TREATMENT PROPOSAL/AUTHORIZATION FOR TREATMENT

Date:	12/6/07
PCS Identification number:	08-49
Owner/Custodian:	Christian Kelleher
Address:	The Benson Latin American Collection University of Texas at Austin
Telephone:	512-495-4581
Owner/Custodian call no.:	unknown
Title/Subject/Description (.01):	Senado de la Republica, XXXVII Legislatura
Creator:	Rafael Freyre
Date of production:	unknown
Place of production:	unknown
Approximate dimensions (hxw):	English 15 ¾" x 6' 6 ¼" Metric 40.1 cm x 199.6 cm
Conservator:	Sarah Norris

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(hxw):	English 15 ¾" x 6' 6 ¼"
	Metric 40.1 cm x 199.6 cm
Image area(hxw):	English 11 ¾" x 77 ¼"
	Metric 29.8 cm x 196.2 cm

General

The watercolor features a collection of political cartoon portraits on a thick machine-made paper support. The work is signed by the artist in the lower right corner of the image area.

Media

Medium 1
Black watercolor appears extensively throughout the image area, especially in the line borders, clothing, and hair of the portraits, as well as in the artist's signature.

Medium 2
Brown watercolor appears extensively throughout the image area, especially in the skin tones.

Medium 3
Light yellow watercolor appears primarily in the crests that run across the middle of the image area.

Medium 4
Intense yellow watercolor appears primarily in the crests that run across the middle of the image area. It is identified as distinct from Medium 3 due to its behavior in media testing (see Media 3 and 4 in "Condition" below.)

Medium 5
Red watercolor appears primarily in the portrait neckties, as well as in the crests.

Medium 6
Blue watercolor appears in the clothing details of the painted subjects.

Medium 7
Green watercolor appears in the portrait neckties and crests.

Medium 8
White watercolor or gouache appears primarily in the facial and hair regions of one portrait situated fourth from the left in the top row of portraits. It also appears in several of the portrait neckties.

Medium 9
The graphite underdrawing is faintly visible at the edges of the square portrait outlines and around the portrait silhouettes.

Primary support

The thick machine-made paper is closest to beige #1 in color, thick, and slightly textured #1.[1] Text and decorative lines are impressed three times into the top edge of the primary support. The text reads, "Germany K&E CO. Paragon REG. U.S. PAT. OFF." The orientation of the impressed text is opposite that of the image area.

Condition

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

General

The watercolor media are in good condition, retaining significant brilliance, but the primary support is in fair condition, with several tears and losses around its edges. The painting has been stored rolled and now requires restraint to lie flat. Tears and losses have accrued by rolling and unrolling the brittle paper. Pressure-sensitive tape has been applied to the most significant tear on the verso.

Media

Medium 1

The black watercolor does not appear friable under magnification, and does not flake when touched with a tungsten needle. It yields particulate offset with five seconds of contact with damp chromatography paper. It moves slightly under a small water droplet; the color does not change appreciably, but the sheen becomes muted and shows a tideline.

Medium 2

The brown watercolor does not appear friable under magnification, and does not flake when touched with a tungsten needle. It yields particulate offset with five seconds of contact with damp chromatography paper. It moves slightly under a small water droplet; the color does not change appreciably, but the sheen becomes muted and shows a tideline.

Medium 3

The light yellow watercolor does not appear friable under magnification, and does not flake when touched with a tungsten needle. It shows mild particulate offset with five seconds of contact with damp chromatography paper, and does not move appreciably beneath a small water droplet.

Medium 4

The intense yellow watercolor does not appear friable under magnification, and does not flake when touched with a tungsten needle. Unlike Media 3, it yields dye offset with five seconds of contact with damp chromatography paper. It shows little color change beneath a small water droplet, but develops a yellow/green tideline.

Medium 5

The red watercolor appears translucent under magnification. The medium sits on the very top of the paper fibers, and flakes somewhat when touched with a tungsten needle. It yields both particulate and dye offset with five seconds of contact with damp chromatography paper. It moves significantly under a small water droplet, showing a color change and a tideline.

Medium 6

The blue watercolor appears solidly and evenly applied under magnification, though it also appears to sit on top of the paper fibers. It does not flake when touched with a tungsten needle. Only the very dark regions yield particulate offset with five seconds of contact with damp chromatography paper. Beneath a small droplet of water, the dark regions display a change in sheen and a tideline; the medium-application regions show a slight colored tideline.

Medium 7

The green watercolor appears translucent under magnification. The medium sits on the very top of the paper fibers, and flakes somewhat when touched with a tungsten needle. It yields very slight offset in contact with damp chromatography paper. Though this appears to be dye offset, it only results in areas of very heavy application; other areas of lighter application appeared to be the most stable of any media used in the piece. The color does not change appreciably beneath a small water droplet, but a yellow/green tideline appears.

Medium 8

The white watercolor or gouache appears very thick and opaque under magnification, sharply emphasizing the paper fibers beneath. The media is not friable, but it can gouge and dent when touched with a tungsten needle. It shows no appreciable offset with five seconds of contact with damp chromatography paper, but it is possible that white particulate offset was simply not visible on white chromatography paper. There is no significant color or sheen change beneath a small droplet of water.

