



ICA - Art Conservation

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www.ica-artconservation.org

Proposal for Treatment

Date of Proposal: June 5, 2018

ICA Project #: 2018.110

IDENTIFICATION OF OBJECT

Artist: Gertrude Seiberling
Title/Subject: Industrial Scene SHH 1.106
Date/Period: 1933
Media: Oil on canvas
Dimensions: Painting: H 20" x W 24 1/8"
Frame: H 23 1/2" x W 27 1/2" x D 1 5/8"

Client: Stan Hywet Hall & Gardens Julie Frey
714 N. Portage Path 330-315-3226
Akron OH 44303-1399 jfrey@stanhywet.org

CONDITION REPORT

Distinguishing marks:

Recto: signed in red paint at lower left, "G.F.P. Seiberling/19?". The last numbers of the date are illegible.
Verso: numerous pencil notations on the stretcher, the accession number is noted twice on the stretcher.

Proposed Digital Photo Documentation:

Before treatment, obverse, normal light
Before treatment, reverse, normal light

During treatment, obverse, normal light
After treatment, obverse, normal light

Construction and Condition:

Support: The canvas is a loosely woven, plain weave cotton fabric. It has many slubs and irregular threads. The left edge is a selvage. The canvas is attached to a four-member stretcher. Six keys are extant. This is the original assembly. The canvas is taut and in plane. A light layer of dust covers the reverse.

Ground and Paint: The canvas is preprimed with a thin, off white ground layer. This layer does not cover the canvas texture. The opaque paint has been applied in layers with scumbling to blend tones. Shallow brushstrokes are readily visible. Low impasto is evident in the foreground and on the tree at left.

Small losses are seen in the upper left corner. The upper layer of paint is missing revealing the lower layers. Remnants of a glossy consolidant are seen along the edges of the loss. Minor abrasion from the frame rabbet occurs at a few areas along the edges.

Surface: The paint surface ranges from matte to satin sheen. It appears to have a thin layer of varnish applied locally by the artist. This layer has a bright green fluorescence under ultraviolet light, indicative of a natural resin coating. The varnish has a pale yellow tone. A heavy dirt layer covers the surface.

Frame: The carved wood frame is covered with gold leaf and an opaque brown paint layer. This paint is unevenly worn revealing the underlying gold. The frame is in good condition. A light layer of dust covers the surface.

Summary and Recommended Treatment:

The painting and frame are in good condition. Treatment will be limited to removal of the consolidant residues at the one loss on the painting. The heavy surface dirt will also be removed. The loss will be filled and inpainted. Dust on the reverse will be removed. The varnish is very thin and only minimally discolored. No treatment is necessary on the frame.

Andrea Chevalier
Senior Paintings Conservator
Fellow of AIC

PROPOSED TREATMENT STEPS

1. Document the condition of the painting before, during and after treatment with written reports and digital images.
2. Remove dust on the reverse of the painting.
3. Remove consolidant residues at one loss on the painting.
4. Remove surface dirt on the paint layer.
5. Fill and inpaint the loss using conservation grade materials.
6. Attach an archival backing board to the reverse of the painting.
7. Reframe the painting with mending plates.
8. Replace the hanging hardware.
9. Prepare the painting for return to owner.

TREATMENT COST:	Steps 1-9	Quoted Cost	\$1,983.00
	50% deposit		\$991.50

Packing, shipping, and delivery fees are not included in this quote.

Quotation

The costs quoted in this *Proposal for Treatment* are as accurate as possible based on examination. If unforeseen circumstances cause the costs in this proposal to exceed the quote, you will be notified. Special materials and frame costs are determined by prices in effect at the time of order and are therefore subject to change. **This Proposal for Treatment is valid for 90 days from date of issuance.** ICA's price structure reflects timely reply and prompt payment by its clients.

Invoice and payment

ICA's payment policy: unless otherwise agreed, 50% of the quoted cost will be due upon approval of the treatment proposal, and the final 50% will be invoiced upon completion of the project. ICA payment terms are Net 15 days, and all invoices must be paid in full before your object is released.

The above proposal is accepted and the Intermuseum Conservation Association is hereby authorized to carry out the 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 Conservation Association to carry out the 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 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.

Responsible Officer and Title

Date

PLEASE CHECK THE APPROPRIATE BOX(ES):

- A check for **\$991.50**, 50% of the total quoted cost of conservation treatment, is enclosed.
- Please charge 50% of the total quoted cost of conservation treatment to this credit/debit card. ICA accepts VISA, MasterCard and American Express.

Name on card _____

Account Number _____ Expiration Date _____ Security Code _____

NOTE

Laboratory records of examinations and treatment of objects are kept on file at the Intermuseum Conservation Association (DBA ICA-Art Conservation, hereafter "ICA") and are treated as confidential. In the event that ownership of such objects has been transferred since their release from ICA, ICA may ask for proof of ownership before supplying such records.

CONDITIONS

ICA-Art Conservation is a not-for-profit organization formed for the purpose of furthering conservation, preservation and education in relation to works of art and objects of cultural interest, and for the purpose of assisting and rendering conservation services to museums, libraries, educational institutions and the general public. Its acceptance of objects for examination or treatment is therefore subject to the following express terms and conditions.

1. In consideration of the giving of requested transcripts of records of examination and treatment, reports or opinions concerning objects, the owner agrees to indemnify ICA, its directors, trustees and officers, member museums, their trustees, agents, officers and employees from any and all liability in the event of any claim by any other person based in any way upon the rendition of such records, reports or opinions, and agrees that such transcripts, reports or opinions shall be used only for educational, scientific and scholarly purposes.
2. Owner/client grants permission for ICA to reproduce images of deposited object(s) for educational, scientific and scholarly purposes, and for ICA publicity and marketing purposes. All reproduced images will be for non-commercial use only and will be properly credited to the owner/depositor.

State the credit line you prefer: _____

Check this box to deny permission to reproduce photographs (and initial _____).

3. Objects will be released by ICA only to the owner or depositing client. Release to any other institution or agent will be made only upon written authorization of the owner or depositor. In the event that such objects are not owned by the institution or agent depositing them, such an authorization must be countersigned by the actual owner.
4. In the event of danger arising from an Act of God, or as a result of prevailing international conditions including a threat of military violence, ICA, with respect to the objects listed on the face of this form, will be free to determine the course to be followed with respect to removing these objects and storing them, and any such determination shall be final and shall not subject ICA, its directors, trustees and officers, member museums, their trustees, officers, agents and employees to any liability whatever.
5. The owner, or the client if different from the owner, agrees to pay to ICA-Art Conservation ICA's customary charges for services performed hereunder and to reimburse ICA for the expenses it incurs in connection with normal services included within the customary charges. Unless prior arrangements have been made, objects will not be released until all balances have been paid. Payment(s) shall be due within 15 days of billing by ICA. If payment is not remitted within 45 days, a late fee of 1.5% of the invoice amount will be added for each month the invoice remains delinquent.
6. The owner, or the depositing client if different from the owner, also agrees to pay to ICA the ICA's customary charges for art storage for objects left over 90 days after treatment has been completed or if no treatment has been agreed upon. The owner or client will be notified by U.S. mail at least 30 days prior to the assessment of storage charges.
7. The provisions thereof shall be binding upon the depositor or other owner, his/its heirs, legal representatives, successors and assignees.

INITIAL HERE TO SIGNIFY THAT YOU HAVE READ ALL OF THE ABOVE: _____