

Supplementary Materials

Studying Saraha: Technical and multi-analytical investigation of the painting materials and techniques in an 18th century Tibetan thangka

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Figure S1. Details from VIS (top) and IRR (bottom; enhanced contrast) images. The areas marked in red show examples of revisions or additions to the underdrawing in the final composition. These are; Left - changes to the pattern on the belt of Nagarjuna (top left); Middle - changes to the lines demarking the chest and neck, and toes added to the proper right foot of Virupa (top right); Right - changes to the lines demarking the chest and neck, and lines added to the proper right leg of Padmavajra (bottom centre) © Trustees of the British Museum.



Figure S2. Details from SWIR image showing revisions of the underdrawing in the final composition. These are; Left - visible underdrawings under the clouds behind *Ḍombi Heruka* (bottom left) and *Padmavajra* (bottom centre), and slight revisions to the shape and modelling of the clouds by tiger's claws, and Right - changes to the contouring of the proper left leg of *Saroruhavajra* (bottom right). © Trustees of the British Museum.



Figure S3. Location of selected FORS measurements (white) and samples taken for FTIR/Raman spectroscopy (black). © Trustees of the British Museum.

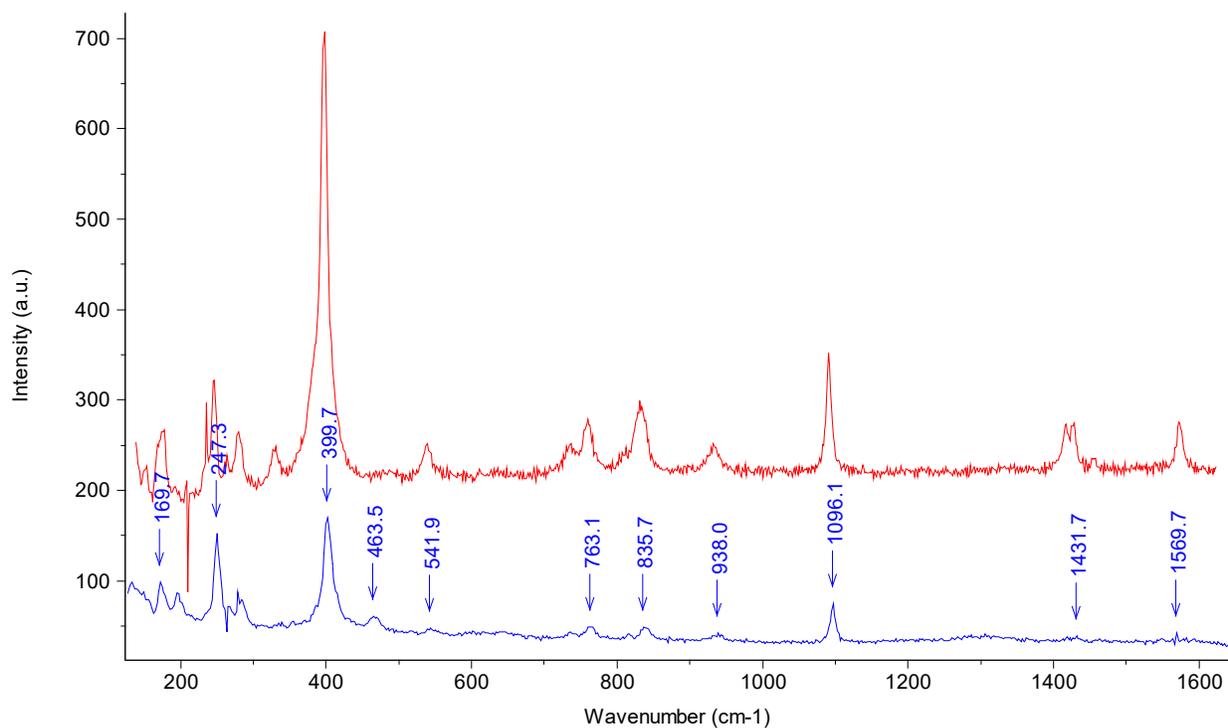


Figure S4. Raman spectrum (red) of a sample of blue pigment (S3) taken from the location indicated in Figure S3 and a reference spectrum of azurite (blue). © Trustees of the British Museum.

