

IN THE DEPTH OF PAINTING GIORGIO DE CHIRICO'S FORMULAS

edited by Licia Giola Pavia and Alessandro Pavia

Remaining true to the infinite exceptions Art offers us in confirmation of the rule, a daring synthesis can be postulated that defines the physical material of a painting as generally consisting of: a support, a preparatory layer and one or more layers of paint film; the paint film in turn is formed from pigments (powdered colours that give it its hue) and a binder (a viscous, transparent fluid that when mixed with the pigments makes them spreadable, giving form to that which we properly call paint). Whilst all of these components act together in determining the final look of the painting, it is the binder more than anything else that influences the preeminent characteristics of the painting's surface.

In addition, seeing that binders act upon the adhesive and cohesive properties of the paint substance and as such play an essential role in its constitution and unification, they are often the focus of conservation concerns that arise in paintings.

Fondazione Giorgio e Isa de Chirico's initiative to publish in unabridged form the Maestro's manuscripts containing his formulas and technical annotations, constitutes a unique event in the world of modern art where attention is more often focused on the semantic and iconographic contents of artwork rather than the means through which these are expressed.

Through these writings, one is given the chance to delve specifically into the medium (intended in the literal meaning of the word), guided by the author on a fascinating voyage into the very materials that constituted his daily and incessant technical research, carried out in parallel to the vast artistic and philosophical discussion that characterised the status of *Pictor Optimus* embodied by Giorgio de Chirico.

The disarming and indubitable wealth of information contained in these writings, clearly destined for the most part (as is easily understood by their form), to a contingent and personal usage, offers vivid testimony to the artistic nature of the Maestro, who is revealed to the world as a voracious researcher, whilst his return to figurative and classical iconography had caused him to be considered a revolutionary. These writings constitute an unparalleled instrument for furthering study into the material realm of de Chirico's painting, studies that, prior to the revelations contained in these "recipes", seemed to lack fundamental data which until now could only be hypothesized or intuitively grasped.

In parallel to the first-ever publishing of this *corpus* of documents, samples of the formulas were produced following the precise indications of the "ingredients" and the "dosages" of the binders used

by de Chirico for an extensive group of works executed during the late 1950s and early 1960s. These samples will have to undergo an apposite artificial aging process, after which they will be put through stratigraphical chemical testing aimed at identifying the number of functional groups present in the complex mix of organic substances that compose the variegated family of these paint mediums. The results obtained through the testing of samples whose composition is known *ab origine*, will constitute an indispensable source of reference, which can be applied to the analytical comparison of binders and the identification of the organic substances contained in the paint layers of works put under examination.

This knowledge, which could not be acquired without the comparative data that the reproduction of these formulas is capable of providing, will constitute a fundamental tool for both historians and conservators. Although the latter recognize the exceptional complexity of the Maestro's work, until now they have not had the necessary instruments to further knowledge on the substance mixtures present on the canvases. Consequentially, it has not been possible to formulate the correct diagnosis and appropriate "cure" for the various kinds of deterioration paintings are subject to over the years.

Technical Note¹

For the publication, it was important to maintain and transmit the spontaneity of these notes, which were often jotted down on the first piece of paper available while the Maestro was busy at work and which he conserved in his studio without feeling the need to organize or classify them. With the simple aim of facilitating the reader, they have been transcribed as faithfully as possible, and subdivided in four large groups:

Preparation and Primers: formulas used to prepare the raw canvas for paint application or to adapt commercially prepared canvas with a layer acting as an interface (primer) for special painting requirements.

Mediums: mixtures of binding and additive substances for diluting and amalgamating pigments often used in alternative or in addition to ready-to-use paints sold on the market.

Complete Recipes: notes in which the Maestro indicated the complete procedure with which a painting was to be carried out, from preparation to the final varnishing, through the layering of multiple stratum of paint.

Works on Paper: notes dealing with methods for drawing and painting on paper.

The binders used in the production of preparations, primers and mediums, vary from those of a polysaccharide-protein nature (based for example on egg-milk-casein-gum and/or gum) and hydraulic emulsions to which lipid components are added (oil and natural resins), to formulas of a "fat" nature, containing siccative oils, wax and resins (including varnishes).

The freedom with which de Chirico mixed and layered these ingredients makes it impossible to examine the formulas according to previously established categories without being aware, at least for a good part of them, of the risk of making improper or imprecise definitions. It is for this reason that no further classification was made, in the hope that sufficient information has been provided to allow the reader to autonomously orient themselves in the intricate, fascinating labyrinth of Giorgio de Chirico's technique.

¹ The transcription of the formulas was carried out by Lygia Giola Pavia and Alessandro Pavia.

- Sur les ombes frotter le ton de vermillon, bleu de Prusse et blanc.
- Cadmium, terre de Cassel et blanc
 - Vermillon, bleu, vert émeraude-jaune de Naples.
 - frotter avec laque jaune et laque rouge.
 - Terre de Cassel, bleu foncé et vermillon
 - Vert émeraude et jaune de Naples.
 - Frotter avec Terre Verte.
 - Ton de chair: vermillon, blanc, jaune de chrome foncé avec vert émeraude, jaune de Naples.
 - Reflets du côté du cil très peu avec bleu de Prusse, vermillon, blanc.
 - Sur au ciel à base de jaune de Naples gris recouvrir avec Terre de Cassel et blanc.
 - Cobalt, vermillon et laque
 - Ton d'ombre: Terre de Sienne nat. et laque jaune.
 - Ton de montagnes; sur frottes de noir blanc et bleu de Prusse quelques tons de vert émeraude et blanc.
 - Ton de chair Terre d'Italie brûlée, blanc, vert émeraude, Terre de Sienne brûlée nat. et T. de S. brûlée.
 - Jaune pâle, Ocre jaune, Terre de Cassel blanc.

- Terre d'ombre nat., jaune de Naples, jaune de zinc, vert émeraude avec brun rouge et blanc.
- Ton de nez: Terre d'ombre naturelle, bleu de Prusse un peu de chrome clair.

Sur les ombres frotter le ton de vermillon, bleu de Prusse et Blanc.

- Cadmium, Terre de Cassel et Blanc
- Vermillon, blanc, vert emeraude - jaune de Naples

frotter avec laque jaune et laque rouge.

- Terre de Cassel, blanc foncé et vermillon
- Vert emeraude et jaune de Naples

Frotter avec Terre Verte

Ton de chair: vermillon, blanc, jaune de chrome foncé avec vert emeraude, jaune de Naples

Reflets du coté du ciel très franc avec bleu de Prusse, vermillon, blanc.

Sur un ciel à base de jaune de Naples gris revenir avec terre de Cassel et Blanc.

- Cobalt, vermillon et laque
- Ton d'ombre: Terre de Sienne nat. et laque jaune.
- Ton de montagnes: sur frotter de noir blanc et bleu de Prusse quelques ton de vert emeraude et blanc.

- Ton de chair: terre d'Italie brûlée, blanc, vert emeraude, Terre de Sienne brûlée nat. et T. de S. brûlée.

Jaune paille, ocre jaune, Terre de Cassel, Blanc

Terre d'ombre nat., jaune de Naples, jaune de Zinc, vert emeraude avec brun rouge et blanc.

Ton de mer: Terre d'ombre naturelle, bleu de Prusse un peu de chrome clair

Translation

On the shadows rub tones of vermillion, Prussian blue and white.

- Cadmium, Cassel brown and white
- Vermillion, white, emerald green, Naples yellow

Rub with yellow and red lacquer.

- Cassel brown, dark white and vermillon
- Emerald green and Naples yellow

Rub with green earth.

Flesh colours: vermillion, white, dark chrome yellow with emerald green, Naples yellow.

Reflections in the area of the sky with pure tones of Prussian blue, vermillion, white.

On the sky with a base of Naples yellow-grey pass a second time with Cassel and white.

- Cobalt, vermilion and lacquer
- Tone for shadow: raw Italian earth and yellow lacquer
- Tone for mountains: lightly rub black, white and Prussian blue, some emerald green and white
- Tone for flesh: burnt sienna, white, emerald green, ~~burnt~~ raw Italian earth and burnt sienna.

Straw yellow, ochre yellow, Cassel brown, white

Raw umber, Naples yellow, zinc yellow, emerald green with red brown and white.

Tone for sea: raw umber, Prussian blue, a bit of light chrome

PAINTING FORMULAS

Impriimitura: Gomma d'albero
 aceto mille

6 gennaio 1963 =

1 parte gomme d'albero

5 parti acqua

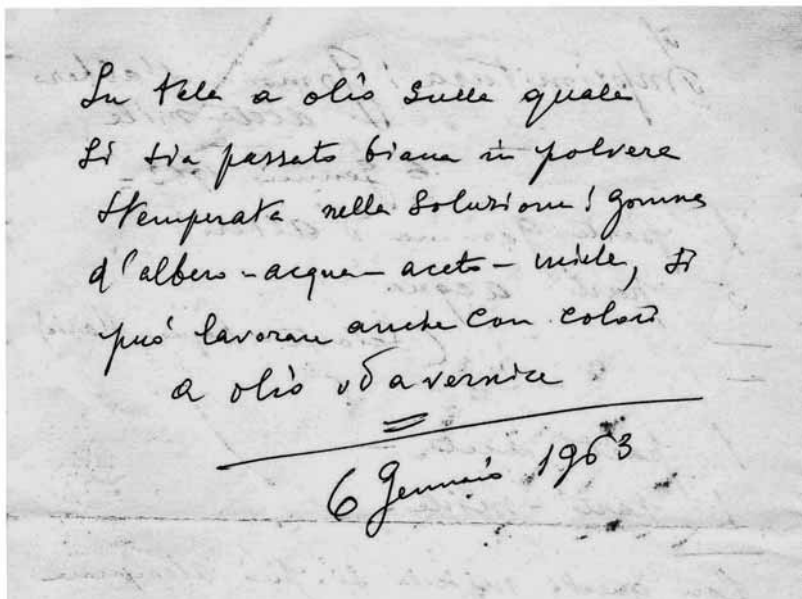
(Sciolta a bagno-Maria)

1 parte aceto -

1 parte - mille -

Con questa miscela si può stampare
 della biacca in polvere (pura o con
 polvere di carboni) e darla tanto
 su una tela preparata a tempera,
 quanto su una tela a olio, e
 anche coperta con superficie di colore
 a olio. -

— In questa superimprimatura la
 tempera si lava molto bene
 volentieri il foglio.



1. Primer: guntree, vinegar, honey

1 part guntree

5 parts water (melted in bain-Marie)

1 part vinegar

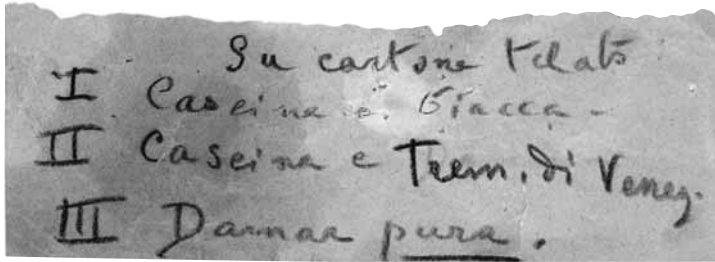
1 part honey

With this mix you can dilute white lead powder (pure or with charcoal powder) and use it on canvases prepared for tempera and for oil painting, or even on a canvas that already has a coating of oil paint.

On this super primer you can work with tempera very well.

You can work with oil paint or varnish on canvases prepared for oil painting on which a coat of white lead powder thinned in the solution described above has been applied.

6 January 1963



2. On canvas board

I casein and white lead

II casein and Ven. turp.

III pure dammar

3. Canvas preparation (Renoir)

First of all: a layer of fish glue and water (half and half)

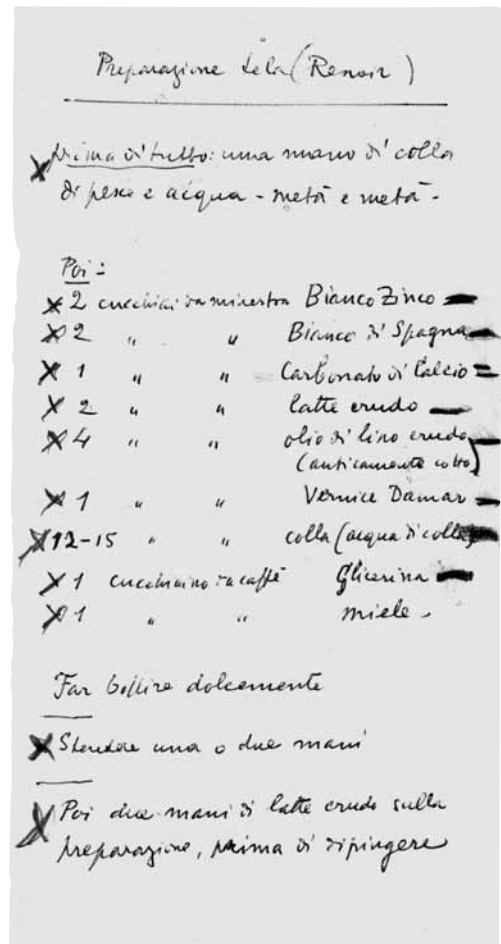
Then:

2 soupspoons	of zinc white
2 "	of white of Spain
1 "	Calcium Carbonate
2 "	raw milk
4 "	raw linseed oil (cooked ancient method)
1 "	dammar varnish
12-15 "	glue (glue water)
1 teaspoon	glycerine
1 "	of honey

Let it boil slowly

Apply one or two coats

Then apply two coats of raw milk on the preparation, before painting.



Ricetta i Ratti figli di Li Sippu
La tela a olio Scoperta o anche
con sopra della pittura, farra
una buona mano di:
2 parti Tremuro di Venise -
stemperata in:
3 parti di alcool denaturato..
- Aggiungere
3 parti di gomma d'albero
diluita nell'acqua

Grassa bene con pennello duro =
Aggiungere
1 parte bianca in polvere e un
pe' di nero

Grassa bene e ^(in seguito) liscia
La i primi strati si dividono
in goccioline insistere finché
la superficie si è tutta unita
1^o ~~Novembre~~ Dicembre 1962

156-12-1962
Licia Giola Pavia

4. Formula Rape of Lysippus' daughter

On canvas prepared for oil paint
or with paint already on it, coat
with:

2 parts of Venetian turpentine -
thinned in:

3 parts of methylated spirit

Add:

3 parts of gumtree diluted in water

Stir well with a hard brush

Add:

1 part white lead powder and a bit
of black

Stir well and then leave the mix to
rest for 2 hours. Then apply on the
canvas. If the first layers break up
and form drops, insist until the
surface is smooth.

1 ~~November~~ December 1962

Piccola casseruola quasi piena
due fogli di colla -
15 cucchiai gesso
1 " glicerina -

5.

Little casserole almost full

Two sheets of glue

15 teaspoons gesso

1 " glycerine

6. Technique Rape of Lysippus' daughter

Oil canvas.

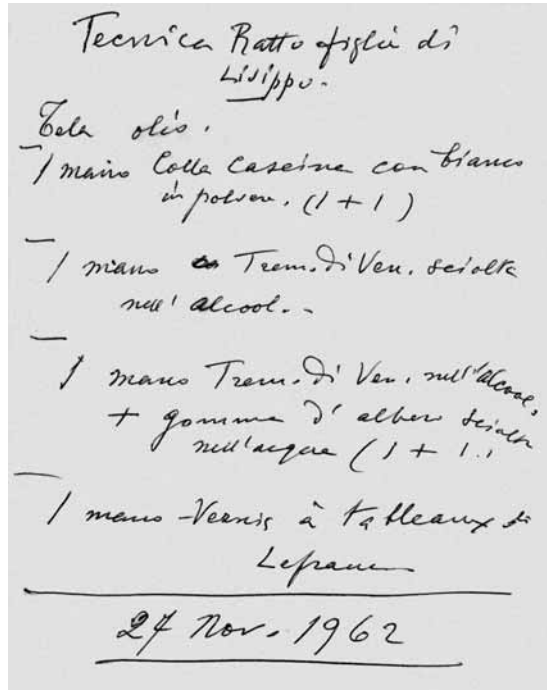
A layer with casein glue and white powder (1+1)

1 coat of Ven. turp. melted in alcohol

1 coat of Ven. turp. in alcohol + gumtree melted in water (1+1)

1 layer of Lefranc Vernis à Tableaux

27 Nov. 1962



7. 19 January 1962

In a cup:

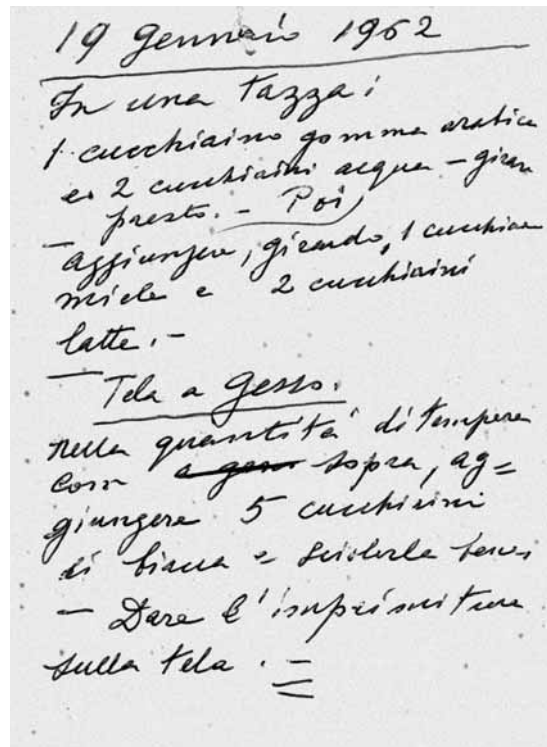
1 teaspoon gum arabic and 2 teaspoons water - stir fast -

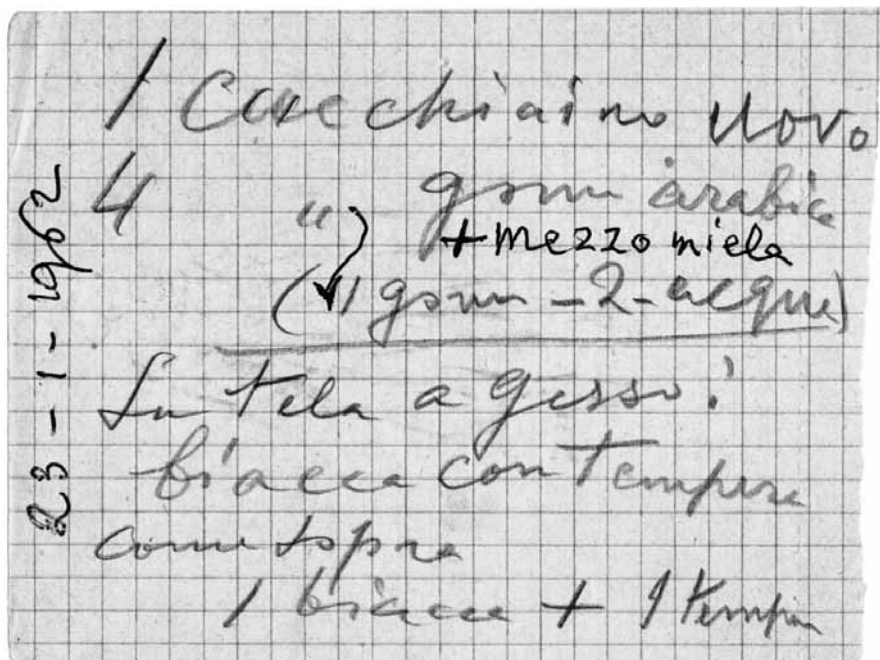
Then add, stirring, 1 teaspoon honey and 2 teaspoons milk

Canvas prepared with gesso.

