

Volume II: Images to accompany the text

List of Figures

Figure 1: Jacob Meyer zum Hasen, 1516. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1823.137

Figure 1.1: detail

Figure 2: Dorothea Kannengiesser 1516. Hans Holbein the Younger, Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1823.137a

Figure 2.1: detail

Figure 2.2: detail

Figure 3: Double Portrait of Jacob Meyer zum Hasen & Dorothea Kannengiesser, 1516. Hans Holbein the Younger. Painting. Basel, Kunstmuseum. Oil on panel. Inv. No: 312

Figure 4: Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1823.140

Figure 4.1: detail

Figure 4.2: detail

Figure 4.3: detail

Figure 4.4: detail

Figure 4.5: detail

Figure 4.6: detail

Figure 5: Dorothea Kannengiesser, c.1526. Hans Holbein the Younger, Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1823.141

Figure 5.1: detail

Figure 5.2: detail

Figure 5.3: detail

Figure 6: Anna Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1823.142

Figure 6.1: detail

Figure 6.2: detail

Figure 7: Darmstadt Madonna, 1526-1528. Hans Holbein the Younger. Formerly on display at the Städel Museum as a loan, Frankfurt. Oil on panel.

Figure 7.1: detail

Figure 8: Sir Thomas More, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Inv. No: RL12268

Figure 8.1: detail

Figure 8.2: detail

Figure 8.3: detail

Figure 9: Sir Thomas More, 1527. Hans Holbein the Younger. The Frick Collection. Oil on panel. Inv. No: 1921.1.77

Figure 9.1: detail

Figure 10: William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Inv. No: RL12272

Figure 10.1: detail

Figure 10.2: detail

Figure 10.3: detail

Figure 10.4: detail

Figure 10.5: detail

Figure 11: William Warham, 1527, Hans Holbein the Younger. Musée du Louvre, Paris. Oil on panel. Inv. No: 1344

Figure 12: Sir Henry Guildford, 1527, The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12266

Figure 13: Sir Henry Guildford, 1527. The Royal Collection, Windsor Castle. Oil on panel. Inv. No: RCIN.400046

Figure.14: Lady Mary Guildford, 1527 Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.35

Figure 14.1: detail

Figure 15: Lady Mary Guildford, 1527. Hans Holbein the Younger. Saint Louis Art Museum. Oil on panel. Inv. No: 1:1943

Figure 16: William Reskimer, c.1533. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12237

Figure 17: William Reskimer, c.1533, Hans Holbein the Younger. The Royal Collection, Hampton Court. Oil on panel. Inv. No: RCIN.404422

Figure 18: Charles de Solier, Sieur de Morette, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Kupferstichkabinett, Dresden. Inv. No: C1977-156

Figure 18.1: detail

Figure 18.2: detail

Figure 18.3: detail

Figure 18.4: detail

Figure 18.5: detail

Figure 18.6: detail

Figure 19: Charles de Solier, Sieur de Morette, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden. Oil on panel. Inv. No: 1890

Figure 19.1: detail

Figure 20: Unknown Gentleman, (Parker 33), 1535. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12259

Figure 20.1: detail

Figure 20.2: detail

Figure 20.3: detail

Figure 20.4: detail

Figure 20.5: melinex tracing of drawing mapping indented contours

Figure 21: Unknown Gentleman, 1535. After Hans Holbein the Younger. The Metropolitan Museum of Art, New York. Oil on panel. Inv. No: 49.7.28

Figure 21.1

Figure 21.2

Figure 21.3

Figure 22: Simon George, c.1535. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: 12208

Figure 22.1: detail

Figure 22.2: detail

Figure 22.3: melinex tracing of drawing mapping indented contours

Figure 23: Simon George, c.1535. Hans Holbein the Younger. Städelsches Kunstintitut, Frankfurt. Oil on panel. Inv. No: 1065

Figure 23.1: detail, underdrawing showing pouncing of hand

Figure 23.2: detail, melinex tracing of drawing over painting

Figure 24: Richard Southwell, 1536. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12242

Figure 24.1: detail

Figure 24.2: detail

Figure 24.3 melinex tracing of drawing mapping indented contours

Figure 25: Richard Southwell, 1536. Hans Holbein the Younger. Galleria degli Uffizi, Florence. Oil on panel. Inv. No: 765

Figure 26: Jane Seymour, c.1536/37. Hans Holbein the Younger The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12267

Figure 26.1: detail

Figure 26.2: detail

Figure 26.3: detail

Figure 26.4: detail

Figure 26.5: detail

Figure 27: Jane Seymour, c.1536/37. Hans Holbein the Younger. Kunsthistorisches Museum, Vienna, Gemäldegalerie. Oil on panel. Inv. No: 881

Figure 28: Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, Windsor Castle. Inv. No: RL12191

Figure 28.1: detail

Figure 28.2: detail, infra red image

Figure 28.3: detail, together with **Figure 29.2** (detail of miniature)

Figure 29: Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, Windsor Castle. Miniature. Inv. No: RCIN 422292

Figure: 29.1: detail showing overlaying of scaled down drawing on to miniature (image: Nick Frayling)

Figure 29.2: detail, see **Figure 28.3**

Figure 30: Edward, Prince of Wales, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12200

Figure 30.1: detail

Figure 31: Edward, Prince of Wales, c.1538. Hans Holbein the Younger. National Gallery of Art, Washington DC, Andrew W Mellon Collection. Oil on panel. Inv. No: 1937.1.64

Figure 32: Lady Margaret Butts, c.1540/43. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12264

Figure 32.1: detail

Figure 32.2: melinex tracing of drawing mapping indented contours

Figure 33: Lady Margaret Butts, c.1540/43. Hans Holbein the Younger. Isabella Stewart Gardner Museum, Washington. Oil on panel. Inv. No: P21e5

Figure 34: John Godsalue, c.1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12265

Figure 34.1: detail

Figure 34.2: detail

Figure 35: A Boy with Marmoset, c.1532-36. Hans Holbein the Younger. Kunstmuseum Basel, Kupferstichkabinett. Inv. No: 1823.139

Figure 36: Lady Elyot, c.1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. no: RL12004

Figure 36.1: detail

Figure 37: Portrait of a Young Man, 1517. Ambrosius Holbein. Kunstmuseum Basel, Kupferstichkabinett. Inv. No: 1662.207a

Figure 37.1: detail, on same page as **Figure 37**

Figure 38: Sir Thomas More, (Parker 2), 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12225

Figure 38.1: detail

Figure 38.2: detail showing melinex tracing of Parker 2 laid over painting

Figure 39: Lady Ratcliffe, 1532-43, Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12236

Figure 39.1: detail

Figure 39.2: detail, infra-red image

Figure 40: Nicholas Carew, 1527. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.34

Figure 41: Studies of Hands, c.1502. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.195

Figure 42: Portrait of a Young Boy, 1516. Ambrosius Holbein. Basel, Kunstmuseum, Kupferstichkabinett. Inv. No: 1921.44

Figure 43: Portrait of an English Nobleman. c.1527. Hans Holbein the Younger. Basel, Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.122

Figure 44: Portrait of an English Noblewoman. c.1527. Hans Holbein the Younger. Basel, Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.123

Figure 45: Jean de France, Duke of Berry, 1524. Hans Holbein the Younger.
Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.125

Figure 46: Jeanne de Boulogne, Duchess of Berry, 1524. Hans Holbein the
Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.126

Figure 47: Jan van Eyck, Portrait of a Cardinal (?Niccolò Albergati), c.1435.
Kupferstichkabinett, Staatliche Kunstsammlungen, Dresden. Inv. No: C775

Figure 47.1: detail

Figure 48: Portrait of Anne, 1518. Hans Holbein the Elder. Basel Kunstmuseum,
Kupferstichkabinett. Inv. No: 1662.207

Figure 49: Self Portrait, c.1502. Hans Baldung Grien. Basel Kunstmuseum,
Kupferstichkabinett. Inv. No: U.VI.36

Figure 50: Design for a pendant set with ruby, sapphires and pearls, c.1532. Hans
Holbein the Younger. The British Museum, London. SL,5308.107

Figure 51: Portrait of a Member of the Wedigh Family, probably Hermann Wedigh, 1532. Hans Holbein the Younger. The Metropolitan Museum of Art, New York. Oil on panel. Inv. No: 50.135.4

Figure 51.1: detail

Figure 51.2: detail

Figure 52: Benedict von Hertenstein, 1517. Hans Holbein the Younger. Metropolitan Museum of Art, New York. Oil on paper on panel. Inv. No: 06.1038

Figure 53: The More Family Group, 1527. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.31

Figure 54: Drawing Apparatus, 1525. Albrecht Dürer. The British Museum, London. Inv. No: 1895,0122.730

Figure 55: reproduction of the drawing apparatus in use

Figure 56: detail of the drawing of Charles de Solier, Figure 18, illustrating the felt side of the paper

Figure 57: detail of the drawing of An English Nobleman, Figure 43, illustrating the wire side of the paper

Figure 58: Portrait of a Man in a Hat, 1518. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: 1662.186

Figure 58.1: detail

Figure 59: Portrait of Sigmund Holbein, 1512. Hans Holbein the Elder. The British Museum, London. Inv. No: 1895,0915.987

Figure 60: Bildnis des Zimprecht Schwarz, c.1508. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett. Inv. 1662.190

Figure 60.1: detail

Figure 61: Portrait of a Young Boy Looking Down, Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett. Inv. 1662.192

Figure 62: pink preparation reconstruction showing difference on drying

Figure 62.1: painting out the pink preparation during reconstruction showing cockling paper

Figure 63: Portrait of a Young Lady, 1520/22. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins, Paris. Inv. No: 20.737

Figure 64: Head of a Woman, c.1540. Cornelius van Cleef. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12955

Figure 65: Portrait of a Man Wearing a Hat, c.1510/15. Lucas Cranach the Elder. The British Museum, London. Inv. No: 1896,0511.1

Figure 66: photograph illustrating laying out of Holbein drawings in The Royal Library

Figure 67: Two Studies of the Left Hand of Erasmus of Rotterdam; Study of the Right Hand Writing, c.1523. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv. No: 18697

Figure 67.1: detail

Figure 67.2: detail

Figure 67.3: detail

Figure 68: Study of the Right Hand of Erasmus of Rotterdam and Portrait Study, c.1523. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv. No: 18698

Figure 68: detail

Figure 69: photograph, use of raw sienna chalk

Figure 70: Bust Portrait of a Young Woman, 1518. Niklaus Manuel Deutsch. Basel Kunstmuseum, Kupferstichkabinett. Inv. No: U.X.10

Figure 71: Portrait of a Man Wearing a Fur Lined Coat and Broad Rimmed Hat, 1522. Wolf Huber. Kupferstichkabinett, Städel Museum, Frankfurt. Inv. No: 16336

Figure 72: Cecily Heron, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12269

Figure 73: Sir Thomas Wyatt, c.1535-37. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12250

Figure 73.1: detail

Figure 73.2: detail

Figure 74 Sir Thomas Wyatt – copy. c.1535-37. (Parker 65) Anon. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12251

Figure 74.1: detail

Figure 74.2: detail

Figure 75: Portrait of Guillaume de Saulx, Sieur de Tavannes, c.1529-40. Jean Clouet. The British Museum, London. Inv. No: 1910,0212.54

Figure 75.1: detail

Figure 76: Elizabeth, Lady Vaux, c.1536. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Inv. No: RL12247

Figure 77: reconstruction of the carbon paper transfer technique with charcoal

Figure 78: reconstruction of the carbon paper transfer technique with black chalk

Figure 79: reconstruction of the carbon paper transfer technique with red chalk

Figure 80: photograph of all three techniques and reconstruction of a Holbein portrait

Figure 81: The Leoni Album binding.: The Royal Collection, The Royal Library, Windsor Castle.

Figure 81.1: The Leoni Album binding, interior. The Royal Collection, The Royal Library, Windsor Castle.

Figure 82: Cecily Heron and Lady Audley, a comparison of unprepared and pink prepared paper. The Royal Collection, The Royal Library, Windsor Castle.

Figure 83: historic mount example with red wash lines, The Royal Collection, The Royal Library, Windsor Castle.

Figure 83.1: detail of historic mount example with red wash lines.

Figure 83.2: detail of historic mount example illustrating overspill of wash line on to edge of drawing

Figure 83.3: example of a Holbein drawing (William Reskimer) in the solid and sealed mounts prior to removal in the 1970s. The Royal Collection, The Royal Library, Windsor Castle.

Figure 83.4: detail showing silk hinge attachment holding the drawings in place within the Perspex sandwich mounting system. The Royal Collection, The Royal Library, Windsor Castle.

Figure 83.5: Example of two Holbein portraits in the Perspex sandwich mounts. The Royal Collection, The Royal Library, Windsor Castle.

Figure 84: John More the Younger, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle.

Figure 84.1: detail of John More the Younger from the drawing of The More Family Group, Basel Kunstmuseum Kupferstichkabinett.

Figure 85: Lady Heveningham, George Vertue oiled paper tracing, Sudeley Castle, Winchombe, Gloucestershire.

Figure 85.1: Lady Berkeley, George Vertue oiled paper tracing, Sudeley Castle, Winchombe, Gloucestershire.

Figure 85.2: detail of Lady Berkeley oiled paper tracing by Vertue, showing pink preparation under the oiled paper

Figure 86: Portrait of an Unknown Man, c.1535. Hans Holbein the Younger. The Victoria and Albert Museum, Word and Image Department, London. Dyce 363

Figure 87: photograph of four shades of pink prepared paper during reconstruction

Figure 87.1: reconstruction of the pink preparation showing dry composition of 'salmon pink'.

Figure 87.2: reconstruction of pink preparation showing mixed preparation of 'salmon pink'.

Figure 88: Watermark example, Type A

Figure 89: Watermark example, Type B

Figure 90: Watermark example, Type C

Figure 91: Watermark example, Type D

Figure 92: Watermark example, Type E

Figure 93: Watermark example, Type F

Figure 94: Watermark example, Type G

Figure 95: Watermark example, Type H

Figure 96: Watermark example, Type I

Figure 97: Watermark example, Type J

Figure 98: Watermark example, Type K

Figure 99: Watermark example, Type L

Figure 100: Watermark example, Type M

Figure 101: Watermark example, Type N

Figure 102: Watermark example, Type P

Figure 103: Watermark example, Type Q

(NB: there is no image of Watermark Type O)

Jacob Meyer zum Hasen, 1516. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.137. Silverpoint, red and black chalk on a grey / white prepared paper, 281 x 190mm.



Figure 1

Dorothea Kannengiesser 1516. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.137a. Silverpoint, red and black chalk on a grey / white prepared paper. 286 (left) 293 (right) x 201mm



Figure 2

Dorothea Kannengiesser 1516. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.137a. Silverpoint, red and black chalk on a grey / white prepared paper.



Figure 2.1

Detail showing the use of black chalk: touches on eyebrows, eye lid & pupil

Double Portrait of Jacob Meyer zum Hasen & Dorothea Kannengiesser, 1516. Hans Holbein the Younger.
Basel, Kunstmuseum, Inv.312. Oil on limewood. 385 x 620mm (2 panels @ 385 x 310mm,each)



Figure 3

Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140. Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm.



Figure 4

.Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140. Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm



Figure 4.1

Detail: showing contrast of flesh tone to surrounding paper

Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140. Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm

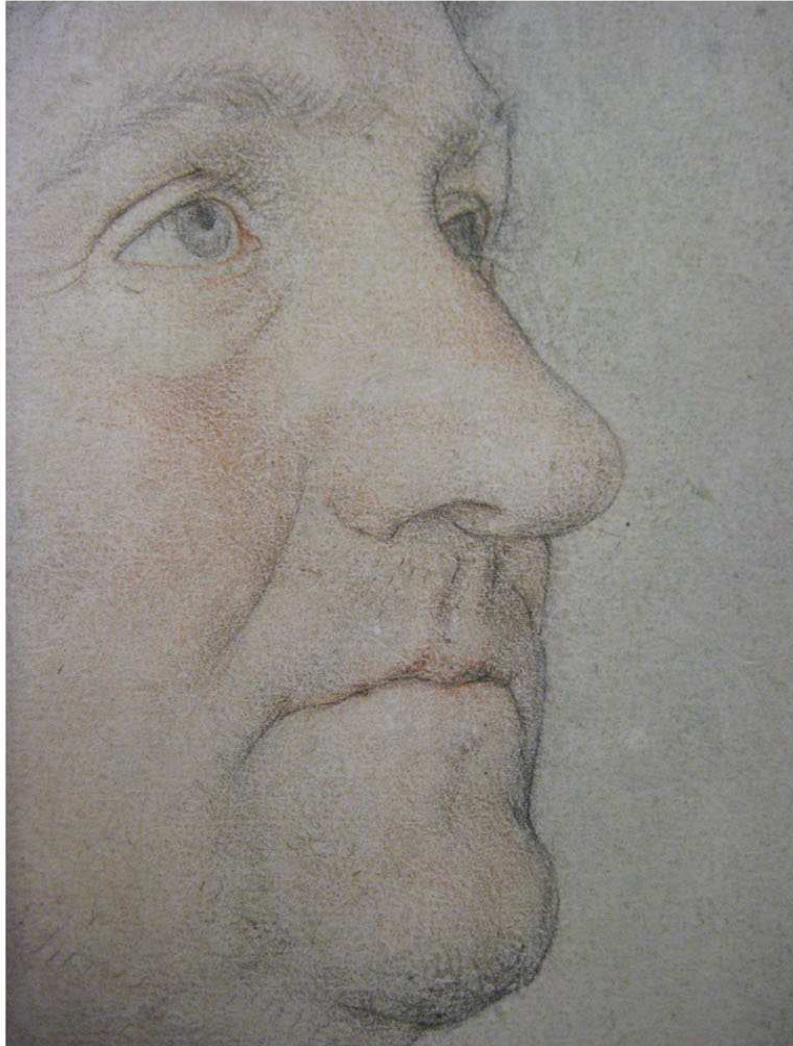


Figure 4.2

Detail of the drawing of Jacob Meyer illustrating drawn flesh tone in relation to painted flesh tone, seen in Figure 4.3, right.

Darmstadt Madonna ,1526-1528. Hans Holbein the Younger. Formerly on display at the Städel Museum, Frankfurt. Oil on panel. 1465 x 1020mm



Fig. 4.3

Detail of Jacob Meyer's face from the Darmstadt Madonna painting.

Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140.
Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm



Figure 4.4

Detail: Jacob's true right eye, in raking light, showing indentation from transfer process, exaggerating contour and pushing the media into the paper

Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140. Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm



Figure 4.5

Detail of the contours of Jacob's back, just under hair, showing blind and media filled indentations, made by the transfer tool

Jacob Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1823.140. Red, yellow and black chalk, black aqueous media, green watercolour, 377 x 272mm



Figure 4.6

Detail, in raking light, showing the indentation along drawn lines, made by the act of tracing with a tool for transfer.

Dorothea Kannengiesser, c.1526. Hans Holbein the Younger. Basel
Kunstmuseum, Kupferstichkabinett, Inv.1823.141. Black, red and yellow chalks,
black aqueous media, watercolor, on unprepared paper, 395 x 281mm



Figure 5

Dorothea Kannengiesser, c.1526. Hans Holbein the Younger. Basel
Kunstmuseum, Kupferstichkabinett, Inv.1823.141. Black, red and yellow chalks,
aqueous media, etc on unprepared paper, 395 x 281mm



Figure 5.1

Detail, in raking light, of Dorothea's brow and headdress, showing
blind indentations and indentations made over drawn lines

Dorothea Kannengiesser, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.141.



Figure 5.2

Detail of the top of Dorothea's headdress, in raking light, illustrating how the tracing tool pushes the black chalk into a trough, creating a finer, dark line.

Dorothea Kannengiesser, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.141. Black, red and yellow chalks, aqueous black media, on unprepared paper, 395 x 281mm



Figure 5.3

Detail of Dorothea's profile, showing use of red chalk

Anna Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.142. Black, red and yellow chalk, green watercolour, 356 x 274mm

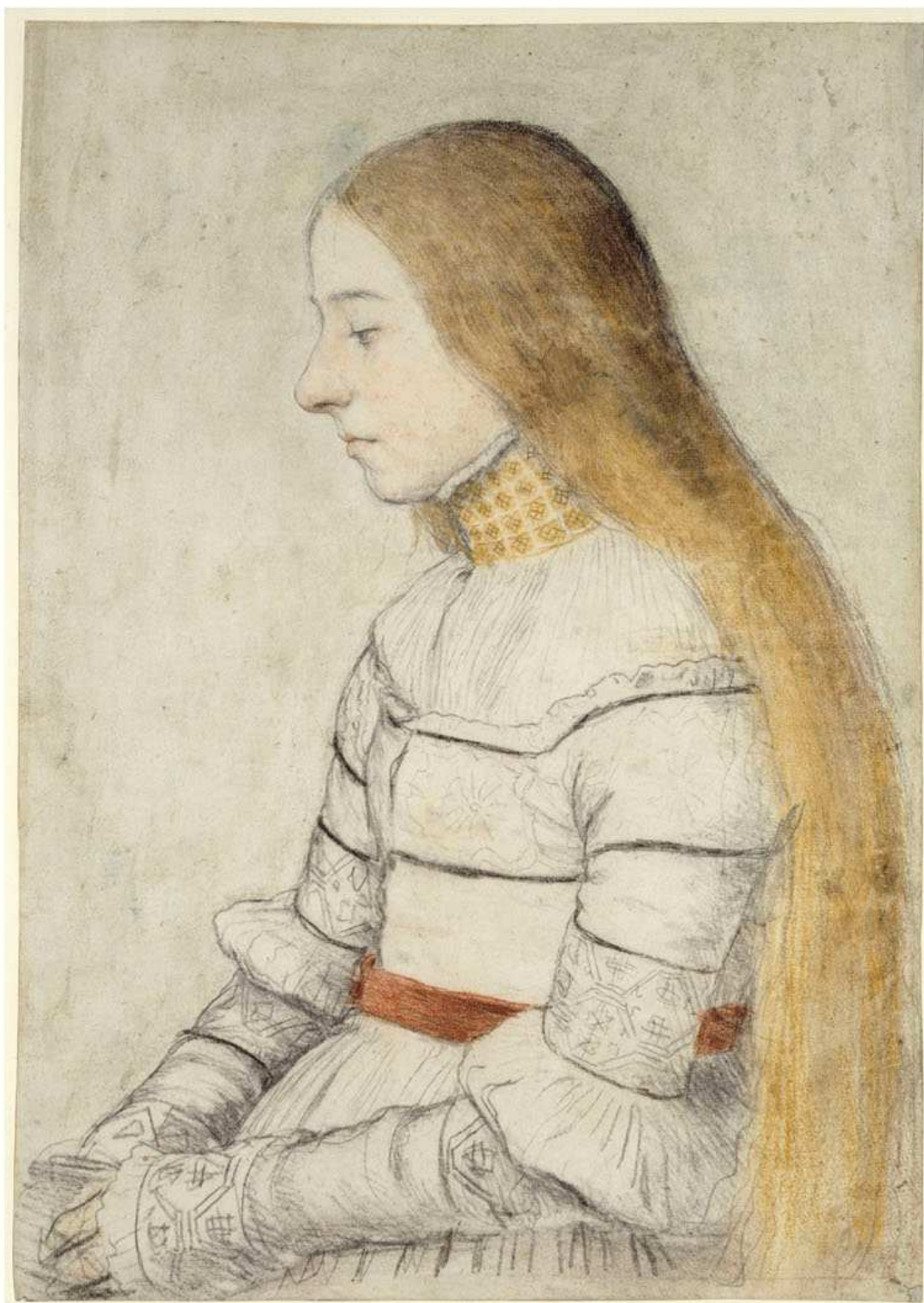


Figure 6

Anna Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.142. Black, red and yellow chalk, green watercolour, 356 x 274mm



Figure 6.1

Detail showing Anna's true left eye illustrating paleness of iris in comparison to painted version, see Figure 7.1

Anna Meyer, c.1526. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1823.142.

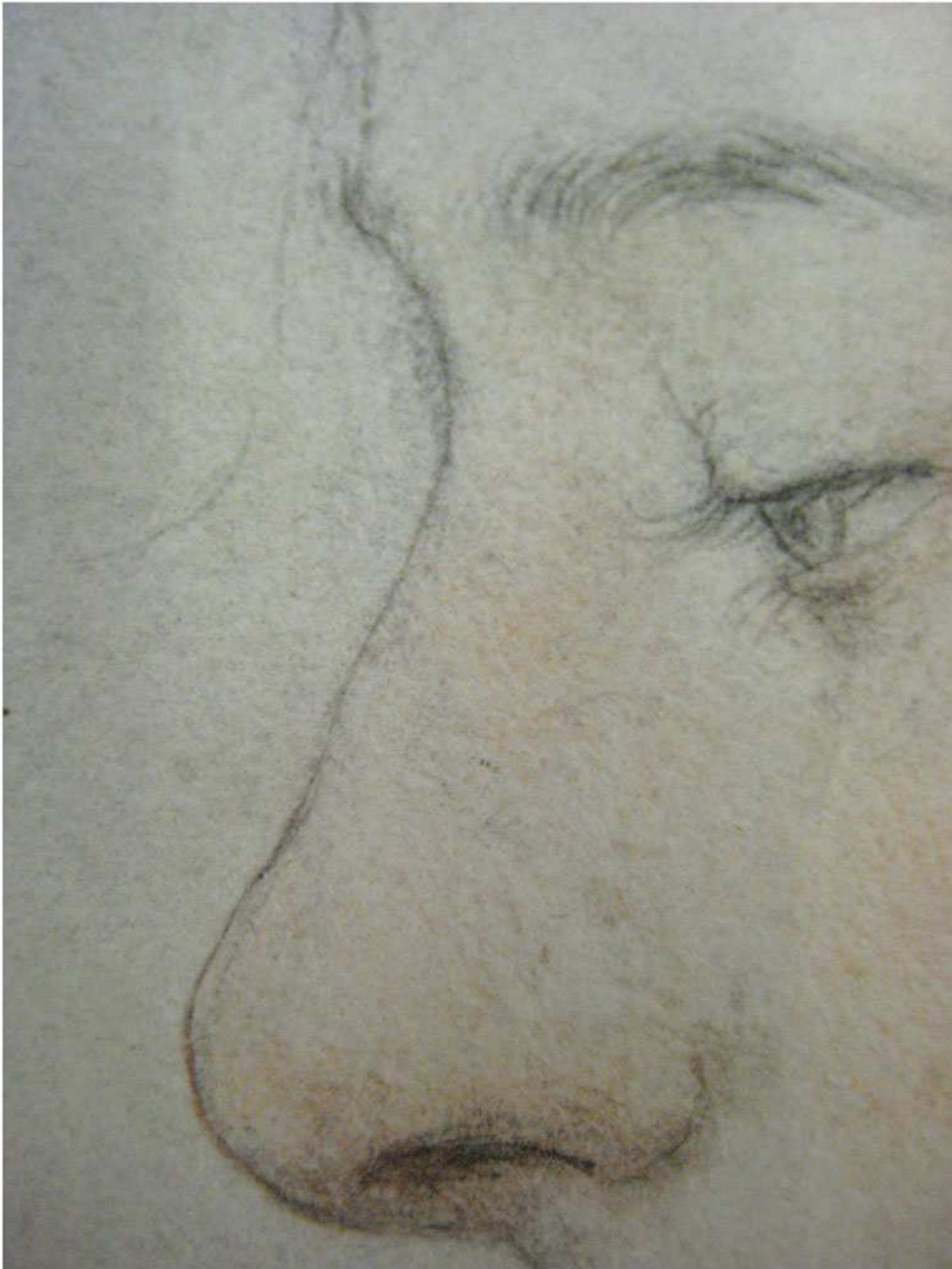


Figure 6.2

Detail showing use of red chalk in the drawing of the face contour

The Darmstadt Madonna ,1526-1528. Hans Holbein the Younger. Formerly on display at the Städel Museum, Frankfurt. Oil on panel. 1465 x 1020mm



Figure 7

Darmstadt Madonna ,1526-1528. Hans Holbein the Younger. Formerly on display at the Städel Museum, Frankfurt. Oil on panel.1465 x 1020mm

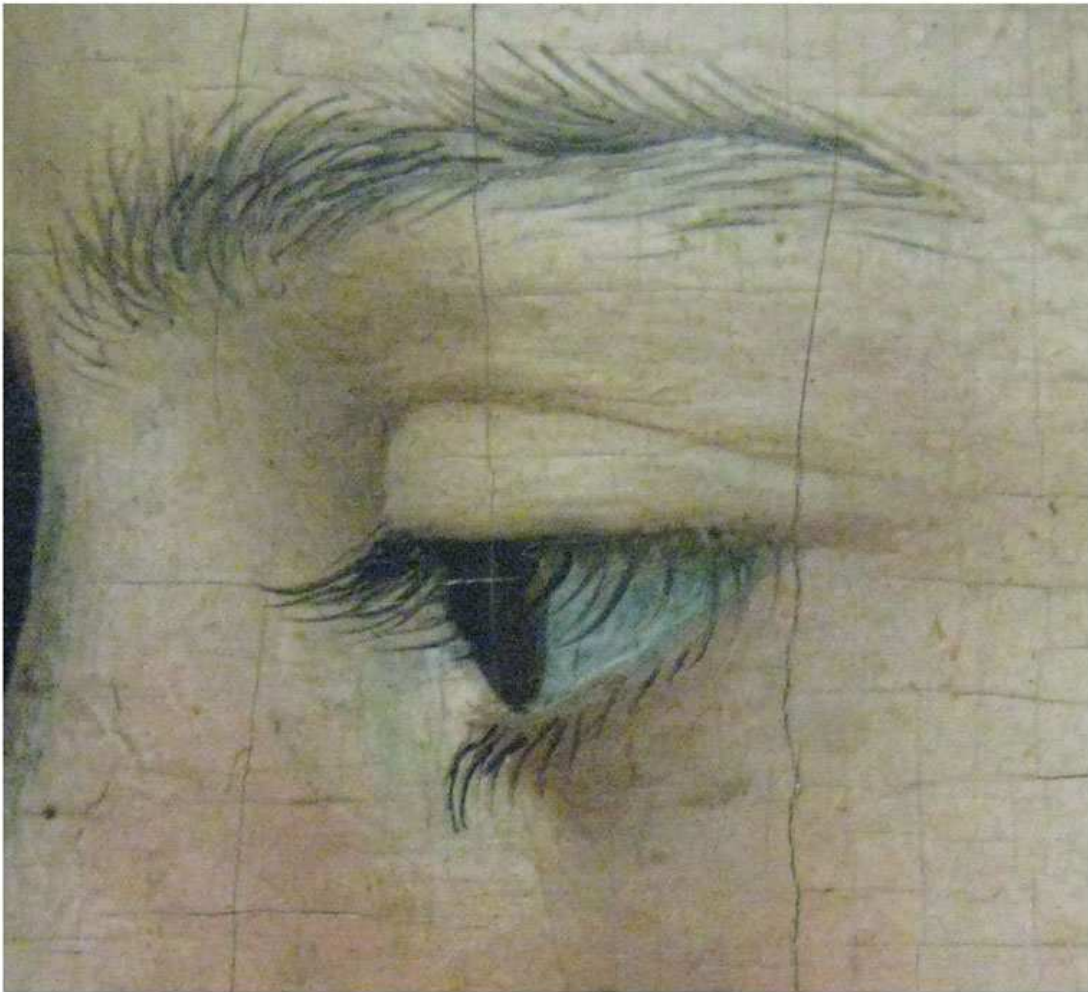


Figure 7.1

Detail showing Anna's true left eye, her iris much darker in comparison to that of her portrait drawing, see Figure 6.1

Sir Thomas More, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor, Parker 3, RL.12268. Black, red and yellow chalk, watercolour for irises, on unprepared paper. 402 x 301mm.



Figure 8

Sir Thomas More, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor, Parker 3, RL.12268. Black, red and yellow chalk, watercolour for irises, on unprepared paper. 402 x 301mm



Figure 8.1

Detail illustrating the prick marks for pouncing along the lip line. Two holes below the lip line act as a guide for lip depth

Sir Thomas More, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor, Parker 3, RL.12268. Black, red and yellow chalk, watercolour for irises, on unprepared paper. 402 x 301mm

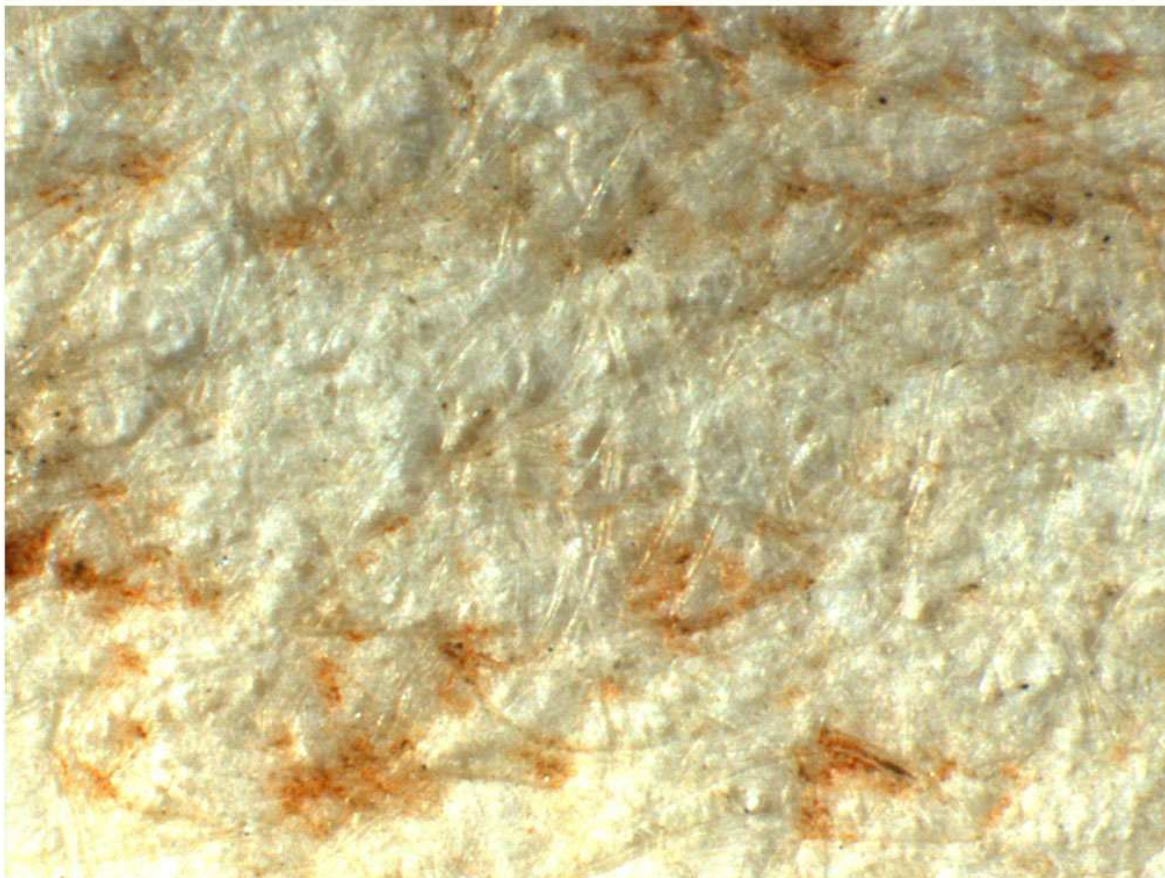


Figure 8.2

Detail illustrating the use of a dry blend of red chalk for the flesh tone of More's face.

