

## Art on Paper Discussion Group 2013: Making Terminology Meaningful

### ABSTRACT

The inaugural session of the Art on Paper Discussion Group (APDG) held at the 2013 AIC annual meeting brought together an enthusiastic and diverse group of conservators to discuss terminology used to describe media in works of art on paper. The session began with presentations by each of the APDG Co-Chairs, followed by guided break-out exercises and a moderated group discussion.

### INTRODUCTION

The purpose of this session was to engage conservators who work with art on paper (or other art and artifacts with similar issues) in a discussion about approaches to describing materials and techniques. The primary focus was the draft “Guidelines for Descriptive Terminology for Works of Art on Paper” (Guidelines) developed by project conservators at the Philadelphia Museum of Art (PMA) along with a working group of conservators from throughout the country (see Appendix 1). The project is supported by an IMLS 21st Century Museum Professionals Grant. Before the annual meeting, the PMA conservators shared an overview of the draft guidelines with the BPG membership through a posting on the AIC-BPG website. The session opened with presentations on the impetus and goals for the project and also outlined the scope and organization of the Guidelines. They addressed how the specialized knowledge and media identification skills of conservators, which rely on visual examination of the actual object, are essential to arriving at meaningful descriptions. The presenters also examined

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This open discussion took place on May 31, 2013, during the AIC 41st Annual Meeting, May 29–June 1, 2013, Indianapolis, IN. The moderators organized and led the discussion and recorded notes. Readers are reminded that the moderators do not necessarily endorse all the comments recorded, and that although every effort was made to record proceedings accurately, further evaluation or research is advised before putting treatment observations into practice.

institutional practices for gathering and sharing this information with wider professional and public audiences. This introduction prepared the session participants for the exercises that followed.

### PRESENTATION SUMMARIES

#### STEPHANIE LUSSIER

#### IMPETUS FOR THE PROJECT

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Stephanie provided background on how the co-chairs became interested in this topic, from her own involvement with a comprehensive collection survey at the Whitney Museum of American Art (WMAA) to Nancy and Scott’s in-depth study of the drawing and construction materials of self-taught artist James Castle. Through these projects, she introduced the participants to some of the challenges of using “consistent and accessible terms that accurately and precisely describe drawing and print media,” which are especially apparent when considering works by self-taught artists, and more generally, works created in the 20th century and beyond. These challenges ranged from recognizing the limitations of existing resources and precedents for describing works on paper—many of which grew out of traditional approaches to describing Old Master drawings—to internal institutional practices for entering and using information in collections information systems. The lack of clear protocols in this area sometimes leads to inadvertent discrepancies (e.g., on exhibition labels, when descriptions are pulled directly from databases without consideration of when or if the pieces ever were assessed formally).

Multiple audiences or content users, both inside and outside museums, use the media descriptions conservators develop (either directly or indirectly), and need to be considered. Those outside the museum include artists, researchers, and museum visitors; those inside include staff from many departments throughout the museum, from art handlers to curators. The awareness of these multiple audiences led the WMAA survey project conservators to begin examining

museum practices for generating and recording information about artists' materials and techniques, and much of this work has informed the approach suggested in the Guidelines.

In closing, Stephanie emphasized that conservators should advocate for and provide meaningful and technically correct media descriptions: "As conservators, we see ourselves as uniquely suited to identifying and describing artists' materials and techniques, yet we often work behind the scenes and may be bypassed in this process. With the increased visibility of collections due to web presence, the consequent greater ease of accessing information, and the potential for an increasingly diverse audience, we are presented with an opportunity to not only improve internal dialogue, but to contribute to the enhanced technical understanding of the general public by creating a collective language and way of using language that is meaningful to conservators and allied professionals alike."