Quantity of tempera as above, add 5 teaspoons of white lead and dissolve well

Prime the canvas.





8. 1-23-1962

1 teaspoon egg
4 " gum arabic (1 gum - 2 water)
+ half honey

On canvas prepared with gesso
white lead with tempera as above
1 white lead + 1 tempera

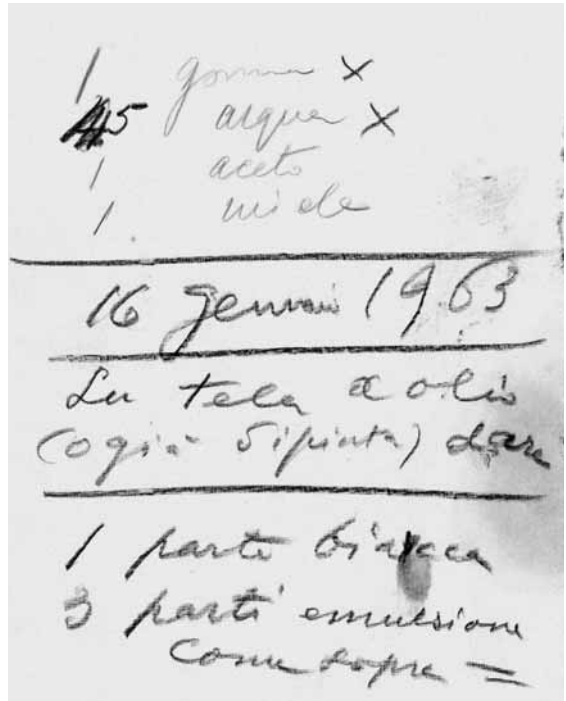
9.

- 1 gum
- 5 water
- 1 vinegar
- 1 honey

16 January 1963

On oil canvas (or already painted) apply

- 1 part white lead
- 3 parts emulsion see above



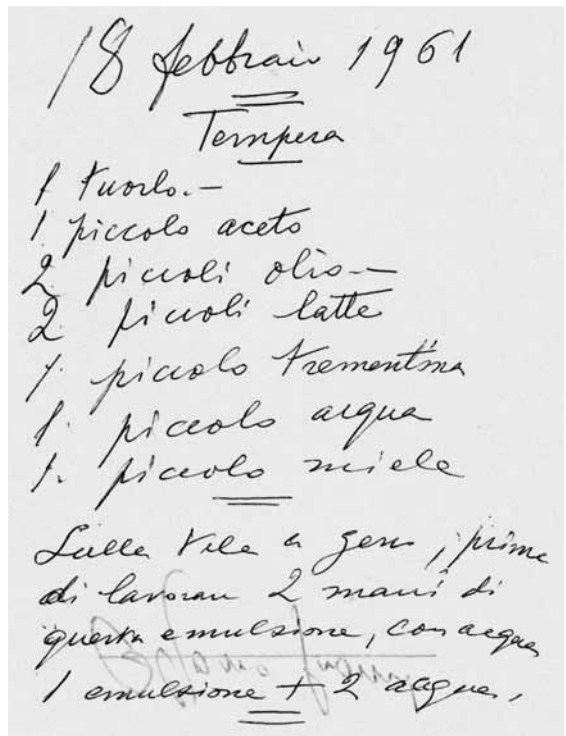
10. 18 February 1961

Tempera

- 1 yolk
- 1 little [spoon ed.] vinegar
- 2 little oil
- 2 little milk
- 1 little turpentine
- 1 little water
- 1 little honey

On canvas prepared with gesso, before working

- 2 coats of this emulsion, with water
- 1 emulsion + 2 water



Tecnica Rubens
 1° Duco
 2° Caseina - bianca -
 3° Vernis - carbonina

11. Rubens technique

- 1° Duco
- 2° casein - white lead -
- 3° varnish - charcoal

Duco - vernis - carbonat.
 Trém. Ven. & Colof.
 - Vernis

Ricetta
 buona

Materia Rubens
 1° Duco
 2° Colofonia spiritata e bianca
 in polvere
 3° Vernis
 - Lefranc. -

12.

- Duco - varnish - carbonate
- Ven. turp. and rosin
- Vernis
- good recipe

- Rubens material
- 1° Duco
- 2° rosin spirit and white lead powder
- 2° rosin spirit
- 3° Lefranc varnish

Ricetta Rubens
 1° Duco
 2° Vernis (?)
 3° Bianca polvere con
 colofonia spiritata -
 4° Vernis.. con polvere
 carbonina

13. Rubens formula

- 1° Duco
- 2° Vernis (?)
- 3° white lead powder with rosin spirit
- 4° Varnish with powdered charcoal

14.

1 little water lime
 ½ " " honey

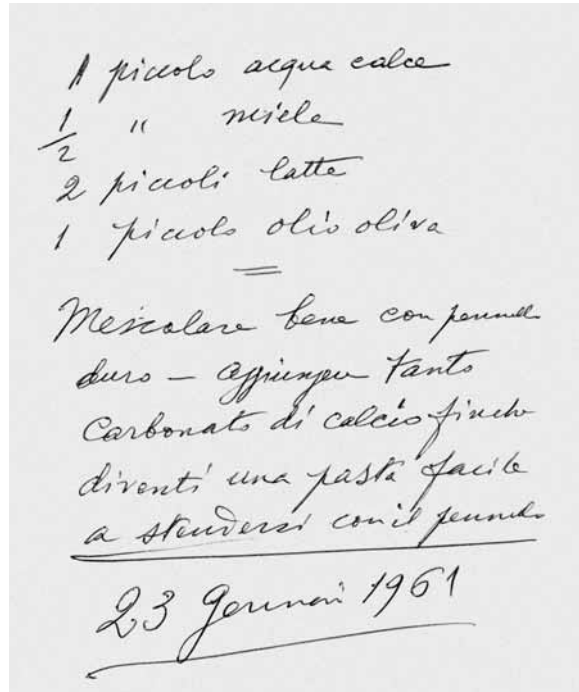
2 little milk

1 little olive oil

Mix well with a hard brush

Add a lot of calcium carbonate until
 it becomes an easy paste to spread
 with the brush

23 January 1961

**15.**

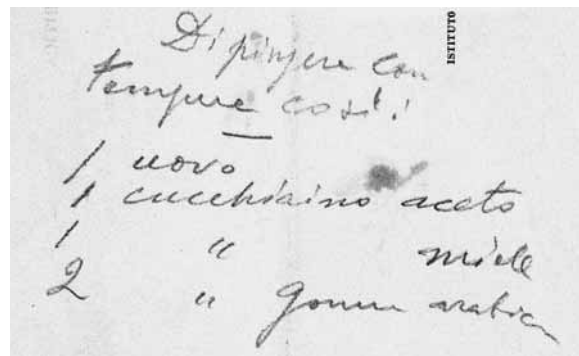
Paint with tempera like this:

1 egg

1 teaspoon vinegar

1 " honey

2 " gum arabic

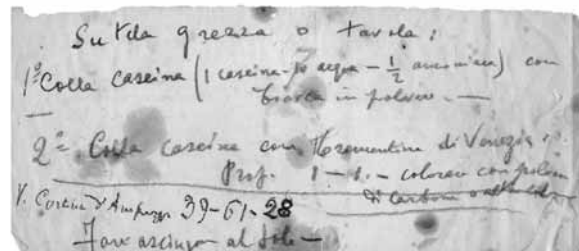
**16.** On bare canvas or wood panel

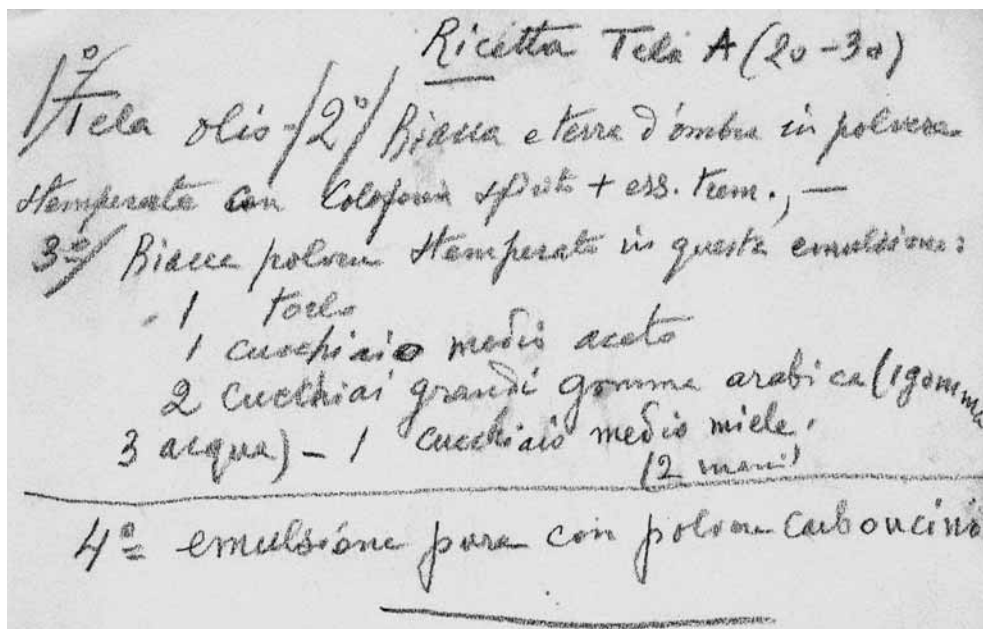
1° casein glue (1 casein - 10 water -
 ½ ammonia) with white lead powder

2° casein glue with Venetian
 turpentine. Ratio 1-1. - Paint with
 powdered charcoal or another colour

Let dry in the sun

See Cortina d'Ampezzo 39-61-28



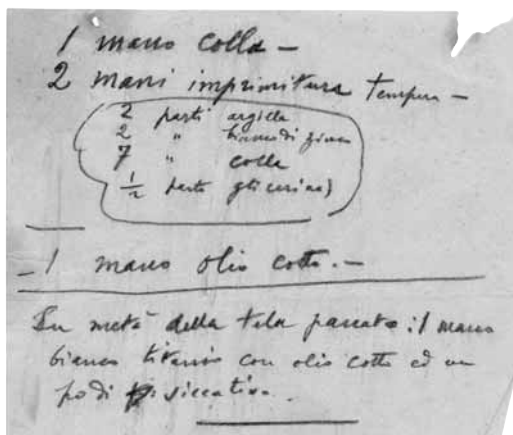


17. Canvas formula A (20-30)

- 1° oil canvas
- 2° white lead and powdered raw umber thinned in rosin spirit + ess. turp.
- 1 yolk
- 1 medium spoon vinegar
- 2 big spoons of gum arabic (1 gum 3 water) - 1 medium spoon of honey (2 coats)
- 4° pure emulsion with powdered charcoal

18.

- 1 coat of glue
- 2 layers tempera primer
(2 parts clay
2 parts zinc white
7 glue
½ part glycerine)
- 1 coat boiled oil



Apply on half of the canvas: 1 coat titanium white with boiled oil and a little bit of siccativo

19. Last formula

1° Duco on canvas prepared for oil

2° Lefranc varnish

3° A layer of white lead powder thinned in tempera emulsion:

1 yolk - 1 medium vinegar -

5 big gum arabic

(2 gum 3 water)

-1 medium honey)

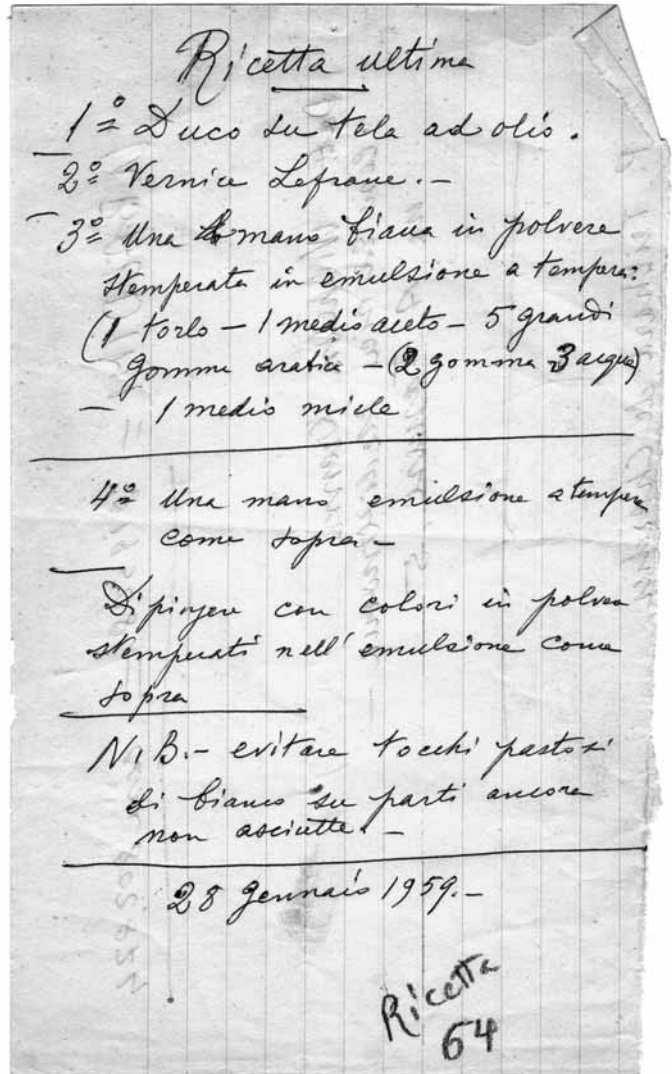
4° one coat with tempera emulsion as above -

Paint with powdered paint thinned in the above emulsion

N.B. avoid pasty brushstrokes of white on areas not yet dry.

28 January 1959

Formula 64



In tela a gesso Paciosi
 -passato con la spatola!
 Bianca polveri con un po' di
 stemperata in emulsione:
 1 Kurolo
 1 piccola aceto
 2 piccoli olio lino -
 1 piccolo turpentine
 2 piccoli latte -
 1 piccolo acqua -

Proporzioni 1 parte d'acqua
 2 parti emulsione

Verniciato con 1 grande gomma
 arabica
 1 grande latte -
 1 piccolo miele -

29 Nov^{to} 59

20.

On canvas coated with Paciosi gesso
 with a palette knife:

powdered white lead with a bit of
 black thinned in emulsion:

- 1 yolk
- 1 little vinegar
- 2 little linseed oil
- 1 little turpentine
- 2 little milk
- 1 little water

Ratio of 1 part white lead
 2 parts emulsion

Varnished with 1 big gum arabic
 1 big milk
 1 little honey

29 Nov. 1959

Impressatura Rubens
 Tela su cartone o tavola

I. Bianca in polvere macinata con
 colle di Caseina (8 acqua - 1 caseina
 1/2 ammonia)

II. Vernice Dammar in boccette
 emulsionate con colle caseina.
 cura mano

III. Vernice Dammar
 pura.

21. Rubens Primer

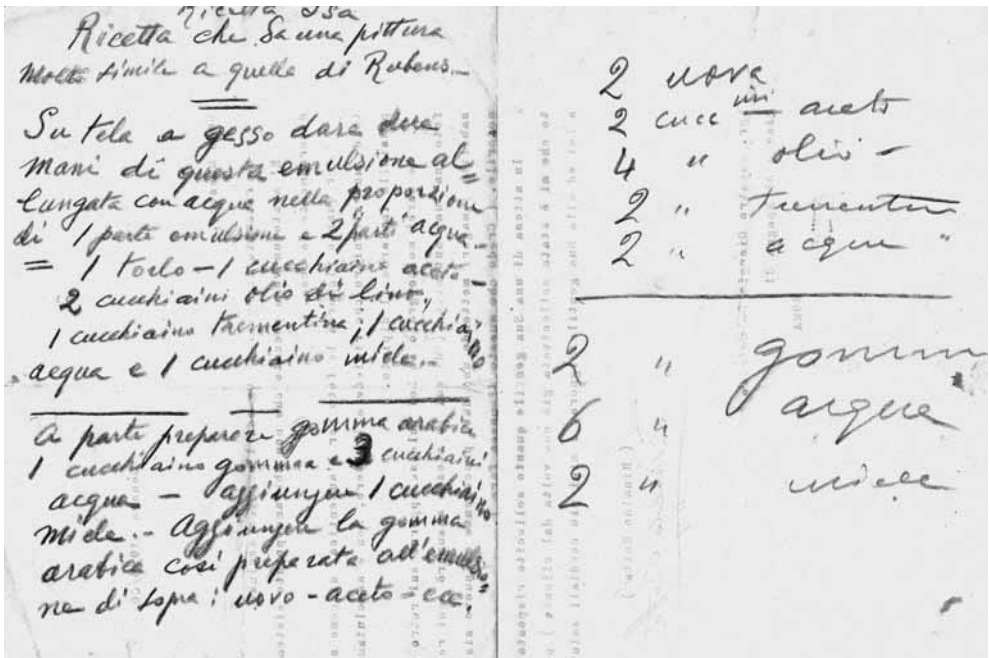
Canvas prepared for oil on cardboard
 or wood

I white lead powder ground with
 casein

glue (8 water - 1 casein - 1/2
 ammonia)

II dammar varnish emulsified
 in a small bottle with casein glue
 (one layer)

III pure dammar varnish



22. Isa formula

This formula is very similar to the Rubens' one.

On canvas prepared with gesso coat twice with this emulsion diluted with water in this ratio

1 part emulsion and 2 parts water.

1 yolk - 1 teaspoon vinegar - 2 teaspoons linseed oil - 1 teaspoon turpentine

1 teaspoon water and 1 teaspoon honey.

Separately prepare gum arabic - 1 teaspoon gum and 3 teaspoons water - add a teaspoon honey.

Add the gum arabic prepared in this way to the emulsion above: egg - vinegar - etc.

