

A Beginners Guide to Drawing Terms.

Album: Typical storage format of print and drawing collections until the nineteenth century. Drawings, whether by the same artist or not, were mounted onto pages of a blank bound book. Amongst the finest surviving examples are the Spencer Albums of Old Master Prints in the Print Department of the Harvard University Art Museums. (Circle of San Gallo, Album with 43 Architectural Drawings, 1932.271; Leclere album containing 77 drawings, 1965.21).

Auxiliary cartoon: See *Cartoon*.

Bistre ink: A brown ink made by boiling or soaking wood soot in water. Once the liquid is filtered to remove any insoluble residues, the end result is a transparent and luminous ink. The exact tone of the ink depends upon the kind of wood that was burned to create the soot. Chestnut, for example, results in a golden brown ink, while birch produces an ink that is yellowish brown. It is often indistinguishable from faded *iron-gall ink*. (Giambattista Tiepolo, *Doubting Thomas*, 1961.173).

Black chalk: A composite of carbon and clay, black chalk has a natural cohesiveness which allows it to be cut and sawed into sticks that can be used to create firmly rendered lines of the utmost precision, yet it is also *friable* enough to produce large-scale drawings of great tonal breadth and range. Although it has been known since antiquity, it was little used as a graphic medium until the sixteenth century when artists recognized chalk's ability to render delicate transitions in tone in a smooth and seamless unity. (Michelangelo Buonarroti, *Goldsmith's Designs*, 1932.152; Agnolo Bronzino, attributed to, *Study of Bandinelli's "Cleopatra,"* 1932.145; Gustave Courbet, *Portrait of the Artist with a Pipe*, 1943.788).

Bodycolor: See *Gouache*.

Brush drawing: A drawing made by applying a water-soluble pigment (or diluted ink) to *paper* with a fine brush. The brush can be used to create very fine, linear strokes (Hans Leu the Younger, *Pietà*, 1936.125) or broad, areas of *wash*. (Nicolas Poussin, *Moses Defending the Daughters of Jethro*, 1984.580).

Carbon black ink: An ink prepared by the incorporation of a black carbon pigment, derived from soot or charcoal, into water that has been mixed with a binding agent such as *gum arabic* or glue. (John Hamilton Mortimer, *Salvator Rosa*, 1990.56).

Cartoon: A full-size preparatory drawing for a painting, fresco, tapestry, or embroidery pattern. In the case of a fresco the completed cartoon would be placed on the wet plaster of the wall and the outlines pricked or incised through the paper. Usually a fine black powder would be "pounced" or rubbed through the prick holes or incised lines leaving an outline of the design on the surface beneath. To prevent the cartoon from being ruined through contact with the damp plaster, artists would often prick the outline of their original drawing onto another sheet which would in turn be used for any direct contact with the fresco. (Guido Reni, *Diana*, 1920.42; Giulio Campi, *St Jerome with the Animals*, 1994.138). An **auxiliary cartoon** is a full-sized study for a significant detail in the composition, such as a head, based upon outlines traced from the complete cartoon to a separate piece of paper. The artist would usually work up the auxiliary drawing in some detail, so that it could serve as a guide or model when he came to paint the corresponding passages on the painting or fresco.

Chalk: See *Black chalk*, *Red chalk* and *White chalk*.

Charcoal: A wood carbon formed by slowly heating bundles of twigs in airtight chambers, a process by which charred wood rather than ash is produced. Because charcoal is composed of large, almost weightless, particles and is both very fragile and *friable*, allowing it to be erased with even the gentlest of rubbing, it is most suited for broad, rapid preliminary sketching on canvas, panel, paper or wall. (Hans Burgkmair, *The Head of a Bearded Man Wearing a Turban*, 1936.124; Hilaire-Germain-Edgar Degas, *After the Bath*, 1965.257). In order to obtain a more intense and durable black stroke, the charcoal was occasionally soaked in linseed or olive oil to create "oiled charcoal." (Bartholomeus Breenbergh, *Reclining Male Nude (Study for "Venus Mourning the Death of Adonis")*, 1996.303)

Chiaroscuro drawing: A manner of drawing by which the usual drawing method of applying dark strokes over light colored paper is reversed. Instead, the composition is defined by light values, such as white gouache, over a dark ground. The etymology of the word is the combination of the two Italian words *chiaro*, which means light, and *scuro*, the word for dark. (Anonymous German Artist, *Martrydom of St. Barbara*, 1957.4).

