

How a Conservator Looks at Works of Art on Paper

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Examination & Discussion in the Classroom

- New ways to look at art
- How to describe what you're seeing
- Consider the context – the history of the art materials and why the artist chose them



Simple Tools for Looking

Illumination

- Normal light – general room or display lighting
- Raking – light positioned at an acute angle to the surface of the work of art
- Transmitted – light passing through the object from behind

Magnification

- Loupe
- Magnifying glass
- Microscope

Raking Light – Woodblock Print

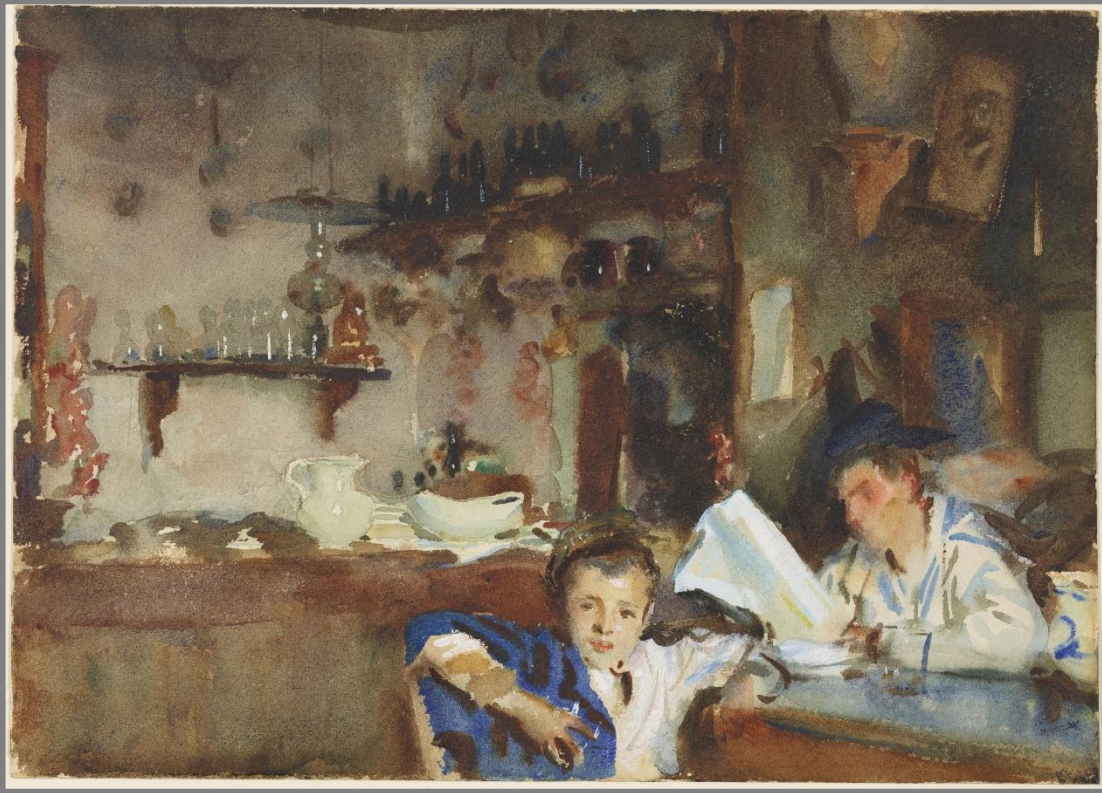


Color woodblock print
(ukiyo-e)



Kitagawa Utamaro I, Japanese, 1753 - 1806. Edo Period (1615-1868), c. 1793-1794. Philadelphia Museum of Art

