



June 21, 2017

Joyce Fitch
SaltCreek American Art Foundation
333 North Park Rd.
La Grange Park, IL 60526

INVENTORY #: 19275-rev

Dear Joyce,

Our Conservators have had an opportunity to examine the pieces you had delivered to The Center. The treatment recommendations are listed below. Once you have had the opportunity to review the proposed treatment, please return the attached approval form (by mail or fax to (312) 944-5479) to authorize the repairs to begin.

- Title:** A Breezy Day
Artist: Frank Dudley
Medium: Oil on Canvas
Dimensions: 32" H x 35" W



Condition:

Painting:

The painting was examined unframed.

The auxiliary support appears to be original to the piece, and consists of a stretcher that is missing 6 of 8 keys.

The painting appears to be executed on linen of coarse weave and medium weight.

The piece exhibits minimal, soft deformations throughout.

There are two 1/8" round losses on the right turnover edge. One is near the upper right corner, and another is along the right turnover edge.

The ground layer appears to be primed commercially white.

The paint layer is characteristic of oil that has been moderately applied.

The painting appears unvarnished.

The painting exhibits a moderate layer of surface grime.

The painting is signed in the lower left. The signature reads "Frank V. Dudley."

Frame:

The frame is comprised of wood, toner, gesso, metal leaf, and red bole.

The lower right miter is open.

There are minimal abrasions and scratches throughout.

There are moderate gesso and gilding losses throughout.

The finish is original to the frame.

The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment. The canvas losses will be aligned and mended, using conservation adhesive and bridging threads or a patch on the reverse for reinforcement if necessary. The missing keys will be replaced. The canvas deformations will be flattened as best as possible using a combination of heat, suction, humidity, and weight techniques. The stretcher will be keyed-out to provide adequate tension for the canvas. The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.

Please Note: Some deformations may remain visible post-treatment.

Conservation Fee: \$800.00

Frame:

The frame will be photographed for in-house documentation before and after treatment. The gilding and gesso will be consolidated. The frame will be minimally solvent cleaned. Aside from the treatment recommendations, the finish will be left in its present state. The abrasions and scratches will be inpainted. Losses will be inpainted. A protective layer of microcrystalline wax will be added to the surface. The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

Conservation Fee: ~~\$795.00~~ **Approved**

- 3. **Title:** Spring Landscape
- Artist:** John Frederick Kinsett
- Medium:** Oil on Canvas
- Dimensions:** 14" H x 24" W



Condition:

Painting:

The painting was examined unframed. The auxiliary support appears to be original to the piece, and consists of a stretcher. There is a handwritten label on the back top bar. There is a "verified" inscription on the back bottom bar. The painting appears to be executed on linen of medium weave and weight. The canvas appears to be wax lined. The piece exhibits a 1/4" bulge in the lower right corner. There is debris between the canvas and the stretcher bars.

The canvas is taut on its support.

There are prominent stretcher bar marks along the top and bottom of the piece.

There are two 1" x 1" previous repairs at the center of the piece.

The ground layer appears to be commercially primed white.

The paint layer is characteristic of oil that has been moderately applied.

The piece exhibits age-related micro-cracking throughout. The cracking is stable.

The piece exhibits evidence of previous repaint on the old tear repair, and in a 3" x 2" area in the upper right corner. The repaint no longer matches.

The painting appears to be a natural varnish. The varnish is slightly discolored.

The painting is covered in a light layer of surface grime.

The painting is signed in the lower right. The signature reads "J.K."

Frame:

The frame is comprised of wood, compo, gesso, gold leaf and black bole.

The miters of the inner frame are open.

There are moderate gesso and gilding losses throughout. There is also evidence of active tenting and loss.

There are active compo losses at the lower corner close to the center at the outer edges of the miters.

There is bronze powder restoration throughout, including the fills. The bronze paint has oxidized.

The surface has a moderate layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.

The debris will be removed.

The canvas deformations will be flattened as best as possible using a combination of heat, suction, humidity, and weight techniques.

The label will be protected with mylar.