Sir Thomas More, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor, Parker 3, RL.12268. Black, red and yellow chalk, watercolour for irises, on unprepared paper. 402 x 301mm

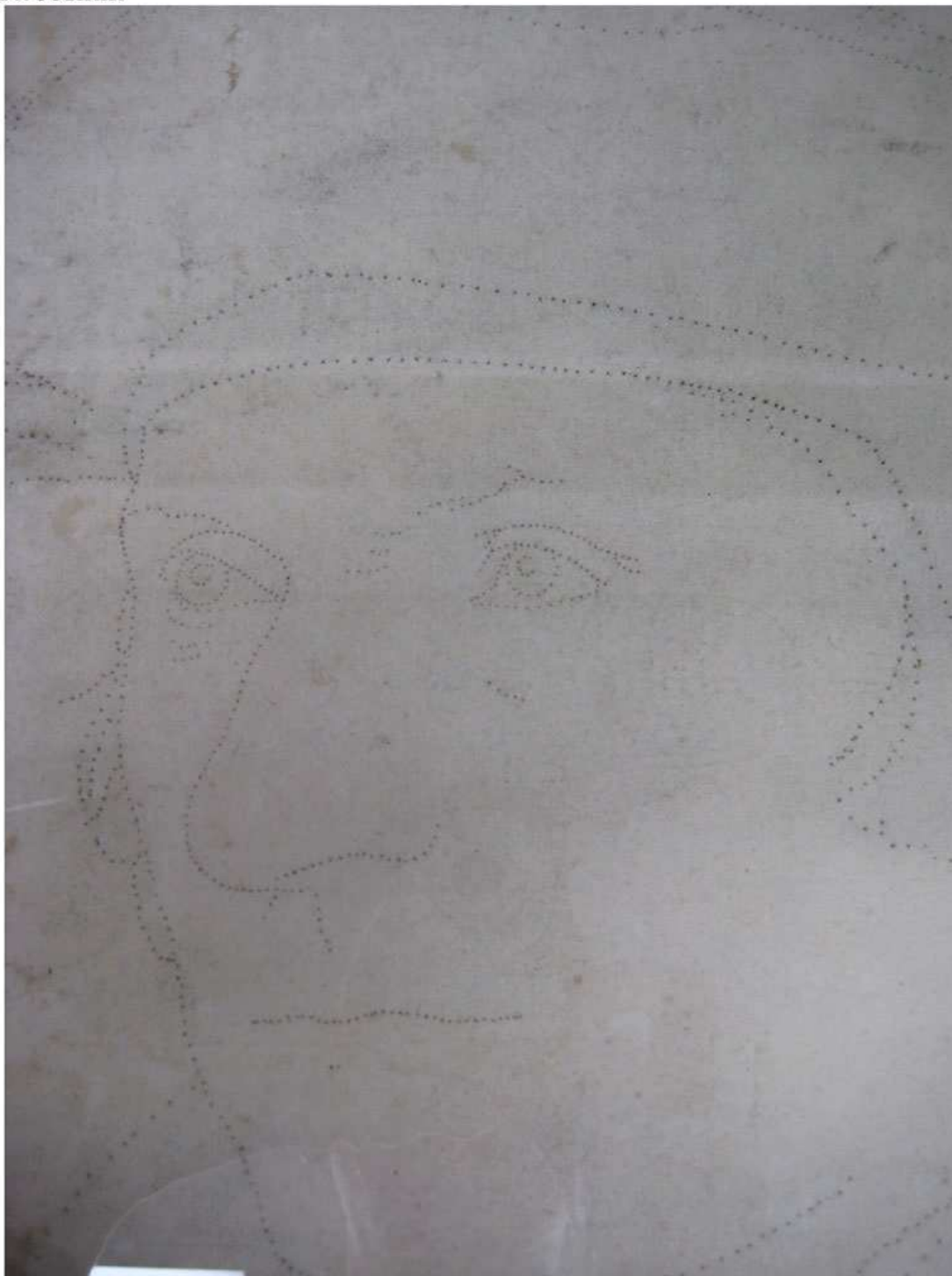


Figure 8.3

Detail of the More drawing from the verso, demonstrating the importance of the contour in transmitting a likeness of a sitter, as it is clearly recognisable as the drawing of Thomas More from the outlines alone.

Sir Thomas More, 1527. Hans Holbein the Younger. The Frick Collection, 1921.1.77. Oil on panel. 749 x 603mm.



Figure 9

Sir Thomas More, 1527. Hans Holbein the Younger. The Frick Collection, Inv.1921.177. Oil on panel. 749 x 603mm

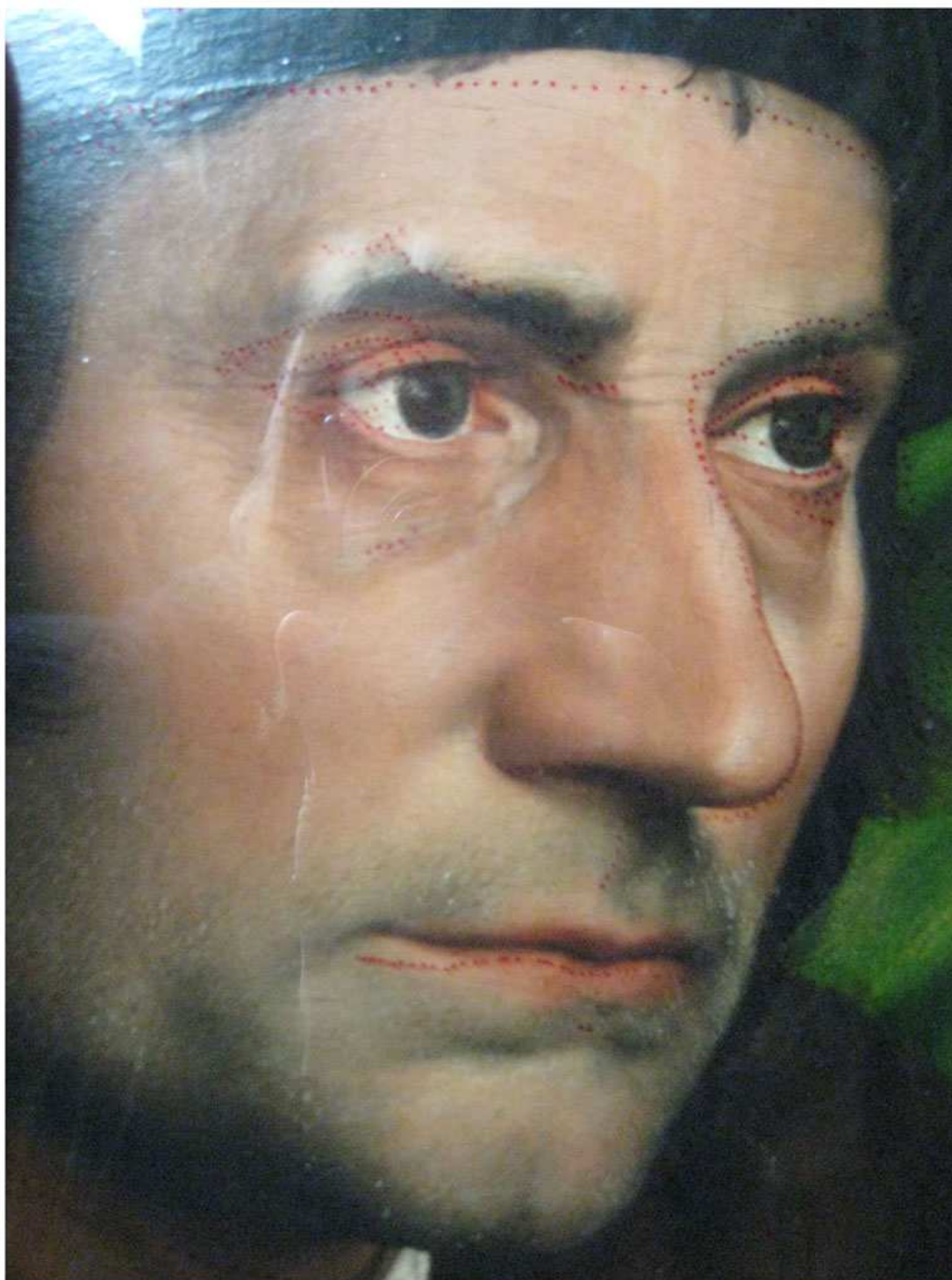


Figure 9.1

Detail of More's face with the overlay of the tracing of the pricked drawing illustrating the mis-match of some contours, such as the eyes, and the alignment of others, such as the nose.

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 12. RL12272. Black, red, yellow, white chalk, watercolour irises and flesh tone on unprepared paper. 401 x 310 mm.



Figure 10

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 12. RL12272.



Figure 10.1

Detail, in raking light, illustrating a the blind indentation left by the tracing tool and the trough of black media where traced over chalk.

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, Windsor. Parker 12, RL12272.



Figure 10.2

Detail of the flesh tone on Warham's face, showing the pigment vermilion applied as a wash. Red and black chalk was further overlaid.

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 12, RL 12272.

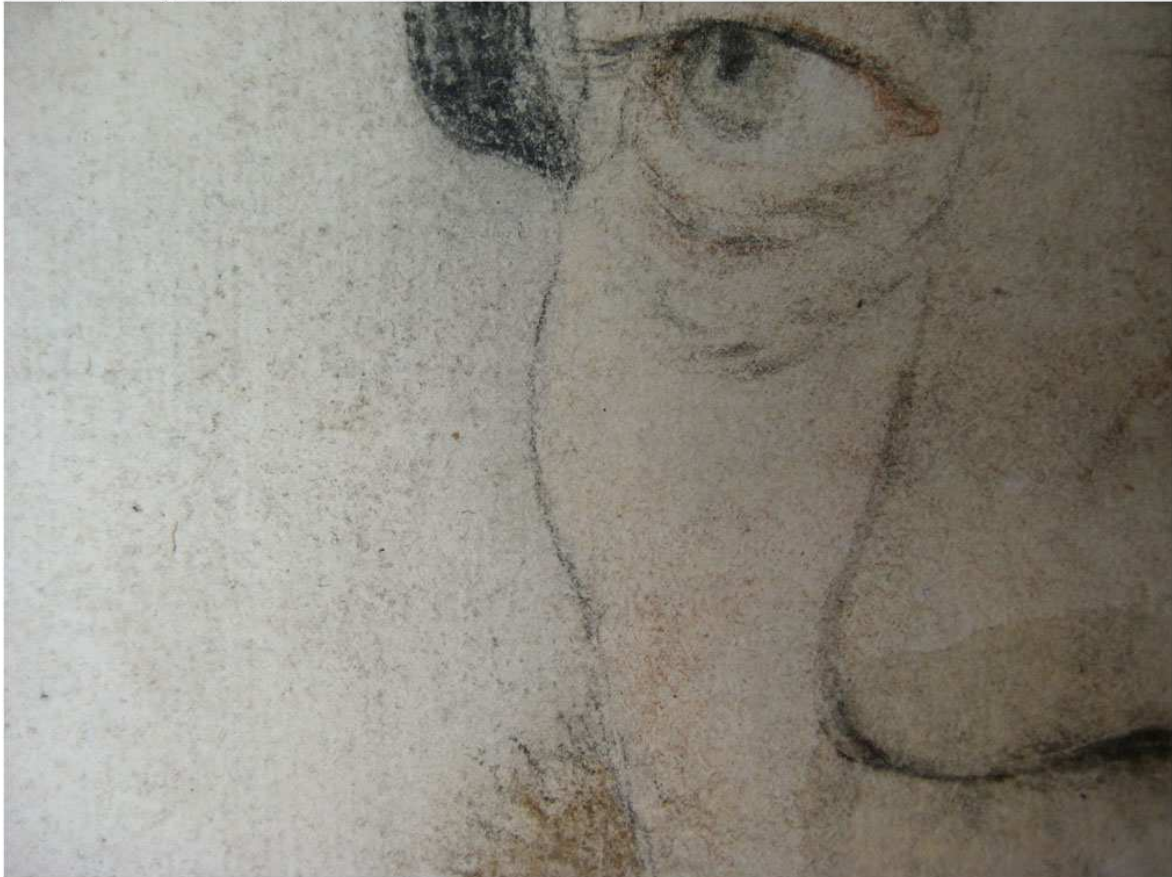


Figure 10.3

Detail of Warham's face, illustrating the flesh tone: wash with overlaying of blended red and black chalks.

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 12, RL 12272.



Figure 10.4

Transmitted light image of the drawing of William Warham, illustrating the damage (skinning of the paper) on the verso, indicated by the lighter patches of the drawing, especially on the left hand side.

William Warham, Archbishop of Canterbury, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 12, RL 12272.



Fig. 10.5

Detail of Warham's true left cheek, illustrating the flesh tone: a result of blending red and white chalk, with the addition of black and some yellow chalk for the modelling.

William Warham, Archbishop of Canterbury, 1527. Musée du Louvre, Paris.
Inv.1344. Oil on panel. 820 x 660mm



Figure 11

Sir Henry Guildford, 1527, Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 10, RL12266. Red, black & yellow(?) chalk, brown watercolour (irises), executed on unprepared paper. 552 x 385mm.



Figure 12

Sir Henry Guildford, 1527. Hans Holbein the Younger. The Royal Collection, Windsor Castle. RCIN 400046. Oil on panel. 826 x 664mm



Figure 13

Lady Mary Guildford, 1527. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv.1662.35. Black, red, yellow & brown chalk. 552 x 385mm.



Figure 14

Lady Mary Guildford, 1527. Hans Holbein the Younger. Saint Louis Art Museum.
Inv.1:1943. Oil on panel. 800 x 650mm.



Figure 15

William Reskimer, c.1533, Hans Holbein the Younger The Royal Collection, The Royal Library, Windsor, Parker 31 RL12237. Black, red, yellow & brown chalk, blue/green watercolour(irises), aqueous black. 293 x 212mm.



Figure 16

William Reskimer, c.1533. Hans Holbein the Younger. The Royal Collection, Windsor Castle. Inv. RCIN 404422. Oil on panel. 464 x 367mm.



Figure 17

Charles de Solier, Sieur de Morette, 1534/35. Hans Holbein the Younger. Staaliche Kunstsammlungen, Kupferstichkabinett, Dresden, Inv.no: C1977-156. Black, red and yellow chalk, black aqueous media, watercolour (irises) opaque white watercolour, on pink prepared paper. 330 x 249mm



Figure 18

Charles de Solier, Sieur de Morette, 1534/35. Hans Holbein the Younger. Staaliche Kunstsammlungen, Kupferstichkabinett, Dresden, Inv.no: C1977-156.



Figure 18.1

Detail: white highlight on nose

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staaliche Kunstsammlungen, Kupferstichkabinett, Dresden, Inv.no: C1977-156.



Figure 18.2

Detail illustrating shading with red and black chalk over the pink preparation

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Kupferstichkabinett, Dresden, Inv.no: C1977-156.

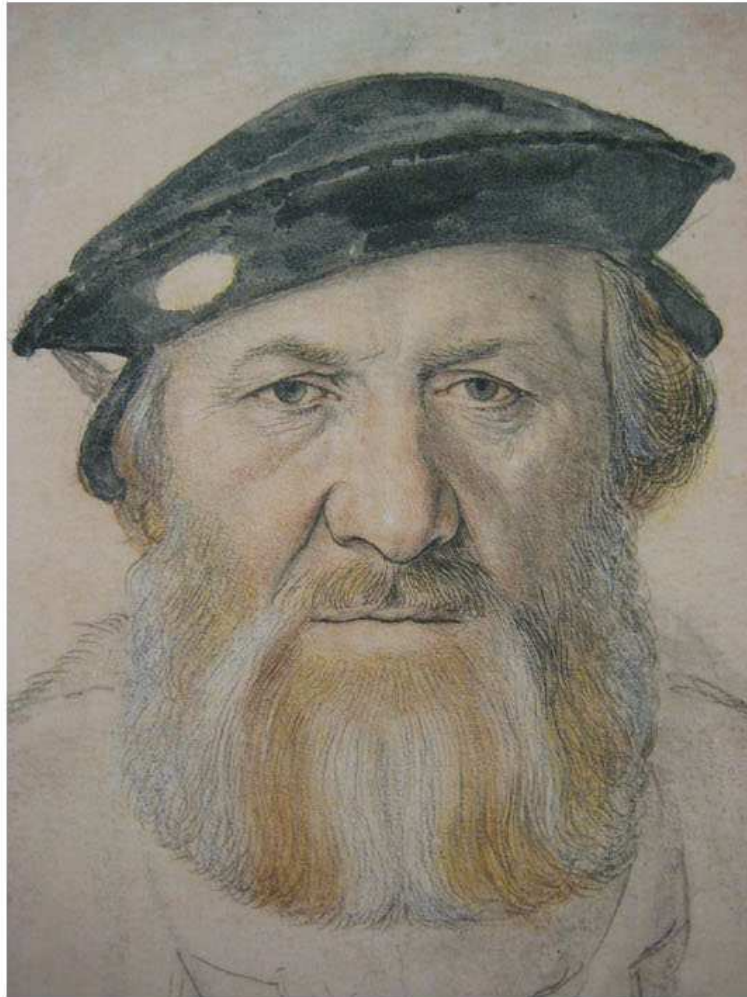


Fig. 18.3

Detail of face illustrating how the combination of pink prepared paper & chalks and overlaying of aqueous media, adding depth, tone and outline, makes this drawing very close to Holbein's painting style, see Figure 18.4.

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden. Oil on panel. 925 x 754mm



Fig. 18.4

Face detail

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staaliche Kunstsammlungen, Kupferstichkabinett, Dresden. C1977-156.



Figure 18.5

Magnified detail of de Solier's true right eye, showing white opaque watercolour used to depict eyelashes

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Kupferstichkabinett, Dresden. C1977-156.



Figure 18.6

Detail of de Solier's beard illustrating overlaying of red, yellow and black chalks with white opaque watercolour and black aqueous media.



Figure 19

Charles de Solier, Sieur de Morette, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden. Inv.1890. Oil on panel.925 x 754mm

Charles de Solier, *Sieur de Morette*, 1534/35. Hans Holbein the Younger. Staatliche Kunstsammlungen, Gemäldegalerie Alte Meister, Dresden. Inv.1890. Oil on panel. 925 x 754mm



Fig. 19.1

Detail of de Solier's true right eye and depiction of eyelashes

Unknown Gentleman , 1535. The Royal Collection, The Royal Library, Windsor. Parker 33, RL12259. Black, red & yellow chalk, watercolour (irises), black aqueous media on pink prepared paper. 330 x 249mm



Figure 20

Unknown Gentleman , 1535. The Royal Collection, The Royal Library, Windsor. Parker 33, RL12259.



Figure 20.1

Detail of Unknown Man's ear, illustrating finer indented line, created by the act of tracing with the transfer tool, pushing the media into the paper.



Figure 20.2

Detail of Unknown Man's shirt and jacket edge, just under beard, illustrating blind indentations made by tracing tool and indentations made over pigmented areas.

Unknown Gentleman ,1535.The Royal Collection, The Royal Library, Windsor. Parker 33, RL12259.