Collector's mark: A small distinctive mark, usually composed of initials, a design or paraph, which is applied as a stamp, or by hand, by collectors and museums to an unobtrusive part of a drawing in order to indicate ownership. A "Studio" or "Estate" stamp is a similar mark applied to drawings found within an artist's studio, often after the artist's death. Estate stamps are a useful but not infallible guide to authenticity. The standard reference work for collectors' marks is Frits Lugt's *Les Marques de Collections de Dessins et d'Estampes*, (Amsterdam, 1921) and supplement, (The Hague, 1956), in

which Lugt gave a number to each of the collector's marks that he had identified--hence the reference to a "Lugt number" for a drawing with a recognizable collector's mark. (Giovanni Agostino da Lodi, Head of a Smiling Youth, 1965.393; Polidoro da Caravaggio, A Sacrifice with Two Warriors standing beside an Altar, 1969.12).

Conté crayon: Invented in 1795 by Nicolas Jacques Conté, in response to the short supply of graphite during the Napoleonic Wars, Conté crayons were a mixture of refined graphite and clay. The process of manufacture used less graphite than usual and by altering the proportion of lead to clay allowed the degree of hardness of the crayon to be altered. (Georges Pierre Seurat, Woman Knitting, 1943.919; Georges Pierre Seurat, The Barge, 1978.33). Deficiencies in the quality of the natural chalks, and in particular, red chalk, appear to have been the impetus at the end of the eighteenth century for the production of Conté crayons from carbon black and iron oxide. Orange-red in color, and slightly less friable than natural chalk, the latter crayons became known as sanguine Conté crayons. From the late nineteenth century, many fabricated dry or waxy crayons are referred to as "Conté crayon."

Counterproof: A reversed copy of a chalk drawing created by passing the original drawing, together with a moistened blank sheet of paper placed on top of it, through a printing press. The pressure of the press, and the *friable* nature of the medium, causes the design of the original drawing to be duplicated, albeit in reverse, onto the dampened piece of paper. Printmakers found the technique useful because in making a counterproof of their original drawing they could work from a design that was the correct way around for engraving a copper plate. The process was also used in order to adhere or "fix" more *friable* media to the support. A characteristic quality of counterproofs is their flattened appearance from having been passed through the press. (Hyacinthe Rigaud, Head and Counterproof of Head of a Man, 1951.104).

Crayon: Made in the form of sticks, crayons are composed of colored pigments combined with oily, waxy or greasy binding media, or with combinations of water-soluble and fatty binders. The type and proportion of the binder within the overall mixture determines the consistency, hardness, texture and tenacity of the crayon. In the seventeenth and eighteenth centuries the term was used to describe fabricated chalks that were made by mixing ground natural black or red chalk with some form of filler and binder as well as charcoal which had been modified into drawing sticks by soaking them in oils and soaps. Because the binder is always greasy or oily, the stroke of a piece of fabricated chalk or other crayon is usually more homogeneous and intense than that of the drier and more friable mark left by natural chalk. Today the use of the word "crayon" is much more ambiguous

and it has become a generic term to describe any color stick that is made with an oily, fatty or waxy binder, such as lithographic or children's wax crayons. (Henri de Toulouse-Lautrec, Circus Rider, 1943.923)

Friable: An adjective used to describe the extent to which a dry drawing *medium* crumbles and flakes.

