Treatment Portfolio Summary

Elizabeth Glander
WUDPAC, Class of 2027
Paintings Major

Portrait of a Woman, c. 1850-1860, Hans Heinrich "Henry" Bebie, oil (est.) on canvas. WUDPAC

Before Treatment

The purpose of this treatment is to stabilize structural damages, remove discolored overpaint, and remove discolored varnish. This painting has a complex tear and a canvas insert in her chest that has previously been treated with patches. There is an L-shaped tear near her left shoulder that has not been treated. There are losses to the canvas around the turnover edge and the lower tacking margin is no longer secured with tacks. This treatment is still ongoing.

<u>Completed Treatment</u>

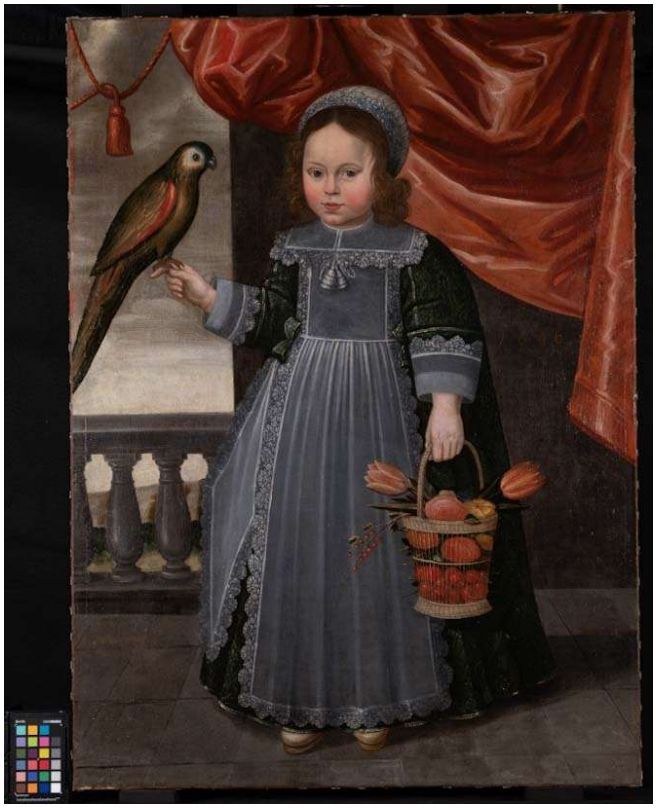
1. Dry surface cleaned.
2. Apply PeCap coated with BEVA film to areas of loss in the upper left corner.
3. Perform solubility tests to remove surface grime, varnish, overpaint, and patch adhesive.
4. Thread-by-thread tear mending, using the "beetle" technique, for losses on the lower turnover edge.
5. Edge line lower tacking margin and secure to stretcher.

<u>Next Treatment Steps</u>

1. Remove patches and thread-by-thread tear mend the tears.
2. Local humidification for planar distortions.
3. Remove surface grime, varnish, and overpaint.
4. Apply isolating varnish layer.
5. Apply fills and inpaint.

Portrait of a Dutch Girl with a Parrot and Basket of Fruit, 1646, artist unknown, oil on canvas. WUDPAC

Before Treatment



After Treatment

This painting has been treated by Brianna Weakley and Zoe Avery, previous WUDPAC painting majors. It came into the lab with a lot of over paint and discolored varnish. Not all of the overpaint could be safely removed, so it was decided that these areas would be toned to reduce them. It was discussed at one point to remove the current lining and replace it, however, it was decided that the lining was in good condition and did not need to be replaced. I finished the inpainting for this painting.

