

Printed Media



Colbourne, Jane Florence, and Fishman Snyder, Reba (ed): *Printed on Paper. The Techniques, History and Conservation of Printed Media*. Newcastle: Northumbria University—Arts and Social Sciences Academic Press, 2009.

236 pages, 136 colour illustrations. ISBN 978-09561206320. GBP 35,00.

Result of a conference held in 2007, the book *Printed on Paper* consists of 25 essays written by 36 different authors. As the title already reveals, this publication is not only about conservation of printed media, but also about their techniques and history. While this interdisciplinary approach makes the book very interesting to read and reflects the big variety of themes about the topic, not every article might be of use for paper conservators in their daily practical conservation work. As the book is chronologically divided into three chapters—*The Early Years*, *The Middle Years* and *Present and Future*—it is easy to quickly find the articles that match one's preferences the most. Almost every essay is completed by mostly big pictures of very good quality.

The first chapter, the early years, consists of seven essays: most of them focus on the technical aspects rather than on conservation of old prints. *Sylvia Rogers Albro* describes the history and the means of identification of Fabriano papers as applied at the Library of Congress, Washington DC, *Margaret M Smith* goes into the Earliest Printed Books and the rubrication techniques that were used. The essays by *Helen Creasy* e.a. and *Ruabidy Lombert* both deal with the investigation and conservation of maps. In *„Dürer's Meisterstiche—the other side“*, *Marjorie B Cobn* and *Craig Bowen* reveal the secret of a thin line that is often found at the back of Dürer's Meisterstiche: The authors found out that

the line must have been the result of Dürer's technique to press the prints during the drying process. In his essay *‘What you see is not what you get: Deceptive Repairs and Alterations in Old Master Prints’*, *Roy Perkinson* compares repairs and alterations on old prints with techniques described in the book on paper restoration by German Conservator Max Schweidler (Perkinson 2006). This book was first published in 1938, a second edition was printed in 1949. Perkinson translated and commented Schweidler's book into English; in his essay he presents some aspects of his then freshly published book on Schweidler.

The second chapter—*The Middle Years*—is dominated by two important inventions of the time: lithography and photography. *Linda Stiber Morenus* and *Erika Mosier* both contribute with their essays to the investigation and understanding of Transfer Lithography by analysing the oeuvre of the artists Joseph Pennell (Morenus) and Odilon Redon (Mosier). *Cynthia Karnes'* essay gives a different view on lithography: the production of posters in the time of Silent Cinema and their conservation. While *Wendy Wick Reaves* looks into the influence the daguerrotype had on the drawing and printing manner in America, *Verna Posever Curtis* and *Sara Shpargel* explain various photographic and printmaking techniques that were used by the artist Clarence H. White. This essay is completed by a short but very useful index of the techniques mentioned in the text.

Whether traditional techniques are only slightly modernised or completely changed and re-invented, the third chapter—*Present and Future*—is dominated by computer based or computer aided printing techniques. *Rachel Mustalish* and *Andre Ribouli* show how traditional printing techniques are manipulated by modern artists by the help of modern materials such as photopolymers, machines such as the hydraulic press, and computer technology.

Terry T Schaefer and *C W Eng* investigate on the light-stability of printing inks on non-paper printing supports such as polyesters—showing that both printing materials and support can be totally different from what we learned when dealing with modern prints. In comparison to most of the other essays of chapter three, the research on Andy Warhol's Mao screenprints by *Soyeon Choi* and *Corine Norman McHugh* and the essays *„Mortality in Print“* by *Riikka Kuittinen* and *„Collotype Printing Process“* by *Paul Thirknell* and *Victoria Hill* seem almost traditional and somehow misplaced—however, this probably reflects the characteristic of the time: A mixture of old and new, traditional and modern.

If one expected a full compendium of every single printing technique or an general instruction to conservation of printed media, one certainly would be disappointed by this book. But if the book is seen as an opportunity to get an insight into fields one didn't know before and to learn more about the diversity of the objects paper conservators, curators and art historians are dealing with, the book is a useful tool to get a lot of ideas, inspiration and motivation for the day-to-day work.

Literatur

Perkinson, Roy (ed, 2006): *Max Schweidler, The Restauration of Engravings, Drawings, Books, and Other Works on Paper*. Los Angeles: Getty Conservation Institute (Review by Irene Brückle: In *PapierRestaurierung*, Vol 3 [2007], No 3, pp 9-12).

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