

Paintings Survey

Glacier National Park, Montana

September 27 - October 5, 2005



M. Randall Ash & Associates
Denver, Colorado



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M. RANDALL ASH & ASSOCIATES
Fine Arts Conservation

PAINTINGS SURVEY
GLACIER NATIONAL PARK, MONTANA
September 27 – October 5, 2005

During the fall of 2005, a conservation assessment was completed on the paintings at five locations in Glacier National Park. The locations were: Many Glacier Hotel, Two Medicine Campstore, Rising Sun Coffee Shop, Glacier Park Lodge, and Lake McDonald Lodge.

The survey included a physical examination of each painting and frame (all written dimensions of the paintings were measured in the frame), with a “General Condition Report” completed on site for each painting. A photograph was also taken for each painting on site. A glossary of conservation terms used in the individual reports is included at the back of this report.

Each location had its own set of challenges, including accessibility to the individual object, being able to inspect the reverse of the paintings, and the environment itself. Many of those locations were closed or in the process of closing. Fortunately Deirdre Shaw from the National Park Service Archives was able to accompany me and the employees at each location were always extremely helpful and cooperative. Deirdre Shaw was invaluable and worked above and beyond the norm.

Since the lodges were visited at a time they were either closed or in the process of closing, and in the late fall, when temperatures and light were not extreme, it was difficult to make a complete assessment of environmental conditions. In many cases the windows were already shuttered and the heat was off. The amount of ultra-violet light (U.V.) could not be determined in Rising Sun Coffee Shop and Two Medicine Campstore as they were closed and shuttered. The environmental factors in the other three locations could only be surmised – Glacier Park Lodge was the only facility still open with Many Glacier Hotel and Lake McDonald Lodge closed to the public and in the process of being winterized. The paintings in Many Glacier Hotel appear to have the most problems and exposure to the most extreme environmental conditions. Protective covers, adequate backing, good plane and tension of the canvas would be enormously beneficial.

During the examination, there were occasions that there was reasonable access to the existing backing boards which had numbers on them corresponding to numbers associated with prior conservation treatment at the Rocky Mountain Regional Conservation Center in Denver, Colorado. This regional center has been closed but there is access to the old files. These files have been archived at the Penrose Library at the University of Denver. Fortunately, I was able to go to these archives and make copies of the noted files, plus others corresponding to this survey. I have included these conservation reports with the General Condition Report for these paintings.

General Recommendations

- The general condition of each painting is given on the “Paintings General Condition Report”. This includes a “conservator’s priority” - #1 being the most in need of conservation to #5 being the least in need of conservation.
- Most paintings need a new protective backing. Many of the older backings were not installed properly and have warped, diminishing the effectiveness of this process. There is a new material being used for backing, which is much more effective as a protective element. It is also less expensive than the earlier backing material. The new material is Coroplast™. It is a plastic corrugated cardboard. It maintains its dimensions better, is much more resistant to moisture or climate, can be easily cut to size and is a very reasonable in price. Once cut, the protective backing can be attached to the reverse of the painting with screws and finishing washers. I have included manufacturer’s information on Coroplast™ later in this report.
- There is no consistent type or method of hardware for hanging the paintings. As noted on the individual reports, many of the paintings are hung by a wire on a single nail, which is inadequate support – particularly for the larger paintings. I recommend attaching two “D-rings” to the back of each painting and hanging on Floreat Picture Hooks. I have included manufacturer’s information of Floreat Picture Hooks later in this report.
- There are many paintings which have become slack on their auxiliary supports. If the auxiliary support is a stretcher, a “keying out” or opening the corners will greatly benefit the life of the painting. If a painting is kept in good plane and tension, the life expectancy will increase greatly if the canvas is in good and strong condition. “Keying out” any painting can be done in situ, possibly at the same time a new backing board can be attached.
- In many of the sites, as the buildings were being closed, sheets were used to cover the paintings. Sheets will be a benefit for dust, but not particularly good as an insulator. A relatively easy solution would be to make insulating covers that could easily be used to annually cover the paintings. There are products today used behind curtains almost as window insulation. They are usually quilted and are composed of multiple layers of material. Covers can be fabricated with easy installation in mind. Each painting would have a cover, thus making it a relatively easy annual event and included in closing the building and most importantly added a measure of environmental protection. Proper backing and the insulating cover would give great protection during the winter months. There have been suggestions of actually moving each painting. This is not optimum unless there is a good storage site and the qualified/trained people handle the objects. Protection, in situ, seems a safer and easier resolution.
- There are some painting which need minimal work, are small and the work minimal or are large and need minimal enough work that working on site the best solution. Move the conservator to the painting instead of moving the painting to the conservator. When paintings are moved there is always the possibility of damage occurring.

HISTORY

The National Park Service and Glacier Park, Inc. (the park's primary concessioner) possess approximately 36 paintings created specifically for placement in several of the historic hotels, chalets, and auto camps built to accommodate park visitors. These works are key pieces of the historic fabric of the buildings for which they were commissioned. They also are integral to the story these buildings tell. Due to the age of these paintings and the environmental and physical conditions under which they have been exhibited, there are concerns about their current condition and their long-term preservation.

Beginning in 1911, the Great Northern Railway constructed a network of tent camps, chalets, and hotels to complement its rail line that ran east to west along the southern boundary of the park. The railway, under the direction of President Louis Hill, appointed these structures with an eclectic variety of furnishings reflecting influences from Euro-American, Asian, and Native American cultures.

Preceding the development of these accommodations, the railway had launched a promotional advertising campaign under the general slogan of "See America First". In order to maximize the effectiveness of this campaign, Hill understood the need to have inspiring visual images of these "American Alps" in order to lure prospective customers onto his passenger trains and into his chalets and hotels. Hill began to bring painters, sculptors, and photographers to the park to produce these images.

On the west side of the park, local lawyer and hotel owner John E. Lewis completed what is now known as the Lake McDonald Lodge in 1914. Designed by architect Kirkland Cutter, the hotel was designed and furnished to reflect Lewis' love of hunting, trapping, and the outdoors as well as compete with the railway's east side developments. Lewis, like Hill, used the creations of painters and photographers as well as numerous taxidermy mounts to enhance the ambience and atmosphere of the interior of his hotel.

By the late 1920s, Lewis began negotiations with the Great Northern Railway to sell the hotel and its furnishings. Following the completion of that purchase in 1930, the railway then sold the hotel to the National Park Service. The Great Northern, through its subsidiary, the Glacier Park Hotel Company, operated the hotel through the 1960 summer season.

In 1961, all of the holdings owned by the Glacier Park Hotel Company and the Great Northern Railway in Glacier were sold to Don Hummel's newly formed Glacier Park, Inc. (GPI). In 1980, Hummel sold GPI to Greyhound Food Management. Greyhound's interests were eventually transferred to the Dial Corporation and then to VIAD, GPI's current parent company.



Glacier Park Lodge

Glacier Park Lodge

Environmental notes:

- All utilities are turned off during the winter season
- Most all the painting were hung on the second floor main lobby balcony.
- These paintings are very accessible to the public and the service staff as they are on a narrow balcony with considerable traffic.
- They are on an inside wall and not exposed to any natural U.V. factors.
- There is a fireplace at one end of the lobby which is used. It appears to be well vented, but there is always the possibility of fireplace soot rising up to the level of the paintings.
- There is one John Fery painting, *Swiftcurrent Falls*, which is on a wall next to the front entrance of the Lodge. The front doors seem to be left open regularly with hotel traffic. There is also a wall heater below it. It is most advisable to move this painting, as there is no stable environment, either climate or light. The painting is definitely being affected by its present location.
- One other John Fery painting, *Red Eagle Lake*, is in the dining room and hung above the fireplace. If the fireplace is not used, this is a relatively acceptable place to hang the painting – inside wall and no windows.



"Grinnell Glacier"

Artist: John Fery

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (Signed II: "J. Ferry")
Title: Grinnell Glacier
Dimensions: H 35 1/4 W 59" D

Accession No.: Glacier Park Lodge
Conservator's Priority: 1 2 3 4 **5**
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: M.R. Ash Conservator Non-Conservator Location: 2nd Flr Mezz. - N. wall
 Lab Gallery Storage

Condition
 Stable
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. 32-48
clean - reattach - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

limited access to reverse

- 1) Auxiliaries
- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 3) Support
- Canvas med wt. lining
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose
- Buckle along lower horizontal from
- Warp detaching from
- Convex panels
- Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

- 6) Medium Condition
- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss 11 corner area
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

- 7) Surface
- Varnished
- Unvarnished

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 9) Framing
- Framed
- Unframed

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbit Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:

- This ptg. was attached to a panel at an earlier date - The panel is masonite w. 3 vertical and perimeter soft wood supports attached to the masonite -
- The canvas appears to be securely attached except along the lower horizontal, left half -



"Red Eagle Lake"
Artist: John Fery

Glacier Park Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (Signed In: "J. Ferry")
 Title: Red Eagle ~~at~~ Lake
 Dimensions: H 35 1/4 W 7 1/4 D

Accession No.: Glacier Park Lodge
 Conservator's Priority: ① 2 3 4 5
 Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: M. RASH Conservator / Non-Conservator Location: Lab Gallery Storage Dining Room

- Condition**
 Stable
 Insecurities
 Unstable

- Treatment**
 None
 Minor
 Major
 Time Est. 38-55

- Handling**
 Normal
 Restricted
 Do not display/lend
 Further exam needed

stabilize-clean-varnish-retouch

- 1) Auxiliaries
 Stretcher expansion
 Strainer both
 Masonite
 Plywood
 Glue Lining
 Wax Lining
 Cradle
 Fixed Battens
 Synthetic Lining

- 3) Support
 Canvas
 Wood
 Artist Board
 Pulpboard
 Plywood
 Masonite
 Metal
 Other _____

- 5) Medium
 Oil Painting
 Tempera
 Acrylic
 Watercolor
 Gouache
 Pastel
 Charcoal
 Pencil
 Ink
 Combination
 Other _____

- 7) Surface
 Varnished
 Unvarnished

- 9) Framing
 Framed
 Unframed

- 2) Auxiliary Conditions
 Warp
 Infested
 Broken
 Missing

- 4) Support Condition
 Dent
 Bulge
 Draw
 Loose
 Buckle
 Warp
 Convex
 Concave
 Slack
 Quilting
 Old Repair
 Adhesive
 Surface Dirt
 Staining
 Mold
 Inscription
 Label
 Brittle
 Split Edge
 Hole
 Tear
 Missing Part

- 6) Medium Condition
 Cracking
 Drying
 Age
 Circular
 Feather
 Cleavage/Separation
 Flaking
 Gouge
 Loss side vertical
 Scratch
 Stretcher Marks
 Abrasion
 Overpaint
 Faded

- 8) Surface Condition
 Yellowed
 Discolored
 Surface Dirt
 Bloom
 Scratch
 Abrasion
 Paint Spatters
 Varnish Accretion
 Fly Specks
 Finger Marks
 Water Drips
 Uneven

- 10) Frame Condition
 Loose Joints
 Insect Damage
 No Backing warped
 Glazed
 Broken
 Chipped
 Weak Rabbit Edge
 Insecurely Installed
 Nailed in
 Loose/Missing Ornaments
 Missing Parts
 Scratch
 Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:
 - beginning of cleavage/flaking most apparent on left vertical in an 8" band near edge and a similar area on rt. vertical -
 - although it appears this ptg. has been worked on, it may have been only cleaned, restretched, & varnished. Now there are the beginnings of active cleavage + flaking, most noticeable on the two vertical edges -

Summary of the Condition of the Individual Paintings in the Collection of Glacier Park, Inc., a Subsidiary of the Greyhound Corporation

Glacier Park Lodge

1. Artist: Fery, John (signed JFery lower right, undated)
Title: Red Eagle Lake (PASS)
Location: Dining Room, over fire place
Oil on canvas, approximately 3' x 6'
Conservator's priority 2+

The painting is a traditional oil on canvas, mounted onto a non-expandable strainer with one vertical cross-bar. This auxiliary support is not sufficient to the needs of the painting and should be replaced.

There is an accumulation of dirt and debris between the reverse of the canvas and the strainer's bottom member. This debris has distended the canvas and the paint film, and should be removed.

The canvas is a very heavy weave, presumably burlap. There is one small hole in the canvas in the bottom center and the possibility of an old damage in the upper right (examining conditions prevented certainty), but otherwise the canvas appears to be sound. Nevertheless, the canvas is very fragile and desiccated, and has never been reinforced with a lining. There is a draw, or sag, extending into the picture from the upper right corner. The reverse of the canvas is very dirty.

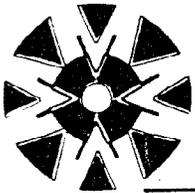
The canvas appears to have a commercially prepared ground layer. The paint film is oil based. The paint and ground layers are unstable, having a widespread pattern of small scale flaking associated with the heavy weave of the support fabric. There are small scattered losses associated with this flaking, and without treatment the condition will only worsen. For its preservation, this painting will need a consolidating lining.

The painting is presumably varnished, although standard solvents for cleaning had no appreciable effect on the surface. It is likely that the painting has a thin layer of an oil based varnish. There is no appreciable layer of surface dirt. The appearance of the painting is fresh

The painting has a large and heavy plain wooden frame. The frame is in reasonably good condition. The painting is held in the frame with nails instead of the recommended brass plates, and there is no protective backing. It is recommended that the hanging wires and screw eyes be checked for strength, as the painting is large and the frame is heavy.

Recommended treatment: Painting should be cleaned as required, consolidated, lined, remounted onto a new stretcher, old losses filled and inpainted, and revarnished. The painting should be backed and properly reframed.

Time estimate: 18 - 22 hours.



RMRCC #85 - 698

Artist: Fery, John (signed JFery, lower right, undated)
Title: Red Eagle Pass (as given on reverse)
Location: Glacier Park Lodge, over fireplace in main dining room
Oil on canvas, 3' x 6'

Revised Condition Report:

In broad terms, the field condition report accurately describes the condition of the painting.

The major element detected in laboratory examination is the presence of overpaint lavishly painted over old areas of flaking. This overpaint is especially heavy on generally vertical passages on each side of the picture. The overpaint is oil, and, as with similarly previously restored passages on other paintings in the Glacier Park collection, is tenacious. Solvent tests indicate that it may not be possible to remove the overpaint without undo damage to the original.

Examination of the painting in transmitted light (light which is shined onto one side of the canvas and viewed from the other) reveals numerous small losses across virtually all passages of the painting, indicating that this painting's structural needs are greater than had been previously thought. There is sufficiently widespread flaking for this painting's conservation priority to be reassigned upward to a #1.

Revised Treatment Proposal:

The painting should be cleaned of surface dirt as possible, postponing this step until later in the treatment if the security of the paint does not allow cleaning until after the painting has been consolidated.

The painting should be cleaned of its surface varnish, as possible.

The painting should be cleaned of overpaint if solubilities allow. If solubilities do not allow safe removal, cosmetic retouching of the overpaint should be undertaken to better integrate the overpaint with the original.

The painting should be given a consolidating lining, and remounted onto a custom-made stretcher better able to support the structural needs of the painting.

Red Eagle Pass, cont.

The losses should be filled and inpainted.

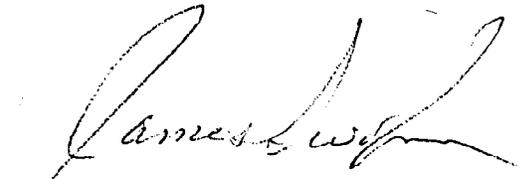
The painting should be revarnished with a synthetic, non-yellowing varnish.

The painting should be properly reframed.

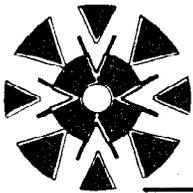
The painting should be properly crated (crate constructed) for shipment back to Glacier Park East.

Revised Cost Estimate:

\$1885.00	-	\$2125.00	labor	
\$ 350.00		\$ 350.00	materials (stretcher, lining fabric and adhesive lumber for crate)	
<u>\$2235.00</u>	-	<u>\$2475.00</u>	Total	



James Swope
Conservator



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 733-2712

RMCC #85 - 698
15 May 1986

Artist: Fery, John (signed JFery, lower right, undated)
Title: Red Eagle Pass
Owner: Greyhound Corporation (Glacier Park Lodge, over dining
room fireplace)
of the stairs)
Oil on canvas, 3' x 6'

Treatment Report:

The painting was photographed before treatment to document its condition.

The painting was examined before treatment to further document its condition and to ascertain its full conservation needs.

The painting was cleaned of a moderate dirt film with 2% trisodium phosphate (TSP), and rinsed with deionized water, followed with acetone.

The painting had no appreciable varnish, and so no varnish removal was undertaken.

Tests were made on the large passages of overpaint covering areas of flaking along both sides of the painting. The overpaint is evidently oil, and the solubilities of the overpaint were such that it was not possible to safely remove it, particularly given its extent and thickness.

The painting was removed from its stretcher, and the tacking margins were flattened with gentle applications of moisture, pressure, and heat. The reverse of the canvas was cleaned by vacuum. The reverse of the canvas was smoothed with sand paper, and again the reverse was vacuumed.

Dilute BEVA 315 (1:3 in Stoddards Solvent) was brushed into the reverse of the canvas, and allowed to air dry. A second application of the dilute BEVA was brushed into the reverse and again allowed to air dry. Care was taken to insure that good penetration was achieved, given the painting's flaking history.

Red Eagle Pass
Treatment Report
Page two

A sheet of fibre glass was stretched for the lining. The fibre glass was flocked with BEVA 315, diluted 3:1 in Stoddards Solvent.

The painting was lined to the fibre glass on the vacuum hot table. The surface of the painting was heated to 145 degrees Fahrenheit under 2" Hg pressure. When the painting was up to temperature, the heat was turned off and the painting was cooled under pressure.

The painting was mounted onto an expansion bolt stretcher.

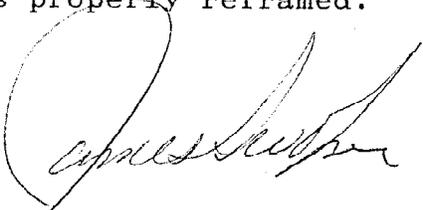
The painting was brush varnished with Winton's Retouching Varnish.

The areas of old loss and damage along the outer edges as well as scattered passages in the center of the sky were re-overpainted with Magna colors in Winton's Retouching Varnish to bring the tonality of these passages more in line with what the artist had originally intended.

The painting was spray varnished with 10% Acryloid B-72 in xylene.

The painting was photographed after treatment.

The painting was backed with foam core. The frame was cleaned with the Victoria and Albert wood reviving formula. The rabbet was cushioned with polyester velvet ribbon. The painting was properly reframed.



James Swope
Conservator



"Romey Glacier"
Artist: John Fery

Glacier Park Lodge



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Fine Arts Conservation

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Paintings General Condition Report

Artist: John Fery (Signed 11: "J. Fery") Accession No.: Glacier Park Lodge
 Title: Romey Glacier From Swiftcurrent Pass Conservator's Priority: 1 (2) (3) 4 5
 Dimensions: H 47 W 9 5/4 D Curator's Priority: 1 2 3 4 5

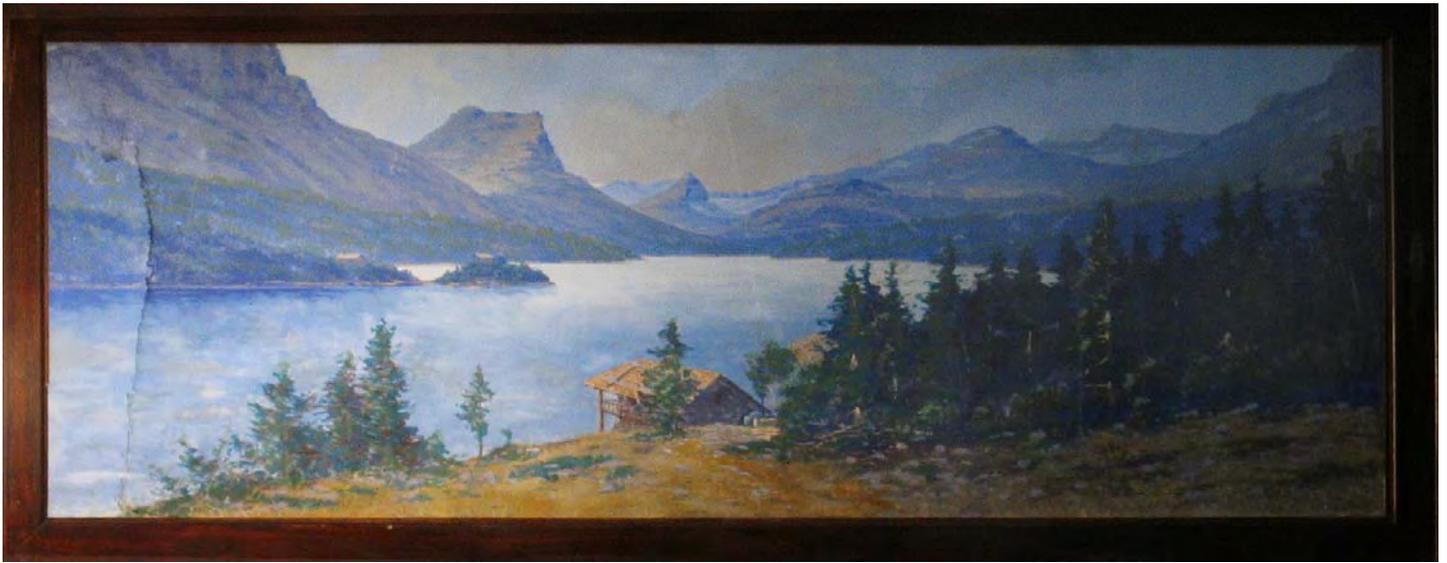
Examined: Date: 9-30-05 By: M.R. Ash Conservator / Non-Conservator Location: Lab Gallery Storage
2nd fl. moze - E. wall

Condition Stable Insecurities Unstable
 Treatment None Minor Major
 Time Est. 55-75
clean - line - new stretcher
 Handling Normal Restricted Do not display/lend Further exam needed

