

Self-Portrait, 1659, Oil on Canvas by
Rembrandt van Rijn. National Gallery of Art, Washington, DC

10. Varnish
Original varnish was probably a soft resin dissolved into turpentine

9. Portions of the hair are rendered using the end of a brush dragged through wet dark paint.

8. Oil Paint Linseed oil paint
Darks are reinforced and the surface is built up with impasto. Some areas of the underdrawing are left uncover in the mid-tones and shadows.

7. Oil Painting
Linseed oil paint
Pigments:
Lead white, charcoal, vermilion, red earth, red lake, burnt sienna, & yellow ochre

6. Underpainting
Initial composition was worked in using warm earth colored linseed oil paint

5. Second Ground
Linseed oil paint ground to provide working surface.
Pigments:
Lead white & charcoal

4. First Ground
Initial linseed oil paint ground to fill interstices of canvas.
Pigments:
Earth & ochres

1. Oak Strainer
Temporary strainer used while priming & painting

2. Linen Canvas Reinforced with linen or hemp twine around periphery and then laced with twine onto the strainer

3. Sized with Parchment glue