<u>Treatment by Brianna and Zoe</u>

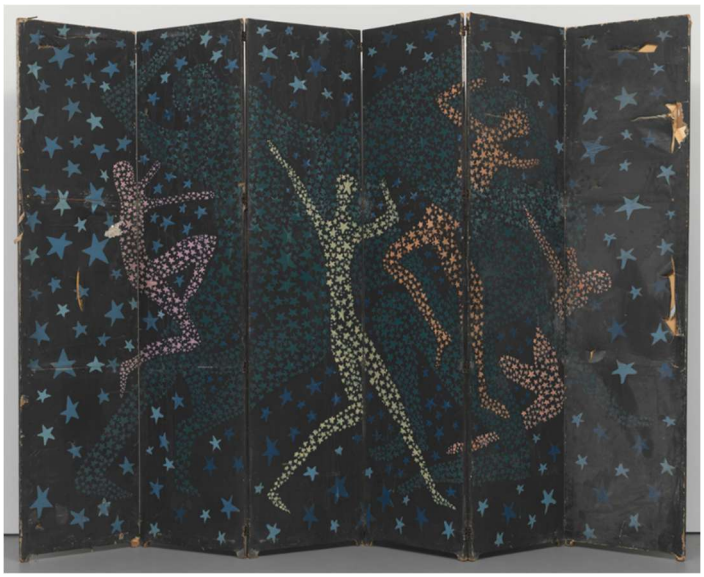
1. Dry surface clean.
2. Mend losses in insect damaged lining canvas on tacking margins.
3. Consolidation of unstable paint.
4. Solubility tests to remove surface grime, varnish, and overpaint.
5. Surface grime, varnish, and overpaint removed and reduced as much as possible.
6. Working varnish applied.
7. Edge lining applied.
8. Local humidification for deformations.
9. Working varnish removed.
10. Losses filled with Modostuc.
11. Varnish applied.

<u>Treatment by Elizabeth</u>

12. Inpainting with Gamblin Conservation Colors and Galdehyde Resin Solution.

The Nebulae, 1929, Robert Winthrop Chanler, oil (est.) on canvas. NGA

Side A, Before Treatment



Side B, Before Treatment

This six paneled, double sided, folding screen came to the National Gallery of Art with about 114 tears. The main purpose of this treatment was to repair the tears using thread-by-thread tear mending. This project was grant funded by the Getty Foundation's Conserving Canvas Initiative. I learned about thread-by-thread tear mending and assisted with repairing two tears. I did not assist with any other part of this treatment and I was involved with the first eight weeks of treatment. The treatment is scheduled to be finished in late summer of 2026.

<u>Treatment</u>

1. Dismantle the screen and remove hinges.
2. Dry surface clean.
3. Consolidate paint.
4. Temporarily stretch canvases on working strainers.
5. Thread-by-thread tear mend.
6. Possibly edge line.
7. Possibly apply a loose lining before restretching canvases.
8. Reassemble the screen and apply hinges.
9. Devise an appropriate storage solution for when the screen is not on view.

Selva con Atardecer, 1977, Feliciano Carvallo, alkyd and oil on canvas. WUDPAC

Before Treatment

During Treatment

This painting has been treated by Magdalena Solano, Adrianna Benavides, Emily Landry, and Tatiana Shannon, previous WUDPAC painting majors. The owner had bought the painting in Venezuela and removed it from the stretcher/strainer to transport it back to the United States. It arrived at the lab with no stretcher/strainer and the paint was unstable with losses, cracks, tenting, and was brittle. Previous painting majors worked to consolidate the paint, stretch it on a new stretcher, apply fills, and begin inpainting. The inpainting color and gloss were not correct, so I removed it, reapplied fills, and inpainted. This treatment is still ongoing.

<u>Treatment by Magdalena, Adrianna, Emily, and Tatiana</u>

1. Humidify painting.
2. Consolidate lifting paint with BEVA 371b.
3. Edge Line with Hollytex and BEVA 371b.
4. Stretch painting onto a temporary strainer.
5. Consolidate paint with BEVA 371b.
6. Stretch onto an expansion bolt stretcher.
7. Gently heat painting and key it out. Overlapping paint was also set back into place.
8. Fills were applied.
9. Excess BEVA 371b was removed.
10. Inpainting began.

<u>Treatment by Elizabeth</u>

11. Inpainting removed.
12. Fills reapplied.
13. Inpainting with QORs watercolors.

Lecture Chart 2, c. 1870s, Archibald Willard, distemper (est.) on canvas.
ICA – Art Conservation

Before Treatment

After Treatment

This is an 11ft x 13ft (H x W) distemper (est.) on canvas by Archibald Willard, c. 1870s. The purpose of this treatment was to surface clean, reduce the creases in the canvas, reinforce tears and holes, consolidate the friable paint, edge line the painting, and stretch it onto a wooden strainer with Coroplast panels. In discussion with the Spirit of '76 Museum, it was decided that loss compensation or inpainting would not be undertaken because of financial reasons.

<u>Treatment</u>

1. Dry surface clean.
2. Humidification of creases.
3. Reinforce tears and holes with rayon tissue coated with BEVA 371.
4. Consolidate friable paint (I did not complete because I did not have appropriate PPE).
5. Edge lining with PeCap coated with BEVA 371.
6. Stretched onto wooden strainer with Coroplast panels.