

WUDPAC PAINTINGS BLOCK
EXAMINATION REPORT AND TREATMENT PROPOSAL



ACCESSION #	2024.0019A,B
ARTIST	Hans Heinrich "Henry" Bebie
TITLE	<i>Portrait of a Woman</i>
DATE	c. 1850-1860
MEDIUM	Oil on canvas
SIZE	H 68.1cm x W 55.1 cm (H 26.75 in x W 21.75 in)
EXAMINED BY	Elizabeth Glander
DATE	March 19, 2025
CONSULTANTS	Bianca Garcia, Associate Conservator of Paintings and Programs Manager at Balboa Art Conservation Center Mina Porell, Associate Paintings Conservator at Winterthur Museum, Garden and Library

GENERAL DESCRIPTION

This portrait of an unknown woman with brown hair and in a white dress has had previous treatment.

The oil-gilded frame has composition ornament and an oval sight edge.

INSCRIPTIONS AND LABELS

Painting

Verso

Upper stretcher member

Stenciled in black ink: "22-27"¹

Incised into the wood: "V [anchor symbol] S"

Lower stretcher member

Incised into the wood: "V [anchor symbol] S"

Lower center of canvas

Stenciled in black ink, upside down: "G R DODGE & CO / [Illegible]² / SUPPLY STORE / ALTIMORE"

Frame

Verso

Upper member

Printed in black ink on a label: "M. BARRETT & BRO. / CARVERS AND GILDERS, / 82 HOWARD STREE, corner of Saratoga, / [illegible] / MANUFACTURERS OF / Looking Glass, Portrait & Picture Frames. / AND GILT WORK IN ALL ITS VARIETY: / ALSO, / PLAIN & FA[illegible] / WOOD FRAMES, / AND IM[illegible] OF FRENCH AND GERMAN / LOOKING GLASS PLATES, / FINE ENGRAVINGS, &C.

BOWEN & CO.PRS."

CONSERVATION RECORDS

No previous record of conservation exists, but there is evidence of previous treatment.

REASON FOR EXAMINATION AND TREATMENT

The purpose of examination and treatment of this painting is to address condition issues so that the painting can go on view and be studied safely.

¹ The actual measurements of the painting is 26.75 by 21.75 inches. Because the dimensions are exactly ¼ inch smaller than the standard size stencil, it may be possible that the colourmen assembled the stretcher to a smaller size. It is unlikely that the wooden stretcher would have shrunk evenly and there is no corresponding evidence from the painting that this has occurred.

² While the street address is illegible, other comparable colourmen marks from G.R. Dodge (1840-1888) include "42 Baltimore Street" (Katlan 1992, 442).

HISTORICAL BACKGROUND

Hans Heinrich “Henry” Bebie

The artist of this painting is Hans Heinrich “Henry” Bebie. While the exact date of Bebie’s birth is unknown, many sources believe he was born in Zürich, Switzerland in 1799 (Merrill 1997, 12; Winterthur Museum, Garden & Library 2025). There is limited information pertaining to Bebie’s life in general. For example, it is unknown if Bebie was a self-taught painter or he received formal training before immigrating to the United States.³ Bebie was in Richmond, Virginia in 1842 (Merrill 1997, 12) before arriving in Baltimore shortly thereafter (Maryland Center for History and Culture 1956, 2).

In 1849, Bebie showed three paintings at the Maryland Historical Society’ Second Annual Exhibition. In the 1870s, Bebie was best known for his upscale brothel interiors and portraits of Baltimore’s wealthy, white families.⁴

Near the end of his life in 1888, he was listed in the Baltimore City Directory as “Bebie Henry, 805 n Calvert” but he was not listed as an artist or portrait painter in the appendix (Sheriff 1888, 110). He may have retired from painting before dying. Bebie died on June 1, 1888 in Baltimore, Maryland (Maryland State Archives 2025).

Colourmen

It was common for artist colourmen firms to stamp or mark the back of the canvases they prepared and sold (Young and Katlan 2021, 134). The stencil on the verso of this painting indicates that Bebie bought a standard size canvas from G. R. Dodge and co.⁵ George R. Dodge owned a colourman business in Baltimore from about 1840-1888. In 1845-1888, the store was located at 42 Baltimore St (Katlan 1992, 442). These years correspond to the years that Bebie also lived in Baltimore. The business has been listed under different variations of the G. R. Dodge and co. names in multiple different Baltimore City Directories. In 1851, it was listed as “Dodge Geo. R. paints, oils, glass, &c. dealer, 42 Baltimore, dw 248 Biddle” (Matchett 1851,76). In 1860, it was listed under Artists’ Materials as “Dodge Geo. R. & Co. 42 w Baltimore” (Woods 1870, 766). In 1863, the business was listed as “DODGE GEO.R. & CO.’S Artists’ and Painters’ Wholesale and Retail Supply Store, 42 W Baltimore” (Hellier 1863, 167). Finally, in 1888, it is possible that Mr. Dodge had gotten married because it was listed as “Dodge G R & Co (Mrs Mary A Dodge), paints, 608 e Balto” (Sheriff 1888, 311). Exactly when the business was shut down is unknown.

Frame

The frame has a paper label attached to the verso.⁶ While not much is known about the frame makers, Minet Barrett and his brother were active in 1853-1860, during which they produced frames.⁷ Barrett and his brother had advertisements and were listed in the Baltimore City Directories. There was an advertisement for them in the 1885-56 directory (“Archives of Maryland, Volume 0565, 0457 - Matchett’s Baltimore Director for 1855-56” 2025). In 1863, they were listed under “Looking-Glass and Picture-Frame Makers” as “Barrett M. & Bro., 82 N Howard” (Hellier 1863, 149). Then in 1870, there is a listing for “Barrett M. looking glass and picture frames, 82n Howard” (Wood 1870,43 and 819); this suggests that Minet Barrett was no longer working with his brother at this time.

³ As listed in the online catalogue for Winterthur Museum, Garden & Library.

⁴ Ibid.

⁵ See the “Inscriptions and Labels” section above for the transcription of the colourmen stamp.

⁶ See the “Inscriptions and Labels” section above for the transcription of the frame label.

⁷ As listed in the Winterthur Decorative Arts Photographic Collection (DPAC) Online Resource.

