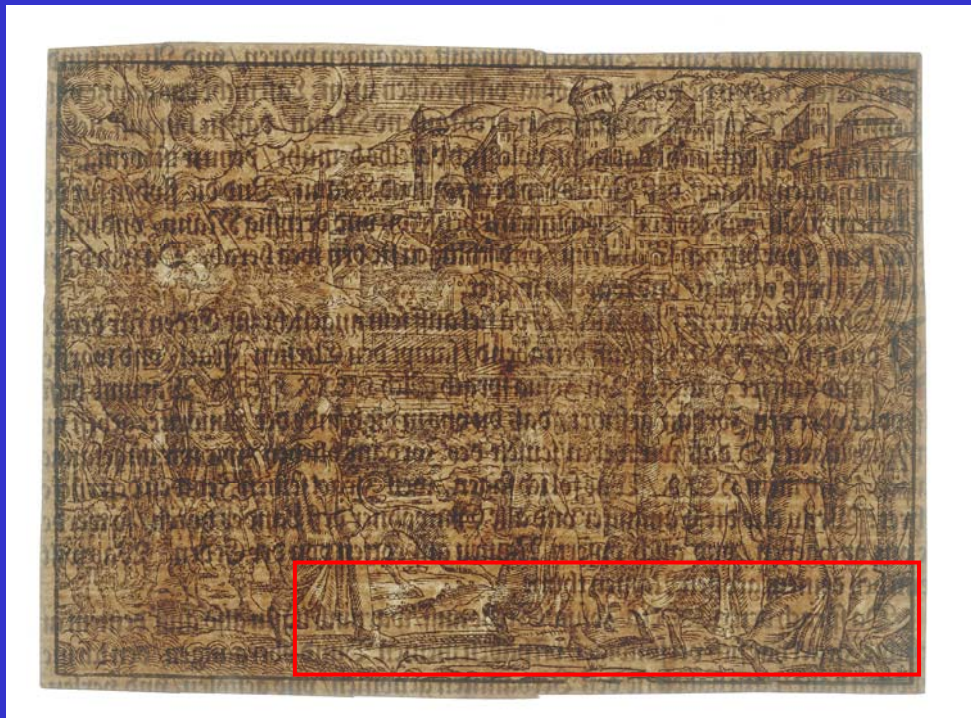


Case Study 3b:

Woodcut „The Fall of Jericho“

a cutting from a bible, German, about 16th century



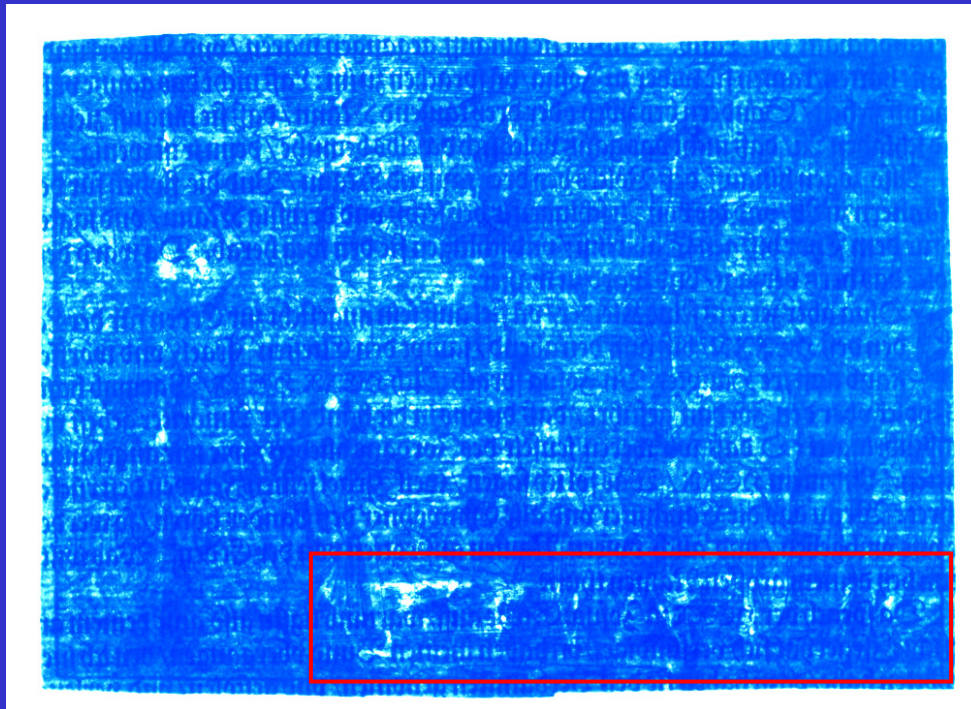
Watermark:
very hardly visible
(text and image are also visible)

Transmission Scan

Case Study 3b:

Woodcut „The Fall of Jericho“

a cutting from a bible, German, about 16th century



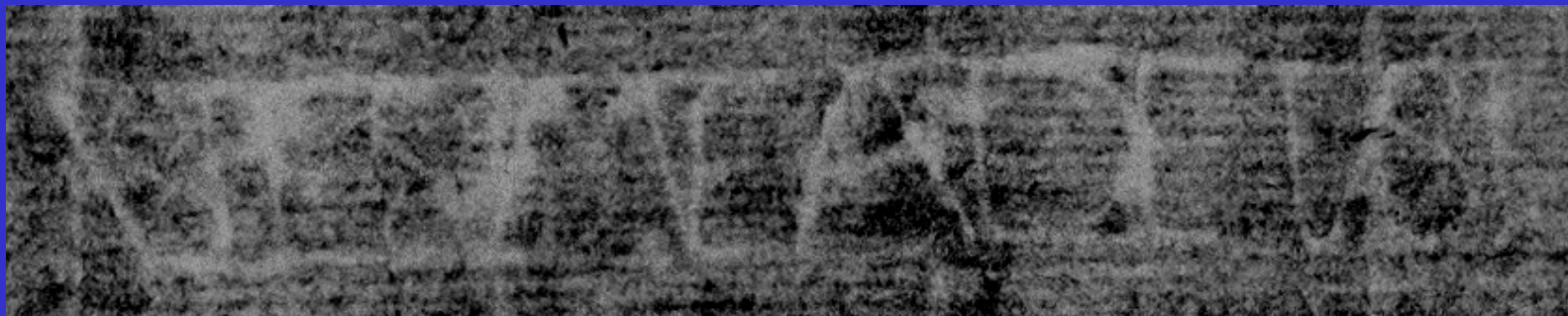
Watermark:
very hardly visible
(full word)

DYLUX Method

Case Study 3b:

