

CONTENTS

- Works on tracing paper page 1-4
 - Fish gouache design
 - Landscape tempera design
 - Passion flower watercolour & gouache design
 - Paisley gouache design
- Paintings & Drawings page 5-8
 - Chinese floral gouache design
 - Charcoal rose design
 - Geometric & foliage gouache designs
 - Dog drawings
- Prints page 9-10
 - Fish lithograph
 - Japanese woodblock print
- Artwork samples page 11



FISH DESIGN, SILVER STUDIO COLLECTION

gouache on ambered coloured tracing paper
52.2 x 56.5 cm

CONDITION

The gouache design is on brittle tracing paper that is mechanically very weak due a large Y-shaped tear that extends 29 cm from the bottom edge to the center. There are other tears extending from the large tear and there is a 2 cm tear from the bottom edge. There is flaking and media loss, particularly in areas of white paint near the Y of the Y-shaped tear. There are minor surface abrasions to the paint surface. The paper appears to be an oil-coated tracing paper and this may explain why the paint layer is not well adhered to the paper.

TREATMENT

- The work was gently surface cleaned using cotton wool.
- The paint along the Y of the Y-shaped crack was consolidated with 2% (w/w) methylcellulose applied with a brush.
- The tears were reinforced using a 5 gsm Tengujo tissue and dilute wheat starch paste.
- The work was mounted with paper corners.

photos counter-clockwise from lower left: recto after treatment; verso after treatment; mounted with paper corners; detail of area consolidated.



LANDSCAPE GARDEN DESIGN, SILVER STUDIO COLLECTION

NATASHA SHANNON HOGAN

2010 TREATMENT

MUSEUM OF DOMESTIC DESIGN & ARCHITECTURE

1933, textile design, tempera on tan coloured tracing paper
57 x 53 cm

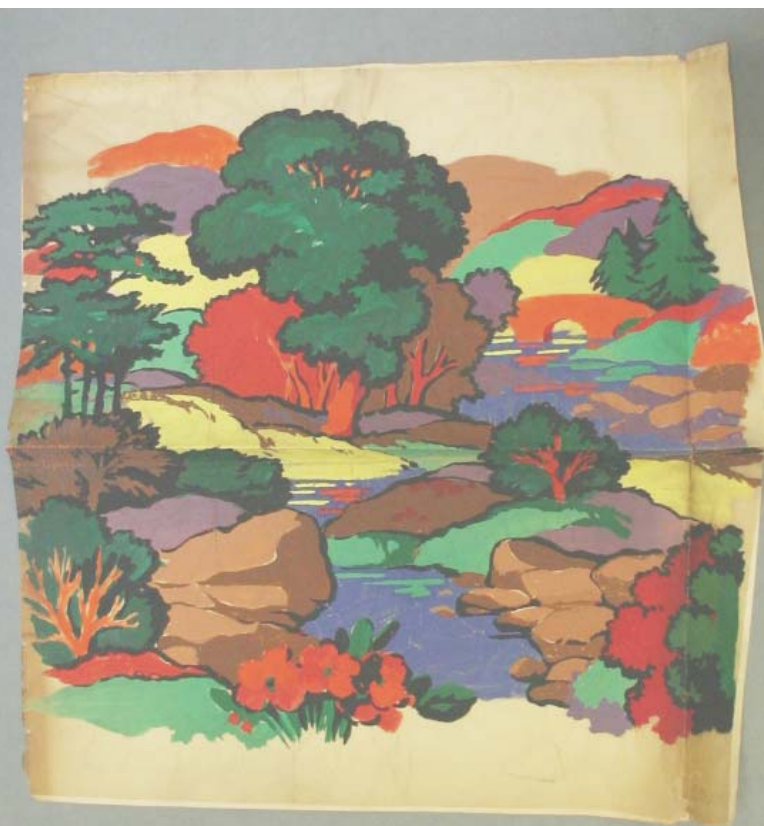
CONDITION

The painted design on tracing paper is extremely brittle and is cockling where it is adhered to a secondary support. The work is folded in three places and physical damage includes numerous folds, creases and tears of the primary support. There is substantial surface dirt and there is paper loss at the edges and along the fold lines. The media is abraded, flaking and cracking and there is loss.

photos from left to right: recto before treatment (adhered to secondary support); recto after treatment, verso after treatment.

TREATMENT

- A damp blotter was applied to the verso of the creases to relax creases and the work was gently unfolded.
- The tracing paper primary support was manually removed from the secondary support with a methylcellulose poultice.
- The work was surface cleaned with cotton wool
- The secondary support was surface cleaned and washed in a series of baths and was lined for support.
- Areas of loss along the edges and the tears in the primary support were repaired with 3% Isinglass and 5 gsm tengujo tissue. On the recto the areas of loss were infilled with a warm coloured Gampi silk tissue.