## NANCY ASH

### PURPOSE AND GOALS

Nancy described the overarching goals of the Guidelines and their intended use, and emphasized that precise terminology is important because it contributes to understanding a work of art and its historic context and gives insight into an artist's intentions and working methods. The Guidelines are intended to help not only conservators and curators, but other art-world professionals in the use of precise and consistent language to describe works of art. They are intended to clarify and provide consistent approaches to how we *identify*, *describe*, and *record* information about artists' materials and techniques, and will provide a system for adapting a description so that it conforms with curatorial preferences or institutional protocols, or can be used for a range of purposes. Nancy then outlined the three principal activities involved:

- *Identification* – In paper conservation, in particular, we rely primarily on our knowledge of the visual characteristics of materials, and less frequently on scientific analysis. In either case, examination of the physical object (the artwork)—and our knowledge about how the composition of each material dictates its appearance and handling properties—is paramount. Magnification is probably our most important tool for visual identification.
- *Description* – The description is how we translate what we have identified visually into written form using consistent language and grammar. This is the focus of the Guidelines: applying the rules of syntax—which govern the way words are combined, the order of elements, punctuation, etc.—to appropriately chosen terms for drawing and print media, techniques, and processes identified in a work of art.
- *Recording* – How and where we record the descriptions we have developed is critical. We have two major concerns

about how and where we record what we observe, and these highlight the need for a more systematic approach:

- The detailed descriptions that conservators, catalogers, and curators develop are routinely adapted by others and appear in online catalogs, wall labels, etc. In other words, they have a rich and varied life after they leave our hands. The information becomes public, is reused and repeated, and we have a responsibility to try to get it right.
- Also, the development of Collections Information Systems has in many ways bypassed an essential internal dialogue that includes a critical review of materials descriptions. When information is entered into collections databases, the entries take on the appearance of authority yet may not be the result of any sort of formal assessment of the actual object.

What we propose is the use of three levels of description in three distinct fields in collections databases to capture a range of information for different purposes (fig. 1). (Similar approaches already have been implemented in several museums.)


- Level 1, the "Medium," generally provides the simplest accurate description. While it may be the same as the Extended Medium description (i.e., contain it in its entirety), often it may be an adaptation of it that reflects curatorial preferences or institutional protocols. (Note that the Guidelines will provide resources to aid the process of simplifying descriptions.)
- Level 2, the "Extended Medium," is the primary focus of the Guidelines and reflects the principal goal of describing the works of art as concisely and consistently as possible,

**Application: contemporary print**

**Level 1 - Medium:**  
Color woodcut and soft ground etching  
(number of colors and reference to paper omitted by institutional preference)

**Level 2 - Extended Medium:**  
Color woodcut and soft ground etching,  
printed in three colors, on paper

**Level 3 - Technical Note:**  
This print is made using two print processes,  
relief and intaglio; the woodcut is printed in  
two colors, green and yellow-green, from  
2(?) blocks, and the soft ground etching is  
printed from one intaglio plate in black ink



Detail from: Robert Mangold,  
Green Column/Figure, 2003,  
Philadelphia Museum of Art

Full-size image

Philadelphia Museum of Art  
IMLS 21<sup>st</sup> Century Museum Professionals Grant

Fig. 1. Presentation slide illustrating the application of the Guidelines and the use of separate fields in a collections database

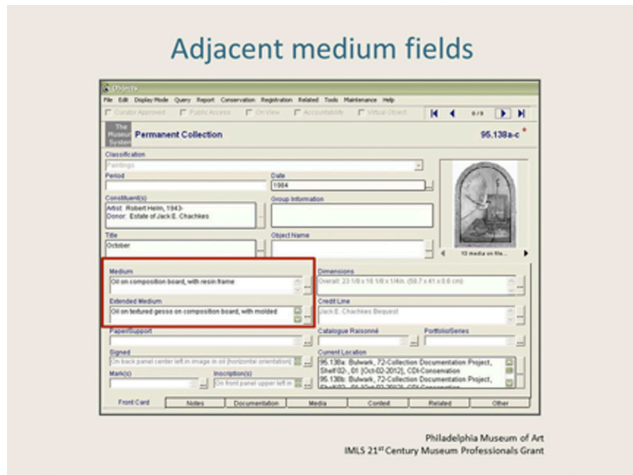


Fig. 2. Presentation slide showing adjacency of “Medium” and “Extended Medium” fields in a collections database. Image courtesy of the Whitney Museum of American Art

while conveying maximum information. The descriptions follow the Guidelines for language and syntax and, ideally, come from direct visual examination.