Woodcut „The Fall of Jericho“

a cutting from a bible, German, about 16th century



Watermark:

clearly visible

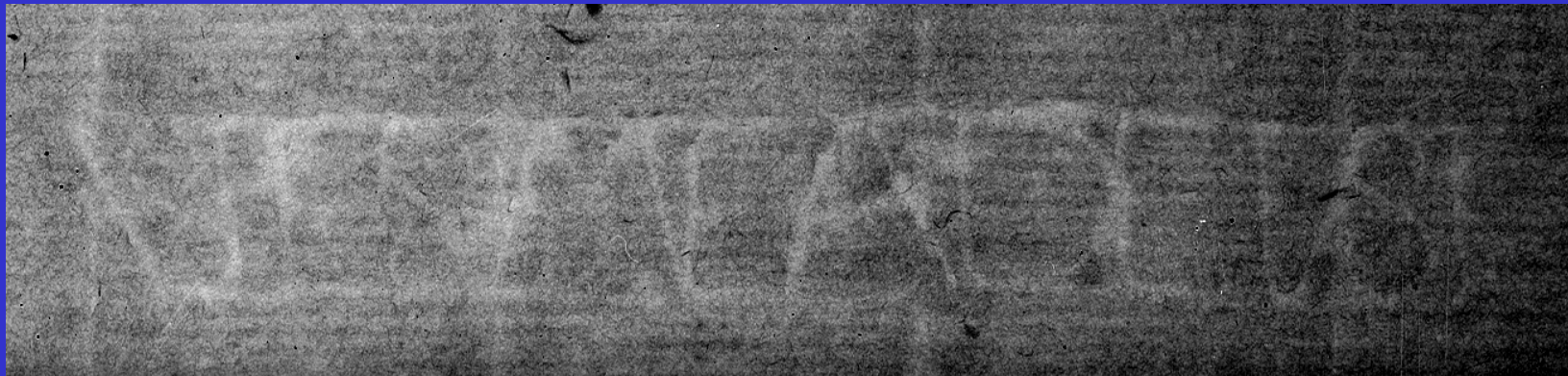
(full word: SPES MEA DEUS, countermark)

Beta Radiograph

Case Study 3b:

Woodcut „The Fall of Jericho“

a cutting from a bible, German, about 16th century



Watermark:

clearly visible

(full word: SPES MEA DEUS, countermark)

X-ray Radiograph

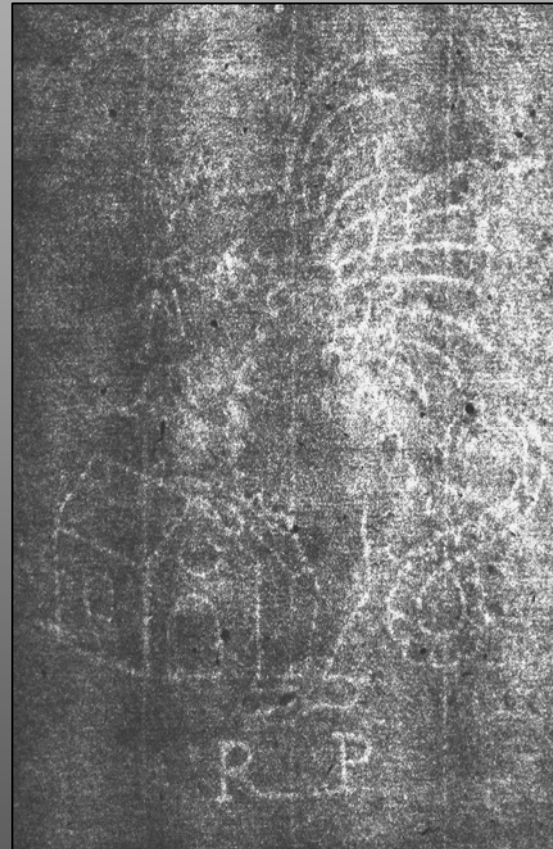
1st Conclusion

- all 4 methods used yield to an original sized watermark
- printing and painting materials disturb in SCAN and DYLUX-method but no interference occurs for Beta and X-ray radiography
- long term stability of DYLUX paper is not high
- Beta radiography: expensive and time consuming
- X-ray radiography: expensive, fast, more details are visible than in a Beta radiograph

Rembrandt van Rijn



„Self portrait “ 1639,
etching, second state,
Inv. No. 179
Plate: 20.5 x 16.4 cm



Watermark „Basilisk“
with Initials RP



Identical with
Ash/Fletcher 12.A'a.



Churchill Nr. 286

Rembrandt van Rijn



„Annunciation to the shepherds“
1634, etching, second state,
Inv. No.189
Plate: 26.1 x 21.9 cm

Identical with
Ash/Fletcher
9 B'a.



Watermark
„Armour of Württemberg“



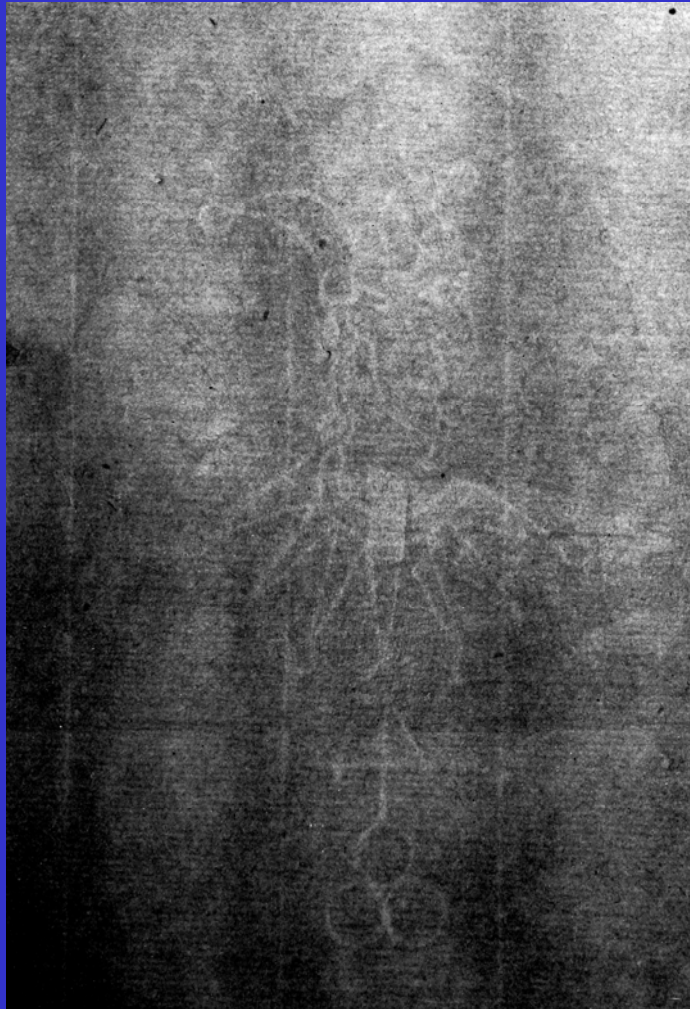
Heawood Nr. 485



”Jan Antonides van
der Linden“
Rembrandt van Rijn
(1606 - 1669)
Bartsch 264,
second state