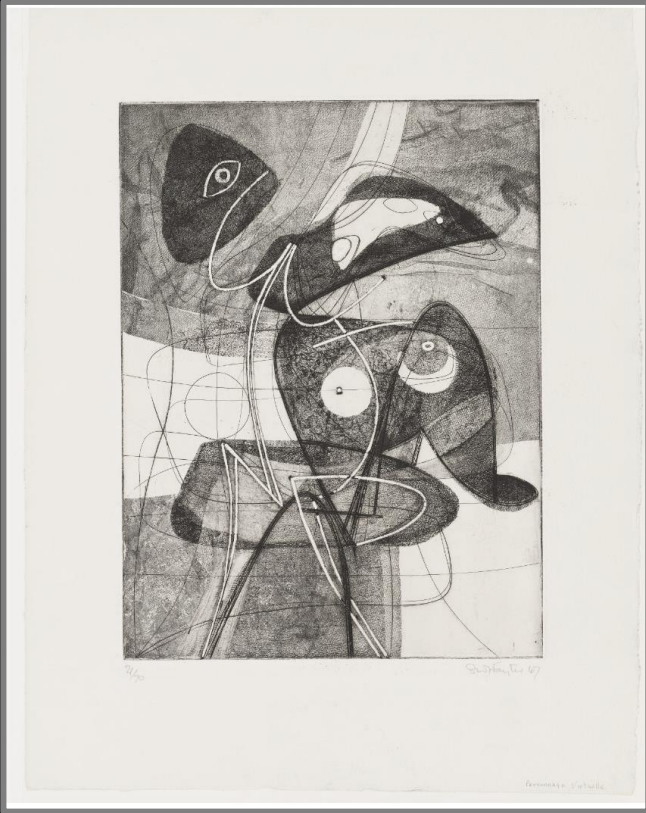
Raking Light – Watercolor Painting



Transparent watercolor and white opaque
watercolor over graphite on wove paper

John Singer Sargent, American (active London, Florence, and Paris), 1856–1925). *A Venetian Trattoria*, c. 1902-1903.
Philadelphia Museum of Art

Raking Light – Intaglio Print



Soft ground etching and engraving with scorper

Stanley William Hayter. English (active England, France, United States), 1901 – 1988. *Virtual Personage*, 1947. Philadelphia Museum of Art

Transmitted Light – Preparatory Drawing / Transfer Technique



Pen and brown ink and wash and black and white chalks on paper,
scored, pricked and pounced for transfer with red chalk

Attributed to Giulio Campi, Italian (active Cremona), born 1500–1502, died 1572. *St. Aloysius Gonzaga*, 16th century.
Philadelphia Museum of Art

Transmitted Light – Intaglio Print on Laid Paper



Drypoint, printed on a cream-colored, handmade laid paper
Watermark: Arms of Colbert (located at center of the sheet)

Mary Stevenson Cassat, American, 1844-1926. *The Bonnet*, c. 1891. Philadelphia Museum of Art

