



PASTEL
SOCIETY
OF
NEW
MEXICO

HIGHlight

November 2010

From the President...

Dear PSNM Friends —

The opening of the 2010 National Exhibition and the Small Works Show is just around the corner. Our goals for this year were to: (1) increase entries, (2) increase attendance from about 3000 visitors last year to 4000 this year, and (3) to sell at least as many paintings as last year (\$17,000). We have met goal one and now need your help with goals two and three. How can you help? If all of you will dust off your mailing lists – **whether you are in the show or not** – and send evites to as many people as possible and/or pick up the phone and invite friends, it will increase attendance and hopefully improve the chances to sell more paintings. (Marilyn Drake e-mailed evites to the membership a few weeks ago. If you can't find it on your computer, please contact her to have it resent.) I know this year's exhibition will be a show we can all be proud to represent and support. The more people, the more excitement, all

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of which leads to sales and artists who are glad they participated.

As you know, a lot of our members volunteered their time and effort to make this another first rate art exhibition. I hope all of you will attend opening night to partake in the end result of their hard work and to support the artists who are exhibiting and the volunteers who made all this happen. See you there.

There is a web site you might want to check out - tons of info about pastel. www.wetcanvas.com

Finally, fill out your ballot for next year's officers and mail it in or bring it to the November 13th meeting.

~ Fred Miller

Monthly Meeting at the Albuquerque Museum

Saturday, November 13 • 10 - Noon

Margi Lucena shows us SNOW!

We are finally past the heat of summer and feeling the first chilly mornings of fall. It seems like that flash of fall color is gone before we know it, then the long winter months settle in. Where Margi lives near Socorro, snow is rare, lasting only a day or two at a time, just a few times each winter. For a landscape painter, those days are little bits of heaven! The simplest little roadside scene can be dazzling! Margi will try to show you the way she likes to handle the effect of sunlight and shadows in the snowy landscape, as well as atmosphere and distance, and how she uses rough texture on hardboard panel to help achieve this.



Snowy Ditch Road by Margi Lucena

Coming Up... December 11 - Paul Murray

PSNM Officers Ballot

Votes will be counted at the
November Meeting!

- Leila Hall, President
- Gwen Wilemon, Vice President
- Mack West, Treasurer
- Sally Prince, Secretary
- Write-In: _____

Please Print

Outstanding Volunteer Award

Please Print Your Nominees on the Lines Below.

Name: _____

Name: _____

Name: _____

Signature _____ Date _____

To Vote for the 2011 PSNM Officers and to
Nominate up to 3 PSNM Members for the
Outstanding Volunteer Award:

- 1) Print page 2 of this issue of HIGHlight;
- 2) Filling in the ballot above;
- 3) Sign and date ballot where indicated;
- 4) Cut it out;
- 5) Bring it to the November meeting.

Or you can mail the completed ballot to:
PSNM, PO Box 3571, Albuquerque, NM 87190
(Must arrive before Nov. 10th)

Membership Renewal

DUES ARE PAYABLE by JAN. 1st
for Jan. to Dec. 2011

Remember, dues can be paid online
with a credit card using PayPal.

Watch for Renewal Form in the December issue
of HIGHlight, or go to www.pastelsnm.org
Go to About PSNM; then click Membership
Form where indicated. Follow all the instructions
on the form to complete the process.

**For inclusion on the 2011 Membership Phone
List, your dues must be paid in full by
Feb. 15, 2011.**

PSNM Officers & Committee Chairs

President	Fred Miller
Vice President	Gwen Wilemon
Treasurer	Mack West
Secretary	Carol Lovelady
Past President	Elaine Koehler
Communications	Nicholas Tesluk
Corresponding Sec.	Judy Felsen
Evaluation	Lee McVey, Peggy Orbon Enid Sorenson
50/50	Ann Gladstone
Librarians	Linda Bonds, Panola Lisle
MasterWorks Rep	Peggy Orbon
Membership	Gaye Garrison
National Show	Beverly Snyder, Sally Prince
Newsletter	Marilyn Drake
Programs	Maryann McGraw
Program Review	Teri Gall
Publicity	VACANT
Refreshments	Constance Gehring
Signature Membership	Leila Hall
Website Manager	Marilyn Drake

* To send emails to people on this list, go to www.pastelsnm.org
then click on Contacts.