- | | | | | |
|--|--|--|--|---|
| <p>1) Auxiliaries
 <input type="checkbox"/> Stretcher
 <input checked="" type="checkbox"/> Strainer
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Glue Lining
 <input type="checkbox"/> Wax Lining
 <input type="checkbox"/> Cradle
 <input type="checkbox"/> Fixed Battens
 <input type="checkbox"/> Synthetic Lining</p> <p>2) Auxiliary Conditions
 <input checked="" type="checkbox"/> Warp
 <input type="checkbox"/> Infested
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Missing</p> | <p>3) Support
 <input checked="" type="checkbox"/> Canvas <u>heavy/brittle</u>
 <input type="checkbox"/> Wood
 <input type="checkbox"/> Artist Board
 <input type="checkbox"/> Pulpboard
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Metal
 <input type="checkbox"/> Other _____</p> <p>4) Support Condition
 <input type="checkbox"/> Dent
 <input type="checkbox"/> Bulge
 <input checked="" type="checkbox"/> Draw <u>vt. corners</u>
 <input checked="" type="checkbox"/> Loose
 <input type="checkbox"/> Buckle
 <input type="checkbox"/> Warp
 <input type="checkbox"/> Convex
 <input type="checkbox"/> Concave
 <input checked="" type="checkbox"/> Slack
 <input type="checkbox"/> Quilting
 <input type="checkbox"/> Old Repair
 <input type="checkbox"/> Adhesive
 <input checked="" type="checkbox"/> Surface Dirt <u>heavy</u>
 <input type="checkbox"/> Staining
 <input type="checkbox"/> Mold
 <input type="checkbox"/> Inscription
 <input type="checkbox"/> Label
 <input type="checkbox"/> Brittle
 <input type="checkbox"/> Split Edge
 <input type="checkbox"/> Hole
 <input type="checkbox"/> Tear
 <input type="checkbox"/> Missing Part</p> | <p>5) Medium
 <input checked="" type="checkbox"/> Oil Painting
 <input type="checkbox"/> Tempera
 <input type="checkbox"/> Acrylic
 <input type="checkbox"/> Watercolor
 <input type="checkbox"/> Gouache
 <input type="checkbox"/> Pastel
 <input type="checkbox"/> Charcoal
 <input type="checkbox"/> Pencil
 <input type="checkbox"/> Ink
 <input type="checkbox"/> Combination
 <input type="checkbox"/> Other _____</p> <p>6) Medium Condition
 <input checked="" type="checkbox"/> Cracking
 <input checked="" type="checkbox"/> Drying
 <input checked="" type="checkbox"/> Age <u>across top 1/2 + corners</u>
 <input type="checkbox"/> Circular
 <input type="checkbox"/> Feather
 <input type="checkbox"/> Cleavage/Separation
 <input type="checkbox"/> Flaking
 <input type="checkbox"/> Gouge
 <input checked="" type="checkbox"/> Loss <u>1" up x 30' from vt - 15. loss</u>
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Stretcher Marks
 <input type="checkbox"/> Abrasion
 <input type="checkbox"/> Overpaint
 <input type="checkbox"/> Faded</p> | <p>7) Surface
 <input checked="" type="checkbox"/> Varnished
 <input type="checkbox"/> Unvarnished</p> <p>8) Surface Condition
 <input type="checkbox"/> Yellowed
 <input checked="" type="checkbox"/> Discolored
 <input checked="" type="checkbox"/> Surface Dirt
 <input type="checkbox"/> Bloom
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Abrasion
 <input type="checkbox"/> Paint Spatters
 <input type="checkbox"/> Varnish Accretion
 <input type="checkbox"/> Fly Specks
 <input type="checkbox"/> Finger Marks
 <input type="checkbox"/> Water Drips
 <input type="checkbox"/> Uneven</p> | <p>9) Framing
 <input checked="" type="checkbox"/> Framed
 <input type="checkbox"/> Unframed</p> <p>10) Frame Condition
 <input type="checkbox"/> Loose Joints
 <input type="checkbox"/> Insect Damage
 <input checked="" type="checkbox"/> No Proper Backing
 <input type="checkbox"/> Glazed
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Chipped
 <input type="checkbox"/> Weak Rabbet Edge
 <input type="checkbox"/> Insecurely Installed
 <input checked="" type="checkbox"/> Nailed in
 <input type="checkbox"/> Loose/Missing Ornaments
 <input type="checkbox"/> Missing Parts
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Distortion of plane
 <u>* slipped in frame</u></p> |
|--|--|--|--|---|

1	2	3
4	5	6
7	8	9

NOTES:



Going to the Sun Chalet
Artist: Unknown

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Unknown
Title: St. Mary Chalet
Dimensions: H 48" W 36 3/4" D
(41" X 11 6 3/4")

Accession No.: Glacier Park Lodge
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

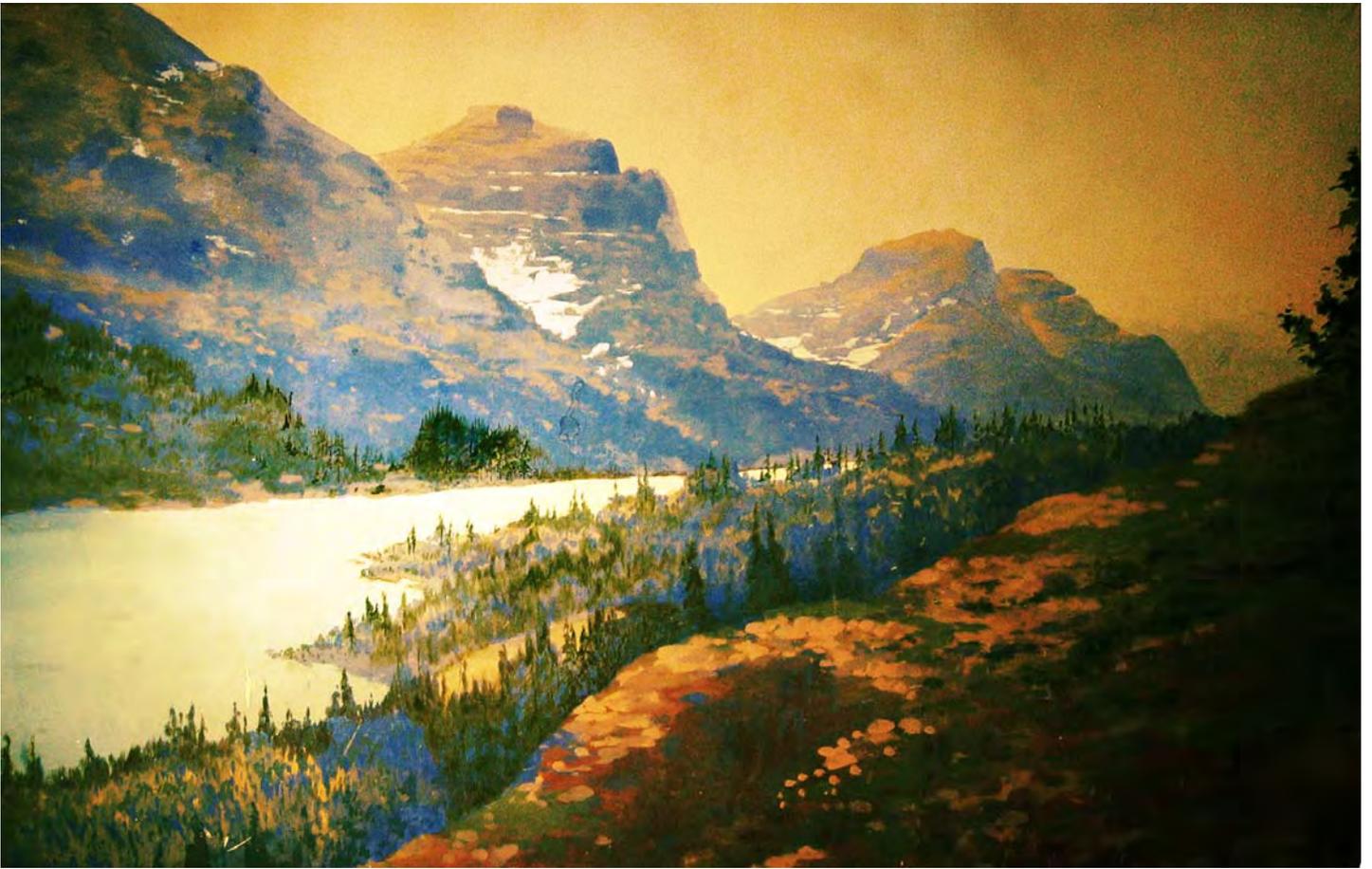
Examined: Date: 9-30-05 By: M. R. Ash Conservator Non-Conservator Location: 2nd fl. mezz - W. wall Lab Gallery Storage

Condition Stable Insecurities Unstable
Treatment None Minor Major
Time Est. 90-125
clean - stabilize - remount - varnish - retouch
Handling Normal Restricted Do not display/lend Further exam needed

- 1) Auxiliaries
 - Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas very fine pulled over the masonite
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____
- 4) Support Condition
 - Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part
 - fold
- 5) Medium
 - Oil Painting
 - Tempera - coesin
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
 - a 6" horizontal band of what looks like "allegator" cracking is very obvious - this is only area it appears -
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt heavy
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips top down 34" X 36" from left
 - Uneven
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbit Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:
Masonite screwed to frame from reverse
on left vertical a large water "drip" w. extending tide lines - the area is top to bottom & is very dark vertical line



“St. Mary Lake”
Artist: Unknown

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: *Unknown*
Title: *St. Mary Lake*
Dimensions: H *48 1/2* W *84 3/4* D

Accession No.: *Glacier Park Lodge*
Conservator's Priority: 1 2 3 4 **5**
Curator's Priority: 1 2 3 4 5

Examined: Date: *9-30-05* By: *MRAsh* Conservator / Non-Conservator Location: *2 fl. mezz - E. Wall* Lab Gallery Storage

Condition
 Stable *relatively*
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. *55-75*
clean - new mounting - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

reverse not accessible

- 1) Auxiliaries
- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 3) Support
- Canvas *very fine*
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other *Canvas wrapped around a solid support possibly masonite*

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose *along top horizontal*
- Buckle
- Warp
- Convex
- Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other

- 6) Medium Condition
- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

- 7) Surface
- Varnished
- Unvarnished

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt *heavy*
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 9) Framing
- Framed
- Unframed

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane
- Frame screwed to wall from front*

1	2	3
4	5	6
7	8	9

NOTES:

- masonite strips used as a frame rabbet - top rt half missing but lodged on lower rt half



Sinopah
Artist: Unknown

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Unknown
Title: Sinopah
Dimensions: H 48 W 109 1/2 D
(4" X 9 1/2")

Accession No.: Glacier Lake Lodge
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: MR Ash Conservator Non-Conservator Location: 2nd fl. nozz - W. wall Lab Gallery Storage

- Condition
- Stable
- Insecurities
- Unstable

- Treatment
- None
- Minor
- Major

- Handling
- Normal
- Restricted
- Do not display/lend
- Further exam needed

Time Est. 50-70
clean - stretch - varnish - refold

- 1) Auxiliaries
- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

- 3) Support
- Canvas fine
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite the fabric is pulled out and the masonite around the masonite
- Metal
- Other

- 5) Medium
- Oil Painting
- Tempera caeser
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other

- 7) Surface
- Varnished
- Unvarnished

- 9) Framing
- Framed
- Unframed

The masonite supports are screwed to frame

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp
- Convex
- Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 6) Medium Condition
- Cracking
- Drying
- Age mostly left central
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt med. heavy
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane

NOTES:

1	2	3
4	5	6
7	8	9



"Swiftcurrent and Lake McDermott"
Artist: John Fery

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (signed 11 "J. Ferry")
Title: Swift Current - L. McDermott
Dimensions: H 36 W 89 1/2 D

Accession No.: Glacier Park Lodge
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: M. RAsh Conservator / Non-Conservator
Location: 2nd flr. Mezz - E. wall Lab Gallery Storage

- Condition**
- Stable
 - Insecurities
 - Unstable

- Treatment**
- None
 - Minor
 - Major
- Time Est. 42-58
new stretcher - clean -

- Handling**
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

- 1) Auxiliaries**
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 3) Support**
- Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 5) Medium**
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink

- 7) Surface**
- Varnished
 - Unvarnished

- 9) Framing**
- Framed
 - Unframed

- 2) Auxiliary Conditions**
- Warp
 - Infested
 - Broken
 - Missing

- 4) Support Condition**
- Dent
 - Bulge *left corner - material behind canvas*
 - Draw *11 corner*
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt *heavy*
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part

- 6) Medium Condition**
- Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded

- 8) Surface Condition**
- Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips *center down left side*
 - Uneven

- 10) Frame Condition**
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbit Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:
 → Bulges along the bottom between strainer bar & canvas - they are located
 6 1/2" from right
 29" from right
 52" from right } there are many but these are the most obvious.
 5 1/2" from left
 20" from left



"Swiftcurrent Falls"
Artist: John Fery

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Fery (signed: Jr "J. Fery") Accession No.: Glacier Park hedge
 Title: Swiftcurrent Falls Conservator's Priority: (1) 2 3 4 5
 Dimensions: H 35 1/4 W 59 1/4 D Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: MR.Ash Conservator/ Non-Conservator Location: Lab Gallery Storage Entrance - W. wall

Condition Stable Insecurities Unstable
 Treatment None Minor Major
 Time Est. 35-45
 Handling Normal Restricted Do not display/lend Further exam needed
 remove from masonite 15-25 - stabilize - clean - fix - varnish - subed

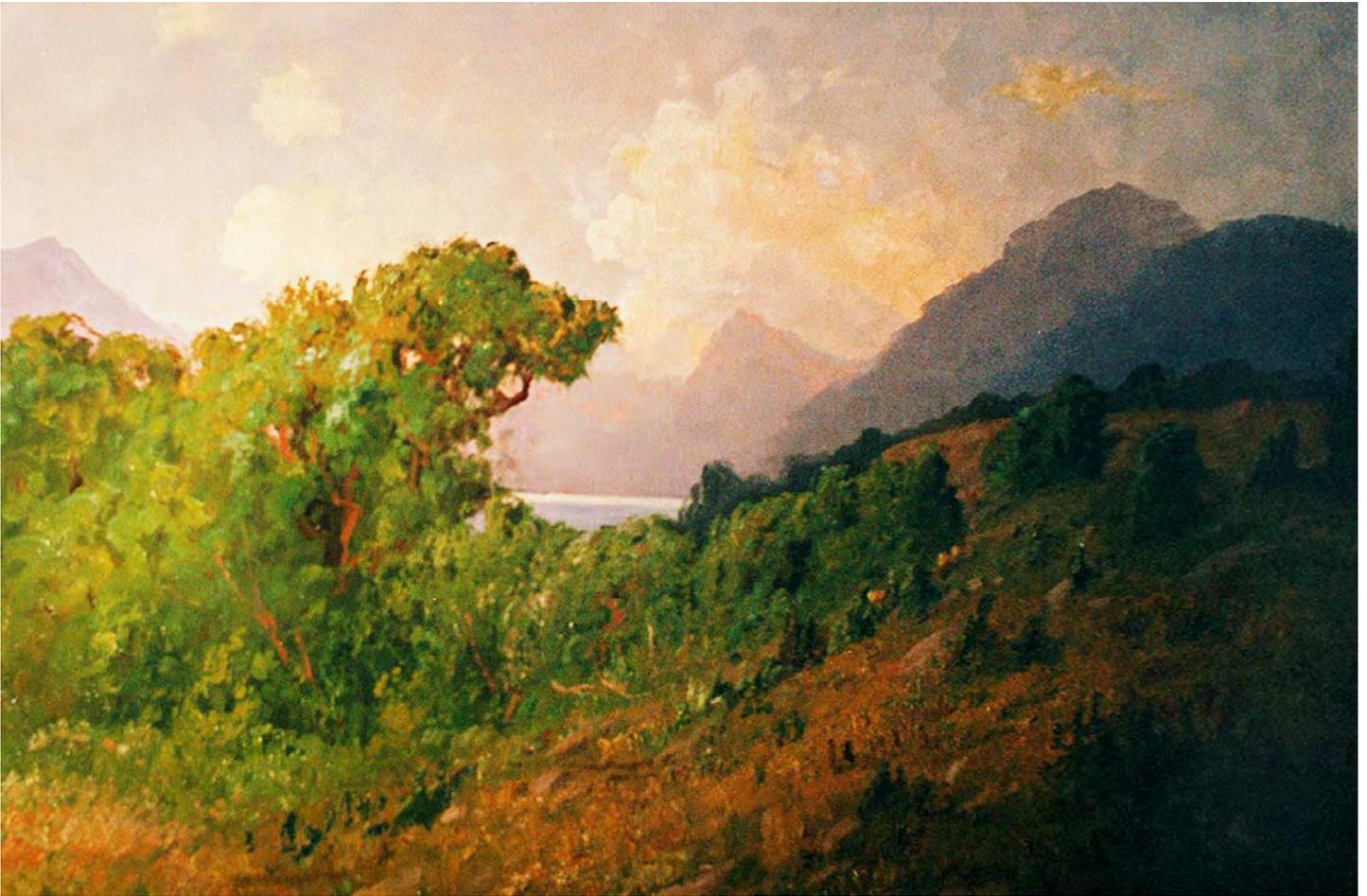
reverse not accessible

- 1) Auxiliaries
 - Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas heavy-linen
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood attached to
 - Masonite untimpered
 - Metal
 - Other _____
- 4) Support Condition
 - Dent
 - Bulge
 - Draw
 - Loose
 - Buckle generation of fabric from masonite on lower horizontal
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part
- 5) Medium
 - Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation active
 - Flaking active
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - No Proper Backing some plastic attached to frame
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbit Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane
 - Ptg/frame screwed to wall.

NOTES:

- This ptg. is hung by a front cleat that is usually open. Not the best placement for any art object
 - There was an earlier restoration attaching the heavy canvas to a masonite support.

1	2	3
4	5	6
7	8	9



"Two Medicine Lake"
Artist: John Fery

Glacier Park Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (signed W: "J. Ferry")
Title: Two Medicine Lake
Dimensions: H 44 1/4 W 71 1/4 D

Accession No.: Glacier Park Lodge
Conservator's Priority: 1 2 3 4 **5**
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-30-05 By: M.R.Ash Conservator / Non-Conservator Location: 2nd fl. mezz - W. wall
 Lab Gallery Storage

Condition: Stable - very good
 Insecurities
 Unstable
Treatment: None
 Minor
 Major
Time Est. 4-6
keycut - reframe - retouch
Handling: Normal
 Restricted
 Do not display/lend
 Further exam needed

- 1) Auxiliaries
 - Stretcher expansion both
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining w. fibreglass
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____
- 4) Support Condition
 - Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part
- 5) Medium
 - Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss 1" up x 30 1/2" front
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:

2. Artist: Fery, John (signed JFery lower right, undated)
Title: Two Medicine Lake
Location: 2nd floor lobby balcony, North wall
Oil on canvas, 3'8" x 6'
Conservator's priority 2+

The painting is a traditionally painted oil on canvas mounted onto a non-expandable strainer with one vertical cross-bar. There is an accumulation of dirt and debris between the reverse of the canvas and the bottom member of the strainer which should be removed. The strainer is not adequate to the needs of the painting and should be replaced.

The fabric support for the painting has a very heavy weave, and may be burlap. It is exceedingly brittle and weak, and indeed has already started to tear along the top edge where it is bent over the top member of the strainer. These tears are frequent although as yet intermittent. The canvas is dangerously loose on its auxiliary support (strainer). The canvas is buckling and sagging in general. There are several holes in the canvas which have been crudely restored in the past: the reverse of the canvas has numerous patches scattered across it. By appearance, the adhesive for these patches is a polyvinyl acetate dispersion type (possibly Elmer's Glue-all). It should be expected that these patches will ultimately cause distortions and then damage to the paint film. There are depressions in the canvas, particularly in the upper right at the horizon line as well as diagonally from 24" - 27" from the left edge and 24" - 26" from the bottom. In general, the canvas is extremely weak

and brittle, its attachment to its strainer is dangerously weakened, the canvas is displanar, and the long-term effects of past restorations are threatening.

The ground layer appears to be a commercial preparation, and the paint is oil. There is a significant amount of impasto in the artist's technique (heavy piles of paint clearly showing brush work). In general the paint and ground layers are sound, although there is a small amount of flaking between the canvas and the ground in the lower left quadrant of the picture.

Past restorations were very heavy handed, particularly with over-paint. Large passages of overpaint mar the sky as well as other scattered passages. Undoubtedly, this overpaint is hiding significant amounts of perfectly well-preserved original paint.

It is possible that the painting is unvarnished. There is no significant amount of surface dirt on the picture.

The painting is mounted in a solid, heavy plain wooden frame. The frame appears to be sound. The painting is held in the frame with nails and has no protective backing.

Recommended Treatment: The painting should be cleaned as possible, particularly removing the overpaint as solubilities allow. All old patches should be removed from the reverse, and tears or holes should be properly repaired. The canvas should be flattened and lined for strength. The old damages should be filled and inpainted, and the painting should receive a protective varnish. The painting should be properly reframed.

Time estimate: 18 - 25 hours.



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER

COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 753-3218

RM RCC #85 - 702

Artist: Fery, John (signed JFery, lower right, undated)
Title: Two Medicine Lake
Location: Glacier Park East, 2nd floor lobby, North wall
Oil on canvas, 3'8" x 6'

Revised Condition Report:

Examination in the laboratory found no significant elements of the painting's condition from what was reported in the field examination report of 9/84.

Treatment Proposal:

The painting should be cleaned as possible of its old varnish.

The overpaint should be removed if solubilities between the overpaint and the original allow.

Patches of the reverse of the canvas should be removed, along with any excess of old filling material which would prevent the painting from being flattened.

The painting should be flattened.

The tears in the canvas's edges should be mended, as well as proper alignment and mending of all old tears.

The painting should be lined as appropriate.

The painting should be remounted onto a custom made stretcher, better able to support the structural needs of the painting.

The painting should be filled and inpainted as required.

The painting should be varnished with a synthetic, non-yellowing varnish.

The painting should be properly reframed. The painting should be crated for shipment back to Glacier Park.

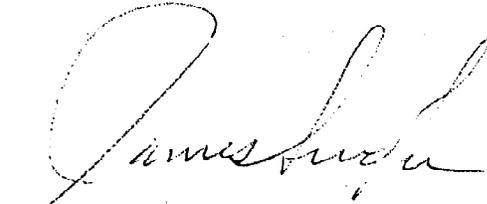
Two Medicine Lake, cont.

Cost Estimate:

\$1165.00 - \$1585.00 Labor

\$ 200.00 - \$ 200.00 Materials (includes stretcher, lining fabric
and alining adhesive)

\$1365.00 - \$1785.00 Total



James Swope
Conservator



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 733-2712

RMRCC #85 - 702

15 May 1986

Artist: Fery, John (signed JFery, lower right, undated)
Title: Two Medicine Lake
Owner: Greyhound Corporation (MacDonald Lodge, South wall to
the right and above the fireplace)
Oil on canvas, 3'8" x 6'

Treatment Report:

The painting was photographed before treatment to document its condition.

The painting was examined before treatment to further document its condition and to ascertain its full conservation needs.

The painting was cleaned of a moderate dirt film with 2% trisodium phosphate (TSP), and rinsed with deionized water, followed with acetone.

The painting was lightly and locally cleaned with dimethylformamide (DMF) followed with a quick acetone rinse to remove scattered accumulations of varnish. The painting was not heavily covered with varnish, and did not need full cleaning.

The painting was removed from its stretcher, and the tacking margins were flattened with gentle applications of moisture, pressure, and heat. The reverse of the canvas was cleaned by vacuum.

The patches on the reverse of the painting were removed by softening the adhesive with methyl ethyl ketone (MEK) and mechanically removing them. The residues of the adhesive were also removed mechanically after softening them with methyl ethyl ketone.

Two Medicine Lake
Treatment Report
Page two

The very heavy filling material was softened with methylene chloride and mechanically removed as possible from the reverse. The painting was turned face up, and the rest of the filling material was similarly removed. The area of the damage was faced with wet strength tissue and wheat starch paste. The painting was again turned face down, and the tear was realigned as possible. The rest of the canvas breaks were filled from the reverse with Polyfilla, and mended with wet strength tissue and dilute Vinamul 6815 under weight.

The reverse of the canvas was smoothed with sand paper, and again the reverse was vacuumed.

Dilute BEVA 315 (1:3 in Stoddards Solvent) was brushed into the reverse of the canvas, and allowed to air dry. A second application of the dilute BEVA was brushed into the reverse and again allowed to air dry.

A sheet of fibre glass was stretched for the lining. The fibre glass was flocked with BEVA 315, diluted 3:1 in Stoddards Solvent.

The painting was lined to the fibre glass on the vacuum hot table. The surface of the painting was heated to 145 degrees Fahrenheit under 2" Hg pressure. When the painting was up to temperature, the heat was turned off and the painting was cooled under pressure.

The painting was mounted onto an expansion bolt stretcher.

The local facing was removed with gentle applications of warm water, and the residues of the adhesive cleaned with damp swabs.

The area of damage was filled from the front with Polyfilla and textured in a manner similar to the surrounding area.

The painting was brush varnished with Winton's Retouching Varnish.

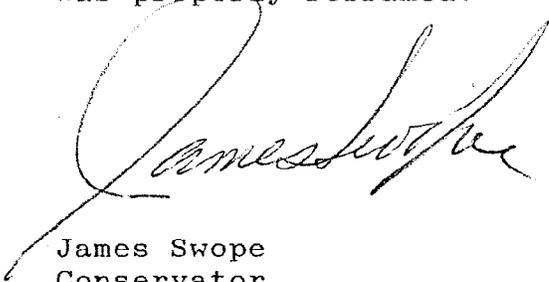
The painting was inpainted with Magna Colors mixed with Winton's Retouching Varnish.

