



Winterthur/University of Delaware  
Program in Art Conservation  
Conservation Report



**Accession #:** 2001.0017.0039

**Object:** [Postcard portrait of a standing man (Richard Ward?)]

**Object Date:** 1915 – 1930

**Artist/Author:** Unknown

**Materials:** Silver gelatin developing-out print (DOP) postcard

**Owner:** University of Delaware Museums: “The Baltimore Collection”

**Permanent Location:** UD Museums Collections

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

**Examined by:** Joanna Hurd, WUDPAC 2020

**Report Date:** January 17, 2018

**Dimensions:** 5.5” x 3.5” (13.9 8.9 cm)

## DESCRIPTION

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The recto of the postcard features a silver gelatin DOP portrait of a standing man in what appears to be a photographic studio with a backdrop and ornate bench. The verso features a divided correspondence and address section with an “AZO” labeled stamp box. “Leona Ward From Daddy” is written in graphite and ink in the text section on the verso.

## CONDITION

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The object is in poor condition with worn edges and corners. Losses in the binder layer in the bottom left corner and the left and right edges expose the primary paper support. Losses in the binder at the top of the image expose the off-white baryta layer. Pin-holes with associated losses in the binder and support layers are located in the center of the top edge and at the bottom of the right edge. A diagonal crease spans the bottom left corner. A series of small vertical creases extend from the center of the bottom edge to the top of the bench. The margin of the right edge is isolated by a long vertical crease with small horizontal tears from the edge to the crease. A crack in the binder layer is located in the figure’s proper left shoulder. Dark, orange-brown accretions are found throughout the surface with the largest located on the man’s hat. A long diagonal scuff mark extends from the bottom left corner to the bench. Splatter marks are visible along the right edge of the image and the man’s upper torso. The image is severely faded.

The verso is heavily soiled and stained with the most severe staining in the bottom right corner. Oily residue on the top edge corresponds to the large accretion on the recto. A dark diagonal line in the top center of the verso corresponds to the crack in the recto binder layer. Faint tidelines are visible on the top and bottom edges.

The recto and verso surfaces of the photograph, as well as the mounting materials, were gently dry cleaned with cosmetic sponges to reduce loose soiling.