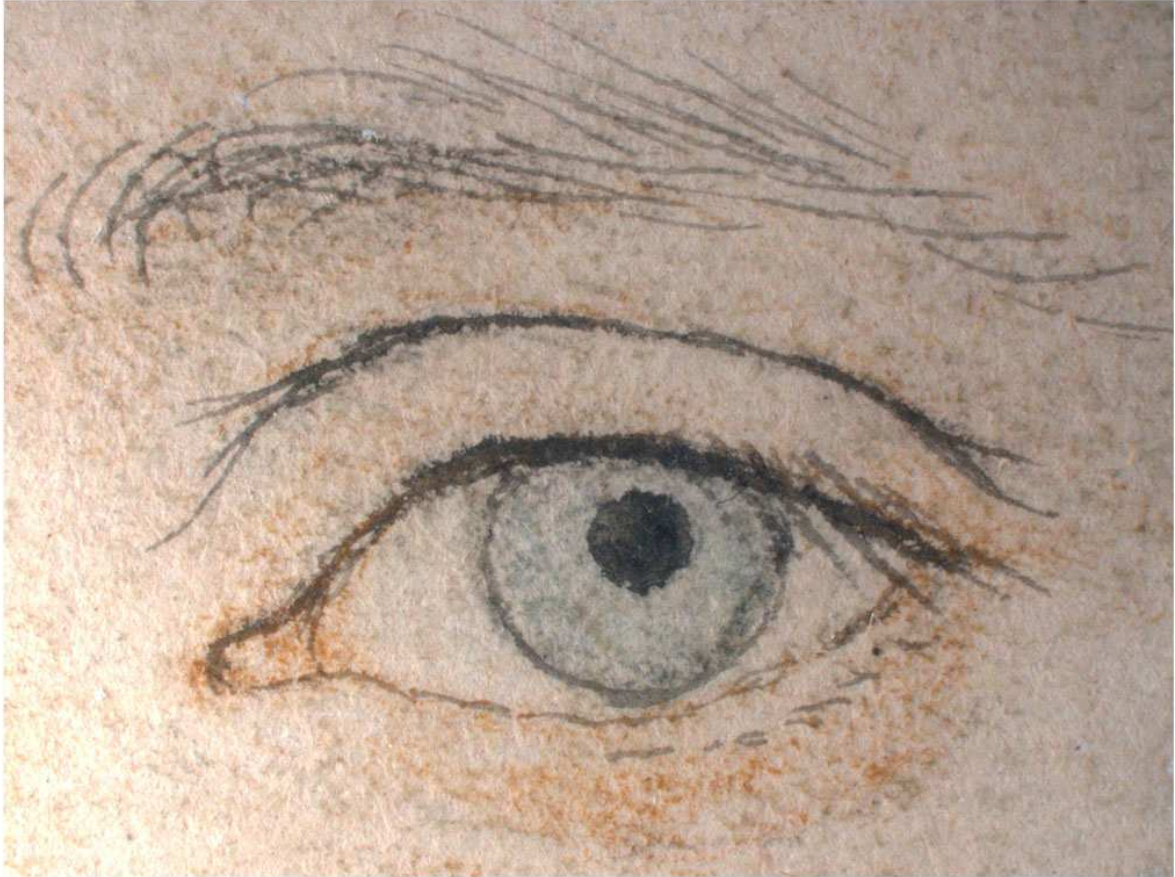


Figure 20.3

Detail: Unknown Man's true left eye.



Fig. 20.4

Detail, true left eye, illustrating use of blue watercolour for iris.

Tracing of drawing of Unknown Man, 1535, Parker 33



Figure 20.5

Black lines indicate contours showing signs of transfer (indented), red lines indicate those lines that do not show evidence of having been traced (no indentation).

Unknown Gentleman, 1535. After Hans Holbein the Younger. The Metropolitan Museum of Art, New York. 49.7.28. Diameter: 305mm. Oil on panel.



Figure 21

IRR underdrawing image (detail) of Unknown Man, 1535, after Hans Holbein the Younger, Metropolitan Museum of Art. Inv no. 49.7.28



Fig. 21.1
Underdrawing detail of true right side of face, showing ear drawn but never painted. This part of an ear features in the drawing of the sitter also and further confirms use of the drawing for this painting. (see Figs 21.2, tracing of drawing overlaid on to painting).

Unknown Man, 1535, after Hans Holbein the Younger. Metropolitan Museum of Art, New York. Inv. 47.7.28. Underdrawing detail.



Fig. 21.2

Detail of tracing of the portrait drawing of Unknown Gentleman, overlaid onto image of the underdrawing, illustrating relational match of contours.

Unknown Gentleman, 1535. After Hans Holbein the Younger. Metropolitan Museum of Art, New York. 49.7.28.



Figure 21.3
Tracing of drawing (black lines indicating those that show signs of transfer in the form of indentations) overlaid on to the painting.

Simon George of Quocoute, C.1535. The Royal Collection, The Royal Library, Windsor Parker 35, RL12208. Black, red & yellow chalk, black aqueous media & watercolour (iris) on pink prepared paper. 281 x 193mm



Figure 22

Simon George of Quocoute, c.1535. The Royal Collection, The Royal Library, Windsor. Parker 35, RL12208.



Figure 22.1

Detail: eye showing creation of highlights by varying watercolour density



Figure 22.2

Detail of nose, showing outlining with black aqueous media



Fig. 22.3

Simon George of Quocoute, c.1535. Städelsches Kunstinstitut, Frankfurt.
Inv.no.1065 Oil on panel. 310mm (diameter).



Figure 23

Simon George of Quocoute, c.1535. Oil on panel, Inv.1065. Underdrawing,



Fig. 23.1

Underdrawing detail: fingers of hand still showing dots around contour, indicating transfer technique was via pounced cartoon

Simon George of Quocoute, c.1535. Städelsches Kunstinstitut, Frankfurt.
Inv.no.1065.



Figure 23.2

Detail: overlaying of tracing of the portrait drawing on the painting, showing match of some features but not others.

Richard Southwell, 1536. The Royal Collection, The Royal Library, Windsor.
Parker 38, RL12242. Black, red and yellow chalks, aqueous black and
watercolour (irises) on pink prepared paper, 370 x 281mm.



Figure 24



Figure 24.1

Detail of costume: Erosion of the black chalk drawing has further emphasised the traced line where media has been pushed in to the trough. This can make the indented line from tracing look like a drawn line.



Figure 24.2

Detail: the depth of the lower eyelid is defined by the placement of the eyelashes.

Richard Southwell, 1536, tracing of drawing.

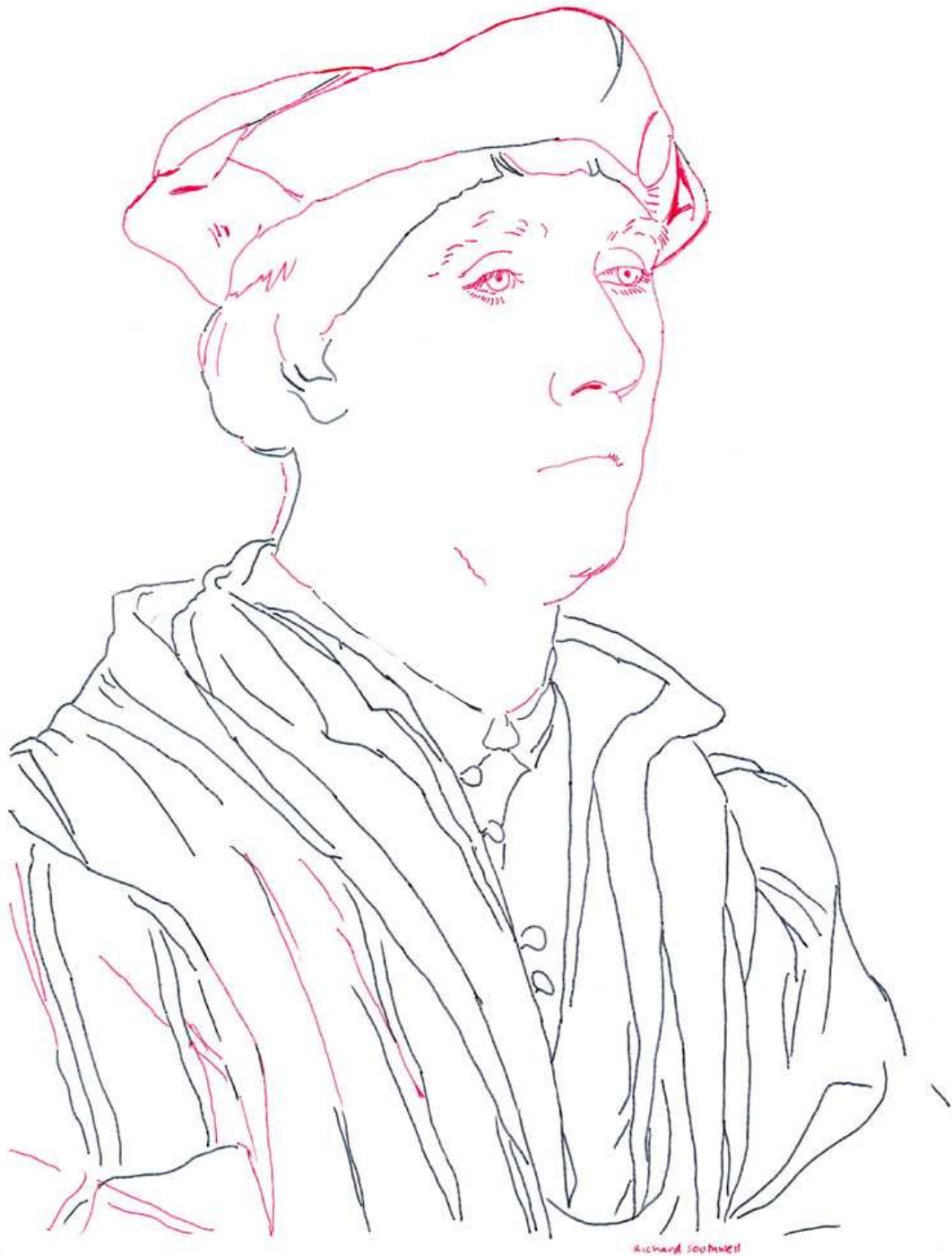


Figure 24.3

Black lines indicate those that show signs of transfer (indented) and those in red show no signs of transfer (not indented)

Richard Southwell, 1536. Hans Holbein the Younger. Galleria degli Uffizi, Florence. Inv. no: 765. 475 x 380mm. Oil on panel.

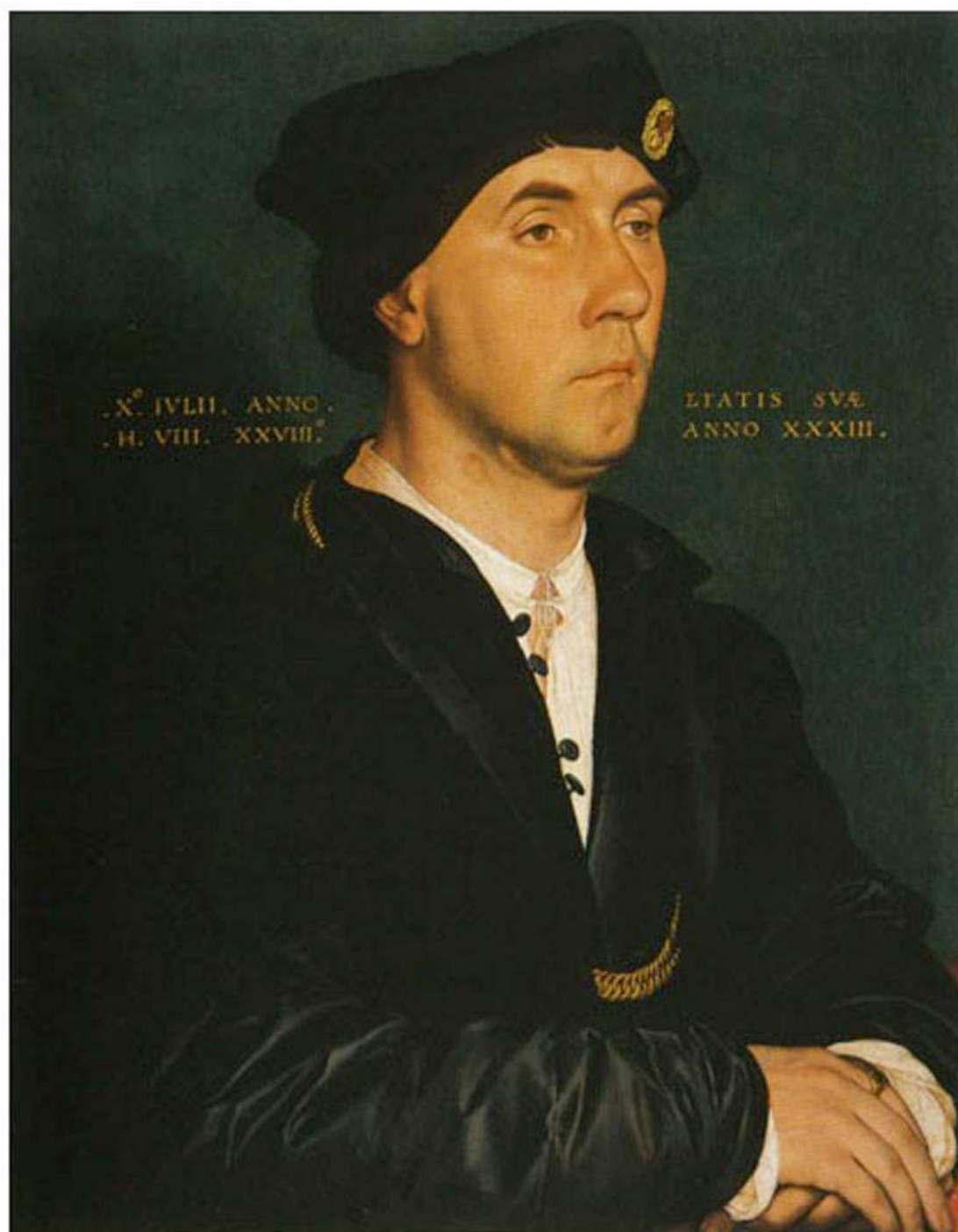


Figure 25

Jane Seymour, 1536/37. The Royal Collection, The Royal Library, Windsor.
Parker 39, RL12267. Black, red and yellow chalk, aqueous black media,
watercolour (irises), on pink prepared paper. 503 x 285mm



Figure 26

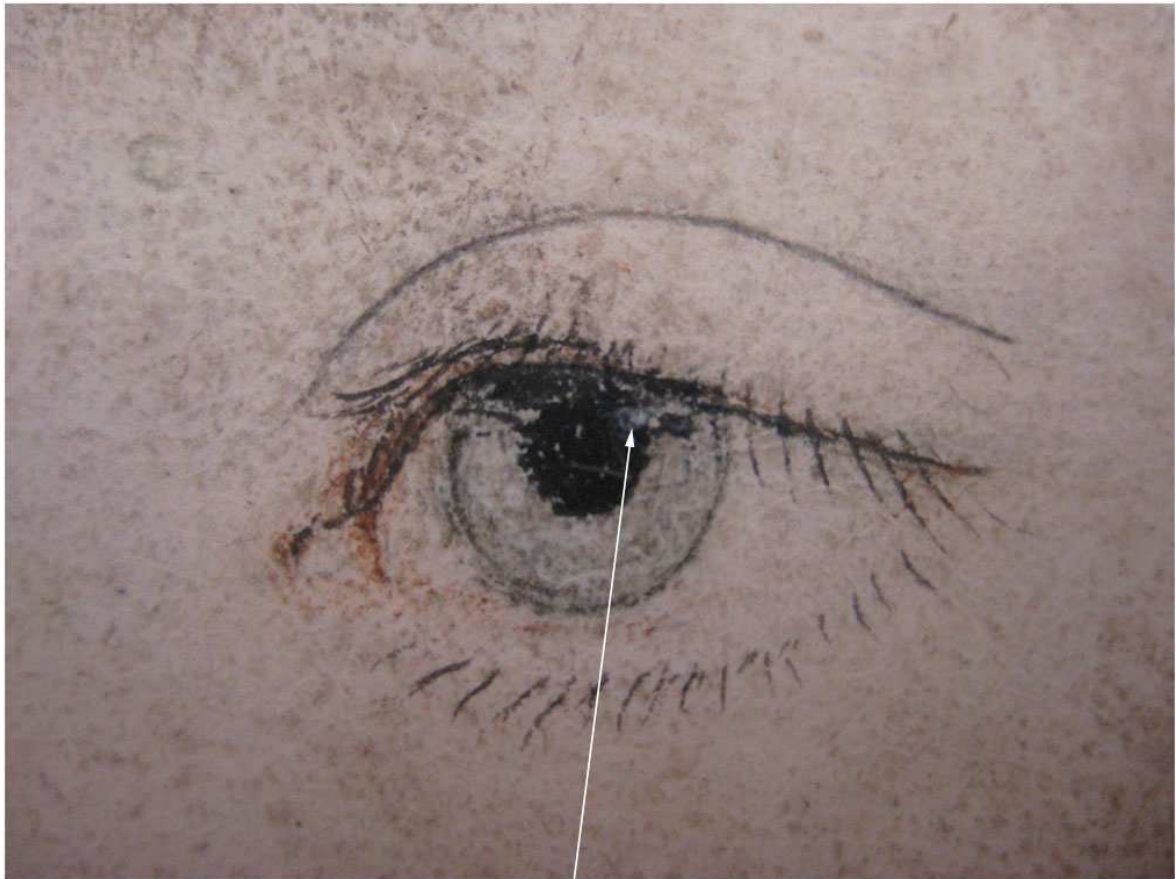


Figure 26.1

Detail: Seymour's true left eye; the arrow indicating placement of white highlight in opaque white watercolour.

Jane Seymour, 1536/37. The Royal Collection, The Royal Library, Windsor. Parker 39, RL12267.



Figure 26.2

Detail: Seymour's true right eye, illustrating use of black aqueous media to pick out the salient lines of the features and for fine details, such as eyelashes.



Figure 26.3

Detail: Seymour's nose/nostril, showing the use of aqueous black media to define the contours of the salient parts of the face.