MasterWorks of New Mexico - April 1 - 29, 2011

2011 Prospectus is now available at www.masterworksnm.org

(Must be a resident of New Mexico)

ENTRY DEADLINES

Friday, January 28 / 5 pm — Standard Fine Art Division; All entry forms and fees must be received by this date.

Friday, March 18 / 5 pm — Miniature Fine Artwork Entry Forms

October Program Review

by Teri Gall

Creating Expressive Fluency in Your Paintings through Drawing

Bill Gallen, oil and gouache painter, discussed several aesthetic truths that we pastelists would also want to master. He proceeded to dive into the topic by telling us that to be a successful painter one must have a strong grasp of the fundamentals of building a painting. Knowing that you have command of the fundamentals will give you the tools, working in the background, allowing you to paint from the “heart space.” The fundamentals are: selecting a subject that you can bridle without getting carried away by passion, planning a work through preliminary sketching, designing the shapes of objects, and creating a profile within the composition that is pleasing and provides way-finding to viewing eyes. Simplification of superfluous detail that detracts from the drama of the “silhouette” will enhance the composition.

“By sitting with a subject, by being quiet, we can open to the invisible realm the ineffable, indescribable space,” Bill said.

Bill stated that all artists should become familiar with universal silhouettes of landscape composition shown in Edgar Payne’s *Composition of Outdoor Painting* or John F. Carlson’s *Guide to Landscape Painting*. Both of these authors talk about how to avoid the most usual compositional mistakes by knowing what the silhouettes are, when painting landscape. They set nature in a box, where there is interplay between the sides of the painting and the motif within. Bill showed us examples of these motifs with his digital slides. Some of the classical motifs:

- **Balanced Scales** – a picture with subjects on both sides of the center, of equal importance.
- **“O” or circular** – the composition moves around a static center.
- **“S” shaped** – an undulating path or stream, which he notes give artists trouble.
- **Foreground hill shape** – 2/3 shaded parts are dominant.
- **Foreground hill shape** – 2/3 light brings dominance.
- **Cast Shadows** – make the most dominant silhouette.

There are other motifs, but these few will let you know that answers have already been worked out to any compositional



Evening Sky and Hillside, 16x20, oil on mounted linen

problem you could have. (Both books are available from the PSNM Library. Please contact Linda Bonds or Panola Lisle, our librarians, to reserve these or other books. The entire Library List is on our website.)



Twilight Path and Hillside, 16x20, oil on mounted linen

Some attention must be paid to the quality of line or stroke when applying pigment. There is a natural calligraphy of materials which influences the quality of line. Beautiful lines will show both perfection and imperfection at the same time. Gestural lines that are relaxed look fresh and spontaneous. An example would be Asian calligraphy.

Bill demonstrated how he would approach an initial drawing before beginning a landscape painting. Bill shared with us whom the most influential artists have been during his career: Michael Lynch, David Ballew, Ned Jacob and Matt Smith. Each has decidedly different styles, but all of them present strong compositions with a to-the-point punch.

Bill suggested that studying figure drawing for short poses will teach you not to get attached to your process. The studies are freeing because you will get into the habit of actually putting down on paper what you see, in a very short time. That would be the darkest values held together by a beautiful spontaneous line. Bill covered a lot of ground in his presentation with useful examples from his own work. Although our business meeting prevented him from getting the full hour to talk, he made a convincing case for strong compositions. He is represented by Walden Fine Art in Taos and Medicine Man Gallery in Tucson. On November 10-12, Bill will give a workshop on interpreting a 3-D landscape for a 2-D painting. For more information, send an email to Bill at: billgallen@cybermesa.com or go to his website: www.billgallen.com

Open-House Invitation

Artisan is very excited to announce the grand opening of “ART Spot”, the new instructional and learning facility on Maclovía Street (next to Artisan in Santa Fe).

