

RECIPLES.

- 1.1. WATERCOLOR.
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- 1.3. PRIMINGS.
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1.1. WATERCOLOR.

BINDING OF WATERCOLOR:

Gummy solution:

- 30 gr. Arabic gum.
- 60 gr. Warm boiled water.
- 10 c.c. Glycerin.
- 10 c.c. Sugar syrup or honey.

Ratio for heavy pigments:

- 50 gr. Pigment.
- 7 c.c. Gummy solution.
- 7 c.c. Glycerin.
- 7 c.c. Sugar syrup.
- 2 c.c. Ox gall.

Ratio for light pigments and lacquers:

- 50 gr. Pigment.
- 20 c.c. Gummy solution.
- 20 c.c. Glycerin.
- 20 c.c. Sugar syrup.
- 3 c.c. Ox gall.

TABLETS:

- 100 parts of pigment.
- 50% of gummy solution.
- 30 parts of glycerin.
- 30 parts of honey.
- 5 parts of hydrochloric acid.
- 5 parts of ammonium carbonate.
- Soluble soap.

TUBES (WET COLORS):

- 100 parts of pigment.
- 25% of gummy solution.
- 15 parts of glycerin.
- 15 parts of honey.

COLORS:

- yellows: cadmium yellow, yellow ocher.
- reds: red earthy, carmine. (Vermilion blackens)
- blues: all, cobalt, cerulean, ultramarine blue, and especially Prussian Blue.
- greens: chromium oxides (emerald)
- blacks: black ivory

GOUACHE:

- 30 grs. pigment (with 10% of white load).
- 10 c.c. gummy solution (1 part of arabic gum / 2 parts water).
- 2 c.c. sugar syrup.

1.2. TEMPERA.

EGG TEMPERA:

A Formula:

- 1 egg yolk (or whole egg beaten).
- 1 volume (1 shell) of stand-oil linseed oil or cooked.
- 2 volumes of water (2 shells).

Never oil on water (cut the emulsion).

B Formula:

- 1 whole egg.
- ½ volume of stand-oil linseed oil or cooked.
- ½ volume dammar varnish (1 part resin in two of 2 turpentine).
- 2 volumes of water.

MEDIUM OF PAINT TO THE GLUE:

- 1 tablet of rabbit glue.
- ¾ of a liter of water.

The pigment bonded with this medium can be diluted with water as much as required by the work or the support's absorption.

TEMPERA TO THE GLUE

- Rabbit glue (70-100 grs. in $\frac{3}{4}$ pint of water).
- 5-10 drops of ammonia.
- Linseed oil (drop by drop to form a cream).
- 5-10 drops of glycerin.

"TEMPERA" OR ACRYLIC MEDIUM:

- 250 grs. latex or synthetic glue.
- $\frac{3}{4}$ of a liter of water.

CASEIN PAINT:

Preparation of casein glue:

- 20 grs. of casein in meal.
- 100 c.c. warm water.
- 5 c.c. ammonia (Poured dropwise with stirring. To use must dissolve in 3 parts water).

Starting from the casein glue:

- 250 grs. Casein glue.
- $\frac{3}{4}$ of a liter of water.

CASEIN TEMPERA:

- 40 grs. casein or caseinate monoammonium.
- 300 c.c. water (dissolve).
- $\frac{1}{2}$ teaspoon sodium orthophenylphenate.
- 45 c.c. dammar varnish.

Emulsified beating well with mixer.

RECOMMENDED SUPPORTS:

Tables or linen canvas primed with crete, semicrete, caseine, or acrylic.

For casein tempera is essential a rigid support primed to casein. For lean tempera (low presence of oil) is not recommended semicrete, but crete

bases, more absorbent.

1.3. PRIMERS.

CRETE PRIMER FOR 1m ^ 2 OF FABRIC:

- 1 tablet of rabbit glue (50-75 grs.).
- $\frac{3}{4}$ of a liter of water.
- 200-300 grs. Gesso (SO₄ Ca) or Pipeclay (Ca Co₃), or:
- 200 grs. of Gesso or Pipeclay (fillers).
- 100 grs. White Zinc or Titanium White (white dying materials).
- and / or 100 grs. of ocher or bolus (red dyes).

It can be added a tablespoon of honey or glycerin.

SEMICRETE PRIMER FOR 1m ^ 2 OF FABRIC:

It is done the same way we did crete priming but adding at least 25 c.c. linseed oil (rather thickened or baked) or megilp or Dammar. The oil can be previously beaten with egg yolk. You can also add 25 c.c. of skim milk. Heat the mixture by adding $\frac{3}{4}$ of a liter of water. It gives the filler material to the recipe similar "The crete".

FAT PRIMER:

Semcrete plus linseed oil over a large proportion.

Lead white of plumb in 75% (if found) and White Zinc plus 25% linseed oil.

CASEIN PRIMERS FOR FABRIC 1m ^ 2:

1st Formula:

- 250 grs. industrial casein glue powder (not pure casein -Calc caseinate-) diluted in warm water $\frac{3}{4}$ liter.
- 250-300 grs. of Gesso or White Zinc, Pipeclay, Ocher ... (Stocking material)

2^a Formula:

250 grs. Casein glue prepared as follows:

Dissolve 40 grs. of pure casein in meal, 200 c.c. of warm water, adding 5-10 .c. ammonia drop by drop. Obtained a milky mass (ammonium caseinate) which is diluted in $\frac{3}{4}$ liter of water to use. 250-300 grs are added. Stocking material like the recipe for "The crete."