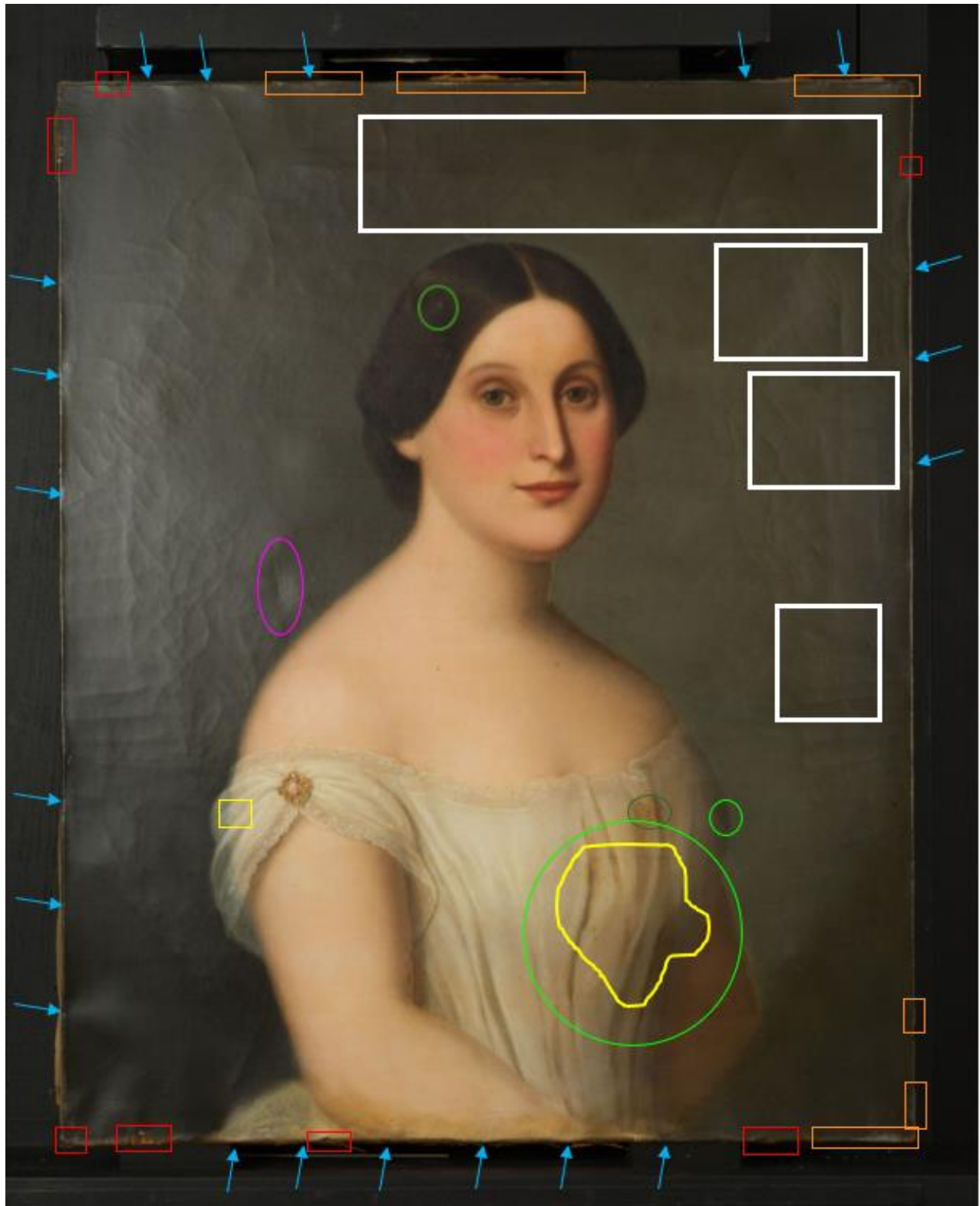


Figure 1a. Condition map of the painting, recto.

Red = Area of loss Orange = Abrasion Yellow = Tear Light Green = Inpainting/over painting
Dark Green = Insert and over paint Light Blue = Cusping Pink = Impact damage
White = Possible inclusions in the paint layer that are small and rounded



Figure 1b. Condition map of the painting, verso.

Orange = Abrasion **Light Blue** = Fill
Light Green = Felt adhered to stretcher **Purple** = Adhesive and felt residue from being removed

AUXILIARY SUPPORT

Description

The painting is stretched on an original four-membered wooden stretcher with slot mortise-and-tenon joints, and all eight keys are present.

Condition

Overall, the stretcher is stable and in good condition. There are abrasion marks at the center of each stretcher member, likely from nails and tools used to fit the painting into the frame multiple times. The lower two corners have irregularly cut pieces of white felted fabric adhered to the stretcher. There is some adhesive residue on the upper two corners, possibly from more felted fabric that is no longer attached. The lower right two keys are loose while the other six keys are secure. One of the keys in the upper left corner is much smaller than the rest. There is a thick layer of dust on the lower member of the stretcher as well as the four lower keys.

PRIMARY SUPPORT

Description

The primary support is a plain weave linen (est.). An average thread count is 13 threads/cm in the horizontal direction (est. warp). There is a colourmen's stencil, in black ink, on the lower center half of the canvas (fig. 2). It is upside down. The tacking margin is attached to the stretcher with tacks that are evenly spaced approximately 4.5 cm to 7.7 cm apart. None of the edges have a selvage.

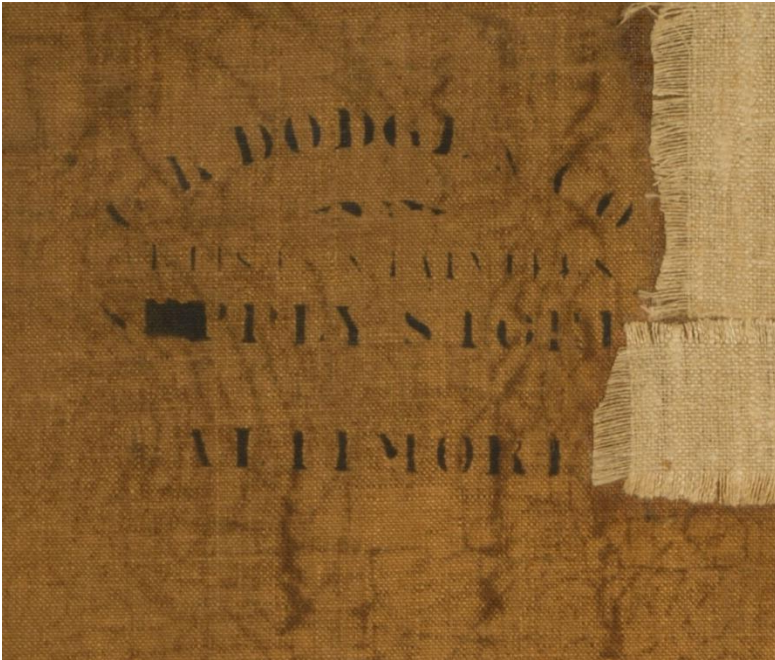


Figure 2. Detail image of the colourmen's stamp on back of canvas.

The lower tacking edge has extra pinholes associated with the priming of the canvas on a temporary strainer. These holes indicate that the prepared canvas was narrow (approximately 27.75 inches) and long. This caused primary cusping. When the canvas was attached to this strainer with tacks, secondary cusping occurred, which is revealed by the alternating black and white vertical areas in the x-ray radiograph (fig. 10).