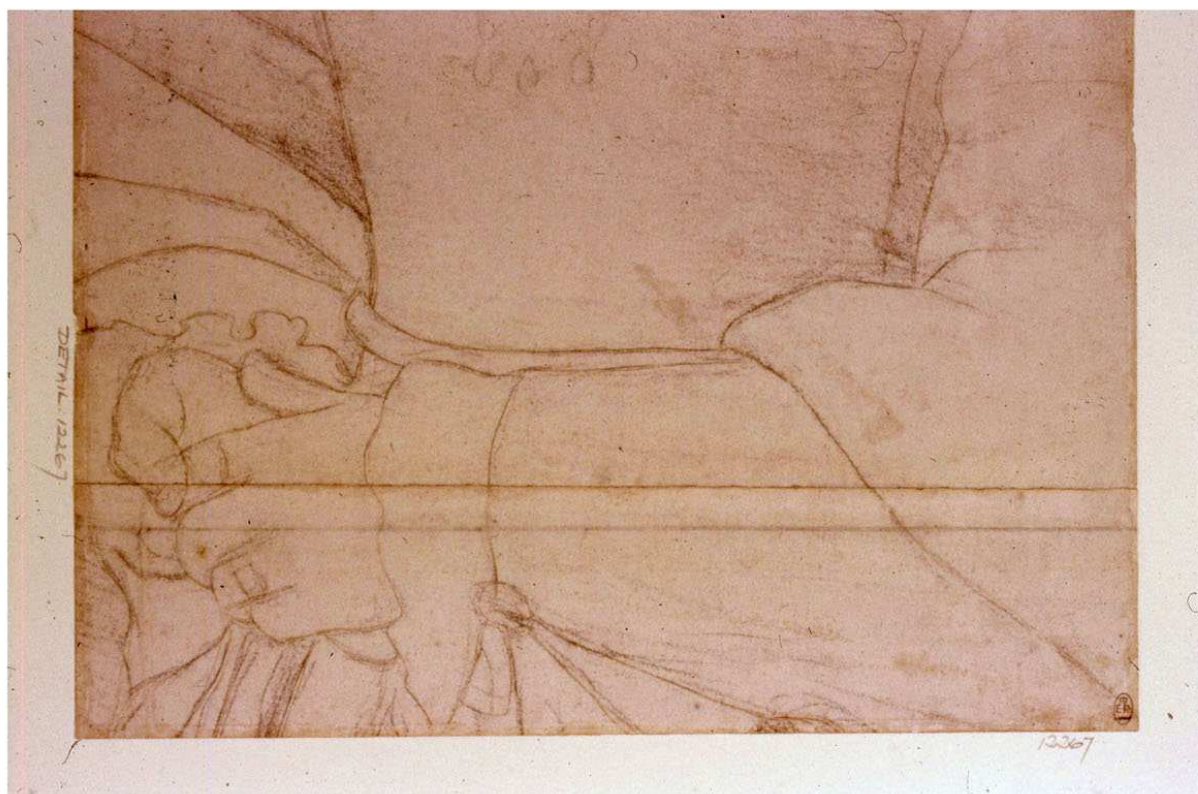


Figure 26.4

Detail of the Seymour drawing when laid down on to backboard, prior to removal in the 1970s. The right hand edge of the join shows no overhand of paper, compared to that shown in Figure 26.7 after conservation.

Jane Seymour, 1536/37. The Royal Collection, The Royal Library, Windsor.
Parker 39, RL12267.



Figure 26.5

Detail of the Seymour drawing, showing join on right hand side, after it was conserved, which in contrast to that shown in Figure 26.6, there is an overhang of paper at the edge.

Jane Seymour, c.1536/37. Hans Holbein the Younger. Kunsthistorisches Museum, Vienna, Gemäldegalerie. Inv. 881. Oil on panel. 654 x 407mm



Figure 27

Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 58, RL12191. Black, red, brown and yellow chalk, black aqueous media, watercolour (irises) on pink prepared paper. 292 x 207mm.



Figure 28

Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 58, RL12191.

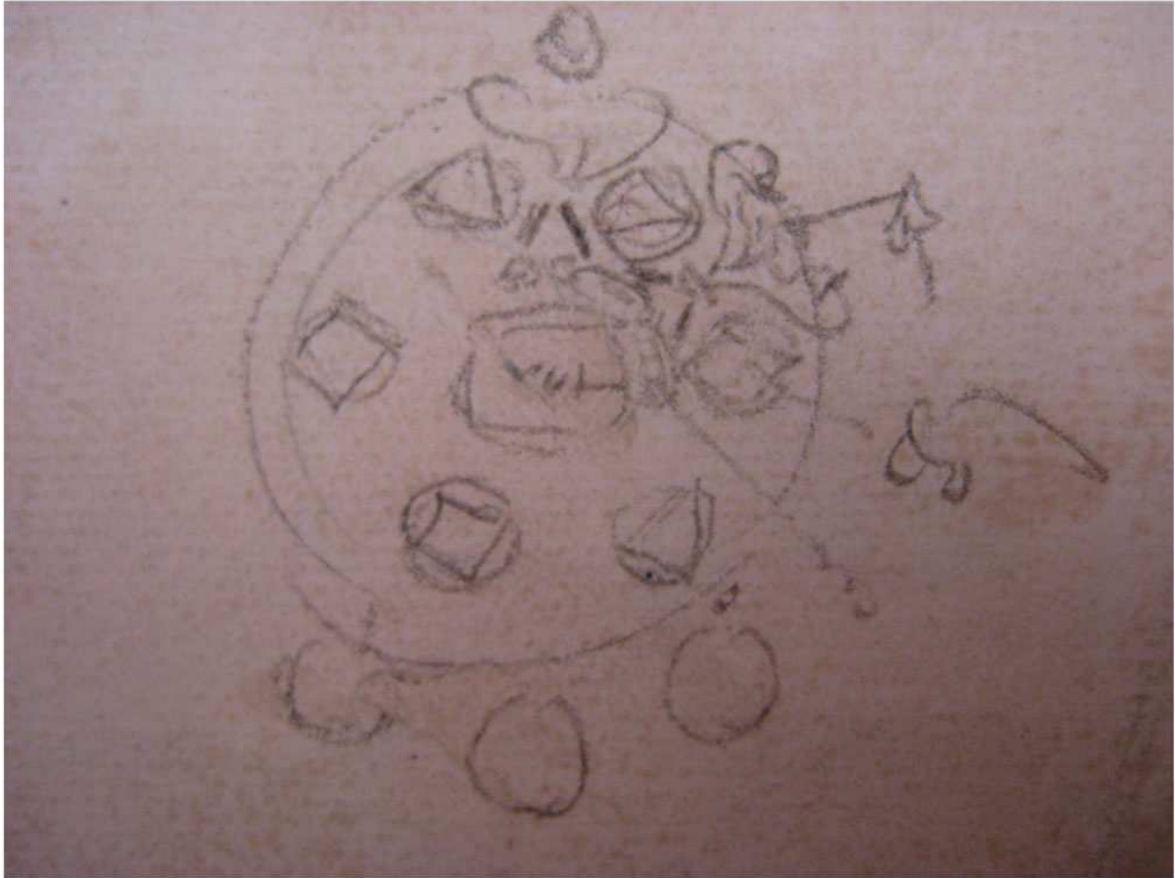


Figure. 28.1

Detail: Lady Audley's necklace.

Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 58, RL12191.

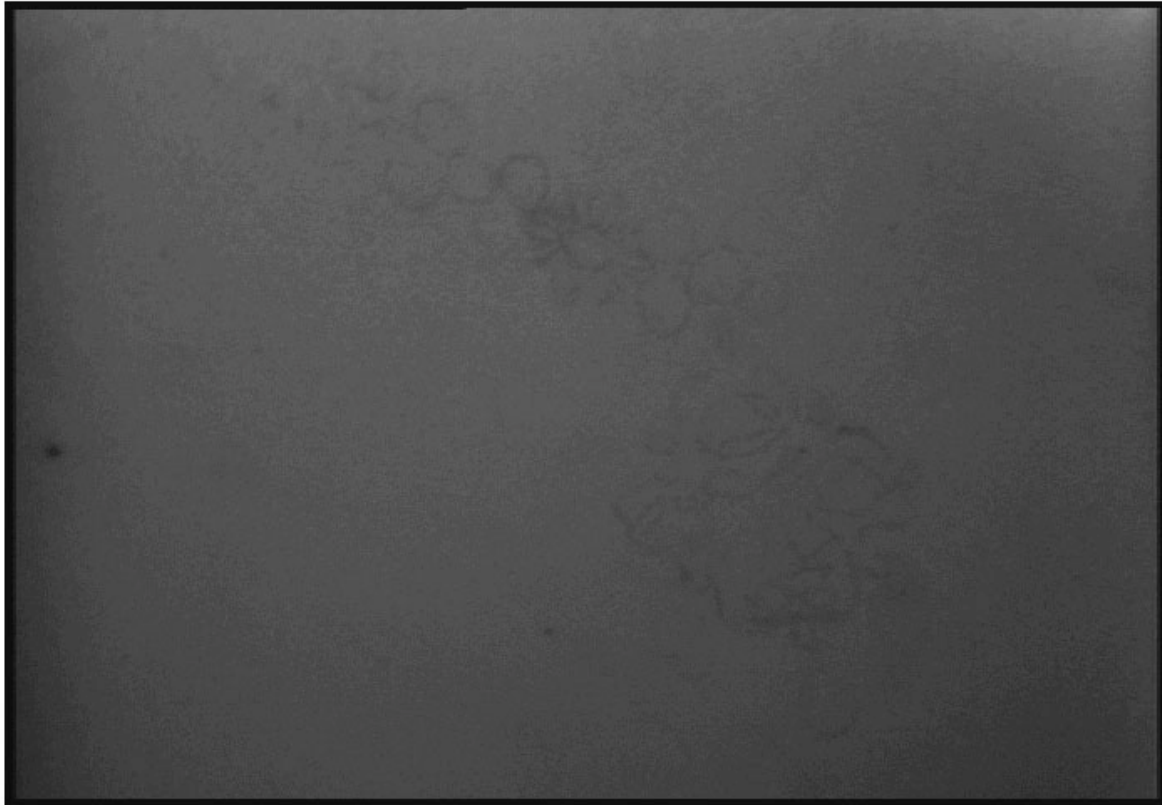


Figure 28.2

Detail of infra red image taken of Lady Audley's necklace (see Figure 28.1) which is still visible, indicating that it is not silverpoint (which is not visible in infra red)

Lady Audley, c.1538, Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 58, RL12191.



Figure 28.3
Detail: Lady Audley's true left eye, showing the similarities with that of the painted miniature version, Figure 29.2.

Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, Windsor. RCIN.422292. Miniature painting, watercolour on vellum, adhered to card. 56mm.
Detail below

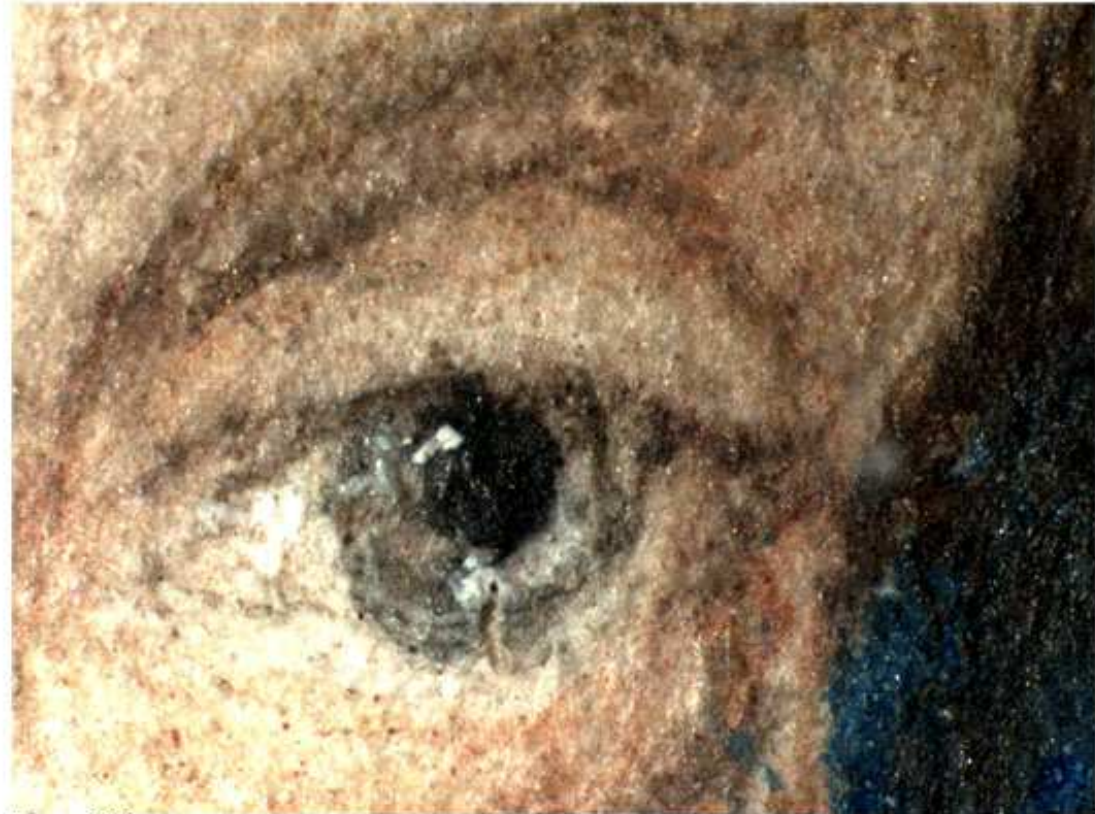


Figure 29.2

Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, Windsor. RCIN.422292. Miniature painting, watercolour on vellum, adhered to card. 56mm.



Figure 29

Lady Audley drawing resized and laid over image of the miniature to show close relationship of one to the other in terms of matching contours.



Figure 29.1

Edward, Prince of Wales, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 46, RL12200. Black, red and yellow chalk, black aqueous media, watercolour (irises) on pink prepared paper. 267 x 226mm.



Figure 30

Edward, Prince of Wales, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 46, RL12200.



Figure 30.1

Detail of Edward, Prince of Wales's mouth illustrating the loss of chalk in this area.

Edward, Prince of Wales, c.1538. Hans Holbein the Younger. National Gallery of Art, Washington DC, Andrew W Mellon Collection. Inv.1937.1.64. Oil on panel. 568 x 440mm.



Figure 31

Lady Margaret Butts, c.1540/43. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 67, RL12264. Black, red & brown chalk, black aqueous media, watercolour (irises), on pink prepared paper. 380 x 272mm



Figure 32

Lady Margaret Butts, c.1540/43. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 67, RL12264.



Figure 32.1

Detail, Lady Butts' true left eye, in raking light. Red chalk was used to delineate the eye, with other media drawn over the top.

Tracing of the drawing of Lady Butts (Figure 32).



Figure 32.2

Black lines indicate those contours that show signs of transfer (indented) and red lines indicate those that do not show signs of transfer (no indentation).

Lady Margaret Butts, c.1540/43. Hans Holbein the Younger. Isabella Stewart Gardner Museum, Washington. Inv. No: P21e5. Oil on panel. 472 x 369mm



Figure 33

John Gudsalve, c.1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Parker 22, RL12265. Black, red and yellow chalk, blue, brown watercolour, black aqueous, white opaque watercolour on pink prepared paper. 367 x 296mm.



Figure 34

John Godsalue, c.1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Parker 22, RL12265.



Figure 34.1

Detail of the drawing of John Godsalue, jacket and lapel, showing the overlapping of the blue background onto the drawing edges, indicating the sequence of painting. The brown also overlaps the drawing edges, indicating that area was coloured in after the black outlining had been applied.

John Godsalue, c.1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor Castle. Parker 22, RL12265.



Figure 34.2

Detail of John Godsalue's sleeve showing the application of the white and blue over the contouring in black.

A Boy with Marmoset, c.1532-36. Hans Holbein the Younger. Kunstmuseum Basel, Kupferstichkabinett, Inv. 1823.139. Black, red and yellow chalk, watercolour and black aqueous media on unprepared paper. 400 x 407mm.



