

*Lavacourt under Snow, 1881*, Oil on Canvas  
By Claude Monet. National Gallery, London

The artist did not apply a varnish

**6, Oil Paint.** The artist applied thicker paint often dragging it across the surface to create a broken effect where the underlayer shows through. Heavy impasto alights were applied and dark details were added in a dry dragged manner.

**5, Initial Oil Painting.** Linseed oil was used as the binder for most colors although walnut oil was found in the white. Dark details were omitted from the earlier paint layers. Some areas were “underpainted” in colors which would contrast with later paint applications.  
**Pigments:** Lead white, cobalt blue, synthetic ultramarine, emerald green, viridian, cadmium yellow, vermilion, & rose madder lake

**4, Second Ground** Linseed oil paint ground to provide working surface.  
**Pigments:** Lead white, lithopone, carbon black, yellow – brown earth

**3, First Ground** Initial linseed oil paint ground was applied by hand as it is absent from the tacking margins.  
**Pigments:** Lead white with barium sulfate as a filler & ochre

Commercial Keyable Stretcher

**1, Linen Canvas** Attached to the stretcher with iron tacks

**2, Sized with Rabbit Skin Glue**

