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Pursuit of the Ideal Effect

The Materials and Techniques of Henry Ossawa Tanner

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Unveiling the complex construction of Henry Ossawa Tanner's paintings offers an intimate understanding of his artistic expression, visual acuity, and innovative style. Tanner's experimental use of materials and eccentric techniques are hallmarks of his paintings, yet such elements may also be contributing to their deterioration. This unprecedented comparative study attempts to unlock some of the mysteries of Tanner's work and to shed light on its present state of preservation. The project was fostered by the Pennsylvania Academy of Fine Arts (PAFA) and facilitated by the Smithsonian American Art Museum (SAAM). The investigation focuses on the technical examination of five paintings in SAAM's collection; the works range in date from the turn of the twentieth century, when Tanner was a successful artist experimenting with painting effects and materials, to the end of his prolific career. To supplement this analysis, other Tanner paintings from public and private collections were visually studied, institutional records were reviewed, and collaborative observations among conservators and historians were noted. Paint recipes from Tanner's journals retained in the Archives of American Art were reconstructed and compared to samples from the five paintings.

Tanner's oeuvre evolved both pictorially and aesthetically throughout his career. He depicted an array of subjects and imagery: seascapes, portraits, black genre scenes, studies of the Middle East, and abstract religious and biblical narratives. The evolution of his style exhibits an equally dramatic change in the very appearance of the paint in his paintings. The impetus for this research was to examine the artist's idiosyncratic use of painting effects and materials that appear most prevalent in paintings created from the middle of his career onward. The analysis was designed to address three goals: to document modifications in Tanner's working methods over time; to determine whether specific materials, paint applications, or layering strategies can be attributable to Tanner's working methods; and, finally, to investigate the effect Tanner's experimental use of materials and methods may have on the preservation of his paintings.

The five paintings selected from SAAM's collection include Study for *The Annunciation* (ca. 1898; plate 39), *Salome* (ca. 1900; plate 50), *Head of a Jew in Palestine* (1899, reworked 1918–20; plate 46), *The Fisherman's Return* (1917, reworked 1919), *Flight into Egypt* (ca. 1916–22; plate 83), and *The Good Shepherd (Atlas Mountains, Morocco)* (ca. 1930; plate 103). These works

were chosen as representative of the artist's late oeuvre based on their construction materials, subject matter, and accessibility within the given time frame and scope of this project. The analytical techniques used for the study include cross-sectional analysis, X-radiography, infrared reflectography (IRR), examination in ultraviolet light (UV), scanning electron microscopy-energy dispersive spectroscopy (SEM/EDS), X-ray fluorescence (XRF), Fourier transform infrared spectroscopy (FTIR), gas chromatography-mass spectrometry (GC-MS), pyrolysis-gas chromatography-mass spectrometry (Py-GC-MS), X-ray diffraction (XRD), and reflectance transformation imaging (RTI). This research serves as a preliminary look at this complex and highly creative painter with the realization that a more comprehensive technical investigation spanning Tanner's entire career is warranted.

The artist completed preliminary studies and sketches before beginning some of his major works. Examination of the paintings associated with the present technical study, however, suggests that he may not have used underdrawings during the period under review. Analysis with IRR, which detects carbon black beneath layers of paint, failed to reveal any evidence of underdrawings. Furthermore, X-radiographs of the paintings indicate that the compositions continually evolved and that the images do not appear to rely on the hard outlines one would find if an underdrawing had been present.

Tanner appears to have often cropped, reworked, or reused earlier paintings in the creation of newer works. *Portrait of Mr. and Mrs. Atherton Curtis with Still-life* was cropped from *Christ at the Home of Lazarus.* The artist opened up the upper tacking margin of *Salome* to make the figure taller, and he added extra canvas to the top of *The Resurrection of Lazarus* (1896; plate 29). *Salome* was painted on the verso of the abandoned *Moses and the Burning Bush.* In addition, when SAAM conservators removed *Salome* from its stretcher, they found the fully realized *Fishermen at Sea* (ca. 1913; plate 79) employed as a loose lining. Finally, the Musée d'Orsay's *The Pilgrims of Emmaus* (1905; plate 53) was painted over *The Cello Lesson* (ca. 1902; fig. 21, p. 35).

Tanner's earliest paintings reflect his largely self-taught style and are quite orthodox in their execution. His acceptance into the Pennsylvania Academy of the Fine Arts atelier of the great American painter Thomas Eakins provided him with a more traditional education in both indirect and direct painting techniques. The indirect method involves the construction of an image from an underpainting that is then further modified with additional layers of paint, often in the form of transparent glazes and translucent scumbles. Conversely, direct paint application attempts to achieve simultaneous optical effects, at least within the top layer of paint, without the visible influence of underlying paint. A common form of direct painting is called wet-into-wet, in which adjoining passages of paint are added before previous applications have dried, allowing the physical mixture of colors directly on the surface of the painting.

After moving to France in 1891, Tanner enrolled in the Académie Julian and began studying with the painters Jean-Joseph Benjamin Constant and Jean-Paul Laurens. Tanner's work of this period tends to be directly painted. As he matured, he seems to have gravitated toward indirect techniques, as evidenced by his extensive use of glazing on the later paintings. The artist may have been influenced by his formal studies, but he does not appear to be indebted to either his American or French instructors for his painting method.