Figure 35

Lady Elyot, c. 1532-34. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 14, RL12004. Red, black and yellow chalks, black aqueous media, watercolour (irises), opaque white watercolour on pink prepared paper. 280 x 209mm

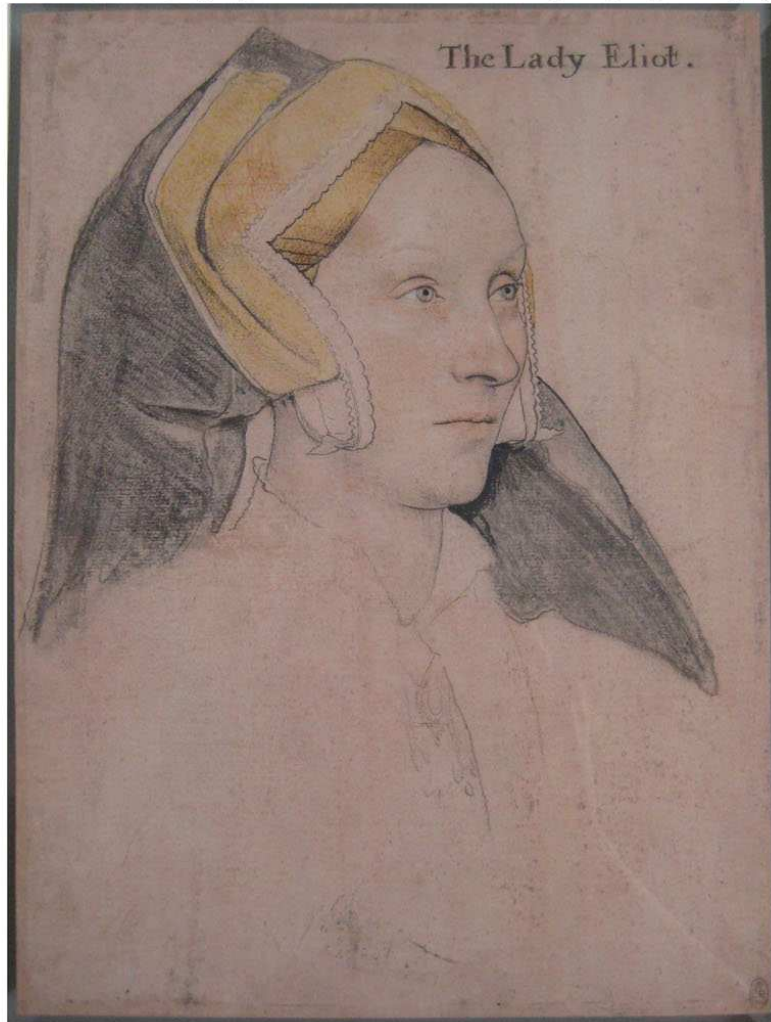


Figure 36

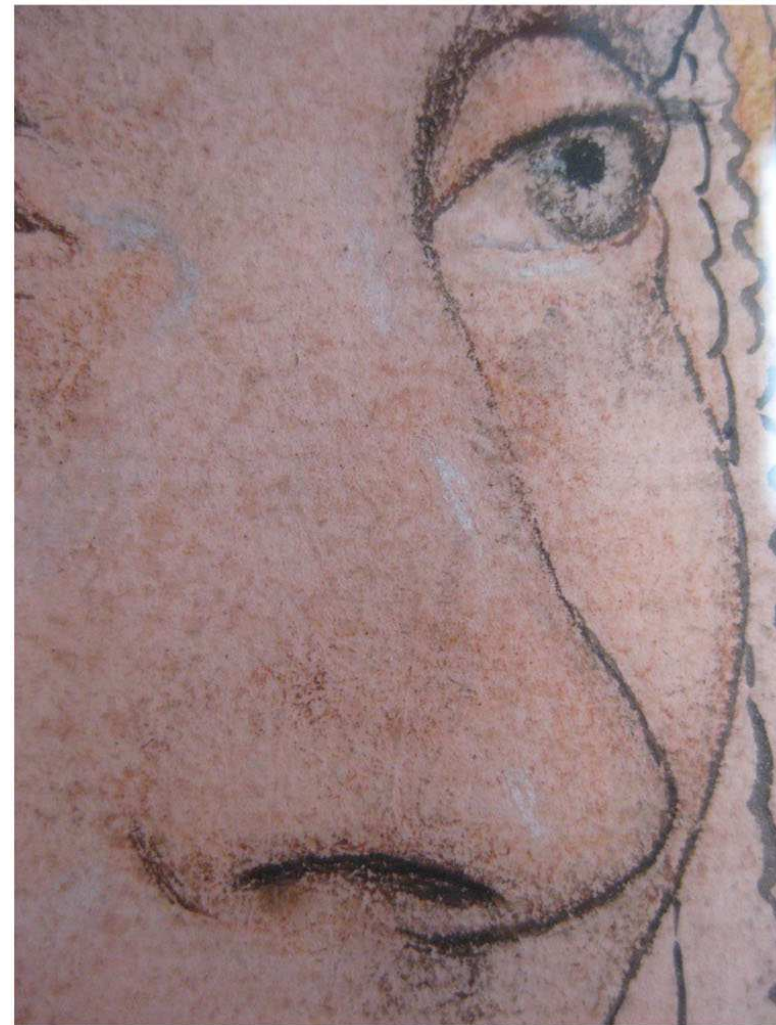


Figure 36.1

Detail showing the application of white opaque watercolour highlighting her eyes and nose.

Portrait of a Young Man 1517 Ambrosius Holbein. Kunstmuseum Basel, Kupferstichkabinett, Inv.1662.207a. Silver point, red and black chalk, black & grey/brown aqueous media on grey prepared paper. 201 x 154mm

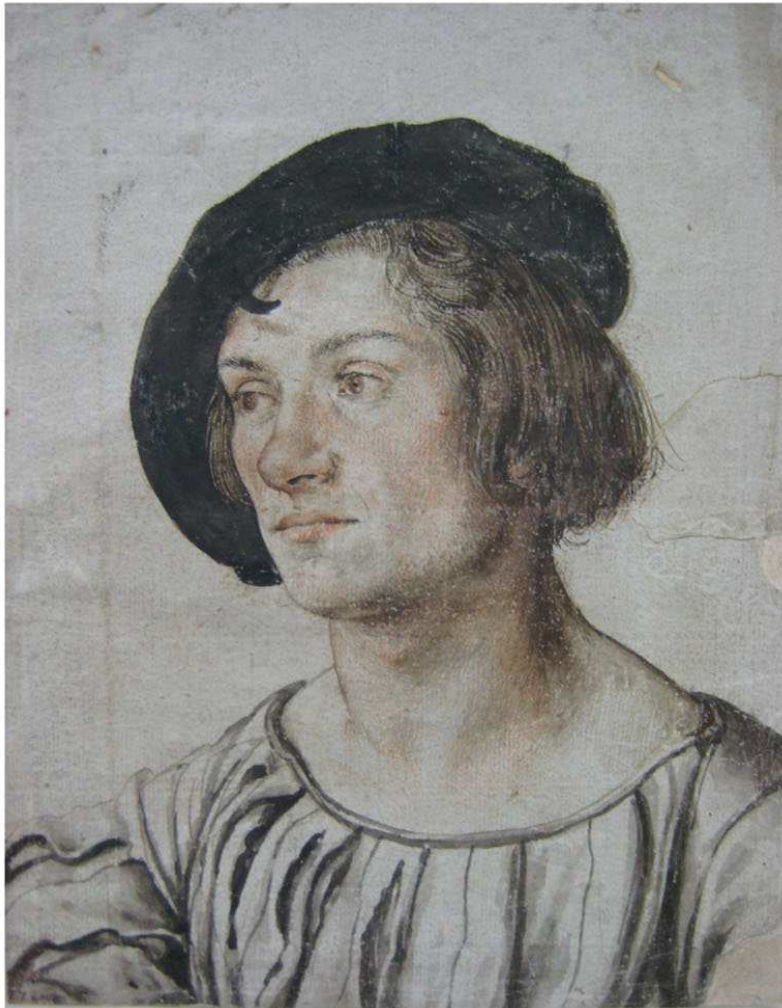


Figure 37

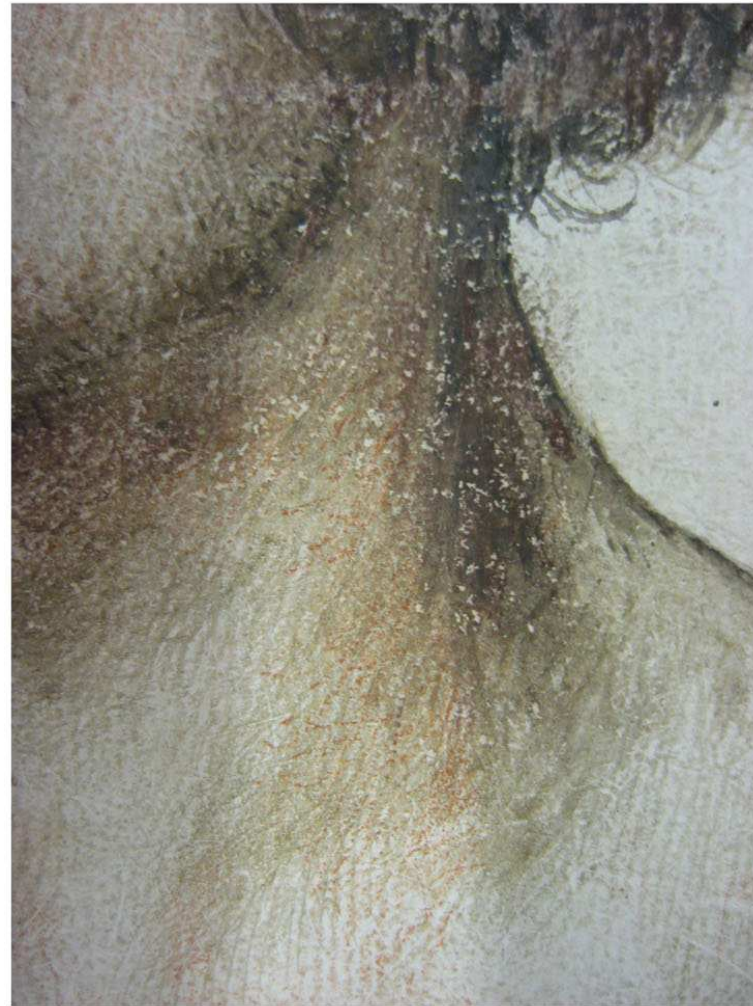


Figure 37.1

Detail of the Young Man's neck showing use of watercolour over the red chalk.

Sir Thomas More, (Parker 2), c.1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. RL12225. Black & red chalk, brown watercolour wash, watercolour (irises) on unprepared paper.380 x 258mm.



Figure 38

Sir Thomas More, (Parker 2), c.1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. RL12225.



Figure 38.1

Detail, in raking light, illustrating the heavy indentations made by the tracing tool over the drawn contours.

Detail showing melinex tracing of the Sir Thomas More (Parker 2) drawing laid over the painting of More from The Frick Collection (Figure 9).



Figure 38.2

Note the close match of this drawing's contours and the painting's.

Lady Ratcliffe, 1532-43. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 19, RL12236. Black, red, yellow and brown chalk, black aqueous media, watercolour (irises), silverpoint (design element), on pink prepared paper. 301 x 203mm



Figure 39



Figure 39.1

IR detail of Lady Ratcliffe drawing. The carbon black chalk is still visible in this light, whereas the silverpoint is not.

Sir Nicholas Carew, 1527. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett. Inv.1662.34. Black, red and yellow chalk, watercolour (irises) on unprepared paper. 548 x 385mm.



Figure 40

Studies of Hands, Hans Holbein the Elder. c.1502. Basel Kunstmuseum, Kupferstichkabinett. Inv.1662.195, Silverpoint on a blue/grey prepared paper, 141 x 100mm.



Figure 41

Portrait of a Young Boy, 1516. Ambrosius Holbein. Basel, Kunstmuseum, Kuperfstichkabinett, Inv.1921.44. Silverpoint, touches of red and black chalk, on white/grey prepared paper. 144 x 100mm.



Figure 42

Portrait of an English Nobleman. c.1527. Hans Holbein the Younger. Basel, Kunstmuseum, Kupferstichkabinett. Inv.1662.122. Black, red, brown and yellow chalk, watercolour (irises) on unprepared paper. 389 x 277mm



Figure 43

Portrait of an English Noblewoman, c.1527. Basel, Kunstmuseum, Kupferstichkabinett. Inv.1662.123. Black, red, brown and yellow chalk, watercolour (irises) on unprepared paper. 389 x 279mm



Figure 44

Jean de France, Duke of Berry, c.1524. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1662.125. Black, red and yellow chalks, watercolour (irises) on unprepared cream paper. 396 x 275mm.



Figure 45

Jeanne de Boulogne, Duchess of Berry, c.1524. Hans Holbein the Younger.
Basel Kunstmuseum, Kupferstichkabinett, Inv.1662.126. Black, red and yellow
chalks, watercolour (irises) on unprepared cream paper. 396 x 275mm.



Figure 46

Portrait of a Cardinal (?Niccolò Albergati), c.1435. Jan van Eyck.
Kupferstichkabinett, Staatliche Kunstsammlungen, Dresden, Inv. C775. Two
different silverpoints and gold point on white / grey prepared paper, 212 x 180mm



Figure 47

Portrait of a Cardinal (?Niccolò Albergati), c.1435. Jan van Eyck.
Kupferstichkabinett, Staatliche Kunstsammlungen, Dresden, Inv. C775.



Fig. 47.1

Detail of ear: certain contours appear stronger in tone, in and around Albergati's ear for example, suggesting a repeated stroke.

Portrait of Anne, 1518. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett. Inv.1662.207. Silverpoint, red chalks and touches of aqueous black. 218 x 159mm



Figure 48

Self Portrait,c.1502. Hans Baldung Grien. Basel Kunstmuseum,
Kupferstichkabinett. Inv.U.VI.36. Black aqueous media, white and pink
opaque watercolour, on green prepared paper. 220 x 160mm



Figure 49

Design for a pendant set with ruby, sapphires and pearls. Hans Holbein the Younger. c.1532-43. The British Museum. Inv.no: SL,5308.107. Black aqueous media & watercolour on paper cut out and stuck to secondary paper backing.116 x 64mm.



Figure 50

Portrait of a Member of the Wedigh Family, probably Hermann Wedigh, 1532.
Hans Holbein the Younger. The Metropolitan Museum of Art, New York.
Inv.50.135.4. Oil on panel. 422 x 324mm.



Figure 51

Portrait of a Member of the Wedigh Family, probably Hermann Wedigh, 1532. Hans Holbein the Younger. The Metropolitan Museum of Art, New York. Inv.50.135.4. Oil on panel.



Fig. 51.1

Magnified detail of Wedigh's true left eye, demonstrating the wet on wet technique in delineation of the eyelashes.

Portrait of a Member of the Wedigh Family, probably Hermann Wedigh, 1532. Hans Holbein the Younger. The Metropolitan Museum of Art, New York. Inv.50.135.4. Oil on panel.



Figure 51.2

Detail: Wedigh's true left eye, illustrating the wet on wet technique as well as the quality of the painted surface.

Benedict von Hertenstein, 1517. Hans Holbein the Younger. Metropolitan Museum of Art, New York. Inv.No: 06.1038 Oil on paper on panel. 524 x 381mm.



Figure 52

Study for the More Family Portrait, 1527. Hans Holbein the Younger. Basel Kunstmuseum, Kupferstichkabinett, Inv.1662.31. Black chalk and black aqueous media, inscribed in brown ink on cream paper, with two small additions of paper strips, right hand edge. 389 x 524mm.



Figure 53

Dürer's drawing apparatus, 1525. Albrecht Dürer, woodcut. The British Museum, London. Inv. no: 1895,0122.730. 130 x 148mm.



Figure 54

Reproduction of the drawing apparatus in use



Figure 55

Detail of the portrait of Charles de Solier (Figure 18), illustrating the use of the felt side of the paper.



Figure 56

Detail of the drawing of an English Nobleman (Figure 43), illustrating use of the wire side of the paper.



Figure 57

Portrait of a Man in a Hat, 1518. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett, Inv.1662.186. Silverpoint with black and red chalk and touches of aqueous black media. Off-white preparation on bluey-grey paper. 210 x 150mm.



Figure 58

Portrait of a Man in a Hat, 1518. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett, Inv.1662.186.



Figure 58.1

Portrait of Sigmund Holbein, 1512. Hans Holbein the Elder. The British Museum. Inv.1895,0915.987. Silverpoint, with black and red chalk and black aqueous media, on an off white prepared paper. 129 x 96mm.



Figure 59

Bildnis des Zimprecht Schwarz, c.1508. Hans Holbein the Elder. Basel
Kunstmuseum, Kupferstichkabinett, Inv. 1662.190. Silverpoint, red and black
chalk and black aqueous media on white prepared paper. 141 x 106mm.



Figure 60

Bildnis des Zimprecht Schwarz, c.1508. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1662.190.



Figure 60.1

Detail, in raking light, illustrating the uneven, thick preparation. The silverpoint almost carving into the surface.

Portrait of a Young Man, Looking Down, c.1508. Hans Holbein the Elder. Basel Kunstmuseum, Kupferstichkabinett, Inv. 1662.192. Silverpoint, red and black chalk and aqueous media on white prepared bluey / grey paper. 136 x 101mm.



Figure 61

Reconstruction of the pink preparation. This image shows the difference of the preparation colour as dries from dark to a lighter pink.



Figure 62

Reconstruction of the pink preparation. Image shows painting out the tethered paper with a wide brush. The paper, cockled on application, but dries flat, as glimpsed in the background.



Figure 62.1

Portrait of a Young Lady, 1520/22. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins, Paris, Inv.20.737. Silverpoint, red chalk and aqueous black and brown media on pale pink prepared paper 195 x 155mm.



Figure 63

Head of a Woman, c.1540. Cornelius van Cleef. The Royal Collection, The Royal Library, Windsor. RL12955 . Lead point, red chalk, white opaque watercolour highlights on dark salmon pink prepared paper (on both sides), 219 x 157mm.



Figure 64

Portrait of a Man Wearing a Hat, c.1510/15. Lucas Cranach the Elder. The British Museum, London.1896,0511.1 Washes of watercolour and an opaque white body colour on rough, light brown paper. 268 x 187mm.



Figure 65

Layout of the Holbein portrait drawing at in The Royal Library, in Parker catalogue order. The contrast of size and preparation colour were made more apparent.



Figure 66

Two Studies of the Left Hand of Erasmus of Rotterdam; Study of the Right Hand Writing, c.1523. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv.18697. Silverpoint, red and black chalk on white/grey prepared paper. 206 x 152mm.



Figure 67



Figure 67.1

Detail of upper part of the hand studies, illustrating the initial stages of the drawing processes: the contours captured with silver point before being shaded and modelled with red chalk and silverpoint.

Two Studies of the Left Hand of Erasmus of Rotterdam; Study of the Right Hand Writing, c.1523.
Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv.18697.



Figure 67.2

Detail illustrating shading with silverpoint and the two different line types - thick for the shading and finer for the contouring of the finger and nail.

Two Studies of the Left Hand of Erasmus of Rotterdam; Study of the Right Hand Writing, c.1523. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv.18697.



Figure 67.3

Detail illustrating the contrast of black chalk and silverpoint

Study of the Right Hand of Erasmus of Rotterdam and Portrait Study, c.1523. Hans Holbein the Younger. Musée du Louvre, Cabinet des Dessins. Inv. 18698. Silverpoint, red and black chalk on white/grey prepared paper. 200 x 280mm.



Figure 68

Raw Sienna honed and placed in holder for drawing



Figure 69

Bust Portrait of a Young Woman, 1518. Niklaus Manuel Deutsch. Basel
Kunstmuseum, Kupferstichkabinett. Inv.U.X.10. Red, black and yellow chalk,
watercolour or wetted out chalks, on cream paper. 243 x 193mm.



Figure 70

Portrait of a Man Wearing a Fur Lined Coat and Broad Rimmed Hat, 1522. Wolf Huber.
Städel, Kupferstichkabinett, Frankfurt. Inv.no: 16336. Black, red & yellow chalk,
aqueous black media & white opaque watercolour on unprepared paper.277 x 215mm.



Figure 71

Cecily Heron, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 5 RL 12269. Black, red & yellow chalk, watercolour (irises). 384 x 283mm



Figure 72

Sir Thomas Wyatt, c.1535-37. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 64, RL12250. Black, red & yellow chalk, aqueous black media and watercolour (irises). 373 x 272mm.



Figure 73

Sir Thomas Wyatt, c.1535-37. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 64, RL12250.



Figure 73.1

Detail of Wyatt's face, illustrated the layering of media: chalks and then aqueous black.

Sir Thomas Wyatt, c.1535-37. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 64, RL12250.

