Renaissance Artists - Materials and Techniques
NGA Teachers Institute 2015 Image List. Lecturer: Lance Moore

Slide No. Title/Images

1 Title Slide: Artists of the Renaissance - Materials and Techniques

2 The Italian Renaissance - Ancient Inspirations
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*Laocoön and His Sons*, c. 27 BC and 68 AD, The Vatican Museums, Rome

3 Map: Europe 1260-1510

4 Artists of the Renaissance: The Renaissance Man

5 The Atelier Workshop - The Guild System
H. Collaert (after J. Stradanus) - *Color Olivi*, c.1590

6 Pinturicchio (1454-1513) Sienese Master and Workshop
*Virgin and Child with St. John*. Egg Tempera on Panel, ca. 1495-96
'Piccolomini library' in the Duomo of Siena, 1502-3
Detail of Choir Book, Illuminated Manuscript

7 Painting of the Renaissance - Media matters. Italian and Flemish, Portrait details
Masolino da Panicale – Fresco, c. 1425
Robert Campin - Oil on Panel, c. 1430

8 Renaissance Techniques
I. Disegno: composition, perspective, drawing, paper, drawing tools & techniques
II. Painting Systems: fresco, illuminated manuscripts, easel painting

9 Disegno: Compositional Construction
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Pieter Bruegel the Elder - *The Wedding Dance*, 1566. Oil on Panel, The Detroit Institute of Arts

10 Disegno: "Perspective"
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Jan van Eyck - *Arnolfini Portrait*, 1434. Oil on oak, NG London. Perspectival Reconstruction by Dr. James Elkins
| 11 | Disegno/Design: Scientific Perspective / Single-Point Perspective  
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| 12 | Disegno/Drawing  
Giovanni Francesco Caroto (Italian, ca.1480-1555) - *Portrait of a Young Boy holding a Child's Drawing*, ca. 1515, Oil on panel. Museo di Castelvecchio, Verona |
| 13 | Parchment / Vellum  
*German Parchmenter*, 1568  
*A monk and parchment-maker, 13th-C. German Parchment Sellers Shop*. 15th century. Bologna University Library |
| 14 | Papermaking  
Georg Andreas Boeckler – *Theatrum Machinarum novum...*, Cologne, 1662. NY Public Library |
| 15 | Drawing Tools  
Chalk, Silverpoint, Pen and Ink |
| 16 | Black and White Chalk  
Raphael – *St. Catherine*, 1507 |
| 17 | Sanguine Chalk  
Michelangelo – *The Lybian Sybil*, c.1510-11 |
| 18 | Silverpoint  
Jan van Eyck - *Portrait of Niccolò Albergati*, c. 1435  
Leonardo da Vinci - *Study for Angel in Madonna of the Rocks*, 1483 |
| 19 | Pen and Ink  
Raphael – *St. George and the Dragon*, 1504-06. oil on wood, NGA DC |
| 20 | Painting Systems of the Renaissance  
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III. Easel Painting |
| 21 | Paint = Pigment+Binder  
Inorganic and Organic Pigment sources |
| 22 | Alchemists / Colormen  
Jost Amman - *Der Apotheker*, 1568  
Hans Weiditz - *Alchemist at Work*. Woodcut, 1520  
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23 Paintmaking
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*Female Medieval artist Thamar at work with an assistant grinding colors in the studio*
H. Collaert - detail (after J. Stradanus) *Color Olivi*, c.1590

24 Verdigris & Copper Resinate
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25 Azurite
Azurite hand specimen from Copper Queen Mine, Bisbee, AZ. Smithsonian Institution
Master of the St. Bartholomew Altarpiece - *Sts. Peter and Dorothy*, c.1505-10. NG London
- St. Peter’s robe is painted with two different grade of AZURITE

26 Ultramarine
Ultramarine (Lazurite) From Afganistan with Pyrite and Quartz
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Titian – *Madonna and Child with Saints John the Baptist and Catherine of Alexandria (The Aldobrandini Madonna)*, c. 1532. NG London

27 Preparation of Ultramarine

28 Painting Systems of the Renaissance

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32 Gridding: Design Transfer
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Michelangelo - Detail from *The Last Judgment*, 1536-41. The Sistine Chapel, FRESCO

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35 Illuminated Manuscripts: Egg Yolk, White, & Vegetable Gum on Parchment/Vellum
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36 Illuminated Manuscripts: Egg Yolk, White, & Vegetable Gum on Parchment/Vellum
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38 Easel Painting - Egg Tempera. Siena and Florence

39 Siena
Duccio di Buoninsegna, c.1260-c.1319
*The Stroganoff Madonna*. c. 1300, MMA
*La Maesta*, 1308-1311, Duomo of Siena

