

WCCFA

WESTERN CENTER FOR THE CONSERVATION OF FINE ARTS

1225 SANTA FE DRIVE, DENVER, COLORADO 80204

303-573-1973 * 303-573-7401 (Fax) wccfa@wccfa.com

July 28, 2015

15-227.1 PORTRAIT OF ALVA ADAMS, by H.F. Spread

Oil on canvas; 50" x 40"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Remove painting from stretcher and relax tacking edges.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.
6. Mend tears with appropriate materials.
7. Line painting to secondary support on the vacuum hot table.
8. Restretch painting to original stretcher.
9. Replace missing keys and key out stretcher to appropriate tautness.
10. Apply an appropriate, reversible varnish coating to the painting surface.
11. Fill losses.
12. Inpaint, as necessary, in a reversible medium.
13. Apply a final varnish layer, as necessary, to achieve appropriate finish.
14. Attach a protective backing board to the stretcher reverse.
15. Tone frame losses (optional).
16. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$3243.00 – \$4623.00

15-227.2 PORTRAIT OF TELLER AMMONS, artist unknown
Oil on canvas; 40" x 30"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Consolidate feather crack in paint and flaking paint associated with the dent with an appropriate adhesive.
3. Remove grime and reduce discolored varnish, as necessary from the surface of the painting to the extent safely possible.
4. Remove overpaint, as necessary.
5. Clean dust and debris from between the stretcher and the canvas.
6. Gently vacuum dust and debris from the reverse of the canvas.
7. Locally relax distortions in canvas plane with humidification treatment.
8. Replace missing keys and key out stretcher to appropriate tautness.
9. Apply an appropriate, reversible varnish coating to the painting surface.
10. Inpaint, as necessary, in a reversible medium.
11. Apply a final varnish layer, as necessary, to achieve appropriate finish.
12. Attach a protective backing board to the stretcher reverse.
13. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$1415.00 - \$1898.00

15-227.3 PORTRAIT OF HENRY BUCHTEL, artist unknown
Oil on canvas; 30" x 25"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.

6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.
9. Apply a final varnish layer, as necessary, to achieve appropriate finish.
10. Attach a protective backing board to the stretcher reverse.
11. Remove and encapsulate label.
12. Attach a protective backing board to the stretcher reverse.
13. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1415.00 – \$1760.00

15-227.4 PORTRAIT OF GEORGE CARLSON, artist unknown
Oil on canvas; 24.5" x 20.5"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Remove overpaint, as necessary.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Clean dust and debris from between the stretcher and the canvas.
6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.
9. Apply a final varnish layer, as necessary, to achieve appropriate finish.
10. Attach a protective backing board to the stretcher reverse.
11. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$1346.00 – \$1691.00

15-227.5 PORTRAIT OF ALEXANDER CUMMINGS, artist unknown
Oil on canvas; 36" x 29"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Consolidate cracked paint with an appropriate adhesive.
3. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
4. Clean dust and debris from between the stretcher and the canvas.
5. Gently vacuum dust and debris from the reverse of the canvas.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Replace missing keys and key out stretcher to appropriate tautness.
8. Apply an appropriate, reversible varnish coating to the painting surface.
9. Inpaint, as necessary, in a reversible medium.
10. Apply a final varnish layer, as necessary, to achieve appropriate finish.
14. Attach a protective backing board to the stretcher reverse.
15. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1690.00 - \$1860.00

15-227.6 PORTRAIT OF JULIUS GUNTER by J.I. McClymont
Oil on canvas; 50.5" x 60"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Reduce old putty patches from the reverse, mechanically.

6. Locally relax distortions in canvas plane with humidification treatment.
7. Mend small tears or punctures, as necessary with appropriate materials.
8. Replace missing keys and key out stretcher to appropriate tautness.
11. Apply an appropriate, reversible varnish coating to the painting surface.
12. Fill losses.
13. Inpaint, as necessary, in a reversible medium.
14. Apply a final varnish layer, as necessary, to achieve appropriate finish.
15. Clean and retouch frame.
16. Attach a protective backing board to the stretcher reverse.
17. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$2450.00 - \$3416.00

15-227.7 PORTRAIT OF THE HONORARY CHARLES D. HAYT

by A. Litzzenbury

Oil on canvas; 30 ½" x 25"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Replace missing keys and key out painting to appropriate tautness.
6. Apply an appropriate, reversible varnish coating to the painting surface.
7. Inpaint, as necessary, in a reversible medium.
8. Mount and encapsulate label.
9. Attach a protective backing board to the stretcher reverse.
10. Clean and retouch frame.
11. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$1311.00 - \$1587.00