Magnification – Microscope



Other -
Head Loupe
Magnifying Glass

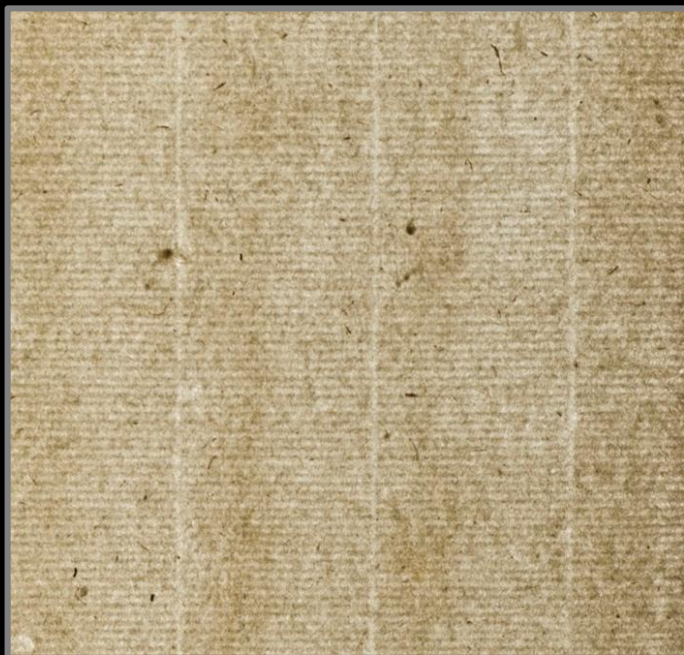
Materials and Techniques

- The support / substrate – paper or a paper-like material
- Dry and wet drawing materials and how they are applied, as well as the range of print processes
- Consider the defining characteristics of different materials and processes – what they look like
- Consider how those characteristics influence the artist's choice and how they affect the appearance of the completed work of art

