



Winterthur/University of Delaware
Program in Art Conservation
Conservation Report



Accession #: 2001.0017.0008c

Object: [Studio portrait of a standing woman behind a garden wall]

Object Date: 1882-1886

Artist/Author: Blessing and Kuhn, 46 N. Charles, Baltimore, Maryland

Materials: Albumen cabinet card

Owner: University of Delaware Museums: "The Baltimore Collection"

Permanent Location: UD Museums Collections

Reason for Treatment or Examination: Examined as part of the photograph conservation block documentation project and aimed to add to the curatorial and conservation body of knowledge

Examined by: Karissa Muratore, WUDPAC 2020

Report Date: January 13, 2018

DESCRIPTION

This is an albumen cabinet card depicting a three quarter, standing studio portrait of a woman, from the waist up that is facing to her right while leaning on a garden wall with her left elbow.

CONDITION

The photograph image measures 13.9 x 10.3 centimeters (5.47 x 4.06 inches), and the mount 16.5 x 10.6 centimeters (6.49 x 4.17 inches). These measurements vary from those on Artstor.

The photolytic silver image is in overall fair and stable condition. It appears to have yellowed and faded overall, with increased fading around the image perimeter. The mount is severely delaminated, and the image is lifting away from the mount, mostly along its perimeter. The surface of both the image and its mount have a layer of grime and dust. The albumen binder exhibits crazing throughout, but there is no image loss as a result. There are also small spots of localized fading that are visible in areas of greatest image density, likely the result of a reaction with the bronze powder from the decorative trim and text of the cabinet card mount. The bottom left corner of the primary support is folded up and over the image by about 0.02 cm. The most severe issue is the presence of inactive black mold residue that can be found all over the mount and image, but with areas of concentration near the perimeters of both their perimeters.

TREATMENT

Mold particles were brushed off the surface of the image and both sides of the mount while inside a fume hood using a soft bristled brush. The image and both sides of the mount were then gently dry-cleaned using a cosmetic sponge. Finally, a mild enzymatic solution was used to then wet-clean the surface of the image.