Artists are invited to attend the

ART Spot Open House

Saturday, November 13th, 6 - 8 pm

1401 Maclovía Street, Santa Fe

Member News

Jeff Potter was awarded an Award of Merit (2nd Place) in Watercolor / Mixed media for his pastel entitled "Confluence Shadows" at the 7th Annual Escalante Canyons Working Art Festival in Escalante, Utah during the week of September 21 - 27, 2010. The award included a \$500 check. Jeff also competed in the Oil & Acrylic division.

Terri Ford's painting *Pont Neuf* received the People's Choice Award at the 2010 Napa Valley Art Festival. *The Artist's Magazine* Jan. 2011 issue will include a feature article about Terri and her work. Her painting *Sonoma Shed* was selected by *The Pastel Journal* to be used on their 2011 Pastel Journal wall calendar "featuring some of our favorite artwork from the 2010 issues of the magazine". Her painting *Empire Dusk* appeared in the October issue of *American Art Collector* as part of an article about the current exhibit at The Knowlton Gallery titled Man-Made/Engineered Landscape. Terri has 4 paintings in the show and the entire exhibit can be viewed online at: www.knowltongallery.com/html/artwork.html.

Marilyn Drake received the Savoir Faire/Sennelier award for her painting *Plume in Bloom* at the Plein Air Painters of New Mexico juried show held at the Millicent Rogers Museum, Taos.

Paul Murray, Depy Adams, Mary Stovall, Jakki Kouffman, and Richard Orbon were PSNM members who won awards for their oil (or acrylic) paintings in the Rio Grande Art Association's exhibit "Encantada".

An enthusiastic group of PSNM volunteers met at KUNM on Tuesday, October 19 to receive pledges over the phone during their fall fund-raising drive. In exchange for working a 4-hour shift plus time for training, KUNM gave us a \$50 certificate toward advertising for the National Show. We received several mentions on the air of our presence in the studio, plenty of snacks and beverages for us to enjoy, and we were treated to a meal provided by Flying Star after completion of our shift. Our advertising buys 30-second radio spots which will be aired throughout the month at times when the most listeners are tuned into the station.



Seated, Left to Right: National Show Co-Chair Beverly Snyder, Eric Sorenson, Small Works Coordinator Enid Sorensen, National Show Co-Chair Sally Prince. Standing, Left to Right: National Show Publicity Co-Chair Janet Amtmann, John DeYoung, National Show Publicity Co-Chair Julie Maas. Not pictured: Mary Ann and Gerry LeRoy

National Show

November 5 - 28, 2010

open Tuesdays - Sundays

Opening Reception & Awards Presentation

Friday, November 5 from 5 - 8 pm

**Hispanic Arts Center
EXPO New Mexico • Albuquerque**

Show Demonstrations

Nov. 9	Barbara Clark	1:30-3pm	"Handmade Surfaces"
Nov. 11	Mike Mahon	1:30-3pm	"Landscape"
Nov. 12	Jakki Kouffman*	1-2:30pm	"Composition: It's Your Choice"
Nov. 13	Fred Miller	1-2:30pm	"The Portrait"
Nov. 14	Maggie Price	1:30-3pm	"Creating Lively Paintings from Photo Reference"
Nov. 19	Vasili Katakis	10am-Noon	"The Calla Lily"
Nov. 20	Lee McVey	1:30-3pm	"The Landscape"
Nov. 21	Paul Murray	1-3pm	"Quality of Light"

* This presentation will focus on ways to identify, analyze and manage optical forces within the picture space, regardless of painting method or style.

Jakki would like to invite volunteers from the PSNM membership to bring in one example each of their pastel work, whether framed or unframed. (Unframed work should be securely attached to a backboard.) She will, in turn, incorporate these pieces into her discussion of how to troubleshoot your way to more visually dynamic and expressive painting.

If you plan to volunteer one of your pastel paintings for discussion, please confirm by contacting Jakki at art@jakkikouffman.com.