Gouache: Also referred to as bodycolor and opaque watercolor, the term was first used during the eighteenth century in France to describe the use of a translucent water-based paint that had been rendered opaque by the addition of white pigment or chalk bound together with a binding agent such as *gum arabic* or honey. Contrary to *watercolor's* key characteristic of transparent luminosity, gouache is defined by its matte and opaque quality. Today's commercially available product known as "gouache" differs considerably from that used by earlier draftsmen. (Louis-Gabriel Moreau, Parc de Saint-Cloud, 1955.188; Henri de Toulouse-Lautrec, Trapeze at the Medrano Circus, 1934.34).

Graphite: A crystalline form of carbon that was used at first as either a lump or sharpened point set into a metal holder. Although one of the finest lodes of graphite was discovered in 1560 at Borrowdale, England, extraction of the mineral was so highly regulated that its continued high price prevented any widespread usage until the late seventeenth century. In 1662, Staedtler began to manufacture *pencils* in Nuremberg. The strokes produced by graphite leave a line which has a relatively dark metallic lustre, similar to *lead point*. The early misidentification of graphite with lead was not to be scientifically disproved until 1779, by which time the misnomer that lead and graphite are one and the same had already entered modern-day idiom--hence the confused nomenclature of "lead pencil." (Thomas Gainsborough, Landscape with Manor, 1993.238; Jean-Auguste-Dominique Ingres, Portrait of the Family of Lucien Bonaparte, 1943.837; Hilaire-Germain-Edgar Degas, Study for the Portrait of Julie Burtey, 1965.254).

Ground: See *Prepared paper*.

Gum arabic: The natural secretion of the acacia tree, gum arabic is used as a general binding agent in many media, in order to improve the bonding properties of the ingredients of *inks* and *watercolor*, as well as to help hold pigment particles in suspension.

Hatching: One of the most common ways for an artist to suggest volume and depth, or the depiction of shadow, by which closely drawn parallel lines are grouped together. In the case of cross-hatching, the parallel lines are crossed by other sets of lines which create a dense grid-like pattern. (Albrecht Dürer, The Lamentation of Christ, 1965.339).

Heightening/Highlights: A common technique for emphasizing mass and volume, highlights are made by applying a light-toned pigment, usually white gouache or white chalk, to the desired area of the drawing. (Lorenzo di Credi, *Draperies Study*, 1932.128; Veronese, *Rest on the Flight into Egypt*, 1965.430). A similar effect can also be achieved by scraping through the medium to reveal the white of the paper.

Indian or Chinese ink: A form of *Black Carbon Ink* which has been mixed with gum and resin and then hardened and moulded into dry ink sticks ready to be watered down. It was imported into Europe from China as early as the sixteenth century, when it was mistakenly believed to come from The Indies, which has resulted in the present-day confusion in nomenclature. Today we now think of Indian ink as the bottled black ink used both for both drawing and writing.

Ink: See *Bistre ink*, *Carbon black ink*, *Indian or Chinese ink*, *Iron-gall ink*, and *Sepia*.

Iron-gall ink: A black ink produced by crushing and soaking gall nuts in water so as to extract the tannic and gallic acids within the nuts. Ferrous sulphate and gum arabic are then added. Iron-gall ink is the ink most commonly used in European drawings from the fifteenth through to the eighteenth centuries. When exposed to light, the ink can change in colour from black to brown. Consequently, although today many old master drawings appear to have been drawn with brown ink, originally they would have been black. The natural acidity of the ink can also have a corrosive effect on the fibers of the *paper*, literally eating the paper away. There is at present no known preventative action that can be taken to halt the ultimately destructive effect of the ink. (Pier Francesco Mola, *Sleeping Nymph Surprised by a Satyr*, 1932.228; Rembrandt Harmensz van Rijn, *A Standing Old Man*, 1965.213).