2 eggs

2 teaspoons vinegar

4 " oil

2 " turpentine

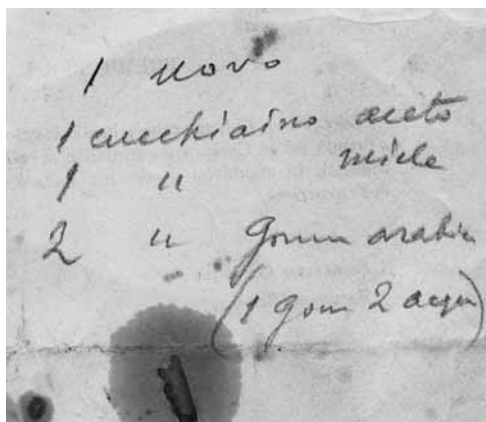
2 " water

2 " gum

6 " water

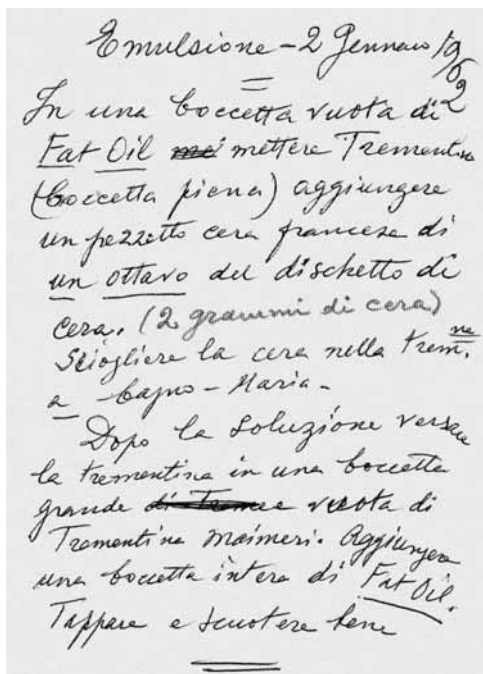
2 " honey

PAINTING MEDIUMS



23.

- 1 egg
- 1 teaspoon vinegar
- 1 teaspoon honey
- 2 teaspoons gum arabic (1 gum 2 water)



24. Emulsion - 2 January 1962

- In a small empty Fat Oil bottle put turpentine (fill bottle) add a little piece of French wax - an eighth of a wax disc (2 grams of wax). Melt the wax in the turpentine in bain-Marie. Once dissolved pour the turpentine in a big empty Maimeri turpentine bottle. Add an entire small bottle of Fat Oil. Close and shake well.

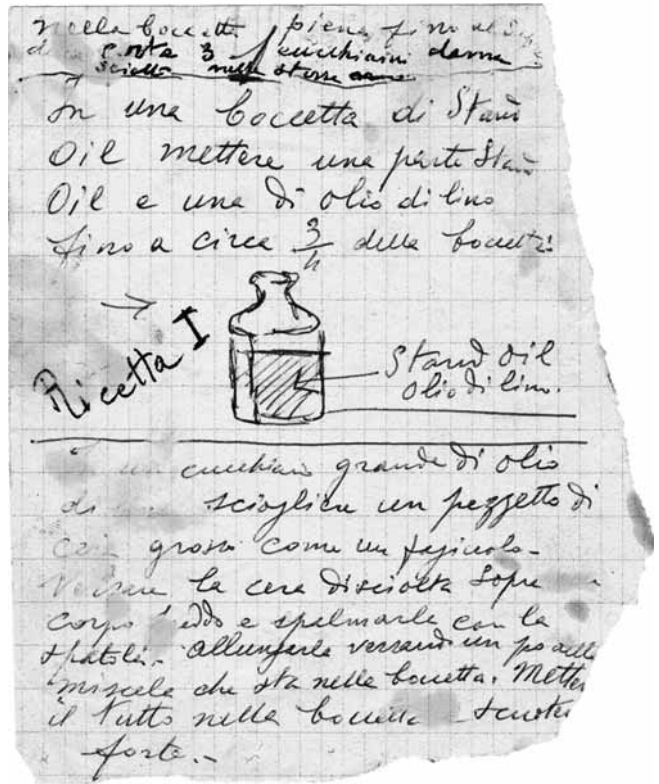
25. Formula I

In a small stand oil bottle [empty ed.] put one part stand oil and one linseed oil fill the bottle $\frac{3}{4}$ ca.

In the small bottle filled to above the label 3 little spoons dammar dissolved in the same mix.

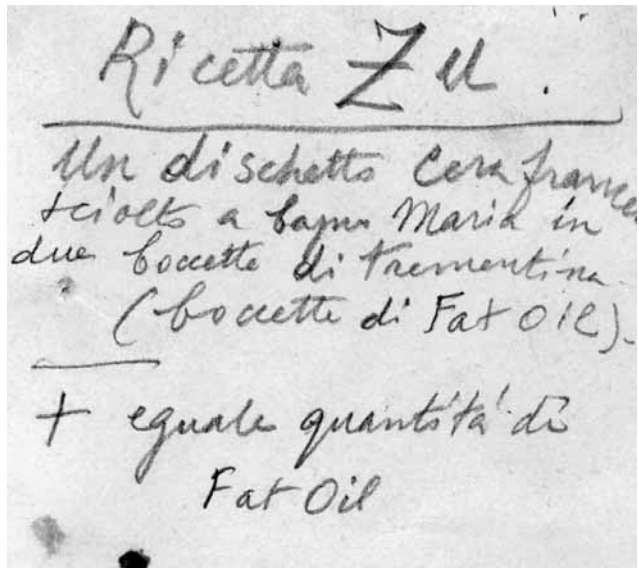
In a big spoon of linseed oil melt a little piece of wax the size of a bean -

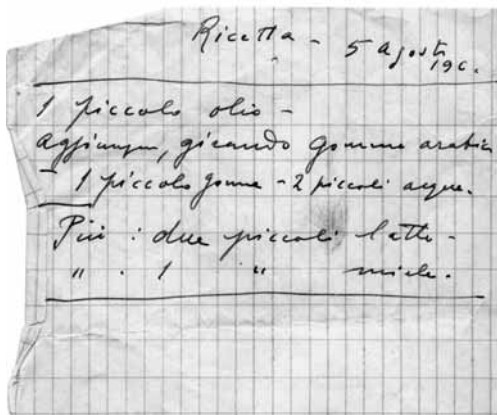
Pour the melted wax over a cold surface and spread it with the palette knife - dilute it by pouring a bit of the mix in the bottle. Put everything in the bottle - shake well.



26. Formula Zu

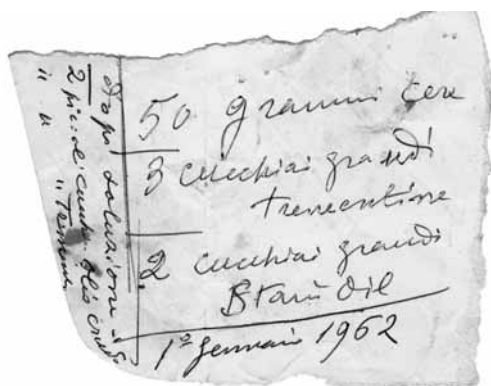
A small disc of French wax, melted in bain-Marie in two small bottles of turpentine (little bottle Fat Oil) + the same quantity of Fat Oil





27. Formula - 5 August 1960

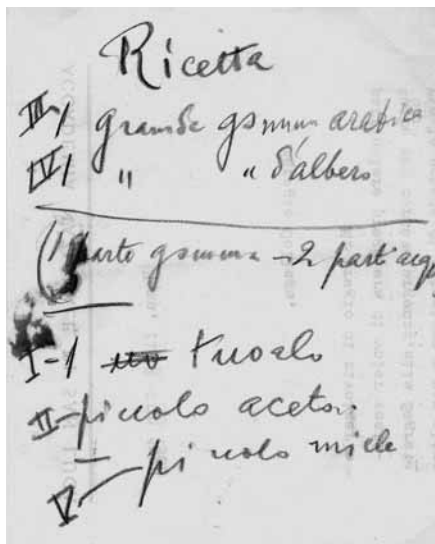
1 little oil
 Add, stirring, gum arabic -
 1 little gum - 2 little water.
 and: two little milk
 " " honey



28.

50 grams wax
 3 big spoons turpentine
 2 big spoons stand oil
 Once dissolved
 2 small spoons raw oil
 " " turpentine

January 1, 1962



29. Formula

III 1 big gum arabic
 IV 1 " gumtree
 (1 part gum - 2 parts water)
 I 1 yolk
 II little vinegar
 V little honey

30. Tempera formula

1 January 1961

2 big arabic

1 little honey

1 big milk.

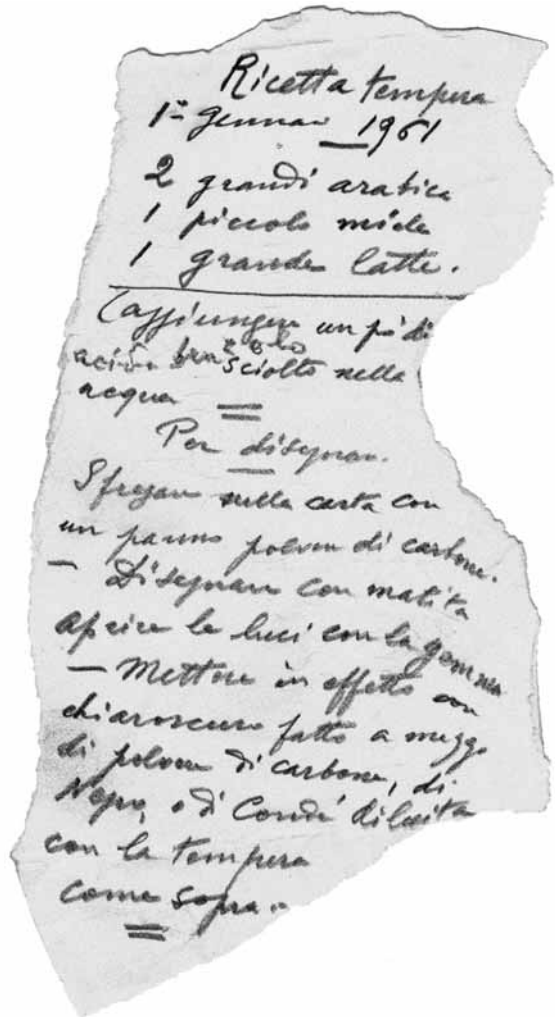
(Add a little bit of phenyl acid [?] dissolved in water)

To draw

Scrub powdered charcoal on the paper with a cloth.

- Draw with a pencil create the lights with a rubber

- For a chiaroscuro effect use Negro or Conté charcoal powder thinned with tempera as above.

**31.**

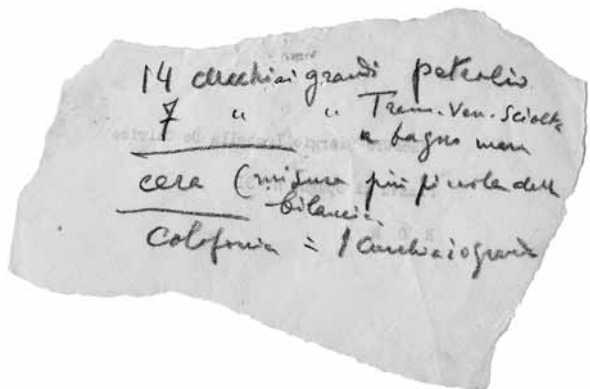
14 big spoons petroleum

7 " " Ven. turp.

melted in bain-Marie

wax (the littlest weight on the scale)

rosin = 1 big spoon



1 bocchetta piccola olio
 lino Lefranc

messe non direttamente
 sul fuoco fino a che diventa
 molto tenero e vischioso
 al tatto - (piccolo pezzetto
 di cera galle d'oca) -

Spento il fuoco aggiunger
 7 cucchiai olio d'oca.

32.

1 small bottle oil
 Lefranc linen
 Put near heat but not
 directly on until it
 becomes very soft and
 viscous to the touch -
 (a little piece of wax
 at the end) -
 Turn off heat
 add 7 teaspoons
 raw oil

1 bocchetta olio Lefranc (grande)
 11 gocce terribina -
 1 pezzetto di cera

Cotto in tegame (non direttamente
 sul fornello) per 40 minuti almeno.

33.

1 small bottle Lefranc oil
 (big)
 11 drops terebine
 1 little piece of wax
 cooked in a pan (not
 directly on the heat)
 for 40 minutes at least

1 Bocchetta Fat Oil di Turp. con
 dentro 1 ottavo d'un dischetto
 di cera francese - Scigliera e
 bany-Maria - Dopo soluzione
 aggiunger una bocchetta
 di Fat Oil.

2 gennaio
 1962

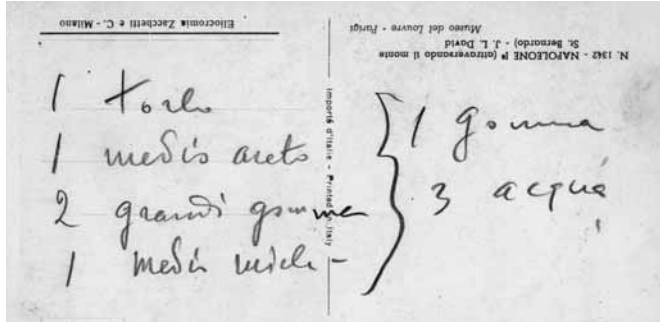
34.

1 small bottle Fat Oil of turp.
 with 1 eighth of a small disc
 of French wax
 - melt in bain-Marie
 - once dissolved
 add a little bottle
 of Fat Oil.

2 January 1962

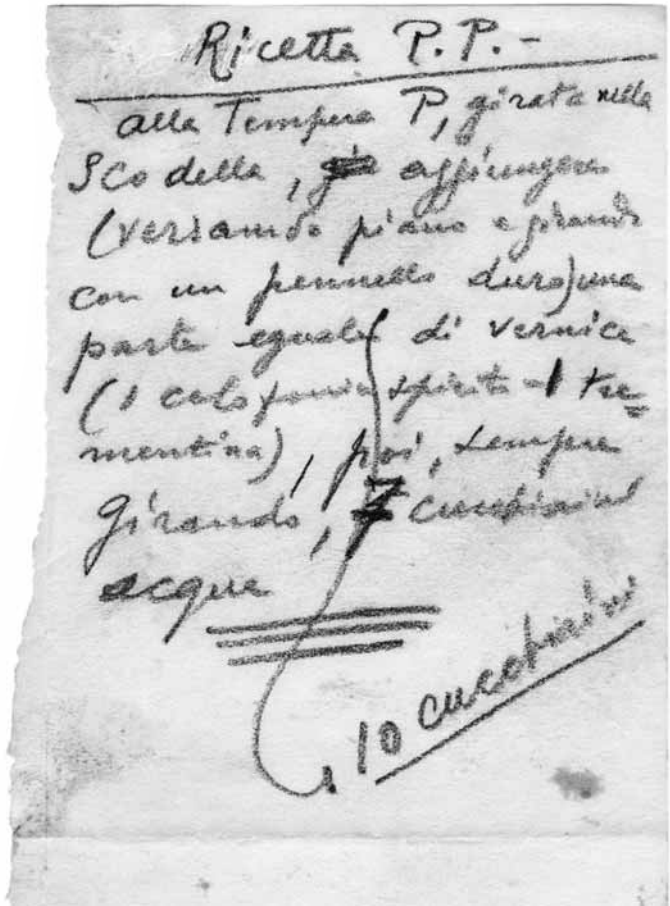
35.

- 1 yolk
- 1 medium vinegar
- 2 big gum (1 gum
- 3 water)
- 1 medium honey



36. Formula P.P.

To P. tempera, mixed in a bowl, add (pouring slow and stirring with hard brush) an equal part - 10 teaspoons - of varnish (1 rosin spirit - 1 turpentine) then, stirring constantly, 7 teaspoons water



Contenuto di una boccetta
 di Fat Oil, piena di olio di
 lino Maimeri - Un'ora di cottura
 Contenuto di una boccetta di
 Fat Oil piena di Turpentine
 con un'ottavo d'un dischetto
 di cere francese ⁽¹⁾ - Bayu Maria.
 = Mescolare la Turpenti
 con cura all'olio cotto.

4 gennaio 1962

(1) 2 grammi di
cera.

37.

Contents of a small Fat Oil
 bottle full of Maimeri linseed
 oil - cook for one hour.

Contents of a small Fat Oil
 bottle full of turpentine
 with an eighth of a little disc
 of French wax (2 grams of
 Wax) - bain-Marie.

Stir the turpentine with
 boiled oil wax.

4 January 1962

Medium nuovo

1 = Vernice - Colofonia
 Spirit - Ess. Tur.

2 = Emulsione tempera
 Come ricetta quasi
 "Triton e Nereidi".

59
 5 febbraio
 1959

38. New Medium

1= varnish - rosin
 Spirit - ess. turp.

2 = tempera emulsion like
 "Triton and Nereid"
 painting formula

5 February 1959

39.

2 gum arabic (big)
 3 water (big)
 1 medium Fat Oil = poured
 drop-by-drop into the gum
 as above
 3 milk (big)
 1 little honey

2°

1 arabic (big)
 1 ½ water (big)
 1 little - Fat Oil
 1 big milk
 1 little honey

{ 2 gomma arabica } grandi
 { 3 = acqua }
 1 medio fat oil = versato a goccie
 - nella gomma con sopra

3 latte (grandi)
 1 piccolo miele

2°

1 arabica (grande)
 1 ½ acqua

1 piccolo - Fat oil
 1 grande latte
 1 piccolo miele

40. Triton Tempera

1 yolk
 1 medium spoon vinegar
 2 big spoon gum
 arabic (1 gum - 3 water)
 1 medium spoon honey

Tempera Triton

1 uovo
 1 cucchiaio medio aceto
 2 cucchiai grandi gomma arab.
 (1 gomma - 3 - acqua)
 1 cucchiaio medio miele

2 grandi cera —
 2 grandi trement
 2 grandi Stand oil
 2 grandi Trement. —
 1 piccolo Trementerebin

41.

- 2 big wax
- 2 big turpentine
- 2 big stand oil
- 2 big turpentine
- 1 little turp. and terebin

Si piglia con
 tempera così:
 1 uovo
 1 cucchiaio aceto
 1 " " melle
 2 " gomm arabica

42. Paint with tempera like this

- 1 yolk
- 1 teaspoon vinegar
- 1 " honey
- 2 " gum arabic

RICETTA 8
 1 colofone
 1 Trem. Ven.
 2 Ess. Trement.
 Pezzetto cera

Dopo soluzione
 si aggiunti 2 Trem.