Jakki Kouffman is a Master Pastellist with the Pastel Society of America, and a Signature Member of the Pastel Society of New Mexico and Plein Painters of New Mexico. She has taught pastel and acrylic painting for more than twenty-five years around the country, including the past ten years at Santa Fe Community College Continuing Education. She studied pastel painting with Daniel Greene for four years at the Art Students League of New York. For more information about her work, see www.jakkikouffman.com

Workshops

LISTING POLICY: All new announcements will be published with as much detail as space will allow. Repeat listings will be abbreviated. Deadline for submissions is 15th of month preceding next issue. Please send your listings for classes, events, workshops, or news via email to: psnm.news@gmail.com

To find out about other workshops, shows, etc. check magazines and online sources. Use Google to search for additional information.

TAUGHT BY PSNM MEMBERS

NEW! Mike Mahon Workshops

November 1 - 22 • Santa Fe

Pastel Portrait class will include demonstrations by Mike working from life and photos. Using lecture, a PowerPoint presentation, and workbooks, Mike will help you master proportions, measurement, lighting and posing.

For beginners in pastel, Mike will email a pre-class lesson to familiarize students with the medium. Four weekly three-hour sessions from 9:30 am - 12:30 pm.

Held at ART Spot, Artisan-Santa Fe's new creative learning space. ART Spot is located at 1401 Maclovía Street, just half a block from the Cerrillos Road store. Ample off-street parking is available.

Class series only \$99

Register at the Santa Fe store, 2601 Cerrillos Rd. or call

Artisans at 505-954-4179 or 800-331-6375

Details on Mike's website: www.mmahon.com

Contact Mike by email: art@mmahon.com

phone: 505-473-1098

NEW! Michael Chesley Johnson Workshops

November 2010 - March 2011 • Sedona, AZ

Plein Air Painting Workshops will include Traditional workshops; Advanced Topic workshops (this year's topic, Large Format painting); Mentoring workshops with Michael Chesley Johnson PSA, MPAC, PSNM. Open to artists working in all media. Tuition \$300.

For details, visit www.PaintSedona.com.

NEW! Terri Ford Workshop

September 18-28, 2011 • Southern France

Terri will paint along with you as well as demonstrate techniques she uses to create her award winning pastel paintings. The setting will be relaxed so that you can paint at your own pace and enjoy the benefit of group camaraderie, excursions & daily critiques. Or you may choose to receive more hands on instruction from Terri.

The gorgeous Lot Valley region is full of vineyards, charming villages, historic castles, farms, and the lovely Lot River. Domaine du Haut Baran is a beautiful country home owned by William and Rosalie Haas, (an

American, English speaking couple). To learn more about the site, go to: www.hautbaran.com

Cost: \$3400; Non-painter companions \$3100

Includes: 10 nights sharing a twin room, 10 Continental Breakfasts, 5 Dinners with wine at Haut Baran, 5 lunches at Haut Baran, transfers between Toulouse Airport and Haut Baran* (based on designated flights), painting excursions, painting throughout with Terri Ford, and assistance of Haut Baran hosts William & Rosalie Haas. French easels are also provided.

Not Included: Airfare, meals not mentioned above, drinks and personal items. Extras: Spa treatments including massages, manicures, facials are available by appointment at additional charge. Laundry service available at additional charge. All single guests will share a room with twin beds. If you want your own room, the single supplement is \$1000.

*Pick up at Toulouse airport is September 18. You will need to be at the Toulouse Airport by designated time. Time to be announced. You will need to depart U.S. by September 17 to be in Toulouse by Sept. 18. You will arrive at Domaine du Haut Baran September 18 and depart September 28. Contact Terri Ford at 408-286-3801 or email: tford@terrifordart.com

WORKSHOPS TAUGHT BY OTHERS

Sally Strand MasterWorks Class

April 14 - 16, 2011 • Albuquerque, NM

"The Color of Light" will be the focus of the workshop, along with essential elements of strong composition.

Students will explore color by working from costumed models and still life. Optical mixing of layered color, as well as the analysis of the effect of light and substructure of values and temperature will be stressed. Each student will receive individual attention and critiques.

