



ICA - Art Conservation

2915 Detroit Avenue
Cleveland OH 44113

T: 216 658 8700

F: 216 658 8709

www.ica-artconservation.org

Condition Report

Date of Report: Apr. 30, 2015

ICA Project #: 187/15

IDENTIFICATION OF OBJECT

Artist: Gertrude P. Sieberling
Title/Subject: "Snow Patterns" (Breakfast room garden) SHH 2008.813ab
Date/Period: 1943
Media: Oil on canvas
Dimensions: H 18 1/8" x W 14 1/8"

Owner: Stan Hywet Hall & Gardens
714 N. Portage Path
Akron OH 44303-1399

Julie Leone
330-315-3226
jleone@stanhywet.org

CONDITION REPORT

Distinguishing marks:

Recto: signed and dated in green paint at lower right, "GFP Seiberling '43"

Verso: on the stretcher: in pencil, "NO 58", stamped, "18 inch"

Proposed Digital Photo Documentation:

Before treatment, obverse, normal light

Before treatment, reverse, normal light

Before treatment, obverse, raking light

After treatment, obverse, normal light

After treatment, reverse, normal light

Construction and Condition:

Support: The canvas is a fine weight, plain weave fabric. It is attached to a four member stretcher. All eight keys are extant. This is the original assembly.

Severe canvas distortions have occurred because the fabric is completely detached along the left and right sides as well as at the upper left and lower right fold over edges. There are four tears from 1/2" to 3" long within the composition.

Ground and Paint: A very thin, white ground layer was applied to the canvas. This layer does not hide the canvas texture. Paint has been applied in thick, opaque, matte layers. Scumbling has been used to blend tones. Brushstrokes and low impasto are readily apparent.

There is little paint loss along the edges of the tears. Active lifting of paint with losses exposing the ground layer occurs in the foreground, scattered in the sky and along the edges.

Surface: There is no varnish layer. A noticeable layer of dirt has accumulated on the surface.

Frame: The carved wood frame is covered with white gesso, a red bole and gold leaf. A thin white paint layer was applied and rubbed off to give the frame a patina.

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Stan Hywet, Seiberling, *Snow Patterns*

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The gold leaf is worn away in small areas along the sides and edges to reveal the red bole. A small $\frac{3}{4}$ " long loss exposing the wood is seen at the bottom of the right molding. Small dark stains and drips occur along the bottom.

Summary and Recommendations:

The painting is in poor condition at present. Treatment will involve consolidation of loose paint, removal of surface dirt, securing the detached canvas, repairing the tears, filling and inpainting the losses. The canvas distortions will not be treated as this is a more invasive treatment. The thick paint layer will also limit the improvement to the distortions. Loose gilding on the frame will be consolidated and losses toned to match the original surface. Batting and a Coroplast backing board will give support to the canvas. Felt will be added to the frame rabbet and the painting will be held in place with mending plates.

Andrea Chevalier
Senior Paintings Conservator
Professional Associate of AIC

The Intermuseum Conservation Association (ICA) was the nation's first non-profit regional art conservation center. The organization was founded in 1952 by the directors of six major Midwestern museums to provide professional, high quality, and cost effective art conservation services. ICA was the model used by the National Endowment for the Arts when it began dispersing start-up funding to create a network of similar centers across the United States in 1971. ICA is a full-service conservation resource, with specialist staff and facilities for treating paintings, objects, paper, and textiles. Conservators hold degrees in their specialties from graduate training programs, and have extensive post-graduate experience in institutions across the US and Europe. They are Fellows or Professional Associates of the American Institute for the Conservation of Historic and Artistic Works (AIC), the national professional organization for conservators. Today—doing business as ICA-Art Conservation—ICA serves collecting institutions, government agencies, corporations, and the general public. We provide laboratory and on-site conservation, climate-controlled storage, custom crate building and display work, surveys and inspections, studio-quality photo documentation, disaster assistance, grant collaboration, and preservation programming for both a professional and general audience. ICA's mission is to protect, preserve and enrich the shared heritage of art and material culture through conservation, advocacy and education.

The ethics of conservation require written condition and treatment reports, and photographs to record the condition of the object before, sometimes during, and after treatment.