Lead point: A *stylus* of lead, or lead alloy, it is the only metal that will mark *un-prepared paper*. With the two advantages of being easily erased and of producing only a faint line, lead point was used in the fifteenth and sixteenth centuries for preliminary sketching in preparation for a drawing in another *medium*. Due to lead point's propensity to become blunt very quickly its wider use was limited.

Mat: Two pieces of cardboard or paperboard, preferably acid free, that are hinged together with cloth tape. The top part of the mat has a window the size of the drawing cut into it, and the drawing is attached to the bottom board. The mat serves to protect the drawing, enhance its aesthetic qualities and if matted to standard size, aid in the storage of the drawings in solander boxes or flat files. In the Drawing Department of the Harvard University Art

Museums, works are matted from size 1 (14" x 18") to size 5 (33" x 44"). Historically, drawings tended to be attached just to a piece of board known as a **mount**. Just as a *collector's mark* on a drawing can help establish a provenance, so occasionally can a mat or mount, as certain collectors placed their drawings onto mounts that were embellished and decorated in very particular ways. Amongst the most recognizable and refined are the mounts that were used by the eighteenth century French collector, Pierre-Jean Mariette. One of the first collectors to mount his drawings to standard sizes, he presented them on card which had a complex decoration of a blue paper border, gold leaf, some framing lines and sometimes a cartouche in pen and wash. (Gaspar Dughet, *A Road through a Wooded Landscape*, 1964.82)

Measurements: Drawings are usually measured in millimeters, height preceding width. Occasionally the term "sight size" is encountered. This is used when the person measuring the work is unable to lay the tape measure close to the drawing, or when part of the drawing is hidden (by a mat or frame, for example) and the complete extent of the drawing can not be discerned.

Medium: The actual material used in the drawing process, such as *charcoal*, *metalpoint*, or *red chalk*.

Metal nib pen: The metal pen was not widely used until the second quarter of the nineteenth century when advanced techniques for stamping, bending and grinding steel became available. (Henri Matisse, *Lady with a Necklace*, 1965.307).

Metalpoint: A *stylus* made from a relatively soft metal, such as silver, gold or copper, that when drawn across the surface of a sheet of *prepared paper*, will leave a thin deposit of the metal on the surface producing a very fine gray line. As increased pressure on the stylus will not have any dramatic effect on the thickness or intensity of the line produced, the stylus would usually be cast so as to have a fine point at one end and a blunter point at the opposite end. It can be difficult to distinguish the precise metal used in a metalpoint drawing, although over time silverpoint oxidizes from gray to brown and copper will usually turn a greenish hue. Gold remains highly stable as the same dull gray trace. Although metalpoint was used mainly in the fifteenth century, it enjoyed a resurgence of popularity in the late nineteenth century and continues to have a devoted following among some contemporary artists. (Simon Marmion, *Pietà*, 1941.343; Pietro Perugino, *Music-Making Angel*, 1936.120; Pavel Tchelitchew, *Portrait of Frederick Ashton*, 1959.165).

Mount: See *mat*.