Size: 17,2 x 10,3 cm

Photographic Image



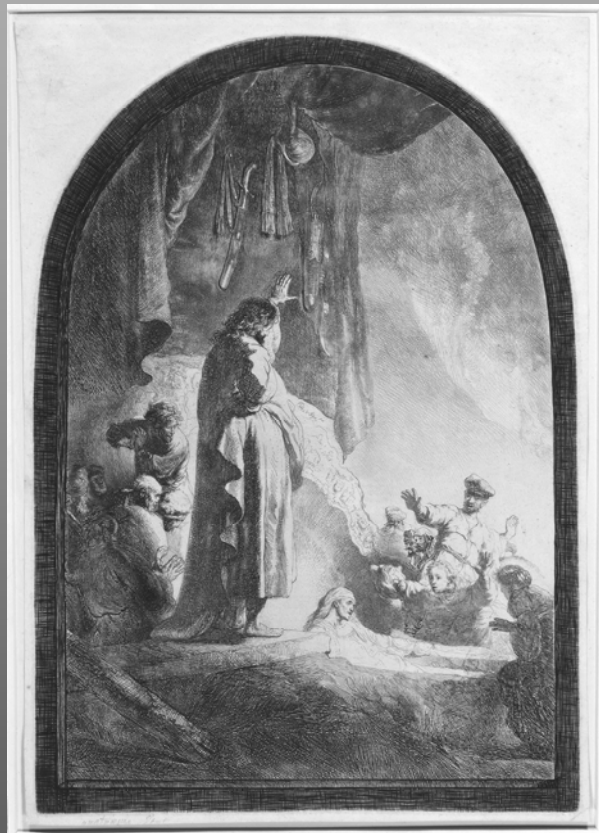
“Jan Antonides van der Linden“
Rembrandt van Rijn

Watermark: visible
(Foolscap with seven-pointed collars)

Identical watermark:
Jan A. van der Linden, first state,
Rijksmuseum, Amsterdam
(N. Ash: Watermarks in
Rembrandt's Prints, p. 113)

X-ray Radiograph

Rembrandt van Rijn

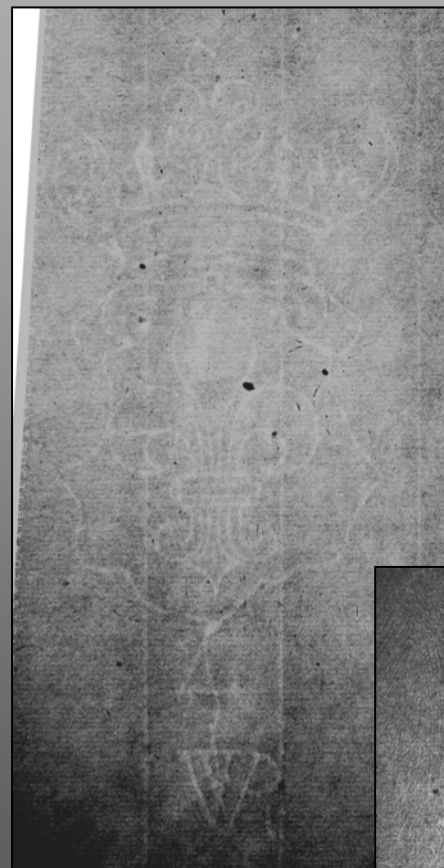


„The resurrection of Lazarus“
ca. 1632, etching
Inv. No. 196,
Plate: 36.7 x 25.8 cm

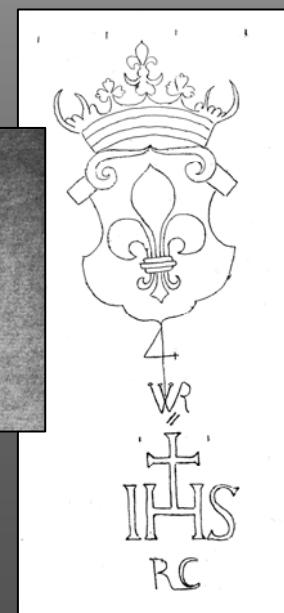
Identical with Ash/Fletcher
25 A.c.



Churchill
Nr. 401



Watermark „Strassburgian Lily“
with crowned armour and number 4
and WR (Wendelin Riehl)
countermark „IHS with cross“