Condition

The canvas is in fair condition. It is darkened and brittle due to the natural degradation of the cellulosic fibers. There are some canvas bulges in the lower left corner and along the lower left edge, seen in the raking light photograph (fig. 9). These likely result from the detachment of the lower tacking margin from the center seven tacks, which causes it to move freely. The tacks have corrosion products present resulting in staining of the canvas and fall out. The lower tacking edge is also shorter than the side tacking edges.

There are complete losses of the canvas along the foldover edges. It is possible that nails from the verso of the frame have caused many of these losses. See table 1 below for sizes and locations.

Table 1: Location and size of losses in the canvas.		
Location	Coordinates	Size (H x W)
Lower fold over edge	4.3 cm from lower left corner	1 cm x 2 cm
Lower fold over edge	16.5 cm from lower left corner	0.5 cm x 1.1 cm
Lower fold over edge	8.7 cm from lower right corner	0.5 cm x 1.1 cm
Lower left corner	Lower left corner	1 cm x 1cm
Left horizontal fold over edge	4.2 cm from upper left corner	0.6 cm x 0.4 cm
Left horizontal fold over edge	3.2 cm from upper left corner	0.5 cm x 0.5 cm
Upper fold over edge	3.4 cm from upper left corner	0.4 cm x 0.4 cm
Right horizontal fold over edge	5.1 cm from upper right corner	0.3 cm x 0.2 cm

There is impact damage above the sitter’s left shoulder, a small circular puncture that has been filled in the hair, an L-shaped tear in the outer sleeve of the sitter’s left arm, and a compound tear in the torso, which are visible in the x-ray radiograph (fig. 3a-d). Table 2 below lists the size, location, and notes about each of these damages.

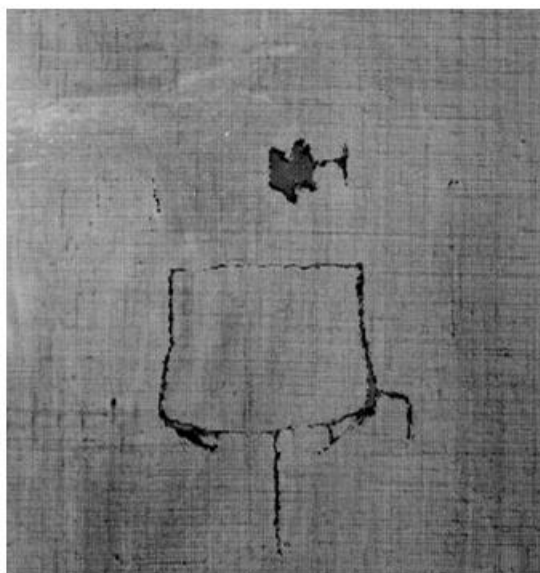


Figure 3a. Detail of the x-ray radiograph showing the complex tear and canvas insert with a different ground. The weave structure of the patch can be clearly seen in the top area of loss. [Pantak-Seifert Eresco 65 MF2](#) with digital control. [CRxVision Versatile Computed Radiography \(CR\)](#) tabletop Scanner with IPS Phosphor Imaging Plates. Scans collected with GE Rhythm RT software and processed with GE Rhythm Review software. X-radiograph taken at 25kV, 5mA, 30sec.

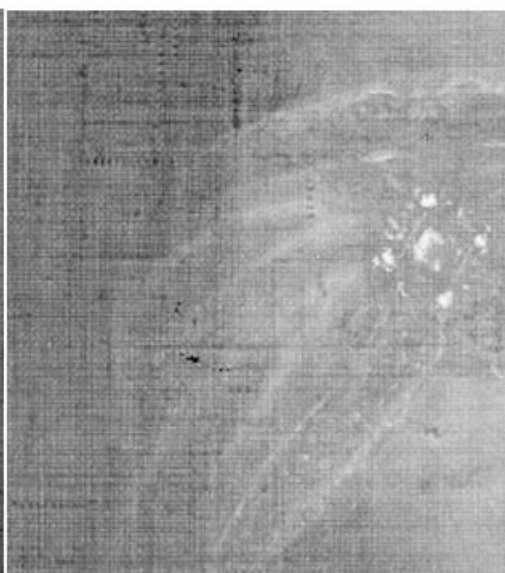


Figure 3b. Detail of the x-ray radiograph showing the L-shaped tear. This shows that the tear has not fully broken the fibers of the canvas. [Pantak-Seifert Eresco 65 MF2](#) with digital control. [CRxVision Versatile Computed Radiography \(CR\)](#) tabletop Scanner with IPS Phosphor Imaging Plates. Scans collected with GE Rhythm RT software and processed with GE Rhythm Review software. X-radiograph taken at 25kV, 5mA, 30sec.

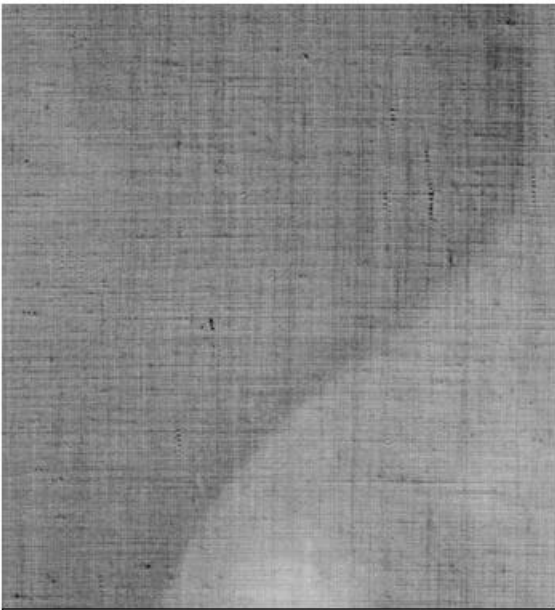


Figure 3c. Detail of the x-ray radiograph of the impact damage. [Pantak-Seifert Eresco](#) 65 MF2 with digital control. [CRxVision](#) Versatile Computed Radiography (CR) tabletop Scanner with IPS Phosphor Imaging Plates. Scans collected with GE Rhythm RT software and processed with GE Rhythm Review software. X-radiograph taken at 25kV, 5mA, 30sec.

