

TREATMENT PROPOSAL/AUTHORIZATION FOR TREATMENT

Date: September 22, 2008
Temporary Identification number: 08-119
Owner/Custodian: Nancy Sparrow
Address: Alexander Architectural Archive
University of Texas at Austin
Telephone: 512-475-4621
Owner/Custodian call no.: MEY-5
Title/Subject/Description: Presentation Drawing of Unidentified House
Creator: Architecture Firm of Howard R. Meyer
Date of production: Unknown
Place of production: Dallas, TX
Approximate dimensions (hwx): 22 1/4" x 16 3/4"
56.3 cm x 42.3 cm

Conservator: Helen Kuncicky

Authorization

The undersigned requests and authorizes the Kilgarlin Center at the University of Texas, Austin, TX, to undertake conservation treatment of the artifact described in the attached Condition Report according to the procedures outlined in the appended Treatment Proposal. In the event the Owner/Custodian authorizes the Kilgarlin Center to proceed with the treatment recommended in the proposal such authorization shall be deemed to include acceptance by the depositor of the terms and conditions appearing in the original Authorization for Examination and Treatment. The undersigned further agrees that the Kilgarlin Center and the conservator may share any information or images obtained during the agreed upon examination, treatment, or investigation in written and public presentations.

Signature of Owner/Custodian: _____

Date: _____

Signature of conservator: _____

Date: _____

Description

Primary support (h x w):	22 ¼" x 16 ¾" 56.3 cm x 42.3 cm
Image area (h x w):	13" x 8" 35 cm x 20 cm

General

The drawing is executed in vibrant colored pencils and black ink with a graphite under drawing on oil-impregnated tracing paper.

Media

An image of a house and surrounding landscape is depicted in bright colored pencils. There are wide margins on all four sides of the image. A soft graphite pencil was used for the under drawing of the house and lawn. The house is drawn primarily in various shades of red and orange colored pencil with black colored pencil for the roof. Windows and other architectural details are highlighted with white colored pencil. The trees and lawn are drawn in shades of green, brown, and black colored pencil. Shading appears in the trees and windows in black ink. A few stray pencil marks appear in the upper and lower right margin, apparently from the artist testing specific colors.

Graphite

The structural lines of the house and trees are drawn in graphite, which is also used for shading throughout the image. There is a graphite signature on the lower left corner of the paper, outside the image area. The graphite is darkly and evenly applied. It is heavier and shiny in the areas of shading. It also appears as marks along the right side of the paper, outside the image area, where the artist was testing colors.

Green Colored Pencil

Green colored pencil appears in the trees and the grass in the landscape.

Light Yellow Colored Pencil

Light yellow-green appears in the grass on the left side of the image.

Black Colored Pencil

Black colored pencil appears in the roof of the house and as shading in the foliage.

Dark Red Colored Pencil

Dark red colored pencil appears in the walls and chimney of the house. It also appears as a mark in the upper right corner of the paper, outside the image area, where the artist was testing colors.

Red Colored Pencil

Red colored pencil appears in the walls of the house. It also appears as a mark in the upper right corner of the paper, outside the image area, where the artist was testing colors.

Orange Colored Pencil

Orange colored pencil appears in the walls of the house and along the trunks of the two trees in the foreground. It also appears as a mark in the upper right corner of the paper, outside the image area, where the artist was testing colors.

Dark Brown Colored Pencil

Dark brown colored pencil appears in the walls of the house and the in the grass. It also appears as a mark in the upper right corner of the paper, outside the image area, where the artist was testing colors.

Light Brown Colored Pencil

Lighter brown colored pencil appears in the trees and in the door of the house. It also appears as a mark in the upper right corner of the paper, outside the image area, where the artist was testing colors.

White Colored Pencil

White colored pencil appears as highlights in the windows of the house.

Yellow Colored Pencil

Yellow colored pencil appears as highlights in the trunks of the two trees in the foreground of the image.

Black Ink

Black ink applied with a brush is used as shading in the trees and the foliage in the background of the image. It is darkly applied, however some areas are lighter and appear thinner and more watery.

Primary support

The primary support is a yellow tracing paper that was impregnated in oil. It is thin (2) in weight, with a smooth, waxy texture¹.

Condition

General

The drawing is in fair condition overall, with one large tear and crease in the image area. It also has significant folds and creases outside the image area, and discoloration of the primary support.

Media

Graphite

The graphite is in good condition.

Colored Pencils

All of the colored pencils (green, light yellow-green, black, dark red, red, orange, dark brown, lighter brown, white, and yellow) exhibit vibrant color with no signs of smudging or fading. There is a whitish, waxy bloom, visible under a microscope, that appears over all the colored pencil areas. It is most prominent on the black colored pencil, with approximately 50% of the black area exhibiting bloom. This is evident both in the foliage and in the roof of the house.