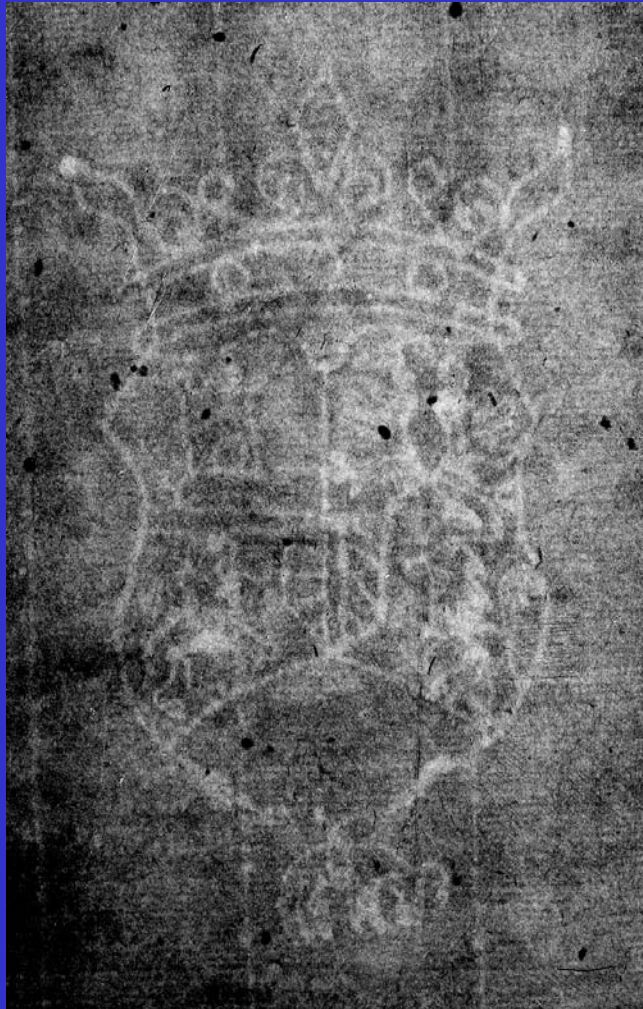


“The Rat Catcher“

Etching of Rembrandt
van Rijn (1606 - 1669)
Bartsch 121,
second state

Size: 13.8 x 12.4 cm

Photographic Image

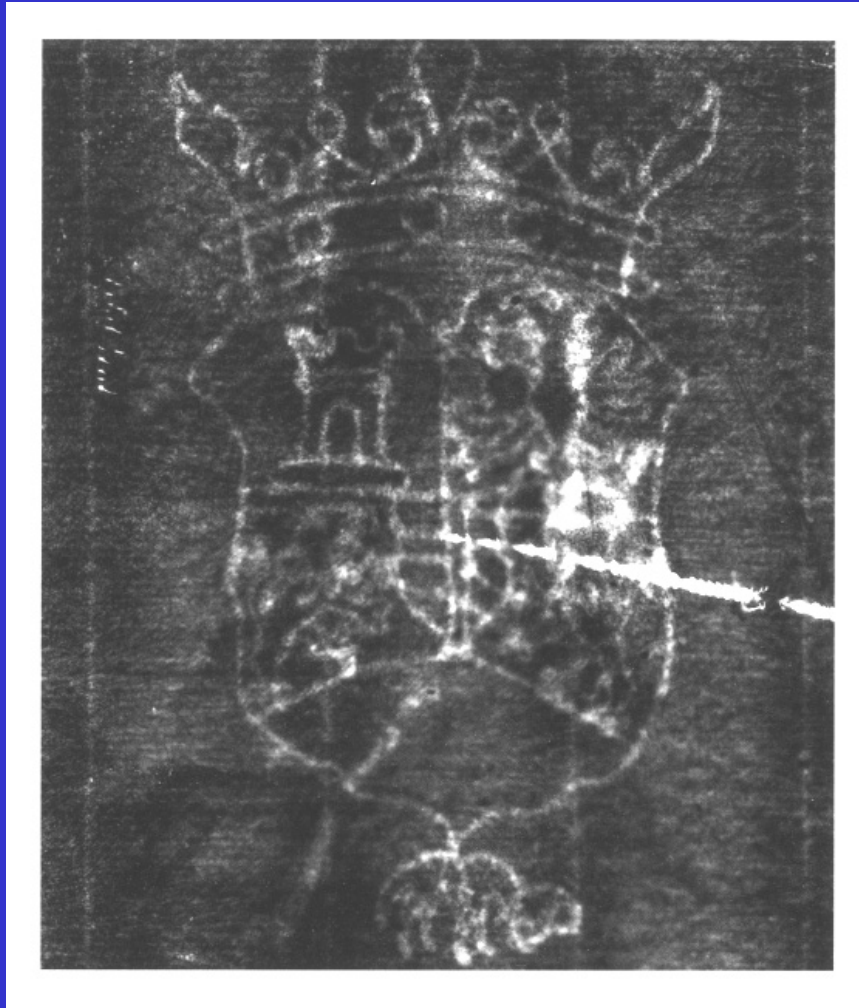


“The Rat Catcher“

Rembrandt van Rijn
Bartsch 121, second state

Watermark: visible
Arms of Burgundy and
Austria with the Golden Fleece

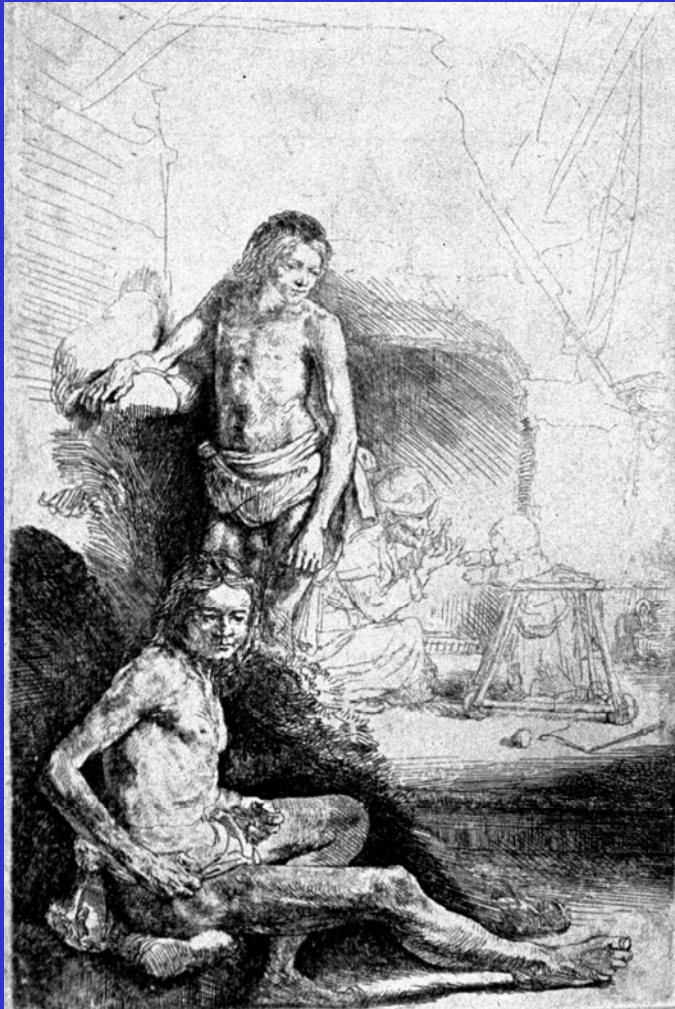
X-ray Radiograph



“The Rat Catcher“ by
Rembrandt van Rijn,
Bartsch 121, third state
Rijksmuseum, Print Room,
Amsterdam

Nearly identical watermark:
Arms of Burgundy and
Austria with the Golden Fleece.
N. Ash: Watermarks in
Rembrandt's Prints, p.56

X-ray Radiograph



“Nude Man Seated and
Another Standing, with a
Woman and a Baby“
by Rembrandt van Rijn
(1606 - 1669)
Bartsch 194, second state

