<i>Mixtures with lead white or chalk</i>	140
<i>Lead white pigment particle size</i>	141
<i>Mixtures with smalt</i>	141
<i>Mixtures with yellow lakes</i>	141
<i>Binding media and siccatives</i>	142
<i>Modelling of indigo drapery</i>	143
Different states of preservation of indigo paint areas	146
<i>Comparison of paintings</i>	146
<i>Environmental influences on indigo's colour preservation</i>	147
Impact of the painting technique on indigo's colour preservation	148
<i>Influence of the binding medium</i>	149
<i>Influence of the mixtures with lead white and chalk</i>	149
<i>Influence of the thickness of indigo paint layers</i>	150
<i>Influence of the pigment volume concentration</i>	151
<i>Influence of the light or dark underpaint layer</i>	151
<i>Influence of the overlying varnish</i>	152
<i>Influence of the particle size</i>	152
Impact of the fading of indigo on the colour harmony and the effect of spatial illusion	153
Conclusion and summary	155
Notes	156

5	Discoloration or Chiaroscuro? An Interpretation of the Dark Areas in Raphael's <i>Transfiguration of Christ</i>	171
	Views on the chiaroscuro in the <i>Transfiguration</i>	174
	<i>The Vasari camp</i>	174
	<i>First-hand observations by 18th-century authors and the mosaic copy</i>	174
	<i>Anton Mengs</i>	176
	<i>Early 19th-century views</i>	177
	<i>The atmospheric explanation</i>	178
	<i>An error by Raphael's pupils</i>	179
	<i>The use of wrong materials</i>	179
	<i>The darker style and rilievo</i>	179
	<i>After the restoration of 1972–76</i>	180
	<i>The 'expressive' chiaroscuro</i>	181
	<i>Rilievo and the modelling in the Transfiguration</i>	183
	<i>Raphael's late style and rilievo</i>	183
	<i>The modelling in the lower half</i>	190
	Preliminary studies and 16th-century copies	191
	<i>Preliminary studies</i>	191
	<i>Sixteenth-century copies</i>	197
	Light as a means of expression	198
	<i>Divine and earthly lights</i>	198
	<i>Function of light in early 16th-century painting</i>	199
	Possible causes of the darkening	202
	<i>Vasari</i>	202
	<i>Black pigments</i>	203
	<i>Examination of the paint surface</i>	203
	Conclusion and summary	206
	Notes	206

## APPENDICES

A	Indigo as a Pigment in Oil Painting and its Fading: Tropical Indigo Plants	215
	Notes	217
B	Indigo as a Pigment in Oil Painting and its Fading: Experiments	219
	Materials and preparation of paint reconstructions	219
	<i>Pigments</i>	219
	<i>Media</i>	219
	<i>Paint application</i>	219
	Light-ageing conditions and colour measurements	220
	<i>Colour measurements of samples subjected to light ageing no. 1</i>	220
	Experiments	221
	<i>Light-ageing tests with synthetic and natural types of indigo</i>	221
	<i>Recipes for purification of tropical indigo</i>	221
	<i>Influence of the binding medium</i>	221
C	MOLART Reports	223
	List of Selected Sources	225
	Bibliography	237
	Index	255