Tanner's early work mainly relies on direct paint application—both wet-into-wet and wet-on-dry—with a judicious use of glazing. Study for *The Annunciation* (plate 39) is a late nineteenth-century sketch for the full-sized 1898 painting at the Philadelphia Museum of Art. The preparatory image was mostly created with rapidly applied wet-into-wet layers. Tanner depicted the angel as an organic, vertical, radiant shaft of light. The representation is rendered in thickly applied, stringy lead white paint. This layer was then glazed with bright yellow and subsequently scraped down to uncover the brilliant white abstraction of the angel beneath. The techniques used to create the small sketch differ from those Tanner used for his full-scale paintings; however, it does reveal the use of additive and subtractive working methods that become more prevalent in the artist's later works.

Clues from the artist's journals combined with scientific analysis suggest that Tanner's painting media evolved over time. Early in his career, Tanner used oil

paint with likely additions of natural varnish resin. From mid-career onward, the artist seems to have favored far more complex mixtures of oil, resins, and his own tempera formulations. *Head of a Jew in Palestine* was begun in 1899 and reworked circa 1918–20. Tanner probably painted the face during the earlier campaign, using what appears to be a full-bodied, oil-based medium. Much of the modeling was done wet-into-wet, with details such as contour lines around the cheeks and mustache created by dragging a fine brush across the dry paint layers in a drawing-like manner. Because bold outlines become more common in Tanner's later paintings, the contour lines here are likely from the artist's circa 1918–20 reworking of the painting. Tanner's outlines evolve from dry, dragged strokes to much more fluid application in his later works. Visual examinations of earlier paintings—including the Salon masterpieces *The Resurrection of Lazarus*, *The Annunciation* (plate 40), and *Nicodemus* (1899; plate 45)—revealed similar paint application. The smooth brushwork of *Lazarus* is achieved by wet-into-wet, especially in the meticulously painted faces. *The Annunciation* is rendered in the same way and displays only a minimal amount of glazing or scumbling. Cross sections taken from *Salome,* a contemporaneous picture, show evidence of wet-into-wet paint mixing in the swirling blend of pigments visible in layer four of the sample (fig. 80). PAFA's earlier *Nicodemus* differs slightly by the presence of much wet-on-dry treatment and passages of a roughly applied, dragged paint that is characteristic of some of Tanner's works from as early as the 1890s. The prolific use of this dragging technique in *Nicodemus,* as well as in other paintings, may result from Tanner's substantial reworking of his compositions, as evidenced by the textural pentimenti often visible in his work.[1]

It is interesting to note that, with the exception of Study for *The Annunciation,* all of the analyzed paintings contain substantially more paint layers than would be expected to achieve such surface effects. Tanner's layering became even more complex as he moved toward more indirect painting methods. Nineteen layers were found to make up an area of flat blue on *The Fisherman's Return* (figs. 81–82). Cross sections from paintings dating from his mid- to late career show several tiers of single-colored paints as well as a significant amount

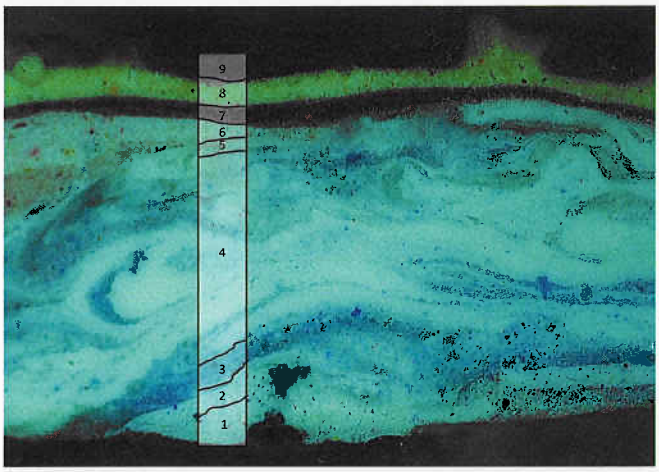

Figure 80. Cross-section detail showing nine media layers sampled from Henry Ossawa Tanner, *Salome,* ca. 1900. See plate 50 for full image.

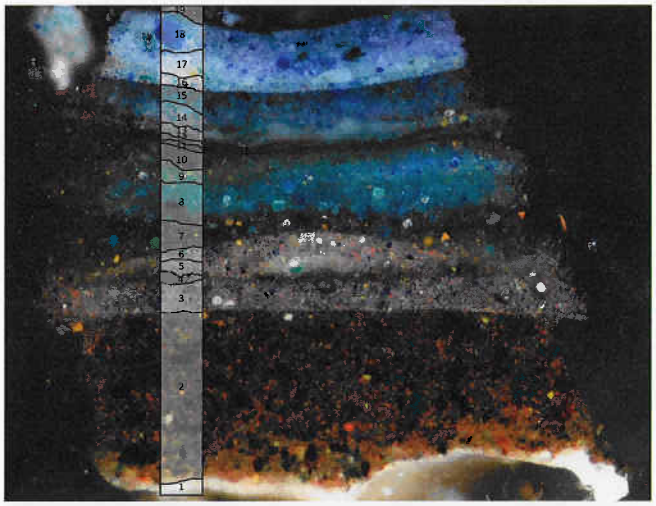

Figure 81. Cross-section detail showing nineteen media layers sampled from Henry Ossawa Tanner, *The Fisherman's Return,* n.d. 25½ × 19¼ in. Smithsonian American Art Museum, Washington, DC, Gift of Dr. Nicholas Zervas, 1983.95.212. See *Fishermen's Return* (1926; plate 99) for similar work.