Paper: Most common *support* used by artists for drawing. Paper's basis is cellulose fiber, either derived directly from the plant or indirectly from rags, sailcloth etc. Whatever the precise raw materials used, all paper is made from breaking down or "macerating" the vegetable matter into individual cellulose fibers. These fibers are mixed with water to form a soupy pulp, and then scooped up with a wire screen set into a wooden mold (the screen may be made with other materials in other parts of the world, such as bamboo in China or grass in India). The pulp is leveled flat with a shake and once the water has drained through the screen, an even deposit of matted fibers is left on the screen's surface. This matted deposit is then turned out onto a heavy woolen cloth or "felt." Another felt is placed on top of the thin sheet of pulp, and stacks of pulp sheets and felts are then pressed to extract as much of the moisture left in the pulp as possible. The sheets are then hung to dry. At this stage, the paper is still "waterleaf" or like blotting paper; if wet media is applied to it, the media will simply bleed into the sheet. To prevent this, the paper is "sized" or coated with a hard gelatin layer. In order to make colored paper, such as blue paper, (Domenico Tintoretto, *Nude Study for the Figure of Christ in "St Peter Receiving the Keys"*, 1997.206) the pulp was made either from macerated rags that had been already colored, or through the addition of a dye to the pulp by the papermaker. There are two main types of paper in the West: laid and wove. Laid paper (Jean Baptiste Greuze, *Seated Nude Woman*, 1965.290) is made with a screen of wires which leaves in the finished sheet the impression of the closely-spaced vertical "laid" lines and the broadly-spaced horizontal "chain" lines creating a grid-like effect when the paper is held up to the light. One of the most important developments of papermaking came in the eighteenth century with the development of the wove paper mold surface. (John Mallord William Turner, *Simplon Pass*, 1954.133). In this case, the wire screen is made up of a very fine wire mesh which is so tightly woven that little or no residual wire marks are visible in the finished paper. Its exact development remains something of a mystery, but the earliest wove papers were made for the printer John Baskerville by James Watman of Kent, England, and first used in the printing of his "Virgil" in 1757. Often papermakers will identify their papers with a *watermark*.

Parchment: A very durable surface for writing or drawing prepared from the skins of sheep, goats or (for higher quality vellum) calves. One side of the sheet is usually pock-marked with hair follicles, although the other smooth surface allows a very fine line to be produced. Its high absorbency and ivory-colored tone gives a rich effect to any drawing. It was used principally before paper was readily available. (Anonymous, *Italian Fourteenth Century, Designs for Silk Weaving and Embroidery*, 1932.291; Albrecht Dürer: *Proportional Study of a Standing Nude Male*, 1932.375; Sir

Edward Burne-Jones, *Sir Galahad Riding Through a Mysterious Wood*, 1943.672).

Pastel: Made by blending dry powdered pigments with a non-greasy liquid binding medium such as *gum arabic*. The resultant paste is usually rolled into a stick and then dried. A wide spectrum of pastel colors is thus possible, and by the eighteenth century, artists actively sought to imitate the fluid handling of oil painting through a coloristic and painterly style of draftsmanship. Although no actual examples are known today, sixteenth-century sources suggest that the earliest use of pastels was by Leonardo da Vinci at the end of the fifteenth century. (Federico Barocci, *Study for the Head of Christ*, 1986.535; Jean-Baptiste-Siméon Chardin, *Portrait of the Painter*, Jean-Jacques Bachelieu, 1939.89; Hilaire-Germain-Edgar Degas, *Two Dancers Entering the Stage*, 1943.81; Odilon Redon, *Head of a Young Woman*, 1943.908).

Pen: There are three basic kinds of pen. See *Metal Nib*, *Quill* and *Reed*.

Pencil: By the early seventeenth century, pencil was used as a designation for an instrument which held a piece of *graphite*, *chalk*, or *charcoal*. Also used as a term to describe any pointed brush, it was not until the later nineteenth century that pencil became associated specifically with what we now use the term to define: a strip of graphite or ground-up graphite compacted with a binder contained within a cylindrical piece of wood or other suitable holder. Continued confusion in the term's use means that the Harvard University Art Museums uses the designation *graphite* rather than pencil.

Prepared paper: A sheet of paper that has been prepared either with a ground (Cennino Cennini in his artist's handbook of the fifteenth century suggested multiple coatings of white lead and ground bone, usually tinted with a pigment, and tempered with glue size), or with just a layer of colored wash in order to alter the aesthetic effect of the sheet. *Metalpoint* drawings must be made on paper prepared with a ground as the slight "tooth" of the ground's texture is necessary to scrape off a thin deposit of the metalpoint onto its surface, while the usual addition of a tint creates a middle-color tone value for the drawing. This allows the artist to work down from the mid-tone and model volumetrically with white highlights, as well as work up towards a darker tone. See *chiaroscuro drawing*, as well. (School of Fra Angelico, *Pilate Washing his Hands and Crucifixion*, 1939.114-115; Domenico Morone, attributed to, *Saint Christopher and Madonna and Child [verso]*, 1939.122).