- Level 3, “Technical Notes,” is intended to accommodate detailed observations and is not structured or limited by the rules of syntax given in the Guidelines.

Note that, in a collections database, it is critical that the “Medium” and “Extended Medium” fields are located adjacent to each other on the same screen or tab to facilitate using content from one to adapt the other (as shown in figure 2); lack of this adjacency would make movement between the fields too cumbersome, and in all likelihood the system would not be used.

## SCOTT HOMOLKA

### OVERVIEW OF DEVELOPMENT, ORGANIZATION, AND SCOPE OF THE GUIDELINES

Scott’s presentation introduced the participants to how the terminology project has progressed, as well as the organization and scope of the draft Guidelines. At the project outset, we had little more than a central idea motivated by many of the complex issues and challenges encountered in our work. From this central idea we developed an outline of phases for the project. We began by compiling and reviewing existing resources useful for a consideration of terminology, and identifying categories of artists’ media. From this we generated lists of terms and materials glossaries and began drafting what we called “justification” or discussion documents that provided a rationale for specific rules. Finally, we reached out to colleagues who had done in-depth research or who

had special expertise in artists’ materials and formed a Media Terminology Working Group to provide input and help us shape the Guidelines. Moving forward, we will be faced with the challenging tasks of gaining evaluation and feedback, refining individual guidelines, and re-organizing the structure as necessary for continuity and clarity.

After sketching out documents that laid out the broad set of issues to be addressed in the Guidelines, in April 2012 we convened a one-day meeting of the working group to discuss issues of descriptive terminology. During this meeting—using artworks from the PMA collection selected to illustrate and emphasize specific challenges—we engaged in some simple “looking and describing” exercises to spur discussion and debate. After a period of evaluating feedback from the working group and developing the Guidelines documents more fully, we reconvened the group in March 2013 to discuss and further refine individual topics.

## ORGANIZATION OF THE GUIDELINES

The Guidelines are organized into two main sections. Part I deals with identification and characterization of materials and techniques, and Part 2 presents rules of syntax.


The overview of Part I of the Guidelines consisted of excerpts from the Table of Contents. Part I is divided into sections on drawings and prints, and includes categories of traditional drawing materials, non-traditional drawing materials and collage, manipulations, and print processes and techniques. Lists of terms, glossaries, and materials hierarchies (charts) were developed as supporting resources for both the “Drawings” and “Prints” sections. “Print Process Hierarchies,” for example, are tables that organize and group specific printmaking terms within a broad print process.

The overview of Part 2 of the Guidelines focused on syntax. Syntax can be defined as the rules guiding word order,

### Prints: associated techniques

**Associated techniques** describe techniques that exist only in conjunction with a more general print process, for example, *spit bite* aquatint or *soft ground* etching

When specific associated techniques are known or identified, the guidelines allow for a consistent approach to describing them:



**Example:**

- Hard ground and soft ground etching, and lift ground and spit bite aquatint

Detail from: Jasper Johns, *The Seasons (Spring)*, 1967, Color etching and aquatint. Published by Universal Limited Art Editions (ULAE)

Philadelphia Museum of Art  
IMLS 21<sup>st</sup> Century Museum Professionals Grant

Fig. 3. Presentation slide illustrating the concept of “associated techniques” in the description of a print

grammar, and other specifics of language usage (for example, using prepositions or choosing between singular and plural forms of nouns). An example was shown from the section “Print-Specific Syntax,” which guides the user through a range of topics for describing prints. One example described specific “associated printmaking techniques” (variations that are associated with and only exist within a more general printmaking process; see fig. 3). Another example described additional manipulations of the print matrix.

Scott’s presentation concluded with several slides that presented excerpts from the actual draft Guidelines; for instance, he illustrated a guideline covering the inclusion and use of color, including language for color descriptors and how to consistently describe compound colors.