of glazing in the uppermost layers. Although one could easily explain this layering as a characteristic feature in Tanner's methods, one should consider the fact that all the paintings examined in this study were in the artist's studio at the time of his death. He, therefore, had ample opportunity to revise them, possibly repeatedly. Analysis of works sold during Tanner's lifetime could establish whether this complicated layering structure is a consistent hallmark found in his work.

Tanner's early paintings exhibit controlled brushwork, while those from the turn of the century through the 1910s display more robust, gestural brushstrokes.

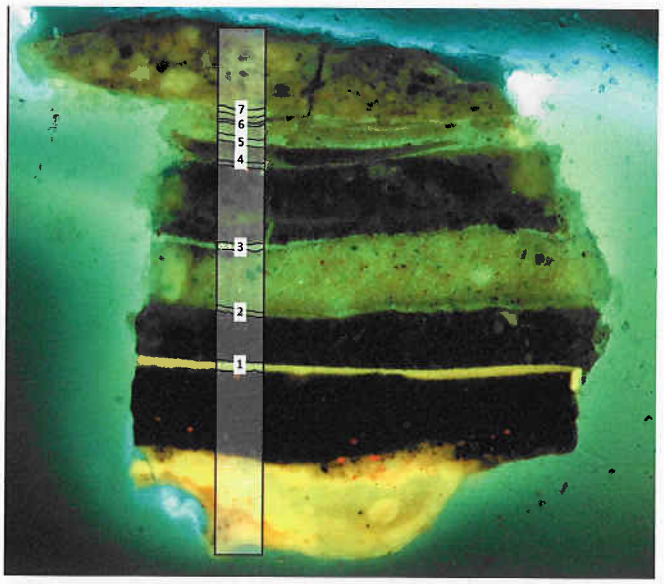

Figure 82. Cross-section detail showing seven transparent interlayers sampled from Henry Ossawa Tanner, *Fisherman's Return,* n.d.

Figure 83. Detail of crawling paint on surface of Henry Ossawa Tanner, *The Good Shepherd (Atlas Mountains, Morocco),* ca. 1930. See plate 103 for full image.

Even later works, such as *Flight into Egypt, The Fisherman's Return,* and *The Good Shepherd (Atlas Mountains, Morocco),* show a greater stylistic change. While Tanner does appear to have employed a brush for his final outlines, there are few other artifacts of brush use on the paintings produced mid-career and later. Tanner seems to have moved away from standard paint surfaces in his mature work. His late pictures reveal the use of nonstandard tools to apply, manipulate, sculpt, and even remove paint from surfaces. Examples of this evolving method can be seen in the X-radiographs of paintings as early as *Salome,* where sections of the underpaint were applied with an unknown tool that left thick concave ribbons of paint. The channels are the size of a fingertip but lack any evidence of a fingerprint or distinguishable impression that could tell how the form was created.

Tanner's experiments in paint media are of even greater interest. The artist began the use of interlayered oil and tempera paint as early as the late 1910s. Technically, modern use of the term "tempera" is restricted to paints bound in an emulsion.[2] Egg tempera is the most commonly recognized form of tempera and is a natural oil-in-water emulsion. Tempera emulsions are initially diluted in water but become water-insoluble when dry. A reverse emulsion, in which the water is suspended in an oily phase, is also possible. This type of emulsion is diluted with a solvent, such as turpentine. Emulsion paints behave and appear very differently than do single-phase binders, such as oils or watercolors, which enticed artists of the early twentieth century. They experimented with emulsions in order to uncover the "lost secrets of the old masters" as well as to explore novel effects.[3]

Tanner recorded his testing of oil and tempera mixtures directly on the back of some of his paintings, two of which are in the American Art collection. To paraphrase the note written in pencil on the crossbar of *Fisherman's Return:* The work was executed in 1917 using oil paint. Two years later, it was retouched in tempera soap and then glazed in oil paint. It was finally completed in tempera five days later in July 1919. On a note dated "Jan 26th 1920" and tucked into the stretcher of *Head of a Jew in Palestine,* Tanner conveys that it was originally painted in oil paint and allowed to dry for two or three years, after which the surface was rubbed with an emulsion before the background was painted in tempera. The

formulations of these early tempera paints are unknown; however, Tanner's journals from 1932 and 1935–36 record specific recipes as well as annotations and frequent revisions.[4] There are proportional differences between his recipes, but ingredients such as parchment glue, mastic varnish, oil, syrup obtained from soaking flaxseeds in water, and small amounts of lanolin and alcohol remain constant. The tempera emulsion was to be applied 1:1 with color, presumably dry pigments. Tanner's 1935 recipe states that the mixture should be put down while warm.[5] This detail was not noted in his 1932 recipe, but the author's reconstruction of this tempera paint indicates that heat is required to apply it effectively.