The Support – Paper



Laid Paper Mould



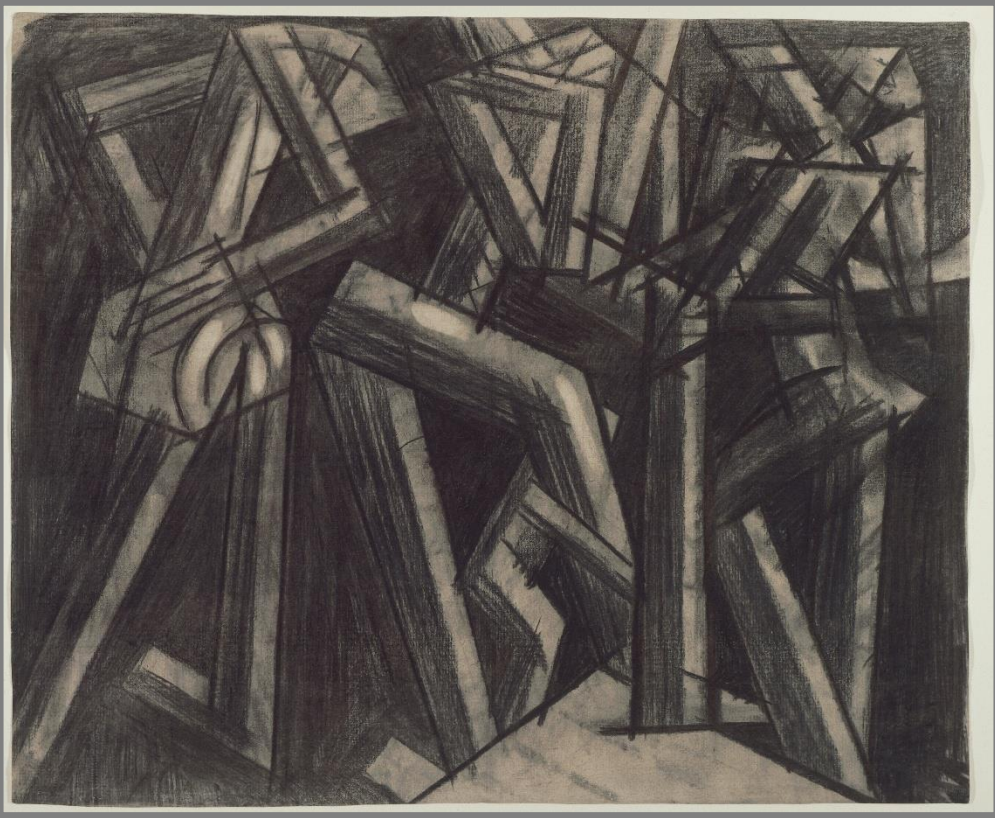
Laid Paper



Wove Paper



Dry Drawing Materials



Charcoal with erasing and conte crayon
on laid paper

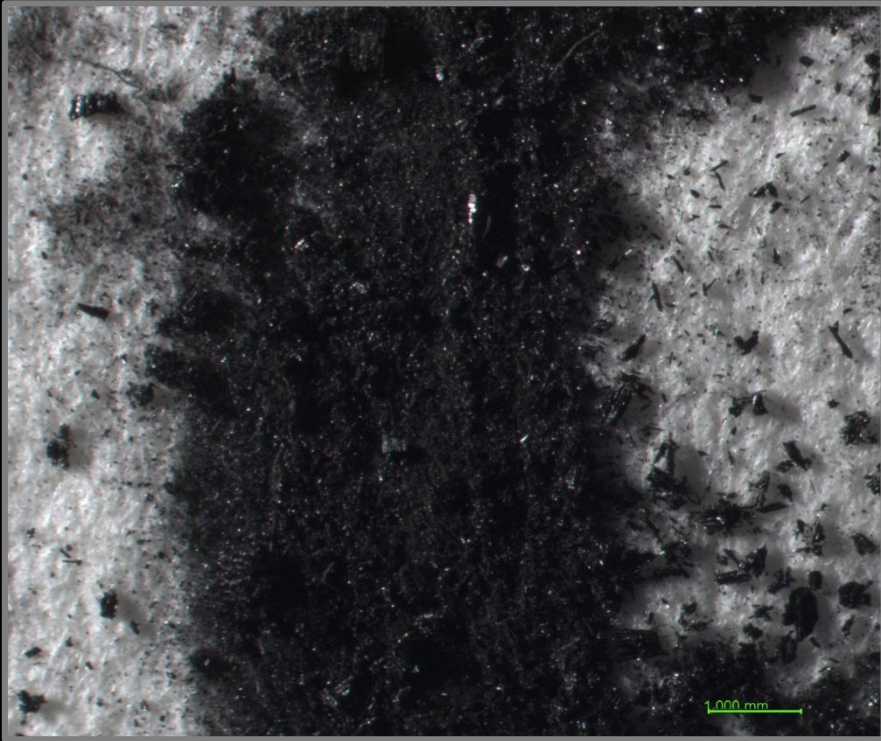
David Bomberg, English, 1890 – 1957. *Acrobats*,
1913-1914. Philadelphia Museum of Art



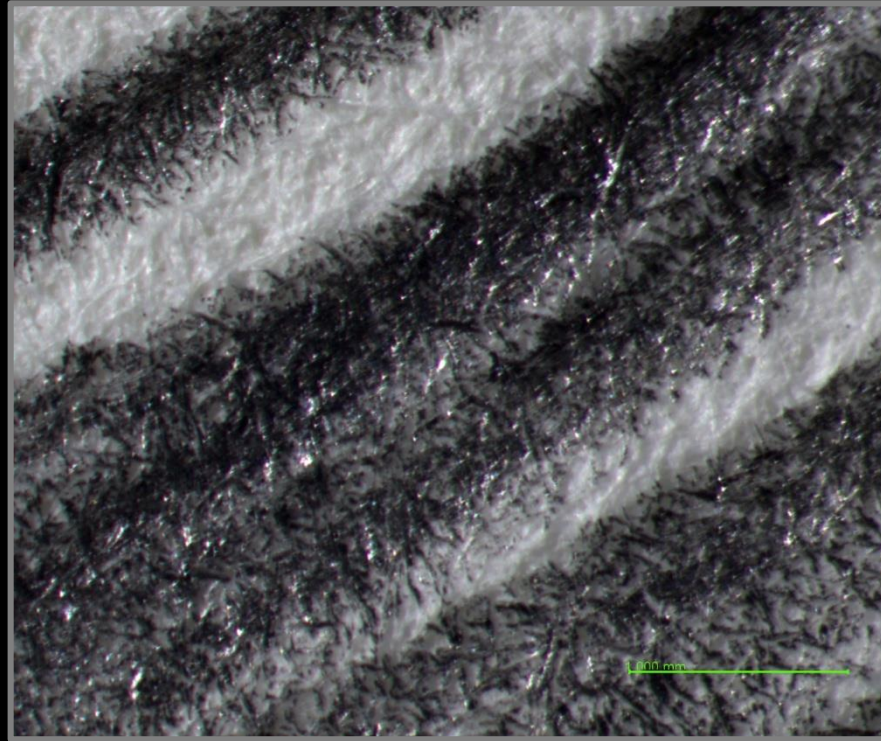
Graphite on wove paper prepared with
white acrylic paint

Vija Celmins, American (born Latvia), born 1938. *Untitled*
(Ocean), 1969. Philadelphia Museum of Art

Dry Drawing Materials – Photomicrographs



Charcoal



Graphite

Black dry drawing materials include charcoal, chalk, pastel, wax crayon, conte crayon, graphite . . .