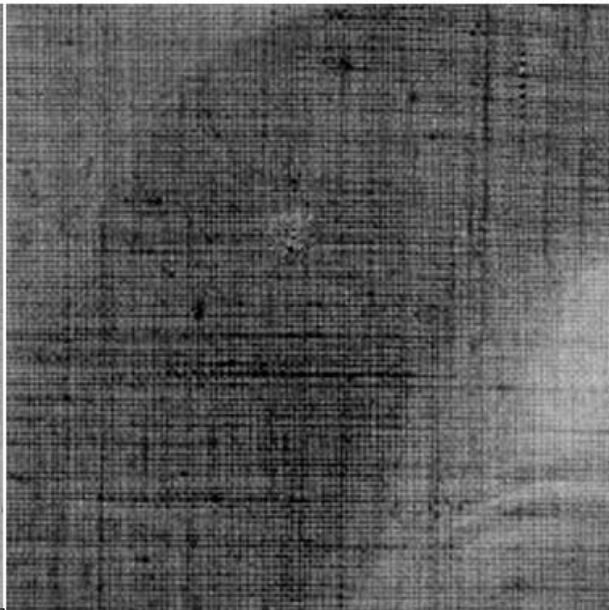


Figure 3d. Detail of the x-ray radiograph of the circular puncture. [Pantak-Seifert Eresco](#) 65 MF2 with digital control. [CRxVision](#) Versatile Computed Radiography (CR) tabletop Scanner with IPS Phosphor Imaging Plates. Scans collected with GE Rhythm RT software and processed with GE Rhythm Review software. X-radiograph taken at 25kV, 5mA, 30sec.

Table 2: Type of damage, size, location, and notes for damages to the primary support.

Type	Location	Size (approximate overall dimensions)	Notes
Impact damage	Above figure's left shoulder 35 cm from the lower edge 14 cm from the left edge	2 cm running vertically	This impact damage does not go through the paint layer. The canvas now has a slight indentation towards the verso.
L-shaped tear	Outer edge of figure's left sleeve 21 cm from the lower edge 10.8 cm from the left edge	0.8 cm x 0.8 cm (H x W)	Fibers have been partially torn, not completely severed.
Irregularly shaped loss of canvas	Right side of figure's torso 20.3 cm from the lower edge 16.5 cm from the right edge	2 cm x 1.5 cm (H x W)	This loss has been mended with a canvas insert that does not match the weave structure. There is a linen patch attached with glue paste (est.) adhesive associated on the verso of the canvas to support it.
Compound tear	Right side of torso	5.5 cm x 8 cm (H x W)	This fragment was completely detached when the damage occurred. It has since been reattached and there is now a linen

	<p>Lowest point = 9 cm from lower edge</p> <p>Highest point = 20.7 cm from lower edge</p> <p>Right most point = 13.5 cm from right edge</p> <p>Left most point = 21.5 cm from right edge</p>		<p>patch with glue paste (est.) adhesive associated on the verso of the canvas to support it.</p>
Puncture	<p>In figure's hair</p> <p>14.1 cm from upper edge</p> <p>24.1 cm from left edge</p>	0.7 cm x 0.8 cm (H x W)	<p>Under magnification, this damage has been filled with a light grey material that is proud of the verso of the canvas.</p>

PREPARATORY LAYERS

Description

The canvas was primed with a commercially applied, white, oil-based ground (est.) as indicated by the colourmen stamp on the back of the canvas. Based on the radiodensity of the ground in the x-radiograph and the date of the painting, lead white is the primary inorganic component of the ground. Both of the vertical tacking margins are primed all the way to the cut edge of the canvas, while no ground is present on the lower tacking margin. The ground application extends approximately 0.5-1 cm into the upper tacking margin.

Infrared reflectography (IRR) imaging (fig. 11) reveals a preparatory drawing in the eyes, nose, and mouth, in the 900-1700 nm range. Thin lines, likely applied with a dry medium and a pointed tool, are visible. The eyelids were originally drawn covering more of the eye but then reworked to be more open (fig. 4)



Figure 4. Detail image of figure's head showing the preparatory drawing. Apollo Camera by Opus Instruments (900-1700 nm). Apollo 1.1.4.0 software. Tow Lowel Totalite Tungsten flood lights, at a 45-degree angle. 30 milliseconds integration time. No filter.

Condition

The priming layer is well adhered to both the support and paint layers and is in good, stable condition overall. The tears in the primary support described above are associated with some losses in the ground layer. Tears and losses in the canvas can be clearly seen in the x-radiograph (fig. 10) and will appear dark compared to lighter, more radiodense materials such as the lead white ground.

PAINT LAYER

Description

The oil paint is thin and in many places the weave structure of the support canvas shows through. There are no visible brushstrokes in the background while there is fine brushwork within the figure. The white lace detail in the figure's dress, as well as the details of the applique on the sleeve, has some low impasto. The background around the top of the figure's head and right side of her body is slightly lighter suggesting that Bebie may have first painted the background with a lighter color and then darkened it after the figure had been blocked in but did not repaint all the way up to her.

There are inclusions in the paint, primarily above the figure's head and on the right side in the background. The inclusions are round, soft-edged, and granular in shape. It is not known what these inclusions would be. A cross-section or a sample for analysis would need to be taken to help identify the inclusions.

Condition

The paint layer is in good condition. There are stress cracks throughout the entire painting, however, there is no lifting or flaking paint. These stress cracks likely result from mechanical stress due to fluctuating environmental conditions because where the frame covered the painting, there are less cracks compared to where the rest of the painting has been

uncovered. There is some discolored inpainting and overpaint that corresponds to tears and areas of loss mentioned above and are visible in the x-radiograph (fig. 10) and in UV illumination (fig. 12).

SURFACE COATINGS

Description

The painting is currently coated with at least two coats of varnish. The top layer of varnish is estimated to be a synthetic varnish that was applied thinly with overlapping horizontal strokes made with a brush. With ultraviolet (UV) light examination, the surface has a blue-green fluorescence which is characteristic of a synthetic varnish. Below this is estimated to be a natural resin varnished. During a previous varnish application, it was decided to varnish around the figure. This application of varnish was not carefully done because there are areas of overlap on the edge of the figure.

Condition

The varnish has discolored. The corners of the painting that were covered by the frame fluoresce slightly differently than the rest of the painting. One possibility is that the frame protected the surface from pollutants and light which can cause degradation. UV light examination also reveals that someone had previously attempted to remove or reduce the natural resin varnish layer.

FRAME

Description

This frame (2024.0019B) is 88.3 cm x 76 cm (H x W) or 34.75 in x 30 in (H x W). It is a gilded frame, possibly comprised with composition and gesso. Analysis would need to be performed to determine the exact materials used and if it is water gilding, oil gilding, or a combination of both.

This frame is similar to a Louis XVI frame. The back edge has a bead and cable running pattern. There is a hollow leading up to the top edge which has a rope running pattern. There is anthemion in the cove and applique acanthus leaves are in the corners. There is then a half round and an unknown running pattern, similar to lamb's tongue. There is an oval liner with a bead running pattern on the sight edge. Large shell-and-scroll applique medallions adorn each of the four corners of the liner.

There is an old paper label, printed in black ink, that is adhered to the upper left corner (see "Inscriptions and Labels" above for more information) on the verso. Figures 5a,b show detailed photos of the label.



Figure 5a. Overall image of the label on the verso of the frame.