Tanner's use of an emulsion containing parchment glue and oil was not unique. In 1922, the painter and teacher Ernest Percyval Tudor-Hart (1873–1954) gave lectures to England's Society of Mural and Decorators and Painters in Tempera, and he recommended a parchment glue and linseed-oil emulsion.[6] Both Tanner and Tudor-Hart studied at the Académie Julian in the 1890s, where they likely met. In 1931, the year before Tanner's first recorded recipe, Jacques Maroger and M. George Mourier-Malouf presented to the French Academy of Sciences a similar recipe, stating that it was the lost secret of the Flemish masters.[7]

While some aspects of Tanner's temperas do resemble published formulas, his journals include ingredients that seem unique to him, as no other reference for extractions from flaxseeds has been found. The inclusion of lanolin is curious, although Max Doerner does mention that some suppliers of artists' materials may have added it to contribute flexibility in canvas grounds.[8] Lanolin also may have served to promote emulsification of the disparate ingredients.

Our reconstructions of the 1932 and 1935 tempera recipes were mixed with dry pigments and applied to a canvas primed with a lead-white oil ground, both with and without an isolating layer of animal glue. The recipes were also painted on a sheet of polyester film for sampling and scientific analysis using FTIR and GC-MS. Spectra from these samples were compared to those taken from Tanner's paintings. Samples from *The Good Shepherd (Atlas Mountains, Morocco)* closely matched that of the reconstruction of Tanner's 1932 recipe. Samples from *The Fisherman's Return* had spectra resembling

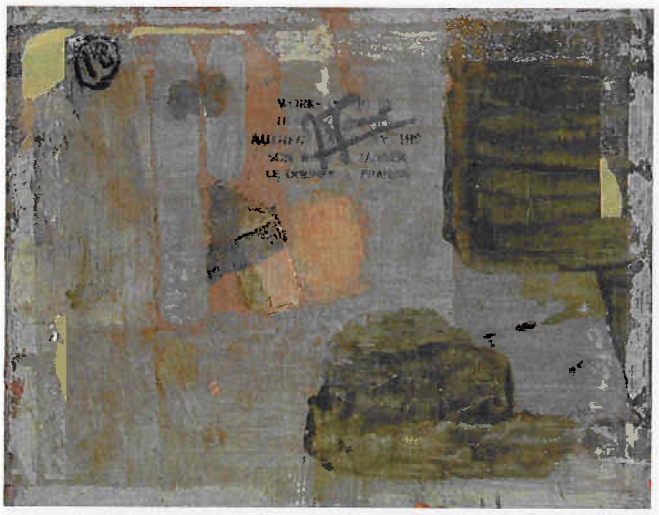

Figure 84. Paint-outs by artist on reverse of Henry Ossawa Tanner, Study for *The Annunciation,* ca. 1898. See plate 39 for full image.

the reconstructions but with varying proportions of key ingredients; this similarity is of interest since recipes from Tanner's earlier periods are unavailable.

Another distinguishing feature seen in many of the above-mentioned cross sections is the extensive interleafing of transparent layers. While the use of isolating varnishes to resaturate a paint surface or to separate one layer from another is not unique, the number of transparent layers found in these cross sections is remarkable. Cross sections viewed under ultraviolet light reveal fluorescent, unpigmented layers such as those seen in figure 82. This sample, taken from *The Fisherman's Return,* contains at least seven transparent intermediate layers within the observed twenty-one layers. Cross sections taken from different areas of the same painting reveal that the transparent layers are not uniform in number or placement. Notations in Tanner's journals and documents suggest that these intermediate layers may consist of animal glue, mastic varnish, or even the emulsion Tanner used as his tempera binder.[9] Though he may have seen these layers as a means to facilitate color matching, it is just as likely that he applied them to promote adhesion of his tempera to the oil paint. Reconstructions of Tanner's water-based tempera paints beaded up when applied to an oil paint surface. His placement of an emulsion or animal glue on the painted surface would have permitted a smoother application of the temperas. Again, Tanner's reconstructed paint was easier to put on the glue-covered ground.

Figure 85. Detail of moon from Henry Ossawa Tanner, *Flight into Egypt,* ca. 1916–22. See plate 83 for full image.

Close examination of *The Good Shepherd (Atlas Mountains, Morocco)* reveals passages of stringy or crawling paint used to create amorphous highlights, which do not resemble traditionally applied paint (fig. 83). These layers float above the earlier paint applications without really wetting to them. Similar crawling effects were observed in the reconstructed tempera experiments. Such evidence may suggest that Tanner intentionally omitted the isolating layer of emulsion or glue whenever he sought to create this visual effect.

Transparent green glazes are found on many of Tanner's paintings and—because these finishes contain a matrix of cracks with a glasslike fracture—often do not resemble ordinary oil glazes. The reverse of the *Study for the Annunciation* displays a variety of these green glazes (fig. 84). As the small sketch was in Tanner's studio until his death, it is surmised that the artist used the reverse of the panel to test glaze formulas. The word "crack" is written near one of these paint-outs, in what appears to be Tanner's handwriting, with a drawn arrow pointing to an actual crack within the glaze. Scientific analysis of these glazes revealed the presence of a resin, likely mastic, and a possible protein but showed no presence of oil. Resinous layers, with or without a proteinaceous component, become quite brittle over time, and this breakdown could explain the fracturing of Tanner's glazes.