15-227.8 PORTRAIT OF EDWIN JOHNSON by Phil Levine
Oil on canvas; 28 " x 24"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Replace missing keys and key out painting to appropriate tautness.
6. Apply an appropriate, reversible varnish coating to the painting surface, if necessary.
7. Inpaint, as necessary, in a reversible medium.
8. Attach a protective backing board to the stretcher reverse.
9. Clean and retouch frame.
10. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$932.00 - \$1104.00

15-227.9 PORTRAIT OF WALTER JOHNSON by J. Pohr
Oil on canvas; 34" x 28.5"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.
6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.
9. Apply a final varnish layer, as necessary, to achieve appropriate finish.

10. Clean and retouch frame.
11. Attach a protective backing board to the stretcher reverse.
12. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1277.00 – \$1760.00

15-227.10 PORTRAIT OF WILLIAM KNOUS by Segall
Encaustic/mixed media (?) on Masonite; 30.5" x 24.5"

Testing on this painting indicated a paint medium that extremely sensitive to solvents. Its waxy quality suggests encaustic (pigments ground in wax) and its localized sensitivity to water might point to a combination of materials. It has an uneven surface quality but grime removal, besides brushing, lightly with a natural bristle brush, would be risky and revarnishing not recommended as few, if any coatings would be reversible from the original. It is recommended that only a very remedial treatment takes place during unframing or reframing as treatment of the frame by a frame specialist is recommended.

15-227.11 PORTRAIT OF JESSE MCDONALD by A. Litztenbury
Oil on canvas; 34.5" x 28.5"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.
6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.
9. Attach a protective backing board to the stretcher reverse.
10. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1173.00 – \$1518.00

15-227.12 PORTRAIT OF CLARENCE MORLEY by Delbert L. Jackson
Oil on canvas; 24" x 20"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Replace missing keys and key out stretcher to appropriate tautness.
6. Apply an appropriate, reversible varnish coating to the painting surface, if necessary.
7. Attach a protective backing board to the stretcher reverse.
8. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$828.00 – \$1035.00

15-227.13 PORTRAIT OF JAMES PEABODY by A. Litzenbury
Oil on canvas; 30" x 25"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.
6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.
9. Attach a protective backing board to the stretcher reverse.

10. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1277.00 – \$1553.00

15-227.14 PORTRAIT OF FREDERICK PITKIN by Phillips
Oil on canvas; 40" x 32"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Locally reattach loose paint attending the tears with an appropriate adhesive.
3. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
4. Remove painting from stretcher and relax tacking edges.
5. Gently vacuum dust and debris from the reverse of the canvas.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Mend tears with appropriate materials.
8. Line painting to secondary support on the vacuum hot table.
9. Restretch painting to original stretcher.
10. Replace missing keys and key out stretcher to appropriate tautness.
11. Apply an appropriate, reversible varnish coating to the painting surface.
12. Fill losses.
13. Inpaint, as necessary, in a reversible medium.
14. Apply a final varnish layer, as necessary, to achieve appropriate finish.
15. Attach a protective backing board to the stretcher reverse.
16. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$2933.00 – \$3899.00

15-227.15 PORTRAIT OF JOHN ROUTT by A. Janks
Oil on canvas; 50" x 40"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Remove overpaint, if necessary, as safety permits
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Clean dust and debris from between the stretcher and the canvas.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Replace missing keys and key out stretcher to appropriate tautness.
8. Apply an appropriate, reversible varnish coating to the painting surface.
9. Inpaint, as necessary, in a reversible medium.
10. Apply a final varnish layer, as necessary, to achieve appropriate finish.
11. Clean and retouch frame.
12. Attach a protective backing board to the stretcher reverse.
13. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$2312.00 – \$2726.00

15-227.16 PORTRAIT OF JOHN SHAFROTH, by F. Carlsmith
Oil on canvas; 50" x 40"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Locally reattach loose or cracked paint with an appropriate adhesive.
3. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
4. Clean dust and debris from between the stretcher and the canvas.
5. Gently vacuum dust and debris from the reverse of the canvas.

