

Magdalene Reading, c. 1440-50, Oil on Panel
Rogier van der Weyden. National Gallery of Art, London

11) Varnish
Original varnish was probably a resin cooked into oil varnish.

10) Oil Paint
Increasingly less white in each succeeding layer. Pigments the same as underpainting with the addition of red lake.

9) Oil Paint
Underpainting
Linseed oil paint with substantial amounts of lead white added to underpainting layers. Pigments: lead white, verdigris, lead tin yellow, azurite, charcoal, vermilion, red earth, & yellow ochre

8) Imprimatura
Translucent oil paint isolating layer
Pigments: lead white & charcoal

7) Underdrawing
Carbon black ink applied with a quill pen

6) Scraped Smooth

5) Scraping

4) Charcoal rubbed on the surface

3) Chalk Ground
(Natural chalk & Parchment glue)

2) Sized with Parchment glue

1) Oak Panel