The artist appears to have regularly built up the backgrounds of his paintings far more substantially than the foreground objects; for example, he would paint the sky or a building in much higher relief than the figures in front. Tanner's later works are both texturally and sculpturally created in paint. The shepherd and the sheep in *The Good Shepherd (Atlas Mountains, Morocco)* are two such examples. The physicality of paint and application method are worth noting, as forms are often constructed using thick paint rendered in high relief without evidence of a brushstroke or palette knife. Despite the consistency of the paint, each form has soft, sloping edges. It appears that Tanner produced this effect by daubing a heavy-bodied paint onto the surface. The paint remained in relief, yet self-leveled, or was physically reduced enough to erase any evidence of the implement used to apply it. These small daubs remain unmixed and separate from each other, a characteristic noted in encaustic painting where the working time is limited and the paint sets quickly. Although no wax was found in any of the samples that were analyzed, it is possible that this waxlike effect comes from Tanner's use of a tempera recipe containing large proportions of animal glue. Animal glues gel at room temperature, and Tanner's reconstructed temperas do, indeed, quickly gel and require heating to be employed effectively. These isolated paint daubs appear to correspond to the pebbled or dotted underpainting often seen in the X-radiographs of his later works.

Tanner also made use of both additive and reductive techniques in his late paintings. Close examination of *The Good Shepherd (Atlas Mountains, Morocco)* shows that the highlights on the tops of the cliffs were created by scraping back through darker layers to reveal lighter, lower layers. X-radiography and IRR indicate that Tanner used an abrasive, like sand paper, to uncover these lower layers.

There are many examples of Tanner scoring into already set or dried paint. On *Flight into Egypt,* the artist built up the perfect dome-shaped moon by using substantial amounts of lead-white paint and then scoring a circular outline into the surface to accentuate the shape and prominence of the form (fig. 85). Similar scoring can be found outlining figures, landscapes, and architectural elements in many of Tanner's works.

Another feature of Tanner's method is his frequent use of a painted outline that follows the periphery of his paintings; it was found on *Salome* and *Flight into Egypt*

as well as on many other paintings in the American Art Museum and in other examined collections. A similar outline was observed on Tanner's watercolors and drawings. This compositional device is generally used to delineate multiple drawings on a larger piece of paper as a cropping guideline or to define the foldover edge of a canvas that is to be stretched. These do not appear to be Tanner's motives on the works examined, and his continued use of the outline is curious.

A number of analytical techniques were used to characterize Tanner's pigments. Both lead white and zinc white were found on all paintings. The zinc white paint used for portions of *Head of a Jew in Palestine* exhibits an extremely brilliant green fluorescence when viewed in long-wave ultraviolet light (fig. 86). This same fluorescence was only sparsely visible on *The Fisherman's Return* and does not occur on any of the other paintings that were examined. This finding suggests that Tanner employed zinc white from more than one source.[10] On his later paintings, he often used lead white in the lower layers but seems to have preferred zinc white in the upper layers, especially when building texture or creating impasto. Tanner may have selectively chosen zinc white for certain impasto effects because it is less likely to darken.[11] Zinc white is also more transparent than other whites, and this may explain why Tanner used it in the translucent paint and scumbles seen in cross sections of *The Fisherman's Return.* The lower half of *Flight into Egypt* and the figures of *The Fisherman's Return* are constructed of daubs of radio-opaque paint, probably lead white. A pebbly or daublike application can clearly be seen in the X-radiographs (fig. 87), revealing a compositional distinction between the mid- and late-period pictures. The thickly applied paint representing the shepherd and sheep in *The Good Shepherd (Atlas Mountains, Morocco)* is invisible to X-rays, indicating that these figures were made with a different white, likely zinc white. Yellow pigments were difficult to determine, but the analysis suggests that Tanner used cadmium yellow and Naples yellow, and possibly zinc, strontium, and barium yellows. Red lake, the only red pigment found during analysis, was often combined with other pigments to create more neutral colors. Surprisingly, few iron oxide earth pigments were discovered. With

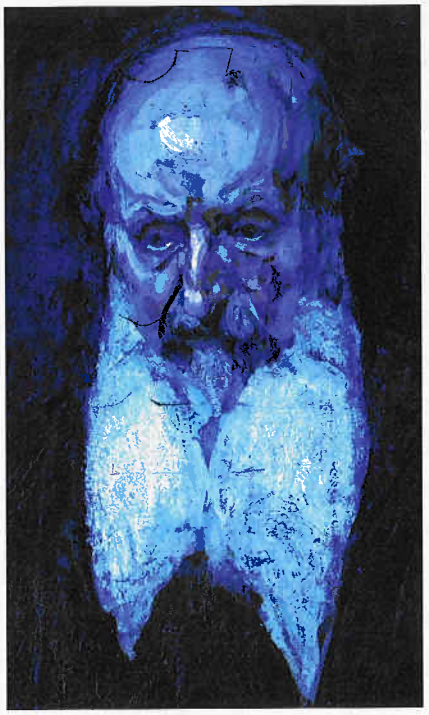

Figure 86. Detail of fluorescent paint observed under ultraviolet light of Henry Ossawa Tanner, *Head of a Jew in Palestine,* 1899, reworked ca. 1918–20. See plate 46 for full image.

