

Portrait of Vincenzo Morosini, Oil on Canvas by *Jacopo Tintoretto*. National Gallery, London, England

10, Varnish

Original varnish was probably a soft resin, like mastic, dissolved into turpentine

9, Linseed Oil Painting

Skin is further refined and glazed with warm earth colors. Details are applied. The yellow highlights on the sash are painted with orpiment, red lake and black were used to add darker details to the sash, and realgar was used for the orange highlights on the collar

8, Linseed Oil Painting

Highlights were reinforced with impasto. This was later glazed back again, especially in the shadows. The beard was left in reserve allowing most of the ground to show through. Highlights on the red robe were glazed using red lake.

6 & 7, Underpainting and Initial painting

Skin tones were underpainted using white with ochres and some additions of vermilion and green pigments in linseed oil. Shadows & the entire sash were left in reserve allowing the brown ground to show through. The red of the robe was underpainted using insect-based red lake. The sky was painted with azurite, white, black, and earths while allowing the brown ground to show through. Highlights on the robe were then underpainted with white. The flesh was then enriched with glazes.

Pigments in oil painting: Lead white, charcoal, vermilion, earth pigments, insect-derived red lake, azurite, orpiment, and realgar. with a little green earth, verdigris, & malachite in the underpainting

4, First Ground

Initial ground composed of gypsum bound in parchment glue to fill interstices of canvas.

3, Sized

with Parchment glue

2, Linen Canvas

Plane weave linen canvas secured to the strainer using hand-wrought tacks.

1, Strainer

Wooden strainer used to support the fabric substrate.

5, Second Ground

Linseed oil paint ground made from palette scrapings to provide an economical and darkly colored ground.

Pigments in ground:

Charcoal, ochres, vermilion, insect derived red lake, smalt, azurite, & a little ultramarine