Demonstrations, lectures and a slide show are designed to give students tools to achieve intensely beautiful color.

Held at EXPO New Mexico. Maximum of 16 students.

PSNM members \$385

Deposit of \$150 will hold your spot.

Contact Peggy Orbon at: morbon113@comcast.net or call 505-250-9394

The Question

Over the past few years the issue of whether or not a chosen art paper is archival has turned out to be a woeful state of affairs that seems, in turn, to have triggered a “sky is falling mentality” to the extent that some picture framers are even suggesting the use of acid-free glass! In general, the main question is “Will my paper fade, discolor, become brittle, or fall apart within the next hundred years or so?” This is a very difficult question to answer accurately because there are so many uncontrolled variables that affect the outcome, such as storage conditions before and after completion of the artwork, framing materials, and the local environment. In other words paper might be, for example, acid-free directly after manufacture but not by the time the artist completes his work. Useful information on the archival properties of art paper and how it is affected by use and storage after manufacture is very difficult to find. One has every reason to expect that paper manufacturers especially, would be willing to educate those who use their products.

Certain Definitions

Because I have not been able to find brief but clear definitions for the terms “acid-free” and “neutral-pH” I offer the following:

Art paper that does not contain lignin (a natural component of wood pulp) or any other acidic additives or atmospheric contaminants is “acid-free” in the as-manufactured condition.

Art paper that is manufactured with small amounts of acidic contaminant but contains an alkaline additive such as calcium carbonate and shows a pH equal to 7.0-7.3 is “pH-neutral”.

Note that with sufficient alkaline additive making pH slightly greater than 7, a margin of safety is afforded to protect against acidic contamination from the atmosphere or some other accidental source. In my opinion, any artist or paper provider who states that paper XYZ is acid-free (or that it contains acid) without support data is irresponsible and unethical. As will be discussed in this report, getting this support data is relatively easy with commercially available products! These products have been used for decades by book artists and art conservators. In this short review I hope to explore some of these issues.

Why me?

As many of you know, my background is in Materials Science. For credentials:

- In 1966 I was given the Noah A. Kahn Award by the ASTM Committee on Nondestructive Testing.
- In 1972 I earned a Ph.D in Materials Science.
- And, I have been using and making art paper for forty years.

I decided to research this whole “sticky” issue of the archival properties of art paper, with a special interest in pastel papers. The ultimate source for the testing of materials, in general, is the American Society for Testing Materials (ASTM). If you access this source at www.astm.org you will be able to find your topic of choice with the help of search windows. In my opinion, I feel I have the credentials to comment on the state of archival properties of art paper, ASTM recommendations, and advertisements made by makers and purveyors of art paper.

The Current State of Affairs

So what do we really know about archival properties and the testing and research of same? At this point, we’re going to go into a lot of technical detail. For those who would rather “skip to the chase,” skip all the way to the section marked **So what can we, as artists, do?**

First let me cite a newsletter from Archival Methods, a supplier of archival storage and preservation products. This newsletter, dated June 2009, can be obtained by calling them at 1-866-877-7050 or emailing them at: Archival_Methods@mail.vresp.com. I quote from page 3:

Term of the Month-Archival!

A non-technical term that suggests that a material or product is permanent, durable, or chemically stable, and that it can therefore safely be used for preservation purposes. The term has neither a recognized standard definition nor a quantifiable method for verification.

So let us start over and resort to the ASTM Guides and Test Methods. The only pertinent document I was able to find is the **Standard Guide for Selection of Permanent and Durable Artist’s Paper D6043-01 (Reapproved 2006)**. This, and other ASTM documents, are available in PDF or Print form for \$38. The only other way of seeing inside these ASTM Guides is to access them at a large library. I used to be able to do this at Sandia National Laboratories but not since my retirement. So, I bit the

bullet and downloaded it and began to study.