the exception of John the Baptist's head in *Salome,* brown and neutral-colored areas were usually found to be mixtures of strongly hued pigments and bone black. Prominent blues and greens in both solid color and glazes distinguish Tanner's mid- to late palette. The artist relied heavily on cobalt and cerulean blues in the paintings examined. Cobalt blue is in most of his paint mixtures, even in those without an overall blue hue. His blue-green glazes appear to be mixtures of cobalt blue or cerulean with viridian. Few definitive examples of ultramarine blue were found, but traces were noted in the earliest works, Study for *The Annunciation* and *Salome.* Viridian, a transparent chromium oxide green, was present on all five of the paintings analyzed, and it is a component of some of the green glazes. It is possible that Tanner also used an organic green or yellow colorant in at least one of his green glazes, as SEM analysis of the glazes on the back of Study for *The Annunciation* could find no metallic ions associated with the colorant.

Preserving Tanner's canvases can be problematic. While many of his works are in very good condition,

conservation records from various institutions note similar problems. A common issue is insecurity of paint, either as separation between canvas and ground or as interlayer cleavage within the paint. Records also indicate that some of Tanner's works are very sensitive to solvents often employed in conservation treatments. The more layers used to create a painting, the greater likelihood that there will be some failure between them. Each successive layer of paint needs to have a physical or chemical bond with the preceding layer. Tanner's complex layers—combined with his experimental recipes and soluble layers of glue or resins—contribute to the instability of his paints.

An application technique used by artists to promote paint stability is to add more binder to each subsequent layer of applied paint in order to increase adhesion and permit flexibility within the upper layers. This method is known as the "fat over lean rule." Painting inflexible layers upon more flexible ones can be detrimental, especially as a work expands and contracts in response to changes in relative humidity. In Tanner's case, cleavage does appear to be exacerbated when his paintings were executed on a flexible support such as canvas, and the matter is further complicated by the varied flexibility of materials applied one upon the other. Layering tempera with oil paint is highly problematic; tempera remains more brittle than oil paint.[12] Animal glues are extremely responsive to the environment. Tanner's inclusion of animal glue as a major component in his tempera recipes means that these paint layers will be far more responsive to changes in relative humidity than most of the other materials used in his paintings. Tanner's use of transparent intermediate layers compounds these issues, as such strata reduce the texture of previous paint layers and thus diminish any mechanical hold to subsequent layers. These interlayers are also inherently different in terms of flexibility, upsetting the overall ability of the work to withstand movement. Tanner's use of glue intermediate layers is detrimental, as they exert great tension on lower layers, become very brittle with low humidity and, conversely, quite spongy in high humidity. The zinc white also plays a role in the structural instability of Tanner's paintings. Recent research has shown that layers of the pigment become quite brittle over time.[13]

It is not surprising, then, that some of Tanner's

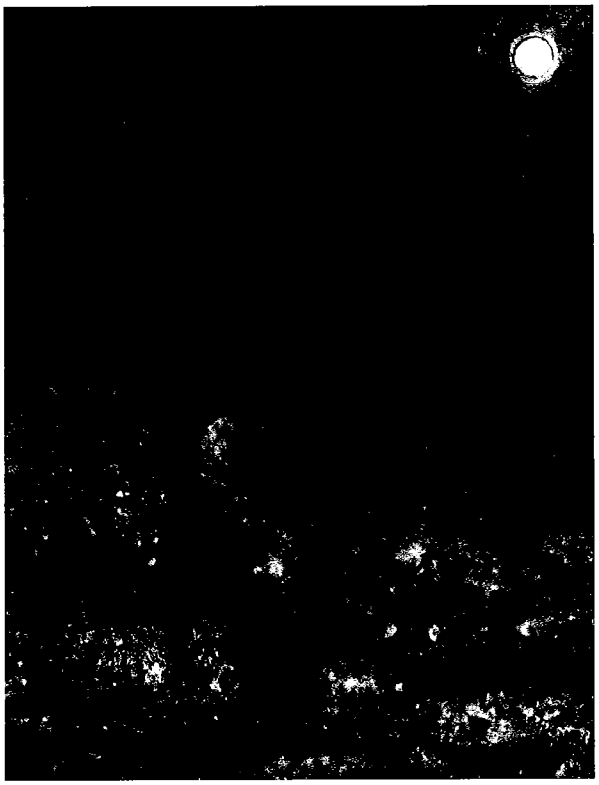

Figure 87. X-radiograph detail of Henry Ossawa Tanner, *Flight into Egypt,* ca. 1916–22. See plate 83 for full image.

paintings have been found to be sensitive to the various solvents used in conservation. Scientific analysis of samples taken from his paintings revealed the presence of a varnish resin, likely mastic. The resin was found alone and mixed with oil and within paint and isolating layers. Adding a soft resin to oil paint will make the paint more sensitive to solvents. The many glazing layers present in the artist's late work can be especially vulnerable. Additionally, Tanner's tempera recipes contain materials that always remain soluble in water, alcohols, and hydrocarbons. These are the very materials that a conservator would choose to remove a darkened, degraded varnish layer. The existence of glue interlayers greatly increases the danger of using even water for a treatment.

Many of the paintings left in Tanner's studio at the time of his death received a coat of a rather intractable varnish. This coating has discolored and darkened significantly over time, and efforts to remove it have proven difficult. The material was suspected to be an early form of acrylic, but recent analysis has shown that it likely contains an oil-modified alkyd. This discovery is unfortunate, as such alkyds are resistant to most of the organic solvents used to clean paintings. Due to the solubility issues in

Tanner's work and the intractability of the alkyd layer, the conservator often has to resort to manually removing this coating using a scalpel under a microscope.

This research project contributes significantly to a greater understanding of this highly creative, yet technically complex artist. Henry Ossawa Tanner experimented with his paint materials, techniques, and modes of application to achieve the unique surfaces and effects so greatly admired in his pictures, and these methods appear to have evolved over the course of his storied career. Tanner's use of multiple, heterogeneous, humidity-sensitive, incompatible, and soluble media has created preservation issues, and his paintings should be kept in an environment with stable relative humidity and moderate temperatures. Conservation of Tanner's works must proceed with great care and a full understanding of their inherent sensitivities. We hope that this initial research sparks interest for fuller investigation into the materials and techniques of this truly original artist—and that new methods to preserve his art will eventually result

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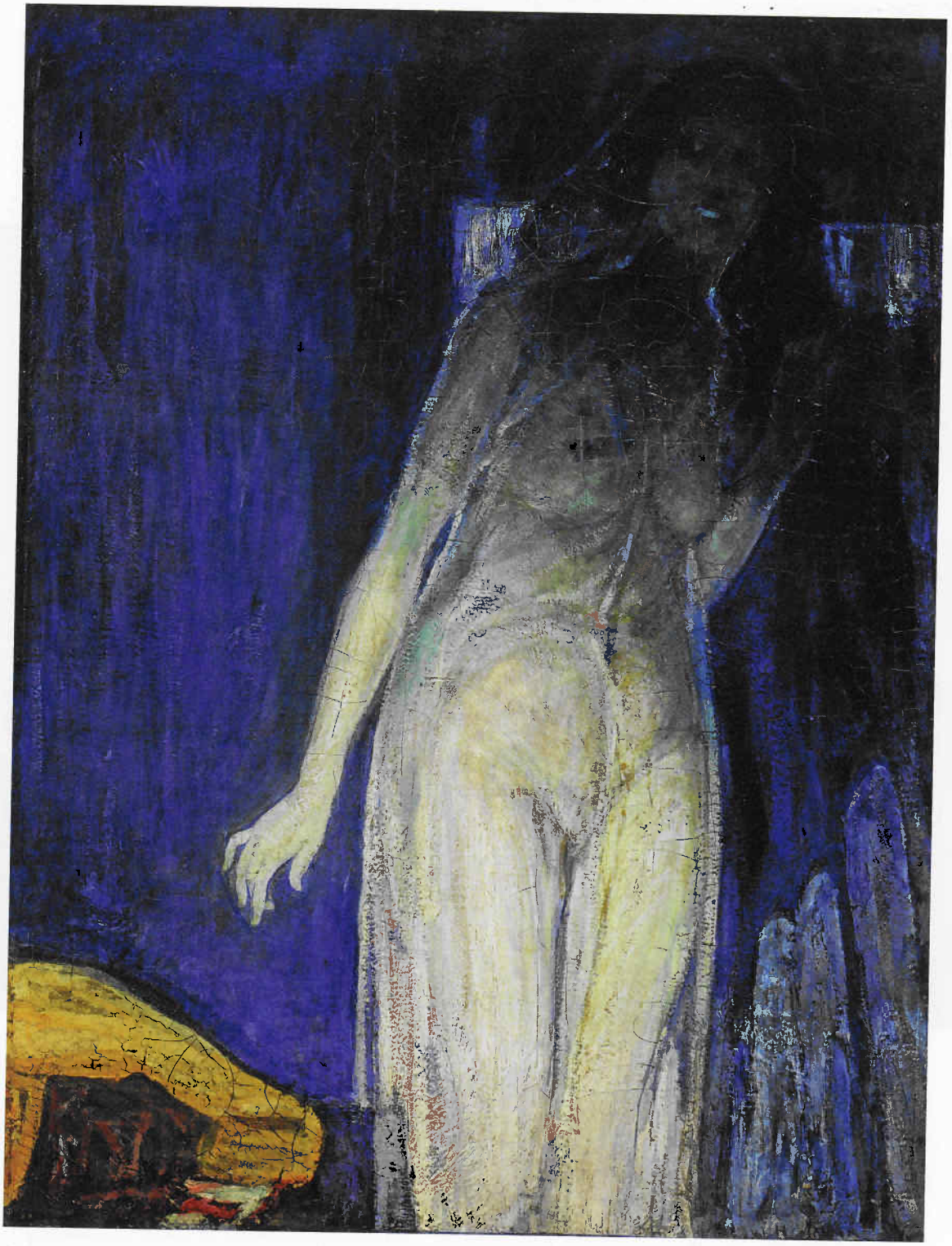
12. Mayer, 224.
13. Marion F. Mecklenburg and Charles S. Tumosa, "The Chemical and Mechanical Effects of Pigments on Drying Oils" (unpublished manuscript, Smithsonian Museum Conservation Institute, 2007), 13–14.

39. Study for *The Annunciation,* ca. 1898. Oil on wood, 8½ × 10¾ in.
Smithsonian American Art Museum, Washington, DC,
Gift of Mr. and Mrs. Norman Robbins, 1983.95.187.



50. *Salome,* ca. 1900. Oil on canvas, 45⅞ × 35¼ in.
Smithsonian American Art Museum, Washington, DC,
Gift of Jesse O. Tanner, 1983.95.207A.

46. *Head of a Jew in Palestine,* 1899, reworked ca. 1918–20.
Oil on canvas, 24 × 21¼ in. Smithsonian American Art Museum, Washington, DC,
Gift of Mr. and Mrs. Norman Robbins, 1983.95.189.

83. *Flight into Egypt,* ca. 1916–22. Oil on wood, 16⅞ × 16⅞ in.
Smithsonian American Art Museum, Washington, DC,
Gift of Mr. and Mrs. Norman Robbins, 1983.95.202.

103. *The Good Shepherd (Atlas Mountains, Morocco)*, ca. 1930.
Oil on canvas, 20⅜ × 36 in. Smithsonian American Art Museum, Washington, DC,
Gift of Mr. and Mrs. Norman Robbins, 1983.95.198.

Henry Ossawa Tanner

Modern Spirit

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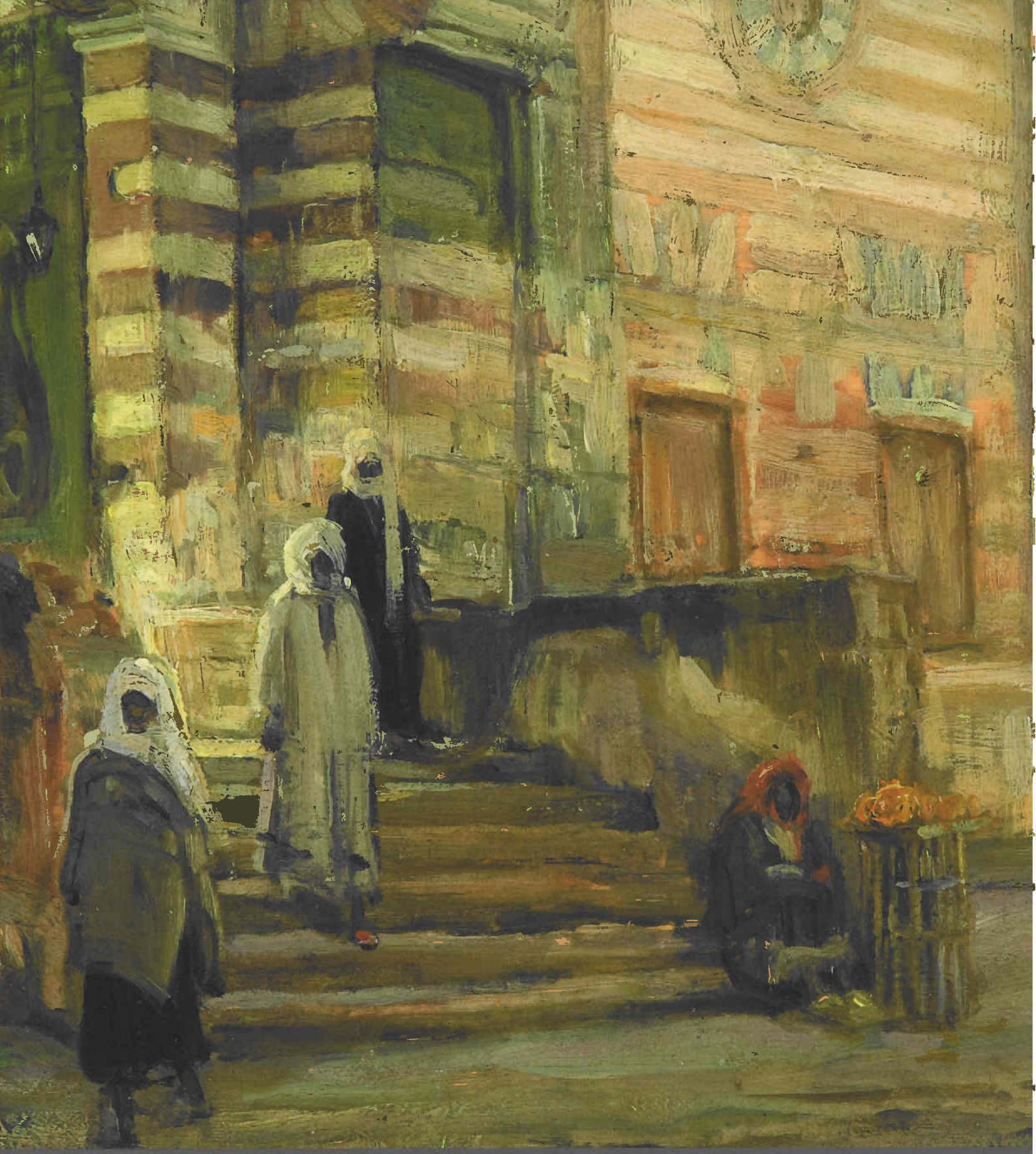

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