6. Locally relax distortions in canvas plane with humidification treatment.
7. Replace missing keys and key out stretcher to appropriate tautness.
8. Apply an appropriate, reversible varnish coating to the painting surface.
9. Inpaint, as necessary, in a reversible medium.
10. Attach a protective backing board to the stretcher reverse.
11. Clean and retouch frame.
12. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1725.00 - \$2001.00

15-227.17 PORTRAIT OF OLIVER SHOUP, artist unknown
Oil on canvas; 32.5" x 26.5"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Remove overpaint, as necessary.
4. Clean dust and debris from between the stretcher and the canvas.
5. Gently vacuum dust and debris from the reverse of the canvas.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Replace missing keys and key out stretcher to appropriate tautness.
8. Apply an appropriate, reversible varnish coating to the painting surface.
9. Fill losses.
10. Inpaint, as necessary, in a reversible medium.
11. Apply a final varnish to achieve appropriate finish.
12. Attach a protective backing board to the stretcher reverse.
13. Consolidate losses on frame; clean and retouch frame.
14. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$2036.00 - \$2726.00

15-227.18 PORTRAIT OF JAMES ORMAN , artist unknown
Oil on canvas; 56" x 32.5"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Locally reattach loose paint attending the tears with an appropriate adhesive.
3. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
4. Remove painting from stretcher and relax tacking edges.
5. Gently vacuum dust and debris from the reverse of the canvas.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Mend tears with appropriate materials.
8. Strip-line painting to facilitate restretching.
9. Procure a new, custom wood stretcher and restretch painting onto the new stretcher.
10. Key out stretcher to appropriate tautness.
11. Apply an appropriate, reversible varnish coating to the painting surface.
12. Fill losses.
13. Inpaint, as necessary, in a reversible medium.
14. Apply a final varnish layer, as necessary, to achieve appropriate finish.
15. Attach a protective backing board to the stretcher reverse.
16. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$3002.00 – \$3692.00 (*plus stretcher costs, approximately \$200.00*)

15-227.19 PORTRAIT OF CHARLES THOMAS by Matthews
Oil on canvas; 30" x 25"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)

2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Gently vacuum dust and debris from the reverse of the canvas.
4. Clean dust and debris from between the stretcher and the canvas.
5. Replace missing keys and key out stretcher to appropriate tautness.
13. Apply an appropriate, reversible varnish coating to the painting surface, if necessary.
14. Inpaint, as necessary, in a reversible medium.
15. Apply a final varnish layer, as necessary, to achieve appropriate finish.
16. Attach a protective backing board to the stretcher reverse.
17. Line frame rabbet with felt tape and install painting into original frame* with appropriate materials.

**It is recommended that a frame specialist be consulted for treatment of the frame although minor touch-ups and finish stabilization can be conducted at WCCFA.*

Cost Estimate: \$1208.00 – \$1415.00

15-227.20 PORTRAIT OF DANIEL THORNTON, artist unknown
Handcolored photograph on canvas; 29" x 25"

As the portrait is a photograph, it does not fall into realm of expertise of a conservator of paintings, the specialty of WCCFA conservators. It is recommended that the owner contacts Beth Heller, a local conservator of works of art on paper who may be able to either make recommendations for treatment or provide a referral to another specialist. (303) 295-2384

15-227.21 PORTRAIT OF JOHN VIVIAN, by Jleb Jlyin
Oil on canvas; 40.5" x 33"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Locally relax distortions in canvas plane with humidification treatment.
6. Replace missing keys and key out stretcher to appropriate tautness.
7. Apply an appropriate, reversible varnish coating to the painting surface.
8. Inpaint, as necessary, in a reversible medium.

9. Apply a final varnish to achieve appropriate finish.
10. Attach a protective backing board to the stretcher reverse.
11. Clean and retouch frame.
12. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$1346.00 - \$1587.00

15-227.22 PORTRAIT OF MISS...A Woman Reading at a Table
 (half of the label on reverse from Turner Gallery of Denver, Colorado which identified the painting is lost; the sitter's last name and the artist is unknown.)
 Oil on canvas; 25" x 30"

Proposed Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish, as necessary, from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Replace missing keys and key out stretcher to appropriate tautness.
6. Apply an appropriate, reversible varnish coating to the painting surface.
7. Inpaint, as necessary, in a reversible medium.
8. Apply a final varnish to achieve appropriate finish.
9. Attach a protective backing board to the stretcher reverse.
10. Clean and retouch frame.
11. Line frame rabbet with felt tape and install painting into original frame with appropriate materials.

Cost Estimate: \$1139.00 - \$1518.00

Camilla VanVooren
Conservator of paintings