Going to the Sun Mountain
Treatment Report
Page three

The painting was spray varnished with 10% Acryloid B-72 in xylene.

The painting was photographed after treatment.

The painting was backed with foam core. The frame was cleaned with the Victoria and Albert wood reviving formula. The rabbet was cushioned with polyester velvet ribbon. The painting was properly reframed.



James Swope
Conservator



Lake McDonald Lodge

Lake McDonald Lodge

Environmental notes:

- All utilities are turned off during the winter season
- The paintings are hung mostly in the central area of the lodge. There are some very high on the wall, inaccessible to the public and away from windows. Two very large painting are across from each other in small seating areas on a second floor balcony, and the remainder are on the main floor in accessible public domain.
- The light situation is not excessive. The U.V. is low to moderate.
- A second building, the Auditorium, houses two very large paintings. These paintings are securely attached to the wall and there is minimum exposure to UV light as there seem to be few windows. All utilities are turned off in this building for the winter season.



Avalanche Lake
Artist: H.R. Bartlett

Lake McDonald Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: H. R. Bartlett (signed fr: H. R. Bartlett) #14 Accession No.: McDonald Lake Lodge
 Title: Avalanche Lake
 Dimensions: H 76" W 125 1/8"
6' 4" X 10' 5 1/8"
 Conservator's Priority: 1 2 3 (4) 5
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-4-05 By: M. R. Ash Conservator Non-Conservator Location: 2nd balcony - E. wall
 Lab Gallery Storage

Condition
 Stable relatively
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
 Time Est. 60-100
clean - mount on new stretcher - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

reverse not fully accessible

- 1) Auxiliaries
 - Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp Slight
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____
- 4) Support Condition
 - Dent along lower horizontal
 - Bulge u/corner
 - Draw u/corner
 - Loose
 - Buckle 11 quads vander
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt heavy
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part
- 5) Medium
 - Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying many
 - Age vertical cracks
 - Circular diagonal
 - Feather on corners - left of center
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss 3 1/4 up x 3 1/8 from left
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt heavy
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
 - Level residue
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbit Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:

— There is canvas puckering/buckling along both vertical sides. The left side is the most obvious. It almost appears that the canvas could be somewhat adhered to the strainer bar on scattered areas.

— On the u.l. corner, a nail is protruding through the canvas coming from the reverse.



Bear In Camp
Artist: George N. Page

Lake McDonald Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: George N. Page (signed 11" George N. Page) Accession No.: Lake McDonald Lodge
 Title: Bear In Camp
 Dimensions: H 102" W 69 1/2" D
 Conservator's Priority: 1 2 3 4 **5**
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-4-05 By: M.R.Ash Conservator / Non-Conservator Location: Lab Gallery Storage Auditorium

- Condition**
 Stable
 Insecurities
 Unstable

- Treatment**
 None
 Minor
 Major

- Handling**
 Normal
 Restricted
 Do not display/lend
 Further exam needed

Time Est. 60-100

clean - repair hole - varnish - retouch

limited access to reverse

- 1) Auxiliaries**
 Stretcher
 Strainer
 Masonite
 Plywood
 Glue Lining
 Wax Lining
 Cradle
 Fixed Battens
 Synthetic Lining

- 2) Auxiliary Conditions**
 Warp
 Infested
 Broken
 Missing

- 3) Support**
 Canvas
 Wood
 Artist Board
 Pulpboard
 Plywood
 Masonite
 Metal
 Other _____

- 4) Support Condition**
 Dent
 Bulge across top horizontal
 Draw
 Loose
 Buckle above bear
 Warp
 Convex
 Concave
 Slack
 Quilting
 Old Repair
 Adhesive
 Surface Dirt heavy
 Staining
 Mold
 Inscription
 Label
 Brittle
 Split Edge
 Hole 1 cup x 2 1/4 from left
 Tear
 Missing Part

- 5) Medium**
 Oil Painting
 Tempera
 Acrylic
 Watercolor
 Gouache
 Pastel
 Charcoal
 Pencil
 Ink
 Combination
 Other _____

- 6) Medium Condition**
 Cracking
 Drying
 Age
 Circular
 Feather
 Cleavage/Separation
 Flaking
 Gouge
 Loss
 Scratch
 Stretcher Marks
 Abrasion
 Overpaint
 Faded

- 7) Surface**
 Varnished
 Unvarnished

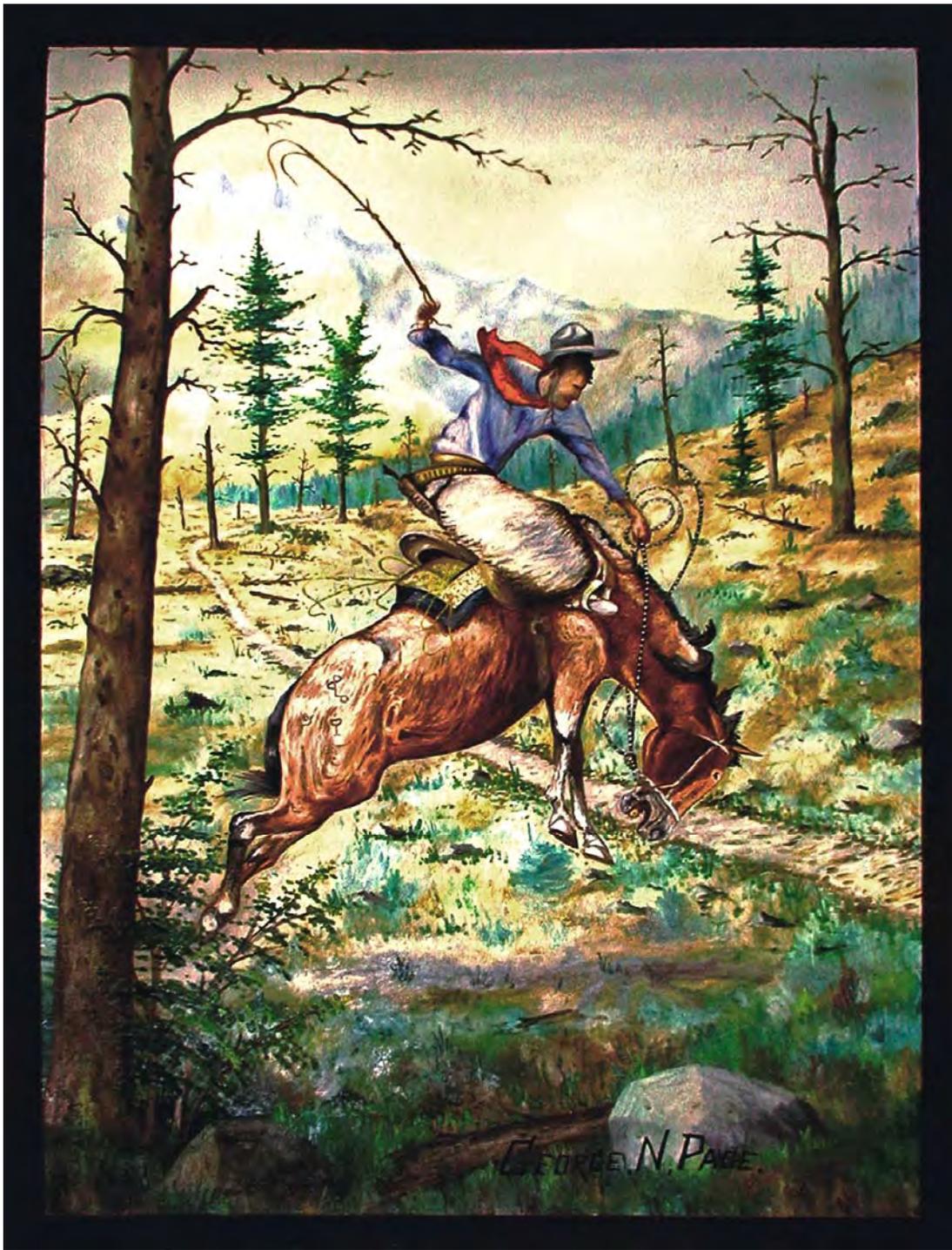
- 8) Surface Condition**
 Yellowed
 Discolored
 Surface Dirt heavy
 Bloom bank bits
 Scratch
 Abrasion
 Paint Spatters of wood veneer
 Varnish Accretion
 Fly Specks
 Finger Marks
 Water Drips vertical
 Uneven
 total residue of gouache

- 9) Framing**
 Framed
 Unframed

- 10) Frame Condition**
 Loose Joints
 Insect Damage
 No Proper Backing
 Glazed
 Broken
 Chipped
 Weak Rabbet Edge
 Insecurely Installed
 Nailed in
 Loose/Missing Ornaments
 Missing Parts
 Scratch
 Distortion of plane

NOTES:

1	2	3
4	5	6
7	8	9



“Bucking Horse With Rider”

Artist: George N. Page

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: George N. Page (signed W: George N. Page) Accession No.: McDonald Lake Lodge
 Title: Bucking Horse with Rider
 Dimensions: H 101" W 69 1/4" D (8'5" X 5'9 1/4")
 Conservator's Priority: 1 2 3 **4** 5
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-3-05 By: MR. Ash Conservator / Non-Conservator Location: Auditorium Lab Gallery Storage

Condition Stable relatively Insecurities Unstable
 Treatment None Minor Major
 Handling Normal Restricted Do not display/lend Further exam needed
 Time Est. 60-100
clean - put dirt in place - repair hole - varnish - retouch

limited access to reverse

- 1) Auxiliaries Stretcher Strainer Masonite Plywood Glue Lining Wax Lining Cradle Fixed Battens Synthetic Lining
- 2) Auxiliary Conditions Warp Infested Broken Missing
- 3) Support Canvas Wood Artist Board Pulpboard Plywood Masonite Metal Other _____
- 4) Support Condition Dent Bulge 2 down x 14 from left / large dent on reverse Draw Loose Buckle Warp Convex Concave Slack Quilting Old Repair Adhesive Surface Dirt Staining Mold Inscription Label Brittle Split Edge
- 5) Medium Oil Painting Tempera Acrylic Watercolor Gouache Pastel Charcoal Pencil Ink Combination Other _____
- 6) Medium Condition Cracking Drying Age Circular Feather Cleavage/Separation Flaking Gouge Loss Scratch Stretcher Marks vt. vertical Abrasion Overpaint Faded
- 7) Surface Varnished Unvarnished
- 8) Surface Condition Yellowed Discolored Surface Dirt Bloom Scratch Abrasion Paint Spatters Varnish Accretion Fly Specks Finger Marks Water Drips Uneven
- 9) Framing Framed Unframed
- 10) Frame Condition Loose Joints Insect Damage No Proper Backing Glazed Broken Chipped Weak Rabbet Edge Insecurely Installed Nailed in Loose/Missing Ornaments Missing Parts Scratch Distortion of plane

NOTES:

1	2	3
4	5	6
7	8	9

Hole vt - 10" down x 1/4" from vt / 3/8" up x 2 2/8" from left
Tear 3" vertical, 2 1/4" up x 8 1/4" from vt.
 Missing Part



Hunter with Gun and Two Dogs
Artist: Frank Stick

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Frank Stickle (signed fr: "Frank Stickle") Accession No.: McDonald Lake Lodge
 Title: Hunter with Two Dogs Conservator's Priority: 1 2 3 4 **5**
 Dimensions: H 3 1/2 W 2 1/2 D Curator's Priority: 1 2 3 4 5

Examined: Date: 10-2-05 By: MR Ash Conservator / Non-Conservator Location: Lab Gallery Storage

Condition	Treatment	Handling
<input checked="" type="checkbox"/> Stable	<input type="checkbox"/> None	<input checked="" type="checkbox"/> Normal
<input type="checkbox"/> Insecurities	<input type="checkbox"/> Minor	<input type="checkbox"/> Restricted
<input type="checkbox"/> Unstable	<input checked="" type="checkbox"/> Major	<input type="checkbox"/> Do not display/lend
	Time Est. <u>25-40</u>	<input type="checkbox"/> Further exam needed
	<u>clean-line - new stretcher - varnish - retouch</u>	

- 1) Auxiliaries
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 2) Auxiliary Conditions
- Warp light
 - Infested
 - Broken
 - Missing

- 3) Support
- Canvas heavy wt.
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 4) Support Condition
- Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave

- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt heavy
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 5) Medium
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

- 6) Medium Condition
- Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks mostly vt. vertical
 - Abrasion
 - Overpaint
 - Faded

- 7) Surface
- Varnished
 - Unvarnished

- 8) Surface Condition
- Yellowed very
 - Discolored
 - Surface Dirt heavy
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven especially
on quadrant

NOTES:
only one hanger - not adequate - need 2, always

- 9) Framing
- Framed
 - Unframed

- 10) Frame Condition
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

* holes on verticals indicate another hanging -
* only one hanger - not adequate - need 2, always

1	2	3
4	5	6
7	8	9

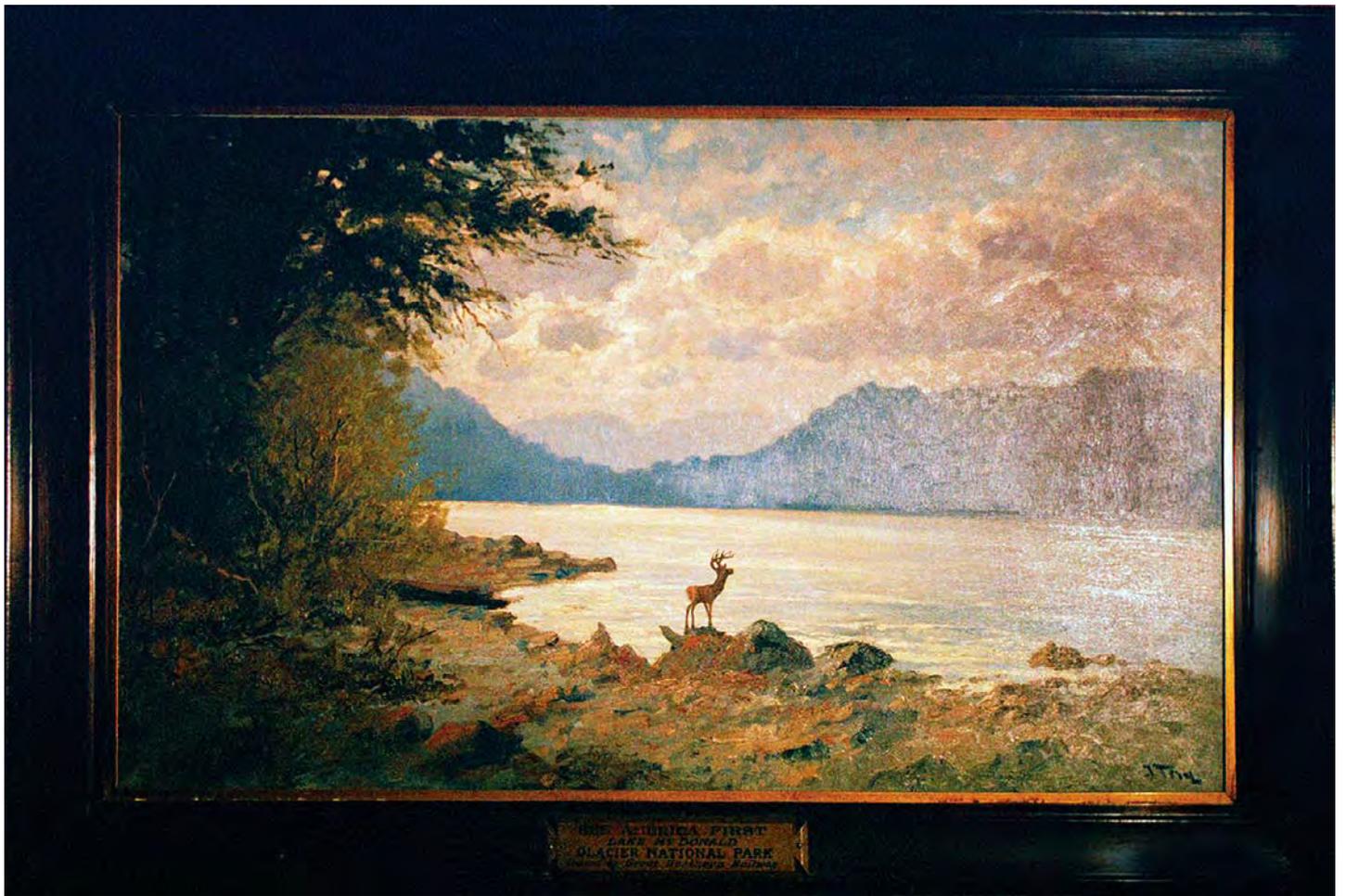


"Lake McDonald Lodge"

Artist: Joe Abbresica

Lake McDonald Lodge

This painting
NOT included in the survey



“Lake McDonald”
Artist: John Fery

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (signed w/ "J. Ferry")
 Title: Lake McDonald
 Dimensions: H 35 1/2 W 59 1/4 D

Accession No.: Lake McDonald badge
 Conservator's Priority: 1 2 3 4 **5**
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-3-05 By: M. R. Ash Conservator / Non-Conservator Location: Lab Gallery Storage 12 ft - N. wall - outside dining room

Condition
 Stable
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
 Time Est. 22-34
Clean - layout - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

- | | | | | |
|--|--|---|--|---|
| <p>1) Auxiliaries
 <input checked="" type="checkbox"/> Stretcher <u>expansion</u>
 <input type="checkbox"/> Strainer <u>bbt</u>
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Glue Lining
 <input checked="" type="checkbox"/> Wax Lining <u>w/ fibreglass</u>
 <input type="checkbox"/> Cradle
 <input type="checkbox"/> Fixed Battens
 <input type="checkbox"/> Synthetic Lining</p> <p>2) Auxiliary Conditions
 <input type="checkbox"/> Warp
 <input type="checkbox"/> Infested
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Missing</p> | <p>3) Support
 <input checked="" type="checkbox"/> Canvas <u>lined to fibreglass</u>
 <input type="checkbox"/> Wood
 <input type="checkbox"/> Artist Board
 <input type="checkbox"/> Pulpboard
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Metal
 <input type="checkbox"/> Other _____</p> <p>4) Support Condition
 <input type="checkbox"/> Dent
 <input type="checkbox"/> Bulge
 <input type="checkbox"/> Draw
 <input type="checkbox"/> Loose
 <input type="checkbox"/> Buckle
 <input type="checkbox"/> Warp
 <input type="checkbox"/> Convex
 <input type="checkbox"/> Concave
 <input checked="" type="checkbox"/> Slack
 <input type="checkbox"/> Quilting
 <input type="checkbox"/> Old Repair
 <input type="checkbox"/> Adhesive
 <input type="checkbox"/> Surface Dirt
 <input type="checkbox"/> Staining
 <input type="checkbox"/> Mold
 <input type="checkbox"/> Inscription
 <input type="checkbox"/> Label
 <input checked="" type="checkbox"/> Brittle
 <input type="checkbox"/> Split Edge
 <input type="checkbox"/> Hole
 <input type="checkbox"/> Tear
 <input type="checkbox"/> Missing Part</p> | <p>5) Medium
 <input checked="" type="checkbox"/> Oil Painting
 <input type="checkbox"/> Tempera
 <input type="checkbox"/> Acrylic
 <input type="checkbox"/> Watercolor
 <input type="checkbox"/> Gouache
 <input type="checkbox"/> Pastel
 <input type="checkbox"/> Charcoal
 <input type="checkbox"/> Pencil
 <input type="checkbox"/> Ink
 <input type="checkbox"/> Combination
 <input type="checkbox"/> Other _____</p> <p>6) Medium Condition
 <input type="checkbox"/> Cracking
 <input type="checkbox"/> Drying
 <input type="checkbox"/> Age
 <input type="checkbox"/> Circular
 <input type="checkbox"/> Feather
 <input type="checkbox"/> Cleavage/Separation
 <input type="checkbox"/> Flaking
 <input type="checkbox"/> Gouge
 <input type="checkbox"/> Loss
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Stretcher Marks
 <input type="checkbox"/> Abrasion
 <input checked="" type="checkbox"/> Overpaint <u>possible near edge</u>
 <input type="checkbox"/> Faded</p> | <p>7) Surface
 <input checked="" type="checkbox"/> Varnished <u>- modern</u>
 <input type="checkbox"/> Unvarnished</p> <p>8) Surface Condition
 <input type="checkbox"/> Yellowed
 <input checked="" type="checkbox"/> Discolored
 <input checked="" type="checkbox"/> Surface Dirt
 <input type="checkbox"/> Bloom
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Abrasion
 <input type="checkbox"/> Paint Spatters
 <input type="checkbox"/> Varnish Accretion
 <input checked="" type="checkbox"/> Fly Specks
 <input type="checkbox"/> Finger Marks
 <input type="checkbox"/> Water Drips
 <input type="checkbox"/> Uneven</p> <p>NOTES:
 <u>slipped in frame</u>
 <u>holes on verticals</u>
 <u>looking as if</u>
 <u>previously located</u></p> | <p>9) Framing
 <input checked="" type="checkbox"/> Framed
 <input type="checkbox"/> Unframed</p> <p>10) Frame Condition
 <input type="checkbox"/> Loose Joints
 <input type="checkbox"/> Insect Damage
 <input checked="" type="checkbox"/> Not Proper Backing
 <input type="checkbox"/> Glazed
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Chipped
 <input type="checkbox"/> Weak Rabbet Edge
 <input type="checkbox"/> Insecurely Installed
 <input type="checkbox"/> Nailed in
 <input type="checkbox"/> Loose/Missing Ornaments
 <input type="checkbox"/> Missing Parts
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Distortion of plane</p> |
|--|--|---|--|---|

1	2	3
4	5	6
7	8	9

Title: Lake MacDonald

Location: 1st floor, bottom of stairs near front desk
Oil on canvas, 3' x 5'

Conservator's priority 2-

The painting is a traditionally painted oil on canvas, mounted onto a strainer with one vertical crossbar. The strainer is not fully adequate to the structural needs of the painting and eventually should be replaced.

The canvas is of a heavy weave and is generally planar, although there are stretcher creases developing.

The ground is a commercial preparation, and the paint film is a typical oil. The ground and paint are generally sound, with no evidence of flaking or other structural instability. There is an old loss at the bottom edge, restored.

The center of the picture has an inconsistency in the paint film. It is possible that an element of design, possibly a deer standing at the edge of the lake, has been painted out. Further examination would be required to determine if this is the case, and if it would be possible to uncover the deer, if desired.

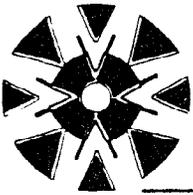
The painting is varnished. The varnish is very tenacious, requiring strong solvents to clean it. Nevertheless, the varnish is significantly discolored, and should be cleaned. There are heavy drips and piles of a varnish-like substance on the picture, discolored in a manner characteristic of aged shellac.

The painting is framed with a heavy wooden frame. The frame is secure. The manner of attachment is with nails. There is no protective backing. The hanging apparatus should be checked for security.

Recommended treatment: The painting should be cleaned of its varnish. Further tests could be carried out to determine the possibility of recovering the deer. The painting should be checked for structural security, although at present there is no apparent need for structural work. The painting should be revarnished and properly reframed.

Time estimate: 18 - 25 hours, including removal of overpaint over deer, if present, provided no unforeseen problems arise.

Note: the hanging apparatus should be checked for strength and stability.



RMRCC #85 - 700

Artist: Fery, John (signed JFery, undated)
Title: Lake MacDonald
Location: Lake MacDonald Lodge, 1st floor, bottom of stairs
Oil on canvas, 3' x 5'

Revised Condition Report:

The painting is essentially as described in the field condition report of 9/84.