The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.

The area of previous repaint will be toned to match the surrounding surface.

A final coat of varnish will be applied to integrate the surface gloss, if determined necessary by the conservator.

Conservation Fee: \$600.00

Frame:

The frame will be photographed for in-house documentation before and after treatment.

The miters will be stabilized.

The gilding, gesso, and compo losses will be consolidated.

Aside from the treatment recommendations, the finish will be left in its present state.

Abrasions and scratches will be inpainted.

Losses will be inpainted.

A protective layer of wax will be added to the surface.

The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$1,625.00~~ **Approved**

Additional Frame Treatment Option:

The bronze powder restoration/overpainting will be removed.
Large areas of loss will be filled and ingilded.
Restorations will be patinated.

Please Note: Large portions may require regilding on the inner frame after the overpaint is removed.

~~Conservation Fee: \$1,475.00~~ **Approved**

4. **Title:** October Skies
Artist: Charles Gruppe, NA
Medium: Oil on Canvas
Dimensions: 16" H x 24" W



Condition:

Painting:

The painting was examined unframed.
The original auxiliary support appears to have been replaced.
The painting appears to be executed on linen of medium weave and weight.
The canvas has been adhered to a composition board with glue.
The ground layer appears to be commercially primed white.
The paint layer is characteristic of oil that has been moderately applied.
The painting exhibits age-related mechanical cracks. The cracks are stable.
The painting exhibits areas of heavy previous repaint in the sky over badly abraded original paint. The paint still mostly matches, but has an uneven sheen.
The painting exhibits a natural varnish.
The painting exhibits a light layer of surface grime.
The painting is signed in the lower right. The signature reads "Chas P. Gruppe".

Frame:

The frame is comprised of wood, gesso, gold leaf, and red bole.
There are abrasions and scratches throughout.
There are compo losses at the lower rail at the left and center.
There are gesso and gilding losses throughout.
The finish is original to the frame.
There is bronze powder restoration at the outer edges of the miters that has oxidized.
The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.

The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.

Conservation Fee: \$100.00

Additional Painting Treatment Option:

Inpainting will be carried out to integrate the areas of previous repaint using reversible conservation paints.

A final coat of varnish will be applied to integrate the surface gloss, if determined necessary by the conservator.

Conservation Fee: \$800.00

Frame:

The frame will be photographed for in-house documentation before and after treatment.

The gilding, gesso, and compo losses will be consolidated.

The frame will be solvent cleaned.

Aside from the treatment recommendations, the finish will be left in its present state.

The bronze powder restoration and fills will be removed.

Abrasions and scratches will be inpainted.

Missing decoration will be recast in plaster.

Large areas of loss will be filled and ingilded.

The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

Conservation Fee: \$700.00 *Approved*

5. **Title:** Poem of Winter
Artist: Cary Wiggling
Medium: Oil on Canvas
Dimensions: 25" H x 32" W



Condition:

Painting:

The painting was examined unframed.

The auxiliary support consists of a stretcher. There is a water stain in the lower right corner of the stretcher.

The painting appears to be executed on linen of fine weave and medium weight.

There is an inscription on the support that reads "Poem of Winter ____".

The canvas is slack on its support.

The canvas is quilting.

The canvas is stained in the area of quilting, possibly from a previous consolidation attempt.

The ground appears to be commercially primed white.

The paint layer is characteristic of oil that has been moderately applied.
The paint layer exhibits minor impasto.
There are mechanical cracks scattered throughout the piece, but they are most prominent in the upper right sky and lower left corner. The cracks are raised but appear to be secure.
The edges are stained yellow, possibly from acid burn from the frame.
The painting is signed in the lower right. The signature is illegible.
The painting appears to be unvarnished.
The painting exhibits a light to moderate layer of surface grime. There is dirt in the impasto.

Frame:

The frame is comprised of wood, toner, gesso, metal leaf, and red bole.
There are abrasions and scratches throughout.
There are gesso and gilding losses throughout.
The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.
The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.
Inpainting will be carried out in areas of cracking using reversible conservation paints to minimize the appearance of cracking as best as possible.
A final coat of varnish will be applied to integrate the surface gloss, if determined necessary by the conservator.