Figure 5b. Another angle of the label on the verso of the frame to capture more of the writing.

Condition

Figures 5a,b show condition diagrams of the recto and verso of the frame.

The recto is covered in a light layer of dust and surface grime. There are multiple losses in the composition ornament and areas that have been filled and inpainted. See table 3 below for location and size.

The verso is also covered in dust on the horizontal surfaces. The frame rabbet does not have any padding applied to it. Each of the corners has an irregularly cut rectangle of felted fabric, possibly to help keep the frame from abrading the wall (fig. 6b).

There are abrasions located primarily in the center of each rail, most likely caused by nails being driven into the wood to secure the painting and later removed. The paper label has darkened in color and become extremely brittle. There are some losses in the paper resulting in some of the text being illegible. There are large tide lines on the left side and across the lower portion of the frame from water damage. There are no corresponding tidelines on the recto of the painting.

Description	Location	Size (H x W)	Notes
Loss of two beads running pattern	Upper center of oval sight line ~ 13 cm from upper edge ~37.5 cm from right edge	1 cm x 1.7 cm	Inpainted with gold paint.
Loss of rope twist running pattern	Near upper right corner ~5 cm from upper edge ~22.5 cm from right edge	1.1 cm x 1.3 cm	Inpainted with gold paint.
Fill just in carved detail below rope running pattern	In upper right corner ~6.5 cm from upper edge ~8.5 cm from right edge	4 cm x 3 cm	Inpainted with gold paint.
Loss of rope twist running pattern	In upper right corner ~5 cm from upper edge ~5.5 cm from right edge	1 cm x 0.7 cm	White composition exposed.
Loss in running pattern in upper right corner	In outermost upper right corner	1.4 cm x 1.6 cm	Inpainted with gold paint.
Loss in highly burnished area and loose compo	Center of right vertical edge 22.5 cm from upper edge 1.3 cm from right edge	1.8 cm x 0.3 cm	Bare wood exposed.
Loss of rope twist running pattern	Just below center on right vertical edge ~33.5 cm from lower edge ~5.3 cm from right edge	1 cm x 1 cm	Composition exposed.
Loss of highly burnished area	Just above lower right corner ~5 cm from lower edge ~2.8 cm from right edge	0.6 cm x 0.7 cm	Bare wood and compo exposed.
Fill of rope running pattern	Lower right corner ~5 cm from lower edge ~5 cm from right edge	1 cm x 1.1 cm	Inpainted with gold paint.
Fill of lower right corner	Lower right corner	2.8 cm x 3.3 cm	Inpainted with gold paint.
Fill of outermost running pattern	Lower horizontal edge 0 cm from lower edge ~ 35.5 cm from left edge	1.4 cm x 5 cm	Inpainted with gold paint.
Fill of lower left corner	Lower left corner	1.2 cm x 1.8 cm	Inpainted with gold paint.
Loss of rope twist running pattern	In lower left corner ~5 cm from lower edge	1.1 cm x 1.8 cm	Inpainted with gold paint.

	~5 cm from left edge		
Fill of carved detail in lower left corner	In the lower left corner ~7 cm from lower edge ~6.5 cm from left edge	1 cm x 1.1 cm	Appears to be red wooden fibers.
Loss of gilding in lower left corner	Lower left corner near applique ~12 cm from lower edge ~12.5 cm from left edge	1.1 cm x 0.9 cm	Composition exposed.
Cracks where the components are out of plane with each other	Sight edge of upper left applique ~22.5 cm from upper edge ~21 cm from left edge	2.2 cm x 1 cm	Complex crack.
Cracks where the components are out of plane with each other	Sight edge of upper right applique ~22.5 cm from upper edge ~22.3 cm from right edge	1.5 cm x 1.2 cm	Complex crack.
Crack where the components are out of plane with each other	Sight edge near the lower of upper right applique ~26.5 cm from upper edge ~18.2 cm from right edge	1.3 cm (length)	This is just a single crack.
Cracks where the components are out of plane with each other	Sight edge of lower right applique ~21.5 cm from lower edge ~21.1 cm from right edge	2.5 cm x 0.8 cm	Complex crack.
Cracks where the components are out of plane with each other	Sight edge of lower right applique ~21.5 cm from lower edge ~20.5 cm from left edge	2 cm x 1.3 cm	Complex crack.
Loss in burnished area	Left of lower center sight edge ~14.5 cm from lower edge ~33.3 cm from left edge	4.1 cm x 0.3 cm	Linear crack with areas of loss.