The reverse of the painting could be examined for the first time. There is a patch, as of bed sheeting, attached to the bottom edge of the canvas, hidden by the bottom stretcher member. There is a strip of corrugated cardboard between the patch and the stretcher. The adhesive for the patch is, in characteristics, a polyvinyl acetate dispersion type of adhesive, such as Elmer's Glue-all. The cardboard strip is adhered to the patch.

There is some previously undected overpaint along the bottom edge of the painting. Presumably, the painting received some water damage which occasioned the damage, patch, and restoration. As with the other paintings in this collection, solvent tests indicate that the overpaint is tenacious, almost certainly oil based, and that removal of the overpaint would be difficult, if at all possible.

Revised Treatment Proposal:

The painting should be cleaned of any surface dirt. Varnish removal should be undertaken as possible.

Further solvent tests should be undertaken to determine the feasibility of overpaint removal. If impossible, the overpaint should be cosmetically better blended with the remaining.

(Glacier Park, Inc. should decide if x-radiography is desired to determine whether a deer, or other design feature, is hidden by the overpaint in the center of the painting, and, if so, whether it should be uncovered or replaced.)

The painting should be lined as appropriate, and reattached to a custom made stretcher, better able to support the painting.

The painting should be inpainted as needed.

Lake MacDonald, cont.

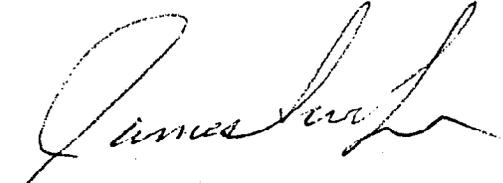
The painting should be varnished with a non-yellowing synthetic varnish.

The painting should be properly reframed.

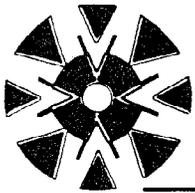
The painting should be crated (crate constructed) for shipment to Glacier Park East.

Revised Cost Estimate:

\$1465.00	-	\$1885.00	labor
\$ 80.00	-	\$ 80.00	x-radiography, if desired
\$ 350.00	-	\$ 350.00	materials (includes stretcher, lining fabric and adhesive, and crating materials)
<u>\$1895.00</u>	-	<u>\$2315.00</u>	Total



James Swope
Conservator



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 733-2712

RMRCC #85 - 700
15 May 1986

Artist: Fery, John (signed JFery, lower right, undated)
Title: Lake Macdonald
Owner: Greyhound Corporation (MacDonald Lodge, 1st floor, bottom
of the stairs)
Oil on canvas, 3' x 5'

Treatment Report:

The painting was photographed before treatment to document its condition.

The painting was examined before treatment to further document its condition and to ascertain its full conservation needs.

The painting was cleaned of a moderate dirt film with 2% trisodium phosphate (TSP), and rinsed with deionized water, followed with acetone.

The extremely heavy and discolored varnish was very difficult to clean. Ultimately, dimethylformimide (DMF) was used to break the varnish, followed with a second cleaning immediately following with acetone. Most of the varnish was removed, although residues of the heavily discolored film remained, particularly in the interstices of the impasto. Further efforts to clean these residues, by brush or otherwise, proved impossible because the strength of the solvent began to affect the solubilities of the paint layer. Ultimately, an evening of the surface was achieved, although full cleaning was not possible.

The heavy overpaint on the front of the painting, in the middle of the lake, was removed with methylene chloride in gel, followed by a further acetone rinsing. The overpaint was applied to hide a stag, which was uncovered by the cleaning. The cleaning revealed a damaged original paint film, particularly the water. Evidently, the original paint had been scrapped down prior to overpainting. Full cleaning was not possible due to the solubilities of the original paint layer.

Lake MacDonald
Treatment Report
Page two

The painting was removed from its stretcher, and the tacking margins were flattened with gentle applications of moisture, pressure, and heat. The reverse of the canvas was cleaned by vacuum. The reverse of the canvas was smoothed with sand paper, and again the reverse was vacuumed.

Dilute BEVA 315 (1:3 in Stoddards Solvent) was brushed into the reverse of the canvas, and allowed to air dry. A second application of the dilute BEVA was brushed into the reverse and again allowed to air dry.

A sheet of fibre glass was stretched for the lining. The fibre glass was flocked with BEVA 315, diluted 3:1 in Stoddards Solvent.

The painting was lined to the fibre glass on the vacuum hot table. The surface of the painting was heated to 145 degrees Fahrenheit under 2" Hg pressure. When the painting was up to temperature, the heat was turned off and the painting was cooled under pressure.

The painting was mounted onto an expansion bolt stretcher.

The area of damage was filled from the front with Polyfilla and textured in a manner similar to the surrounding area.

The painting was brush varnished with Winton's Retouching Varnish.

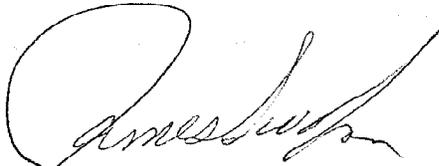
The painting was inpainted with Magna Colors mixed with Winton's Retouching Varnish.

The painting was spray varnished with 10% Acryloid B-72 in xylene.

Lake MacDonald
Treatment Report
Page three

The painting was photographed after treatment.

The painting was backed with foam core. The frame was cleaned with the Victoria and Albert wood reviving formula. The rabbet was cushioned with polyester velvet ribbon. The painting was properly reframed.

A handwritten signature in cursive script, appearing to read "James Swope". The signature is written in black ink and is positioned above the typed name.

James Swope
Conservator



Man and Dog Hunting Birds
Artist: Frank Stick

Lake McDonald Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Frank Stick (signed "Frank Stick 09")
Title: Man and Dog Hunting Birds
Dimensions: H 29 3/4 W 19 3/4 D

Accession No.: McDonald Lake Lodge
Conservator's Priority: 1 2 3 4 **5**
Curator's Priority: 1 2 3 4 5

Examined: Date: 10-3-05 By: MRASH Conservator / Non-Conservator Location: 2nd fl balcony - N. wall Lab Gallery Storage

- Condition**
- Stable
 - Insecurities
 - Unstable

- Treatment**
- None
 - Minor
 - Major
- Time Est. 25-40

- Handling**
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

- 1) Auxiliaries**
- Stretcher *not original*
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 2) Auxiliary Conditions**
- Warp
 - Infested
 - Broken
 - Missing

- 3) Support**
- Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 4) Support Condition**
- Dent
 - Bulge *lower horizontal*
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave

- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt *heavy*
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole *in corner*
- Tear
- Missing Part

- 5) Medium**
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

- 6) Medium Condition**
- Cracking
 - Drying *in quadrants but stable*
 - Age
 - Circular
 - Feather

- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks *2 sets as pt. pulled over a more recent stretcher*
- Abrasion
- Overpaint *lower rt. vertical*
- Faded

- 7) Surface**
- Varnished
 - Unvarnished

- 8) Surface Condition**
- Yellowed *very*
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven

NOTES:

- 9) Framing**
- Framed
 - Unframed

- 10) Frame Condition**
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane
- * nail protruding from reverse - hole in front lower horizontal*

1	2	3
4	5	6
7	8	9



Man on Horseback Overlooking Lake
Artist: R.H. Palenske

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: R.H. Palenske (signed 1r: "Palenske 1913")
 Title: Man on horse back Overlooking Lake
 Dimensions: H 29 1/2 W 19 3/4 D

Accession No. McDonald Lake Lodge
 Conservator's Priority: 1 2 3 4 **5**
 Curator's Priority: 1 2 3 4 5

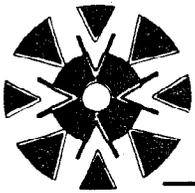
Examined: Date: 10-3-05 By: M.R.Ash Conservator / Non-Conservator Location: Lab Gallery Storage 2nd fl balcony - N. wall

Condition <input checked="" type="checkbox"/> Stable <input type="checkbox"/> Insecurities <input type="checkbox"/> Unstable	Treatment <input type="checkbox"/> None <input checked="" type="checkbox"/> Minor <input type="checkbox"/> Major Time Est. \$ <u>4-6</u> <u>keyout - new backing</u>	Handling <input checked="" type="checkbox"/> Normal <input type="checkbox"/> Restricted <input type="checkbox"/> Do not display/lend <input type="checkbox"/> Further exam needed
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1) Auxiliaries <input checked="" type="checkbox"/> Stretcher <u>expansion</u> <input type="checkbox"/> Strainer <input type="checkbox"/> Masonite <input type="checkbox"/> Plywood <input type="checkbox"/> Glue Lining <input checked="" type="checkbox"/> Wax Lining w. <u>fibreglass</u> <input type="checkbox"/> Cradle <input type="checkbox"/> Fixed Battens <input type="checkbox"/> Synthetic Lining 2) Auxiliary Conditions <input type="checkbox"/> Warp <input type="checkbox"/> Infested <input type="checkbox"/> Broken <input type="checkbox"/> Missing	3) Support <input checked="" type="checkbox"/> Canvas <input type="checkbox"/> Wood <input type="checkbox"/> Artist Board <input type="checkbox"/> Pulpboard <input type="checkbox"/> Plywood <input type="checkbox"/> Masonite <input type="checkbox"/> Metal <input checked="" type="checkbox"/> Other <u>fibreglass</u> <u>links fabric</u> 4) Support Condition <input type="checkbox"/> Dent <input type="checkbox"/> Bulge <input type="checkbox"/> Draw <input type="checkbox"/> Loose <input type="checkbox"/> Buckle <input type="checkbox"/> Warp <input type="checkbox"/> Convex <input type="checkbox"/> Concave <input checked="" type="checkbox"/> Slack <input type="checkbox"/> Quilting <input type="checkbox"/> Old Repair <input type="checkbox"/> Adhesive <input type="checkbox"/> Surface Dirt <input type="checkbox"/> Staining <input type="checkbox"/> Mold <input type="checkbox"/> Inscription <input type="checkbox"/> Label <input type="checkbox"/> Brittle <input type="checkbox"/> Split Edge <input type="checkbox"/> Hole <input type="checkbox"/> Tear <input type="checkbox"/> Missing Part	5) Medium <input checked="" type="checkbox"/> Oil Painting <input type="checkbox"/> Tempera <input type="checkbox"/> Acrylic <input type="checkbox"/> Watercolor <input type="checkbox"/> Gouache <input type="checkbox"/> Pastel <input type="checkbox"/> Charcoal <input type="checkbox"/> Pencil <input type="checkbox"/> Ink <input type="checkbox"/> Combination <input type="checkbox"/> Other _____ 6) Medium Condition <input type="checkbox"/> Cracking <input type="checkbox"/> Drying <input type="checkbox"/> Age <input type="checkbox"/> Circular <input type="checkbox"/> Feather <input type="checkbox"/> Cleavage/Separation <input type="checkbox"/> Flaking <input type="checkbox"/> Gouge <input type="checkbox"/> Loss <input type="checkbox"/> Scratch <input type="checkbox"/> Stretcher Marks <input type="checkbox"/> Abrasion <input type="checkbox"/> Overpaint <input type="checkbox"/> Faded	7) Surface <input checked="" type="checkbox"/> Varnished <u>new</u> <input type="checkbox"/> Unvarnished 8) Surface Condition <input type="checkbox"/> Yellowed <input type="checkbox"/> Discolored <input checked="" type="checkbox"/> Surface Dirt <u>slight</u> <input type="checkbox"/> Bloom <input type="checkbox"/> Scratch <input type="checkbox"/> Abrasion <input type="checkbox"/> Paint Spatters <input type="checkbox"/> Varnish Accretion <input type="checkbox"/> Fly Specks <input type="checkbox"/> Finger Marks <input type="checkbox"/> Water Drips <input type="checkbox"/> Uneven	9) Framing <input checked="" type="checkbox"/> Framed <input type="checkbox"/> Unframed 10) Frame Condition <input type="checkbox"/> Loose Joints <input type="checkbox"/> Insect Damage <input checked="" type="checkbox"/> No Proper Backing <u>but</u> <u>slightly warped</u> <input type="checkbox"/> Glazed <input type="checkbox"/> Broken <input type="checkbox"/> Chipped <input type="checkbox"/> Weak Rabbet Edge <input type="checkbox"/> Insecurely Installed <input type="checkbox"/> Nailed in <input type="checkbox"/> Loose/Missing Ornaments <input type="checkbox"/> Missing Parts <input type="checkbox"/> Scratch <input type="checkbox"/> Distortion of plane <u>holes in top horizontal</u> <u>of frame is</u> <u>secured in another</u> <u>area -</u>
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NOTES:

1	2	3
4	5	6
7	8	9



RMCC No.: 84-455
Owner: Greyhound Inc.
HORSE AND RIDER
PAINTING
Artist: REINHOLD PALENSKE

TREATMENT REPORT

The painting was placed face down on protective padding and the tear was flattened with moist blotters and weights. When the tear was in plane it was mended with an epoxy adhesive and allowed to cure for 24 hours. The painting was cleaned with 2% TSP and acetone. There appears to a discolored layer of an oil type varnish that could not be removed without solubilizing some of the original paint beneath it. The stretcher was removed. The tacking edges were flattened and the reverse cleaned. A lining canvas of 5 mil mylar, polyester and a sized piece of fibreglas were prepared with BEVA 371 as the interlayer adhesive. The painting was lined to the new support on the vacuum hot table. The painting was then mounted to a custom made expansion bolt stretcher. An isolating layer of a non-yellowing synthetic resin was applied to the surface. Areas of paint loss were filled with polyfilla. Inpainting was done with Magna colors. A final surface coating of a non-yellowing synthetic resin was applied. A Fome Cor protective backing was attached to the reverse. The painting was reframed. Photos-document.

Alfred Ackerman
Conservator

Requested by: *GLANVILLE PARK, INC.* Curator's Priority 1 2 3 4 5

Collection of: ARTIST or SCHOOL (as given) *PALENSKE* Type of Object: DATED: *1913* SIGNED: *PALENSKE 1913* SHAPE: *lower right*
TITLE: *black - fine*
IDENTIFICATION NO.:
SIZE: (approx) H W Th *30" 20"*

I. FRAMING: *SOON*
Un-framed Insecure Un-Glazed Nails Loose/Tight Fit Insects
Unsound Rotted Cracked Loose Ornament Weak Rabbet Edge Loose Miter Joint
TREATMENT INDICATED: Replace/Install Glass Isolate painting from glass Use Mending Plates & Screws Modify Rabbet Repair and Retouch New Hangers *wires crack*

II. AUXILLARY SUPPORT: Stretcher Strainer Other Type
Not Present Keys are: Not Adequate Not Secure Number of Members *Missing* Require Securing Lodged behind fabric *POSSIBLE* Stretcher does not have bead Is broken or split
Recommendations:

III. SUPPORT: Fabric Wood Paper Paper Board Presdwood Metal Glass
CONDITION: Lined Cradled Rigid Solid mounted on Fastened edges un sound
Buckling Fragile Brittle Hole
Depression Split Sag
Tear *4 1/4 - 6 1/2" L* Draw *2 1/2 - 2 3/4" W* Bulge
Warp Grime
is not protected with rigid backing
is not protected with strip molding
TREATMENT INDICATED: Line Patch Other: Reline Flatten Locally Key out/restretch Back/Strip Apply Moisture Barrier Rejoin Split
is suspect paint stain 2 1/2" long

IV. PAINT FILM: Medium is characteristic of: *oil* Ground: *rom - prep.*
Is ~~not~~ generally sound Cleavage: Cupping: Flaking Powdering Buckling Blisters
Scratch Abrasion Losses Stains Surface Accretions: Chemical Deterioration Mechanical Deterioration
TREATMENT INDICATED: Minor Local Treatment: Major Treatment:
quality hang of associated with tear
possible

V. SURFACE COATING: Characteristic of: *oil? hard to clean*
Unvarnished Brittle Discolored Mechanical Deterioration Covered with Grime *not had* Grime Penetration
Blooming Stain Scratch Finger Marks Uneven
TREATMENT INDICATED: Grime Removal Bloom Removal Film Removal Re-Varnish Minor Local Treatment

RECOMMENDATIONS: *clean as possible, mend tear, line, remove it, restore, varnish*

Will Require Further Examination
Should be treated before loaned
Must be treated before shipping

This Painting *18-10* was examined for the RMRCC by *J. Sample* Date *9/9/04*



*Pack Train on Trail with
St. Mary Lake in Background*
Artist: John Fery

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (signed fr: "J. Ferry") Accession No.: McDonald Lake Lodge
 Title: Pack Train / St. Mary Lake in background Conservator's Priority: 1 2 3 4 **5**
 Dimensions: H 59 W 35 3/8 D _____ Curator's Priority: 1 2 3 4 5

Examined: Date: 10-21-05 By: MRASH Conservator / Non-Conservator Location: W. of fireplace - S wall
 Lab Gallery Storage

Condition Stable Insecurities Unstable
 Treatment None Minor Major
 Time Est. 10-20
 Handling Normal Restricted Do not display/lend Further exam needed
reverse unaccessable
clean - tighten canvas - could be done in situ - may need to secure a small area of cleavage -

- | | | | | |
|--|--|---|---|--|
| <p>1) Auxiliaries</p> <input checked="" type="checkbox"/> Stretcher <u>probably</u>
<input type="checkbox"/> Strainer
<input type="checkbox"/> Masonite
<input type="checkbox"/> Plywood
<input type="checkbox"/> Glue Lining
<input checked="" type="checkbox"/> Wax Lining <u>probably</u>
<input type="checkbox"/> Cradle
<input type="checkbox"/> Fixed Battens
<input type="checkbox"/> Synthetic Lining <p>2) Auxiliary Conditions</p> <input type="checkbox"/> Warp
<input type="checkbox"/> Infested
<input type="checkbox"/> Broken
<input type="checkbox"/> Missing | <p>3) Support</p> <input checked="" type="checkbox"/> Canvas
<input type="checkbox"/> Wood
<input type="checkbox"/> Artist Board
<input type="checkbox"/> Pulpboard
<input type="checkbox"/> Plywood
<input type="checkbox"/> Masonite
<input type="checkbox"/> Metal
<input type="checkbox"/> Other _____ <p>4) Support Condition</p> <input type="checkbox"/> Dent
<input type="checkbox"/> Bulge
<input type="checkbox"/> Draw
<input type="checkbox"/> Loose
<input type="checkbox"/> Buckle
<input type="checkbox"/> Warp
<input type="checkbox"/> Convex
<input type="checkbox"/> Concave
<input checked="" type="checkbox"/> Slack <u>slightly</u>
<input type="checkbox"/> Quilting
<input type="checkbox"/> Old Repair
<input type="checkbox"/> Adhesive
<input type="checkbox"/> Surface Dirt
<input type="checkbox"/> Staining
<input type="checkbox"/> Mold
<input type="checkbox"/> Inscription
<input type="checkbox"/> Label
<input type="checkbox"/> Brittle
<input type="checkbox"/> Split Edge
<input type="checkbox"/> Hole
<input type="checkbox"/> Tear
<input type="checkbox"/> Missing Part | <p>5) Medium</p> <input checked="" type="checkbox"/> Oil Painting
<input type="checkbox"/> Tempera
<input type="checkbox"/> Acrylic
<input type="checkbox"/> Watercolor
<input type="checkbox"/> Gouache
<input type="checkbox"/> Pastel
<input type="checkbox"/> Charcoal
<input type="checkbox"/> Pencil
<input type="checkbox"/> Ink
<input type="checkbox"/> Combination
<input type="checkbox"/> Other _____ <p>6) Medium Condition</p> <input type="checkbox"/> Cracking
<input type="checkbox"/> Drying
<input type="checkbox"/> Age
<input type="checkbox"/> Circular
<input type="checkbox"/> Feather
<input checked="" type="checkbox"/> Cleavage/Separation
<input type="checkbox"/> Flaking
<input type="checkbox"/> Gouge
<input type="checkbox"/> Loss
<input type="checkbox"/> Scratch
<input type="checkbox"/> Stretcher Marks
<input type="checkbox"/> Abrasion
<input type="checkbox"/> Overpaint
<input type="checkbox"/> Faded | <p>7) Surface</p> <input checked="" type="checkbox"/> Varnished <u>new</u>
<input type="checkbox"/> Unvarnished <p>8) Surface Condition</p> <input type="checkbox"/> Yellowed
<input checked="" type="checkbox"/> Discolored <u>slightly</u>
<input checked="" type="checkbox"/> Surface Dirt
<input type="checkbox"/> Bloom
<input type="checkbox"/> Scratch
<input type="checkbox"/> Abrasion
<input type="checkbox"/> Paint Spatters
<input type="checkbox"/> Varnish Accretion
<input type="checkbox"/> Fly Specks
<input type="checkbox"/> Finger Marks
<input type="checkbox"/> Water Drips
<input type="checkbox"/> Uneven
<input checked="" type="checkbox"/> Bird residue | <p>9) Framing</p> <input checked="" type="checkbox"/> Framed
<input type="checkbox"/> Unframed <p>10) Frame Condition</p> <input type="checkbox"/> Loose Joints
<input type="checkbox"/> Insect Damage
<input type="checkbox"/> No Proper Backing
<input type="checkbox"/> Glazed
<input type="checkbox"/> Broken
<input type="checkbox"/> Chipped
<input type="checkbox"/> Weak Rabbit Edge
<input type="checkbox"/> Insecurely Installed
<input type="checkbox"/> Nailed in
<input type="checkbox"/> Loose/Missing Ornaments
<input type="checkbox"/> Missing Parts
<input type="checkbox"/> Scratch
<input type="checkbox"/> Distortion of plane
<input checked="" type="checkbox"/> <u>the frame is screwed to wall from front</u> |
|--|--|---|---|--|

NOTES:

~~59 x 35 3/8 w~~

— Highly likely this was earlier conserved —

— Because of location, very high on the wall, really close examination was not totally doable —

— In ul corner there are some impasto strokes of paint. It appears there might be some paint cleavage in this area — on the bottom of some separation — closer exam needed.

1	2	3
4	5	6
7	8	9

Title: Packstring
Location: Lobby, South wall to the left of the
fireplace
Oil on canvas, 5' x 3'
Conservator's priority 2-

As with its pendant, examination of this painting was difficult. It hangs high on a wall, accessible only by ladder. Location of pillars made placement of the ladder awkward. The frame is screwed to the wall, so examination of the reverse of the picture was not possible.

The painting is a traditionally painted oil on canvas. Again, without being able to examine the reverse of the painting, it can only be assumed that the painting is mounted on a strainer. There may be one horizontal cross member.

The canvas has a very heavy weave. The canvas is generally planar, and seems to be unlined or patched. No problems were noted with the present condition of the support.

The paint film is oil, painted onto a commercially prepared ground. As was possible to examine, no major problems were noted with the structural integrity of the paint film. No signs of flaking or other problems were seen.

The painting is varnished with an oil (?) varnish. Examination revealed quite an accumulation of what appears to be a very old varnish in the interstices of the impasto in the paint. It is very discolored, now appearing almost as a red glaze. Presumably it is a residue from an earlier incomplete cleaning.

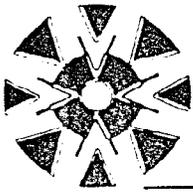
The painting is very dirty, having numerous accretions, as well as a heavy layer of dust, soot, and cobwebs.

The painting is framed with a heavy wood frame. The attachment of the painting to the frame could not be examined due to the attachment of the frame to the wall.

Recommended treatment: The painting should be cleaned of all accretions, surface dirt, and old varnish(es). The structural integrity of the painting should be checked, and if required the painting should be lined

and remounted onto an adequate stretcher. The painting should be revarnished and properly reframed.

Time estimate: 18 - 22 hours.



RMRCC #85 - 701

Artist: Fery, John (signed JFery, lower right, undated)
Title: Packstring
Location: MacDonald Lodge, Lobby, South wall to the left and above the
fireplace
Oil on canvas, 2' x 3'

Revised Considiton Report:

The painting is essentially as described in the field report of 9/84.