Please Note: We recommend cleaning, but treatment is not necessary for stability of the painting.

Conservation Fee: \$1,200.00

Frame:

The frame will be photographed for in-house documentation before and after treatment.
The gilding and gesso will be consolidated.
The frame will be dusted.
The abrasions and scratches will be inpainted.
Losses will be inpainted.
A protective layer of wax will be added to the surface.
The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

Conservation Fee: ~~\$595.00~~ **Approved**

6. **Title:** Renchito
Artist: Karl A. Buehr
Medium: Oil on Canvas
Dimensions: 20" H x 30" W



Condition:

Painting:

The painting was examined unframed.

The auxiliary support appears to be original to the piece, and consists of a stretcher that is missing 1 of 8 keys.

The painting appears to be executed on cotton of medium weave and weight.

There is an inscription on the verso of the canvas that reads "#36".

The canvas is slightly slack on its support.

The ground layer appears to be commercially primed white.

The paint layer is characteristic of oil that has been thinly to moderately applied.

The painting appears to be unvarnished.

There are shiny spots in the upper left corner, and linear shiny spots at the left center near the edge.

The painting is signed in the lower left corner. The signature reads "K.A. Buehr".

Frame:

The frame is composed of wood, toner, gesso, and metal leaf.

There are abrasions and scratches throughout.

The finish is original to the frame.

The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation.

No treatment is recommended at this time.

Frame:

The frame will be photographed for in-house documentation before and after treatment.

The frame will be solvent cleaned.

Aside from the treatment recommendations, the finish will be left in its present state.

Abrasions and scratches will be inpainted as best as possible.

A protective layer of wax will be added to the surface.

The piece will be assembled with 1/8" acrylic spacers.

The piece will be assembled with Conservation Clear glass, a conservation grade glass that protects against UV light rays.

The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

Conservation Fee: \$800.00 *Approved*

7. **Title:** Untitled (Desert Scene)
Artist: Leonard Reedy
Medium: Oil on Canvas
Dimensions: 30" H x 24" W



Condition:

Painting:

The painting was examined unframed.

The auxiliary support appears to be original to the piece, and consists of a stretcher that is missing 2 of 8 keys.

The painting appears to be executed on linen of medium weave and weight.

There are moderate deformations throughout, causing horizontal ripples across the painting.

The canvas is slightly slack on its support.

The piece exhibits slight stretcher creases on all sides.

There are 3 canvas patches on the verso of the piece in the lower left; some edges of the patches are loose.

The ground layer appears to be commercially primed white.

The paint layer is characteristic of oil that has been moderately applied.

The painting exhibits evidence of previous repaint that corresponds to the patches on the verso.

The painting appears to be coated with a synthetic varnish.

The painting exhibits a light layer of surface grime.

The piece is signed in the lower right. The signature reads "Leonard H. Reedy".

Frame:

The frame is comprised of wood, toner, gesso, metal leaf, and red bole.

There are abrasions and scratches throughout.

There are moderate gesso and gilding losses throughout the upper and outer edges. These are active.

The finish is original to the frame.

The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.

The canvas deformations will be flattened as best as possible using a combination of heat, suction, humidity, and weight techniques.

The patches will be removed and reinforced with Japanese tissue.

The missing keys will be replaced.

The stretcher will be keyed-out to provide adequate tension for the canvas.

The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.

Conservation Fee: \$400.00

Frame:

The frame will be photographed for in-house documentation before and after treatment.
The gilding and gesso will be consolidated.
The frame will be dusted and mechanically cleaned.
Aside from the treatment recommendations, the finish will be left in its present state.
Abrasions and scratches will be inpainted.
Losses will be inpainted.
A protective layer of wax will be added to the surface.
The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

Conservation Fee: \$835.00 *Approved*

Additional Frame Treatment Option:

Large areas of loss will be filled and ingilded.
The restorations will be patinated.