PASSION FLOWER AND TRELLIS DESIGN, SILVER STUDIO COLLECTION

NATASHA SHANNON HOGAN

2010 TREATMENT

MUSEUM OF DOMESTIC DESIGN & ARCHITECTURE

ca. 1925, gouache & watercolor on amber coloured tracing paper
53.7 x 37.2 cm

CONDITION

The tracing paper is very thin and brittle. There is minor surface dirt on both the recto and the verso. There are more than fifty small tears, mostly along the paper's edges, and there is a large tear extending 37.2 cm across the work which separates it in two pieces. Along some of these tears, there is the presence of clear paper-tape which has caused minor distortions of the paper. The top edge of the work had been glued to a thin secondary support which has caused distortions and stress along this edge of the paper. There is paint loss along the torn edges of the paper and in the passion flowers area of the image.

photos from left to right: recto before treatment; detail of paint loss in bottom passion flower; recto after treatment; verso after treatment.

TREATMENT

- After removing the work from its secondary support and after removing paper tape repairs with a methylcellulose poultice, the work was surface cleaned with a soft brush, a vulcanized rubber sponge, and cotton wool swabs.
- The brittle folds along the edges were relaxed and flattened through gentle application of water with a small brush.
- Tears were repaired using 5 gsm Tengucho handmade spider tissue and a lightly tacky solution of 3% (w/w) warm isinglass with a few drops of glycerin added as a humectant.
- The passion flowers portion of the image was consolidated with 0.5% ethylhydroxyethylcellulose in two three-second applications using a nebulizer.
- To lessen the visual impact of the tears, CarbOthello pastel pencils were used to in-colour areas or colour loss.
- Prior to mounting the work, it was strip inlaid to Inveresk cream-coloured laid paper using a methylcellulose and wheat starch paste remoistenable tissue.



PAISLEY DESIGN, SILVER STUDIO COLLECTION

1922, textile design, gouache on ambered coloured tracing paper
14 x 11 cm

CONDITION

The gouache design on tracing paper is extremely brittle and is cockling where it is adhered to a secondary support. Physical damage includes minor paint loss abrasion, and tears. There is a large horizontal tear which continues through the primary support breaking it into two pieces - with one edge adhered to a cockling secondary support and the other portion not attached.

TREATMENT

- The tracing paper fragment was removed from the secondary support by means of manual removal. Once removed, residual paper and adhesive was removed from the transparent paper fragment with a methylcellulose poultice. Methylcellulose was selected due to the moisture reactive nature of the paper and fugitivity of the media.
- The delaminated secondary support paper was infilled with a tengujo tissue. Once reinforced, cockling in the secondary support was reduced by burnishing with a teflon spatula through a polyester sheet though it was decided that the work would not be readhered to the existing secondary support, but would instead be housed together with the tracing paper design in a Melinex enclosure.
- The transparent paper fragment was readhered using tengujo tissue and methylcellulose and wheat starch adhesives.



photos clockwise from upper right: after treatment housed in Melinex enclosure; during treatment after tracing paper fragment removed from secondary support; verso after treatment; recto after treatment.

NATASHA SHANNON HOGAN
2010 TREATMENT
MUSEUM OF DOMESTIC DESIGN & ARCHITECTURE



CHINESE FLORAL WITH BUTTERFLIES DESIGN, SILVER STUDIO COLLECTION

NATASHA SHANNON HOGAN
2010 TREATMENT

MUSEUM OF DOMESTIC DESIGN & ARCHITECTURE

1930, gouache textile design attributed to Franklin & Franklin on thin semitransparent copy paper
56.4 x 85.9 cm

CONDITION

The paper is brittle, tissue thin, has numerous folds and creases and is discoloured along the right margin. The work has surface dirt primarily along the paper's edges. There are a number of large tears running through the work and dozens of small tears along the edges. The large tear that extends 654 mm through the work has been previously repaired with a heavy white paper tape. This has caused distortions through the work and is visually distracting when viewing the image as the repair is visible from the recto. The gouache paint is abraded in places.

TREATMENT

- The work was surface cleaned with a Staedtler Mars white vinyl eraser and a vulcanized latex sponge.
- The tape and water-soluble adhesive were manually removed with a micro-spatula using a methylcellulose poultice and water.
- I locally blotter washed an area of discolouration along the right edge and locally applied moisture to lessen creases and folds along the papers edges.
- Tears were repaired with 5 gsm Tengucho handmade spider tissue and a relatively dry dilute wheat starch paste.

photos clockwise from upper left:
recto before treatment; recto after treatment; verso after treatment; verso before treatment.