43. Formula 8

- 1 rosin
- 1 Ven. turp.
- 2 ess. turp.
- Little piece wax
- Once dissolved add 2 turp.

44. Formula for emplastic oil

7 parts oil
 1 part finely ground litharge
 a little piece of wax

On a very low heat stir constantly with a little stick; try to pour a drop on a cold surface, if it congeals and has a good thickness when touched, take it off the heat; but be careful the drop is not too solid. Put the little piece of wax in the oil while cooking. When you have finished boiling it, take it off the heat, keep stirring the oil with the stick or a hard brush until it becomes dense.

It must prove difficult to stir.

24 August 1961

Ricetta per olio emplastico

7 parti' olio
 1 parte litargirio pestato
 in polveri finissime
 un pezzetto di cera

La fuoco molto basso, e
 con uno stecchino girare
 continuamente; quando una
 goccia lasciata cadere su
 un corpo freddo si rapprende
 e toccandola offre una certa
 resistenza; togliere dal fuoco;
 per far attenzione che
 la goccia non diventi troppo
 solida. Buttare nell'olio
 il pezzetto di cera durante
 la cottura. Finito di
 cuocere, tolto dal fuoco,
 continuare a girare l'olio
 con uno stecchino o un
 pennello duro finche' comincia
 a diventare denso e si
 provi fatica a mescolarlo

24 agosto 1961

28 Maggio 1961

Olio di papaveri

4 cucchiai grandi
in pignatta terracotta.

— In fuoco lento per
60 minuti; battuto
dentro 3 spicchi
d'aglio - lasciato
ancora cuocere
per 30 minuti

45. May 28, 1961

Poppy oil
4 big spoons in a terracotta
pot.
On a slow heat for 60
minutes; put in
3 cloves of garlic. Let it
boil for 30 minutes more.

1 grande cera grattugiata
1 " trementine
1 " fat oil
1 " olio crudo

— bagno maria —
dopo raffreddamento

1 piccolo olio crudo.
1 " trementina

46.

1 big wax grated
1 " turpentine
1 " Fat Oil
1 " raw oil

- Bain-Marie -
After cooling:
1 little raw oil
1 " turpentine

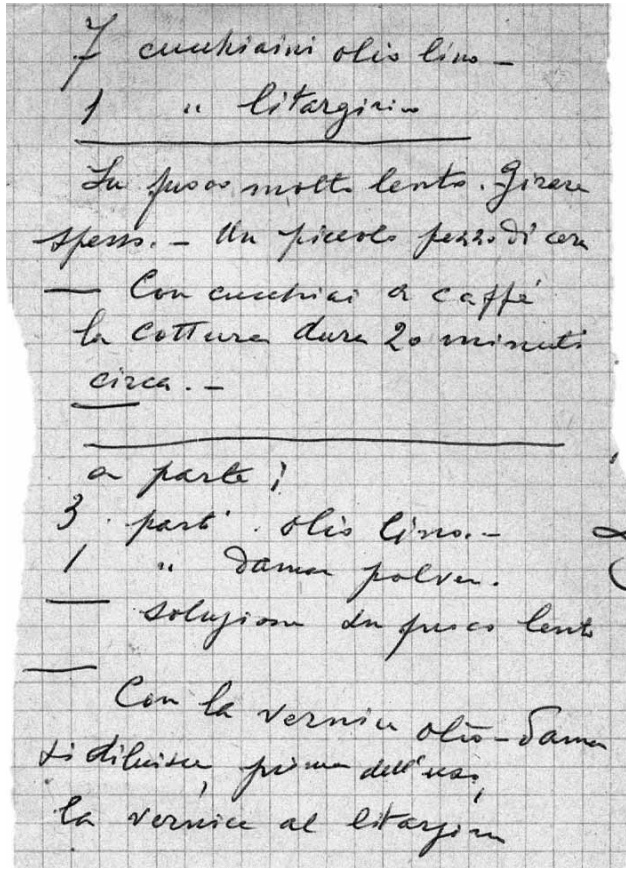
47.

- 7 little spoons linseed oil
- 1 " " litharge

On a very slow heat stir often - a little piece of wax - with teaspoons
 The cooking lasts about 20 minutes -

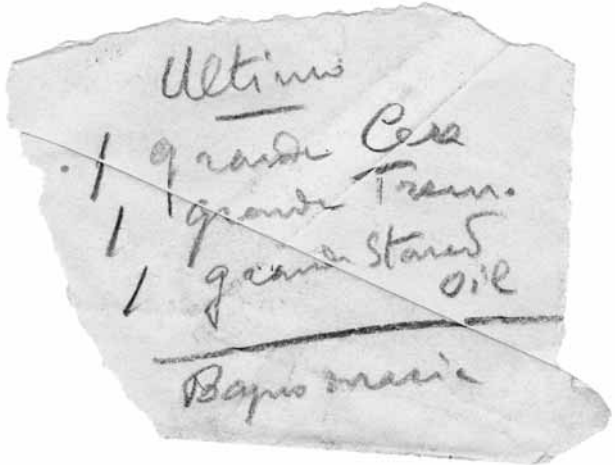
Separately:

- 3 parts linseed oil
- 1 " dammar powder
- dissolve on low heat
- with varnish oil - dissolve dammar, before using it, with the litharge varnish



48. Last

- 1 big wax
- 1 big turpentine
- 1 big stand oil
- bain-Marie



Ricetta (mista)

Con tempera: "Figli di Apollo"

1 uovo
 1 piccolo aceto -
 3 piccoli gomme arabica -
 (1 gomma - 2 acqua)

1 piccolo mideo -

Si lucra color a olio in tube =
 con pennello duro, insistendo molto
 = dare la tempera a gocciolare color
 a olio.

14 agosto 1961

49. Formula (mixed)

With tempera: "Apollo's Daughter"

- 1 egg
 - 1 little vinegar
 - 3 little gum arabic (1 gum 2 water)
 - 1 little honey
- Dissolve oil paint in tubes - with a hard brush, insistently - put drops of tempera on the oil paint

14 August 1961

(1 boccetta mastic) olio 3 cucchiai mastic

~~A 10~~ ~~uocchia di olio lino~~
~~u. litargirio.~~

~~mess a cuocere non si sciolta~~
~~finché diventa al tatto quasi~~
~~solido.~~

~~aggiungere alla fine olio con mastic~~
~~finché diventa continuo~~
~~scorrevole - P. Carlo perzotto cura~~

50. Ricetta A

- Formula A
- 10 teaspoons linseed oil
 - ½ " litharge

Cook it on indirect heat until it becomes almost solid to the touch. When done add oil with Mastic (1 medium bottle oil 3 teaspoons mastic) until it becomes greasily smooth - a little piece of Wax.

51. Formula: Women hugging and Knight (from Rubens)

To paint

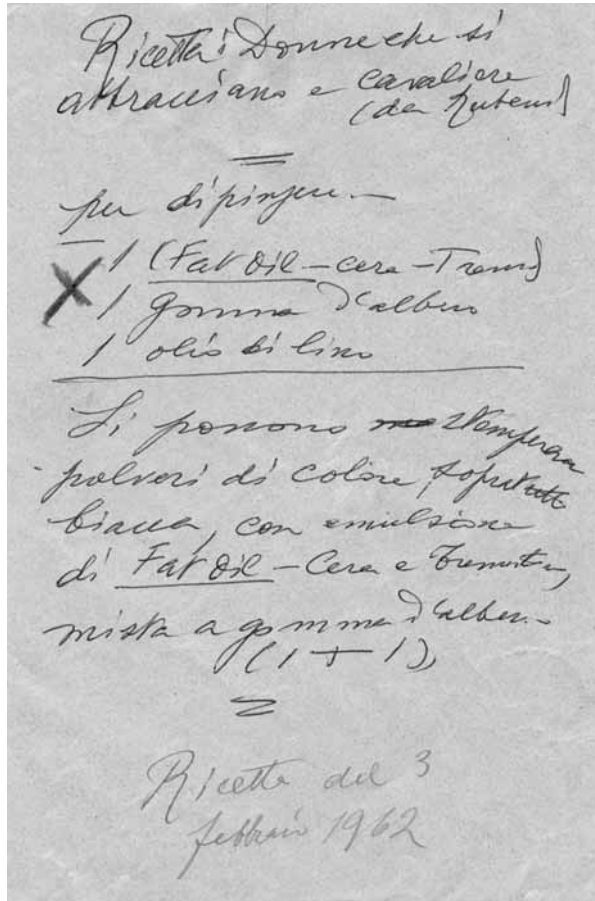
1 (Fat Oil - wax - turpentine)

1 gumtree

1 linseed oil

You can dilute powdered paint, especially white lead, with Fat Oil emulsion - wax and turpentine, mixed with gumtree (1+1)

Formula of 3 February 1962

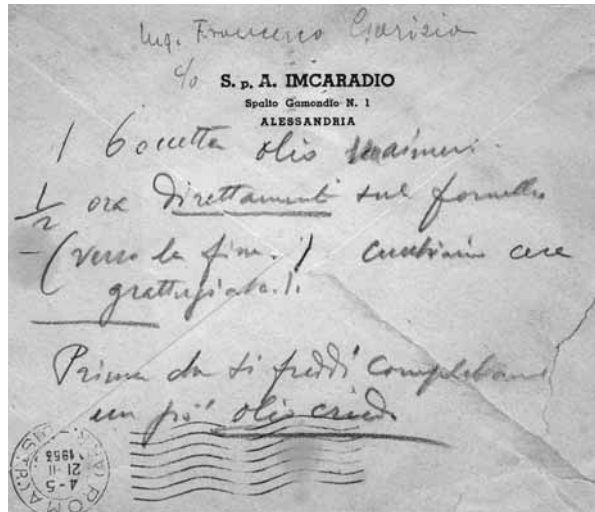


52.

1 bottle Maimeri oil

½ hour directly on the heat
(when it's almost done) 1 teaspoon
grated wax

Before completely cooled
a little raw oil



Ricetta tempera

Ricetta A

1 Uovo
 1 cucchiaio medio aceto
 2 cucchiai grandi gomma arabica
 (1 gomma - 2 acqua)
 1 cucchiaio medio ~~aceto~~ miele
 — (e per diluire)

N.B. Per l'imprimatura
 allungare con:

2 parti (tempera come sopra)
 2 parti e $\frac{1}{2}$ acqua

L'emulsione pure va usata
 solo per stemperare la bianca
 (da conservare in tubo) e per
 qualche tocco di bianco.

16 gennaio 1959. —

53. Formula A - formula tempera

- 1 yolk
 - 1 medium spoon vinegar
 - 2 big spoons gum arabic
(1 gum 2 water)
 - 1 medium spoon honey
- N.B. For the primer and for painting
 dilute with:
- 2 parts (tempera as above)
 - 2 parts and $\frac{1}{2}$ water

The pure emulsion is only used to
 thin white lead (conserve in a
 tube) and for other touch-ups of white.

16 January 1959

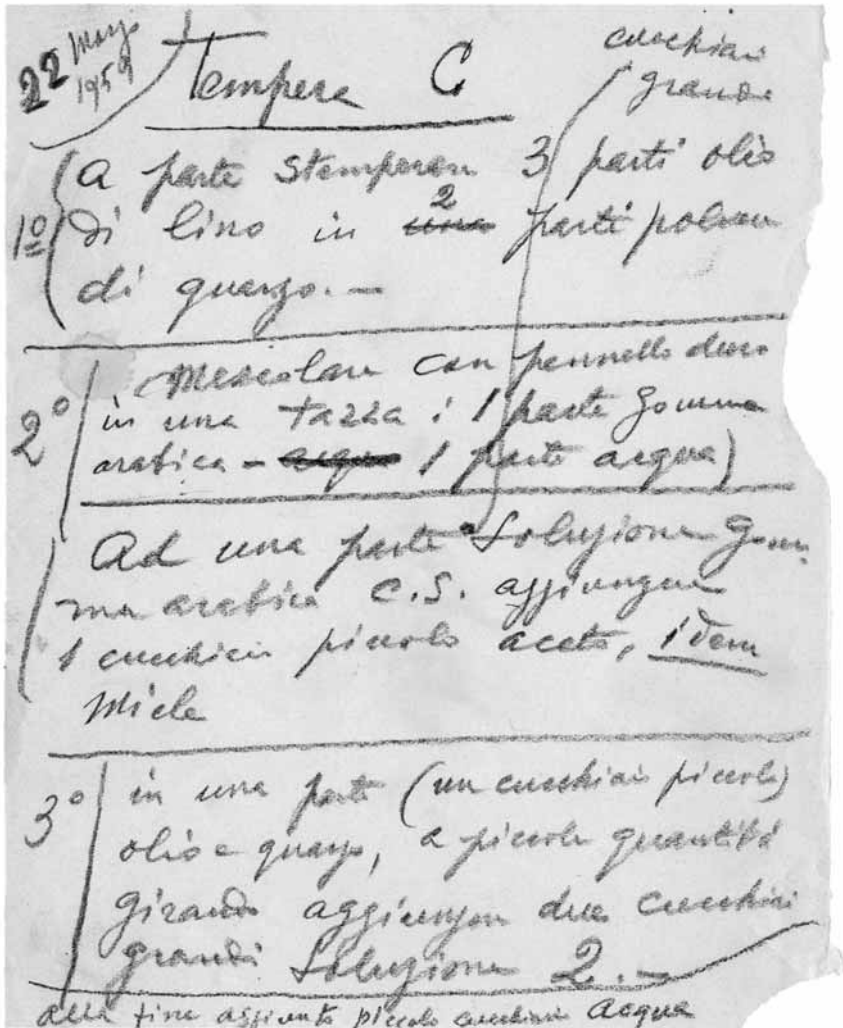
1 Uovo
 1 picco aceto
 2 picco olio
 1 picco turp.
 1 " miele
 2 " gomma arabica
 1 " ~~aceto~~
 1 " ~~acqua~~

Ricetta P

54.

- 1 yolk
- 1 little vinegar
- 2 little oil
- 1 little turp.
- 1 " honey
- 2 " gum arabic
(1 gum 2 water)

Formula P



55. Tempera C

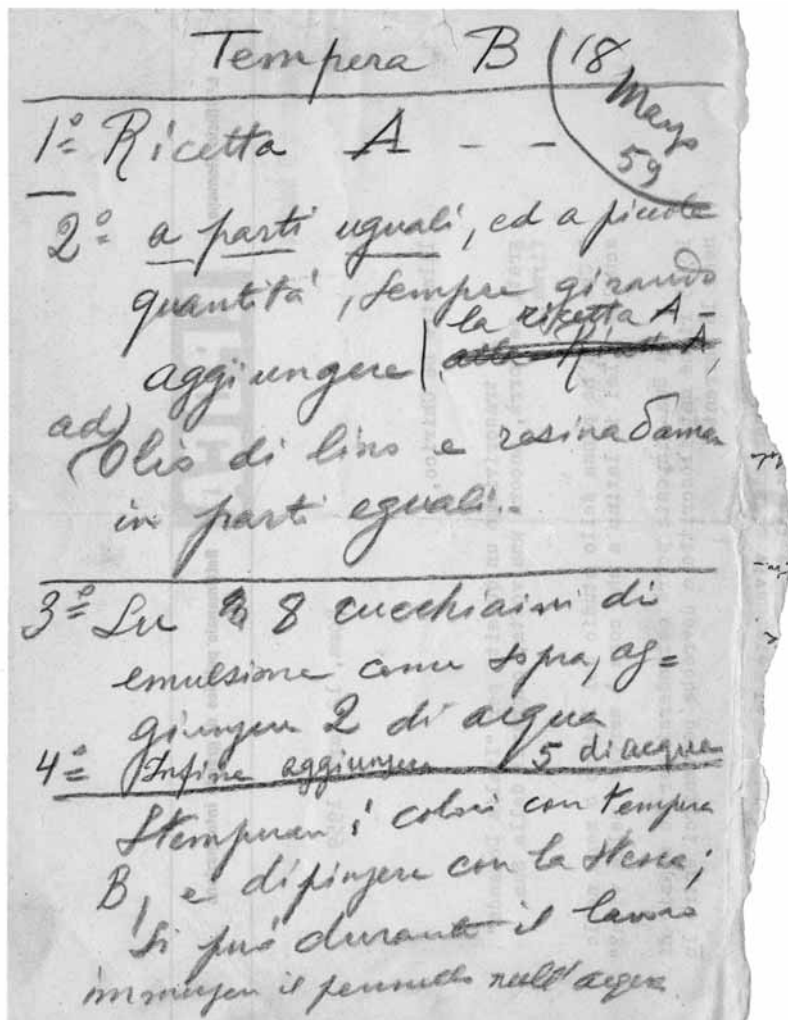
22 March 1959

1° Separately thin 3 parts linseed oil in 2 parts of powdered quartz -

2° Mix with a hard brush in a cup: 1 part gum arabic - 1 part water.

In one part (big spoons) gum arabic solution C.S. add 1 spoon little vinegar,
idem honey3° in one part (a little spoon) oil and quartz, stirring small quantities add two
big spoons solution 2

At the end add a teaspoon water



56. Tempera B

18 March 59

1° formula A -

2° in equal parts, and in small quantities, stirring constantly, add the formula A to linseed oil and resin dammar in equal parts.

3° of 8 teaspoons of emulsion as above, add 2 water

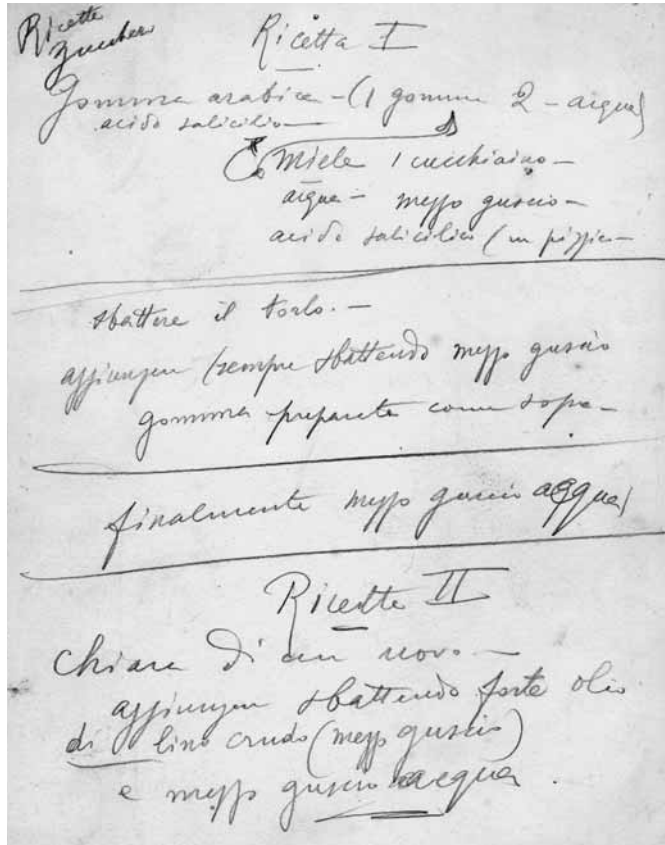
4° At the end add 5 water

Thin the colours with tempera B, and paint with the same; while working you can dip the brush in water.