Conservation Fee: \$600.00 *Approved*

8. **Title:** On the Beach
Artist: Edward Henry Potherst
Medium: Oil on Canvas
Dimensions: 25" H x 30" W



Condition:

Painting:

The painting was examined unframed.
The original auxiliary support appears to have been replaced.
The painting appears to be executed on linen of medium weave and weight.
The support has been adhered to a paper composition board.
The canvas is slightly concave.
The ground layer appears to be commercially primed white.
The paint layer is characteristic of oil that has been moderately applied.
There are age-related mechanical cracks throughout the piece.
The painting appears to be a natural varnish. The varnish is slightly discolored.
The painting exhibits a light layer of surface grime.
The painting is signed in the lower right. The signature is abraded, smeared, and illegible.

Frame:

The frame is comprised of wood, toner, gesso, metal leaf, and red bole.
There are abrasions and scratches throughout.
There are active gesso and gilding losses throughout the outer edges.
The finish is intentionally distressed.
The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation.
No treatment is necessary at this time.

Frame:

The frame will be photographed for in-house documentation before and after treatment.
The gilding and gesso will be consolidated.
The frame will be dusted.
Aside from the treatment recommendations, the finish will be left in its present state.
The abrasions and scratches will be inpainted.
Losses will be inpainted.
A protective layer of microcrystalline wax will be added to the surface.
The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$735.00~~ **Approved**

Additional Frame Treatment Option:

Large areas of loss will be filled and ingilded.
Restorations will be patinated.

~~Conservation Fee: \$700.00~~ **Approved**

9. **Title:** In Shallow Waters
Artist: Arthur Rider
Medium: Oil on Canvas
Dimensions: 18" H x 21" W



Condition:

Painting:

The painting was examined unframed.
The auxiliary support appears to be original to the piece, and consists of a stretcher that is missing 2 of 8 keys.
The painting appears to be executed on linen of medium weave and weight.
The canvas is inadequately secured to the stretcher.
There are moderate deformations throughout the canvas.
The canvas is slack on its support.
There are stretcher creases on all sides. The creases are prominent on the right and left sides. The right side exhibits flaking.
The ground layer appears to be commercially primed white.
The paint layer is characteristic of oil that has been moderately applied.
The paint layer exhibits flaking with losses along the right 1/4 of the painting. The losses range in size from 1/8" to 1/2". There are additional small losses on the left side of the sail.
The painting appears unvarnished.

The painting exhibits a moderate layer of surface grime.
The painting is signed in the lower right. The signature reads "A.G. Rider."

Frame:

The frame is comprised of wood, gesso, metal leaf, and red bole.
There are abrasions and scratches throughout.
There are gesso and gilding losses throughout the outer edges.
The finish is intentionally distressed.
The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.
The flaking paint will be consolidated locally using conservation adhesives.
The canvas deformations will be flattened as best as possible using a combination of heat, suction, humidity, and weight techniques.
The missing keys will be replaced.
The stretcher will be keyed-out to provide adequate tension for the canvas.
Additional tacks will be added to secure the canvas to the stretcher.

Conservation Fee: \$800.00

Additional Painting Treatment Option:

Losses will be filled and textured using an appropriate conservation grade fill material.
Inpainting will be carried out in areas of loss and abrasion using reversible conservation paints.

Please Note: Damage will be minimized with inpainting, but may remain visible in raking light post-treatment.

Conservation Fee: \$300.00

Frame Treatment:

The frame will be photographed for in-house documentation before and after treatment.
The gilding and gesso will be consolidated.
The frame will be dusted and mechanically cleaned.
Aside from the treatment recommendations, the finish will be left in its present state.
Abrasions and scratches will be inpainted.
Losses will be inpainted.
The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$525.00~~ **Approved**

Additional Frame Treatment Option:

The areas of loss will be filled and ingilded.
The restorations will be patinated.

~~Conservation Fee: \$250.00~~ **Approved**

10. **Title:** The Stamp Collector
Artist: Charles Claude Buck
Medium: Oil on Canvas
Dimensions: 40" H x 24" W



Condition:

Painting:

The painting was examined unframed.