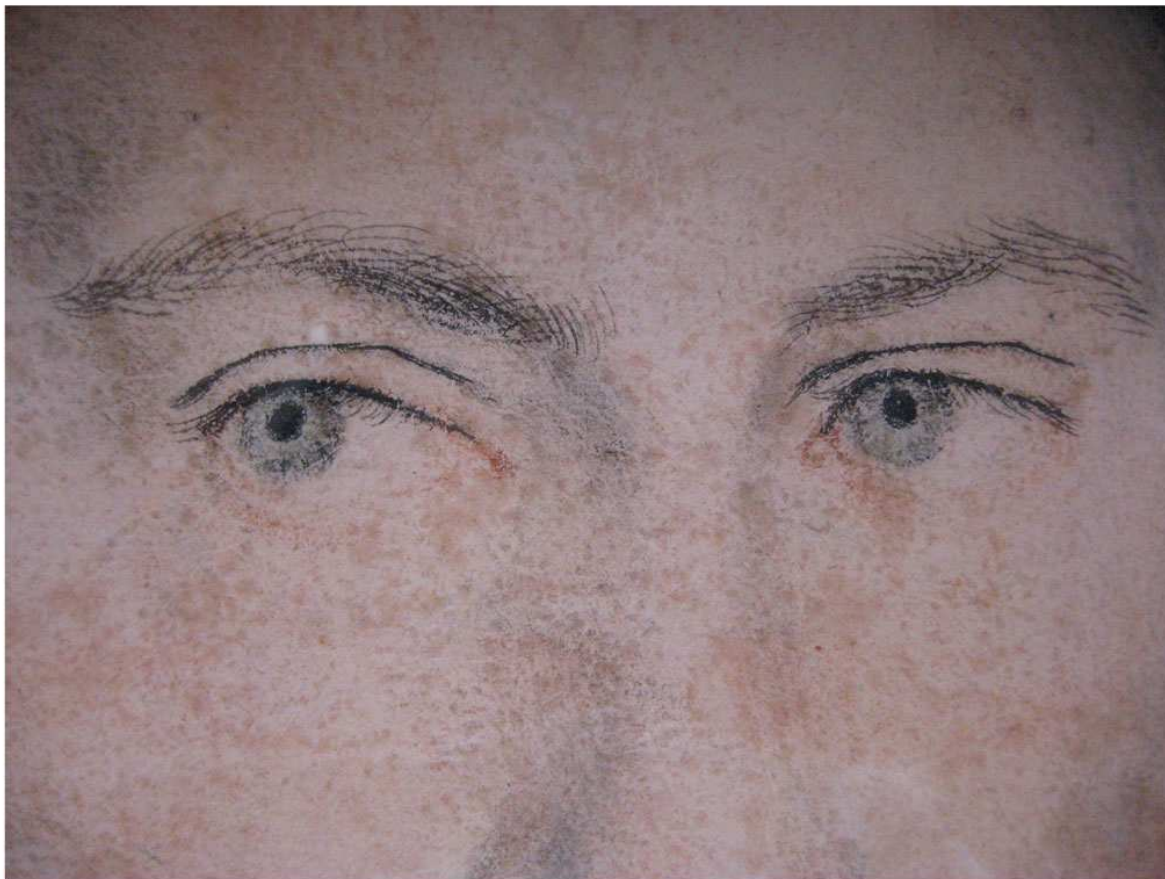


Fig. 73.2

Detail of Wyatt, again illustrating the layering of media and the use of watercolour for the irises.

Sir Thomas Wyatt, c.1535-53. Follower of Hans Holbein. The Royal Collection, The Royal Library, Windsor. Parker 65, RL12251. Red chalk & yellow chalk (very eroded). 370 x 277mm.

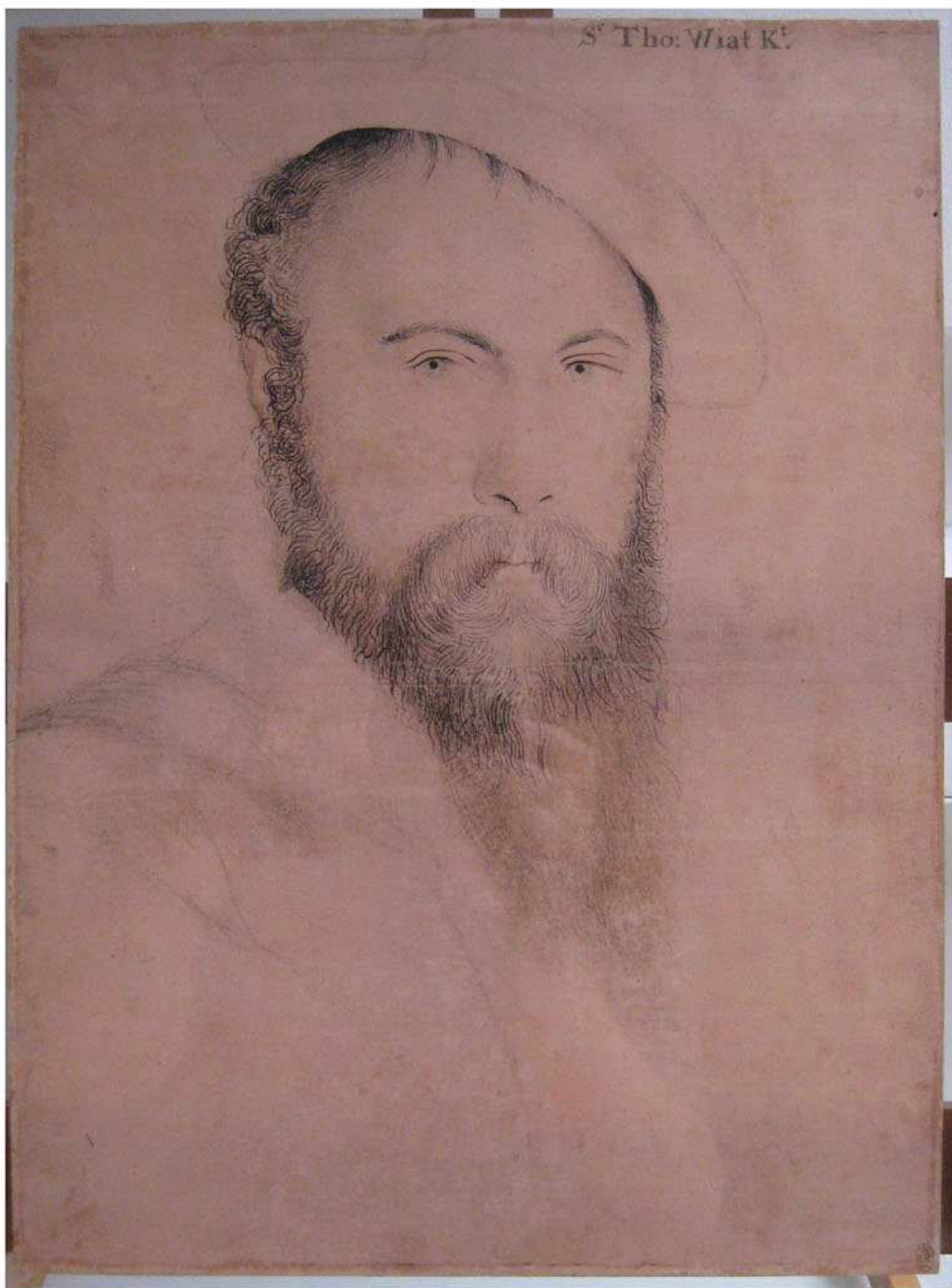


Figure 74

Sir Thomas Wyatt, c.1535-53. Follower of Hans Holbein. The Royal Collection, The Royal Library, Windsor. Parker 65, RL12251.



Fig. 74.1

Detail of Wyatt's mouth, in contrast to the Wyatt original (Figure 73.1), there is little or no chalk modelling under the aqueous black media.

Sir Thomas Wyatt, c.1535-53. Follower of Hans Holbein. The Royal Collection, The Royal Library, Windsor. Parker 65, RL12251.

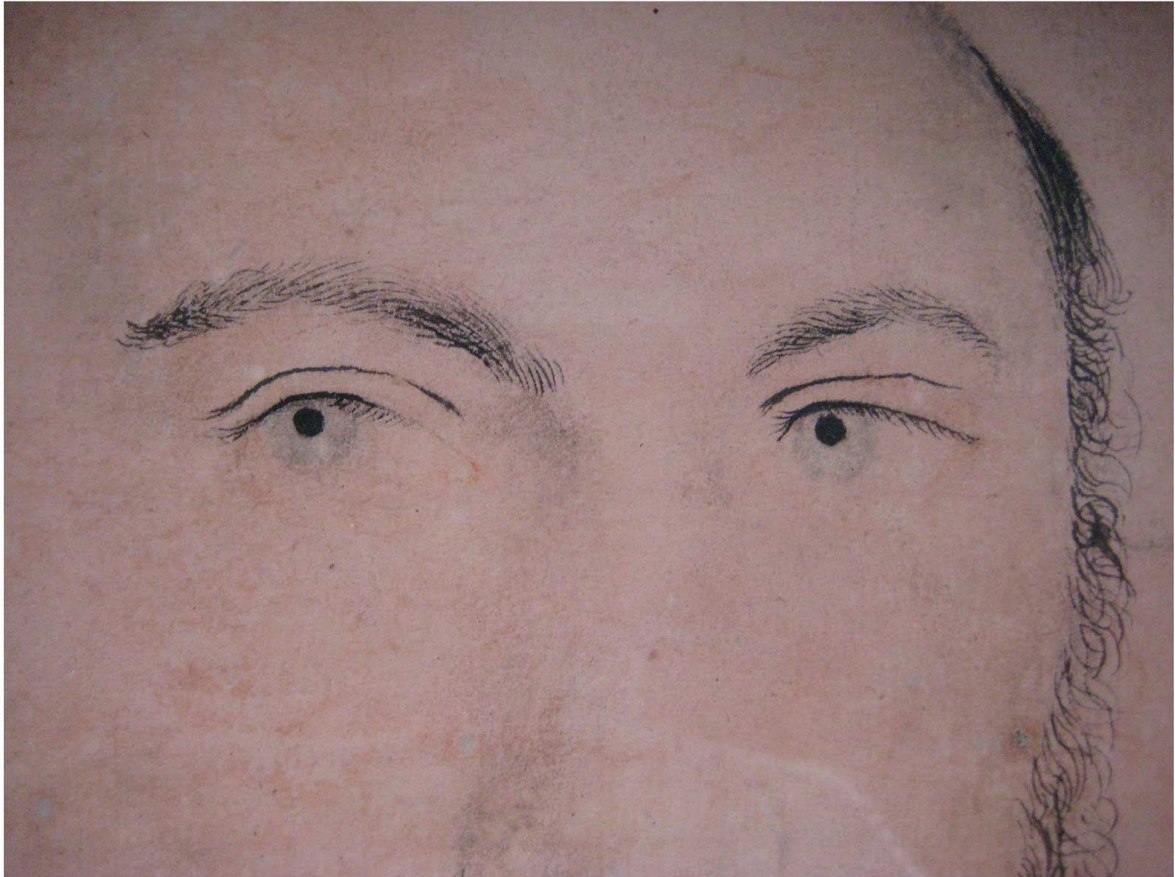


Figure 74.2

Detail of Wyatt's eyes, which lack the modelling with chalks that is apparent in the original Wyatt drawing (Figure 73.2).

Portrait of Guillaume de Saulx, 1529-40. Jean Clouet. The British Museum, Inv. No: 1910,0212.54. Black and red chalk, watercolour (irises) on unprepared paper. 245 x 191mm.



Figure 75

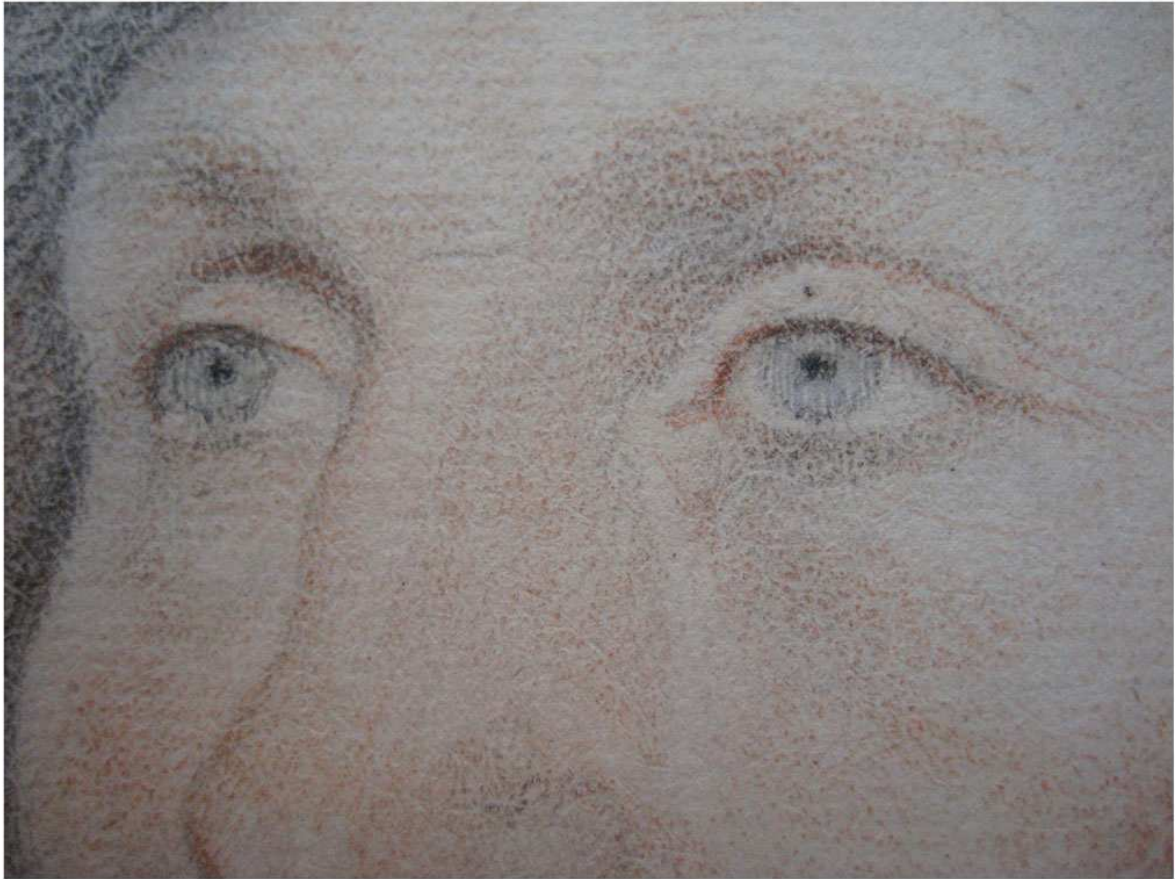


Figure 75.1

Detail, illustrating the use of blue watercolour to depict the irises, formed in small downward, parallel strokes.

Elizabeth, Lady Vaux, c.1536. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 25, RL12247. Detail: showing darkening of the white opaque watercolour, suggesting lead-based white pigment.

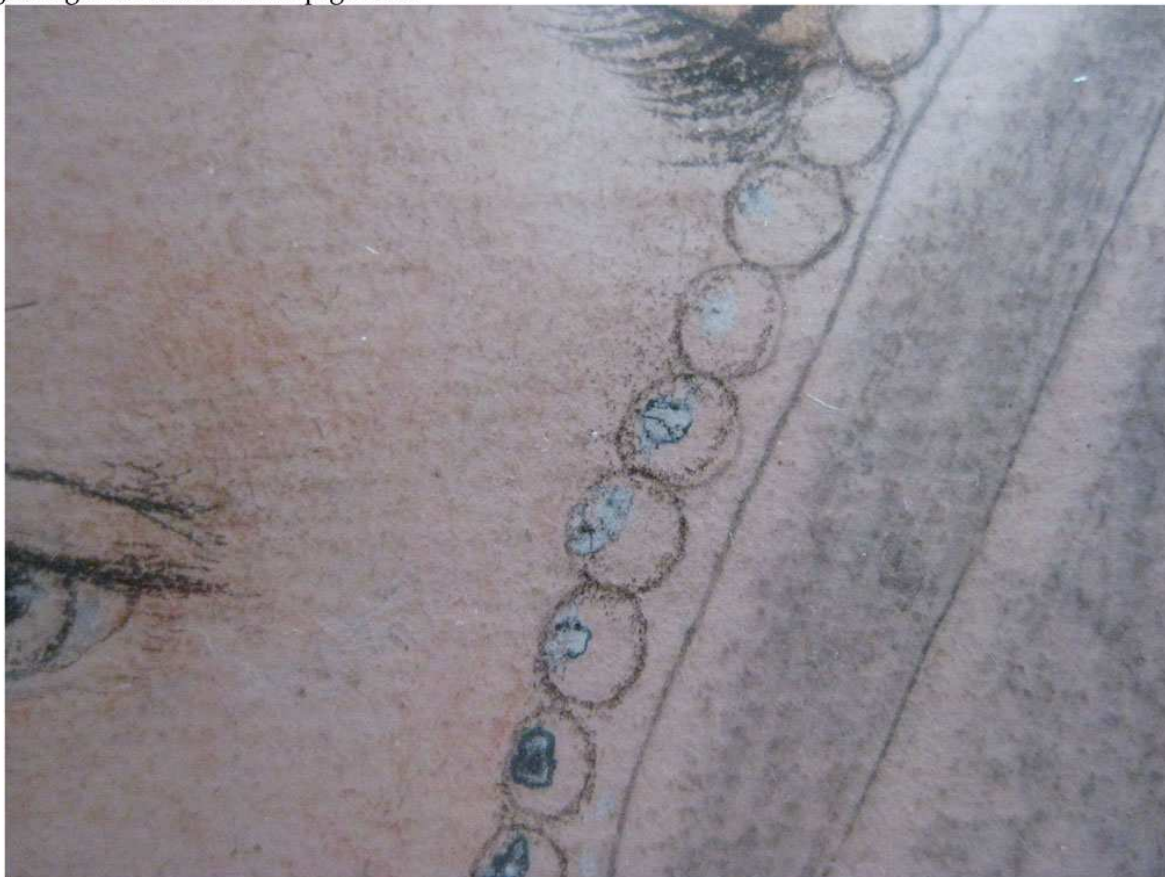


Figure 76

Reconstruction of the carbon paper transfer technique with charcoal



Figure 77

Reconstruction of the carbon paper transfer technique with black chalk



Figure 78

Reconstruction of the carbon paper transfer technique with red chalk



Figure 79

Photograph of all three techniques and reconstruction of a Holbein portrait, illustrating comparison of different dry media for carbon paper transfer.