Size: 19.3 x 12.9 cm

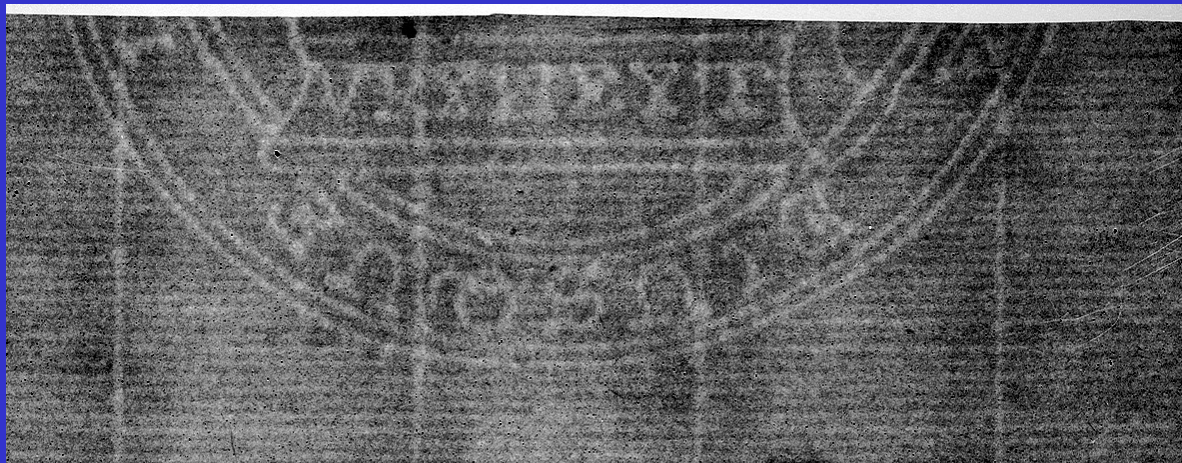
Photographic Image

Case Study 4c:

Etching

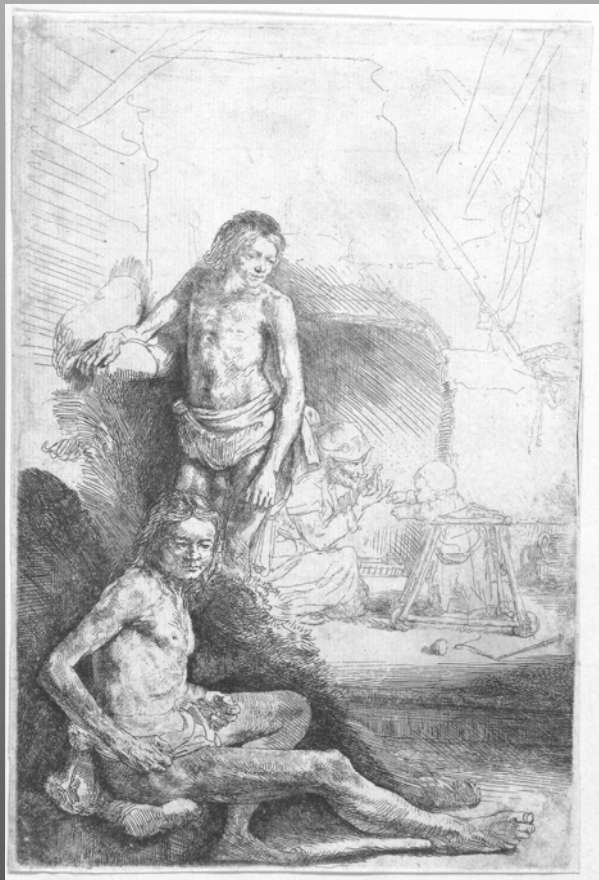
„Nude Man Seated and Another Standing, with a Woman and a Baby“ by Rembrandt van Rijn (1606-1669)

Watermark: visible
(fragment, words in a circle)



X-ray
Radiograph

Rembrandt van Rijn



„Two male acts“, ca. 1646,
etching, second state
Inv. No. AG.K. 225
Plate: 19.4 x 12.9 cm



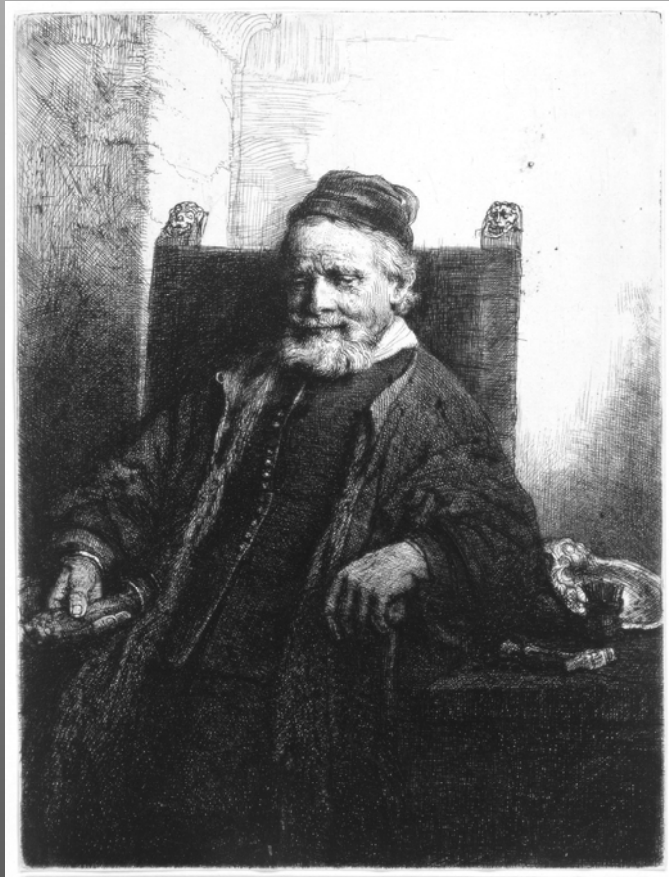
Watermark „Vryheyt“ or „The
seven provinces“



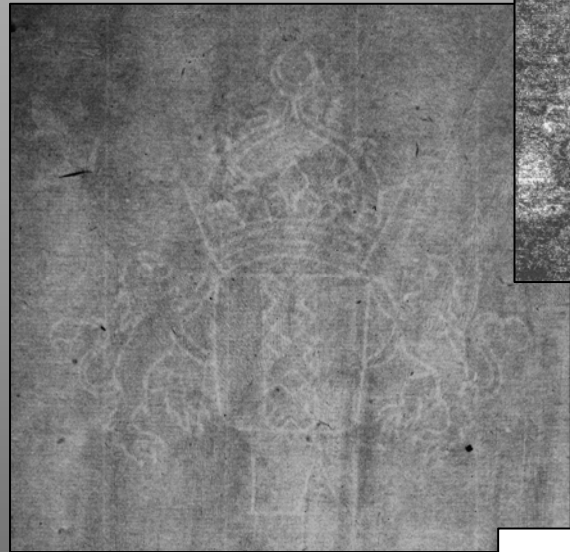
Identical with
Ash/Fletcher
B.a.

