

OBJECT RESEARCH



Frederick H. Evans (English, 1853–1943)

Piscina in Chancel of Little Snoring Church, Norfolk, England

c. 1905

Platinum print

Alfred Stieglitz Collection

AIC accession number: 1949.821

Stieglitz Estate number:

Inscriptions: Blind stamped recto, on first mount, lower right: "F H E"; inscribed recto, on first mount, lower left, in graphite: "Little Snoring Church Piscina"; inscribed verso, center, in graphite: "(Not to be reproduced: / Copyright of "Country Life") / - 6 copies only / negative destroyed - Piscina / in Chancel of / Little Snoring Church / Norfolk / England / by Frederick H. Evans / To Alfred Stieglitz / with heartiest goodwill / Xmas 1/05"

Dimensions: 22.8 x 12.7 cm (image/paper); 25.2 x 14.2 cm (first mount); 25.6 x 14.5 cm (second mount); 26.4 x 15.4 cm (third mount); 27.3 x 16.1 cm (fourth mount); 37.7 x 21.5 (fifth mount)

Print thickness: 0.264 mm

Surface sheen: Low gloss (1.3 GU @ 85°)

Paper tone: N/A

Mount: Original

Mount tone: L*80.29, a*0.44, b*9.26

Ultraviolet-induced (UV) visible fluorescence (recto): None

X-ray fluorescence (XRF) spectrometry:
See below

Fourier transform infrared (FTIR) spectrometry:
N/A

TECHNICAL SUMMARY

This photograph is a platinum print on a thin cream paper. It is adhered at all four corners to the paper mount directly below the print, one of five layers of trimmed and colored paper mounts. This type of successive multiple mounting, increasing in size, is typical of turn-of-the-century Pictorialist circles. Evans titled the print in graphite on the front of the second mount and blind stamped his overlapping monogram ("FHE") at the bottom right corner of the same mount. On the verso of the final mount are numerous inscriptions in graphite that detail copyright, reproduction information, and the title, as well as provenance. When the surface of the print is viewed under high magnification, the fibers from the paper are visible and the image sits directly on the fibers, with no intermediary binder. The print does not fluoresce when exposed to long-wave UV radiation. Platinum, iron, and trace amounts of mercury were detected using XRF spectrometry. Common to platinotypes, the residual presence of light-sensitive iron ions could be due to improper washing of the print after processing. The presence of mercury could be the result of the artist's use of mercuric chloride during processing, to create the print's warm tones.

X-RAY FLUORESCENCE (XRF) SPECTROMETRY

XRF spectral readings were taken from the recto of the work and from the mount when available. The elements listed below have been positively identified in the work; elements in bold have been attributed to the processing of the print.

Print: **Fe, Pt**, Hg

Mount: Ca, Ti, Cr, Mn, Fe, Pb

The graph below shows XRF spectra for three distinct measurement areas on the print: the darkest, maximum-density image area (Dmax, purple); the lightest, minimum-density image area (Dmin, green); and the mount, when available (orange). The background spectrum (gray) represents the characteristic contribution of the instrument itself as measured on a Teflon reference and is included in order to discount irrelevant elements from the print's signature. Elements were identified based on the presence of their characteristic peaks. Analysis was performed with a Bruker/Keymaster Tracer III-V+ energy-dispersive handheld XRF analyzer, equipped with changeable Ti and Al filters and a Rh transmission target. Measurements were taken for 120 or 180 LT at 40 kV and 10 μ A. The spectrum below illustrates the significant peaks for this print in the energy range from 3 to 14 keV.

Figure 1. (right)

Locations of XRF measurements

Figure 2. (below)

XRF spectra from the Dmax, Dmin, mount, and background signal produced by the analyzer.