Examination of the reverse of the painting bore out what was assumed: the painting is mounted onto a strainer with one horizontal cross member. The strainer should be replaced with a stronger stretcher, better able to support the structural needs of the painting.

The reverse of the canvas has evidence of water staining. There is no indication that the security of the paint film on the obverse was adversely affected by this water.

There is no tear or other defect in the canvas. The painting is not fully flat. The strainer has a torque which was held planar by the painting's frame. Restretching the canvas will remove this distortion.

The painting has no indication of overpaint. The painting is covered with a deposit of surface dirt, largely from the fireplace. There is an indication that there is a degree of discoloration of old varnish on the picture, although it is not as bad as had been feared. The worst of the reddish discoloration appears to be where an excessive thickness of varnish accumulated on the picture's surface, corresponding to the pronounced impasto of the paint itself.

Revised Treatment Proposal:

The painting's needs are essentially those outlined in the field report.

The painting should be cleaned of its surface dirt. The residues of old varnish should also be removed as possible.

The painting should be removed from its present strainer and flattened.

Packstring, cont.

The painting should be lined as appropriate to an auxilliary canvas, and remounted to an expansion bolt stretcher with both a vertical and a horizontal crossbar.

The painting should be filled and inpainted as necessary.

The painting should be revarnished with a synthetic, non-yellowing varnish.

The painting should be properly reframed.

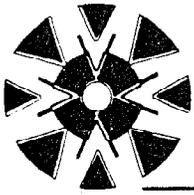
The treatment is to be documented with photography.

The painting is to be properly crated for shipment to Glacier Park.

Revised Cost Estimate:

\$1465.00	-	\$1725.00	Labor
\$ 350.00	-	\$ 350.00	Materials (stretcher, lining fabric and adhesive, crating materials)
<u>\$1815.00</u>	-	<u>\$2075.00</u>	Total

James Swope
Conservator



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 733-2712

RMRCC #85 - 701
15 May 1986

Artist: Fery, John (signed JFery, lower right, undated)
Title: Packstring
Owner: Greyhound Corporation (MacDonald Lodge, South wall to
the left and above the fireplace)
Oil on canvas, 5' x 3'

Treatment Report:

The painting was photographed before treatment to document its condition.

The painting was examined before treatment to further document its condition and to ascertain its full conservation needs.

The painting was cleaned of a heavy dirt film with 2% trisodium phosphate (TSP), and rinsed with deionized water, followed with acetone.

The extremely heavy and discolored varnish was very difficult to clean. Ultimately, dimethylformimide (DMF) was used to break the varnish, followed with a second cleaning immediately following with acetone. Most of the varnish was removed, although residues of the heavily discolored film remained, particularly in the interstices of the impasto. Further efforts to clean these residues, by brush or otherwise, proved impossible because the strength of the solvent began to affect the solubilities of the paint layer. Ultimately, an evening of the surface was achieved, although full cleaning was not possible.

The painting was removed from its stretcher, and the tacking margins were flattened with gentle applications of moisture, pressure, and heat. The reverse of the canvas was cleaned by vacuum. The reverse of the canvas was smoothed with sand paper, and again the reverse was vacuumed.

Dilute BEVA 315 (1:3 in Stoddards Solvent) was brushed into the reverse of the canvas, and allowed to air dry. A second application of the dilute BEVA was brushed into the reverse and again allowed to air dry.

Packstring
Treatment Report
Page two

A sheet of fibre glass was stretched for the lining. The fibre glass was flocked with BEVA 315, diluted 3:1 in Stoddards Solvent.

The painting was lined to the fibre glass on the vacuum hot table. The surface of the painting was heated to 145 degrees Farenheit under 2" Hg pressure. When the painting was up to temperature, the heat was turned off and the painting was cooled under pressure.

The painting was mounted onto an expansion bolt stretcher.

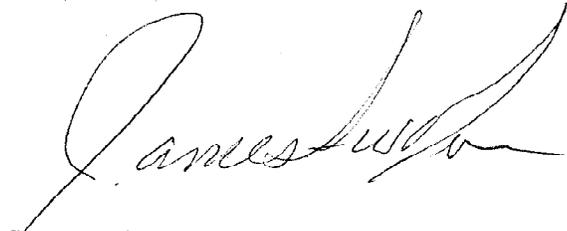
The painting was brush varnished with Winton's Retouching Varnish.

The painting was minimally inpainted with Magna Colors mixed with Winton's Retouching Varnish.

The painting was spray varnished with 10% Acryloid B-72 in xylene.

The painting was photographed after treatment.

The painting was backed with foam core. A split in the frame's rabbet was glued and clamped. The frame was cleaned with the Victoria and Albert wood reviving formula. The rabbet was cushioned with polyester velvet ribbon. The painting was properly reframed.



James Swope
Conservator



St. Mary Lake / Going to the Sun Chalet
Artist: John Fery

Lake McDonald Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry (signed 11: "J. Ferry")
Title: St. Mary's Lake / Going to the Sun Chalet
Dimensions: H 59 W 35 1/2 D

Accession No.: McDonald Lake Lodge
Conservator's Priority: 1 2 3 4 **5**
Curator's Priority: 1 2 3 4 5

Examined: Date: 10-4-05 By: MR Ash Conservator Non-Conservator Location: E. of fireplace - S. wall
 Lab Gallery Storage

Condition
 Stable very
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. 10-20
remove surface dirt - reframe correctly
tighten canvas -

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed
can be done in situ

- 1) Auxiliaries
- Stretcher expansion bolts
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining probably
- Cradle
- Fixed Battens
- Synthetic Lining

- 3) Support
- Canvas
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

- 7) Surface
- Varnished new
- Unvarnished
- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 9) Framing
- Framed
- Unframed
- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbit Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane
- * frame screwed to wall from front

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp
- Convex
- Concave
- Slack slight
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 6) Medium Condition
- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

NOTES:

1	2	3
4	5	6
7	8	9

MacDonald Lodge

1. Artist: Fery, John (signed JFery lower left, undated)
Title: Cabin on a Cliff over a Lake (descriptive title)
Location: Lobby, South wall, to the right and high above the fireplace
Oil on canvas, 5' x 3'
Conservator's priority 2-

Examination of this painting was difficult. It hangs high on a hall, accessible only by ladder. Location of pillars made placement of the ladder awkward. The frame is screwed to the wall, so examination of the reverse of the picture was not possible.

The painting is a traditionally painted oil on canvas. Assuming that the artist was consistent with his choice of materials, the painting is probably mounted onto a strainer. There may be a single horizontal cross bar.

The painting is painted on a heavy weave canvas, possibly burlap. In general the painting is planar, with a depression near what appears to be an old tear. The tear is at the right center, above the house. The location of the ladder and the lack of flexibility in its movement made examination of this portion of the picture difficult. By tapping the front of the canvas at this area, it is clear that this portion of the canvas is against something rigid, as if the painting were solid mounted, which, overall, it is not. The attachment of the frame to the wall made visual examination of the reverse impossible. Regardless, the area appears stable.

The ground is probably a commercial preparation. The paint film has the characteristics of oil. As it was possible to examine, the paint film is sound.

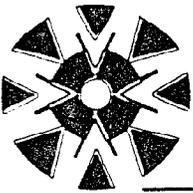
The painting is varnished, again with a tenacious oil (?) varnish, significantly discolored. The painting (and its pendant on the other side of the fireplace) is the dirtiest encountered in the Glacier Park, Inc. collection. There are numerous surface accretions and a heavy dust layer, as well as soot, cobwebs, etc. Much of the dirt is attributable to the fireplace which apparently burns most of the time. The painting would be measureably improved with cleaning.

The painting is framed with a heavy wooden frame. The reverse of the framing could not be examined because of its attachment to the wall.

Recommended treatment: The painting should be cleaned as possible of all accretions, surface dirt, overpaint,

(if any) and old varnish. The mounting should be carefully examined, and any structural work needed done at that time, possibly including a loose lining and remounting onto an appropriate stretcher. The painting should be properly repaired, restored, revarnished, and reframed.

Time estimate: 20 - 25 hours.



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER

COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 753-3218

RMRCC #85 - 699

Artist: Fery, John (signed JFery, lower left, undated)
Title: Going to the Sun Mountain (on reverse) (Cabin on a Cliff
over a Lake; descriptive title)
Owner: Glacier Park, Inc., Greyhound Corporation
Location: MacDonald Lodge, lobby, South wall, to the right and
above the fireplace
Oil on canvas, 5' x 3'

Revised Condition Report:

In its broad statements, the condition report of 9/84 is accurate. The painting is on a strainer with but one horizontal cross member. The strainer is not adequate to the painting's structural needs and should be replaced with an expansion bolt stretcher with crossbars in both the horizontal and vertical directions.

Examination of the reverse of the painting was not possible while the painting was in situ at MacDonald Lodge. Examination of the reverse of the painting now shows why tactile examination of the front of the painting earlier indicated it was against something rigid in the area of the canvas's tear. The painting has a large patch, by appearance a portion of a bed sheet, glued to the reverse of the canvas. The adhesive used was, unfortunately, a polyvinyl acetate dispersion type of adhesive, such as Elmer's Glue-all. This type of adhesive is difficult to remove either mechanically or with solvents, although it is possible. When the patch was attached to the reverse of the canvas, it extended beneath the horizontal cross bar. Unfortunately, the cross bar itself is now glued to the reverse of the patch, and consequently to the reverse of the canvas. It will be necessary to free the cross bar from the picture's reverse before any of the rest of the necessary structural work can be done.

The painting does respond well to cleaning. Aqueous cleaners, in fact, remove the worst of the discoloration with no undo problems.

Revised Treatment Proposal:

The painting should be cleaned of its surface dirt with appropriate aqueous cleaners. If heavy deposits of a discolored varnish are revealed, these deposits should also be removed as possible.

Although initial tests indicate, as was found with the Fery's treated at the RMRCC last year, that the overpaint surrounding the

Going to the Sun Mountain, cont.

tear is essentially unresponsive to solvents which do not affect adversely the original paint, further testing on the overpaint will be conducted. If possible, this overpaint will be removed.

The painting is to be removed from its stretcher. This process is greatly complicated by the attachment of the cross bar to the canvas reverse by a PVA adhesive in the area of the tear's patch. It is anticipated that methyl ethyl ketone, in fairly large quantities, will be necessary to soften the adhesive allowing for mechanical removal of the cross bar.

The patch and its adhesive will be removed from the painting's reverse. Again, this process will be slow, and will require softening the adhesive with an appropriate solvent (again, most likely MEK). After solvent softening, the residues of the adhesive will be removed mechanically.

The old filling material will be removed from the tear as possible to allow for proper realignment of the broken canvas and flattening of the damaged area.

The painting will be lined as required, and the mounted onto a new, custom built expansion bolt stretcher.

The painting's tear will be filled to restore the painting's surface panarity and texture.

The painting will be inpainted as necessary.

The painting will be revarnished with a synthetic, non-yellowing varnish.

The painting will be properly reframed.

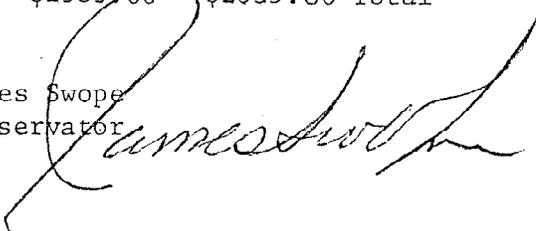
The painting will be properly crated for shipment to Glacier Park.

The treatment will be documented with photography.

Cost Estimate:

\$2185.00	-	\$2485.00	labor
\$ 350.00		\$ 350.00	materials (stretcher, lining fabric and adhesive, lumber for crate)
<u>\$2535.00</u>		<u>\$2835.00</u>	Total

James Swope
Conservator





ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 733-2712

RMRCC #85 - 699
15 May 1986

Artist: Fery, John (signed JFery, lower left, undated)
Title: Going to the Sun Mountain (discriptive title Cabin on a Cliff)
Owner: Greyhound Corporation (MacDonald Lodge, South wall to the right and above the fireplace)
Oil on canvas, 5' x 3'

Treatment Report:

The painting was photographed before treatment to document its condition.

The painting was examined before treatment to further document its condition and to ascertain its full conservation needs.

The painting was cleaned of a heavy dirt film with 2% trisodium phosphate (TSP), and rinsed with deionized water, followed with acetone.

The extremely heavy and discolored varnish was very difficult to clean. Ultimately, dimethylformimide (DMF) was used to break the varnish, followed with a second cleaning immediately following with acetone. Most of the varnish was removed, although residues of the heavily discolored film remained, particularly in the interstices of the impasto. Further efforts to clean these residues, by brush or otherwise, proved impossible because the strength of the solvent began to affect the solubilities of the paint layer. Ultimately, an evening of the surface was achieved, although full cleaning was not possible.

The heavy overpaint on the front of the painting, just above the cabin, was removed with methylene chloride in gel, followed by a further acetone rinsing.

The painting was removed from its stretcher, and the tacking margins were flattened with gentle applications of moisture, pressure, and heat. The reverse of the canvas was cleaned by vacuum.

Going to the Sun Mountain
Treatment Report
Page two

The large patch on the reverse of the painting was removed by softening the adhesive with methyl ethyl ketone (MEK) and mechanically removing the cotton patch. The residues of the adhesive were also removed mechanically after softening them with methyl ethyl ketone.

The very heavy filling material was softened with methylene chloride and mechanically removed as possible from the reverse. The painting was face up, and the rest of the filling material was similarly removed. The area of the damage was faced with wet strength tissue and wheat starch paste. The painting was again turned face down, and the tear was realigned as possible. A linen insert was cut to the exact shape and size of the large hole, and affixed into position with very minimal amounts of epoxy adhesive. The rest of the canvas breaks were filled from the reverse with Polyfilla, and mended with wet strength tissue and dilute Vinamul 6815 under weight.

The reverse of the canvas was smoothed with sand paper, and again the reverse was vacuumed.

Dilute BEVA 315 (1:3 in Stoddards Solvent) was brushed into the reverse of the canvas, and allowed to air dry. A second application of the dilute BEVA was brushed into the reverse and again allowed to air dry.

A sheet of fibre glass was stretched for the lining. The fibre glass was flocked with BEVA 315, diluted 3:1 in Stoddards Solvent.

The painting was lined to the fibre glass on the vacuum hot table. The surface of the painting was heated to 145 degrees Fahrenheit under 2" Hg pressure. When the painting was up to temperature, the heat was turned off and the painting was cooled under pressure.

The painting was mounted onto an expansion bolt stretcher.

The local facing was removed with gentle applications of warm water, and the residues of the adhesive cleaned with damp swabs.

Going to the Sun Mountain
Treatment Report
Page three

The area of damage was filled from the front with Polyfilla and textured in a manner similar to the surrounding area.

The painting was brush varnished with Winton's Retouching Varnish.

The painting was inpainted with Magna Colors mixed with Winton's Retouching Varnish.

The painting was spray varnished with 10% Acryloid B-72 in xylene.

The painting was photographed after treatment.

The painting was backed with foam core. The frame was cleaned with the Victoria and Albert wood reviving formula. The rabbet was cushioned with polyester velvet ribbon. The painting was properly reframed.



James Swope
Conservator



Trouble in Camp
Artist: Herbert Bartlett

Lake McDonald Lodge

M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

(Sign attached to frame! Courtesy to Rowland W. Reed)

Artist: Herbert Bartlett (signed in: Herbert Bartlett) Accession No.: McDonald Lake Lodge
 Title: Trouble In Camp
 Dimensions: H 77 1/2 W 126 D 1 1/2
(16" 5 1/2" X 10" 6")

Conservator's Priority: 1 2 3 **4** 5
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-1-05 By: MR Ash Conservator Non-Conservator Location: 2nd fl balcony - W wall
 Lab Gallery Storage

Condition

- Stable
- Insecurities
- Unstable

Treatment

- None
- Minor
- Major

Handling

- Normal
- Restricted
- Do not display/lend
- Further exam needed

Time Est. 60-100

Clean - put in better plane - varnish - retouch
attach to new stretcher

limited
no access to reverse

1) Auxiliaries

- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

2) Auxiliary Conditions

- Warp
- Infested
- Broken
- Missing

3) Support

- Canvas
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

4) Support Condition

- Dent
- Bulge across center
- Draw all 4 corners
- Loose
- Buckle rt 1/2 vertical
- Warp
- Convex
- Concave
- Slack - very
- Quilting
- Old Repair
- Adhesive
- Surface Dirt heavy
- Staining
- Mold
- Inscription
- Label
- Brittle - somewhat
- Split Edge
- Hole
- Tear
- Missing Part

5) Medium

- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

6) Medium Condition

- Cracking
- Drying
- Age diagonals on lower corners
- Circular verticals in center
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

7) Surface

- Varnished
- Unvarnished
- Yellowed very
- Discolored
- Surface Dirt heavy
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven
- Bird dropping central

NOTES:

9) Framing

- Framed
- Unframed

10) Frame Condition

- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane
- Screws to wall

1	2	3
4	5	6
7	8	9



Two Men Hunting Moose
Artist: Frank Stick

Lake McDonald Lodge



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Frank Stickle (signed 11: Frank Stickle)
 Title: Men Hunting Moose
 Dimensions: H 38 1/2 W 26 1/2 D

Accession No.: McDonald Lake Lodge
 Conservator's Priority: 1 2 3 (4) 5
 Curator's Priority: 1 2 3 4 5

Examined: Date: 10-3-05 By: MRAsh Conservator Non-Conservator
 Location: 1st fl. lobby - N. wall Lab Gallery Storage

- Condition**
- Stable
 - Insecurities
 - Unstable

Treatment

- None
 - Minor
 - Major
- Time Est. 28 - 42

Handling

- Normal
- Restricted
- Do not display/lend
- Further exam needed

clean - stabilize - repair hole - line - new stretcher - varnish - rebuck

- 1) Auxiliaries**
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 2) Auxiliary Conditions**
- Warp slight
 - Infested
 - Broken
 - Missing

- 3) Support**
- Canvas heavy wt.
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

4) Support Condition

- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp
- Convex
- Concave
- Slack
- Quilting upper half
- Old Repair
- Adhesive
- Surface Dirt heavy
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole 1/2 down x 7" from rd
- Tear
- Missing Part

- 5) Medium**
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

6) Medium Condition

- Cracking
- Drying
- Age vt corners diagonals
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss 1 v quadrant
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

- 7) Surface**
- Varnished
 - Unvarnished

8) Surface Condition

- Yellowed new
- Discolored
- Surface Dirt
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 9) Framing**
- Framed
 - Unframed

10) Frame Condition

- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane

*only one hanger - should have 2 hangers for security

NOTES:

1	2	3
4	5	6
7	8	9



Many Glacier Hotel

Many Glacier Hotel

Environmental notes:

- All utilities are turned off during the winter season. This lodge seems to be the least insulated and most susceptible to climate change.
- There are two main locations where the paintings are displayed: “The Bridge” -- a hallway/concourse between the lobby and dining room where people can sit and have a view and cocktail, and the very large dining room. In both locations there are large picture windows overlooking the lake and glacier which can affect the environment with heat, as well as the U.V. factor.
- The painting hung in The Bridge are on an inside wall relatively far away from the windows
- Two John Fery painting are on either side of the entrance to the dining room. One is quite close to the large picture windows and more susceptible to U.V. light and one much farther back into the room and much less affected by U.V. light from the windows.
- In season, the dining room not only has sun coming through the large expanse of windows and but also has a large capacity for people dining. The combination of the two can bring the room temperature up. There has been air conditioning installed into the dining room to keep the environment more even.
- The one painting, *Many Glacier Hotel*, artist unknown, is near the kitchen entrance and what appears to be a service station. The painting is unvarnished and susceptible to servers and possible food splashing. Keeping the food station farther from the painting and eventually applying a protective coating would be recommended.
- All three Fery painting have high conservation needs.



"Swiftcurrent Pass"
Artist: John Fery

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry - Iv. "J. Ferry"
Title: Swift Current Falls
Dimensions: H W D

Accession No.: Many Glacier Hotel
Conservator's Priority: ① 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-26-05 By: MR Ash Conservator Non-Conservator Location: Dining Room Lab Gallery Storage

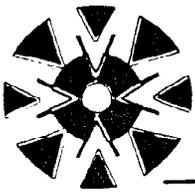
Condition Stable Insecurities Unstable
Treatment None Minor Major
Time Est. 35-60 hrs
Handling Normal Restricted Do not display/lend Further exam needed
stabilize - clean - remount - varnish - retouch

limited access to reverse

- 1) Auxiliaries Stretcher *expand - w/alt-new* Strainer Masonite Plywood Glue Lining Wax Lining Cradle Fixed Battens Synthetic Lining
- 2) Auxiliary Conditions Warp Infested Broken Missing
- 3) Support Canvas *wax lined / mylar sheet on reverse* Wood Artist Board Pulpboard Plywood Masonite Metal Other _____
- 4) Support Condition Dent Bulge Draw Loose Buckle *slight - central* Warp Convex Concave Slack Quilting Old Repair Adhesive Surface Dirt Staining Mold Inscription Label Brittle Split Edge Hole Tear Missing Part
- 5) Medium Oil Painting Tempera Acrylic Watercolor Gouache Pastel Charcoal Pencil Ink Combination Other _____
- 6) Medium Condition Cracking Drying Age Circular Feather Cleavage/Separation Flaking *active* Gouge Loss *w/ flaking* Scratch Stretcher Marks Abrasion Overpaint Faded
- 7) Surface Varnished Unvarnished
- 8) Surface Condition Yellowed Discolored Surface Dirt Bloom Scratch Abrasion Paint Spatters Varnish Accretion Fly Specks Finger Marks Water Drips Uneven *focis paper remains on top horizontal*
- 9) Framing Framed Unframed
- 10) Frame Condition Loose Joints Insect Damage ~~Not~~ Proper Backing *slight warp* Glazed Broken Chipped Weak Rabbet Edge Insecurely Installed *w/ brass corner plates* Nailed in Loose/Missing Ornaments Missing Parts Scratch Distortion of plane ** slipped in frame*

NOTES:

1	2	3
4	5	6
7	8	9



RMRCC #84-452
PAINTING ON FABRIC
Artist: FERY, John
Subject: SWIFT CURRENT PASS
Owner: Glacier Park, Inc., Montana

SUMMARY TREATMENT REPORT

1. The temporary facing was removed to allow for examination, photographic documentation of condition upon arrival and the attachment of a proper working facing.
2. The working facing was preceded by a substantial coat of Sol-u-var (acrylic resin) varnish. When dry, wet strength tissue was applied with corn starch paste/gelatin mixture.
3. The painting was removed from its strainer and prepared for lining. The reverse of the fabric was thoroughly infused with wax/resin lining adhesive (Multiwax W-445 microcrystalline wax/zonarez B-100 polyterpene resin; 3:1). A fibre glass lining was then attached to the reverse by hand ironing. The laminated system was fused on the hot table at 65°C under reduced pressure, approximately 5" Hg.
4. The lined picture was mounted onto a new, custom-made expansion bolt stretcher. The facing was removed and work begun on the surface of the picture.
5. The painting was cleaned to remove superficial grime from the surface. Testing indicated that removal of old retouching could not be carried out without further damage to original paint.
6. An isolating layer of Winton Retouching Varnish (ketonic resin) was applied.
7. Losses were not filled, as many had already been painted over and the surface differences were negligible on a picture of this size and texture.
8. Retouching - inpainting of losses and integration of mismatched old retouching - was carried out in colors ground in A-70 (PVA resin).
9. The picture was given two spray coats of B-72 (acrylic resin) as a finishing varnish.
10. The picture was photographed in its completed condition and fitted with a rigid protective backing.