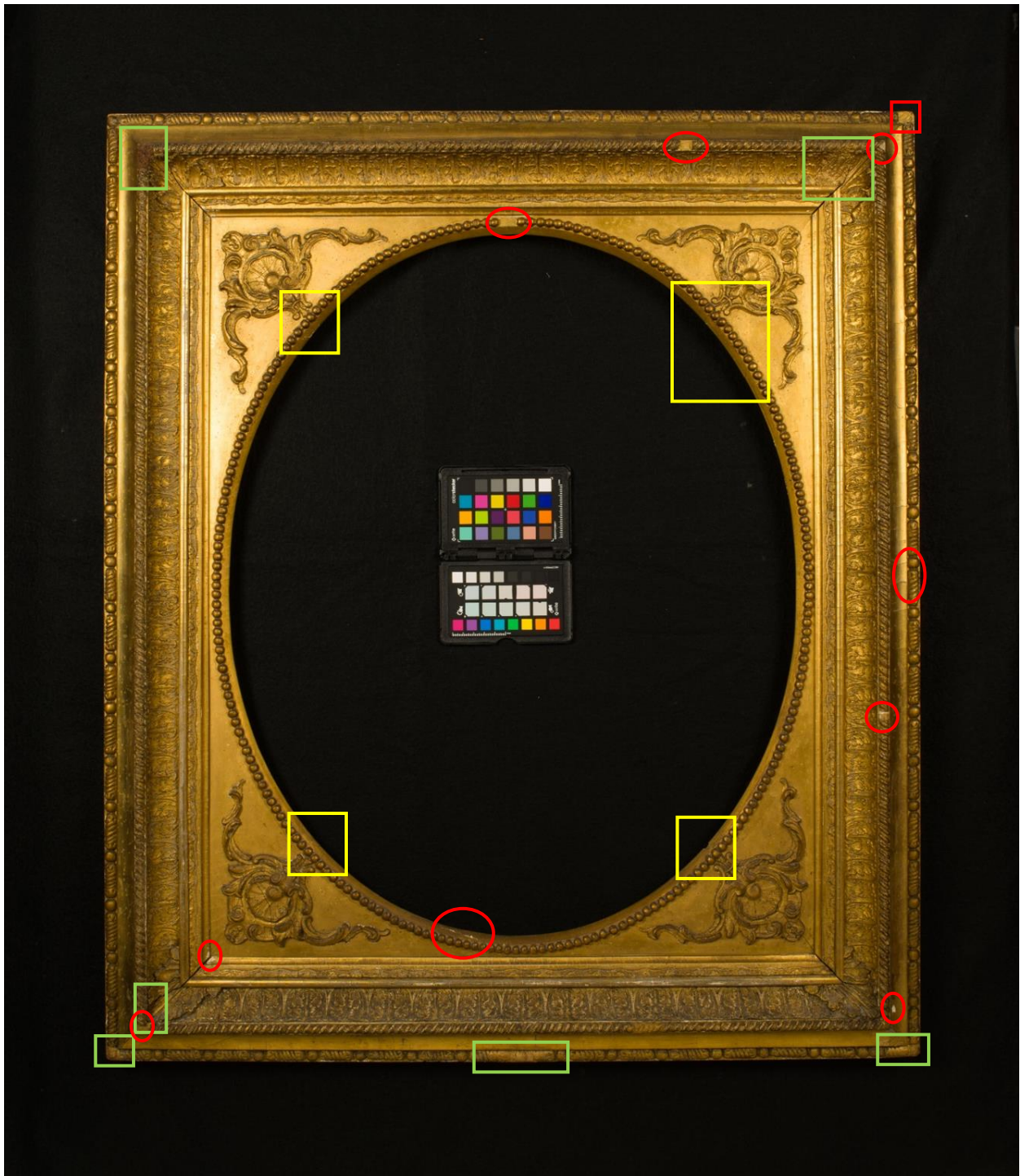


Figure 6a. Condition map of the frame, recto.

Red = Area of loss **Light Green** = Fill with inpainting
Yellow = Cracks where the components are out of plane with each other

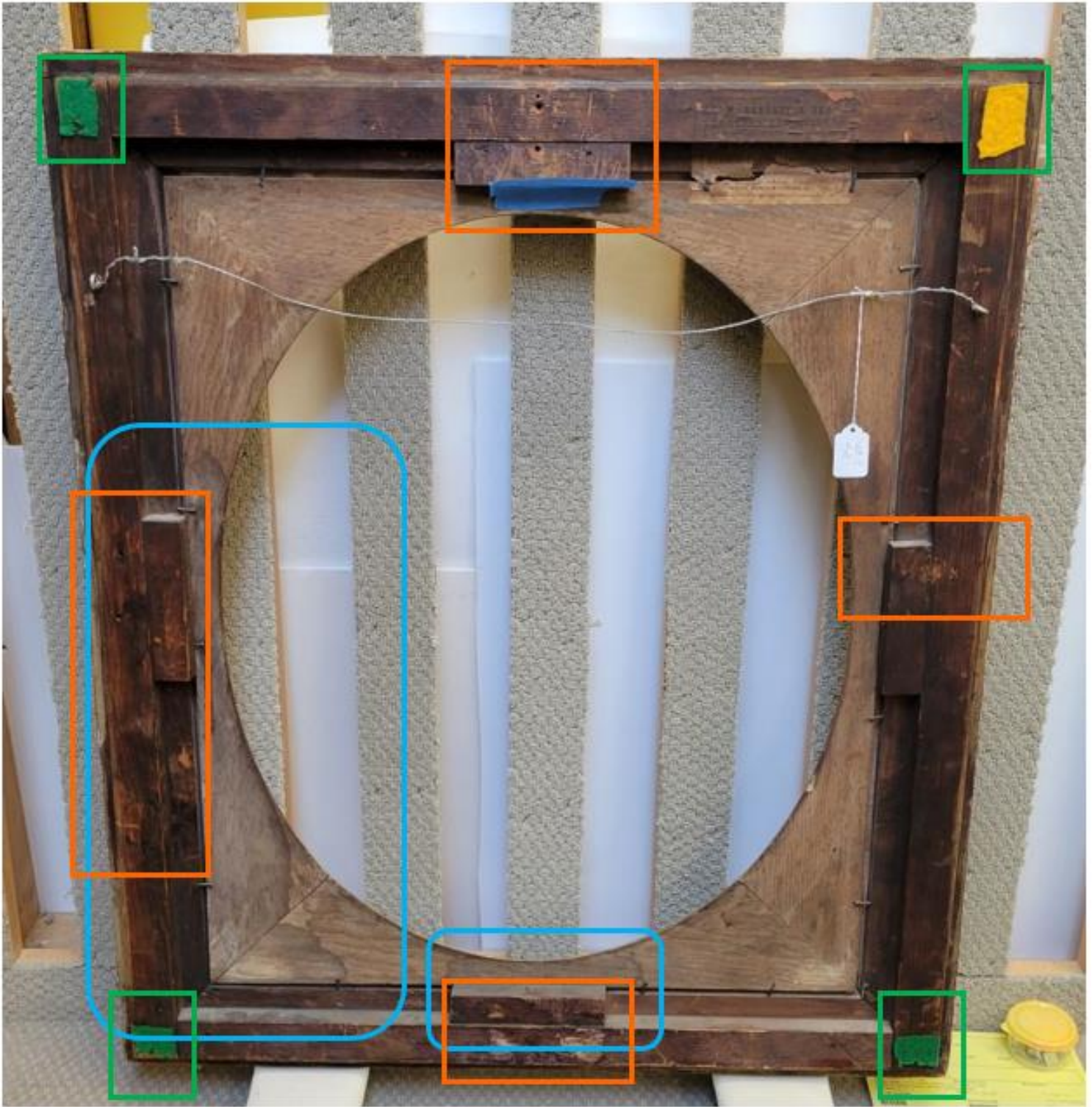


Figure 6b. Condition map of frame, verso.

