Technical Notes: The original fabric support was removed when the painting was transferred to a fine, plain-weave fabric with a gauze-like fabric interleaf. A herringbone pattern in the background paint probably indicates the original canvas weave. An original ground, a smooth, gray brown layer, was retained at the time of transfer and reinforced with an additional, thick white layer which contains zinc white, a pigment available only after 1840. A double ground may have been applied originally, and the lower layer removed in the transfer; only a single original layer is visually evident.

The paint handling varies from thin glazes to rich, blended strokes with stiff paste accents in a broad range of brushwork and layering. The transfer procedure has flattened the impasto and brushwork, and a discolored varnish covers the surface. The paint layer is in poor condition and has been significantly retouched, though not as extensively as the companion portrait. Dark passages have been extensively overpainted on at least two separate occasions, once probably in the nineteenth century and again about 1922 (see below). The face is largely free of overpaint, as are the lighter hair, white collar, and right background. In the first restoration, the hands and white cuffs were overpainted, along with the mid-gray tones of the proper right arm and chest. The second restoration, in response to significant abrasion in the darker areas, was more extensive. Much of the hat, cloak, right sleeve, the clothing between the hands, and wide bands along the top and left edges were retouched, and the hands and cuffs were repainted a second time. In 1993 an attempt was made to remove the old inpainting in the sitter’s left hand, but it was determined that the old restorations could not be removed without danger to the original paint layer.

1942.9.68 (664)

Portrait of a Lady with an Ostrich-Feather Fan

c. 1658/1660
Oil on canvas, 99.5 x 83 (39¼ x 32½)
Widener Collection

Technical Notes: The original fabric support was removed when the painting was transferred to a fine, plain-weave fabric with a gauze-like fabric interleaf. A herringbone pattern in the background paint probably indicates the original canvas weave. An original ground, a smooth, gray brown layer, was retained at the time of transfer and reinforced with an additional, thick white layer which contains zinc white, a pigment available only after 1840. A double ground may have been applied originally, and the lower layer removed in the transfer; only a single original layer is visually evident.

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1942.9.67 (663)

Rembrandt van Rijn

Portrait of a Gentleman with a Tall Hat and Gloves

c. 1658/1660
Oil on canvas, 99.5 x 82.5 (39⅝ x 32½)
Widener Collection

Technical Notes: The original fabric support was removed when the painting was transferred to a fine, plain-weave fabric with a gauze-like fabric interleaf. A herringbone pattern in the background paint probably indicates the original canvas weave. An original ground, a smooth, gray brown layer, was retained at the time of transfer and reinforced with an additional, thick white layer which contains zinc white, a pigment available only after 1840. A double ground may have been applied originally, and the lower layer removed in the transfer; only a single original layer is visually evident.

The paint is applied thinly in the dark background and costume, with glazed shadows and blended contours. Lighter areas are painted more thickly with pronounced brushmarking and low impasto in the face and collar. The x-radiograph (fig. 1) reveals changes in the white collar during painting; it was enlarged slightly and the lace border was added. The x-radiograph also reveals vigorously painted hands and cuffs that differ slightly from those presently visible. The transfer procedure has flattened the impasto and brushwork.
Rembrandt van Rijn, *Portrait of a Gentleman with a Tall Hat and Gloves*, 1942.9.67