The painting appears to be executed on a veneer block board with a wood veneer layer on the front and back. The wood grain runs vertical.

There is an inscription on the support that reads "32 / 896".

There are several small splits in the back veneer along the top edge. There are two large splits in the lower right corner.

There are additional splits in the front veneer along the edges. The largest splits are in the lower right corner and along the top edge.

There is a small loss in the top veneer layer in the lower right corner. The loss measures approximately 2 1/2" x 1/8".

There are raised cracks that follow the wood grain where the veneer is cracked and delaminating from the center boards; this is most prominent in the bookcase.

The edges of the veneer are delaminating from the center boards.

There are stains and scratches on the back of the board, as well as remnants of brown paper tape.

The ground appears to be primed red by the artist.

The paint layer is characteristic of oil that has been moderately applied.

The painting exhibits drying cracks in the book in the lower left corner and the tie. The cracks are secure and not visually disturbing.

There are small paint losses along the edges of the piece.

The painting is signed in the lower right. The signature reads "Claude Buck 1931".

The painting appears to be a natural varnish that has been moderately applied. The varnish is discolored. Old varnish remnants appear to be underneath the current varnish.

The painting exhibits a light layer of surface grime.

Frame:

The frame is comprised of wood, gesso, toner, metal leaf, and red bole.

There are abrasions and scratches throughout.

There are moderate active gesso and gilding losses throughout.

The finish is original to the frame.

The surface has a light layer of grime.

Treatment Proposal:

Painting:

The painting will be photographed for in-house documentation before and after treatment.

The edges and splits will be consolidated using conservation adhesives.

The painting will be surface cleaned to remove grime (e.g. using appropriate aqueous solutions or dry methods). The painting reverse will be cleaned of grime using a soft brush and vacuum.

Conservation Fee: \$500.00

Additional Painting Treatment Option:

The varnish layer will be removed to the extent safely possible with appropriate solvents. Losses will be filled and textured using an appropriate conservation grade fill material. A coat of varnish will be applied to saturate the paint layer. Inpainting will be carried out in areas of loss and abrasion using reversible conservation paints. A final coat of varnish will be applied to integrate the surface gloss, if determined necessary by the conservator.

Conservation Fee: \$1,000.00

Frame:

The frame will be photographed for in-house documentation before and after treatment. The gilding and gesso will be consolidated. The frame will be dusted and mechanically cleaned. Aside from the treatment recommendations, the finish will be left in its present state. Abrasions and scratches will be inpainted. Losses will be inpainted. A protective layer of microcrystalline wax will be added to the surface. The piece will be re-installed into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$1,145.00~~ **Approved**

11. **Title:** Mrs. Adrian Iselin
Artist: John Singer Sargent
Medium: Pastel on Canvas
Dimensions: 20" H x 24" L

Condition:

Pastel:

The piece was examined unframed. The pastel appears to be executed on an open weave linen canvas that has been stretched around a four-member keyable stretcher. There are no keys present. The canvas appears to be primed with a thin white ground. The pastel is currently unfixed. The pastel extends around the tacking edge of the canvas on all four sides. There is selective surface soil on the verso of the canvas. In the upper area that is 6" in from the left edge and 9" down from the top edge, there is a 6" x 1 1/2" striated arc in the pastel that extends over the subject's profile and into the background. This may be inherent to the artist's process.



There is a 3" area along the right edge and bottom lower right corner that exhibits a minor abrasion and a minor loss in pastel pigment.

There is a 4" area along the left edge at the upper left corner that exhibits a minor abrasion and minor loss in pastel pigment.

There is a 3" area along the top edge at the upper left corner that exhibits a minor abrasion and minor loss in pastel pigment.

There is a 1" x 1" protrusion in the canvas, located 3 1/2" in from the bottom edge and 3 1/2" in from the left edge.

In critical light, there appears to be 3 small surface abrasions located at the lower right corner that exhibit select luster shifts. In addition to these areas, there is a similar luster shift located approximately 1 1/2" up from the bottom edge and 7" in from the left edge.

