ICA - Art Conservation
2915 Detroit Avenue
Cleveland OH 44113
T: 216 658 8700
www.ica-artconservation.org

Treatment Report

Date of Report: Mar. 29, 2019

ICA Project #: 2018.171

IDENTIFICATION OF OBJECT

Artist:	Gertrude Seiberling
Title/Subject:	*Red Barn in Winter* SHH 96.584
Date/Period:	1935
Media:	Oil on canvas
Dimensions:	Painting: H 26 5/16" x W 30 3/8"; Frame: H 34 7/8" x W 39" x D 2"

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

TREATMENT

The lifting paint was consolidated with two different adhesives. The areas of abrasion were consolidated with a 5% solution of Aquazol 500[1] in isopropanol.[2] The small losses where thicker pieces of paint were lifting from the ground were consolidated with a dilute solution of Beva 371[3] in benzine B264.[4] Once both adhesives had dried, a warm tacking iron was used to set down lifting paint and activate the adhesives. Silicon coated Mylar[5] was used as an interleaf between the iron and the paint. Excess adhesive was removed with isopropanol or benzine B264.

Dust on the reverse was removed with cosmetic sponges.[6] Surface dirt on the paint was removed with a 1% solution of triammonium citrate[7] in water. Tests indicated that much of the white paint was very sensitive to moisture. The dark blues and reds used in the buildings are also sensitive but not as much as the white. Cleaning proceeded by applying the citrate solution with a soft cosmetic brush without any rubbing of the surface. After about 5-10 seconds the solution was blotted up with cotton pads. Cotton swabs with saliva were then carefully rolled over the surface to pick up as much of the dirt as possible. Cleaning was carried out as evenly as possible over the entire surface but dirt still remains embedded in some of the paint. This cannot be removed without damaging the paint layer. Cleaning did significantly brighten the painting.

Cleaning revealed that some sections of the painting are selectively varnished—the sky and buildings and both lower corners. All areas appear quickly varnished with skips between the brushstrokes. The coating has a pale green fluorescence under ultraviolet light but is not completely soluble in acetone. Some areas are readily soluble, others are insoluble. The varnish was not removed. It is very thin and barely discolored.

Several areas of old retouching in the foreground snow and sky became visible after cleaning. This paint matched the dirty surface and was too dark after cleaning. The paint was insoluble so it was left in place and inpainted.

To give the sensitive paint surface some protection, a thin brush coat of 20% Laropal A81[8] in Shellsol A100:D38[9] 1:1 with 2% Tinuvin 292[10] was applied. Fills were made with Modostuc.[11] Inpainting was carried out with Gamblin conservation colors.[12]

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[1] Aquazol 500, poly (2-ethyl-2-oxazoline): Talas, NY.
[2] Isopropanol: Fisher Scientific, PA.
[3] Beva 371, an ethylene vinyl acetate-based adhesive: Conservator's Products Co., NJ.
[4] Benzine B264: Fisher Scientific, PA.
[5] Mylar: Talas, NY.
[6] Cosmetic sponges: Qosmedix, NY.
[7] Triammonium citrate: Sigma-Aldrich, MO.
[8] Laropal A81, aldehyde resin: Gamblin Artists Colors Co., OR.
[9] Shellsol A100, D38: Conservation Support Systems, CA.
[10] Tinuvin 292, a hindered amine light stabilizer: Ciba-Geigy Corp., NY.
[11] Modostuc, a proprietary fill material with PVA: Peregrine Tools & Brushes, NV.

Dust on the frame was removed with benzine. The larger losses were toned with gilt creams.[13] Volara tape[14] was added to the rabbet. A Coroplast[15] backing board was attached to the reverse of the painting. Mending plates hold the painting in the frame. New hanging hardware was attached to the reverse of the frame.

Andrea Chevalier
Senior Paintings Conservator
Fellow 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.

[12] Gamblin conservation colors: aldehyde resin Laropal A81, Gamblin Artists Colors Co., OR.
[13] Gilt creams: Liberon Waxes Ltd., UK.
[14] Volara tape: Larson Juhl, GA.
[15] Coroplast, a copolymer of polypropylene and polyethylene: University Products, MA.