Churchill
Nr. 84

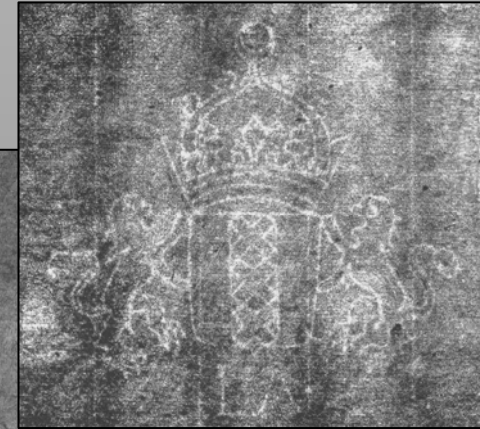
Rembrandt van Rijn



„Jan Lutma the Elder“
1656, etching, first state
Inv.No. 256
Plate: 19.8 x 14.9 cm



Watermark
„Amour of Amsterdam“



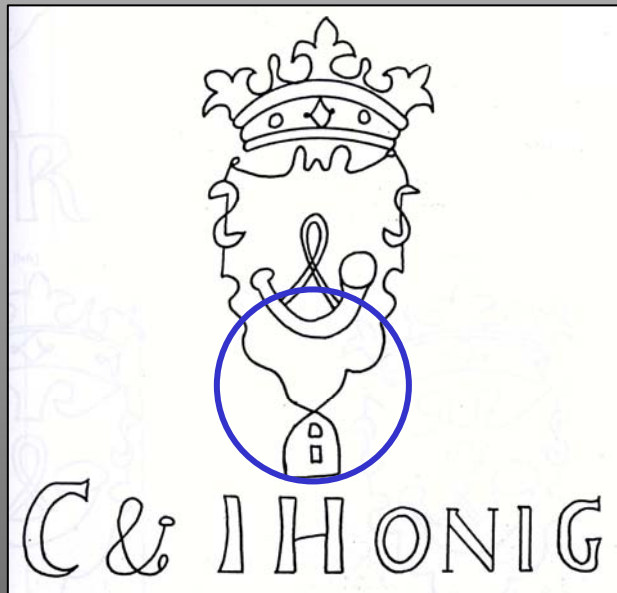
Identical with
Ash/Fletcher, 1 E.a.



Churchill Nr. 4

Watermarks of 19th Cent. Objects

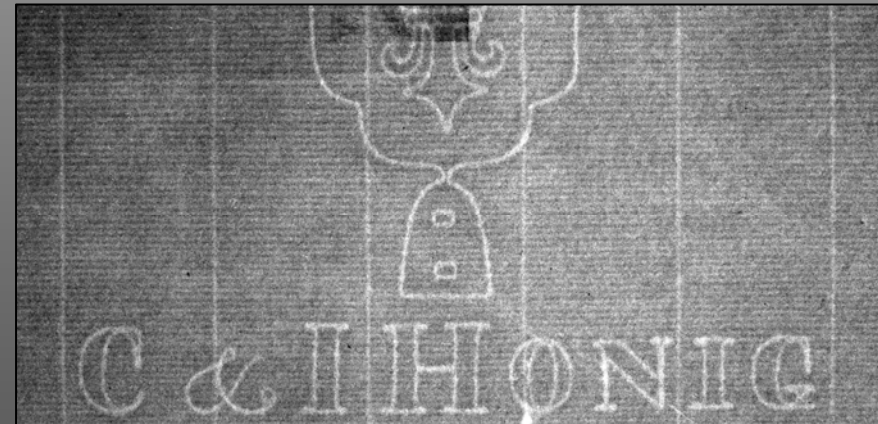
Cornelius & Jacob Honig - Watermark



G. Eineder, Nr. 1521
St. Pölten, Lower Mill
Hofkammer Archiv, 1799
„Good imitation of Honig paper“

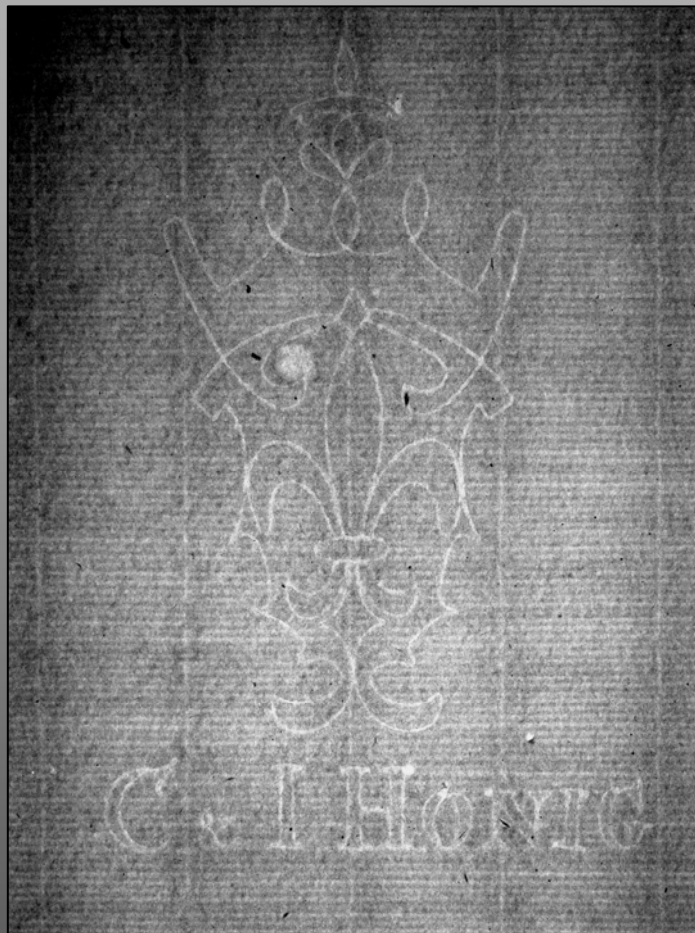
Heraldic Lily with Armour Underneath: C & J Honig

Cornelius & Jakob Honig 1683 – 1856
Herderskind Mill in Zaandyk, Holland



Leopold Kupelwieser, 1847
Kopfstudie des Hl. Nikolaus, schwarze Kreide
(Inv.-Nr.12516)

Watermarks of 19th Cent. Objects

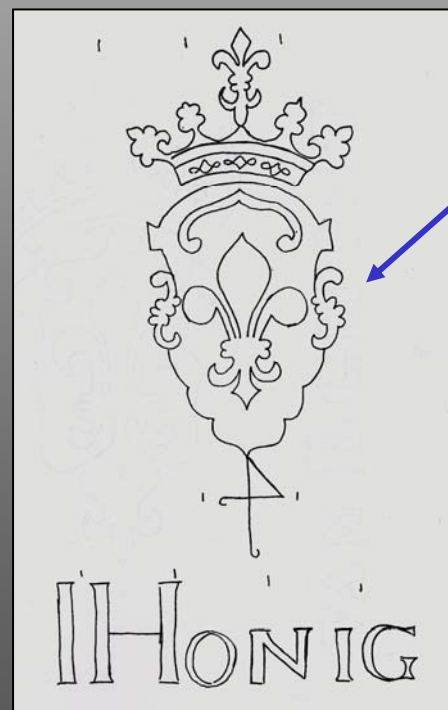


Joseph Binder, um 1830

Abraham und die drei Engel, Bleistift
(Inv.- Nr. 15662)

