

Herausgeber / Editors

Erwin Emmerling, Michael Kühenthal, Mark Richter

Lüsterfassungen des Barock und Rokoko

Coloured Glazes on Metal Leaf from the Baroque and Rococo period

mit Beiträgen von / with contributions of

Christine Berberich, Ina Vanden Berghe, Maarten van Bommel, Jaap J. Boon, Sophie Dallongeville,
Elisabeth Dodinet, Vlado Fras, Susanne Frowein, Nicolas Garnier, Rupert Karbacher, Markus Küffner,
Michael Kühenthal, Inga Pelludat, Mark Richter, Christian Rolando, Stephan Schäfer, Judith Schieber,
Frauke Schott, Lukas Moser-Seiberl, Caroline Tokarski, Juliane Wenzel, Stefan Wolf

und Analysen von / and analyses from

Ursula Baumer, Ina Vanden Berghe, Maarten van Bommel, Jaap J. Boon, Sophie Dallongeville,
Patrick Dietemann, Christian Gruber, Günter Grundmann, Jerre van der Horst, Katrien Keune,
Martin Mach, Klaus Rapp, Mark Richter, Christian Rolando, Stephan Schäfer, Heike Stege,
Caroline Tokarski, Vojislav Tucic

Inhalt

Vorwort.	9
------------------	---

EINLEITUNG / INTRODUCTION

Michael Kühnenthal „Lüstrieren, lasieren, lackieren“. Die Erforschung von Lüsterfassungen des Barock und Rokoko. Ein Projekt der Deutschen Forschungsgemeinschaft	13
Mark Richter Coloured Glazes on Metal Leaf: Definition and Terminology.	33
Mark Richter Art-technological Source Research and Scientific Examination: A Comparative Study on the Technique of Coloured Glazes Applied on Metal Leaf	39
Mark Richter Analytical Methodology for the Scientific Examination of Coloured Glazes on Metal Leaf.	85
Michael Kühnenthal Lüsterfassungen von Skulpturen und Altarretabeln im künstlerischen Ausstattungskonzept des Barock und Rokoko.	97

FALLBEISPIELE / CASE STUDIES

Frauke Schott Der Reliquienschrein aus der Hauskapelle des Friedlhofes in Abwinkl, Bad Wiessee	129
Mark Richter The Abwinkl Reliquary-Retable: Scientific Examination Results of the Coloured Glazes on Metal Leaf	143
Frauke Schott, Mark Richter Polychrome Wooden Reliquary Retable (dated 1740–1773) <i>Appendix 1: Red glaze on silver leaf</i>	153
<i>Appendix 2: Yellow glaze on gold leaf</i>	169
Lukas Moser-Seiberl Die Altäre von Johann Meinrad Guggenbichler mit Fassungen von Matthias Wichelhammer in der ehem. Stiftskirche in Mondsee.	183
Mark Richter ‘... verguldt und die Fuederung an Khlaidern schenist lassirt werden sole ...’. The Technique of Coloured Glazes on the Holy Ghost and St. Sebastian Altarpieces in the Former Monastery Church of St. Michael in Mondsee (Upper Austria)	207
Holy Ghost altarpiece (dated 1669–1681) <i>Appendix 1: Red glaze on silver leaf</i>	221
<i>Appendix 2: Green glaze on silver leaf</i>	235
St. Sebastian altarpiece (dated 1714) <i>Appendix 3: Red glaze on silver leaf</i>	251
<i>Appendix 4: Green glaze on silver leaf</i>	265