First, in order to clarify, this Guide is not a compendium of archival test data for a variety of commercially available products. It is a set of recommended test descriptions, based mostly on laboratory experience, that are designed to give some indication of paper life expectancy. Keep in mind that perfect information is not possible because of the many material and atmospheric variables that present themselves during the life of a piece of art paper. Recall the acidic atmosphere cited above, or consider the fact that wood is the source of acidic lignin in some commercial paper. Wood is often used to frame and store artwork and can “outgas” like cedar chips in your clothes closet. Another sticky situation!

Standard Guide **D6043-01** lists 16 tests called ASTM Standards. Three of these 16 sound pertinent:

- **D776** *Test Method for Determination of Effect of Dry Heat on Properties of Paper and Board*
- **D4714** *Test Method for Determination of Effect of Moist Heat (50% Relative Humidity and 90 degrees Centigrade) on Properties of Paper and Board*
- **D5634** *Guide for Selection of Permanent and Durable Offset and Book Papers*

In addition, 18 TAPPI tests (Technical Association of the Pulp and Paper Industry) were listed of which two seemed appropriate (T453 and T544), and two ISO tests (International Organization for Standardization) seemed appropriate (ISO 5630/1 and ISO 5630/3). However, they sound very similar to the ASTM tests and do not address art papers. The Standard Guide **D6043-01** is also careful to distinguish the terms durability and permanence of paper. Permanence is the more suitable for artists whereas durability might be a more appropriate consideration for paper money.

The 4th section of the **D6043-01** Guide is called **Significance and Use** and begins with the following sentence:

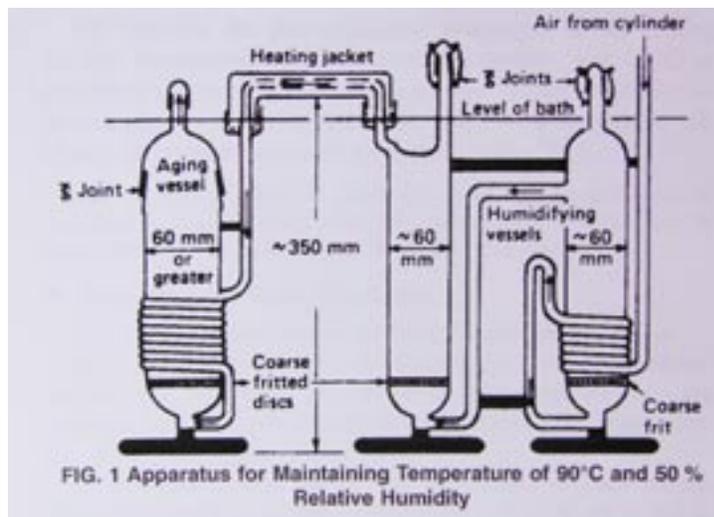
“As there is no completely foolproof method for determining the life expectancy of paper, one must rely on observations made on historical records and on current knowledge of factors, in terms of paper properties and paper composition, that increase life expectancy, and on retention of selected properties after accelerated aging.”

This is a very honest and telling observation on paper testing made by the only information sources known to address the issue of life expectancy of art papers. This 4th section ends with the statement that “Paper usually

degrades much faster during moist aging than during dry aging.” If I were a manufacturer of pastel papers these two sentences would lead me to a moist aging test, if I wanted to settle the archival issue as best as today’s technology can. Since **D776** pertains to dry testing I ignored it. Instead I ordered **D4714** that describes the wet testing method recommended by ASTM. This Guide states that Standard **D5634** cites data obtained from accelerated aging, for 12 days, at 90 degrees Centigrade and 50% relative humidity, of 61 papers. I found this statement most promising and also ordered Guide **D5634**.

The D4714 Test Method

Shown below is a diagram of the recommended apparatus with its vessels, fritted discs, and heating jacket that I copied out of **D4714**. Whereas this test method is excellent, and highly recommended by ASTM, it is probably expensive. I called a few test labs in Albuquerque and did not find anyone capable of such testing. Whether our favorite pastel papers are tested in this manner is unknown. But, if any pastel paper company did this testing they should certainly brag about it in their advertising.



The Standard Guide D5634

Since this Guide was said to cite moist aging data on 61 papers I downloaded it with much anticipation. Accelerated testing was carried out according to **D4714** and a great deal of test data was provided, however, paper brands were not provided except in coded form. This data does little to help the artist, in fact, all of the Guides that I examined do very little to help the average artist.