Orange = Abrasion

Light Blue = Water damage

Green = Felt fabric adhered to frame



Figure 7. Normal light, recto



Figure 8. Normal light, verso

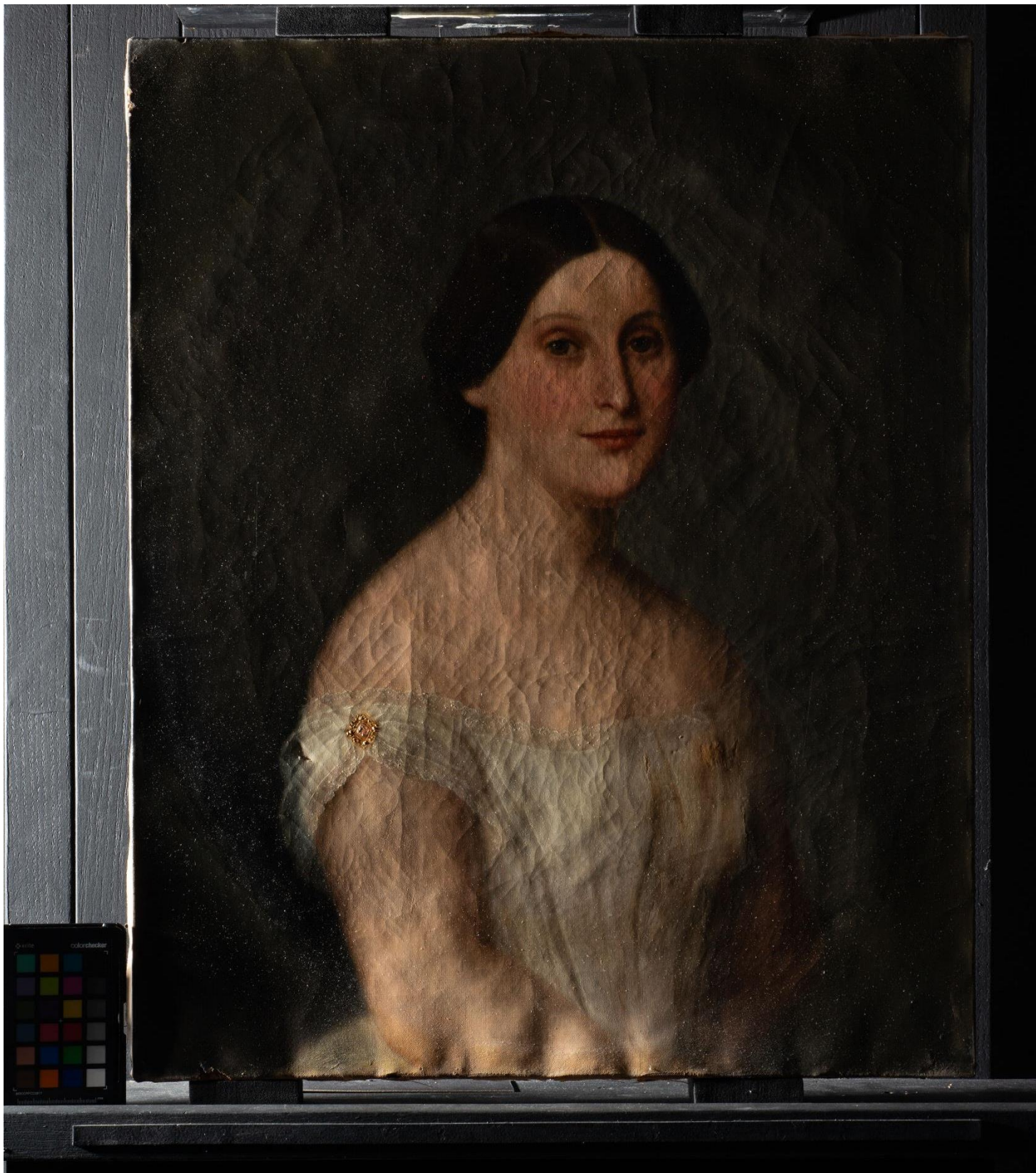


Figure 9. Raking light.



Figure 10. X-radiograph. Pantak-Seifert Eresco 65 MF2 with digital control. CRxVision Versatile Computed Radiography (CR) tabletop Scanner with IPS Phosphor Imaging Plates. Scans collected with GE Rhythm RT software and processed with GE Rhythm Review software. X-ray taken at 25kV, 5mA, 30sec.



Figure 11. Infrared reflectography. Apollo Camera by Opus Instruments (900-1700 nm). Apollo 1.1.4.0 software. Two Lowel Tota-Lite Tungsten flood lights, at a 45-degree angle. 30 milliseconds integration time. No filter.

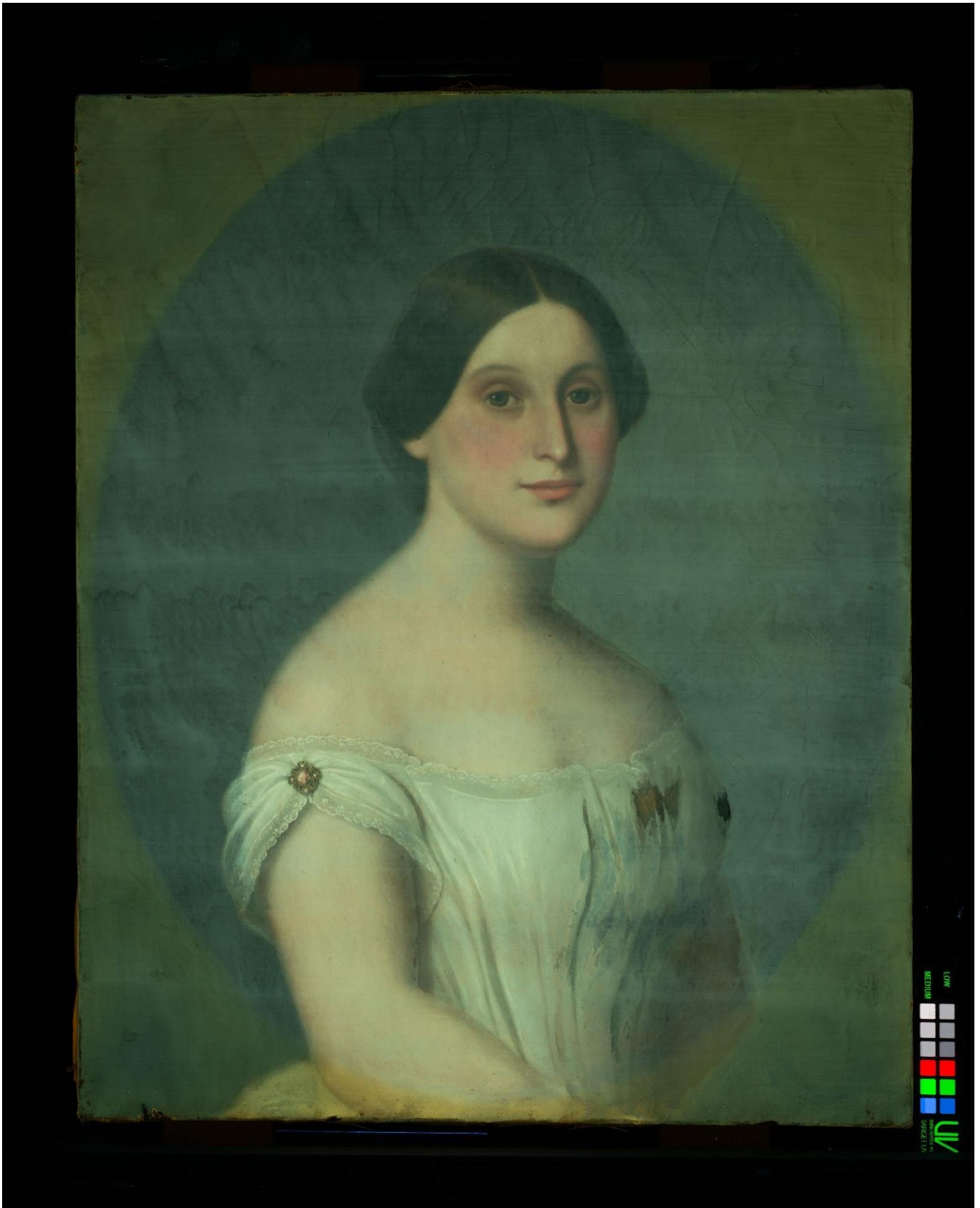


Figure 12. Ultraviolet-induced visible fluorescence. WildFire SableLED UV lights, model L15T8/BLB, 365 nm \pm 10 nm. Modified NIKON D800 camera, 60 mm lens. F/10, 6 sec, ISO 100.