Mark Richter	
The Materials and Techniques of the Coloured Glazes used on the High Altarpiece in Georgenberg (Austria)	283
Inga Pelludat, Stefan Wolf	
Das Cuvillies-Theater in München	307
Mark Richter	
The Red Glazed Drapes in the Cuvillies-Theatre: Results of the Scientific Examination	311
Red Drapes of Theatre Boxes (1755)	
<i>Appendix: Red glazes on silver leaf.</i>	319
Mark Richter	
Coloured Glazes of the St. Joseph Sculpture Group and the High Altarpiece by Andreas Thamasch in the Former Monastery Church Mariae Himmelfahrt of Kaisheim	341
St. Joseph Sculpture Group with Baldachin-like Shrine (1682)	
<i>Appendix 1: Red glaze on silver leaf.</i>	369
High Altarpiece (1673) and St. Joseph Sculpture Group (1682)	
<i>Appendix 2: Coloured glazes on silver leaf.</i>	387
Mark Richter	
Coloured Glazes of the High Altarpiece by Judas Thaddäus Sichelbein and his Workshop in the Former Monastery Church of Rheinau (Switzerland)	409
High Altarpiece (1723)	
<i>Appendix: Prussian blue glaze on silver leaf.</i>	437
Rupert Karbacher, Susanne Frowein, Mark Richter	
Die Antependien der Benediktuskapelle in der Benediktinerabtei Ottobeuren	455
Markus Küffner	
Der Hochaltar in St. Anna zu Ering am Inn. Verborgene Fassmalpracht des 17. Jahrhunderts	475
Juliane Wenzel	
Der Hochaltar der Schlosskapelle Mariae Himmelfahrt in Sünching	509
Vlado Fras, Michael Kühenthal, Mark Richter	
A Look at the Issue Concerning the so-called 'Gold Altarpieces' in Slovenia with a Special Focus on the Gorjnska Region	519
Mark Richter, Inga Pelludat	
The <i>Green Lacquered Room</i> in the Prince-Bishop's Palace of Würzburg (1769–1772)	541
Mark Richter	
The Altarpieces of St. Alto and St. Augustine (1768/69) in the Catholic Parish and Monastery Church St. Alto and St. Brigitta in Altomünster	561
Christine Berberich, Judith Schieber, Rupert Karbacher	
Glanz und Abglanz: Rekonstruktionsversuche zur barocken Polychromie am Beispiel einer Skulpturenfassung um 1650	587

MATERIALIEN / MATERIALS

Elisabeth Dodinet

Botanical Sources of Dragon's Blood: Methodology and Identification Issues. 621

Elisabeth Dodinet

Frankincense *Boswellia* sp. Burseraceae: Identification Issues and Analyses
of the Sources throughout History 637

Elisabeth Dodinet

A Note on the Colorant Gamboge, its Introduction in Europe
and Use in Coloured Glazes 655

NATRUWISSENSCHAFTLICHE UNTERSUCHUNGEN / SCIENTIFIC EXAMINATION

Jaap J. Boon, Mark Richter

Organic Constituents Analysed by DTMS in Grounds, Bole and
Transparent Colored Glazes Sampled from Polychrome Works of Art (c. 1620–1780) 665

Maarten van Bommel, Ina Vanden Berghe

Analysis of Organic Pigments Applied on
Baroque and Rococo Sculptures and Retables. 691

Stephan Schäfer

A Luminescent Metal Chelate Stain and its Application Protocol
for the Identification of Proteinaceous Binding Media within Paint Cross Sections. 709

Sophie Dallongeville, Mark Richter, Michael Kühnenthal, Nicolas Garnier, Christian Rolando, Caroline Tokarski

Coloured Glazes on Silver Leaf: Identification of the Protein Binders
and their Biological Origins. 715

HISTORISCHE REZEPTE / HISTORICAL RECIPES

Mark Richter, Lukas Moser-Seiberl

Historische Rezepte von farbigen Lüstern, Goldlacken auf Metallfolien
und weißen bzw. transparenten Überzügen (ca. 1100–1800) 723

ANHANG / APPENDIX

Mark Richter

Tables of the Layer Build-up of Coloured Glazes on Silver Leaf and their Materials
in Southern Germany, Austria and Switzerland (c. 1600–1780) 766

Table 1: Grounds used for coloured glazes on silver leaf. 766

Table 2.1: Preparatory layers 774

Table 2.2: Mordants used for coloured glazes on silver leaf 780

Table 3: Thin intermediate coatings between silver leaf and coloured glaze 782

Table 4.1: Red glazes on silver leaf. 786

Table 4.2: Starch identified in red glazes on silver leaf 796

Table 5: Green glazes on silver leaf. 798

Table 6: Yellow glazes (gold lacquers) on metal leaf. 804

Table 7: Natural resins used as binding media for coloured glazes on silver leaf 806