Alfred Ackerman
Painting Conservator

Requested by: GARCIER PARK, INK

Curator's Priority 1 2 3 4 5

Collection of:
ARTIST or SCHOOL (as given) FERY
TITLE: SWIAT BURENT PASO
IDENTIFICATION NO.:
SIZE: (approx) H W Th
35" 71"

Type of Object: P96
DATED:
SIGNED: J. Fery
SHAPE: LOWER RIGHT, BRACE

I. FRAMING: SECURE, HEAVY

Un-framed	Unsound	TREATMENT INDICATED:
Insecure	Rotted	Replace/Install Glass
Un-Glazed	Cracked	Isolate painting from glass
✓ Nails	Loose Ornament	✓ Use Mending Plates & Screws
Loose/Tight Fit	Weak Rabbet Edge	Modify Rabbet
Insects	Loose Miter Joint	Repair and Retouch
		✓ New Hangers

II. AUXILLARY SUPPORT: Stretcher ✓ Strainer Other Type III

Not Present Keys are: Stretcher does not have bead
Not Adequate Not Secure Require Securing Is broken or split
Number of Members Missing ✓ Lodged behind fabric SOME

Recommendations: replace

III. SUPPORT: VERY HEAVY CONDITION: PLANAR, REASONABLE TENSION

✓ Fabric	Lined	Buckling	Depression
Wood	Cradled Rigid	✓ Fragile	
Paper	Solid mounted on	✓ Brittle	Split
Paper Board	✓ Fastened edges un sound	Hole	Sag
Presdwood	SUSPECTED		
Metal		Tear	Draw
Glass		Bulge	Warp
✓ is not protected with rigid backing			Grime removal
✓ is not protected with strip molding			

TREATMENT INDICATED:

✓ Line	Reline	Key out/restretch	Apply Moisture Barrier
Patch	Flatten Locally	Back/Strip	Rejoin Split
Other:			

IV. PAINT FILM: Medium is characteristic of: OIL Ground: COM. PREP.?

✓ Is not generally sound Scratch TREATMENT INDICATED:
 ✓ Cleavage: EXTREME Abrasion Minor Local Treatment:
 Cupping: Loss: es SMALL, SCATTERED Major Treatment:
 Stain: s
 ✓ Flaking SMALL (CAVITY PATTERN) ✓ Surface Accretions: s
 Powdering VERY WIDE SPREAD Chemical Deterioration OVERPAINT SUSPECTED -
 Buckling MANY INSECURE PLACES ✓ Mechanical Deterioration cleaning?
 Blisters

V. SURFACE COATING: Characteristic of: RESIN?

Unvarnished	Blooming	TREATMENT INDICATED:
Brittle	Stain	Grime Removal
Discolored NOT BAD	Scratch	Bloom Removal
Mechanical Deterioration	Finger Marks	Film Removal
Covered with Grime	✓ Uneven	Re-Varnish
Grime Penetration		Minor Local Treatment

RECOMMENDATIONS: clean, consolidate, line, remount, restore, revarnish
removal of refaint could be difficult

Will Require Further Examination
Should be treated before loaned FACED
Must be treated before shipping

This Painting 25-35

was examined for the RMRCC by

[Signature]

Date 9/4/81



Four Men Seated at Table

Artist: Charles Defeo

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Charles De Feo - signed lv. "Charles De Feo" Accession No.: Mary Glacier Hotel
 Title: Four men Camping - looking at Buck Conservator's Priority: 1 2 3 4 **5**
 Dimensions: H 30 W 25 3/4 D Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: M.R. Ash Conservator Non-Conservator Location: The Bridge Lab Gallery Storage

Condition Stable Insecurities Unstable
 Treatment None Minor Major
 Handling Normal Restricted Do not display/lend Further exam needed
 Time Est. 10-14 hrs.
clean - remount - varnish - retouch -

- | | | | | |
|---|--|--|---|---|
| <p>1) Auxiliaries
 <input checked="" type="checkbox"/> Stretcher
 <input type="checkbox"/> Strainer
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Glue Lining
 <input type="checkbox"/> Wax Lining
 <input type="checkbox"/> Cradle
 <input type="checkbox"/> Fixed Battens
 <input type="checkbox"/> Synthetic Lining</p> <p>2) Auxiliary Conditions
 <input type="checkbox"/> Warp
 <input type="checkbox"/> Infested
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Missing</p> | <p>3) Support
 <input checked="" type="checkbox"/> Canvas
 <input type="checkbox"/> Wood
 <input type="checkbox"/> Artist Board
 <input type="checkbox"/> Pulpboard
 <input type="checkbox"/> Plywood
 <input type="checkbox"/> Masonite
 <input type="checkbox"/> Metal
 <input type="checkbox"/> Other _____</p> <p>4) Support Condition
 <input checked="" type="checkbox"/> Dent <u>debris between canvas on bottom</u>
 <input checked="" type="checkbox"/> Bulge
 <input type="checkbox"/> Draw
 <input type="checkbox"/> Loose
 <input type="checkbox"/> Buckle
 <input type="checkbox"/> Warp
 <input type="checkbox"/> Convex
 <input type="checkbox"/> Concave
 <input checked="" type="checkbox"/> Slack
 <input type="checkbox"/> Quilting
 <input type="checkbox"/> Old Repair
 <input type="checkbox"/> Adhesive
 <input checked="" type="checkbox"/> Surface Dirt <u>heavy</u>
 <input checked="" type="checkbox"/> Staining <u>water</u>
 <input type="checkbox"/> Mold
 <input type="checkbox"/> Inscription
 <input type="checkbox"/> Label
 <input type="checkbox"/> Brittle
 <input type="checkbox"/> Split Edges
 <input type="checkbox"/> Hole
 <input type="checkbox"/> Tear
 <input type="checkbox"/> Missing Part</p> | <p>5) Medium
 <input checked="" type="checkbox"/> Oil Painting
 <input type="checkbox"/> Tempera
 <input type="checkbox"/> Acrylic
 <input type="checkbox"/> Watercolor
 <input type="checkbox"/> Gouache
 <input type="checkbox"/> Pastel
 <input type="checkbox"/> Charcoal
 <input type="checkbox"/> Pencil
 <input type="checkbox"/> Ink
 <input type="checkbox"/> Combination
 <input type="checkbox"/> Other _____</p> <p>6) Medium Condition
 <input checked="" type="checkbox"/> Cracking
 <input type="checkbox"/> Drying
 <input checked="" type="checkbox"/> Age <u>in corner</u>
 <input type="checkbox"/> Circular
 <input type="checkbox"/> Feather
 <input type="checkbox"/> Cleavage/Separation
 <input type="checkbox"/> Flaking
 <input type="checkbox"/> Gouge
 <input checked="" type="checkbox"/> Loss <u>in corner</u>
 <input type="checkbox"/> Scratch
 <input checked="" type="checkbox"/> Stretcher Marks <u>1 vertical</u>
 <input type="checkbox"/> Abrasion
 <input type="checkbox"/> Overpaint
 <input type="checkbox"/> Faded</p> | <p>7) Surface
 <input checked="" type="checkbox"/> Varnished
 <input type="checkbox"/> Unvarnished</p> <p>8) Surface Condition
 <input checked="" type="checkbox"/> Yellowed
 <input checked="" type="checkbox"/> Discolored
 <input checked="" type="checkbox"/> Surface Dirt
 <input type="checkbox"/> Bloom
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Abrasion
 <input type="checkbox"/> Paint Spatters
 <input type="checkbox"/> Varnish Accretion
 <input type="checkbox"/> Fly Specks
 <input type="checkbox"/> Finger Marks
 <input type="checkbox"/> Water Drips
 <input type="checkbox"/> Uneven</p> | <p>9) Framing
 <input type="checkbox"/> Framed
 <input type="checkbox"/> Unframed</p> <p>10) Frame Condition
 <input type="checkbox"/> Loose Joints
 <input type="checkbox"/> Insect Damage
 <input checked="" type="checkbox"/> No Proper Backing
 <input type="checkbox"/> Glazed
 <input type="checkbox"/> Broken
 <input type="checkbox"/> Chipped
 <input type="checkbox"/> Weak Rabbit Edge
 <input type="checkbox"/> Insecurely Installed
 <input checked="" type="checkbox"/> Nailed in
 <input type="checkbox"/> Loose/Missing Ornaments
 <input type="checkbox"/> Missing Parts
 <input type="checkbox"/> Scratch
 <input type="checkbox"/> Distortion of plane
 <input checked="" type="checkbox"/> Slipped in frame
 <input checked="" type="checkbox"/> Minor abrasion</p> |
|---|--|--|---|---|

NOTES:
 - hang on one - not secure or adequate

1	2	3
4	5	6
7	8	9

*w. paint loss 1/2 from left x 3" up.



"Lake St. Mary"
Artist: John Fery

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Fery signed lv. "J. Fery"
Title: Lake St. Mary
Dimensions: H 35 1/4 W 71 1/4 D

Accession No.: Many Glacier Hotel
Conservator's Priority: ① 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: M. R. Ash Conservator/ Non-Conservator Location: Lab Gallery Storage Dining Room

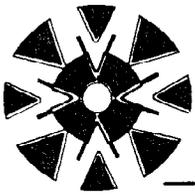
Condition: Stable Insecurities Unstable
Treatment: None Minor Major
Time Est. 35-60 hrs
clean - stabilize - remount - varnish - retouch
Handling: Normal Restricted Do not display/lend Further exam needed

limited access to reverse

- 1) Auxiliaries
 - Stretcher *expanding bolt stretcher*
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining w. fiberglass
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas *fiberglass 2*
 - Wood *lined w. wax 8*
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other *previous conservation*
- 4) Support Condition
 - Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack *slightly*
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part
- 5) Medium
 - Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking *active - especially in blue/purple colors*
 - Gouge *above center*
 - Loss w. flaking
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt
 - Bloom *lower half*
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretions
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - ~~Proper~~ Backing *fore core*
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge *ul corner*
 - Insecurely Installed *w. brass mendax plates*
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane
 - Slipped in frame

1	2	3
4	5	6
7	8	9

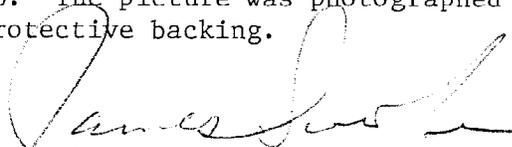
NOTES:



RMCC #84-454
PAINTING ON FABRIC
Artist: FERY, John
Subject: Lake St. Mary
Owner: Glacier Park, Inc., Montana

SUMMARY TREATMENT REPORT

1. The temporary facing was removed to allow for examination, photographic documentation of condition upon arrival and the attachment of a proper working facing.
2. The working facing was preceded by a substantial coat of Sol-u-var (acrylic resin) varnish. When dry, wet strength tissue was applied with corn starch paste/gelatin mixture.
3. The painting was removed from its strainer and prepared for lining. The reverse of the fabric was thoroughly infused with wax/resin lining adhesive (Multiwax W-445 microcrystalline wax/zonarez B-100 polyterpene resin; 3:1). A fibre glass lining was then attached to the reverse by hand ironing. The laminated system was fused on the hot table at 65°C under reduced pressure, approximately 5" Hg.
4. The lined picture was mounted onto a new, custom-made expansion bolt stretcher. The facing was removed and work begun on the surface of the picture.
5. The painting was cleaned to remove superficial grime from the surface.
6. An isolating layer of Winton Retouching Varnish (ketonic resin) was applied.
7. Losses were filled with Polyfilla.
8. Retouching - inpainting of losses and integration of mismatched old retouching - was carried out in Magna colors.
9. The picture was given two spray coats of B-72 (acrylic resin) as a finishing varnish.
10. The picture was photographed in its completed condition and fitted with a rigid protective backing.


James Swope
Painting Conservator

(LOWER LEVEL)

Requested by: GLACIER PARK, INC.

Curator's Priority 1 2 3 4 5

Collection of:

Type of Object: PVE

ARTIST or SCHOOL (as given) J FERY

DATED:

TITLE: MARE ST. MARY

SIGNED: J Fery

IDENTIFICATION NO.:

SHAPE:

SIZE: (approx) H W Th

3' x 6'



lower st. black

I. FRAMING: HEAVY - SECURE

TREATMENT INDICATED:

- Un-framed
- Insecure
- Un-G;azed
- Nails
- Loose/Tight Fit
- Insects
- Unsound
- Rotted
- Cracked
- Loose Ornament
- Weak Rabbet Edge
- Loose Miter Joint

- Replace/Install Glass
- Isolate painting from glass
- Use Mending Plates & Screws
- Modify Rabbet
- Repair and Retouch
- New Hangers

II. AUXILLARY SUPPORT: Stretcher Strainer Other

Type

- Not Present
- Not Adequate
- Number of Members
- Keys are:
- Not Secure
- Missing
- Require Securing
- Lodged behind fabric

Stretcher does not have bead
Is broken or split

Recommendations: replace

III. SUPPORT: CONDITION: PLANAR, GOOD TENSION

- Fabric VERY HEAVY
- Wood
- Paper
- Paper Board
- Presdwood
- Metal
- Glass
- Lined
- Cradled Rigid
- Solid mounted on
- Fastened edges un sound
- Buckling
- Fragile
- Brittle
- Hole
- Tear
- Bulge
- Depression
- Split
- Sag
- Draw
- Warp
- Grime

- is not protected with rigid backing
- is not protected with strip molding

TREATMENT INDICATED:

- Line
- Patch
- Other:
- Reline
- Flatten Locally
- Key out/restretch Back/Strip
- Apply Moisture Barrier
- Rejoin Split

FAKED
PTG WITH
SOLUVAR &
WET-STRENGTH
TISSUE

IV. PAINT FILM: Medium is characteristic of: Ground:

- Is not generally sound
- Cleavage: VERY WIDE SPREAD - CANON'S WOUND
- Cupping: SMALL SCALE
- Flaking
- Powdering
- Buckling
- Blisters
- Scratch
- Abrasion
- Losses: SCATTERED
- Stains - DRIED - BLOOM IN PAINT (WATER)
- Surface Accretions:s
- Chemical Deterioration
- Mechanical Deterioration
- TREATMENT INDICATED: LINE
- Minor Local Treatment:
- Major Treatment:

V. SURFACE COATING: Characteristic of:

TREATMENT INDICATED:

- Unvarnished
- Brittle
- Discolored NOT MUCH
- Mechanical Deterioration
- Covered with Grime NOT MUCH
- Grime Penetration
- Blooming
- Stain
- Scratch
- Finger Marks
- Uneven
- Grime Removal
- Bloom Removal
- Film Removal
- Re-Varnish
- Minor Local Treatment

RECOMMENDATIONS: Face, consolidate, line, remount, ~~with~~ clean, fill, cap, stain, reddish

- Will Require Further Examination
- Should be treated before loaned FAKED
- Must be treated before shipping

This Painting was examined for the RMRCC by

Date 9/2/84

~~30-40~~
30-40

(includes & missing numerous old losses)



Fly Fisherman
Artist: Charles DeFeo

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Charles De Feo - signed 11. Charles De Feo
Title: Fly Fisherman
Dimensions: H 29 3/4 W 19 3/4 D in frame site

Accession No.: Mary Glacier Hotel
Conservator's Priority: 1 2 3 4 5 (4) (5)
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: M.R. Ash Conservator / Non-Conservator Location: Lab Gallery Storage *The Bridge*

Condition
 Stable
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. 18-25

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

clean - remount - put in plane - varnish - retouch

- 1) Auxiliaries
- Stretcher *looks artist made*
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 3) Support
- Canvas - linen
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

- 4) Support Condition
- Dent *1 3/4 down x 2 3/4 from left side*
- Bulge *lower half rounded*
- Draw *canvas*
- Loose
- Buckle *in corner*
- Warp
- Convex
- Concave

- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt *heavy*
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

- 6) Medium Condition
- Cracking
- Drying
- Age *mostly lower*
- Circular *dent*
- Feather

- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks *verticals*
- Abrasion
- Overpaint
- Faded

- 7) Surface
- Varnished
- Unvarnished

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt
- Bloom
- Scratch *in quadrant*
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 9) Framing
- Framed
- Unframed

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane
- much surface abrasion*
- much dust*

NOTES:

only one hanger - this is NOT adequate or secure

1	2	3
4	5	6
7	8	9



Many Glacier Hotel
Artist: Unknown

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Unknown
Title: Many Glacier Hotel
Dimensions: H 48 1/2 W 20 5/4 D
(4' 1/2" x 17' 1/4")

Accession No.: Many Glacier Hotel
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: M.R.Ash Conservator/ Non-Conservator Location: Dining Room Lab Gallery Storage

- Condition
- Stable
 - Insecurities
 - Unstable

- Treatment
- None
 - Minor
 - Major
 - Time Est. 75-110 hrs.
 - clean - new support - varnish - retouch

- Handling
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

no access to reverse

1) Auxiliaries

- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining
- solid material

2) Auxiliary Conditions

- Warp
- Infested
- Broken
- Missing

3) Support

- Canvas *very fine weave*
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

4) Support Condition

- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp
 - Convex
 - Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

5) Medium

- Oil Painting *mostly oil washes*
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

6) Medium Condition

- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

7) Surface

- Varnished
- Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
 - large dark splatters (4) running across central area

9) Framing

- Framed
- Unframed

10) Frame Condition

- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:

- see info on Many Glacier Valley
- ptg. attached to wall/board
frame attached over ptg. -



Many Glacier Valley
Artist: Unknown

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Unknown
Title: Many Glacier Valley
Dimensions: H 48 1/2 W 205 1/4 D
(9' 1/2") (17' 1/4")

Accession No.: Many Glacier Hotel
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: MR Ash Conservator / Non-Conservator Location: Dining Room Lab Gallery Storage

Condition
 Stable relatively
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. 60-80 hrs
clean - stabilize - remount - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

no access to reverse

1) Auxiliaries

- Stretcher
 - Strainer
 - Masonite?
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining
 - solid material
- ### 2) Auxiliary Conditions
- Warp
 - Infested
 - Broken
 - Missing

3) Support

- Canvas very fine weave laid over support
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

4) Support Condition

- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp
 - Convex
 - Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

5) Medium

- Oil Painting mostly oil washes
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

6) Medium Condition

- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

7) Surface

- Varnished
 - Unvarnished
- ### 8) Surface Condition
- Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretions
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
 - large circular-like dark blotches - center of pt. v. to rt. of chr.

9) Framing

- Framed
 - Unframed
- ### 10) Frame Condition
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbit Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9

NOTES:

- the canvas is laid over a solid support possibly masonite -
 - the most amount of damage is located in a 16" vertical band going across the entire lower horizontal - this is an area most accessible to the public
 - appears the pt. was first attached to wall/board & then the frame put over & screwed into wall -



"Ptarmigan Lake"
Artist: John Fery

Many Glacier Hotel



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Fery - signed 11. J. Fery
Title: Parmigianino Lake (ca. 1915-20)
Dimensions: H 35 1/2 W 7 1/2 D site-in frame

Accession No.: Mary Glacier Hotel
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-28-05 By: M. R. Ash Conservator Non-Conservator Location: The Bridge Lab Gallery Storage

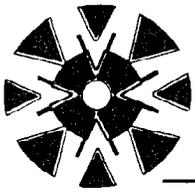
Condition Stable Insecurities Unstable
Treatment None Minor Major
Time Est. 35-60 hrs.
Handling Normal Restricted Do not display/lend Further exam needed
clean - stabilize - remount - varnish - retouch

Limited access to reverse

- 1) Auxiliaries Stretcher *expansion both - new* Strainer Masonite Plywood Glue Lining Wax Lining *on fiberglass w/ mylar backing* Cradle Fixed Battens Synthetic Lining
- 2) Auxiliary Conditions Warp Infested Broken Missing
- 3) Support Canvas *fiberglass lined / wax* Wood Artist Board Pulpboard Plywood Masonite Metal Other _____
- 4) Support Condition Dent Bulge Draw Loose Buckle *slight on corner* Warp Convex Concave Slack Quilting Old Repair Adhesive Surface Dirt Staining Mold Inscription Label Brittle Split Edge Hole Tear Missing Part
- 5) Medium Oil Painting Tempera Acrylic Watercolor Gouache Pastel Charcoal Pencil Ink Combination Other _____
- 6) Medium Condition Cracking Drying Age Circular Feather Cleavage/Separation Flaking *active overall* Gouge Loss Scratch Stretcher Marks Abrasion Overpaint Faded
- 7) Surface Varnished *probably* Unvarnished *←*
- 8) Surface Condition Yellowed Discolored Surface Dirt Bloom *whitesh look* Scratch Abrasion Paint Spatters Varnish Accretion *mainly fr.* Fly Specks Finger Marks Water Drips Uneven **see notes:*
- 9) Framing Framed Unframed
- 10) Frame Condition Loose Joints Insect Damage Proper Backing *but not secured well - slight warp* Glazed Broken Chipped Weak Rabbit Edge Insecurely Installed *cross member plates* Nailed in Loose/Missing Ornaments Missing Parts Scratch Distortion of plane **slipped in frame*

1	2	3
4	5	6
7	8	9

NOTES:
- scattered over surface are remains of facing paper not removed from earlier conservation treatment - remains most noticeable on lower 1/2 -
- hung by one nail only - this is not adequate or secure



RMCC #84-453
PAINTING ON FABRIC
Artist: FERY, John
Subject: PTARMIGAN LAKE
Owner: Glacier Park, Inc., Montana

SUMMARY TREATMENT REPORT

1. The temporary facing was removed to allow for examination, photographic documentation of condition upon arrival and the attachment of a proper working facing.
2. The working facing was preceded by a substantial coat of Sol-u-var (acrylic resin) varnish. When dry, wet strength tissue was applied with corn starch paste/gelatin mixture.
3. The painting was removed from its strainer and prepared for lining. The reverse of the fabric was thoroughly infused with wax/resin lining adhesive (Multiwax W-445 microcrystalline wax/zonarez B-100 polyterpene resin; 3:1). A fibre glass lining was then attached to the reverse by hand ironing. The laminated system was fused on the hot table at 65°C under reduced pressure, approximately 5" Hg.
4. The lined picture was mounted onto a new, custom-made expansion bolt stretcher. The facing was removed and work begun on the surface of the picture.
5. The painting was cleaned to remove superficial grime from the surface. Testing indicated that removal of old retouching could not be carried out without further damage to original paint.
6. An isolating layer of Winton Retouching Varnish (ketonic resin) was applied.
7. Losses were not filled, as many had already been painted over and the surface differences were negligible on a picture of this size and texture.
8. Retouching - inpainting of losses and integration of mismatched old retouching - was carried out in colors ground in A-70 (PVA resin).
9. The picture was given two spray coats of B-72 (acrylic resin) as a finishing varnish.
10. The picture was photographed in its completed condition and fitted with a rigid protective backing.

Steven Prins
Painting Conservator

MANY GLACIER LOOSE!