57. [Luigi] Zuccheri formula

Formula I

Gum arabic (1 gum
2 water) – salicylic acid
Honey 1 teaspoon
water – half shell
Salicylic acid – 1 pinch
Beat the yolk
While beating continuously
add half shell gum
prepared as above
At the end half shell
water

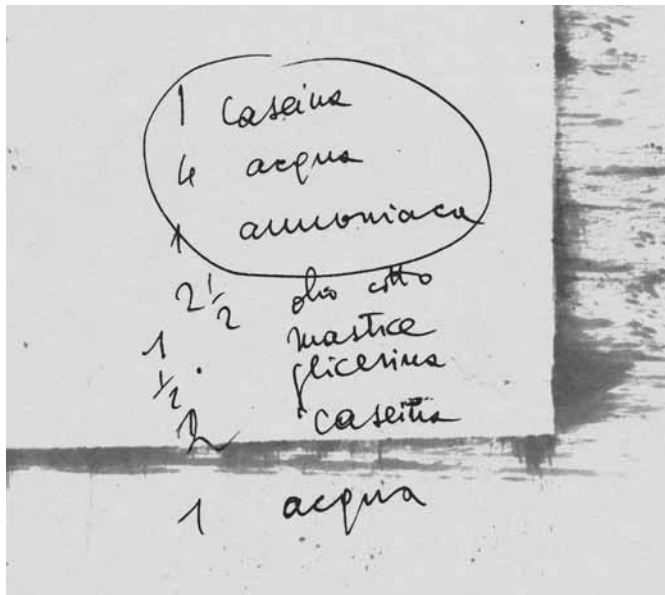


Formula II

One egg white -
Beating hard add raw linseed
oil (half shell) and half shell
water.

58.

1 casein
4 water
1 ammonia
2 ½ boiled oil
1 mastic
½ glycerine
2 casein
1 water



COMPLETE FORMULAS

Su tela a gesso. pasticc
 una mano bianca stampata
 con: / uovo
 1 piccolo aceto.
 4 piccoli gomme arabiche
 (1 gomma 2 acqua)
 Si pingono con la stessa
 tempera. - Vernis à la
 Vernis à la tableaux.
 Finire con colore olio
 di latte con Colofonia
 spirito e Terebinto
 17 - 1 - 1962

59.

On canvas prepared with gesso coat with white lead thinned with:

1 yolk

1 little vinegar

4 little gum arabic

(1 gum 2 water)

Paint with the same tempera. Varnish with

Vernis à tableaux.

Finish with oil paint diluted in rosin, spirit and turpentine

1-17-1962

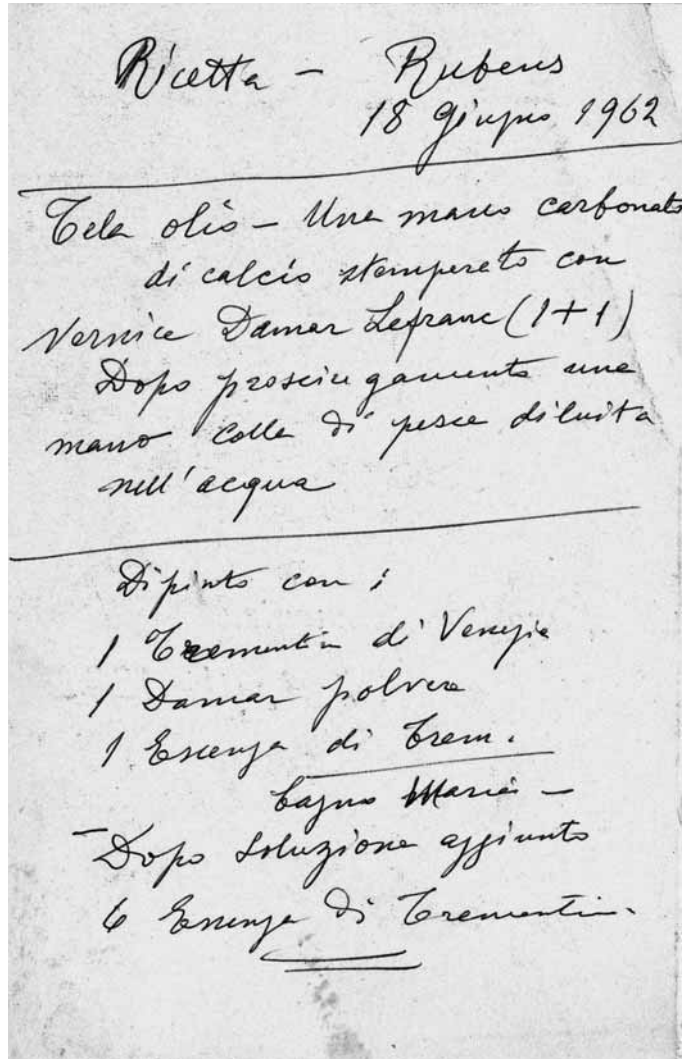
60. Formula - Rubens
18 June 1962

Oil Canvas - a coat of calcium carbonate mixed with Lefranc dammar varnish (1+1)

After drying apply a layer of fish glue dissolved in water.

Paint with:
1 Venetian turpentine
1 dammar powder
1 ess. turp.

Bain-Marie
Once dissolved add 6
Essence of turpentine



Ricetta Cavallo Rubens (battaglia delle amazzoni) =

Cela gesso =
passato 5 mani (vecchia emulsione -
1 tuorlo - 1 piccolo aceto - 2 piccoli olio - 1 piccolo
tremantina - 1 piccolo acqua) e questo
c'ingue mani con vecchia emulsione e acqua
- 2 parti acqua - 1 parte emulsione -
- Una sesta mano con vecchia emulsione
pura.

Colori stemperati e dipinto con la
seguente emulsione:

1 tuorlo
1 piccolo aceto
2 piccoli olio
1 piccolo tremantina
1 piccolo miele
2 piccoli gomma arabica / 1
gomma - 3 acqua

10 giugno 1961

61. Formula Rubens horse (Battle of the Amazons)

On canvas prepared with gesso apply 5 coats (old emulsion - 1 yolk - 1 little vinegar - 2 little oil - 1 little turpentine - 1 little water) these five coats with old emulsion and water - 2 parts water - 1 part emulsion - a sixth coat with pure old emulsion.

Colours diluted and painted with the follow emulsion:

- 1 yolk
- 1 little vinegar
- 2 little oil
- 1 little turpentine
- 1 little honey
- 2 little gum arabic (1 gum - 3 water)

10 June 1961

62. Apollo's daughter

1 Duco

2° one coat ground white lead with
Tempera (egg - gum arabic -
honey)

One coat pure emulsion tempera

Painted with powdered colours
mixed in tempera as above

Emulsion made on the 14 June 1961

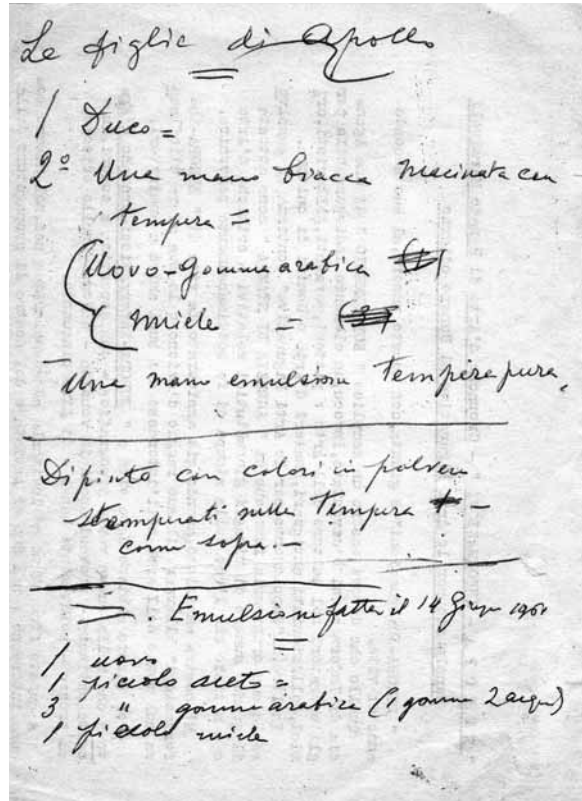
1 egg

1 little vinegar

3 " gum arabic

(1 gum 2 water)

1 little honey

**63. Primer**

Tube paint dissolved in turpentine -

Terebina - then varnished with
dammar

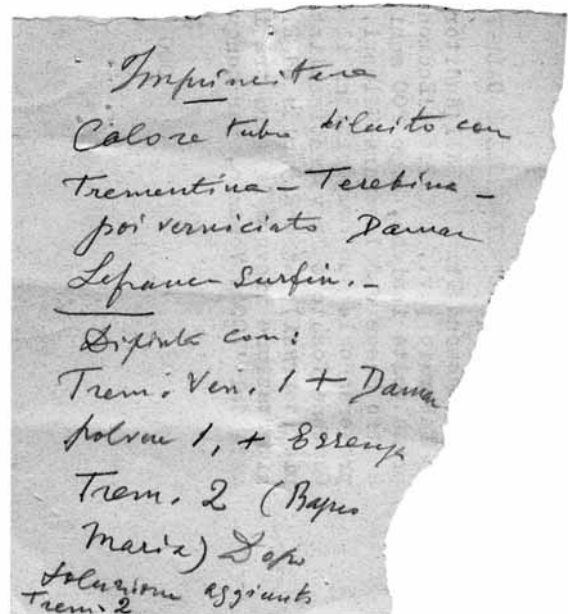
Lefranc surfin

Painted with:

Ven. turp. 1 + dammar powder 1

+ ess. turp. 2 (bain-Marie)

After solution added turp. 2



1° Su tela grezza passato con
 la spatola colora polverici temperati
 Con tempera: 1 Uovo - 1 aceto - 2 linee -
 1 turpentina - 1 acqua. - Poi questa
 tempera verniciata con i gomme
 arabica e miele - Dipinto con
 colori tubo temperati diluiti
 con turpentina Venetia allungata
 e fredda con essenza turpentina

12 Novembre 1959

64.

On a bare canvas coated with
 palette knife powdered
 paint thinned with tempera:
 1 yolk - 1 vinegar - 2 linen -
 1 turpentine - 1 water -
 This tempera then
 varnished with gum
 arabic and honey - Painted
 with tube paints dissolved
 in Venetian turpentine
 diluted with cold
 Essence of turpentine

12 November 1959

Pittura stile Sisey
 Fragonard.

1° Impresimitura:
 Duco + Vernis

2° Diluenti - Turp. Ven.
 + Essenza Turp. 1+1

65. Fragonard drawing-style
 painting

1° Primer:
 Duco + varnish
 2° Solvent - Ven. turp.
 + essence of turpentine 1+1

66. Tempera

Bare canvas

Apply 2 coats white lead thinned
in

1 yolk - 1 little vinegar - 2 oil

- 1 turpentine - 1 water

(1 white lead - 1 emulsion)

Varnish with gum arabic,

honey - 1 big gum arabic -

2 big water - 1 little honey.

Paint with:

1 big milk

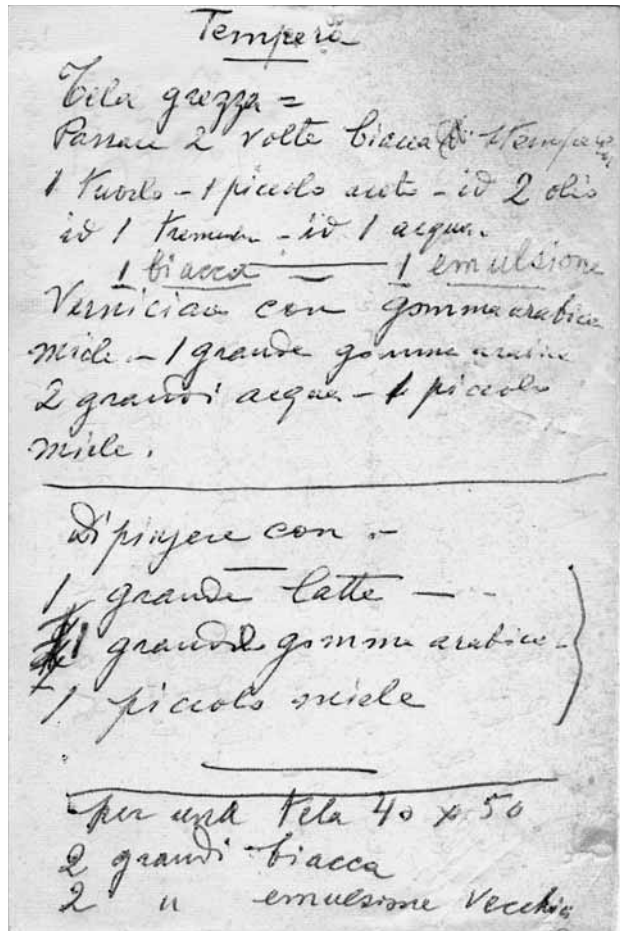
1 big gum arabic

1 little honey

For canvas 40x50

2 big white lead

2 " old emulsion



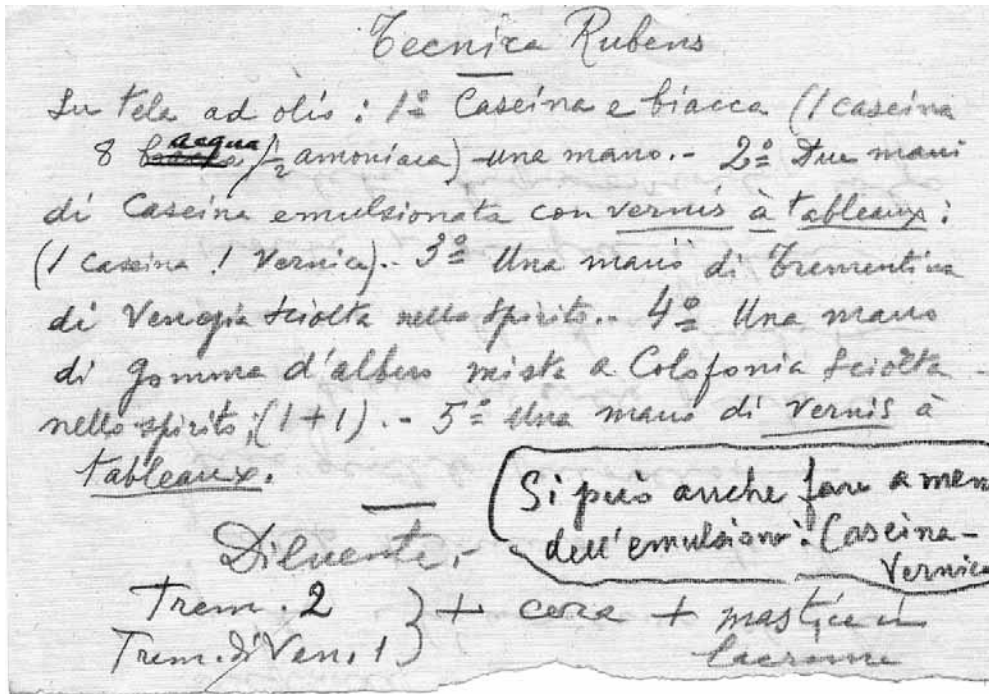
Ricetta del 2 Marzo 1962
 = Complete A
 Tela a olio = passato una buona
 mano di bianco Titano, o bianco
 d'argento, con trementina e tere-
 bina. - Poi passati due buone
 mani di bianco in polvere
 stemperata in:
 1 cucchiaio grande gomma
 arabica (1 gomma 2 acqua)
 1 cucchiaio di miele (sciolto
 nella gomma)
 1 cucchiaio grande di latte
 =
 Verniciato con dammar
 Si pinta con colori a olio di
 luca con:
 1 parte Trem. di Ven.
 1 " dammar polvere
 1 " Ess. di Trem.
 (bain - Maria)
 Dopo soluzione aggiungere 6
 parti Ess. di Trem.

67. Formula 2 March 1962
 Complete A

Canvas prepared for oil = coat with
 titanium oxide, silver white, with
 turpentine and Terebinte
 Then apply two coats powdered
 white lead thinned in:
 1 big spoon gum arabic
 (1 gum 2 water)
 1 teaspoon honey (dissolved
 in gum)
 1 big spoon milk

Varnished with dammar
 Painted with oil paint dissolved
 in:
 1 part Venetian turpentine
 1 " dammar powder
 1 " essence of turpentine

(bain - Marie)
 Once dissolved add 6 parts
 Ess. turp.



68. Rubens technique

On oil canvas: 1° casein and white lead (1 casein 8 water $\frac{1}{2}$ ammonia) - one coat -
 2° two layers with emulsified casein with Vernis à tableaux (1 casein 1 varnish)
 3° a layer with Venetian turpentine dissolved in spirit
 4° a layer with gumtree mixed with rosin dissolved in spirit (1+1)
 5° a layer with Vernis à tableaux
 (you can also do without the emulsion: casein - varnish)

Solvent:

turp. 2

Ven. turp. 1

+ wax + mastic in drops

40 12 -- Tecnica "Hope"

Tela grezza: passala con la spatola
dopo aver stemperato in un recipiente
con pennello duro: 1 grande cucchiai
bianco con un pezzetto di nero, insieme a
1 grande cucchiai vecchia emulsione

Per una tela 40x50 - ci vuole 2 grandi
cucchiai bianco + 2 grandi cucchiai
emulsione

Lasciar asciugare al sole o al radiatore

Passa con pennello morbido gomma
arabica e miele - (1 grande cucchiai
gomme - 2 grandi cucchiai acqua
tepidi, girando presto con pennello
duro - aggiunger, girando, un pezzetto
cucchiai miele, -

Con una mano ^{col pennello} ~~per~~ ~~stendere~~ ~~la~~ ~~gomma~~
~~col pennello~~ ~~ma~~ ~~spalmare~~ ~~la~~ ~~tela~~
con le dita, leggermente.

Dipingi con (stempera a dipingere)
1 grande cucchiai latte -
1 piccolo " gomme arabica
" " " (come sopra),

69. "Hope" technique

Bare canvas: coat with the palette after thinning in a pot with hard brush:

1 big spoon white with a little bit of black, together with 1 big spoon old emulsion

For a canvas 40x50 you need 2 big spoons emulsion

Let it dry in the sun or on the heater

Coat with a soft brush gum arabic and honey -

(1 big spoon gum - 2 big spoons warm water, stir immediately with a hard brush - add, while stirring, one teaspoon honey) -

Coat with brush, and at the end spread lightly with fingers.