#### BREAK-OUT SESSION: EXERCISES

##### ELIZA SPAULDING

##### INSTRUCTIONS FOR PARTICIPANTS

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The approximately 90 participants who attended the session were divided into 10 discussion groups, and one of five exercises was distributed to each group. Each group had a moderator and a note-taker. Many of the moderators were members of the Media Terminology Working Group and very familiar with the project; the note-takers were emerging conservators and took notes on group comments/discussions as well as participant demographics. The moderators clarified and facilitated the use of the draft Guidelines and prompted discussion on specific points.

The exercises were intended to capture how participants describe artists’ media and to gain feedback on how the Guidelines could be improved. Each exercise featured a drawing, print, or collage, and included a list of the media present along with their relative abundance and corresponding manipulations, and type of paper support. Relevant sections of the draft Guidelines accompanied the exercises. With the moderator’s guidance, members of each group first recorded how they would describe the artwork in their own words (no right or wrong answers!), then how they would describe the artwork using the Guidelines excerpts provided. They then were asked to engage in a discussion about their responses and other media-terminology issues. Finally, the groups shared their responses and other feedback from the breakout sessions with the entire audience, leading to a lively discussion. The feedback from the APDG session has been enormously helpful in shaping the Guidelines and we are grateful for everyone’s participation.

Included in this submission are examples of two of the exercises. The participants were first prompted to consider how *they* might describe the work of art depicted in this exercise, and next, to modify that description using the draft

Guidelines provided. Lastly, as time permitted, each group tackled specific discussion points for the exercise.

##### EXERCISE # 1: JOSEPH YOAKUM, *THE HILLS OF OLD WYOMING IN THE VALLEY OF THE MOON NEAR CASPAR WYOMING*, c. 1969

This Joseph Yoakum drawing presented the challenges of interpretation one may face even with a guiding system in place (see Appendix 2). Pastel and colored pencil are the most abundant materials in this work. In following the “listing order” guidelines, some participants listed those materials first, citing visual dominance as the reason. Others felt that the ballpoint pen was “most dominant” as the foundation of the drawing (the artist began with a pen “outline” that defined the composition) and therefore listed ballpoint pen first. The importance of order of application on Old Master drawings (“what came first”) was mentioned, and the use of the word “over” to indicate layered media applications was suggested. This suggestion was in keeping with the “general syntax” rules presented in the draft Guidelines.

The moderators also reiterated that the Guidelines are intended to accommodate different types of collections. This exercise presented an opportunity to reflect on how the rules of syntax may work effectively for both Old Master and more contemporary drawings.

Additionally, this exercise tested the proposed guidelines for color inclusion: when to list individual colors vs. when to default to the general term “color.” This area will continue to be refined as “colored materials” are categorized and compared, focusing on specific rules for “limited palette” (chalk, ballpoint pen) vs. “full-palette” (pastel, colored pencil) materials.

##### EXERCISE # 3: WILLIAM BLAKE, *GOD JUDGING ADAM*, c. 1795

A unique and complex work by William Blake consisting of a printed image with significant embellishment in inks and watercolor paints provided the opportunity to discuss many aspects of the draft guidelines (see Appendix 3). The discussion group participants raised points that led to a constructive evaluation of the draft rules of syntax (word order and use of prepositions) as related to material abundance and order of application, pointing out in particular the awkwardness caused by placing “pen and ink” between “watercolor” and “opaque watercolor” when ordered according to the relative abundance of materials. This led to a discussion of creating a rule that suggests grouping like materials, while continuing the use of qualifying terms such as “with” or “traces/touches of” to indicate relative abundance.

The group also commented that they appreciated the idea of a “Technical Notes” field where one could record speculations about techniques, especially where there was some uncertainty. (Can one visually identify Blake’s relief etching, or is

the identification based on scholarly research about Blake and his pioneering technique?) This also speaks to the proposed “levels” for recording information in collections information systems as recommended in the current draft Guidelines.