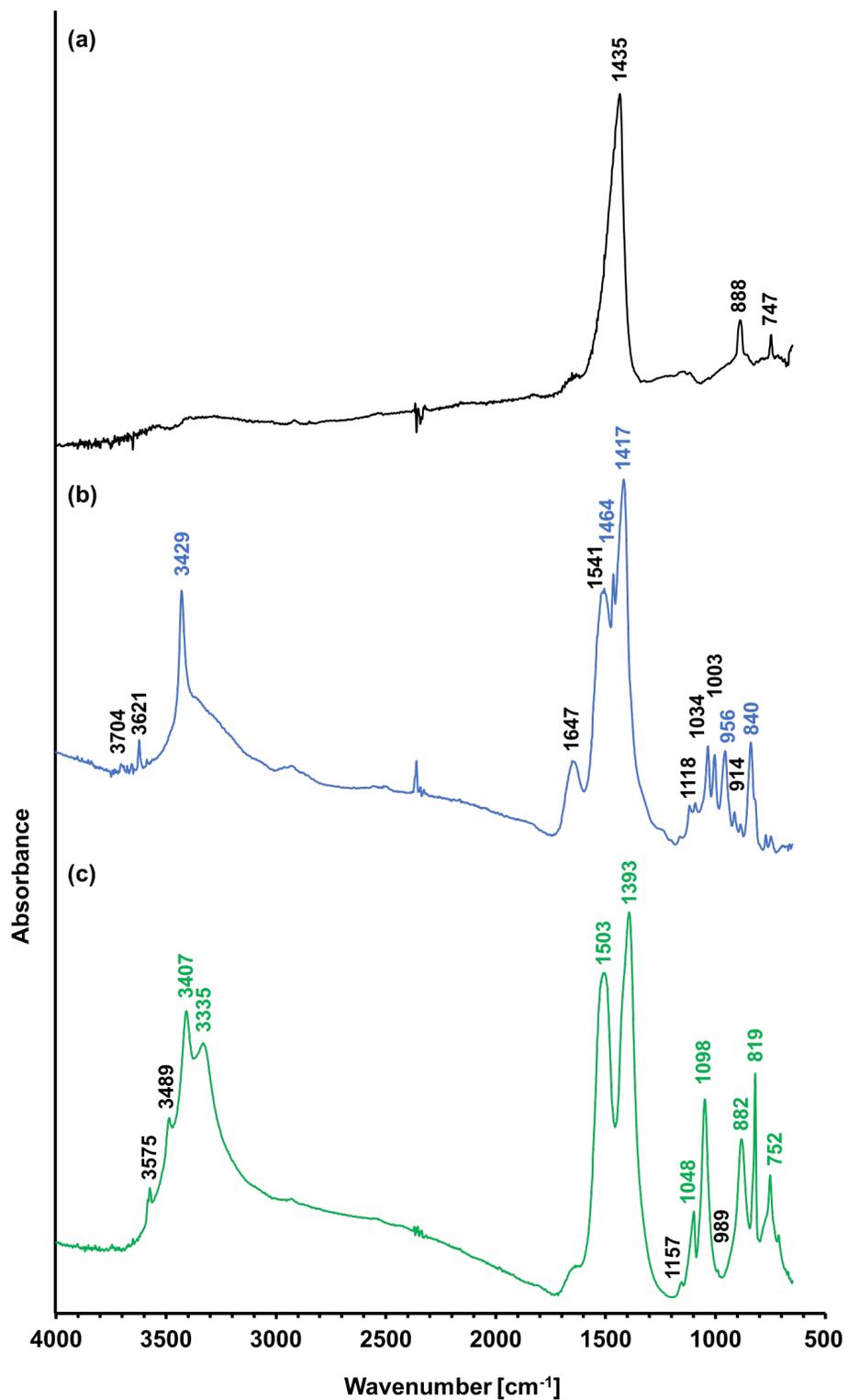


Figure S5. FTIR spectra of samples of: (a) white pigment (S2); (b) blue pigment (S3) and (c) green pigment (S4) taken from the locations indicated in Figure S3. © Trustees of the British Museum.