**Heraldic Lily in a
crowned armour**

Name: C & I Honig



Lily as Signum for
Writing paper

**Cornelius &
Jakob Honig
1683-1856**

Herderskind-Mill
in Zandyk, Holland

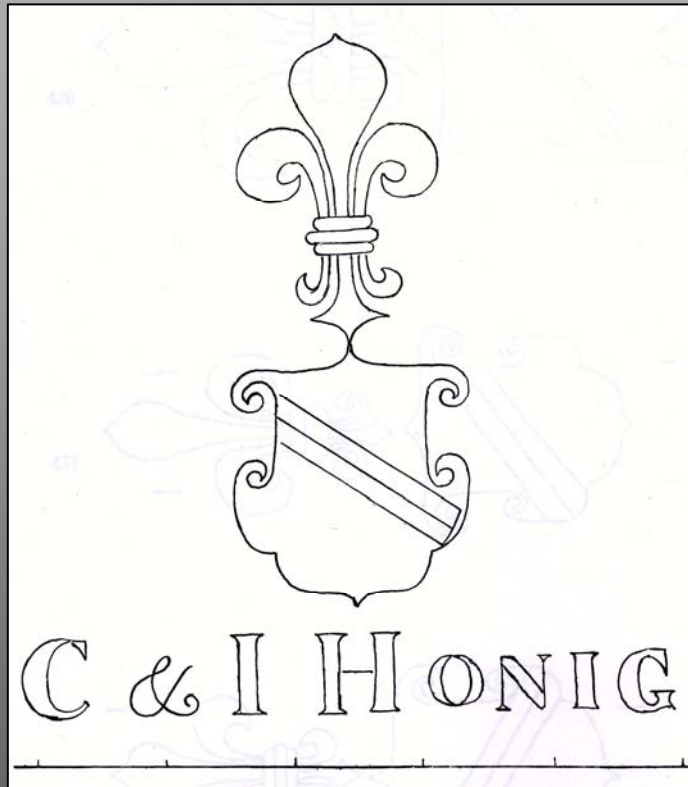
W.A. Churchill
No. 417, 1789, E. H.

Watermarks of 19th Cent. Objects

Strassburgian Armour

Name: C & I Honig

Cornelius & Jakob Honig 1683-1856
Herderskind Mill in Zaandyk, Holland



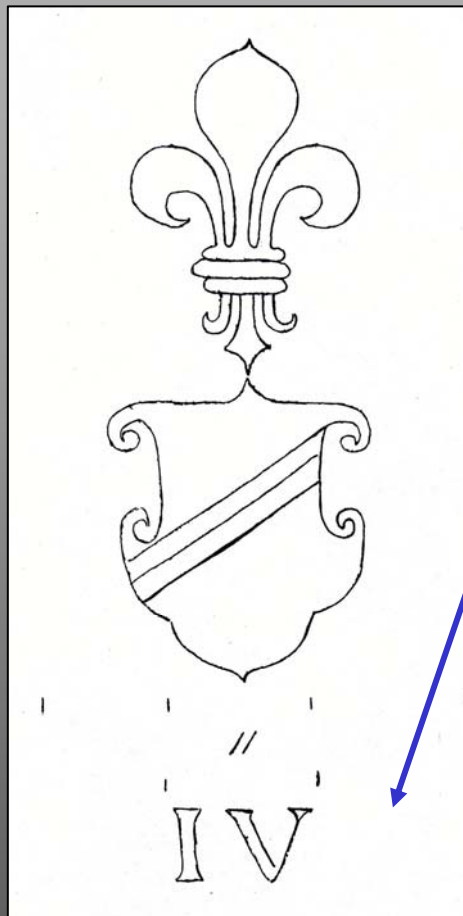
W.A.Churchill, No. 429
Churchill Collection:
Map of Purmerlandt,
1683



L. Kupelwieser, 1828

Der heilige Franz Xaver als Kinderfreund, Bleistift
(Inv.-Nr. 8494)

Watermarks of 19th Cent. Objects

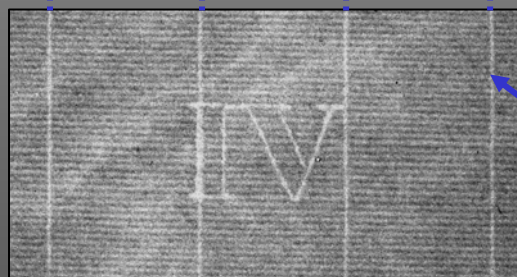
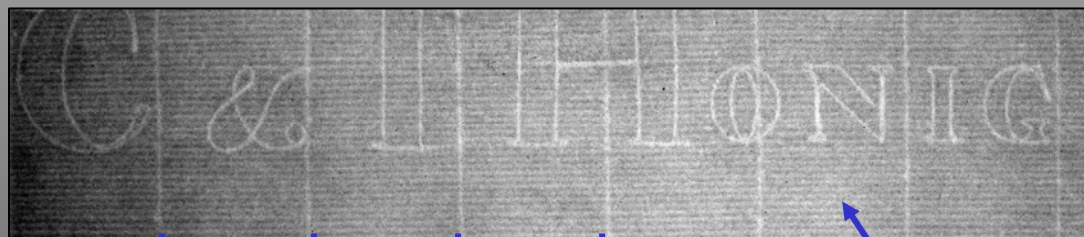


W.A.Churchill, No. 437
Churchill Collection:
W/m of J.Villedary, 1722

Counter mark IV and C & I Honig

Cornelius & Jakob Honig 1683-1856

Leopold Kupelwieser, 1847 Studie eines
nackten Jünglings mit Posaune (Inv.-Nr. 12528)



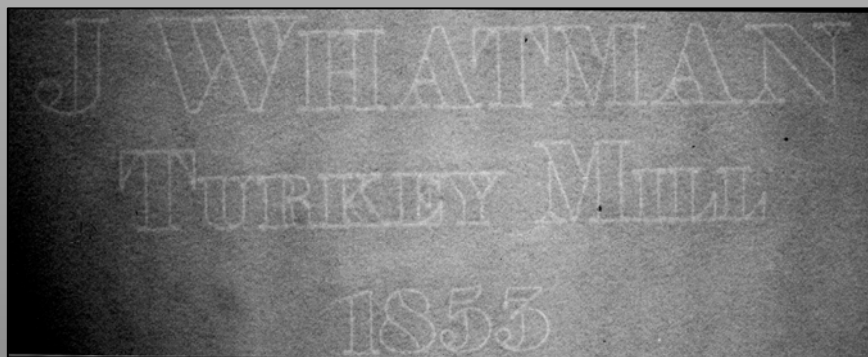
chain- and laid lines
are nearly identical