CHARCOAL ROSE DESIGN, SILVER STUDIO COLLECTION

NATASHA SHANNON HOGAN
2010 TREATMENT

MUSEUM OF DOMESTIC DESIGN & ARCHITECTURE

1892, textile design, charcoal on thin semitransparent copy paper
43 x 43.5 cm

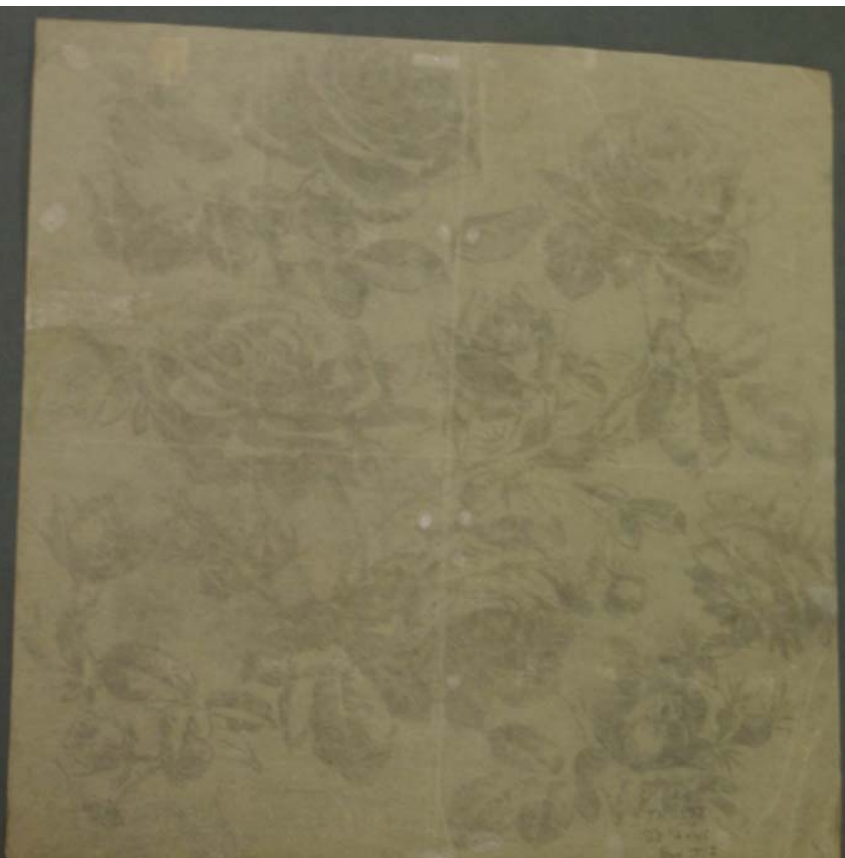
CONDITION

The charcoal drawing is on very thin smooth wove paper which has a slightly yellow appearance and suffers from minor surface dirt and charcoal smudges throughout. The work has numerous tears along the paper's edges and holes throughout the image. The paper is weakened around tears, punctures and the many creases in the paper's surface. There are remnants of paper tape adhered to the verso of the work along some of the tears.

photos from left to right: recto after treatment; verso after treatment; detail of verso with transmitted light.

TREATMENT

- The media was tested for fugitivity and friability and was found not to be soluble in water nor friable. The paper however was found to be very reactive to moisture and prone to cockling.
- The work was surface cleaned with a vulcanized rubber sponge.
- The creases were locally humidified and burnished with a teflon spatula from verso through polyester.
- The tape remnants were found to be water-soluble and were removed with a methylcellulose poultice.
- Tears were mended and holes reinforced with 2.5% gelatin-coated remoistenable tissue.



GEOMETRIC & FOLIAGE DESIGNS, SILVER STUDIO COLLECTION

1893, yellow & green gouache foliage textile or wallpaper design on cartridge paper
59 x 45.5 cm

ca. 1895, terracotta, ochre, olive & cream geometric gouache design on cartridge paper
66.5 x 47 cm

CONDITION

The gouache designs were adhered together along right edge. There are tidelines and paint damage likely caused by water damage. There is dirt and grime on the surface and ingrained into the paint layers, particularly along the margins. There are areas of loss of the surface of the work below and there is a large tear on the upper work along the area adhered to the work below.