So what can we, as artists, do?

The Standard Guide **D5634** did provide two useful comments. In section 4.2.3.2 it is suggested that “For

maximum life expectancy, the presence of an alkaline filler such as calcium carbonate, to serve as a buffering agent against attack by acidic contaminants from the atmosphere, and from the paper during aging,” should be used. This does not mean that the paper becomes acid-free, anymore than the use of deodorant eliminates body odor! It simply means that acidic contamination will be neutralized depending on the extent of that contamination.

In many art supply catalogs such as Daniel Smith, Dick Blick, etc., you will find that several art papers, especially printmaking papers, are described as “buffered,” which qualifies the paper to be described as pH-neutral. This buffering can be performed in two ways: calcium carbonate can be added to the paper pulp bath during manufacturing (much preferred) or it can be applied as a surface coating after manufacture. In fact, there is a product called “Paper Saver”, used by conservators and librarians that is a spray-on buffer and can be purchased at places such as www.Talasonline.com.

The Standard Guide **D5634** also suggested the use of a pH spot test. A commercially available pH spot test can be obtained from Talas in the form of a pen which is used with a few drops of distilled water. Recall that this whole archival testing business is inexact so the spot test should be considered empirical. I have used the test on many pastel and printmaking papers and find that the pH is slightly greater than 7.0 indicating that the paper is pH-neutral and is most likely buffered.

Prior to painting, properly store your papers to preserve their acid free or buffered quality. Make sure that rubber products such as rubber bands are not stored with your paper. Rubber contains sulphur (a main ingredient in sulfuric acid) which is known to outgas and blacken silver surfaces. You might consider placing a piece of blackboard chalk (calcium carbonate) near your papers to chemically attract gaseous contaminants like sulphur dioxide. Purchase acid free storage boxes at www.Archivalmethods.com, www.Talasonline.com and www.Familyarchives.com. Make your own boxes out of acid free foam core or some similar acid free material. Frequently perform a pH spot test on all such materials. For mat boards, peel the top layer and perform a pH spot test on the mat core material. Use flat files painted and sealed to prevent contamination from outgassing.

Frame your work under glass with use of acid free/100% rag materials. Use framers tape to seal together the glass, painting, mat boards and backing. This has the added benefit of allowing you to easily swap paintings in and out of frames and isolates a wooden frame from

archival framing materials. Store finished work in acid free boxes or flat files, cover with glassine, and limit the number of paintings in any one container to avoid damage to those on the bottom from excessive weight.

Conclusions

Based upon this limited research on an admittedly difficult topic I have made the following conclusions:

- The study of archival properties of art paper is an inexact science.
- Studies of the archival properties of art paper should be coupled with experience and recorded for use by other artists.
- Claims or insinuations that paper XYZ is acid-free, pH-neutral, or that it contains acid (and should not be used) should only be made if pertinent support data can be provided.
- Full scale testing as suggested by ASTM, for example, is beyond the capability of most artists.
- Some artists may find either of the following two products helpful: Buffering solutions such as the spray-on product called “Paper Saver” available from places such as www.Talasonline.com, and pH spot tests available from the same source. These products are very affordable.
- If you have purchased archival papers to paint on then it is up to you to protect those papers from harmful environmental contaminants through proper storage, handling, and framing. You owe it to your buyers.

Acknowledgements

I would like to thank Hank Schuyler and Betsy Greenlee for their generous and careful review of this report.

Art Contest

Fine Art World is hosting a **FREE** Juried Art Contest!

Deadline for submissions is December 1, 2010

All artists may submit 2 pieces of artwork.

To obtain contest application form, go to:

http://fineartworld.com/marketing/emails/juried_show_emails/juried_show_email_101/juried_show_email_101.html

Questions? Email Tracy at tracy@fineartworld.com or phone: 303-460-7031

The goal of *Fine Art World* is to help bridge the gap between artists, collectors, galleries, interior designers and publishers.