The canvas is slack on its stretcher.

There is a moderate corner draw in the upper right. There are small corner draws in the three other corners.

The outer edges of the pastel exhibit rippling from when the canvas was stretched.

Frame:

The frame is composed of wood, gesso, paint, bole, and gold leaf.

There are minimal abrasions and scratches both down to the gesso and bole throughout. There are a handful of minor losses down to the wood along the outer edge of the frame.

There are some minor gilding losses throughout the central cove of the frame.

The finish is original to the frame.

The surface is coated with a particulate film and scattered accretions.

Treatment Proposal:

Pastel:

The piece will be photographed before and after treatment for in-house documentation.

The verso of the canvas will be surface cleaned using the appropriate conservation methods.

Overall, the canvas is stable at this time.

All other inherent conditions will remain post-treatment.

Please Note: We do not recommend replacing the missing keys and adjusting the canvas tension, but can propose to do so upon request.

Conservation Fee: \$100.00

Frame:

The frame will be photographed before and after treatment for in-house documentation.

The frame will be mechanically cleaned with an appropriate solvent.

The gesso and gilding will be consolidated with the appropriate conservation adhesives.

Aside from recommended cleaning and restorations, the finish will be left in present state.

Minor scratches and abrasions will be inpainted to emulate the surrounding surface.

Large losses will be filled and inpainted to emulate the surrounding surface.

Large areas of gilding loss will be inpainted to emulate the surrounding surface.

A protective layer of microcrystalline wax will be applied to the surface of the frame.

The piece will be mounted on a 4-ply mount.

The spacers will be re-used, if possible. If not, they will be replaced with comparable spacers.

The piece will be assembled with Conservation Clear glass, a conservation grade glass that protects against UV light rays.

The piece will be re-installed into the existing frame to conservation standards. A coroplast

backing board will be attached to the reverse to provide additional protection. If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$1,500.00~~ **Approved**

Glazing Upgrade Option:

The piece will be assembled with Optium Museum Acrylic, a conservation grade, anti-reflective, anti-static acrylic glazing that protects against UV light rays.

~~Upgrade Fee: \$300.00~~ **Approved**

12. **Title:** Vieled Sunlight
Artist: Henry Charles Payne
Medium: Pastel on Paper
Dimensions: 17" H x 23" W



Condition:

Pastel:

There are selective impressions with losses within the pastel along the right, left, and top edges. In addition to these areas, there is a slight impression along the bottom edge that exhibits a minor lust shift. These areas appear to correlate to current spacers in the frame. There is a 3/4" long tear that exhibits select lifting, located approximately 8 1/2" in from the upper right corner.

The pastel is currently unfixated.

The piece exhibits minor age-related discoloration throughout.

The verso perimeter edges of the mount exhibit multiple impressions and losses from current and previous framing nails.

The verso of the piece exhibits minor layer of surface soil.

Frame:

The frame is composed of wood, gesso, and gold leaf overpainted with aluminum/bronze paint.

The frame has open miters.

There is a moderate amount of abrasions, scratches, and losses in the gesso throughout, as well as evidence of delaminating gesso.

There are areas of poor restoration on the two right hand corners of the frame at the ornament.

The frame has been entirely refinished with bronze powder paint.

The surface is coated with a particulate film and scattered accretions.

Treatment Proposal:

Pastel:

The piece will be photographed before and after treatment for in-house documentation.

The verso of the piece will be selectively surface cleaned.

The tear will be consolidated.
All pre-existing conditions will remain post-treatment.

Conservation Fee: \$200.00

Frame:

The miters will be stabilized.
Cracks and areas of loss will be consolidated with the appropriate conservation methods.
The frame will be minimally solvent cleaned.
Losses will be filled and repainted to emulate the surrounding surface.
A protective layer of microcrystalline wax will be applied to the surface of the frame.
The piece will be mounted to a 4-ply mount.
The piece will be assembled with appropriate spacers.
The piece will be assembled with Conservation Clear, a conservation grade acrylic glazing that protects against UV light rays.
The piece will be reinstalled into the existing frame to conservation standards. A coroplast backing board will be attached to the reverse to provide additional protection.
If necessary, the hanging hardware will be replaced.