40 Florence: Giotto c.1267-1337
“He changed the language of painting from Greek to Latin” - Cennino Cennini
*Giotto’s Bell Tower*, begun 1334 - completed 1359. Duomo of Florence
*St. Stephen*, c. 1325, Museo Horne, Firenze
*Christ Entering Jerusalem*, fresco, c.1305. Scrovegni Chapel, Padua

41 Stages of Early Italian Egg Tempera Painting
Giovanni di Paolo - *Virgin and Child with Saints Bartholomew and Jerome*, c.1450, EggTempera on panel. Yale Art Museum
1.Wood Panel (especially poplar)
2.Gesso Ground Priming Layer
3.Preliminary Drawing
4.Bole Layer
5.Water Gilding
6.Tooling and Punchwork
7.Egg Tempera Painting
8.Verdaccio flesh modeling
9. Terre Verde and Cinabrese Flesh tone
10. Sgraffito
11. Mordant (oil) Gilding
And sometimes... Varnish

42 Stages of Early Italian Egg Tempera Painting

43 1. Panel Construction - Poplar wood panel
    Raw Panel
    Engaged frame
    Jacopo di Cione - *The Crucifixion* Gilded canopy detail

44 2. Gesso Layers
    Sandro Botticelli - *Portrait of a Young Man*. c. 1480-5. NG London

45 2. Gesso Layers... Inclusions & Pastiglia
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46 3. Preliminary Drawing

47 Underdrawings Revealed
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48 4. Bole Layer

49 5. Water Gilding
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50 6. Tooling and Punchwork
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51 7. Egg Tempera Painting
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52 Cinabrese - top flesh tone
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53 10. Sgraffito
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54 The Oil Medium: Flemish and Italian
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Antonello da Messina - *Portrait of a Man*, 1476. Palazzo Madama, Torino

55 Mutual Influences
Hugo van der Goes - *The Portinari Altarpiece*, c. 1475, Galleria degli Uffizi
Jan van Eyck - *Arnolfini Portrait*, 1434. Oil on oak, NG London

56 From Egg to Oil - Giovanni Bellini
*Madonna and Child*, c. 1455, Tempera on Panel, MMA
*Young Woman in Front of the Mirror*, 1515, Kunsthistorisches Museum, Vienna

57 Oil Painting - Translucent Medium
Layers of: Wood, size, ground, underdrawing, underpainting, painting, glazes, varnish

58 Oil Painting - Observational Clarity
Italian
German
Albrecht Dürer - *Self-Portrait in a Fur-Collared Robe*, 1500. Oil on Panel, Alte Pinakothek, Munich

59 Albrecht Dürer - *Self-Portrait in a Fur-Collared Robe*, 1500. Oil on Panel, Alte Pinakothek, Munich
Detail, Infra-red reflectograph, x-radiograph

60 Unfinished Works - Layered Media Process
Leonardo da Vinci – *St. Jerome*, c. 1480-82. Oil and Tempera on Walnut. Pinacoteca, Vatican

61 Easel Painting - Layered / Mixed Media
Michelangelo - *Doni Tondo*, detail, 1504-6, Uffizi

62 Raffaello Sanzio - High Renaissance Master (1483 Urbino - 1520 Rome)
*Self-Portrait*, c.1499, black Chalk, Ashmolean Museum, Oxford
*Self-Portrait*, 1504-06, oil on panel, Uffizi Gallery
*Self-Portrait* (detail), 1518-20. Oil on Canvas, Louvre, Paris

63 *Spulvero* - Design Transfer.... Raphael
*The Dream of Scipio (The Vision of a Knight)*
- Egg Tempera on Poplar, 1504-05, NG London
- Pen and Ink, c. 1504, British Museum
Pricked contours of drawing
Underdrawing seen using IRR
Paint Layering - Transparency in Oil

_Madonna del Baldacchino_, 1507, Oil on Panel, Galleria Palatina (Pitti)

Cross-section showing:
- ground preparation
- imprimatura
- red lake underpainting (velatura)
- paint film with ultramarine and lead white
- varnish

The Final Days of the Renaissance

_The Stanza Della Segnatura_, 1509, Fresco. Papal Apartments, The Vatican
_The Transfiguration_, 1518-20, Oil on Canvas, Pinacoteca Vaticana

Easel Painting - Primary Materials: 1320 & 1520

Support, Medium, Pigments, and Other Concerns

The Legacy of the Renaissance - The Nineteenth Century and Beyond

J.A.D. Ingres (French) - _Raphael and La Fornarina_, 1814. _The Fogg Museum_, Boston
Cindy Sherman (American) - _Untitled #216. 1989_. Photograph. Museum of Modern Art
Kehinde Wiley (American) - _St. Gregory Palamas_, 2014. 22k gold leaf and oil on wood panel

Short Technical Bibliography

Kirsh and Levinson. _Seeing through Paintings: Physical Examination in Art Historical Studies_. Yale, 2000