#### CONCLUSION

The inaugural Art on Paper Discussion Group session was well attended and the participants expressed clear enthusiasm for the creation of the APDG and for the topic presented at our first gathering. The session was interactive and engaging and the thoughtfully expressed opinions of the session participants will serve to guide further development and refinement of the *Terminology Guidelines for Works of Art on Paper*. Next steps include exploring a range of possibilities for gaining critical evaluation and feedback, and importantly, for the future publication and dissemination of a finished product.

#### ACKNOWLEDGMENTS

Special thanks to the session moderators and note-takers, who contributed to the session’s content by guiding the group exercises and discussions and recording them: Shannon Brogdon-Grantham, Heather Brown, Margaret Holben Ellis, Anisha Gupta, Theresa Fairbanks-Harris, Amy Hughes, Hannah Mancill, Catherine Maynor, Clara Rojas-Sebesta, Kimberly Schenck, Harriet Stratis, Michelle Sullivan, Becca Pollak, Elisabetta Polidori, Christina Taylor, and Aisha Wahab. With gratitude to Eliza Spaulding, Andrew W. Mellon Fellow in Paper Conservation, Philadelphia Museum of Art, for her superb organizational skills and for essentially serving as a fourth co-chair.

*Working Group members:* Karl Buchberg, Anne Driesse, Margaret Holben Ellis, Theresa Fairbanks-Harris, Amanda Hunter Johnson, Penley Knipe, Catherine Maynor, Rachel Mustalish, Annette Manick, Katrina Newbury, Antoinette Owen, Suzanne Penn, Thomas Primeau, Kimberly Schenck, Marjorie Shelley, Matthew Skopek, Reba Fishman Snyder, Harriet Stratis, and Judith Walsh

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## APPENDIX 1

**GUIDELINES FOR DESCRIPTIVE TERMINOLOGY FOR WORKS OF ART ON PAPER**

Philadelphia Museum of Art

Supported by IMLS 21st Century Museum Professionals Grant

**OVERVIEW****Goals**

This project is intended to address the need for more accurate and consistent documentation of the materials and techniques used to create works of art on paper. No detailed guide for this currently exists. The guidelines presented here are designed to provide conservators, curators, registrars, cataloguers and others charged with describing art on paper with a step-by-step approach for describing all aspects of the manufacture of these works.

The project was prompted by several recurring issues: 1) how to effectively and consistently describe and communicate the materials used in works of art to other museum professionals and to the public, 2) how to facilitate the recording and subsequent use of materials information in museum collections information systems, and 3) how to refine descriptive language to contribute most effectively to the education and visual experience of the museum visitor. While these guidelines are primarily “addressed” to the conservator, they are intended to assist all professionals working in this subject area. One intended result is more accurate, and hence more meaningful, material descriptions through the use of consistent terminology, regardless of who generates and records the information. Conservators, curators and other users will bring different levels and types of knowledge and connoisseurship to the task. Therefore, an additional goal is to educate those with less experience, or perhaps less direct access to the physical works of art, in how to record information that is accurate regardless of level of detail. Media-specific “Hierarchies,” or charts that provide terminology and preferred usage that progress from the general to the specific, will serve as tools to assist in this process.

It is hoped that the impact of the project will be three-fold: 1) enhanced ability of conservators to communicate their knowledge about the materials of works of art on paper in a more accurate and consistent manner, 2) greater understanding through improved resources for allied museum professionals (cataloguers, curators, etc.), and 3) increased visual and information literacy of the museum-going public.

**Identification and Characterization of Materials and Techniques**

Conservators’ work bridges the art historical, the technical, and the scientific. They use visual examination and technical analysis to identify artists’ materials and methods of manufacture. They routinely examine and develop detailed descriptions for traditional, contemporary, and idiosyncratic artists’ materials for exhibition labels and catalogues. This information often appears in checklists and captions in print publications and online catalogues, and in exhibition wall labels and didactic panels.

