

**West Lake Art Conservation Center**

PO Box 45  
Skaneateles, NY 13152  
(315) 685-8534

**Invoice**

No. 422  
Date 10/30/2024

WLACC JOB# **12476**

Bill To

Town of Homer  
Martin Sweeney  
31 North Main Street  
Homer, NY 13077

Telephone # 607-749-7120

Artist - Francis B. Carpenter  
Title - Portrait of Gideon Hobart  
Type - painting  
Size -  
Framed -

P.O. #

Subtotal	\$262.50
Sales Tax (0.0%)	\$0.00
<b>Total</b>	<b>\$262.50</b>
<b>Payments/Credits</b>	<b>-\$200.00</b>
<b>Balance Due</b>	<b>\$62.50</b>

Owner acknowledges completion of conservation treatment invoiced above.

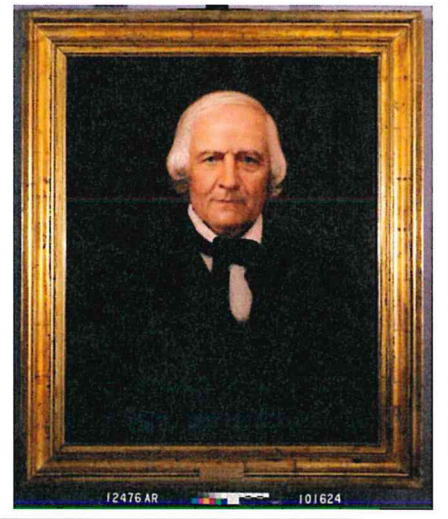
Signature \_\_\_\_\_ Date \_\_\_\_\_

**Owner:**

Town of Homer  
Representative: Martin Sweeney  
31 North Main St  
Homer, NY 13077

**Description:**

Artist Name – Francis B. Carpenter  
Title – Portrait of Gideon Hobart  
Type – Oil on canvas  
Size – 32 ¼”h x 27 ½”w  
Framed – 27”h x 22”w  
Gallery ID – n/a



**Standards of Practice:** West Lake Art Conservation Center abides by the American Institute for Conservation (AIC) *Code of Ethics* and *Guidelines for Practice*. Treatment includes before and after photography (digital images) with other photos as considered necessary by conservator. A treatment record and photos will be provided with the completed project. Materials used are selected for their proven performance and reversible nature.

**Description:**

This portrait depicts Gideon Hobart in half-length portrait. He wears a dark black/blue coat and is seated in front of a green-brown toned background/backdrop.

**Examination**

**Inscription:** Wooden stretcher reverse, lower horizontal bar, graphite:  
“F B Carpenter / 1861 – 2”

**Summary of Condition**

The painting is generally in very good condition structurally and aesthetically, with the exception of a light layer of dust and some minor abrasions at the perimeter of the composition. The artwork had been restored in 1996 by West Lake Conservators, Ltd., where it was lined with a BEVA 371 lining adhesive, fiberglass (Glassfabric) interleaf and G10 secondary support; this lining has remained in very good condition with the artwork remaining stable across the surface.

The gilt wood frame is generally in very good, stable condition structurally. The frame finish has retained luster in the gilding but also shows a developed patina, but the finish remains stable. There are minor abrasions at the outer corners that is moderately distracting.

## **Proposed Treatment**

### **Painting:**

1. Create written and photographic documentation before during and after the conservation treatment.
2. Remove the painting from the frame.
3. Vacuum the surface of the painting overall.
4. Apply varnish overall by spray.
5. Retouch areas of abrasion.
6. Install a protective backingboard on the reverse of the stretcher; Coroplast proposed.
7. Install a materials data label describing the materials used in treatment, along with retaining the previous materials data label describing the 1996 treatment.

### **Frame:**

1. Vacuum the surface of the frame overall.
2. Tone areas of frame abrasion and loss to match the original surface.
3. Install padding on the interior of the frame with 1/8" thick Volara foam to reduce abrasion between the painting and the frame.
4. Install the painting in the frame with new installation hardware; metal offset clips proposed.
5. Install new hanging wire.
6. Wrap artwork for storage.

### **Anticipated Treatment/Results of Treatment and Recommendations**

The goal of this treatment is to stabilize the artwork structurally and to return the appearance to the artist's intention. The artwork underwent an extensive treatment by West Lake Conservators, Ltd. in 1996 and this treatment has remained stable. This previous treatment included lining the original canvas with additional stabilization (BEVA371, Glassfabric and G10); along with numerous areas of retouching. The previous structural repairs and restoration toning have remained stable. When assessing additional preservation measures the painting would benefit from an overall vacuuming to reduce dust, then an overall light varnish application to re-saturate the surface. There are also minor abrasions at the perimeter of the composition that would benefit from restoration toning. After this, installing a new backing board and transferring the existing data label along with a new data label describing the new treatment materials would complete work on the painting.

The gilt frame is generally in very good structural condition and provides good support to the painting. Aesthetically the frame has a visible patina but generally this is not distracting and complements the painting; there are a few small losses at the outer edges that are slightly abraded; toning these will bring the appearance back to a completely cohesive state. Addressing small areas of loss by toning to match the original finish, and then re-framing the painting with new padding to the interior of the frame with Volara, and a new hanging wire will all serve to support the artwork's preservation.

The examination and proposal were created by Nathan Sutton.