Leopold Kupelwieser, 1850

Anbetung der Hirten „Krippe Christi“
Bleistift (Inv.-Nr.12545)

Watermarks of 19th Cent. Objects

J. Whatman: Paper for drawings and water colour



Bonaventura Emler, 1858/60

Skizzenbuch aus Rom, Bleistift
(Inventar.- Nr. 8043)

P. Bower:

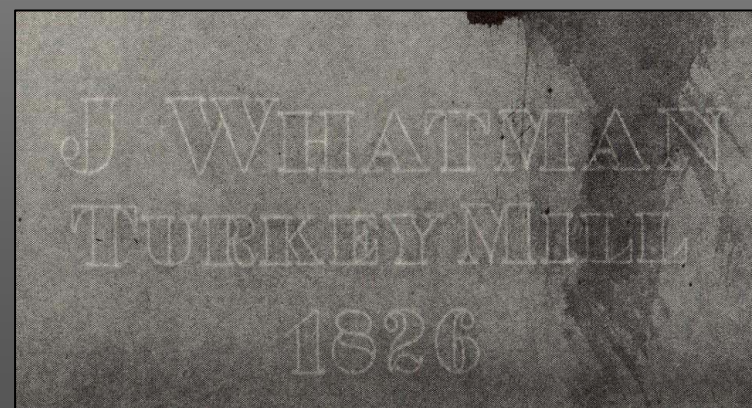
„Turner's later Papers“

Original water mark

of Hollingworth Brothers
of Turkey Mill, Maidstone,
Kent

**J Whatman
Turkey Mill
1853**

**Hollingworth Brothers
Turkey Mill, Maidstone, Kent**



Watermarks of 19th Cent. Objects



Joseph Sutter, um 1825

Naemi und Ruth nehmen Abschied von Orpa
Bleistift, hellbraun laviert (Inv.- Nr. 8674)

P. Bower:

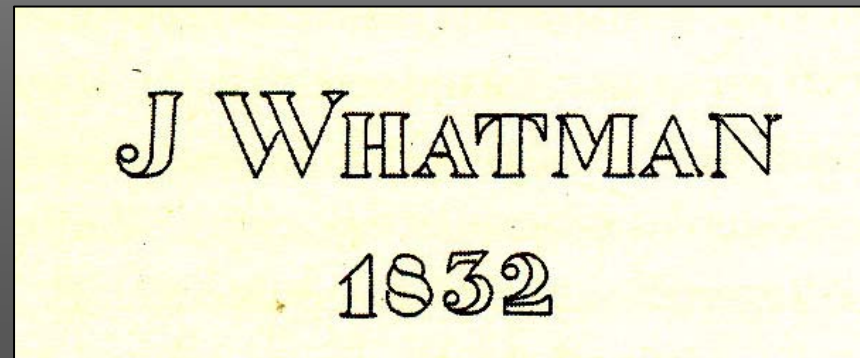
Original water mark

William Balston of the
Springfield Mill, Maidstone, Kent.
The form of the letters are
typical for the period 1810 - 1900.

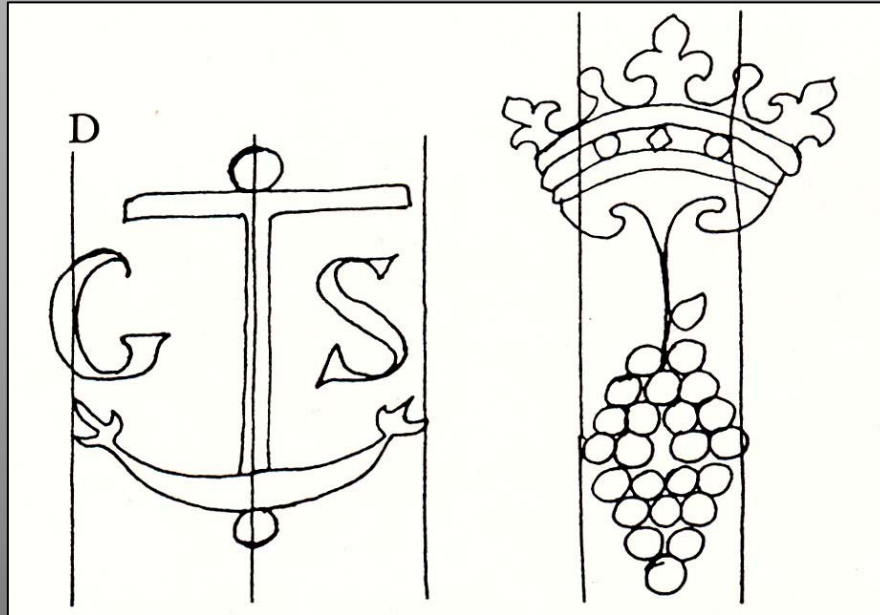
J Whatman

William Balston, nach 1798

Springfield Mill, Maidstone, Kent

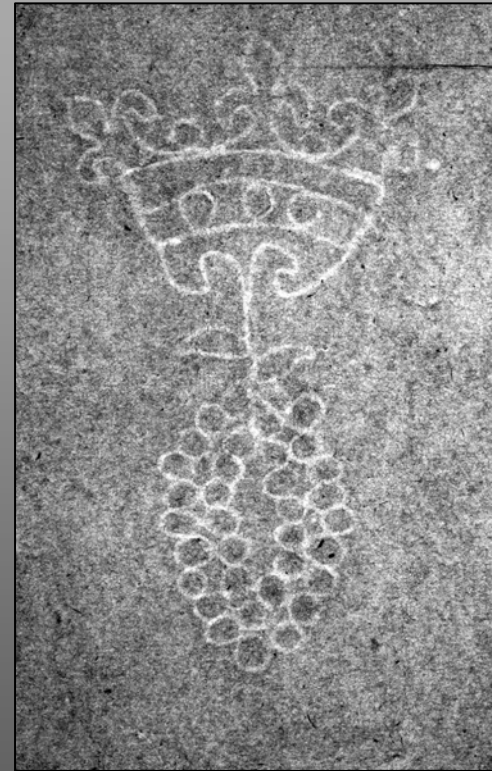


Watermarks of 19th Cent. Objects



P.Tschudin: Eschenz – Georg Schild, 1780, Thurgau, Schweiz

Grape with Crown



Johann Evangelist Scheffer v. Leonhardshoff, um 1820

Studie nach Raffaels Heiliger Katharina u. Studie zur Salome, Bleistift (Inv.- 17248)

2nd Conclusion

Rembrandt van Rjin and contemporary artists:

40 – presented in an exhibition + catalogue
244 – not evaluated yet

- 19th cent. objects:

82 objects – watermarks are evaluated and
presented in a catalogue