Quill pen: Made from the scraped and cut feathers of a variety of birds such as the goose, swan, raven or crow. The goose quill was the most commonly used, and those of the raven or crow were considered to produce the finest and most delicate strokes. The quill has a great flexibility and versatility which results in very free and lively drawings often characterized by sweeping, almost dancing flourishes and great variations in the width of the pen line. (Giovanni Battista Tiepolo, *Rest on the Flight into Egypt*, 1965.418)

Recto: For a loose sheet that is double-sided (i.e. has drawings on both sides of the sheet), the recto is the side that is considered to have the more important drawing or drawings. For a bound volume of drawings, the right-hand page of an opening is known as the recto. The other side of the sheet is known as the *verso*.

Red chalk: Sometimes referred to by the French term "sanguine", natural red chalk is a clay that gains its color from iron oxide, also known as hematite. The proportion of the hematite to the clay content determines the specific hue of the chalk, which can range from a very pale red to a burnt brownish orange. Red chalk can produce broad, soft and fluent gradations of tone, and because it is less *friable* than *black chalk*, and thus unable to readily cover large scale areas of *paper* with unbroken tone, tends to be used for drawings that are on a relatively modest scale. The first artist to realize its potential was Leonardo da Vinci at the end of the fifteenth century. Red chalk reached its apogee during the eighteenth century in France where artists such as Jean-Baptiste Greuze and Jean-Honoré Fragonard displayed exceptional virtuosity and mastery of the medium. (Agostino Carracci, *Head of a Wind God and Reclining Male Nude [verso]*, 1975.91; Andrea Boscoli, *Annunciation*, 1932.216; Jean-Baptiste Greuze, *Seated Woman*, 1965.290).

Reed pen: Made from the hollow-barreled grass from which it takes its name, the reed pen was the common writing instrument of antiquity. Due to its fibrous nature which prevents the sharpened nib from retaining a fine point for any length of time, it was far less adaptable and responsive than the quill. It produces short, powerful and rather blunt strokes. (Vincent van Gogh, *Peasant of the Camargue*, 1943.515).

Sepia ink: A brown ink obtained from the dried ink sacs of cuttlefish and squids. The sacs were ground up and mixed with boiling water. The liquid was drained off and the sediment that remained was then ground very finely and mixed with gum arabic before being dried into cakes which when mixed with water resulted in a rich dark brown ink. The term is often misused as a synonym for the brown ink of old master drawings. In fact, its use became widespread only with the development of semi-industrial production

methods in the nineteenth century. (Piotr Michalowski, attributed to, An Artilleryman Leading his Horse into the Field, 1965.286).

Silverpoint: See *metalpoint*.

Sketchbook: A book which contains drawing paper for sketches. It differs from an album in that the drawings are not adhered into the book but drawn on the actual sheets. (Jacques Louis David, Sketchbook No. 14: Studies for "The Coronation of Napoleon", 1943.1815.12; Sir Edward Burne-Jones, Sketch book containing studies for various pictures, 1943.1815.18; John Singer Sargent, Sketchbook, 1937.7.12).

Squaring: A technique used to help in the transfer, and usually enlargement, of a design from a drawing to another surface, such as a canvas, panel or another sheet of paper. A grid which contains an equal number of squares was ruled over both the original drawing and on the other surface. The artist then transferred the composition square by square. (Jean-Auguste-Dominique Ingres, Portrait of Madame Delphine Ingres, 1954.110).

Stump: A coil of tightly rolled leather or paper which was used to rub a chalk, charcoal, graphite, or pastel drawing in order to create subtle shading and tonal effects through the blurring of the medium. (Jean Baptiste Camille Corot, Forest of Coubron, 1943.786; Eugène Delacroix, Portrait of Frédérick Villot, 1949.6).

