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

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

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

Figure 21
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
Figure 22.1

Detail: eye showing creation of highlights by varying watercolour density
Simon George of Quocoute, c.1535. The Royal Collection, The Royal Library, Windsor Parker 35, RL12208.

Figure 22.2

Detail of nose, showing outlining with black aqueous media
Simon George of Quocoute, c.1535. Städelisches Kunstinstitut, Frankfurt.
Inv.no.1065 Oil on panel. 310mm (diameter).
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
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)
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.
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.

![Image](image_url)

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 407 mm

Figure 27
Lady Audley, c.1538. Hans Holbein the Younger. The Royal Collection, The Royal Library, Windsor. Parker 58, RL.12191. Black, red, brown and yellow chalk, black aqueous media, watercolour (irises) on pink prepared paper. 292 x 207mm.

Figure 28

Figure 28.1

Detail: Lady Audley’s necklace.

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. 55mm. 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

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

Figure 34.1

Detail of the drawing of John Godsalve, 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.

Figure 34.2

Detail of John Godsallve'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

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

Figure 36.1
Portray 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 38.1
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, RL.12236. 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.
Portrait of a Young Boy, 1516. Ambrosius Holbein. Basel, Kunstmuseum, Kupferstichkabinett, 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
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

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

Figure 49

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 techique 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

Figure 58

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

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
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 67.1
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
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 (iris). 373 x 272mm.

Figure 73

Figure 73.1

Detail of Wyatt’s face, illustrated the layering of media: chalks and then aqueous black.
Fig. 73.2
Detail of Wyatt, again illustrating the layering of media and the use of watercolour for the irises.

Figure 74

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.

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).

Figure 75
Detail, illustrating the use of blue watercolour to depict the irises, formed in small downward, parallel strokes.

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.
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

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

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

Figure 85.1
Detail of Lady Berkeley oiled paper tracing by Vertue, showing pink preparation under the oiled paper

Figure 85.2
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)
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