~~Conservation Fee: \$1,465.00~~ **Approved**

Optium Museum Acrylic Upgrade:

The piece will be assembled with Optium Museum Acrylic, a conservation grade, anti-reflective, anti-static acrylic glazing that protects against UV light rays.

~~Upgrade Fee: \$300.00~~ **Approved**

Cost Summary:	Conservation Fee:	\$6,500.00
	Laboratory Materials:	\$350.00
	Credit for Item #2	-\$735.00
	Total:	\$6,115.00

Estimated Treatment Time: Approximately 25 weeks.

Please return the attached approval form (by mail, faxed to (312) 944-5479 or scanned to email) to authorize the repairs to begin. The balance will be due at pick-up. We look forward to assisting you with the preservation of your artwork. If you have any questions or concerns please feel free to contact us at 312-944-5401.

Sincerely,

Alex Heine
Client Services Associate
The Conservation Center



PLEASE RETURN TO THE ADDRESS BELOW, FAX TO (312)944-5479 OR SCAN TO EMAIL

June 21, 2017
The Conservation Center
400 N. Wolcott
Chicago, IL 60622

Joyce Fitch
SaltCreek American Art Foundation
333 North Park Rd.
La Grange Park, IL 60526
INVENTORY #: 19275-rev

I authorize The Conservation Center to begin conservation on the items submitted for treatment. Once treatment has been approved authorization cannot be rescinded. Any decisions not to proceed with approved work during the treatment process will result in a cancellation fee equal to 1% point of total conservation fees for each day elapsed between approval and cancellation up to completion

of conservation treatment, at which point the full fees will be invoiced. After sixty days, The Center is not responsible for objects left unapproved or unpaid. The Conservator will be held harmless for all conservation work undertaken. The Conservation Center may photograph objects to be used as treatment examples. Frame samples may vary from photograph. Complete payment of balance due (within 15 days of completion) authorizes return shipment. After 15 days a 10% finance charge will be in effect for unpaid invoices. Storage fees accumulate from date of arrival at The Center. Extended storage (more than 3 months before or after completion/approval) must receive prior authorization from The Conservation Center. Returned objects are to be inspected within 7 days of receipt. The Conservation Center will only offer compensatory repairs services for damages reported within this 7-day window. I acknowledge that in the event that The Conservation Center incurs any expenses to collect any amounts owed hereunder, I will reimburse The Conservation Center for all such expenses, including reasonable attorney fees, court costs and any and all other costs incurred by The Conservation Center in connection therewith. My signature acts as authorization to proceed with the conservation work proposed with any modifications noted below. **Please return signed authorization form within 15 days of the proposal date.**

Signature: _____ Date: _____
Joyce Fitch

Approved Item(s) _____ Unapproved Item(s): _____

Any Specifications: _____

Summary of Fees:	Conservation Fee:	\$6,500.00
	Laboratory Materials:	\$350.00
	Credit for Item #2	-\$735.00
	Total:	\$6,115.00

Please note: This quote is valid for 15 days. Billing rates subject to change if the proposed work is not approved within 15 days.

The Center requires 1/2 pre-payment for all services. (Please select one option)

- Method of Payment: Credit Card (Visa/Mastercard) # _____ Exp. Date _____ CVV # _____
- Check is in mail or enclosed: _____ (Check Number)
- Pay by Credit Card over Phone: _____ (Contact Phone Number)

Please check this box if you would NOT like photographs of your property to be used in marketing materials. Note: Your name will always be kept confidential and will not be used in any photograph caption or accompanying text.

Please read: Any frames that will be replaced will be discarded unless this box is checked. Additional handling fees may be applied for any "loss" frames that are requested to be returned. If this box is not checked we will promptly discard all frames that are being replaced for this account. Notes in this regard: _____.