Paint with: (thin and paint)

1 big spoon milk
1 " " gum arabic
1 little " honey (as above)

Ricetta 4 gennaio 1959
 Su tela a gesso ^{olio con sopra duco e vernis} dare imprimiture in (1)
 Bianca polvere stemperata in emulsione
 Tempere: (1)
 1 bianca - 2 tempere

Emulsione: 1 Uovo - 1 cucchiaio
 medio aceto - 2 cucchiai grandi
 gomma arabica: (1 gomma, 2 acqua)
 1 cucchiaio medio miele

Di pittura con colori in polvere
 macinati con emulsione come sopra

Verniciare con Damar o Vernis à Tableaux
 Finire con colori a olio diluiti
 con 1 parte Essence di
 Terebentina ed 1 parte Colofonia
 sciolta nello Spirito.

(1) Apri l'imprimatura allungare l'emulsione con 50%
 acqua.

(vedi ricetta A) Corrected 16 Jan 59

70. Formula 4 January 1959

On an oil canvas primed with Duco and Vernis (on the priming thin the emulsion with 50% water):

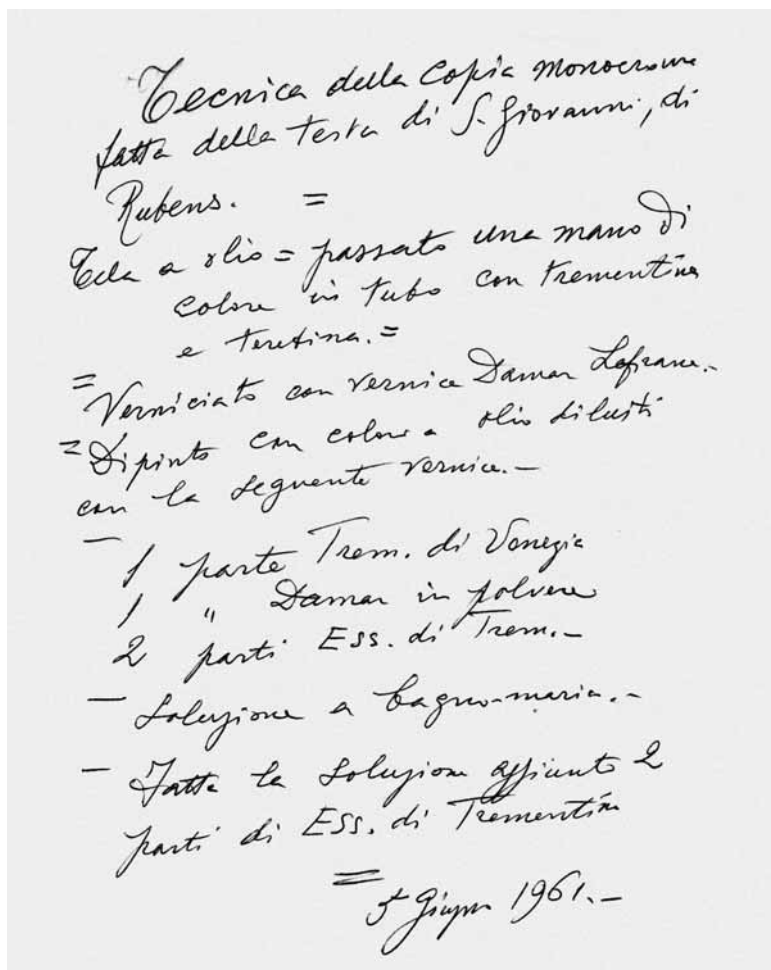
Powdered white lead thinned in a tempera emulsion: 1 white lead 2 tempera emulsion: 1 yolk - 1 medium spoon vinegar - 2 big spoons gum arabic: (1 gum, 2 water) 1 medium spoon honey

Paint with powdered paint ground with emulsion as above

Varnish with dammar and Vernis à Tableaux

Finish with oil paint dissolved in 1 part essence of turpentine and 1 part rosin dissolved in spirit.

(See formula A) corrected on 16 January 1959



71. Monochrome print technique made from Rubens' S. John's head

Oil canvas = coat with oil paint in a tube with turpentine and terebine

Varnished with Lefranc dammar varnish

Painted with oil paint dissolved in the following varnish:

1 part Venetian turp.

1 " dammar powder

2 parts ess. turp.

- Bain-Marie solution -

Made the solution added 2 parts ess. turpentine

5 June 1961

72.

Canvas prepared with gesso - 2 coats:

1 egg, 1 teaspoon vinegar - 2 teaspoons oil,
1 turpentine - 1 water - then 8 teaspoons
water.

2 coats with the same emulsion with white lead:

1 white lead - 2 emulsion

2 coats with the same emulsion

Then:

1 layer white lead with emulsion (2°). 1 egg,

1 teaspoon vinegar - 1 teaspoon honey -

2 teaspoons gum arabic (1 white lead

2 emulsion)

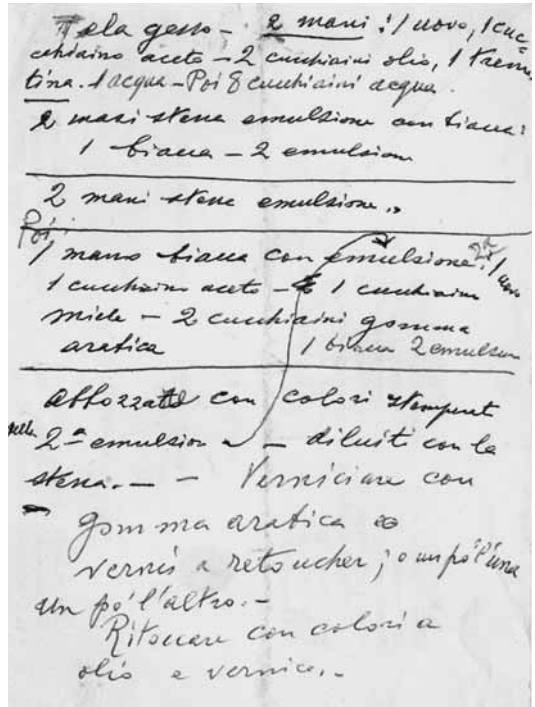
Sketch with paint thinned in 2°

emulsion - dissolved in the same one - Varnish

with gum arabic and Vernis à retoucher;

or a bit of one or the other -

Retouch with oil paint and varnish



73. Most recent manner

Oil canvas -

Prime with oil paint

and emulsion: boiled oil - dammar

varnish - water glue.

Coat three or four times with pure dammar

To paint

Colours diluted in:

3 big spoons Ven. turp. and ess.

turp. 1+1

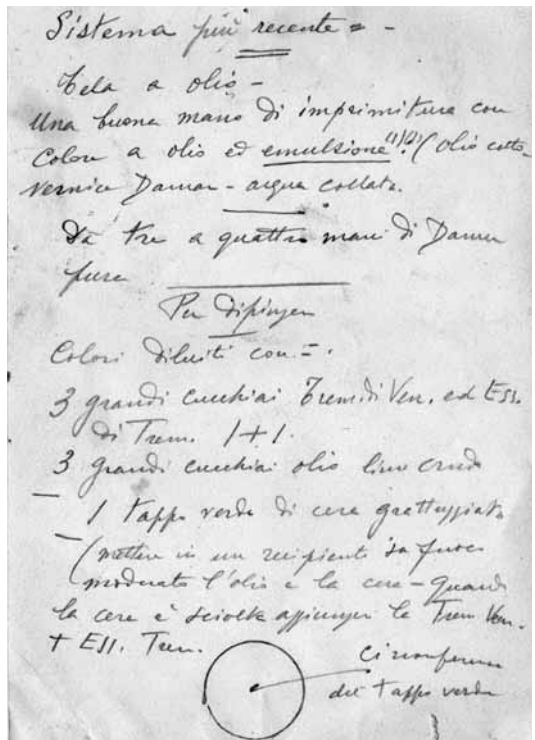
3 big spoons raw linseed oil

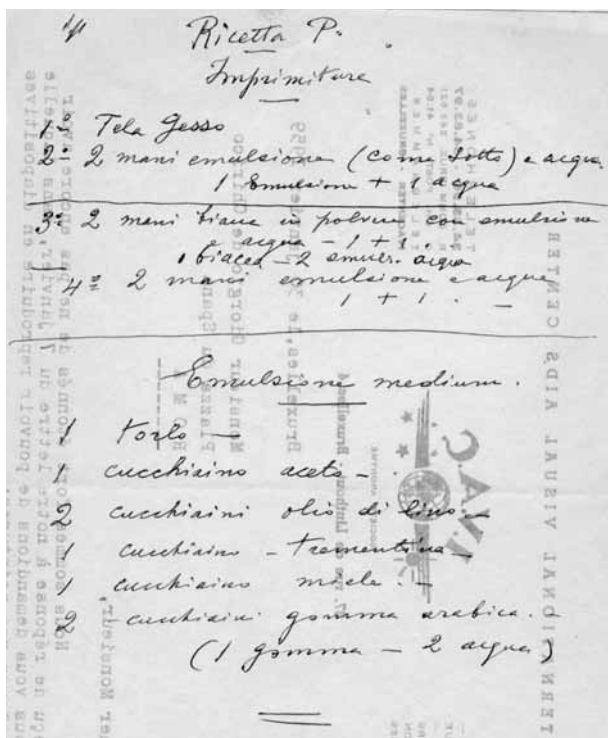
1 green cap of grounded wax

(put oil and wax in a pot on a
moderate heat - when the wax is

melted add the Ven. turp. + ess. turp.

(circumference of the green cap)





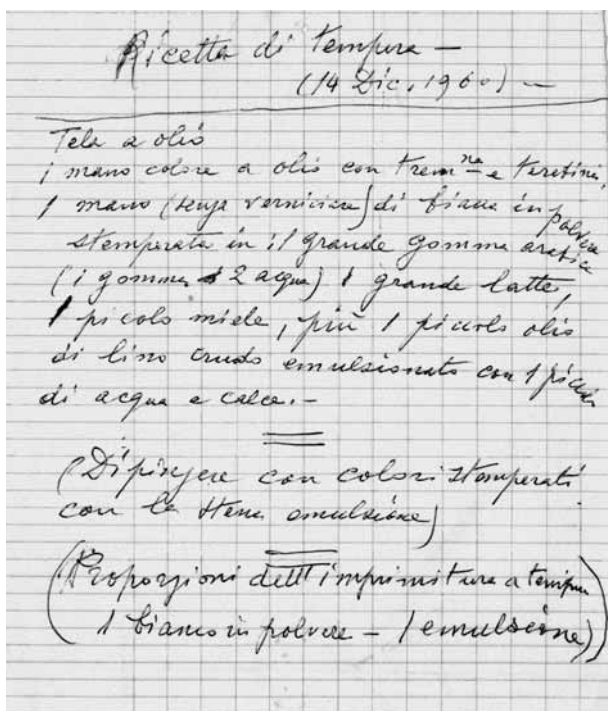
74. Formula P

Primer

- 1° gesso on canvas
- 2° two coats with emulsion (as below) and water 1 emulsion + 1 water
- 3° coat twice with white lead powder with emulsion - water 1+1

Emulsion medium

- 1 yolk
- 1 teaspoon vinegar
- 2 teaspoons linseed oil
- 1 teaspoon turpentine
- 1 teaspoon honey
- 2 teaspoons gum arabic (1 gum - 2 water)



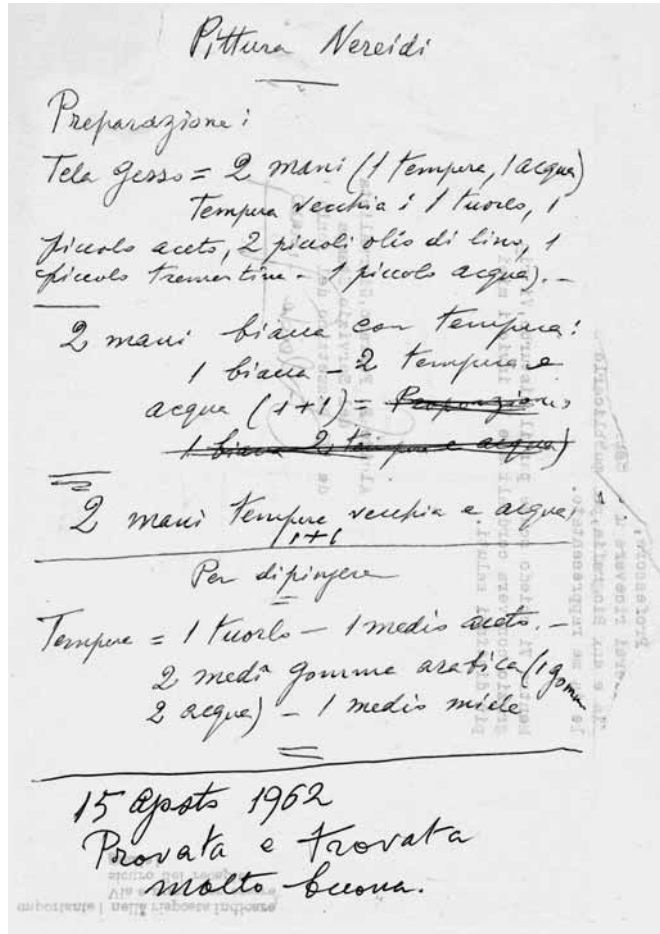
75. Tempera formula

14 Dec. 1960

Oil canvas

- 1 coat with oil paint with turp. and Terebinte, 1 coat with (without varnish)
- white lead powder thinned in: 1 big milk, 1 little honey, add 1 little raw linseed oil emulsioned with 1 little limewater

(Paint with paints thinned with the same emulsion)
 (Tempera primer ratio 1 white powder - 1 emulsion)



76. Nereids Painting

Preparation:

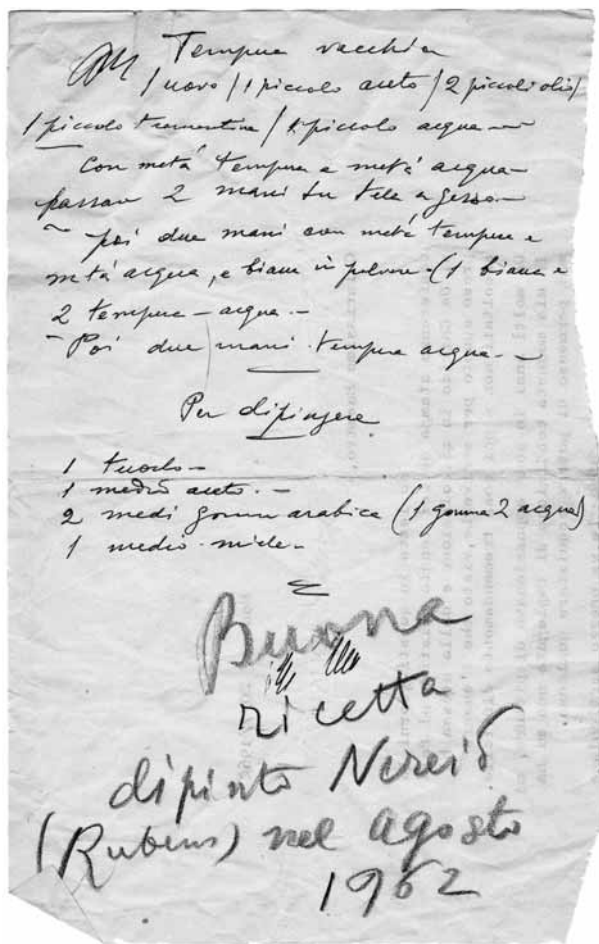
Canvas prepared with gesso = 2 layers (1 tempera, 1 water) old tempera: 1 yolk, 1 little vinegar, 2 little linseed oil, 1 little turpentine, 1 little water
 2 layers with white lead with tempera: 1 white lead - 2 tempera and water (1+1)
 2 layers old tempera and water (1+1)

To paint

Tempera = 1 yolk - 1 medium vinegar - 2 medium gum arabic (1 gum 2 water) -
 1 medium honey

15 August 1962

Tried and found very good.



77. Old Tempera

1 egg/ 1 little vinegar/ 2 little oil/ 1 little turpentine / 1 little water -
 Coat twice with half tempera and half water on canvas prepared with gesso -
 Then apply two layers with half tempera and half water and white lead powder (1 white lead
 and 2 water tempera)

To paint

- 1 yolk
- 1 medium vinegar
- 2 medium gum arabic (1 gum 2 water)
- 1 medium honey

Good formula Nereids (Rubens) painted in August 1962

Tecnica delle due donne che si abbracciano e del cavaliere - 3 febbraio 1962

= Tela a olio molto liscia -
Dato sopra:

*1° una mano di Caseina con Bianca (1 caseina
 1 bianca (1 parte caseina - 8 parti acqua - ½ parte
 ammonia -)*

*2° Una mano di Trementina di Venezia stempe-
 rata nello spirito -*

*3° Una mano di Trementina di Venezia e
 spirito con gomma d'albero (1 parte
 Trem. di Ven. e spirito e 1 parte di gomma
 d'albero -*

4° Una mano di Vernis a tableaux (Lefranc)

*Lipinto con } 1 parte Fat oil misto a
 } 1 parte essenza di Trem. con
 } 1 ottavo (2 grammi) di un
 } dischetto di cere francese -*

*Emulsione mista ad 1 parte di
 gomma d'albero,*

*Parte di bianca fatto con Bianca
 stemperata nella emulsione:
 Fat oil - Trementina - cera. - e gomma
 d'albero*

78. Technique of two women hugging and knight - 3 February 1962

Very smooth oil canvas -

Coated with:

1° one layer casein with white lead (1 casein 1 white lead) 1 part casein - 8 parts water - ½ part ammonia -

2° Venetian turpentine thinned in spirit -

3° Venetian turpentine and spirit with gumtree (1 part Ven. turp. and spirit and 1 part gumtree)

4° Vernis à tableaux (Lefranc)

Painted with 1 part Fat Oil mixed with

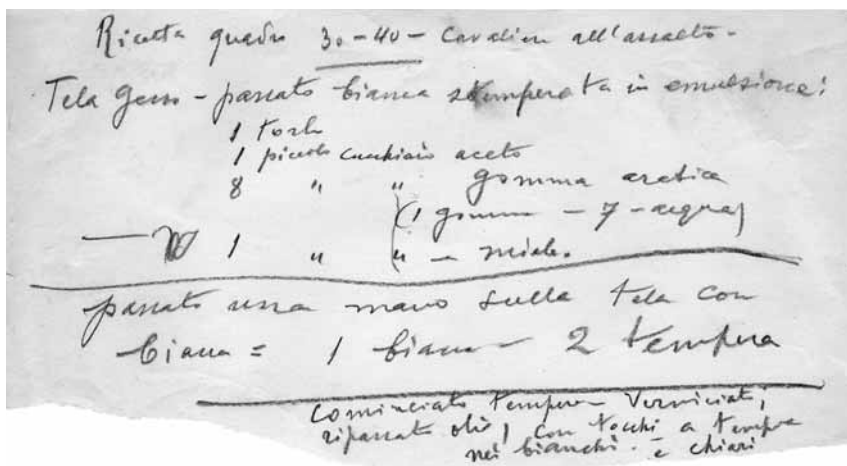
1 part essence of turpentine with

1 eighth (2 grams) of a small disk of French wax

Emulsion mixed with 1 part gumtree.

