

GOTHIC AND RENAISSANCE PAINTING

LAYERS OF A PAINTING

Support

- Panel (Poplar or hard wood)
- Canvas Cloth (closely woven linen, cotton or hemp stretched over frame or panel)
- Wall – may have several layers of coarse-to-smooth plaster over masonry

Size Animal skin glue or egg white

Ground – Painting surface, calcium compounds, tough, smooth, white, alkaline

Gesso A mixture of Plaster of Paris (Gypsum) or chalk and animal glue

Plaster & Stucco – Malleable variety of mixtures of limestone, lime, slaked lime, gypsum, sand, water, strengthener.

Cartoon - Drawing to scale. Transferred to ground by **tracing** over lampblack, **incised** lines or **pouncing** (charcoal powder dusted through perforations in the cartoon)

Imprimatura or Underpainting - Tint (green for flesh)

Paint – a mixture of medium and pigment

Pigment (Earth, mineral, vegetable, animal, synthetic) - Typical palette of late Gothic and Renaissance periods

White – lead

Blue – ultramarine (lapis lazuli), cobalt, azurite

Red – vermilion (cinnabar, mercuric oxide), madder (root) bole & sinoper (red earths)

Yellow – ochre (earth) orpiment (arsenic)

Green – terre verde (green earth), malachite (copper)

Black – carbon, burned bone or ivory

Brown – ochre, umber, Sienna (earths)

Medium - The vehicle in which a pigment is dispersed

Wax Encaustic

Water - No other medium needed for true fresco (with addition of gum arabic make watercolor paint)

Egg - Tempera

Drying Oil (linseed, walnut, etc) - Oil paint

Polymerized Resin - Acrylic paint

Varnish

Frame

FRESCO

Buon (pronounced “bwon”) fresco (=good or true) brush painting on wet plaster with water as vehicle

Fresco secco (=dry) brush painting on dry plaster with medium (egg or size) to bind

GILDING

Base Coat - Bole (pronounced “bol”) Red Armenian clay in water, sticky, slightly elastic, rich warm color

Size – egg white and water

Gold Leaf –high-carat gold, at least 22k, beaten by hand into extremely thin sheets between sheets of parchment Picked up using a "gilder's tip" (resembles a wide soft paintbrush). The tip is brushed on one's hair to pick up a trace of oil or static electricity, adheres to the gold enough to pick it up, but still release it when the gold hits its target. The leaf is pushed into place with another soft brush, which is used to smooth out the sheet and remove any flakes of gold that did not adhere to the surface. Can be then

patterned, painted over, burnished

Seal or glaze