

Midwest Art Conservation Center

2400 Third Avenue South Minneapolis, MN 55404 612-870-3120

Owner: Marquette Public Art Commission
Contact: Tiina Morin, Arts and Culture Manager
Address: City Hall
300 West Baraga Ave
Marquette, MI 49855
Phone: (906) 225-8641
Project No.: 24.17444.2
Artist: Leon Lundmark
Title: Oil Painting
Medium: oil on canvas
Dimensions: 32x44 1/8"
Marks: Signed in the lower right with gray paint, "Lundmark."

Project Proposal

REPORT ON CONDITION

SUPPORT

Construction:

The painting is executed on a medium weight plain weave linen (estimated) canvas stretched over a four member wooden stretcher support with mitered bridle joints. All eight keys are extant. The canvas is attached to the stretcher with tacks.

The painting is held in a carved wooden and gilt frame with nails. A vented hardboard backing board is attached to the stretcher verso. There is a small engraved commemorative plaque on the lower center rail of the frame. There are double hole d-rings attached to the frame verso strung with picture wire.

There are three adhered labels on the frame verso:

- Printed with, "PROPERTY OF/CITY OF/MARQUETTE, MICHIGAN/03062"
- Printed and inscribed with, "INSPECTED BY 'Paul'/DATE JUN 14 '63/BRESLER GALLERIES, INC."
- Embossed with, "BRESLER GALLERIES/MILWAUKEE"

There is a label adhered to the canvas verso:

- Printed with, "FROM/HOTEL CLIFTON/FRONT AND BLUFF STREETS/MARQUETTE, MICHIGAN/FOR 'CW Sams/Hotel Clifton/Marquette/ 11/20/24'"

Condition:

There is a slight corner draw in the upper left and a small puncture in the canvas just above the signature. The canvas is in good tension. There is accumulated dust and dirt on the verso.

The frame has accumulated dirt and grime. There are scattered abrasions and losses. 20 of the elements in the bead course are partially or fully missing.

PAINT AND GROUND

Construction:

The paint is characteristic of an oil type medium and is applied with moderate thickness over a thin off-white ground. The ground is commercially applied and extends to the tacking margins. There appears to be multiple painting campaigns.

Condition:

There is a thin feather shaped impact crack to the left of the signature. There is an area of lifting interlayer cleavage near the center of the left edge. There is paint loss associated with the small canvas puncture.

SURFACE LAYERS

Construction and Condition:

There is a surface coating characteristic of a natural resin type coating with examination under ultraviolet illumination and solvent sensitivity tests. The coating is yellowed and unevenly applied. There is bloom on the left side in the sea (hazy appearance) and the coating is overall not saturating. There is a moderate amount of dirt and grime accumulation on the surface.

RECOMMENDATIONS

Lifting paint and areas of loss should be consolidated with a stable adhesive. The small puncture should be mended with appropriate materials. Dust, dirt, and debris should be cleaned from the recto and verso. The degraded natural resin varnish should be reduced as much as safely possible. The corner draw in the upper left and impact crack should be locally humidified and relaxed into plane as much as safely possible. Due to the nature of the impact crack this inconsistency in the painting's surface may never be wholly invisible. A new stable and saturating synthetic resin varnish should be applied to the surface. Losses and abrasions should be filled and inpainted with a synthetic resin medium as necessary.

The backing board should be replaced with an acid free board. The labels should be encapsulated in protective Mylar and affixed to the backing board. The frame's rebate should be felted to prevent further abrasion to the perimeter of the painting. The painting should be reframed with bent mending plates and spaces as necessary.

The frame should be surface cleaned of dirt and grime. The areas of loss should be consolidated with an appropriate adhesive. Areas of loss and abrasion should be toned to visually reintegrate these areas.

As an optional step the twenty missing elements in the frame's carved bead course can be replaced and toned to match the existing elements.

PROPOSAL FOR TREATMENT

- 1 Examine the painting. Prepare a Report on Condition and Proposal for Treatment.
- 2 Photodocument the painting in high resolution digital format before and after treatment.
- 3 Consolidate the unstable paint with an appropriate adhesive. Mend the small canvas puncture.
- 4 Clean the recto and verso of dust, dirt, and grime. Reduce the degraded natural resin varnish as much as safely possible.
- 5 Locally humidify the corner draw, feather crack, and small puncture to relax them into plane as much as safely possible.
- 6 Apply a new stable and saturating synthetic resin varnish.
- 7 Fill and inpaint with a stable synthetic resin medium as necessary.
- 8 Attach a new backing board to the stretcher verso. Encapsulate or cover the labels with Mylar. Line the rebate of the frame with felt. Reframe the painting with bent mending plates and spacers as necessary.
- 9 Consolidate and surface clean the frame. Tone abrasions and losses.
- 10 OPTIONAL STEP: Replace the missing elements in the frame's bead course. Gild and tone to match.
- 11 Wrap the painting for return. Write a Report on Treatment.
- 12

Total Project Cost \$4,305.00

The cost listed above is for treatment steps 1-9, 11-12. Step 10 is an optional step for an additional \$1,720.00. Please indicate below whether you would like to include the optional step.

_____ Steps 1-9, 11-12 Only. Total Cost: \$4,305.00
_____ Include Step 10. Total Cost: \$6,025.00

Conservator: Alexa Beller
Proposal Date: 4/23/2024
Client: Marquette Public Art Commission
Project No.: 24.17444.2

The undersigned authorizes and directs the Midwest Art Conservation Center (MACC) to examine, photograph and perform the steps/treatment outlined above and specifically authorizes the commencement of work as written in the Project Proposal and further consents for MACC to take such action as MACC deems appropriate in connection with the steps/treatment, subject to all terms and conditions appearing on the MACC TERMS AND CONDITIONS document which are expressly incorporated into this agreement. The undersigned also warrants: (i) that the undersigned is the sole owner or MACC client of the object(s) described above; (ii) that they have full authority to deliver the object(s) to MACC for the steps/treatment proposed above; (iii) the proposed steps/treatment is for the benefit of the object(s) described above, and that (iv) the object(s) is/are fully insured by the owner or MACC client against any and all losses and that such insurance will be in place from the time the object(s) is/are delivered to MACC or MACC assumes control onsite of the object(s) until received back by the owner/MACC client. In addition, if the undersigned is not the owner, the undersigned warrants that s/he/it has authority to authorize MACC to commence work and bind the owner, or applicable party, to pay MACC for services rendered and to be rendered. The MACC client agrees to pay the costs of all conservation work not exceeding the above estimated cost by more than ten percent (10%) without the express written approval of the owner or MACC client, and hereby grants MACC a lien on the item to secure payment of such charges. The owner and MACC client hereby grants release to MACC of all claims to make or use images of the item for archival, educational, website or any other publications. All transportation and insurance costs are the responsibility of the MACC client of the item.

Authorized by: _____ **Date:** _____

Print Name: _____ **Title:** _____

The **Midwest Art Conservation Center** uses **Facebook** and other **Instagram** to inform and educate the public on conservation and preservation work. We would appreciate being tagged in any social media posts regarding this project so that we can further share with our constituents. Find on Facebook at **Midwest Art Conservation Center**, and on Instagram **@preserveart**.

Would you like images of this project? _____ **Yes** _____ **No**