To describe works of art on paper, the conservator first determines and characterizes the materials and techniques present, and then uses appropriate and consistent syntax to convey his/her observations. The result of the information-gathering stage is the **Identification and Characterization of Materials and Techniques**, in which the conservator defines what he or she is seeing. This entails identifying and describing materials according to their unique and distinctive features as determined through direct observation using magnification, different angles and types of light, and occasionally chemical or

instrumental analysis. It combines knowledge of the physical characteristics of materials and techniques and the time periods in which they were used. It may involve research such as consulting comparative images (photomicrographs), timelines, and other reference materials. Connoisseurship, the instinct and the critical judgment developed through a deep knowledge of these materials, is a vital component. Identification and Characterization of Materials and Techniques is addressed in Part 1 of the Guidelines.

### **Rules of Syntax**

Once conservators have gathered the information, they need a consistent approach for assembling that information in order to achieve a degree of logical coherence and accuracy. This brings into play the **rules of syntax**, which govern the way words are combined, the structure or order of elements, punctuation, and other grammatical issues. The rules of syntax may be the most important aspect of the guidelines – guiding the writer in how to record and order what he/she has deciphered in a detailed, yet economical form, typically from most to least dominant material. Syntax is addressed in Part 2 of the Guidelines.

During this project, certain resources were relied upon repeatedly and thus are not specifically referenced throughout the Guidelines. These include:

- Getty Art and Architecture Thesaurus (AAT)
- CAMEO: Conservation and Art Material Encyclopedia Online <http://cameo.mfa.org>
- Whitney Museum of American Art in-house Collections Documentation Initiative (CDI) terminology and terminology hierarchy
- Art Institute of Chicago Italian Drawings Survey Guidelines
- Exhibition and collection catalogues from various museums (included in the bibliography)
- Other print and drawing materials encyclopedias/publications, and collections information presented on museum websites (included in the bibliography)

### **Information Storage and Use—Museum Collection Information Systems**

Since most large institutions use a collections database that is routinely accessed by staff from many departments who may work in several locations, this project includes identifying user groups as well as recording “levels of information.” In fact, after the conservation survey of works of art on paper undertaken at the Whitney Museum of American Art in 2008–2010, the complexity of these issues precipitated the formation of an internal committee at that institution to retroactively evaluate terminology and protocols devised and implemented during the survey—with consideration for interdepartmental retrieval and use of information.

The development of museum collections information systems has in many ways bypassed the once routine internal dialogue that led to a critical review of the materials and techniques used in individual works of art. That is to say, when information is now being entered into such databases, often by cataloguers not trained in materials identification, the entry takes on the appearance of authority yet may not even be the result of a formal assessment of the actual object. Technical descriptions entered into such systems are often used either out of context or without full appreciation or understanding of their nuances. For example, descriptions are often extracted from a collections database for a specific use (e.g., as an image caption in a publication) without first being vetted by curators for accuracy or consulting a conservator for close visual assessment of the object. Scrutiny of wall labels in museum exhibitions reveals the ongoing struggle of how to bring clear and accessible (and consistent), yet technically accurate and interesting information to the viewer. A quick internet search of online museum collections catalogues exposes inconsistent descriptions and misidentified processes, sometimes for the same object (e.g., print multiples). Even in the same print publication, descriptions often vary both in technical degree and language use. These examples highlight the pressing need for

guidelines to direct how information about materials and manufacture is documented, used and understood in the broader museum context.

The “Medium” field/descriptions in collections information systems typically define(s) the physical or material aspects of a work of art, including design media (watercolor, acrylic, gold leaf), techniques and processes (collage, etching), and sometimes support (paper, board, other). To better inform an understanding of methods of manufacture, implements and manipulations of media are also traditionally included (*pen and ink, watercolor with scraping*). Often extracted directly from collections information systems for wall labels, websites, and exhibition catalogs, such descriptions greatly inform the viewer’s experience/understanding of the material work of art relative to the artist’s working methods, and yet vast inconsistencies are found in the presentation of this information, not only in comparisons across collections, but often within single institutions.

These guidelines are intended to guide conservators and other museum professionals in selecting terms and standardizing descriptions for drawings and prints in dedicated fields in collections databases. Guidelines for improved practices for recording changes made in information databases are also included. Additionally, these guidelines make a call for direct visual examination when describing works of art. Though it is hoped that this document will benefit all museum staff charged with describing and caring for collections of works of art, the authors cannot overemphasize the importance of involving conservators in the process of identifying and describing media and techniques for all works of art.