Stylus: Since antiquity, the stylus--a point made of metal--has been used to write on wax or wooden tablets. Draftsmen have traditionally used the stylus to copy a drawing onto another sheet of paper. By inserting a fine sheet of paper covered with dusted chalk between the drawing and the blank sheet of paper, or by rubbing chalk directly onto the back of the drawing, the image can be duplicated onto the other sheet through the simple pressure of drawing the stylus point around the outlines of the original sketch. (Domenico Beccafumi, Head of an Old Man, 1965.359). Renaissance draftsmen also used the stylus for preliminary *underdrawings*, as well as for *squaring* a drawing.

Support: The surface upon which the drawing is made, such as *paper* or *parchment*.

Trois crayons: A highly pictorial technique which combined the use of white, black and red chalk within one drawing. It was especially favored by French artists of the eighteenth century, notably Watteau. (Antoine Watteau, Six Studies of Heads, 1965.336).

Underdrawing: Used to describe a preliminary drawing, often in *charcoal*, and usually on a painting's canvas or panel, in which the outlines of form or composition are sketched in preparation for detailed work in other media. Often draftsmen also made a preliminary underdrawing in graphite, black chalk or with a stylus, before finalizing their design in another medium.

Vellum: See *parchment*.

Verso: The reverse or back side of a sheet of paper. The opposite of *recto*.

Wash: When ink, usually diluted with water, is applied with a *brush* it is called a wash. Although drawings can be made with wash alone, it is more usually used in conjunction with line or contour drawings in pen and ink in order to depict areas of light and shade. (Andrea Boscoli, *Christ in the Temple*, 1961.114; Giambattista Tiepolo: *Rest on the Flight into Egypt*, 1965.418).

Watercolor: While an ink is in effect no more than a solution of dye, watercolor is a dispersion of solid, albeit very finely ground, particles of colored pigments that remain in suspension through the effect of Brownian motion--the random movement of microscopic particles when suspended in liquids or gases caused by the impact of the collision with each other and the molecules of fluid with which they are mixed. The brilliancy of pure watercolor is a result of its translucent nature which allows the white surface of the paper to shine through. To extend its range of possible effects, artists often incorporated opaque pigments and gouaches in their watercolors. (James Thornhill, *Design for a Ceiling*, 1991.105; William Blake, *Cain Fleeing from the Wrath of God*, 1943.401; John Mallord William Turner, *Simplon Pass*, 1954.133; Winslow Homer, *Sailboat and Fourth of July Fireworks*, 1943.305),

Watermark: A mark visible within the paper when held up to the light. The watermark is made by sewing into the screen of the paper mold a wire impression of the desired mark. When the pulp is placed onto the surface of the screen, these raised wires leave an impression in the pulp such that the area above the wire design is thinner and more translucent, capturing the design of the watermark in the final sheet. Study of a sheet's watermark can provide useful information about the paper's date and place of manufacture. Important collations of watermarks include: C. M. Briquet, *Les filigranes. Dictionnaire historique des marques du papier*, 4 vols. (Paris, 1907); W. A. Churchill, *Watermarks in Paper in Holland, England, France etc...*, in the *XVII and XVIII Centuries and their Interconnection* (Amsterdam, 1935), and E. Heawood, *Watermarks Mainly of the 17th and 18th Centuries* (Hilversum, 1950).

White chalk: Primarily used to *heighten* drawings in other *media*. There are two types of natural white chalk: calcite or calcium carbonate, a soft and fairly brilliant white, and soapstone or stealite, a slightly harder, bluish white. (Pierre-Paul Prud'hon, *Reclining Male Nude*, 1943.886; Thomas Gainsborough, *Wooded Landscape with Herdsman, Cows and Church*. 1979.46).

Compiled and Edited
G Poulton
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