Requested by: GLACIER PARK, INC

Curator's Priority 1 2 3 4 5

Collection of:
 ARTIST or SCHOOL (as given) J FERY
 TITLE: PTARMIGAN WAKE
 IDENTIFICATION NO.:
 SIZE: (approx) H W Th
35" 71"

Type of Object: PTG
 DATED:
 SIGNED: J. FERY
 SHAPE: 
LOWER LEFT, BLACK

I. FRAMING: HEAVY, SECURE

Un-framed	Unsound	TREATMENT INDICATED:
Insecure	Rotted	Replace/Install Glass
Un-Glazed	Cracked	Isolate painting from glass
Nails	Loose Ornament	Use Mending Plates & Screws
Loose/Tight Fit	Weak Rabbet Edge	Modify Rabbet
Insects	Loose Miter Joint	Repair and Retouch
		✓ New Hangers

II. AUXILIARY SUPPORT: Stretcher Strainer Other Type

Not Present	Keys are:	Stretcher does not have bead
Not Adequate	Not Secure	Is broken or split
Number of Members	Missing	Lodged behind fabric <u>NOT BAD</u>
		<u>DEBRIS</u>

Recommendations: replace

III. SUPPORT: CONDITION: PLANAR, REASONABLE TENSION

✓ Fabric <u>VERY HEAVY</u>	Lined	✓ Buckling	Depression
Wood	Cradled Rigid	✓ Fragile	Split
Paper	Solid mounted on	✓ Brittle	Sag
Paper Board	Fastened edges un sound	Hole	Draw
Presdwood			Warp
Metal		Tear	Grime
Glass		Bulge	

is not protected with rigid backing
 is not protected with strip molding

TREATMENT INDICATED:

✓ Line	Reline	Key-out/restretch	Apply Moisture Barrier
Patch	Flatten Locally	✓ Back/Strip	Rejoin Split
Other:			

IV. PAINT FILM: Medium is characteristic of: OIL Ground: COM. PREP?

✓ Is not generally sound	Scratch	TREATMENT INDICATED:
Cleavage: <u>WIDESPREAD FLAKING -</u>	Abrasion	Minor Local Treatment:
<u>IRREGULAR PATTERN -</u>	Loss:es <u>NUMEROUS, SMALL</u>	Major Treatment:
<u>SMALL SCALE, MUCH</u>	Stain:s	
✓ Cupping: <u>INSECURE PAINT</u>	✓ Surface Accretions:s	
Flaking	Chemical Deterioration	
Powdering	✓ Mechanical Deterioration	
Buckling		
Blisters		

FLAKING PROBLEM PROBABLY NOT NEW - EVIDENCE OF OLD OVERPAINT, NO

V. SURFACE COATING: Characteristic of: OIL?

Unvarnished	Blooming	TREATMENT INDICATED:
Brittle	Stain	Grime Removal
Discolored <u>NOT BAD</u>	Scratch	Bloom Removal
Mechanical Deterioration	Finger Marks	Film Removal
✓ Covered with Grime	Uneven	Re-Varnish
Grime Penetration		Minor Local Treatment

RECOMMENDATIONS: face, consolidate, line, remount, to clean, fill, restore, revarnish.

✓ Will Require Further Examination
 ✓ Should be treated before loaned face d
 Must be treated before shipping

removal of overpaint would be difficult.

This Painting was examined for the RMRCC by

25-35 hrs.

J. [Signature]

Date 9/2/87

LEO MORTENSEN

Engineering Manager

GLACIER PARK, INC.

Subsidiary of

GREYHOUND FOOD MANAGEMENT, INC.

JUNE TO SEPT. • EAST GLACIER PARK, MONTANA 59434-0147
PHONE (406) 226-9311

SEPT. TO JUNE • GREYHOUND TOWER, MAIL STATION 5185
(3800 N. CENTRAL AVE.) PHOENIX, AZ 85077
PHONE (602) 248-2600

AFFIDAVIT OF RECEIPT

Date: 9/16/84, 1984

On the above date, the undersigned has, for the purpose of undertaking various cleaning and restoration processes, taken possession of certain works of art which are the property of, and belong solely to, Glacier Park, Inc., a subsidiary of The Greyhound Corporation.

The work to be completed will be undertaken under my supervision. Following the completion of the cleaning and restoration processes authorized by Glacier Park, Inc., all art works will be returned to Mr. Martin Schultz, President and General Manager of Glacier Park, Inc., or to his authorized representative. Under no circumstances will the paintings be loaned, released or relinquished to any other party or individual... even for the purposes of sub-contracting such cleaning and restoration as may be deemed necessary...without the express approval and consent of Mr. Schultz and Glacier Park, Inc.

Description of each painting removed from Glacier Park premises: (description to include the art medium, the size and the subject of the work).

- 1. 35 1/2 x 71 1/2 ~~3~~ Swift Current with frame 84-452
- 2. " Ptarmigan Lake " 84-453
- 3. " Lake St Mary " 84-454
- 4. Lake McDonald Lodge Rider w/ horse with frame 84-455
- 5. Mural - 82" long 84-456

many glacier

Date: 9/16/84

Name: Meredith J. [unclear]

Title: Administrator

Affiliation: Rocky Mtn. Reg. Conservation Center

406-226-5528

GLACIER NATIONAL PARK, MONTANA

P11+

602-933-2630

LEO MORTENSEN

Engineering Manager

GLACIER PARK, INC.

Subsidiary of

GREYHOUND FOOD MANAGEMENT, INC.

JUNE TO SEPT. • EAST GLACIER PARK, MONTANA 59434-0147
PHONE (406) 226-9311

SEPT. TO JUNE • GREYHOUND TOWER, MAIL STATION 5185
(3800 N. CENTRAL AVE.) PHOENIX, AZ 85077
PHONE (602) 248-2600

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AFFIDAVIT OF RECEIPT

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Description of each painting removed from Glacier Park premises: (description to include the art medium, the size and the subject of the work).

- 1. 35 1/2 x 71 1/2 ~~in~~ Swift Current with frame 84-45
- 2. " Ptarmigan Lake " 84-453
- 3. " Lake St Mary " 84-454
- 4. Lake McDonald Lodge Rider w/ Horse with frame 84-455
- 5. Mural - 82" long 84-456

many glacier

Date: 9/16/84

Name: Meredith Gilbert

Title: Administrator

Affiliation: Rocky Mtn. Reg. Conservation Center

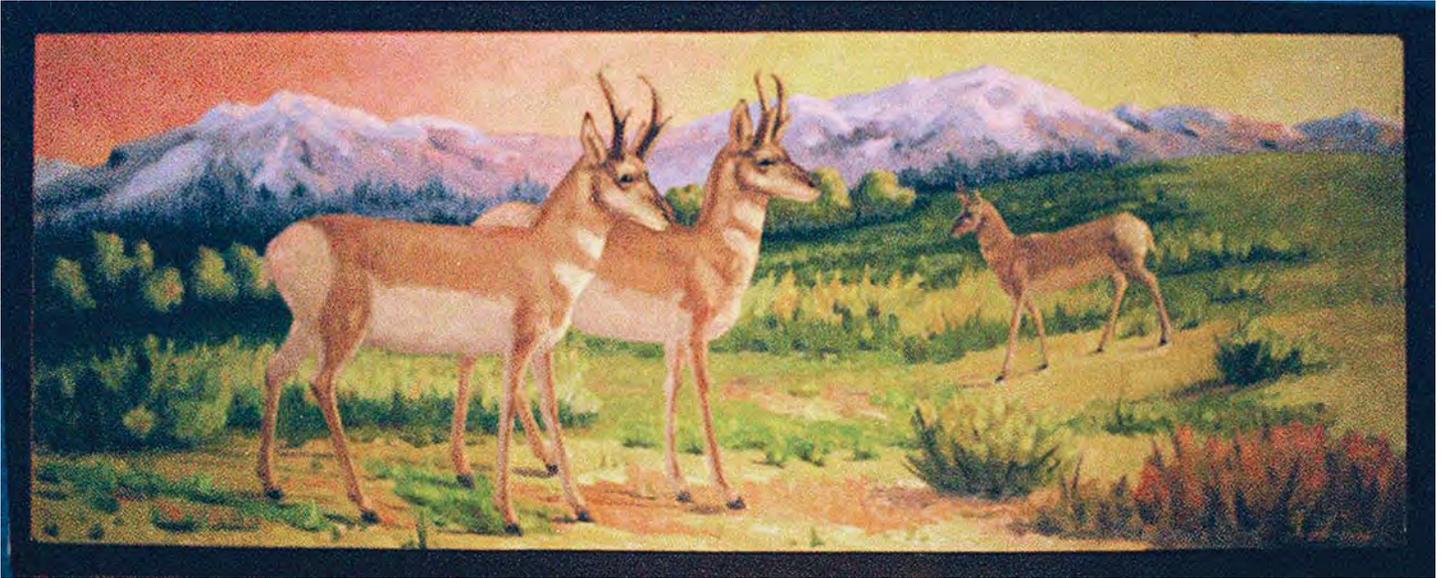


Rising Sun Coffee Shop

Rising Sun Coffee Shop

Environmental notes:

- All utilities are turned off during the winter season.
- The building seems to keep a relatively even temperature.
- All the paintings are hung high and less susceptible to the public and restaurant factors. Being high does increase the accumulation of dust and dirt on the surfaces.
- The John Fery painting is not in the most ideal location. It is above the major serving station from the kitchen and susceptible to food spillage and heat from the kitchen. Fortunately, it is on an inside wall and not near windows.



Antelope
Artist: Richmond

Rising Sun Coffee Shop



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Richmond (signed w/ "Richmond")
Title: Antelope
Dimensions: H 36 W 95 D

Accession No.: Rising Sun
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: M.R.Ash Conservator / Non-Conservator Location: Lab Gallery Storage Gift Shop

Condition
 Stable
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major
Time Est. 25-50
clean - varnish - retouch

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

- 1) Auxiliaries
- Stretcher
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining
- Cradle
- Fixed Battens
- Synthetic Lining

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 3) Support
- Canvas
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose
- Buckle
- Warp slight
- Convex
- Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

- 6) Medium Condition
- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint
- Faded

- 7) Surface
- Varnished
- Unvarnished

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

NOTES:

- 9) Framing
- Framed
- Unframed

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken
- Chipped
- Weak Rabbet Edge
- Insecurely Installed
- Nailed in to wall
- Loose/Missing Ornaments
- Missing Parts
- Scratch
- Distortion of plane

1	2	3
4	5	6
7	8	9



Big Horn Sheep
Artist: Richmond

Rising Sun Coffee Shop



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Richmond (signed: "Richmond")
Title: Big Horn Sheep
Dimensions: H 36 W 95 D

Accession No.: Rising Sun
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: MRAsh Conservator/ Non-Conservator Location: Dining Room Lab Gallery Storage

Condition: Stable Insecurities Unstable
Treatment: None Minor Major
Time Est: 30-60
Handling: Normal Restricted Do not display/lend Further exam needed
repair hole - clean - varnish - retouch

- 1) Auxiliaries
 - Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining
- 2) Auxiliary Conditions
 - Warp
 - Infested
 - Broken
 - Missing
- 3) Support
 - Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____
- 4) Support Condition
 - Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole ✓ slope - 13 up x 4 1/2 from rt.
 - Tear
 - Missing Part
- 5) Medium
 - Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____
- 6) Medium Condition
 - Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss w. damage
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded
- 7) Surface
 - Varnished
 - Unvarnished
- 8) Surface Condition
 - Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven
- 9) Framing
 - Framed
 - Unframed
- 10) Frame Condition
 - Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in frame
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

NOTES:

*ptg. attached to wall w/ screws through str/board

1	2	3
4	5	6
7	8	9



Mountain Goats
Artist: Richmond

Rising Sun Coffee Shop



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Richmond (signed: "Richmond")
Title: Mountain Goats
Dimensions: H 36 W 96 D

Accession No.: Rising Sun
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: M.R.Ash Conservator Non-Conservator Location: Gift Shop Lab Gallery Storage

- Condition**
- Stable
 - Insecurities
 - Unstable

- Treatment**
- None
 - Minor
 - Major
 - Time Est. 25-40
 - clean - varnish - retouch

- Handling**
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

- 1) Auxiliaries**
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 3) Support**
- Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 5) Medium**
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

- 7) Surface**
- Varnished
 - Unvarnished

- 9) Framing**
- Framed
 - Unframed

- 2) Auxiliary Conditions**
- Warp
 - Infested
 - Broken
 - Missing

- 4) Support Condition**
- Dent
 - Bulge
 - Draw
 - Loose
 - Buckle
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole
 - Tear
 - Missing Part

- 6) Medium Condition**
- Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded

- 8) Surface Condition**
- Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven

- 10) Frame Condition**
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nails in pts. into wall
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

NOTES: - pt. screwed into wall frame over it nailed into wall.

1	2	3
4	5	6
7	8	9



Mountain Landscape
Artist: John Fery

Rising Sun Coffee Shop



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: John Ferry - signed 11" J. Ferry
Title: Mountain landscape
Dimensions: H 69 W 139 D (5' 9" x 11' 9")

Accession No.: Rising Sun
Conservator's Priority: 1 2 (3) 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: MPA Conservator Non-Conservator Location: Dining Room
 Lab Gallery Storage

Condition
 Stable
 Insecurities
 Unstable

Treatment
 None
 Minor
 Major

Handling
 Normal
 Restricted
 Do not display/lend
 Further exam needed

Time Est. 540 ~~80~~
clean-keyout-varnish-retouch

reverse ~~is~~ accessible

- 1) Auxiliaries
- Stretcher expansion - 65H
- Strainer
- Masonite
- Plywood
- Glue Lining
- Wax Lining w. fibrefaces
- Cradle
- Fixed Battens
- Synthetic Lining

- 3) Support
- Canvas heavy wt.
- Wood
- Artist Board
- Pulpboard
- Plywood
- Masonite
- Metal
- Other _____

- 5) Medium
- Oil Painting
- Tempera
- Acrylic
- Watercolor
- Gouache
- Pastel
- Charcoal
- Pencil
- Ink
- Combination
- Other _____

- 7) Surface
- Varnished
- Unvarnished

- 9) Framing
- Framed
- Unframed

- 2) Auxiliary Conditions
- Warp
- Infested
- Broken
- Missing

- 4) Support Condition
- Dent
- Bulge
- Draw
- Loose very
- Buckle
- Warp
- Convex
- Concave
- Slack
- Quilting
- Old Repair
- Adhesive
- Surface Dirt
- Staining
- Mold
- Inscription
- Label
- Brittle
- Split Edge
- Hole
- Tear
- Missing Part

- 6) Medium Condition
- Cracking
- Drying
- Age
- Circular
- Feather
- Cleavage/Separation
- Flaking
- Gouge
- Loss old
- Scratch
- Stretcher Marks
- Abrasion
- Overpaint scattered overall but mostly lower half
- Faded

- 8) Surface Condition
- Yellowed
- Discolored
- Surface Dirt
- Bloom
- Scratch
- Abrasion
- Paint Spatters
- Varnish Accretion
- Fly Specks
- Finger Marks
- Water Drips
- Uneven

- 10) Frame Condition
- Loose Joints
- Insect Damage
- No Proper Backing
- Glazed
- Broken 1/4 round - rt half, top
- Chipped
- Weak Rabbit Edge
- Insecurely Installed
- Nailed in
- Loose/Missing Ornaments
- Missing Parts rt. half around
- Scratch
- Distortion of plane
- appears ptg. slipped in frame

NOTES:

appears to have old repair work -
The frame has 4 holes on bottom & 4 on top indicating a previous installation -
This ptg. is in relatively good shape and needs only minor work, i.e. clean, key out, frame w. better materials

1	2	3
4	5	6
7	8	9

86974" X 14074" - ~~width~~ extension of frame

RISE SUN COFFEE SHOP

FIELD CONDITION REPORT: PAINTINGS EXAMINED AT: CONSERVATOR'S PRIORITY 1 2 3 4 5

Requested by:

Curator's Priority 1 2 3 4 5

Collection of: GLACIER PARK, INC
ARTIST or SCHOOL (as given) J FERY
TITLE: MOUNTAIN LANDSCAPE - RIVER & WATERFALLS
IDENTIFICATION NO.:
SIZE: (approx) H W Th
6' 12"

Type of Object:
DATED:
SIGNED: J FERY
SHAPE: 



I. FRAMING: TERNU - APPEARS SECURE

TREATMENT INDICATED:
Replace/Install Glass
Isolate painting from glass
Use Mending Plates & Screws
Modify Rabbet
Repair and Retouch
New Hangers

Un-framed
Insecure
 Un-Glazed
 Nails
Loose/Tight Fit
Insects
Unsound
Rotted
Cracked
Loose Ornament
Weak Rabbet Edge
Loose Miter Joint

II. AUXILIARY SUPPORT:

Stretcher Strainer Other

Type UNCERTAIN - FRAME SCREWED TO WALL

Not Present
 Not Adequate
Number of Members
Keys are:
Not Secure
Missing
Require Securing
Lodged behind fabric

Stretcher does not have bead
Is broken or split

Recommendations: PROPER STRETCHER

III. SUPPORT:

CONDITION: VERY LOOSE, NO TENSION

Fabric VERY HEAVY
Wood
Paper
Paper Board
Pseudwood
Metal
Glass
Lined
Cradled Rigid
Solid mounted on
 Fastened edges un sound suspected

Buckling
Fragile
 Brittle
Hole
Depression
Split
 Sag
Tear - perhaps
st. repaired, in center
Bulge
Draw
Warp
Grime

possible old repairs

is not protected with rigid backing
 is not protected with strip molding

TREATMENT INDICATED:

Line
Patch
Other:
Reline
Flatten ~~loosely~~
Key out/restretch
Back/Strip
Apply Moisture Barrier
Rejoin Split

IV. PAINT FILM:

Medium is characteristic of: oil

Ground: COM. PREP.

Is not generally sound
 Cleavage: developing - generally vertical
 Cupping:
 Flaking NUMEROUS SCATTERED
Powdering SMALL LOSSES SOME
 Buckling
Blisters
Scratch
Abrasion
Losses
Stain:s
Surface Accretions:s
Chemical Deterioration
Mechanical Deterioration

TREATMENT INDICATED:

Minor Local Treatment:

Major Treatment:

outward examination - extension ladder - ~~the~~ behind a mack's bar, see light high ab. account to wall could not see this

NUMEROUS - GREASY DUST - DOESN'T SEEM TOO DEEPLY INTO PAINT FILM ITSELF.

may have old repairs - hard to tell

V. SURFACE COATING: Characteristic of: oil

TREATMENT INDICATED:

Unvarnished
Brittle
Discolored NOT BAD?
 Mechanical Deterioration
 Covered with Grime - HEAVY
 Grime Penetration DUST, GREASE - OVER SNACK BAR
Blooming
Stain
Scratch
Finger Marks
Uneven

Grime Removal
Bloom Removal
 Film Removal
 Re-Varnish
Minor Local Treatment

RECOMMENDATIONS: CLEAN, FLATTEN, CONSOLIDATE, LINE, REWOUND, RESTORE

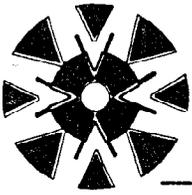
Will Require Further Examination
Should be treated before loaned
Must be treated before shipping

This Painting
35-45

was examined for the RMRCC by

J. Swope

Date 9/3/84



ROCKY MOUNTAIN REGIONAL CONSERVATION CENTER

UNIVERSITY OF DENVER
COLORADO SEMINARY

2420 SOUTH UNIVERSITY BLVD., DENVER, COLORADO 80208 • (303) 753-3218

April 29, 1985
RMCC #84-456

Artist: Fery, John
Title: Red Eagle Pass
Owner: Glacier Park, Inc., Greyhound Corporation
Oil on canvas, 69" x 140"

Treatment Report:

At Rising Sun Coffee Shop, Glacier National Park:

With the assistance of Glacier Park, Inc. staff, the painting and its frame were removed from the wall. The painting was faced with a starch paste with wet strength tissue and allowed to dry for several hours. The painting, still in its frame, was placed face down, and the masonite was removed from the reverse of the frame, and the painting, unstretched, was removed from the frame. The painting was rolled paint film outward onto a fifteen inch diameter tube. It was protected with glassine.

At the RMCC:

The painting was unrolled and allowed to relax, face upward. After several days, the painting was turned over and further relaxed face downward.

Patches on the reverse of the painting were removed with methyl ethyl ketone and mechanical scrapping.

Local flattening was further accomplished with large boards and weight.

A lining mixture of 1:4 Zonarez and microcrystalline wax 445 (Watco) was prepared for the lining.

The painting was placed face down on a sheet of Dartek on the hot table. The heat was turned on so that the back of the painting was approximately 135° - 140° F, and the molten lining mixture was brushed into the reverse of the painting. The heavy, dessicated canvas absorbed quite a lot of the lining mixture.

During the impregnation, the remaining undulations and cockles in the support were further eased into planarity with mechanical action, but the painting was still not totally planar.

More of the lining mixture was prepared. A sheet of fibre glass was cut and prepared for the lining, placed on the hot table and liberally coated with the lining mixture.

Painting was replaced on the hot table, face up, with the table surface heated to approximately 155° F. Further mechanical manipulations of the canvas with rubber brayers further flattened the surface, but undulations persisted. The painting was covered with a second sheet of Dartek, and the whole was covered with a rubber dental dam. A 2" Hg pressure vacuum was pulled, but the vacuum did not provide much assistance in the flattening. It was thought that the force of the vacuum was having difficulty reaching the center of the large painting. Painting was further manipulated with rubber brayers and large wads of cotton to ease the distortions out of the canvas. Further flattening was effected, but full planarity was still not achieved.

Table was prepared for the lining. The infused fibre glass (with Dartek attached to the reverse) was placed on the hot table, and the painting placed face up over it. The whole was covered with Dartek. A 2" Hg vacuum was pulled, and the table was heated to 165° F. Vacuum not strong enough to reach the center of the painting. Excess wax was extruded with rubber brayers. The painting was further flattened, but the undulations were not totally irradiated.

The painting and the incompletely attached lining fabric were removed from the hot table. Japanese tissue was placed entirely across the surface of the hot table to act of a permeable membrane beneath the entire picture. Dartek was placed over the tissue, with vacuum channels between the tissue and the Dartek to evacuate all air from beneath the lining. Placed the fibre glass/painting, painting side up over the Dartek, and placed more Japanese tissue over the surface of the lined painting, again to act as a permeable membrane allowing air to be evacuated from the painting's surface. Vacuum channels were laid along the edge of the painting, on top of this upper layer of tissue. More Dartek was put over the surface of the painting, and the entire table was covered with the dental dam. A vacuum was drawn (2" Hg) successfully across the entire surface, and the painting was pulled into planarity. The table was heated until the surface of the painting registered 165° F. All excess wax was extruded from the lining system. The painting was examined under severe raking light to be certain there were no ridges or other displanarities. The painting was cooled under pressure.

The painting was mounted onto a custom made expansion bolt stretcher, and keyed out until the painting was taught. Due to the extreme weight of the painting and the heaviness of both the original canvas and the thickness of the paint layer, it was difficult to get proper tension on the picture.

Excess wax was cleaned from the surface of the painting with petroleum benzine. The facing was removed with warm water. Due to the painting's size and rough surface texture, the cleaning process was very time-consuming.

Numerous solvent tests were made to determine the adviseability of

any other cleaning. The present varnish is still clear and water-white. No varnish removal was undertaken.

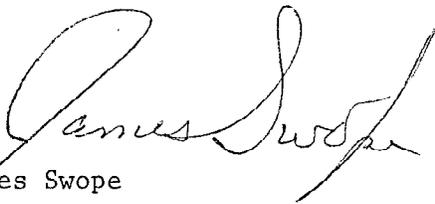
Worked locally on various passages of the painting where the consolidation between the canvas and the ground layer still appeared weak, using a heated tacking iron and a small amount of additional wax/resin.

The painting was brush varnished with a coat of 1:1:1 gloss:matte Soluvar in petroleum benzine.