Part of white made with white lead thinned with emulsion

Fat Oil - turpentine - wax - and gumtree



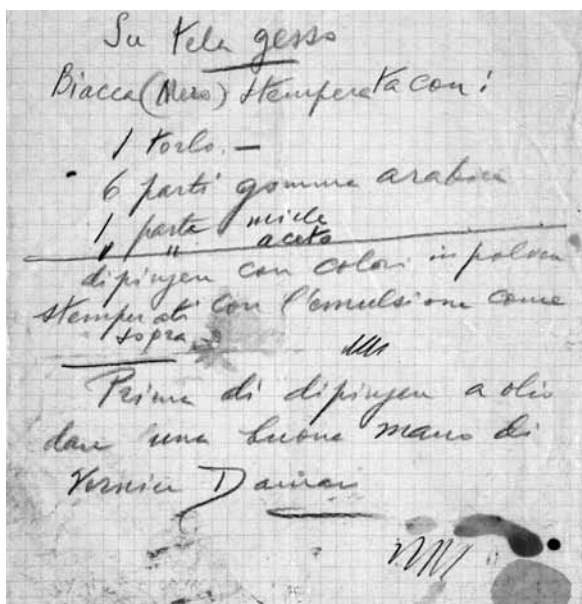
79. Formula painting 30-40 Knights on the attack.

Canvas prepared with gesso - coated with white lead thinned in emulsion:

- 1 yolk
- 1 teaspoon vinegar
- 8 " gum arabic (1 gum 7 water)
- 1 " honey

Coated the canvas with white lead = 1 white lead 2 tempera

Started varnished tempera, then oil, with touches of tempera in white and light parts.



80. On canvas prepared with gesso

White lead (black) thinned with:

- 1 yolk
- 6 parts gum arabic
- 1 part honey
- 1 part vinegar

Paint with powdered paint thinned with emulsion as above.

Before painting with oil coat with varnish dammar.

81. Exact painting formula for the copy from Rubens

2 Nereids - very good result.

Canvas prepared with gesso. Coat twice with tempera and water 1+1

Tempera: 1 yolk - 1 vinegar - 2 teaspoons linseed oil - 1 teaspoon turpentine - 1 water.

2 coats of tempera as above and water 1+1 with white lead powder with water tempera as above

White lead 1 - water tempera 2.

2 coats water tempera as above

Coat with pure tempera as above -

or 1 coat with pure tempera as below.

Medium

1 yolk

1 teaspoon vinegar

2 " linseed oil

1 " turpentine

1 " honey

2 " gum arabic (1 gum -

2 water)

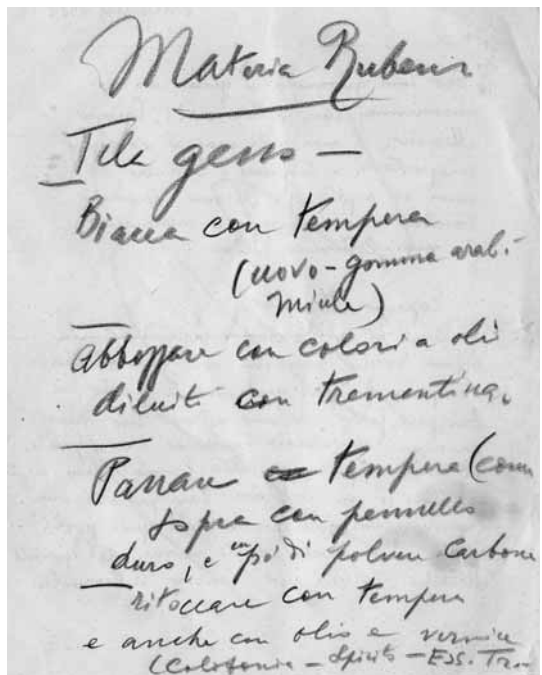
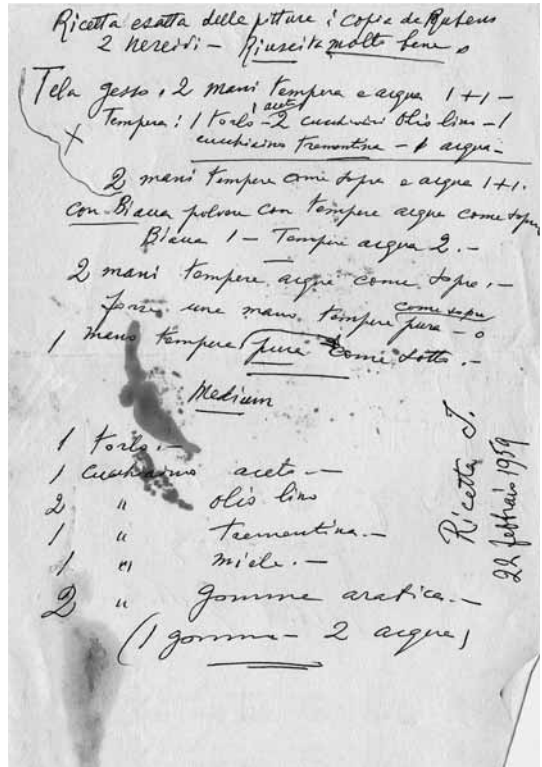
Ricetta I. 22 febbraio 1959

82. Rubens Material

Canvas prepared with gesso white lead with tempera (egg - gum arab. - honey)

Sketch with oil paint dissolved in turpentine.

Coat with tempera as above with hard brush, and a little bit of charcoal powder Retouch with tempera and even oil and varnish (rosin - spirit - ess. turp.)



2 ottobre 1959) Ricetta con cui sono state dipinte
 - le due Nereidi di Rubens.

Tela gesso: Si fanno 2 emulsioni:

1^a: 1 uovo - 1 cucchiaino aceto - 2 cucchiaini olio
 di lino - 1 cucchiaino turpentina, 1 cucchiaino acqua
 - fatta l'emulsione ci si aggiunge 8 cucchiaini acqua.

2^a: 1 uovo - 1 cucchiaino aceto - 2 cucchiaini olio
 di lino - 1 cucchiaino turpentina (1 cucchiaino miele)
 gomma arabica (1 gomma - 2 acqua), turpentina
 miele...

Sulle tela a gesso si passano due mani
 della 1^a emulsione - e 2 mani di
 bianca stemperata nella medesima emulsione.
 (1 bianca - 2 emulsione).

Poi si da ancora due mani della 1^a emulsione
 (ed una mano della Seconda).

Dipinger con colori stemperati con la 2^a
 emulsione
 - abbozzare e verniciare con Damar Lefranc.
 - dipingere di parte con colori a olio parte
 con colori a tempera (2^a emulsione).

83. Formula used to paint the two Nereids by Rubens

2 October 1959

Canvas prepared with gesso: make 2 emulsions:

1°: 1 egg - 1 teaspoon vinegar - 2 teaspoons linseed oil - 1 teaspoon turpentine

1 teaspoon water - once the emulsion is made add 8 teaspoons water.

2°: 1 egg - 1 teaspoon vinegar - 2 teaspoons linseed oil - 1 teaspoon turpentine

1 teaspoon honey - 2 teaspoons gum arabic (1 gum - 2 water)

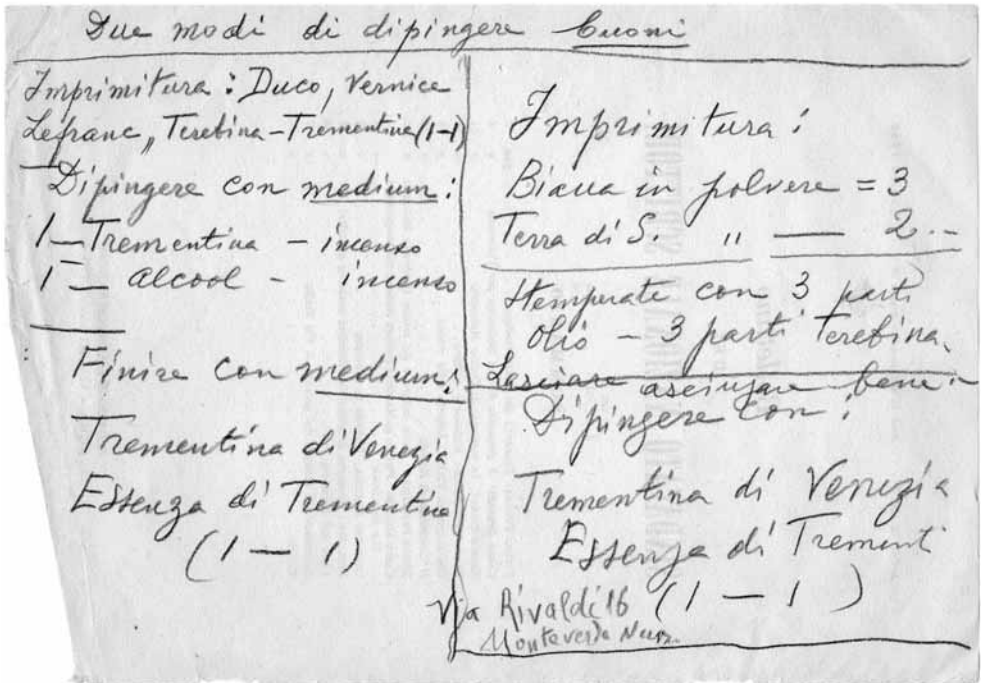
On canvas prepared with gesso coat twice with the emulsion and twice with white lead thinned
 in the same emulsion (1 white lead - 2 emulsion)

Then coat twice the 1° emulsion (and one layer of the second one)

Paint with colours thinned with the 2° emulsion

Sketch and varnish with Lefranc dammar

Put the finishing touches on with oil colours and with tempera colours (2° emulsion)



84. Two good ways of painting

Primer: Duco, Lefranc Vernis, terebine - turpentine (1+1)

Paint with this medium:

1 turpentine - incense

1 alcohol - incense

Finish with this medium:

Venetian turpentine

Essence of turpentine (1-1)

Priming:

White lead powder = 3

Raw S. powder = 2

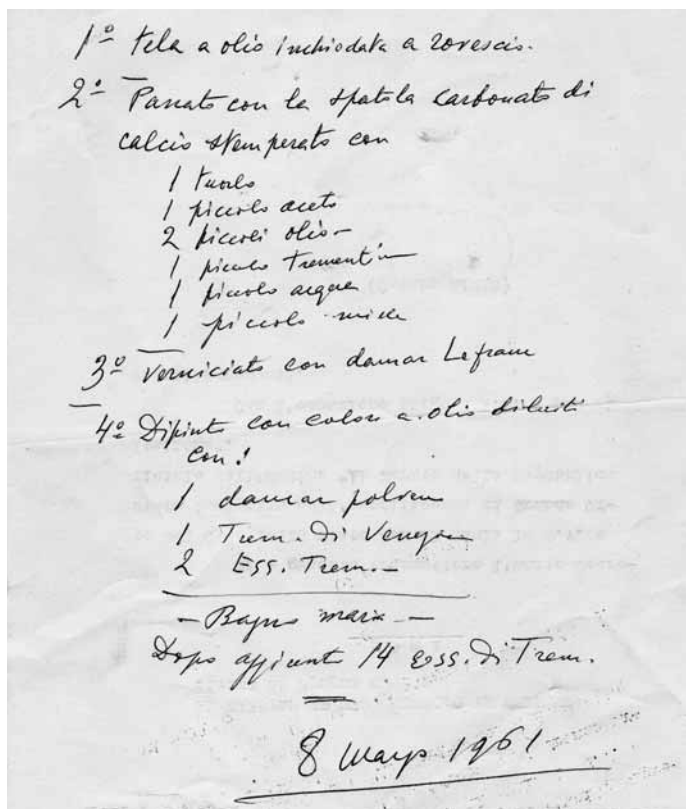
thinned in 3 parts oil - 3 parts terebine

let it dry well

Paint with:

Venetian turpentine

Essence of turpentine (1 - 1)



85. 8 March 1961

1° oil canvas nailed on backwards.

2° coat with the palette knife calcium carbonate thinned with

1 yolk

1 little vinegar

2 little oil

1 little turpentine

1 little water

1 little honey

3° varnished with Lefranc dammar

4° Painted with oil paint dissolved in:

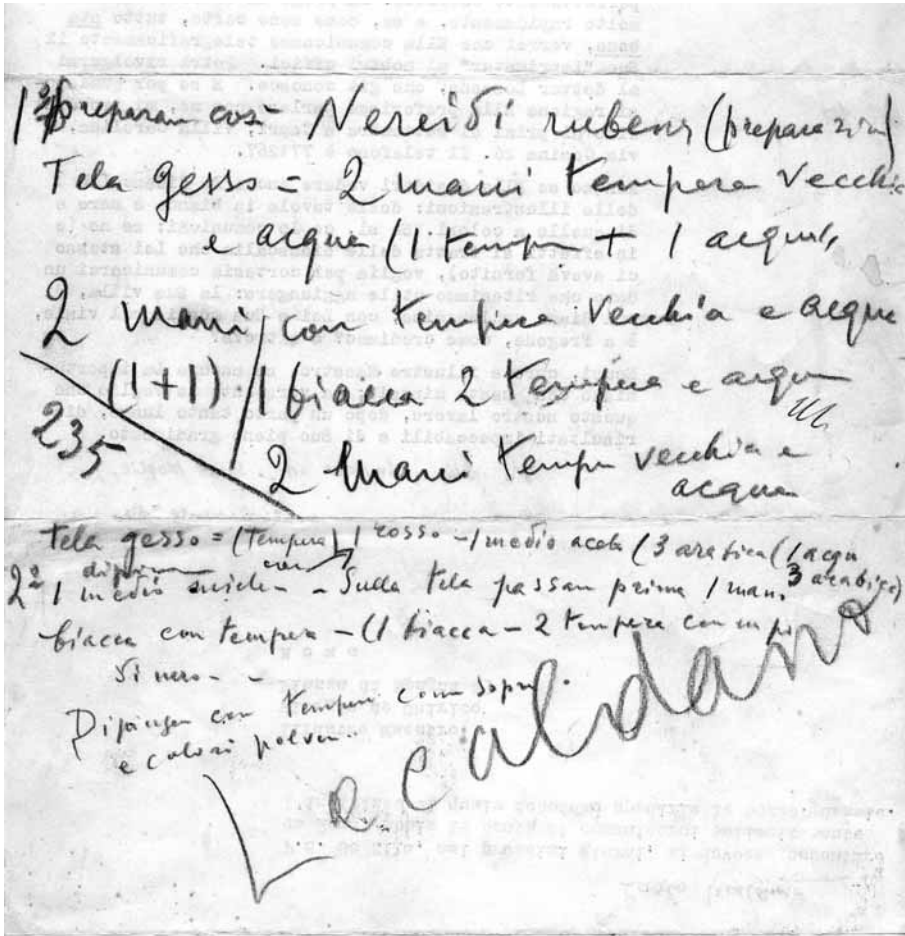
1 dammar powder

1 Ven. turp.

1 essence of turpentine

- Bain-Marie -

After adding 14 essence of turp.



86.

1° prepare Nereids by Rubens like this (preparation)

Canvas prepared with gesso = two coats with old tempera and water (1 tempera + 1 water)

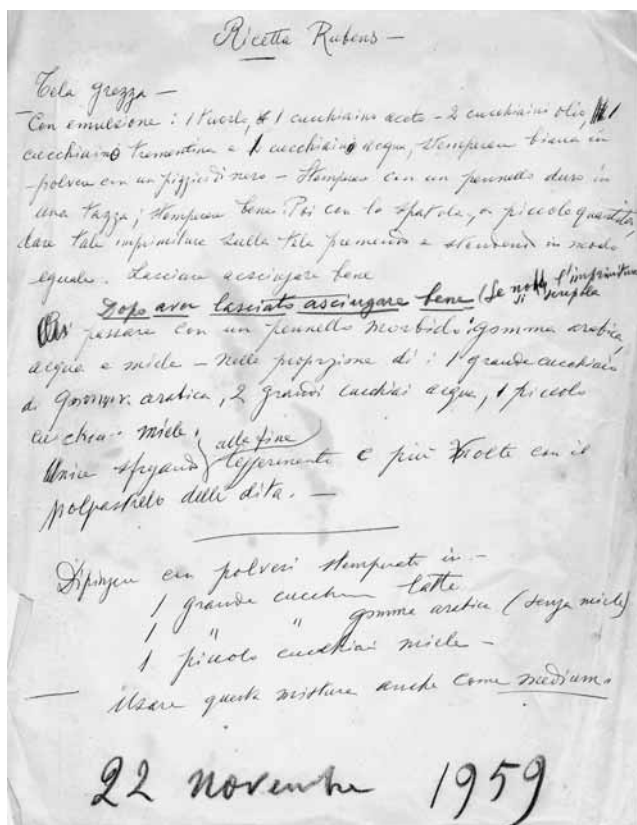
2 coats with old tempera and water (1+1) / 1 white lead 2 tempera and water

2 coats old tempera and water

Canvas prepared with gesso = (tempera) 1 red - 1 medium vinegar - 3 arabic (1 water 3 arabic)

2° 1 medium honey - on the canvas prime coat white lead with tempera (1 white lead - 2 tempera with a little black)

Paint with tempera as above and powdered colours



87. Rubens formula

Bare canvas -

With emulsion: 1 yolk, 1 teaspoon vinegar - 2 teaspoons turpentine and 1 teaspoon water; thin white lead powder with a pinch of black - Thin with a hard brush in a cup; thin well. Then with the palette knife, in small quantities, prime on the canvas pressing and coating evenly. Let it dry well.

After it has dried well (otherwise the primer will crack), coat with a soft brush: gum arabic, water and honey - in a ratio of: 1 big spoon of gum arabic, 2 big spoons water, 1 teaspoon honey.

When done smooth repeatedly with your fingertips.

Paint with powders thinned in

1 big spoon milk

1 " " gum arabic (without honey)

1 teaspoon honey

Use this mix also as medium

22 November 1959

WORKS ON PAPER

88. Whatman Paper

Hard brushes to coat in capricious way on the parts still fresh.