Medium 9

The graphite underdrawing appears stable under magnification, and is not friable when touched with a tungsten needle. It displays no visible offset with five seconds of contact with damp chromatography paper, and does not move under a small droplet of water.

Primary support

The primary support is brittle and fragile, with an orange hue indicating acidic content. Brittle fractures span in from the document's top and bottom edges. These fractures could easily become tears with future handling. Surface skinning, most likely caused by cockroach or silverfish activity, appears on recto and verso; on the recto, the skinning has removed portions of the watercolor media. A darkened region spans 19.8 cm into the document from its left edge, stopping with an abrupt vertical line. A dark region 5 cm in diameter, most likely an oil stain, appears at the document's lower left edge. Frass is scattered across the primary support surface.

The primary support has been stored rolled, presumably for a long period of time. It requires restraint to lie flat. Tears and losses have accrued by rolling and unrolling the brittle paper.

Scarf tears average approximately 3 cm long; seven of them appear on the top edge, two on the right edge, and one on the bottom edge. One longer tear extends 12 cm from the document's right edge and spans into the image area. This tear was repaired at some time in the past with pressure sensitive tape on the verso. A portion of the taped region displays the orange color typical of degraded rubber-based adhesive, though the carrier of this tape is no longer adhered to the piece.

Four major losses appear in the document, two in the upper right corner, one in the upper left corner, and one in the lower left corner. These losses average 1.5 cm in diameter. The largest of the losses is 3 cm in diameter, in the lower left corner of the primary support. Staple holes appear at the four corners of the image area. Three more pairs of staple holes appear evenly spaced along the top edge of the image area, and three more appear similarly spaced along the bottom edge of the image area.

Treatment Proposal

1. Test media for water solubility.
2. Remove pressure sensitive tape on verso mechanically or with heat. Avoid solvents out of concern for tidelines and media movement.
3. Humidify and flatten.
4. Mend tears.
5. Explore possible inpainting and western fills.
6. Store in custom-made coroplast enclosure for stiffness and support.

Photography

Digital images, recto and verso will be taken before, during, and after treatment. Before and after treatment documentation must be taken on a lab treatment table without ideal lighting conditions because the lab's photodocumentation room is not equipped to accommodate documents of this size.

Possible Effects of Treatment

The paper could wet unevenly and produce tidelines. The media could move or offset with excessive moisture. Both these potential problems necessitate that extreme care be taken during humidification. Further rolling and unrolling could worsen tears in the primary support, so the document will be stored flat between felts before humidification.

Treatment Notes

12/10: Decided not to attempt to reduce tape stain on verso due to concerns about solvent effects on watercolor.
12/12: Planned humidification for 3 hours, checking media each 10 minutes for the first half hour, then each 30 min. At 2 hours and 45 minutes, noticed that white medium looked glossy and appeared to offset slightly onto Goretex. Pulled painting from humidification chamber. Observed one other area of slight black offset on Goretex.
12/19: Difficult time choosing mending tissue. Wanted a thicker tissue to match substrate, but even the toned samples of thicker tissues were distractingly visible. Decided to use a scrap of toned medium – light weight tissue (approximately like a heavier usumino) with thick paste.

12/19: Chose to construct housing with Coroplast to provide support in handling oversize material. Purchased 8-foot sheet of Coroplast from Regal Plastics. Used corrugated nature of material to affix ties to enclosure through top half only.
1/16 – 1/18: Toned 80 lb coverweight western fill paper with acrylics. Then used pastel to fine-tune the color and applied spray-on Lascaux fixative in fume hood. One loss had scarf tear on verso and the others had scarf tear on recto, so one fill was completed by adhering the western paper first, while the others had the Japanese tissue adhered first.

Treatment Performed

12/10, 2 hr: Tested media.
1 hr: Removed tape from verso left edge mechanically. Removed adhesive with crepe eraser.

12/12, 4 hr: Humidified painting in Goretex chamber for 2 hours and 45 minutes. Controlled moisture by using damp (not wet) blotters. Checked media each 10 minutes for first half hour, then each 30 minutes. Dried between felts and weight for 1 week.

12/19, 4 hr: Mended tears on verso with toned, medium – light weight tissue (like a heavier usumino) and thick wheat starch paste.
3 hr: Constructed housing with Coroplast, tyvek tape, and linen tape ties threaded through coroplast's corrugated surface.

1/16, 3 hr: Chose 80 lb coverweight paper and usumino tissue support for western fills. Toned with acrylic paint.
1 hr: Adhered abraded portions of tear through image area on right side of recto.

1/17, 3 hr: Adjusted toned paper with pastels. Sprayed fills with Lascaux spray fixative in fume hood. Shaped, pared, and adhered western fill for loss on lower left of recto (scarf tear on verso.) Adhered usumino support on verso for all losses.

1/18, 3 hr: Shaped, pared, and adhered remaining fills (scarf tears on recto.) Inpainted hair and moustache areas with black colored pencil. These areas had been previously grazed on by insects.

Total: 24 hours