Figure 80

The Leoni Album, exterior of binding. The Royal Collection, The Royal Library, Windsor. 470 x 330 x 65mm.

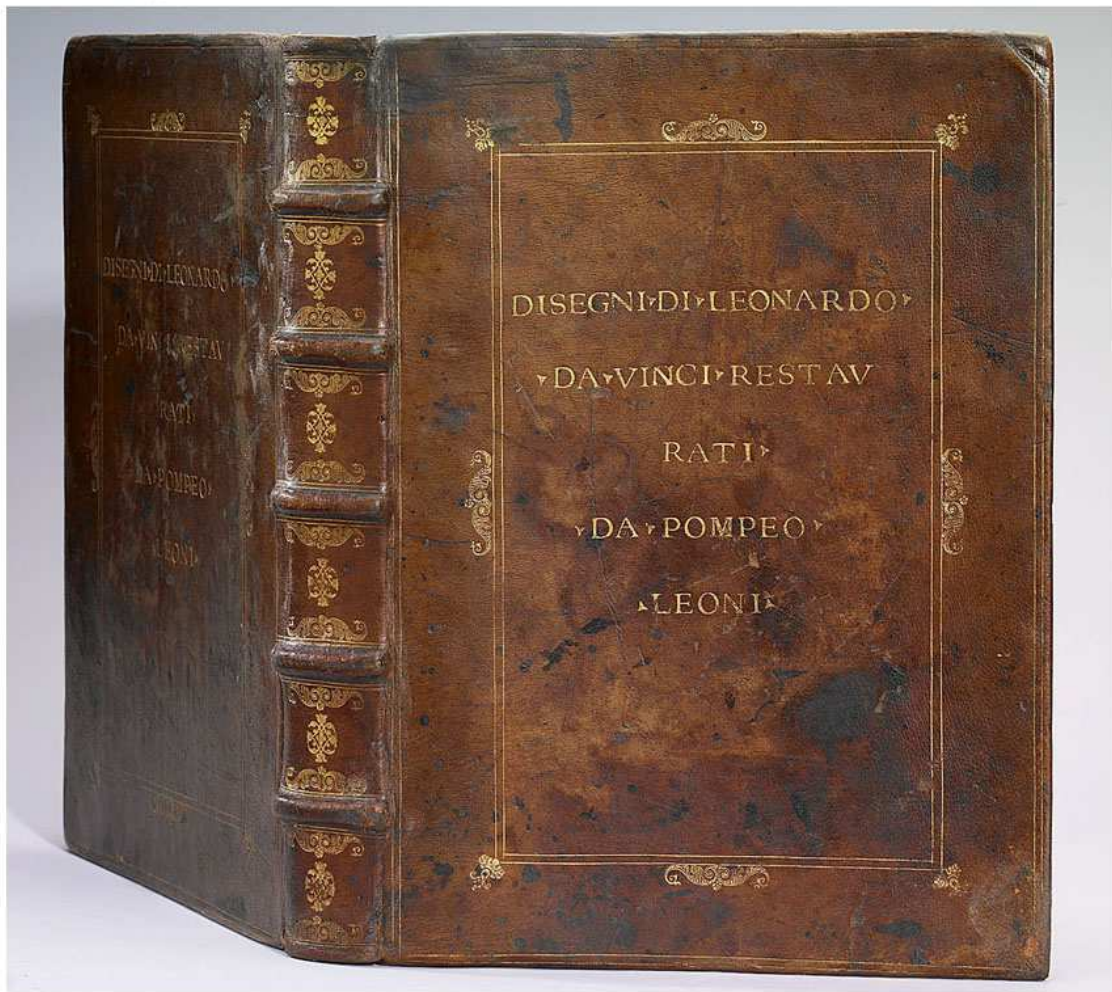


Figure 81

The Leoni Album, interior, illustrating the mounting style within albums. inlaid in some cases, indicated by the 'windows' on some pages, or attached to interior pages.



Figure 81.1

Cecily Heron and Lady Audley, a comparison of unprepared and pink prepared paper. The Royal Collection, The Royal Library, Windsor Castle.



Figure 82

Historic mount example with red wash lines, (George III),The Royal Collection, The Royal Library, Windsor Castle.



Figure 83

Detail of historic mount example (George III) with red wash lines.

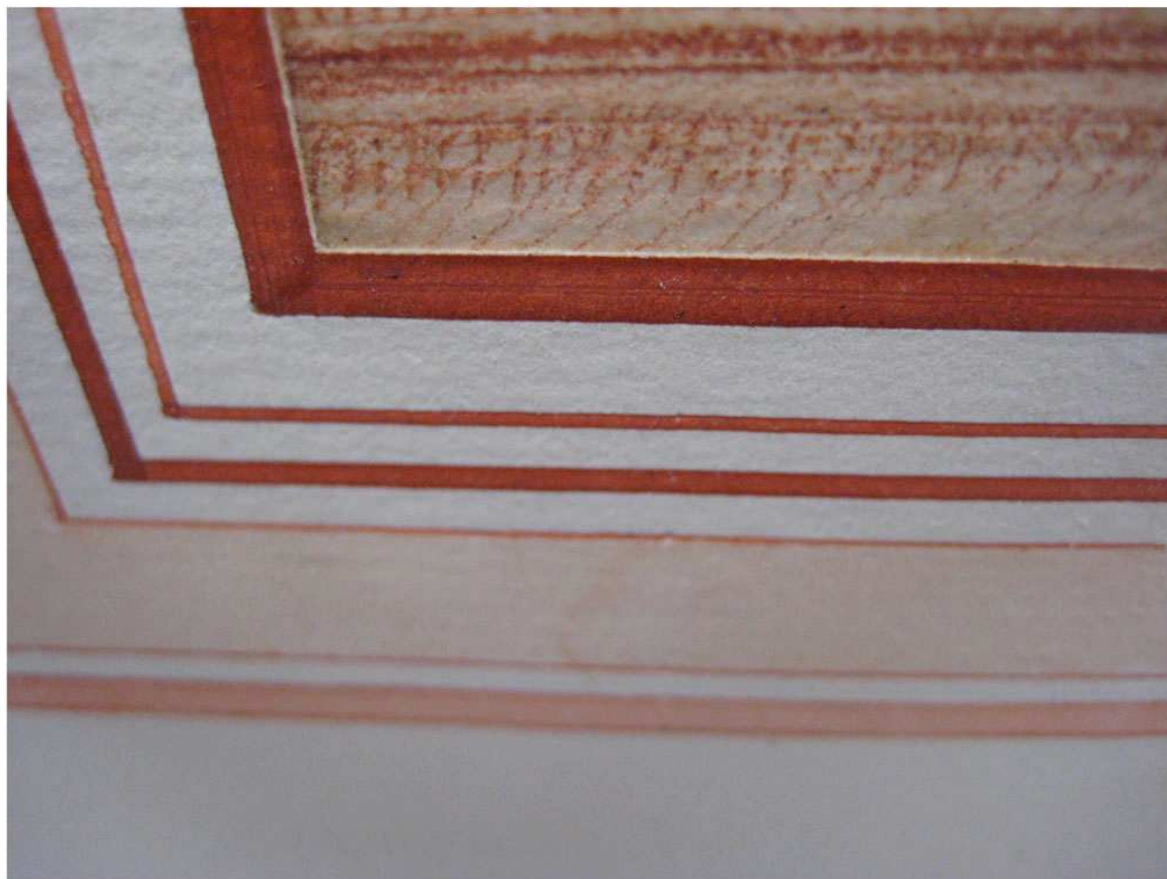


Figure 83.1

Detail illustrating over-spill or red washline onto the drawing.

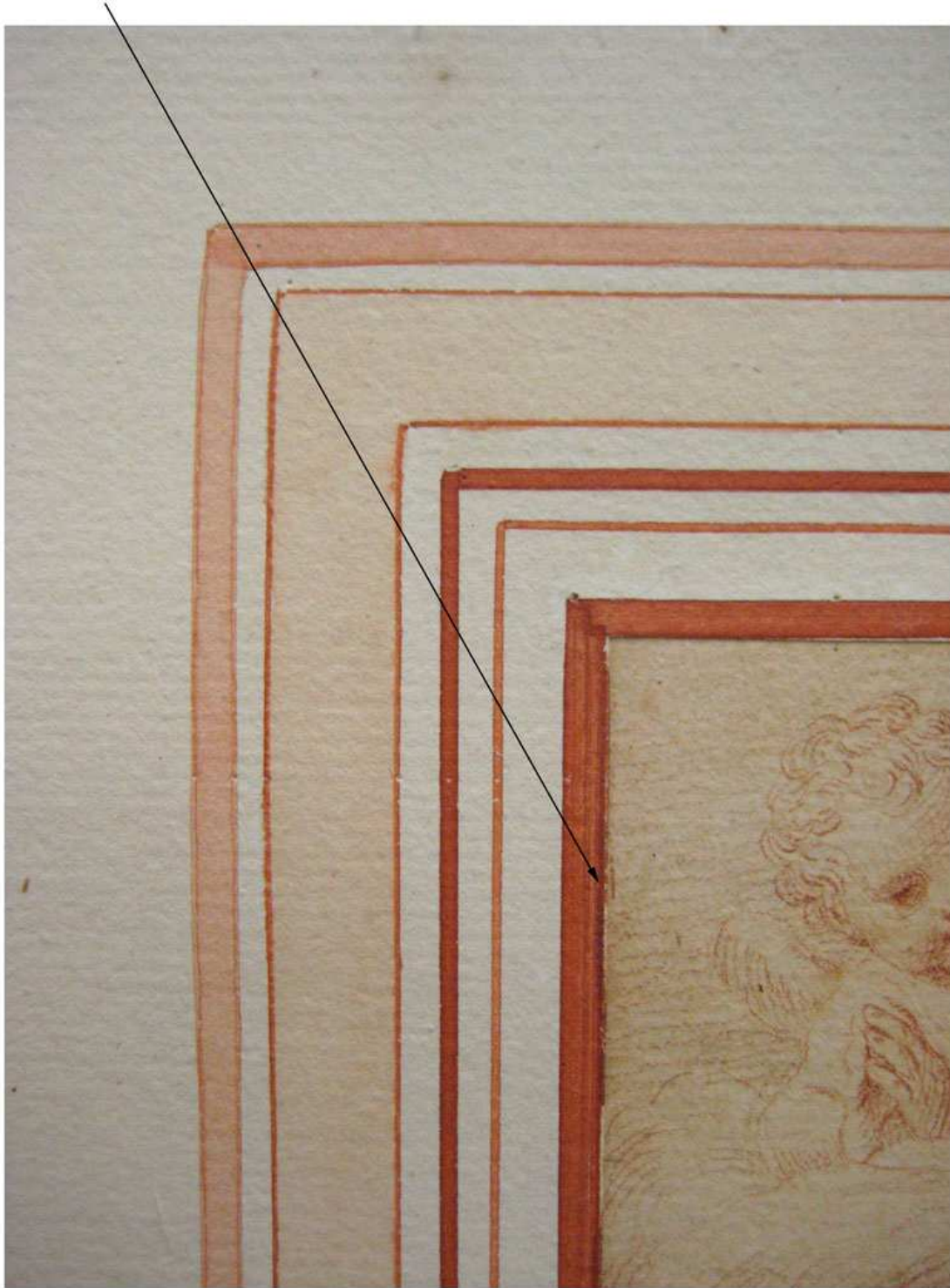


Figure 83.2

Example of a Holbein drawing (William Reskimer) in the solid and sealed mounts prior to removal in the 1970s. The Royal Collection, The Royal Library, Windsor Castle.



Figure 83.3

Detail illustrating one of the silk tab hinges that holds the drawing in place within the Perspex sandwich mounts.



Figure 83.4

Two examples of the Holbein portraits in the Perspex 'sandwich' mounts at The Royal Library.



Figure 83.5

John More the Younger, 1527. Hans Holbein the Younger. The Royal Collection, The Royal Library. Parker 6. RL12226. Black, red & brown chalk, on unprepared paper. 383 x 284mm.



Figure 84

John More the Younger detail from The More Family Group study, showing the same lazy eye as in the larger drawing, Figure 84.



Figure 84.1

Lady Heveningham, George Vertue oiled paper tracing, Sudeley Castle, Winchcombe, Gloucestershire.



Figure 85

Lady Berkeley, George Vertue oiled paper tracing, Sudeley Castle, Winchcombe, Gloucestershire.



Figure 85.1

Detail of Lady Berkeley oiled paper tracing by Vertue, showing pink preparation under the oiled paper



Figure 85.2

Portrait of an Unknown Man, c.1535. Hans Holbein the Younger. The V& A Museum, London, Dyce 363. Black, red and yellow chalk, watercolour (irises), black aqueous media on pink prepared paper. 356 x 270mm.



Figure 86

Photograph of four shades of pink prepared paper during reconstruction



Figure 87

Reconstruction of the pink preparation showing dry composition of 'salmon pink'.



Figure 87.1

Reconstruction of pink preparation showing mixed preparation of 'salmon pink'.



Figure 87.2

Watermark Type A: transmitted light (William Warham)



Figure 88

Watermark Type B: transmitted light (Parker 34, Sir Nicholas Poyntz).



Figure 89

Watermark Type C: transmitted light (Simon George).



Figure 90

Watermark Type D: transmitted light (Parker 3, Sir Thomas More)



Figure 91

Watermark Type E: transmitted light (Lady Jane Lister, Parker 20)



Figure 92

Watermark Type F: transmitted light(Duke of Berry)



Figure 93

Watermark Type G: transmitted light (Parker 74)



Figure 94

Watermark Type H: transmitted light (John Fisher, Parker 13)



Figure 95

Watermark Type I: transmitted light (Parker 16)



Figure 96

Watermark Type J: transmitted light (Parker 55).



Figure 97

Watermark Type K: transmitted light (Parker 63)

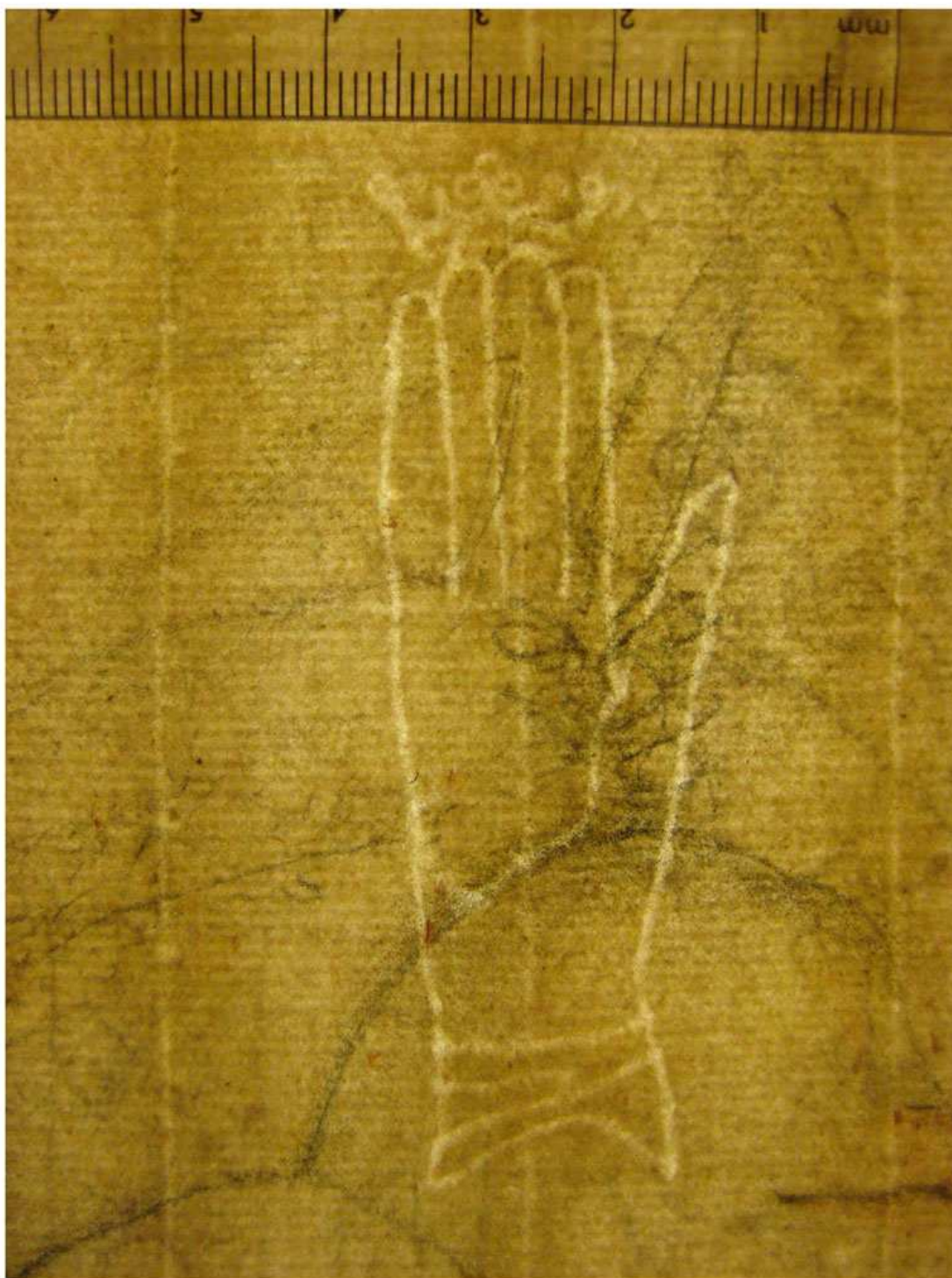


Figure 98

Watermark Type L: transmitted light (Parker 50)



Figure 99

Watermark Type M: transmitted light (Parker 78)



Figure 100

Watermark Type N: transmitted light (Parker 38)



Figure 101

Watermark Type P: transmitted light (Bonifacius Amerbach, Inv 1662.32),
Basel



Figure 102

Watermark Type Q: transmitted light (Jacob Meyer 1526)



Figure 103