#### **Levels of Description – Using Dedicated Fields in Collections Information Systems**

This section addresses the recording of three levels of information describing materials and techniques. It is proposed that three levels of detail (using three different dedicated fields in collections information systems) be used to record and store descriptive information about print and drawing mediums. In addition, it is recommended that detailed information about print and drawing supports be recorded in the “support” field included in most collections database, and that changes/updates to any of this information be tracked in a concise and consistent way. The use of three distinct levels of media description allows an individual/institution to capture a range of information in designated fields in collections information systems for different purposes.

The “extended” description (Level 2) is the primary focus of these guidelines, and reflects the principal goal of describing the works of art as concisely and consistently as possible, while conveying maximum information. Ideally, such descriptions (and all descriptions) will derive from direct visual examination of a work of art and will follow the rules set forth in this document for language, syntax, and order. When there is doubt (or a material cannot be discerned visually with some degree of certainty), a less detailed approach using more general terms drawn from the print and drawing hierarchies is preferred.

- **Level 1: Medium.** This is the simplest or most concise description of materials and techniques for a given work of art and may be the description displayed on the front tab of a collections information system or that appears on exhibition wall labels or a museum website. It may reflect institutional or curatorial preferences and protocols applied to the Extended Medium description (level 2 below). It may be the same as that description (contain it in its entirety) or be derived from it by the conservator, curator, or cataloguer in abbreviated or slightly altered form.
- **Level 2: Extended Medium.** This description is the focus of these guidelines. It is a detailed yet concise description of the work of art, the result of a conservator’s close scrutiny of an object, or of close assessment by a curator or cataloguer. As described in these guidelines (and aided by



referencing the hierarchies, glossaries, and lists of terms), the word choices should follow the rules of syntax and accurately characterize aspects of manufacture.

- **Level 3: Notes on Materials/Technique/Manufacture.** This description can be most comprehensive or highly detailed, and is intended to accommodate detailed observations and notes (possibly for conservation documentation or scholarly purposes). It may take the form of a more comprehensive materials and techniques characterization, or a range of observations not necessarily structured or limited by the rules of syntax given in these guidelines.
- **Paper/Support:** In TMS and other collections information systems, there are separate fields for Media and for Support.

**Protocols for Entering, Updating, Changing Information.** This section provides guidelines for evaluating existing descriptions from various sources such as catalogues, artist/gallery-designated materials, and descriptions already in a museum database. It also provides protocols for entering the descriptions into the collections information system, retaining original source information and documenting any changes made.

#### **Guidelines project staff/authorship**

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 Smithsonian American Art Museum  
 Yale Center for British Art  
 Whitney Museum of American Art

## APPENDIX 2

BPG Art on Paper Discussion Group (APDG)  
 Organizers: N. Ash, S. Homolka, S. Lussier, E. Spaulding  
 AIC 41<sup>st</sup> Annual Meeting, Indianapolis, Friday, May 31, 2013

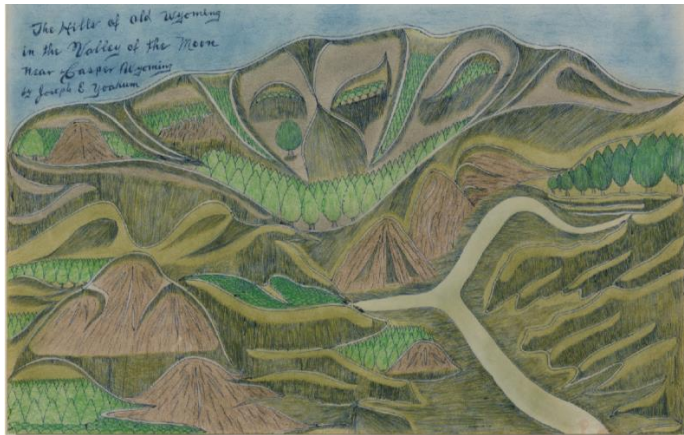
## Exercise #1

**Joseph Yoakum** (American, 1890–1972)

*The Hills of Old Wyoming in the Valley of the Moon near Casper Wyoming, c. 1969*