TREATMENT

- The works were surface cleaned with a vulcanized rubber sponge and white vinyl eraser.
- They designs were slowly humidified in a GoreTex cedar chamber
- The works were separated by manually separation with a microspatula and a methyl cellulose poultice
- Tears were mended and areas of loss compensated with a 5 gsm tissue and wheat starch paste.



top photos: before treatment; bottom photos: recto and verso after treatment



FIVE DOG DRAWINGS BY H. BLOOMFIELD

ca. 1920-1954, five drawings on wove paper by H. Bloomfield

“Old Dog” 9.2 x 12.7 cm

“Sleeping Dog” 7.6 x 21.1 cm

“Cartoon Dog” 14 x 8.9 cm

“Foxhounds” 14.6 x 10.8 cm

“Bulldogs” 14.6 x 10.8 cm

CONDITION

The five dog drawings were adhered to a secondary support with pressure sensitive tape. In addition to the presence of pressure sensitive tape, the works have acidic backing materials, surface dirt and other accretions.

Clockwise left to right: “Old Dog,” “Sleeping Dog,” “Bulldogs,” “Foxhounds,” “Cartoon Dog.”

Photos left to right: recto before treatment; verso before treatment; verso after treatment.



NATASHA SHANNON HOGAN
2008 TREATMENT
ZUKOR ART CONSERVATION

TREATMENT

- The works were manually removed from the secondary support to which they were taped. The tape was slightly yellow and tacky and left behind a few discoloured stains.
- Once removed from the secondary support, all works were surface cleaned with a white vinyl eraser on verso and a soft brush over image areas on recto.
- “Sleeping Dog” was removed from an acidic cardboard backing by manual removal using teflon-coated spatula. The brown paper that was adhered to the verso of “Bulldogs” and “Foxhounds” was also manually removed. Due to the water soluble nature of the media and fugitivity of the brown paper corners, a methylcellulose poultice was utilized to remove residual adhesive from the verso of these works.
- All works were humidified and Japanese paper hinges were attached. The works were then flattened under weight between polyester sheets and blotters.



LITHOGRAPH OF A FISH

lithograph on wove paper
22.2 x 29.2 cm

CONDITION

Discoloration on recto and verso. Brown and yellow mildew-like splotches throughout paper.

TREATMENT

- Surface cleaned with white vinyl eraser.
- Washed in a series of baths of filtered water, pH 7.0-8.5.
- Washed in bath of pH 8.5 water, with 0.1% hydrogen peroxide and exposure to sunlight, then rinsed three times in bath of pH 8.5 water.
- Series of baths was repeated until discoloration was no longer released into the bath water

photos clockwise from upper left: recto before treatment; recto after treatment; verso before treatment; verso after treatment.



WOODBLOCK PRINT “SNOW IN KASHIWABARA” BY HIROSHI YOSHIDA

ca. 1920, color woodblock on mulberry paper
27.9 x 40.6 cm

CONDITION

The “Snow in Kashiwabara” print by Hiroshi Yoshida has discoloration due to mat burn and water damage. Physical damage includes surface dirt and an unidentified accretion on the recto.

NATASHA SHANNON HOGAN
2009 TREATMENT
ZUKOR ART CONSERVATION

TREATMENT

- The medium-fibred Japanese paper was gently surface cleaned with a kneaded rubber eraser.
- The unidentified accretion was manually reduced with a scalpel blade and residue was lifted with a kneaded rubber eraser.
- Float washing was determined to be the best method to reduce discoloration and staining as the inks were only minimally fugitive to water
- After determining that the label remnant on the verso of the work was not important to the work’s provenance, the label was removed prior to aqueous treatment as the red ink was highly water soluble.
- The work underwent a series of baths to alkalinize the paper and reduce discoloration and staining.

photos clockwise from upper left:
recto before treatment; recto after treatment; verso after treatment; verso before treatment.



ARTWORK PORTFOLIO

NATASHA SHANNON HOGAN

Through the creation of artwork, I have explored many processes of artwork on paper.

PRINTMAKING



Relief print: linotype
on Japanese paper,
2004



Intaglio print: drypoint
etching with aquatint,
2004



Collagraph print, 2004



Collagraph print with
monotype, 2004

DRAWING & PAINTING



Charcoal drawing
on paper with conté
crayon, 1999



Gouache and ink on board,
2003

PHOTOGRAPHIC PROCESSES



Black & White photograph,
2000, 3200 film



Cyanotype print, 2001



Gum bichromate print
with accents in watercolor,
2001. A dichromate print is
a UV-exposed contact print
that is created by coating the
paper with an emulsion of
gum arabic, a dichromate,
(ammonium or potassium)
and a pigment.



Cyanotype pinhole
photograph print, 2001. A
cyanotype print is a UV-
exposed contact print that
is created by coating the
paper with an emulsion of
potassium ferricyanide and
ferric ammonium citrate.