Black Ink

The black ink is in good condition, with no fading or discoloration.

Primary support

The primary support is in fair condition overall. The paper has become brittle and darkened to a warm brown color overall due to the oil impregnation. It appears to have been matted at some point, as evidenced by slightly more darkening and soil in a rectangular area around the image, approximately 17" x 9 3/4" (44 cm x 25 cm) in size.

The primary support has several prominent tears and losses. There is a large vertical scarf tear, 8.5" (21 cm) in length from the center of the image to the bottom of the paper. This tear runs through the middle of the house and noticeably disfigures the image. It also causes strong potential for further damage to the drawing through handling.

The lower margin is heavily damaged, with several large creases and tears. There are also some small tears and creases along the top, right, and left edges. There is a moderate loss in the lower left corner of the paper.

There are two horizontal creases the across the length of the paper, which appear white due to the cracking of the oil. One of these creases runs through the center of the image.

¹ Lunning, Elizabeth and Roy Perkinson. *The Print Council of America Paper Sample Book*. 1996: The Print Council of America.

There are several areas of adhesive residue along the edges of the paper, likely where it was adhered to the mat. The paper is also lightly soiled overall.

Treatment Proposal

1. Surface clean as possible.
2. Flatten creases.
3. Remove adhesive residue as possible.
4. Line drawing with heat-set tissue.
5. Reduce disfiguration from tears and creases with cosmetic reintegration.
6. Re-house in an acid-free folder.

Photography

Digital images were taken before and after treatment, in spectral, raking, and transmitted light. The images include overall shots of the recto and verso. During treatment shots were also taken to document the work performed.

Testing

Media were tested for friability by rubbing with chromatography paper. Media were also tested for heat sensitivity by holding a heated micro-spatula just above the surface. The media, primary support, and adhesive residue were tested for response to ethanol by placing a swab of ethanol vapors directly on the surface. The adhesive residue was also tested for response to water using the same method. Results were as follows:

Graphite

The graphite is friable with moderate pressure in heavily shaded areas and on the signature. It exhibited no visible response to heat or ethanol.

Green Colored Pencil

The green colored pencil is friable with moderate pressure. It exhibited no visible response to heat or ethanol.

Light Yellow-Green Colored Pencil

The light yellow-green colored pencil exhibited no friability with heavy pressure and no visible response to heat or ethanol.

Black Colored Pencil

The black colored pencil is friable with light pressure. It exhibited no visible response to heat or ethanol.

Dark Red Colored Pencil

The dark red colored pencil is friable with light pressure. It exhibited no visible response to heat or ethanol.

Red Colored Pencil

The red colored pencil is friable with light pressure. It exhibited no visible response to heat or ethanol.

Orange Colored Pencil

The orange colored pencil is friable with moderate pressure. It exhibited no visible response to heat or ethanol.

Dark Brown Colored Pencil

The dark brown colored pencil is friable with light pressure. It exhibited no visible response to heat or ethanol.

Light Brown Colored Pencil

The lighter brown colored pencil is friable with moderate pressure. It exhibited no visible response to heat or ethanol.

White Colored Pencil

The white colored pencil exhibited no friability with heavy pressure and no visible response to heat or ethanol.

Yellow Colored Pencil

The yellow colored pencil is friable with light pressure. It exhibited no visible response to heat or ethanol.

Black Ink

The black ink is friable with heavy pressure. It exhibited no visible response to heat or ethanol.

Primary Support

The paper exhibited no visible response to ethanol.

Adhesive

The adhesive exhibited no visible response to water but became tacky when exposed to ethanol.

Possible Effects of Treatment

Planar distortion of the primary support may occur during treatment. It also may not be possible to put an isolating layer between the image and the inpainting.

Treatment Performed

1. Flattened creases using a micro-spatula, very low heat, and weights. **30 minutes.**
2. Tested media, support, and adhesive for response to ethanol and water. **1 hour.**
3. Removed adhesive residue by applying ethanol with a very small brush and scraping off the softened adhesive with a micro-spatula, Teflon folder, and by blotting with chromatography paper. All adhesive removal was performed under a microscope. **7 hours.**
4. Made heat-set tissue for lining by brushing a layer of Lascaux 498HV thinned with de-ionized water to Uso Mino long-fiber tissue. Dried flat overnight. **1 hour.**
5. Adhered heat-set tissue to the back of the object with a tacking iron on low heat, aligning tears and flattening all remaining creases. **2 hours.**
6. Mended the large scarf tear running down the center of the image using wheat starch paste thinned with de-ionized water. **30 minutes.**
7. Inpainted the large white creases using Stabilo CarbOthello pastel pencils mixed with de-ionized water. **6 hours.**
8. Trimmed the lining tissue to the edges of the object. **15 minutes.**
9. Constructed a new folder out of 70# Mohawk paper to house the object. **15 minutes.**

Total Treatment Time: 18.5 hours