Philadelphia Museum of Art, 2002-53-17

Sheet: 12 x 19 1/16 inches (30.5 x 48.4 cm)



Overall



Detail

**Media** (relative abundance)

Blue ballpoint pen (much)  
 Colored pencil: green, yellow-green, and brown (much)  
 Pastel: blue and gray (much)

**Manipulations**

Pastel: smudging

**Support**

Wove paper

**1. How would you describe the artwork above in a Medium description?**

**2. Using the excerpts from the *Terminology Guidelines* provided, please modify your description accordingly.**

Colored pencil, blue and gray pastels with smudging, and blue ballpoint pen on paper

**3. What immediate suggestions/changes come to mind? Discuss.**

Discussion topics:

Considerations: abundance vs. visual dominance – do you start with pen (since it outlines & defines the drawing) or colored pencil (most abundant /dominant medium)? Discuss creating a Technical Note (Level 3) to further elaborate on technique. What information would you include?

**We would love your feedback! Were the draft *Guidelines* excerpts comprehensible? Are there specific changes/suggestions that you would recommend? The full draft guidelines will soon be available for further input. Please contact us at [mediaterminology@philamuseum.org](mailto:mediaterminology@philamuseum.org).**

## APPENDIX 3

BPG Art on Paper Discussion Group (APDG)  
 Organizers: N. Ash, S. Homolka, S. Lussier, E. Spaulding  
 AIC 41<sup>st</sup> Annual Meeting, Indianapolis, Friday, May 31, 2013

**Exercise #3**

**William Blake** (English, 1757-1827)

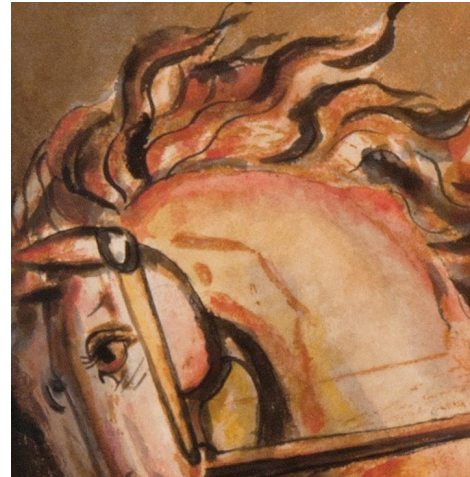
*God Judging Adam*, c. 1795, possibly printed and manipulated in 1804-5

Philadelphia Museum of Art 1964-110-5

Sheet: 16 9/16 x 20 1/2 inches (42.1 x 52.1 cm)



Overall



Detail

**Media**

Pen- and brush-applied ink: black  
 Watercolor: red, orange, yellow, black  
 White opaque watercolor (small amount)  
 Color relief etching (two different brown inks)

**Material Dominance - Abundance and Order**

Substantial amounts of most media  
 Drawing media are over print media

**Paper support**

Wove paper

**Note:** heavy paint and ink applications substantially transform each impression of the underlying print.

**1. How would you describe the artwork above in a Medium description?**

**2. Using the excerpts from the *Terminology Guidelines* provided, please modify your description accordingly.**

Watercolor and pen and brush and black ink with white opaque watercolor over color relief etching on paper

**3. What immediate suggestions/changes come to mind? Discuss.**

Discussion topics: Begin with the drawing media since it is visually much more predominant (printed components almost obscured)? vs. *Color relief etching with additions in pen and ink and watercolor on paper* [from PMA TMS database]? Discuss creating a Technical Note (Level 3). What information would you include?

**We would love your feedback! Were the draft *Guidelines* excerpts comprehensible? Are there specific changes/suggestions that you would recommend? The full draft guidelines will soon be available for further input. Please contact us at [mediaterminology@philamuseum.org](mailto:mediaterminology@philamuseum.org).**