Figure 13. Recto of the frame.



Figure 14. Verso of the frame.

TREATMENT PROPOSAL

The purpose of treatment is to stabilize the tears and losses in the primary support and reestablish the proper tension of the canvas. This will make the painting more stable for transportation and display. The treatment will also address the

aesthetic issues, which undermine the painting's appearance, by reducing the discolored varnish and overpaint and reintegrating the losses with the surrounding original.

Painting

1. Before, during, and after treatment photography will be conducted to document the condition of the painting and the course of treatment.
2. Remove superficial dust from the recto and verso with a cosmetic sponge or a soft-bristle brush and a HEPA vacuum.
3. Perform solubility testing to help identify the adhesive used for the two patches on the verso.
 - a. Remove both patches and reduce the adhesive as much as safely possible.
4. Stabilize lifting paint around the L-shaped tear, the complex tear, and the loss with a water-soluble adhesive.
5. Mend the L-shaped tear and the complex tear with a water-soluble adhesive using the single-thread bonding technique.
6. Fill any sizeable losses in the support by attaching new canvas inserts or new threads with water-soluble adhesive.
7. Apply an edge lining to the lower tacking edge.
 - a. Ongoing re-evaluation and revision of this process may be needed as dictated by the response of the support in each step.
 - b. A temporary cross member will be installed just above the lower stretcher member.
 - c. All tacks will be removed from the lower tacking edge, along with the lower two tacks on the sides.
 - d. The lower stretcher member and keys will be removed.
 - i. The safety of the brittle canvas may need to be re-evaluated during the removal process and it may be deemed necessary that all four stretcher members will need to be removed.
 - ii. The ideal approach is to take a conservative approach and only remove the lower stretcher member. There is no evidence to suggest that this painting has ever been dismantled from its auxiliary support and an effort will be made to avoid doing this, if possible.
 - e. After testing the moisture-sensitivity of the canvas and mending all tears and losses in the primary support along the lower edge, local humidification will be performed from the back of the canvas to relax the planar deformations and the impact distortion.
 - f. Attach a strip of stable synthetic fabric such as Pe Cap or Hollytex to the verso of the lower tacking edge of the canvas with a conservation-grade adhesive such as BEVA film.
 - g. Reinstall the lower stretcher member and tack the tacking edge back onto the stretcher.
 - h. Remove the temporary cross member.
8. While the lower stretcher member is removed, stabilize the areas of loss along the lower horizontal foldover edge with either canvas inserts or by attaching new threads with water-soluble adhesive and then reweaving them. Then these should be reinforced, possibly with an open-weave patch attached with BEVA film on the verso.
9. Stabilize the upper horizontal fold over edge areas of loss with BEVA film and thin synthetic fabric.
 - a. If it is deemed necessary and all four stretcher members are removed, the losses could be stabilized with either canvas inserts or by attaching new threads with water-soluble adhesive and then reweaving them.
10. Perform solubility testing to determine the appropriate aqueous solution to remove surface grime.
11. Remove surface grime with an aqueous solution based on solubility testing.
12. Perform solubility testing to determine the optimal solution that will allow the safe removal of the varnish and overpaint.
13. Apply an isolating layer of stable synthetic varnish with a brush.
14. Fill losses with a conservation-grade fill material such as Modotuc or a custom-made putty to match the level and texture of the surrounding original.
15. Inpaint losses with conservation grade paints such as Gamblin Conservation Colors.

16. Apply a final spray varnish as needed to saturate the surface and even out gloss.
17. Install a solid-insert backing board on the stretcher verso.

Frame

1. Before, during, and after treatment photography will be conducted to document the condition of the frame and the course of treatment.
2. Remove surface grime with cotton swabs or dry cosmetic sponges lightly moistened with an appropriate solution.
3. Stabilize loose composition ornament with a conservation-grade adhesive.
4. Consolidate any flaking preparatory and gilding layers with an appropriate water-based adhesive.
5. Fill small areas of loss with gesso; fill larger losses by taking a mold of the original ornament and creating casts out of two-part epoxy putty.
6. Inpaint or in-gild areas of loss with conservation-grade materials to match the surrounding original material.
7. Line the rabbet with felt tape.
8. Install D-rings to the frame verso.
9. Fit the painting back into the frame with mending plates.

RECOMMENDATIONS FOR HANDLING, STORAGE, AND DISPLAY

Handling

It is recommended to lift and carry the painting by the vertical stretcher members and with the face of the painting towards the body. Care should be taken so that fingers are not wrapped around the stretcher member and pressing into the canvas. If fingers are pressed into the canvas while holding the stretcher member, the canvas could be damaged causing planar deformations and cracking in the paint layer.

The frame should only be handled when wearing nitrile gloves. Clean, bare hands run the risk of abrading the gilding on the frame. It is recommended that two people carry the frame because of its size. Each partner should place one hand underneath the frame on the lower member while the other hand is used to secure the vertical rail.

Storage

Ideal storage would be to keep the painting in the frame and then hung on a painting storage screen. By keeping the painting and frame together, this will help keep the frame from being disassociated from the painting. If there is concern about dust, then cotton twill tape can be wrapped around the frame like tying a ribbon around a present. Then Dartek or a thick plastic sheet can be wrapped around the frame, over top of the twill tape. The twill tape will help prevent the covering from touching the surface of the painting.

If a painting storage screen is not an option, then it is recommended to store the painting and frame separate. However, proper labeling should be secured to both and a note put in the object folder. The painting can be placed in vertical cubbies with other similarly sized paintings, back-to-back. If paintings need to be placed front-to-front, then a large piece of Blue Board, or any archival board, would be placed between the paintings. The frame can then be hung on a wall with smaller frames inside of it.

Display

It is recommended that the ideal environmental conditions be 68-72°F and relative humidity at 40% ± 5% in the winter and 72-75°F and relative humidity at 50% ± 5% in the summer. Fluctuations in temperature and relative humidity should be avoided. According to the Winterthur Environmental Guidelines, the painting can be viewed at 150 lux (15 foot-candles) and have a maximum annual exposure of 545,000 lux hours per year (150 lux x 10 hours x 365 days).

SIGNATURES

WUDPAC fellow

Date

Supervising conservator

Date

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