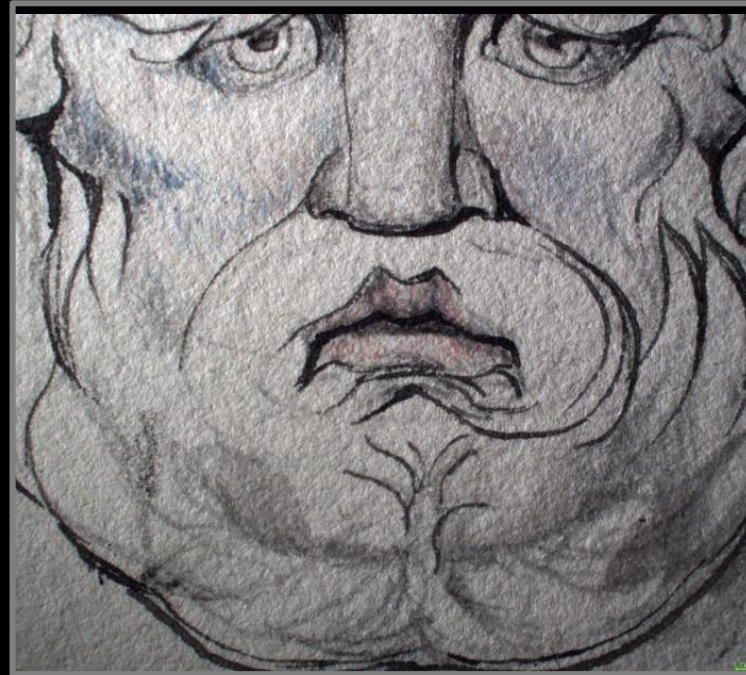
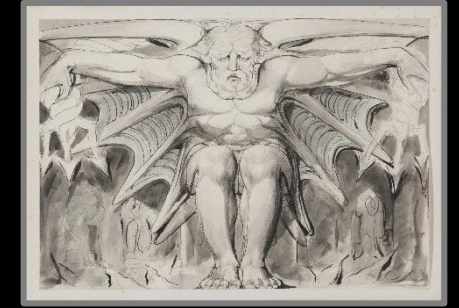
Drawing Materials – Dry and Wet



Pen and brown ink with
brown wash over black
chalk on laid paper, on
French mount

Peter Paul Rubens (Flemish (active Italy, Antwerp, & England), 1577–1640). *Archduke Albert with His Patron Saint*, c.1630-1631. Philadelphia Museum of Art

Drawing Materials – Dry and Wet



Pen and brush and black ink, with watercolor
and graphite on wove paper

William Blake, English, 1757 – 1827. *A Destroying Deity*, c. 1820-25. Philadelphia Museum of Art

Print Processes

Lithograph – Planographic



José Diego María Rivera (Mexican, 1886–1957)
Open Air School, 1932
Philadelphia Museum of Art

Woodcut – Relief



Rufino Tamayo (Mexican, 1899–1991)
Woodchopper, c. 1926-1927
Philadelphia Museum of Art

Print Processes

Etching – Intaglio



Etching and engraving with plate tone

Charles Meryon, French, 1821 – 1868. *Le Petit Pont, Paris*, 1850. Philadelphia Museum of Art

Acknowledgements

The images shown are from the Philadelphia Museum of Art Collection and from collaborations with many colleagues at the Philadelphia Museum of Art over many years . They include:

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