EGG PRIMING:

Crete or semicrete plus 1 chicken egg (whole or only yolk)

PORRIDGE OR GRUEL PRIMING:

Flour, linseed oil or olive oil, honey, glue and turpentine.

ACRYLIC PRIMER FOR 1m ² OF FABRIC:

- $\frac{3}{4}$ of a liter of water.
- 250 grs. Latex.
- 250-300 grs. of Gesso or White Zinc.

1.4. ENCAUSTIC.

MEDIUM TO PAINT IN ENCAUSTIC STILE:

- 8 resin parts Dammar.
- 3 parts of beeswax.
- Turpentine sufficient to dilute.

MEDIUM FOR ENCAUSTIC:

1st Formula:

- 175 grs. Dammar resin.
- 100 grs. of beeswax.
- 200 c.c. of turpentine.

2nd Formula:

- 50 grs. of beeswax.
- 100 grs. copal varnish (replacing the resin pure Dammar).
- Turpentine need to dilute.
- 10 c.c. castor oil (to soften the mixture).

WAX (BARS)

- 1 Volume beeswax.
- 1 Volume resine.

SAPONIED WAX:

- 25 grs. of beeswax.
- 250 C.c. hot water
- 10 d.c. ammonia

Melt water bath.

MATE VARNISH TO THE WAX :

- Dammar Resin 30-40%
- Turpentine 60-70%
- Beeswax 2%

SOME RELEVANT QUESTIONS ABOUT ENCAUSTIC.

Notes of how to make the binder:

- In a non-metallic bowl (glass) there are introduced 8 parts of Resin
 - (DAMMAR) crushed (not wood chips, etc.).
 - The turpentine is poured until it covers the resin. And add 2 parts of
 - beeswax.
- Melt all at the warm water bath. Thus achieving this way the encaustic itself (binder).

RECOMMENDED PIGMENTS:

As for the supports can be used on wood, on Crete, on mortar of lime and sand or even on Metal. No primer needed. It is ideal for working with textures. And burning with a blowtorch or similar once on the support also gives very interesting aesthetic results. We must bear in mind that it is not an appropriate technique for detail, but rather we must work the general volumes and with the *impasto*.

As for the pigments to be used we must consider that of mineral origin are

most appropriate, since the plant ones would burn. Thus we recommend the following colors for the ecaustic.

- White: Titanium White, White of plumb.
- Yellow: Cadmium Yellow, yellow ocher, raw sienna.
- Red: red soil, cadmium red, English red, ocher, ocher, red, carmine.
- Blue: all, cobalt, cerulean, ultramarine, Prussian blue ...
- Green: emerald green (chromium oxide), pale green (chromium oxide dried).
- Brown: Sevilla earth, earth of burnt sienna, umber natural earth.
- Black: black ivory, black smoke

Will be put in a glass bowl and in a warm water bath, leaving both melt in an homogeneous mixture. When the mixture is still in a fluid state. Putting aside the amount you want to prepare of only a pigment and adding the sufficient amount of pigment mass to make it opaque we will mix well with a spatula or a resistant brush. Once prepared the wax with the color we wanted, we will put into a mold to cool down there and get its stick form. If you do not have a suitable mold. It can also be poured onto a plastic or aluminum foil in order to roll it in the form of cilinder to be used as a mold and gives it that form of bar.

1.6. GLACES.

RECOMMENDED RECIPLE FOR OIL GLACE OVER EGG TEMPERA BASIS:

- 50 cc. Or 1 vol. Dammar vanish.
- 25 cc. Or ½ vol. Linseed oil.
- 50 cc o 1 vol. Turpentine essence.
- 7 or 8 drops of Cobalt secative.

Pay attention not to use any hydrocarbon derived instead the turpentine.

OTHER RECIPLES FOR GLACES.

1ST RECIPRE:

- 4 parts Dammar varnish (25 oz. Dammar resin in 75 c.c. turpentine).
- 2 parts linseed oil thickened.
- 4 parts of turpentine or turpentine.
- 1 part Venice turpentine.

Excellent medium for glazing which also serves for crushing powder pigments and as a thinner for oil colors of commercial tubes.

2 nd RECIPE:

- 100 c.c. Dammar varnish.
- 50 c.c. linseed oil.
- 10 c.c. turpentine.
- 5 c.c. Venice turpentine.

Good medium to amass oil pigments. As a vehicle for glazes used appropriately diluted in turpentine.

DUTCH VARNISH:

- 1 liter of mastic. (250 grs. Mastic in 900 cc turpentine).
- 50 c.c. linseed oil.
- 60 c.c. Venice turpentine. (diluted in hot turpentine 50%).
- 1 gr. Of beeswax dissolved in 3 c.c. turpentine turpentine.

GONZALO CARELLI VARNISH:

- 60 gr. essential oil of turpentine.
- 60 gr. of very pure linseed oil. 50 drops of copal varnish.
- 50 drops copal varnish.