



# World Heritage / Patrimoine Mondial

**Name:** Patrick

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**Nationality of author:** British

**Language of thesis:** English

**Title of thesis:** The Methods and Materials of the House-  
Painter in England - An analysis of house-painting literature:  
1660 – 1850

**Type of thesis:** Ph. D.

**Supervisor of thesis:** Denis Kelly

**Institution of Supervisor:**

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**■ Please provide a 500 words abstract outlining your thesis; you may wish to attach a table of contents or any other relevant material:**

Paint as a means of protection and decoration has been found on both the inside and outside of buildings for several hundred years. In England, widespread use began in the seventeenth century. In the form of colour it has helped to provide the setting for daily life along with furnishings and artefacts, and yet little appears to be known of the way it was used in the past.

In an attempt to build up a picture of the methods and materials in use by the house-painter during what may be regarded as the first phase of the craft, an examination has been made of a number of contemporary sources.

The years 1660 - 1850 are carefully chosen, and connect two significant decades. The starting point covers the gradual replacement of native hardwood by softwood for building, the Restoration of the monarchy in this country after a number of years in exile on the Continent, the large scale rebuilding of London, and the first published works on the subject. With the exception of a few pigments, introduced at the beginning of the nineteenth century, little significant development had been made in the materials used by the house-painter during this period. The finishing point marks the publication of the first edition of George Field's Rudiments of the Painters' Art, and falls short of the introduction of coal-tar dyes by William Perkin in 1856, and the later use of architectural polychromy.

After an introduction to the craft of house-painting, Part I identifies the contemporary published works that are most informative for a study of the subject.

Part II looks at the materials, methods and tools most often mentioned in the texts, occasionally resorting to more recent works for clarification. The selection of pigments is based on those listed in appendix one, which shows the occurrence by name of the significant ones mentioned in the works examined.

Part III briefly considers aesthetic matters, in particular the range of colours in use during the period, and the conventions relating to their selection.

**■ Thematic Structure (max. 5)**

<input type="checkbox"/>	Archaeological Heritage	<input type="checkbox"/>	Cultural Routes and Itineraries, Linear Heritage (Routes, Canals, Railways, Rivers, etc.)
<input checked="" type="checkbox"/>	Built Heritage	<input type="checkbox"/>	Natural Heritage and Environment
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<input type="checkbox"/>	Modern and Contemporary Heritage	<input type="checkbox"/>	Mountain Heritage
<input type="checkbox"/>	Cultural Landscapes	<input type="checkbox"/>	Rock-Art
<input type="checkbox"/>	Underwater Heritage / Archaeology	<input checked="" type="checkbox"/>	Research on Materials Conservation and Mechanics
<input type="checkbox"/>	Museums, Museology & Moveable Heritage	<input type="checkbox"/>	Education, Training, Youth and Volunteers
<input type="checkbox"/>	Documentary	<input type="checkbox"/>	Cultural Tourism & Ecotourism
<input type="checkbox"/>	Oral & Intangible Heritage	<input type="checkbox"/>	Heritage Legislation (National and International), Conventions, Charters and Declarations
<input type="checkbox"/>	Languages and Toponymy	<input type="checkbox"/>	Climate Change Impacts on Heritage
<input type="checkbox"/>	Genealogy and Heraldry	<input checked="" type="checkbox"/>	Restoration

Other: