

SHH 1.85

**INTERMUSEUM LABORATORY**  
 ALLEN ART BUILDING      OBERLIN OHIO 44074  
 TELEPHONE 775-7331      AREA CODE 216

## TREATMENT RECORD

Seiberling

LONDON LANDSCAPE

ICA 8/90

Owner: Stan Hywet Hall Foundation      #SHH1.85  
 714 North Portage Path  
 Akron, OH 44313


The paint along the left edge and other small localized areas was consolidated with 20% PVA-AYAC<sup>1</sup> in ethanol. The heavy surface grime was removed with naphtha followed by a mild enzymatic solution. During the process, additional areas of insecure paint/ground were discovered and consolidated with PVA-AYAC. This interlayer cleavage was due (in part) to the lack of cohesion in the water-soluble ground.

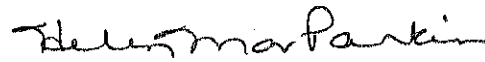
Due to the more general nature of the paint/ground cleavage, it was decided to face the painting prior to the structural procedures. The painting had not been varnished. It was decided that a water-based adhesive would endanger the integrity of the fragile, soluble ground. The painting was therefore faced with Soluvar varnish<sup>2</sup> and Japanese tissue. The painting was removed from its stretcher and the tacking edges were flattened with minimal moisture and weighted overnight. The reverse was cleaned and slubs removed.

The painting was put in a modified Dutch method using Beva 371 film<sup>3</sup> to adhere the drawing paper strips to the working stretcher. The painting underwent a moisture treatment on the vacuum hot table. During the process, the facing paper released from the surface in a few areas of impasto. As a precaution, the painting was removed from the hot table, and the slight moisture in the canvas was evaporated using warmed tacking irons. The painting was released from its working stretcher and placed under weights overnight, after which the planar deformations were greatly reduced. The painting was generally consolidated with several thin coats of Acryloid B-72<sup>4</sup> which were brushed onto the reverse.

A composite lining of one layer each of PeCap<sup>5</sup> polyester and Testfabric<sup>6</sup> was prepared. Each lining fabric had two layers of Beva 371 film attached and the entire structure was preflattened on the hot table. The PeCap was first sized with Rhoplex AC 234<sup>7</sup> prior to the application of Beva 371 film. The painting was lined on the vacuum hot table using minimal heat and pressure. The facing was removed with naphtha in sparing quantities to avoid disrupting the lining adhesive's bond.

The painting was restretched to its original dimensions on a new ICA spring stretcher. This entailed realigning the lower edge which had been stretched in a skewed orientation. In so doing, the left tacking edge, which had been folded over the stretcher edge, was revealed; it exposed moderate paint/ground loss and, at the request of the owner, additional inpainting time was allotted. Paint/ground losses were filled with chalk<sup>8</sup> /hide glue<sup>9</sup> putty and locally varnished with PVA. The paint losses were inpainted with dry pigments ground in Laropal K80<sup>10</sup>. The glossiness of the inpainting was reduced with Liquitex Acrylic Matte Medium<sup>11</sup>. Liquitex Gel Medium<sup>12</sup> was dotted onto the inpainting to add texture. The final varnish of Soluvar and a little xylene was sprayed onto the surface. The final written and photodocumentation was prepared, and the painting was packed for return to its owner.

  
Susan Wood  
Paintings Fellow

  
Helen Mar Parkin  
Head Paintings Conservator

February 14, 1990

SW:ps

- 
- 1 Poly (vinyl acetate), Bakelite Division of Union Carbide.
  - 2 A poly isobutyl methacrylate, Rohm and Haas.
  - 3 Ethylene vinyl acetate polymer, Adam Chemical Co.
  - 4 Ethyl methacrylate-methyl acrylate copolymer, Rohm and Haas.
  - 5 Monofilament polyester, Tetko, Inc.
  - 6 Dacron polyester woven fabric #738, Testfabrics, Inc.
  - 7 Methyl methacrylate ethyl acrylate co-polymer resin emulsion, Rohm and Haas.
  - 8 Calcium carbonate, Fisher Scientific.
  - 9 Behlen's Pearl Hide Glue, B-940-00395.
  - 10 A proprietary synthetic resin believed to be a Ketone Resin N (polycyclohexanone) with crosslinking inhibitors, BASF.
  - 11 A proprietary acrylic emulsion, Binney and Smith.
  - 12 A proprietary acrylic emulsion, Binney and Smith.

INTERMUSEUM LABORATORY  
 ALLEN ART BUILDING OBERLIN OHIO 44074

**Proposal For Treatment**

Identification of Object

I.C.A. Reg. No. 8/90

Type Oil on canvas

Artist or School Gertrude Seiberling

Subject LONDON PLANE TREE ALLEE

Object registered at Stan Hywet Hall Foundation  
 714 North Portage Path, Akron, OH 44313

as No SHH 1.85

1. Document condition with written report and photographs.
2. Consolidate loose areas of paint and ground locally with appropriate adhesive.
3. Remove grime from surface.
4. Remove painting from stretcher and relax tacking edges. Clean reverse of canvas.
5. Remove distortions in canvas as much as possible.
6. Consolidate by general infusion with appropriate adhesive if necessary.
7. Prepare lining support of appropriate materials.
8. Line painting to prepared support.
9. Attach to new, custom made stretcher.
10. Apply thin, unobtrusive varnish layer to surface.
11. Compensate losses with fills and inpainting.
12. Apply final protective varnish if appropriate.
13. Prepare final report.
14. Prepare for return to owner.

Black and white photographs will also be taken during and after treatment.  
**ESTIMATED COST: \$1,945. - \$2,645.** These costs are estimated as accurately as possible on the basis of the examination. If unforeseen circumstances cause the cost to run above the estimate, we will notify you regarding increased charges. This estimate and treatment proposal are valid for one year.

*Dec approved 500 increase  
 Jan 31 " " "*

The above proposal is accepted and the Intermuseum Laboratory is hereby authorized to carry out the above proposed treatment, SUBJECT TO ALL THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

The undersigned represents, certifies and warrants that it is the sole owner of the object described above or that it has been duly authorized by the owner to instruct the Intermuseum Laboratory to carry out the above proposed treatment subject to all the terms and conditions appearing on the reverse side hereof. The undersigned further agrees to indemnify and hold harmless the Intermuseum Conservation Association and Oberlin College from all claims and demands of any such owner for loss or damage to such object however occasioned and whether or not due to the negligence or default of the Intermuseum Conservation Association or Oberlin College.

Please sign and return original to the Intermuseum Laboratory.

Date 16 October, 1989

DEPOSITING INSTITUTION

RESPONSIBLE OFFICER AND TITLE

OWNER AND ADDRESS

INTERMUSEUM LABORATORY

ALLEN ART BUILDING    OBERLIN OHIO 44074  
TELEPHONE 775-7331                      AREA CODE 216

REPORT ON CONDITION

Gertrude Seiberling                      LONDON PLANE TREE ALLEE    ICA 8/90

Oil on canvas 26 1/8" x 30 1/8"

No frame at the Intermuseum Laboratory

Owner:                      Stan Hywet Hall Foundation #SHH 1.85  
714 North Portage Path  
Akron, OH 44313

Distinguishing Marks: In red paint on reverse of canvas: SHH 1.85

Photographs accompanying this report:

1. A Before treatment, obverse, normal light
2. A Before treatment, obverse, raking light
3. A Before treatment, reverse, normal light

CONSTRUCTION

The painting appears to be executed in an oil medium on a medium weight, tabby weave canvas (est. linen) that has been commercially primed with a thin, lean, water soluble white ground. A size layer of appreciable thickness may be seen between the canvas and priming. The priming extends to the cut edge of the canvas on three sides; on the left side, which is a selvage, it extends to within approximately 1/2" of the edge. The painting is attached to a four member, mitre-cornered wood stretcher. A wood cross brace has been nailed across the lower left corner (as seen from reverse).

The paste vehicular paint is applied with medium to high impasto. There is no varnish coating on the surface.

CONDITION

Support: The stretcher appears only marginally adequate to support the painting. The added brace prevents expansion to provide adequate tension to the canvas. It appears to have been added to square up the stretcher (see Ground and Paint, below). Five of the eight keys are missing. The canvas is somewhat slack on the stretcher and has numerous minor distortions throughout, particularly in the upper corners and along the top and right edges. The canvas shows some signs of age (slight discoloration and brittleness), but is still fairly flexible. There is a 3/4" tear at left center, 12 1/4" from bottom, 3 3/4" from left and a small hole along the top edge, 2 3/4" from left.

Ground and Paint: The loosely bound ground is friable and does not appear well attached to the canvas. The paint layer, in turn, is not well attached to the ground. A few small scattered areas of cleavage and loss, particularly along the left and bottom edges and at the damages, indicate that the painting is quite fragile. There are two scratches in the paint along the bottom edge, 3/4" and 2 3/4" long. The design area is not square on the stretcher as it is presently stretched. While the top edge of the painting is even with the stretcher edge, the other three edges are askew by as much as 1/2", with the design overlapping the left side unevenly and the ground showing on the right and bottom sides unevenly. A second set of tack holes along the edges indicates that the painting was restretched, probably by the artist, after the stretcher was squared up by the cross brace.

Surface: There is a heavy coating of grime present.

#### SUMMARY AND RECOMMENDED TREATMENT

The painting is in fragile condition. It requires local and possibly general consolidation, as well as the support of a lining and new stretcher to ensure structural stability. Whether or not the painting should be restretched to its original dimensions is a decision to be made by the owner. If restretched, the painting would probably not be square. Removal of the grime layer is recommended to allow the artist's intended color relationships to be seen. The application of a non-intrusive varnish coating is recommended to protect the surface.



Helen Mar Parkin  
Head Paintings Conservator

October 2, 1989

HMP:ps