



## ICA - Art Conservation

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### *Proposal for Treatment*

**Date of Proposal:** Nov. 20, 2018

**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  
714 N. Portage Path  
Akron OH 44303-1399

Julie Frey  
330-315-3226  
jfrey@stanhywet.org

#### CONDITION REPORT

##### Distinguishing marks:

Recto: signed and dated in light blue paint at lower left, "G.F.P. SEIBERLING/1935"

Verso: none

##### Proposed Digital Photo Documentation:

Before treatment, obverse, normal light  
Before treatment, reverse, normal light  
Before treatment, obverse, raking light  
During treatment, obverse, normal light  
After treatment, obverse, normal light  
After treatment, obverse, raking light

##### Construction and Condition:

**Support:** The canvas is a tightly woven, fine weight, plain weave fabric. It is attached to a four-member strainer. This is the original assembly.

The canvas is taut. Thicker areas of paint have pulled the canvas forward so that it is not in plane. A light layer of dust covers the reverse. Faint staining from the oil paint is also visible on the reverse.

**Ground and Paint:** The canvas is preprimed with a thin, off white ground layer. The canvas weave is visible through the ground. The artist then applied a thicker, smoother white ground on top of this layer. Paint has been applied in opaque layers with some scumbling to blend tones. Brushstrokes and low impasto are readily apparent.

Paint is cracked and lifting in numerous areas. Small losses revealing the underlying white ground are scattered throughout. In addition, there are small areas of abrasion in many of the thinner paint strokes.

**Surface:** There is no varnish layer. A heavy layer of dirt has accumulated on the surface and significantly alters the tonal values of the composition.

**Frame:** The carved wood frame is covered with white gesso, a brown bole, silver and gold leaf. The silver leaf is likely covered with a protective coating as there is little evidence of tarnishing.

The edges and corners are abraded exposing the wood support. Small dents, nicks and scratches are seen on the front projecting edges. Compact dust has accumulated along the top edge.

**Summary and Recommended Treatment:**

The painting is in poor condition at present. Treatment will consolidate the lifting and insecure paint with conservation grade adhesives. Then surface dirt can be safely removed. Losses will be filled and inpainted to match the original surface. Dirt on the frame will be removed. Losses on the frame will be toned. A Coroplast backing board will be attached to the reverse of the painting and it will be reframed with mending plates.

The treatment cost is given as a range due to the extensive consolidation needed on the paint. Several different consolidants will need to be tested and more than one may have to be used for the treatment.

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.*

**PROPOSED TREATMENT**

1. Document the condition of the painting before, during and after treatment with written reports and digital images.
2. Consolidate lifting and insecure paint with conservation grade adhesives.
3. Remove dust on the reverse of the canvas.
4. Remove surface dirt on the paint using an aqueous cleaning solution.
5. Fill and inpaint losses using conservation grade materials.
6. Remove dirt on the frame.
7. Tone losses on the frame.
8. Attach a Coroplast backing board to the reverse of the painting.
9. Reframe the painting with mending plates.
10. Prepare the painting for return to owner.

**TREATMENT COST:**

|             |                    |
|-------------|--------------------|
| Quoted Cost | \$7,552-\$8,609.00 |
| 50% deposit | \$3,776.00         |

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.

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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.

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Responsible Officer and Title

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Date

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Owner

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Date

PLEASE CHECK THE APPROPRIATE BOX(ES):

- A check for **\$3,776.00**, 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: \_\_\_\_\_