Use a lot of water for big surfaces: sky, ground, etc.

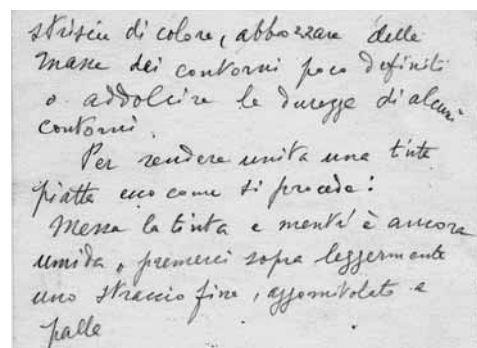
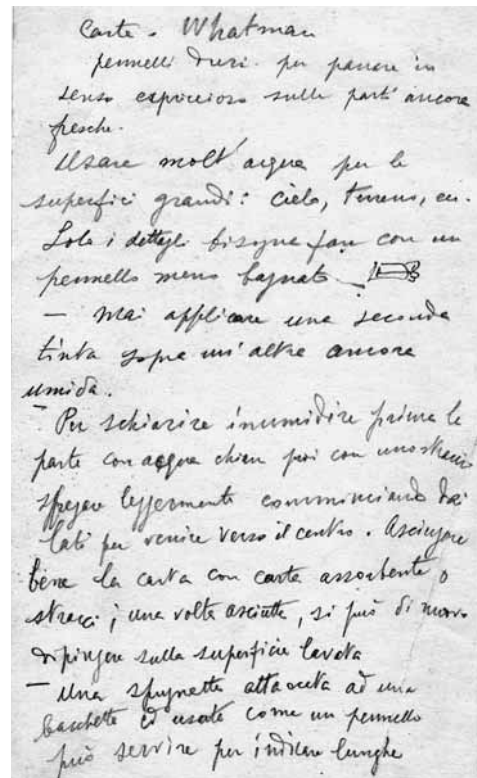
Use a brush that is less wet only for the details

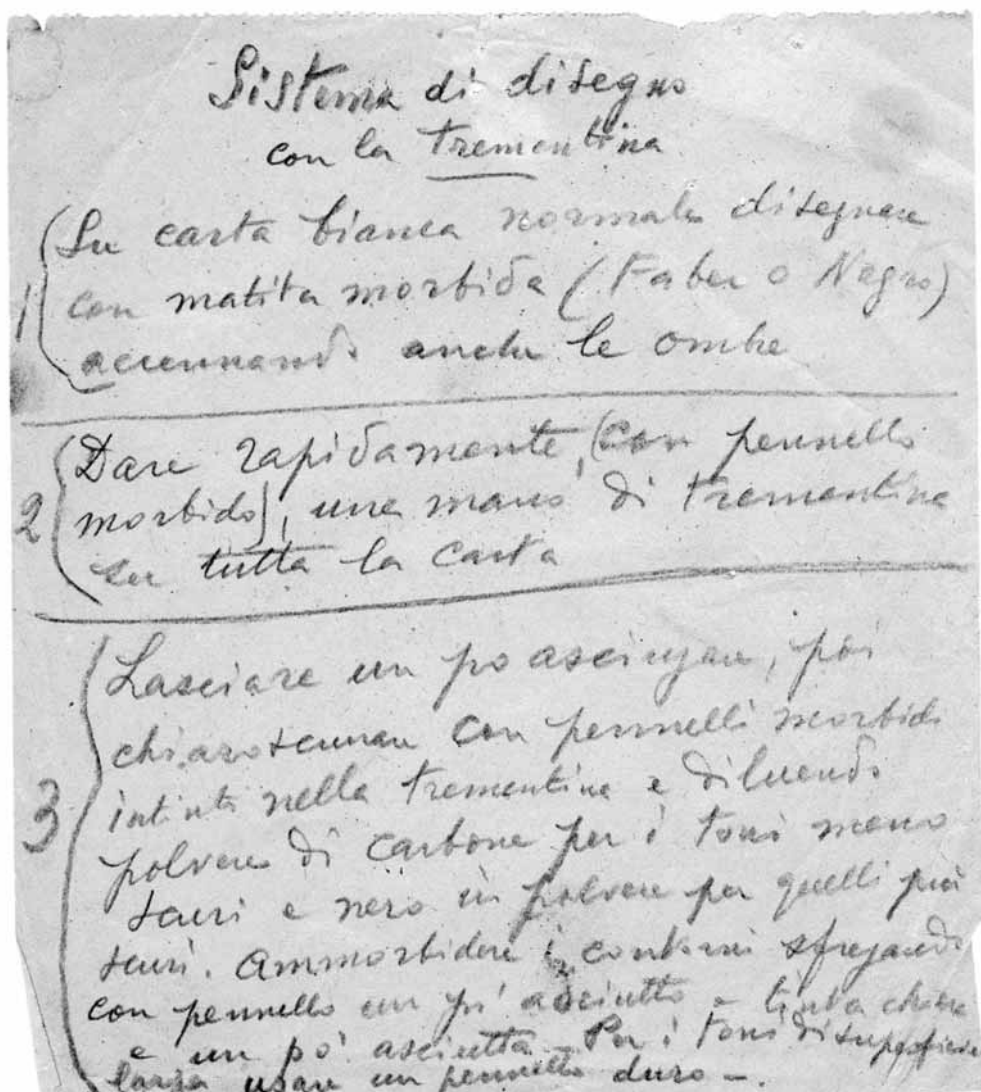
- Never apply a second colour on one that is still humid.

- To lighten first dampen the area with clean water then scrub lightly with a cloth moving from the sides to the centre. Dry the paper well with blotting paper and rags; when they are dry, you can paint again on the washed surface.

- Use a sponge attached on a stick as a brush to draw long lines of colour, sketch volumes with rough outlines or soften the hard outlines.

To unify a flat colour follow this proceeding: when the colour applied is still wet, press lightly with a fine rag bunched up in a ball





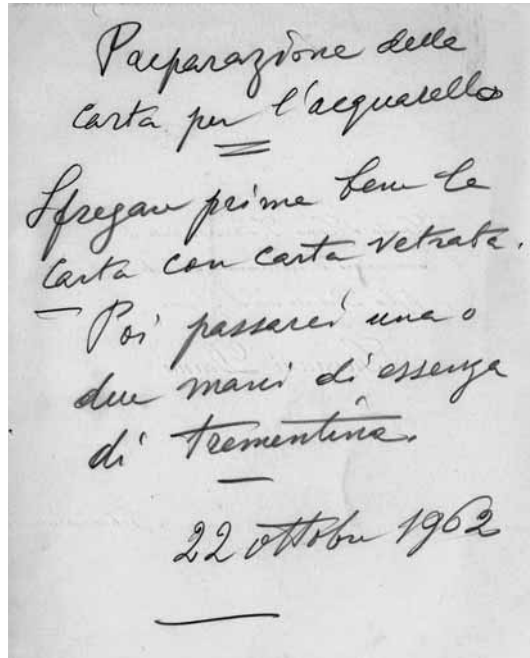
89. Manner of Drawing with Turpentine

- 1 on a white normal paper draw with a soft pencil (Faber or Negro) sketching the shadows too
- 2 coat quickly (with soft brush), one coat of turpentine on the entire paper
- 3 let it dry a little bit, then execute chiaroscuro with soft brushes dipped in turpentine and dissolving charcoal powder for the less dark colours and powdered black for the darkest ones. Soften the outlines brushing with a dry brush or a light, slightly dry colour. Paint the wide areas of colour with a hard brush.

90. Watercolour Paper Preparation

First smooth the paper well with sandpaper.
Then coat once or twice with essence of turpentine

22 October 1962

**91. On paper**

1° casein - white lead - (1 white lead - 2 casein)

(1 coat)

2° = casein - essence of turp. - Ven. turp. (1+1)

1 casein 1 Ven. turp. + essence turp. (2 coats)

3° Lefranc varnish with charcoal powder (1 coats)

Tempera

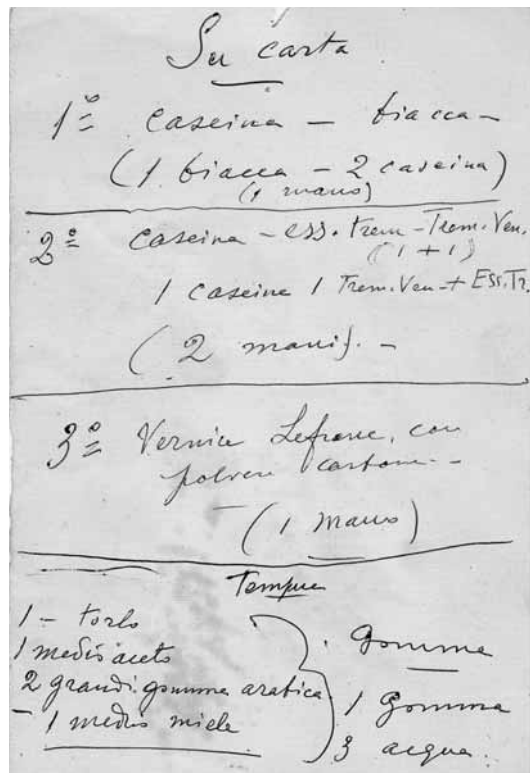
1 yolk

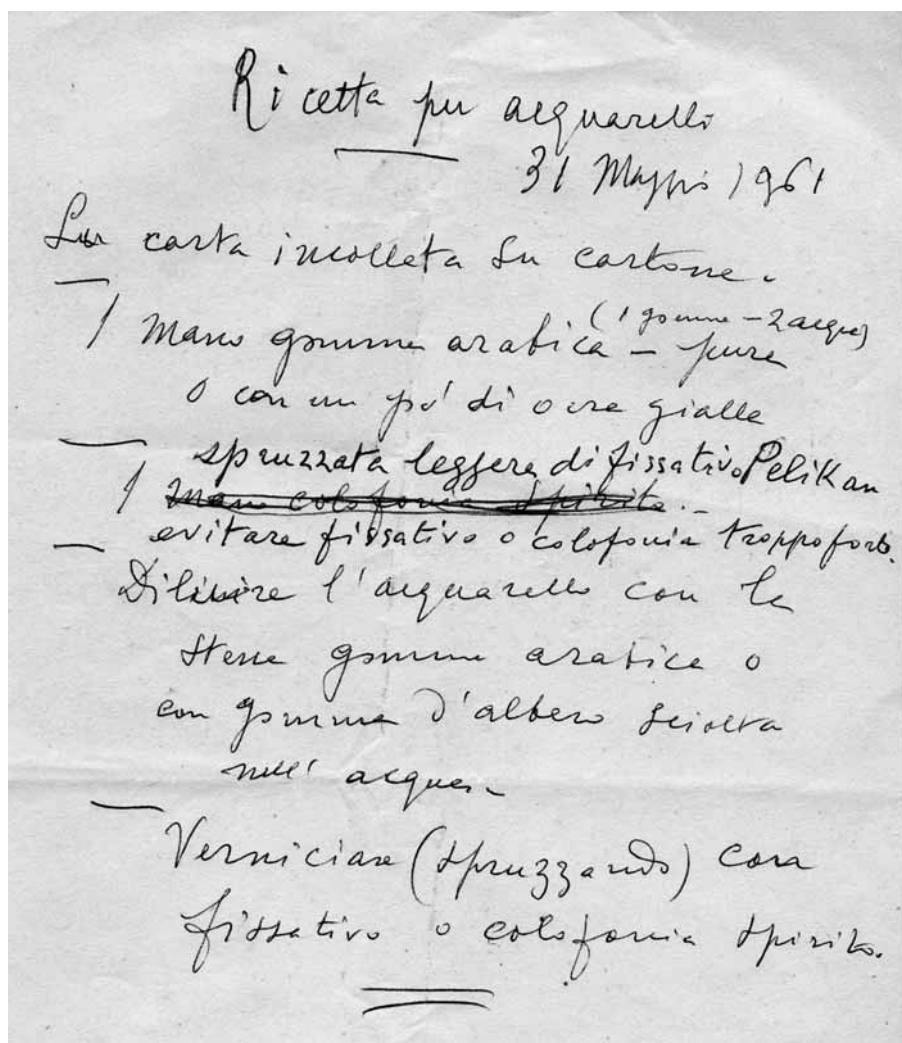
1 little vinegar

1 big gum arabic

1 medium honey

(gum: 1 gum 3 water)



**92.** Watercolour formula

31 May 1961

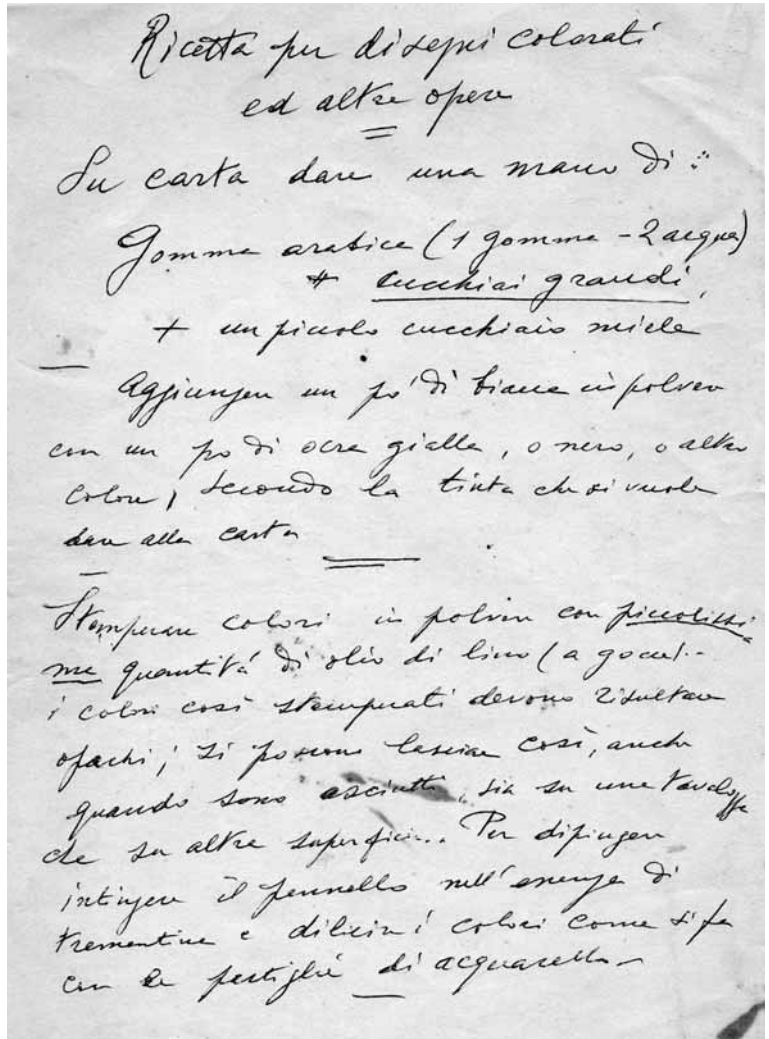
Paper pasted on paperboard.

1 coat gum arabic (1 gum - 2 water) - pure or with a little bit of yellow ochre
spray a bit of Pelikan fixative.

Avoid strong fixatives or rosin

Dissolve the watercolour in equal parts of gum arabic and gumentree melted in water

Varnish (spraying) with fixative or rosin spirit.



93. Formula for coloured drawings and other works

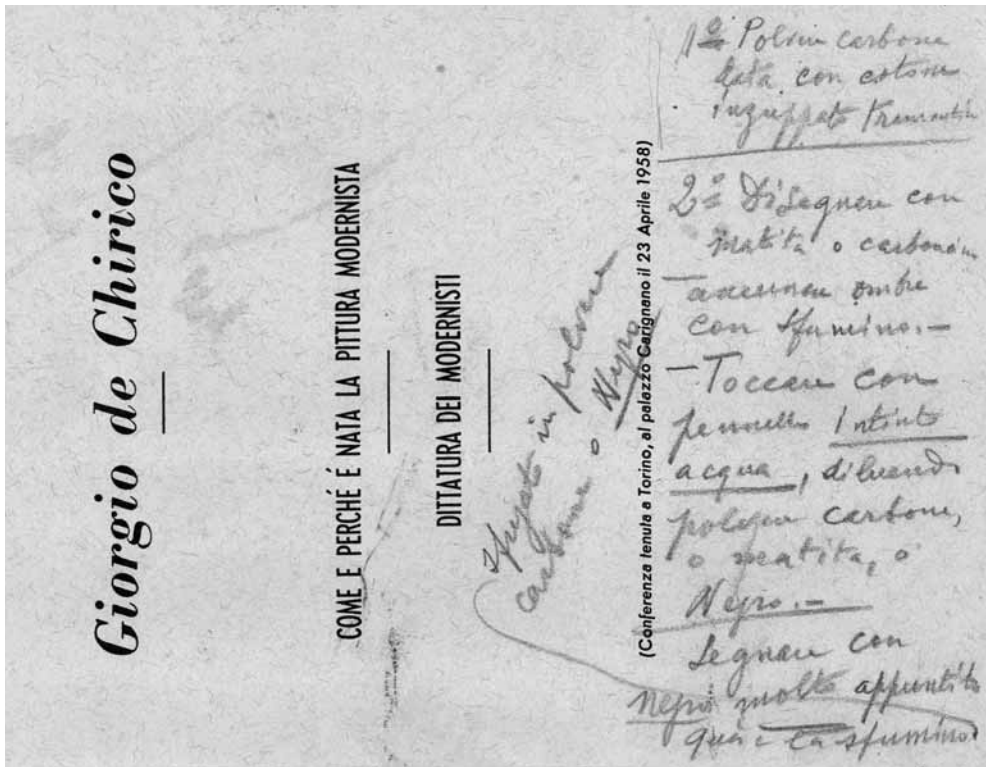
On paper coat with:

Gum arabic (1 gum - 2 water) 4 big spoons + 1 teaspoon honey

Add a bit of white lead powder with a little yellow ochre, or black, or other colour, depending on the tint you want to use.

Thin powdered paint with a very little quantity of linseed oil (in drops).

Paint thinned in this way should turn out opaque; you can leave them like this, also when they are dry, either on a palette or on a different surface. To paint dip the brush in the essence of turpentine and dilute the colours as you do with watercolours tablets.



94.¹

- 1° Apply charcoal powder with a paper dipped in turpentine
- 2° Draw with pencil or charcoal – sketch the shadows with a smudging brush
Touch with a wet brush, dissolving charcoal powder, or pencil, or Negro
Draw with a well-sharpened black here and there and brush with charcoal powder or Negro.

Formulas translated by Veronica Ranucci

¹ Formula written on the pamphlet of a conference of Chirico held in Turin on 23 April 1958 at Palazzo Carignano: "Why and How Modernist Painting was Born" - "Modernist Dictatorship".