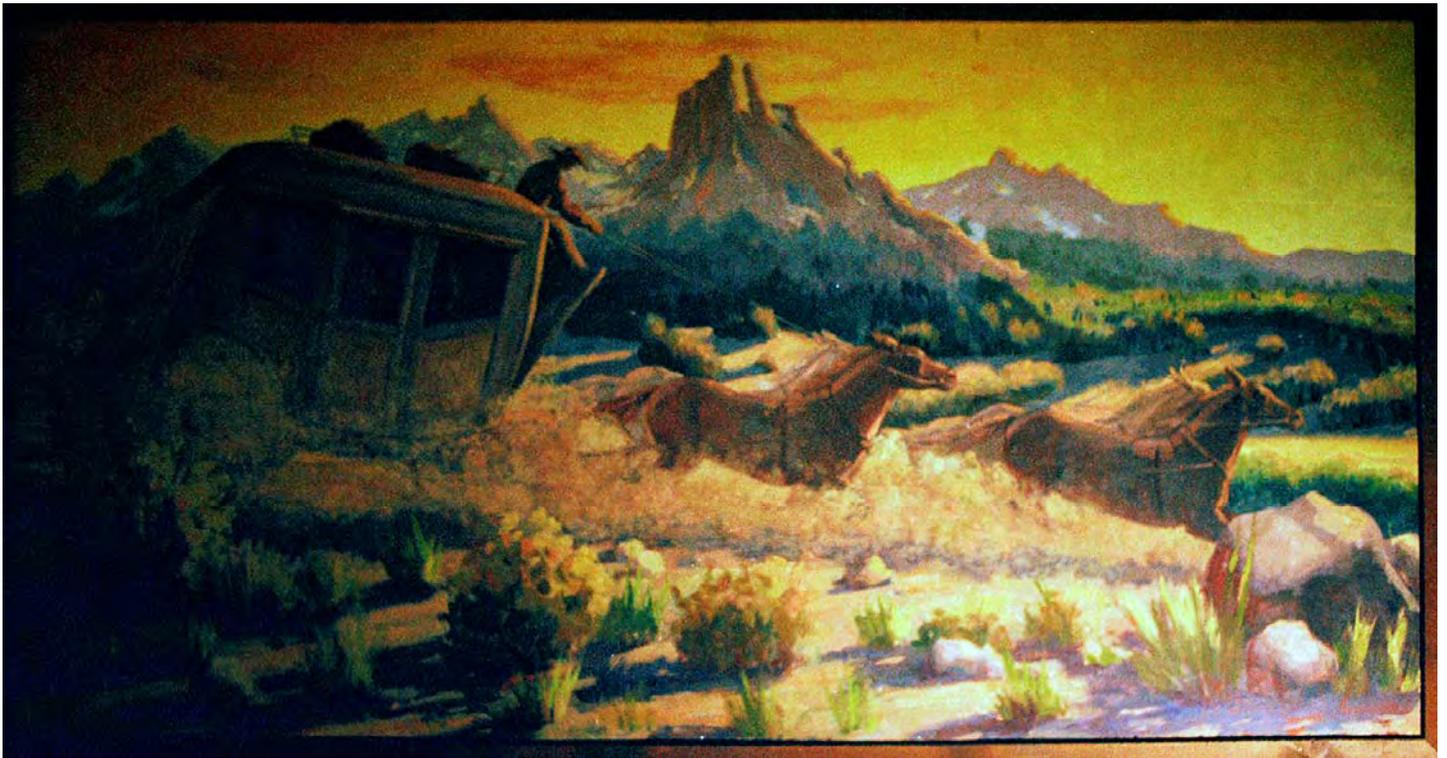
Minimal filling was done with Pollyfilla, and the losses were inpainted with Magna colors mixed with gloss Soluvar to maintain a consistent surface gloss.

The painting was spray varnished with a coat of 10% B - 72 (acryloid) in xylene.

The painting's reverse was protected with a sheet of foamcor.



James Swope
Conservator



Stagecoach
Artist: Richmond

Rising Sun Coffee Shop



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Richmond (signed in "Richmond") Accession No.: Rising Sun
 Title: Stagecoach Conservator's Priority: 1 2 3 4 **5**
 Dimensions: H 46 1/2" W 94 1/2" D Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: MRASH Conservator / Non-Conservator Location: Dining Room
 Lab Gallery Storage

Condition	Treatment	Handling
<input checked="" type="checkbox"/> Stable	<input type="checkbox"/> None	<input checked="" type="checkbox"/> Normal
<input type="checkbox"/> Insecurities	<input checked="" type="checkbox"/> Minor	<input type="checkbox"/> Restricted
<input type="checkbox"/> Unstable	<input type="checkbox"/> Major	<input type="checkbox"/> Do not display/lend
	Time Est. <u>25-30</u>	<input type="checkbox"/> Further exam needed
	<u>clean - varnish - retouch</u>	

- | | | | | |
|--|---|--|--|---|
| <p>1) Auxiliaries</p> <input type="checkbox"/> Stretcher
<input type="checkbox"/> Strainer
<input type="checkbox"/> Masonite
<input type="checkbox"/> Plywood
<input type="checkbox"/> Glue Lining
<input type="checkbox"/> Wax Lining
<input type="checkbox"/> Cradle
<input type="checkbox"/> Fixed Battens
<input type="checkbox"/> Synthetic Lining <p>2) Auxiliary Conditions</p> <input type="checkbox"/> Warp
<input type="checkbox"/> Infested
<input type="checkbox"/> Broken
<input type="checkbox"/> Missing | <p>3) Support</p> <input type="checkbox"/> Canvas
<input type="checkbox"/> Wood
<input checked="" type="checkbox"/> Artist Board
<input checked="" type="checkbox"/> Pulpboard
<input type="checkbox"/> Plywood
<input type="checkbox"/> Masonite
<input type="checkbox"/> Metal
<input type="checkbox"/> Other _____ <p>4) Support Condition</p> <input type="checkbox"/> Dent
<input type="checkbox"/> Bulge
<input type="checkbox"/> Draw
<input type="checkbox"/> Loose
<input type="checkbox"/> Buckle
<input type="checkbox"/> Warp
<input type="checkbox"/> Convex
<input type="checkbox"/> Concave
<input type="checkbox"/> Slack
<input type="checkbox"/> Quilting
<input type="checkbox"/> Old Repair
<input type="checkbox"/> Adhesive
<input type="checkbox"/> Surface Dirt
<input type="checkbox"/> Staining
<input type="checkbox"/> Mold
<input type="checkbox"/> Inscription
<input type="checkbox"/> Label
<input type="checkbox"/> Brittle
<input type="checkbox"/> Split Edge
<input checked="" type="checkbox"/> Holes - 3 along top where may have been door in attached
<input type="checkbox"/> Tear
<input type="checkbox"/> Missing Part | <p>5) Medium</p> <input checked="" type="checkbox"/> Oil Painting
<input type="checkbox"/> Tempera
<input type="checkbox"/> Acrylic
<input type="checkbox"/> Watercolor
<input type="checkbox"/> Gouache
<input type="checkbox"/> Pastel
<input type="checkbox"/> Charcoal
<input type="checkbox"/> Pencil
<input type="checkbox"/> Ink
<input type="checkbox"/> Combination
<input type="checkbox"/> Other _____ <p>6) Medium Condition</p> <input type="checkbox"/> Cracking
<input type="checkbox"/> Drying
<input type="checkbox"/> Age
<input type="checkbox"/> Circular
<input type="checkbox"/> Feather
<input type="checkbox"/> Cleavage/Separation
<input type="checkbox"/> Flaking
<input type="checkbox"/> Gouge
<input type="checkbox"/> Loss
<input type="checkbox"/> Scratch
<input type="checkbox"/> Stretcher Marks
<input type="checkbox"/> Abrasion
<input type="checkbox"/> Overpaint
<input type="checkbox"/> Faded | <p>7) Surface</p> <input type="checkbox"/> Varnished
<input checked="" type="checkbox"/> Unvarnished <p>8) Surface Condition</p> <input type="checkbox"/> Yellowed
<input type="checkbox"/> Discolored
<input checked="" type="checkbox"/> Surface Dirt
<input type="checkbox"/> Bloom
<input checked="" type="checkbox"/> Scratch
<input checked="" type="checkbox"/> Abrasion
<input type="checkbox"/> Paint Spatters
<input checked="" type="checkbox"/> Varnish Accretion
<input type="checkbox"/> Fly Specks
<input type="checkbox"/> Finger Marks
<input type="checkbox"/> Water Drips
<input type="checkbox"/> Uneven | <p>9) Framing</p> <input checked="" type="checkbox"/> Framed <u>to wall</u>
<input type="checkbox"/> Unframed <p>10) Frame Condition</p> <input type="checkbox"/> Loose Joints
<input type="checkbox"/> Insect Damage
<input type="checkbox"/> No Proper Backing
<input type="checkbox"/> Glazed
<input type="checkbox"/> Broken
<input type="checkbox"/> Chipped
<input type="checkbox"/> Weak Rabbet Edge
<input type="checkbox"/> Insecurely Installed
<input type="checkbox"/> Nailed in
<input type="checkbox"/> Loose/Missing Ornaments
<input type="checkbox"/> Missing Parts
<input type="checkbox"/> Scratch
<input type="checkbox"/> Distortion of plane |
|--|---|--|--|---|

NOTES:
 - Relatively good condition
 only needs cleaning and a
 protective surface cleaning.

1	2	3
4	5	6
7	8	9



Two Medicine Campstore

Two Medicine Campstore

Environmental notes:

- All utilities are turned off during the winter season
- This building appears to have better insulation, thus the environmental conditions are more moderate.
- The art is hung high on the walls in the center of the building, and are not exposed to window light (U.V.) or access by the public.
- There is accumulated dirt and grime on the surface of the paintings, but this is to be expected in a publicly used building and being placed high on a wall with any heat/dust rising.



Buffalo Hunting Scene
Artist: Unknown

Two Medicine Campstore



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Richmond (signed lr: "Richmond")
Title: Indian Hunting Buffalo
Dimensions: H 44 1/4 W 83 D

Accession No.: Two Medicine Camp Store
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: M.R. Ash Conservator / Non-Conservator Location: Two Medicine Camp Store
 Lab Gallery Storage

- Condition**
- Stable
 - Insecurities
 - Unstable

- Treatment**
- None
 - Minor
 - Major
 - Time Est. 40+
- clean - put in better plane - varnish - retouch

- Handling**
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

- 1) Auxiliaries**
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 2) Auxiliary Conditions**
- Warp
 - Infested
 - Broken
 - Missing

- 3) Support**
- Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 4) Support Condition**
- Dent
 - Bulge
 - Draw
 - Loose
 - Buckle lr quadrant
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole lr corner
 - Tear
 - Missing Part

- 5) Medium**
- Oil Painting
 - Tempera
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

- 6) Medium Condition**
- Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss lr corner
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded

- 7) Surface**
- Varnished
 - Unvarnished

- 8) Surface Condition**
- Yellowed
 - Discolored
 - Surface Dirt
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretions
 - Fly Specks
 - Finger Marks
 - Water Drips
 - Uneven

NOTES:

- 9) Framing**
- Framed to wall
 - Unframed

- 10) Frame Condition**
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

1	2	3
4	5	6
7	8	9



*Two Medicine Lake with
Cabin in Foreground*
Artist: Unknown

Two Medicine Campstore



M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

3617 Julian Street ▲ Denver, Colorado 80211-2472 USA ▲ Phone/Fax (303) 455-4552

Paintings General Condition Report

Artist: Unknown
Title: Two Medicine Valley
Dimensions: H 44 3/4 W 98 D

Accession No.: Two Medicine Camp Store
Conservator's Priority: 1 2 3 4 5
Curator's Priority: 1 2 3 4 5

Examined: Date: 9-29-05 By: MR Ash Conservator Non-Conservator Location: Two Medicine Camp Store
 Lab Gallery Storage

- Condition
- Stable
 - Insecurities
 - Unstable

- Treatment
- None
 - Minor
 - Major

- Handling
- Normal
 - Restricted
 - Do not display/lend
 - Further exam needed

Time Est. 50+
clean - put in better plane - varnish - retouch

- 1) Auxiliaries
- Stretcher
 - Strainer
 - Masonite
 - Plywood
 - Glue Lining
 - Wax Lining
 - Cradle
 - Fixed Battens
 - Synthetic Lining

- 3) Support
- Canvas
 - Wood
 - Artist Board
 - Pulpboard
 - Plywood
 - Masonite
 - Metal
 - Other _____

- 5) Medium
- Oil Painting
 - Tempera w. washes
 - Acrylic
 - Watercolor
 - Gouache
 - Pastel
 - Charcoal
 - Pencil
 - Ink
 - Combination
 - Other _____

- 7) Surface
- Varnished
 - Unvarnished

- 9) Framing
- Framed to wall
 - Unframed

- 2) Auxiliary Conditions
- Warp
 - Infested
 - Broken
 - Missing

- 4) Support Condition
- Dent
 - Bulge
 - Draw
 - Loose
 - Buckle severe overall
 - Warp
 - Convex
 - Concave
 - Slack
 - Quilting
 - Old Repair
 - Adhesive
 - Surface Dirt
 - Staining
 - Mold
 - Inscription
 - Label
 - Brittle
 - Split Edge
 - Hole 1 1/2 up x 4 1/2 from rt.
 - Tear
 - Missing Part

- 6) Medium Condition
- Cracking
 - Drying
 - Age
 - Circular
 - Feather
 - Cleavage/Separation
 - Flaking
 - Gouge
 - Loss
 - Scratch
 - Stretcher Marks
 - Abrasion
 - Overpaint
 - Faded

- 8) Surface Condition
- Yellowed
 - Discolored
 - Surface Dirt heavy
 - Bloom
 - Scratch
 - Abrasion
 - Paint Spatters
 - Varnish Accretion
 - Fly Specks
 - Finger Marks
 - Water Drips mostly on lower horizontal
 - Uneven also tide lines

- 10) Frame Condition
- Loose Joints
 - Insect Damage
 - No Proper Backing
 - Glazed
 - Broken
 - Chipped
 - Weak Rabbet Edge
 - Insecurely Installed
 - Nailed in
 - Loose/Missing Ornaments
 - Missing Parts
 - Scratch
 - Distortion of plane

NOTES:

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M. RANDALL ASH & ASSOCIATES

Fine Arts Conservation

GLOSSARY OF TERMS

- Abrasion** On paintings, the loss of paint or ground by rubbing.
- Accretion** Accidental deposit on the surface of a painting or object.
- Auxiliary Support** Any material or construction which reinforces a support. In paintings, usually a stretcher or strainer.
- Batten** A strip of wood nailed or glued across parallel board or across the grain of a panel for reinforcement, flattening, or to prevent warping.
- Bloom** A bluish-white or sometimes yellowish cloudiness caused by moisture, which has penetrated the surface of the varnish film.
- Blanching** Pale, milky cast on an old coating of varnish or paint, indicating the change which occurs in an aged coating after a solvent has been applied and then evaporated, leaving a milky look, usually irregular in distribution.
- Bleeding** The diffusion of coloring material through a coating from a substratum, or away from the layer in which it is applied, to other paint or varnish layers.
- Buckling** Distortion of the picture plane.
- Bulge** A protruding area, usually an outward curve.
- Button** A small piece of wood attached to the back of a wooden panel, usually over a check, to provide reinforcement.
- Chalking** The loss of the paint layer by powdering off. This is the result of either an insufficient quantity of binding medium in the paint as originally applied or a breakdown in the binding medium as a result of damage or deteriorating conditions.
- Check** A partial split in wood, running along the grain from the perimeter of a board, panel, or carving.

- Cleavage** Separation between any of the layers in a stratified construction caused by loss of adhesion. In paintings, a division parallel to the surface in the paint, ground, or support, or between two of these layers. If not evident in surface examination this is called **blind cleavage**.
- Cockling** The puckering of a paper support characterized by uneven deflection of its plane.
- Consolidation** To bring together into a secure whole, usually by means of an adhesive.
- Cracking** A pattern of fracture lines caused by movement either of the film or of the layers adjacent to them.
- Age Cracking** Fracture lines due to desiccation, usually penetrating all layers to the final support.
- Drying Cracking** (also called **Traction Cracking**) Resembles alligator patterns or the surface of an orange peel. They are caused by the application of a quickly drying layer over a slower drying layer. They can occur in the paint film, varnish, even the ground layers. The pattern of traction cracking is a characteristic complex branching in which the apertures are abnormally wide and disfiguring.
- Mechanical Cracking** Fracture lines which result from a blow or dent and usually assume a **circular/sigmoid** or cobweblike pattern, or those resulting from a scratch or rub which have **feather** lines. These are both accompanied, as a rule, by a distortion of the picture plane most visible in raking light
- Crackle** In grounds, paint layers, and surface coatings of paintings, the term designates the system of fine cracks which develop on the drying and aging of the materials.
- Cradle** A structure of strips fixed to the back of a wooden picture support as a strengthening measure.
- Crazing** Crazing in paint layers or varnish is due to a blow, usually from the reverse, or sometimes the result of faulty application or composition of the ground, paint or varnish. It is usually a fine web of cracks. In varnish, the cracking of the layer into such a fine network that the layer becomes opaque.
- Cupping or Curling** Can be in paint, or paint and ground, which has cracked resulting in islands with edges lifted and raised away from each other or from lower layers. In old paint and ground, concavity of the islands of paint.

Delamination	The separation of one layer from another, as the varnish from the paint layer, or the paint from the ground. See also cleavage.
Dent	A simple concavity of the support.
Draw	A system of wrinkles radiating from a corner of stretched fabric, or parallel wrinkles running into a stretched fabric from an edge.
Flaking	The loss of sections from one or more layers of a painting above its support. The loss of small islands of paint, and sometimes ground.
Foxing	Roughly circular yellow, brown, or grey spots on a paper or fabric support. The spots result from the putrefaction of living organisms such as mold.
Friable	Easily crumbled or reduced to powder.
Gouge	A scar where something has been scraped out. May be in paint or ground.
Granular	Used in reference to a paint structure which consists almost entirely of pigment particles with little or no vehicle/medium. Used generally in describing the condition of materials which have lost their cohesiveness.
Grime	Dirt of any kind on top of paint, on top of varnish, buried under varnish.
Ground	In picture construction, the opaque coating applied to the support after sizing, to give it the correct physical and optical properties for receiving paint or gold leaf. Also called gesso and priming .
Impasto	The topography of thickly applied paint.
Inpainting	Introduction of new paint into areas of loss in an original construction.
Keys	The triangular wooden wedges inserted into slots at the inner joint of a wooden stretcher to enlarge its outer dimension mechanically; i.e. to tighten the canvas is to “key out”.
Lining	Attaching a piece of cloth to the reverse of an original textile picture support as a strengthening measure.
Loss	A missing area in one or more of the layers of a painting.
Medium	The material that holds together the pigment particles in a paint layer. Whatever the binding material is determines/defines the type of paint.

Overcleaning Removal of upper layers of original paint during cleaning of a painting or object. Sometimes called **skinning**.

Overpainting Additions of paint which partly or wholly cover areas of original paint.

Paint Finely ground pigment suspended as discrete particles in a film-forming material or medium having the property of drying to a continuous adherent film when applied to a surface or ground. What binds the pigment defines the paint.

Panel A rigid primary or secondary support of wood, metal, or composition board.

Powdering If the binding agent in a color layer is destroyed, whether chemically, physically, or mechanically, the grains of pigment come loose in the form of powder.

Puncture Hole caused by a sharp, pointed object.

Quilting Deformation of the canvas on the reverse, conforming to the cracking patterns on the front.

Rabbet The inner groove or ledge behind a frame opening, planned to receive the painting.

Rabbet Rub Abrasion to the edges of a painting caused by the frame's rabbet.

Raking Light Light rays directed parallel to the surface of a picture or object. Used in examination of objects, especially paintings, to indicate buckling and other irregularities of conformation.

Shim A thin strip of wood or other material used to fill a gap due to uneven fit between painting and frame or object and mount.

Sizing The coating or infusing of a porous surface (fabric, paper, wood) with size to give it body, or to prepare the surface for a suitable painting ground.

Skimming Taking off the upper layers of original paint during cleaning.

Split A rupture in wood running along the grain from end to end of a panel or board, sometimes causing complete separation.

Strainer An auxiliary support of wood, over which fabric is attached, and is fastened tight at all joints. The corners cannot be expanded.

- Stretcher** An auxiliary support of wood, for a painting on fabric, consisting of a frame made of four strips of wood with mitred corners, allowing the corners to be opened thus tightening the fabric.
- Stretcher Crease** A dent in the fabric, ground, and paint layers,, or a line of cracks which follow the inside edges of stretchers/strainers. This is caused by a canvas which is too loose and is sagging against the inside edges of the stretcher/strainer.
- Support** In a painting, the physical structure which holds or carries the ground and paint film. Any material such as fabric, wood, metal, or paper, on which a work of art is executed.
- Surface Coating** A transparent layer or series of layers applied over an object for protection and for a uniform reflection, and for surface texture. Usually consists of natural or artificial resins, or waxes.
- Tacking Edges** Portion of a fabric support turned over the outer side of an auxiliary support for attachment, usually by staples or tacks.
- Tenting** Paint lifted above support into small “tent” shapes, usually caused by a shrunken support – a frequent result of water damage.
- Varnish** A surface coating containing resinous matter dissolved in a solvent.
- Weave Interference** A wave-like moiré effect arising during “lining” when fibers in one canvas get into the spaces between the fibers in the other, or when they cross at an angle. It can also happen that the lining fabric is heavier than the original fabric and imposes the heavier texture into the fine fabric.



General Properties of Coroplast Plastic Sheets

Technical Bulletin - CSS-011-93

The name Coroplast™ applies to a wide range of extruded twinwall plastic sheet products base on a high impact polypropylene copolymer.

Coroplast™ is a high-quality polypropylene twinwall profile sheet formulated specifically for use in the screen printing, display and packaging markets.

Coroplast™ uses a copolymer resin in order to increase impact and low temperature performance. Copolymer resins are also used because they retain the ability to be flexed an unlimited number of times without breaking. We call this unique ability "a living hinge".

Chemically, the sheet is inert, with a NIL pH factor. At regular temperatures most oils, solvents and water have no effect, allowing it to perform under adverse weather conditions or as a product component exposed to harsh chemicals.

All Coroplast™ twinwall profile sheets can be modified with additives, which are meltblended into the sheet to meet the specific needs of the customer. Needs that require additives include: ultra violet protection, anti-static, flame retardancy, and color.

Coroplast™ products are offered in a wide range of standard, opaque and translucent colors.

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- Our Products
- Contact Us
- Home

Our Vision

"That our customers will recognize Coroplast as the leader in corrugated plastic products. Coroplast will do this by being a trusted, indispensable partner who adds value to our customers' business."

Our Vision will only be accomplished if we strictly adhere to our Mission. That is to:

- Manufacture corrugated plastic products that enhance our customer's competitive advantage.
- Grow by being the customer's preferred supplier of corrugated plastic products.
- Grow as part of the Jim Pattison Group by consistently earning superior returns on invested capital.



Our Company

Coroplast began in 1973 with a sales office in Montreal selling corrugated plastic to the Canadian market. The Granby, Quebec manufacturing plant opened in November 1975. Early market milestones included the use of Coroplast as the sign substrate in promoting the name changes of Esso/Humble Oil to Exxon at service stations across North America. Coroplast was used extensively as the sign substrate for the 1976 Montreal Olympic Games. Sales increased steadily and the Granby manufacturing plant increased its size and capacity in 1981 to include two 48 inch-wide extrusion lines. In 1998, an 80 inch-wide extrusion line was added.

Today, Coroplast is the leading manufacturer of corrugated plastic sheet for the sign and returnable packaging markets in North America.

Coroplast, Inc., a Division of Great Pacific Enterprises, Inc., has three manufacturing facilities. One located in Dallas, Texas, Vanceburg, Kentucky and Granby, Quebec. With two extrusion lines in Vanceburg, three extrusion lines in Granby, four extrusion lines in Dallas, we offer a wide variety of widths and thicknesses of corrugated plastic. Coroplast employ's approximately 180 employees at its three facilities.



Our Products

The name Coroplast[®] applies to a wide range of extruded twinwall plastic sheet products produced from a high impact polypropylene copolymer. Coroplast uses a copolymer resin in order to increase impact and low temperature performance. Chemically, the sheet is inert, with a NIL pH factor. At regular temperatures most oils, solvents and water have no effect, allowing it to perform under adverse weather conditions or as a product component exposed to harsh chemicals.

All Coroplast twinwall profile sheets can be modified with additives, which are melt-blended into the sheet to meet the specific needs of the customer. Special products that require additives include: ultra violet protection, anti-stat, flame retardant, custom colors, corrosive inhibitors, static-dissipative, etc.

Coroplast products are offered in a wide range of standard and opaque colors. The sheet is extruded in widths across the corrugation up to 106" (corona treated to 102") with gauges ranging from 2mm to 10mm in thickness. We have co-extrusion capabilities for 3MM to 6MM on our 60" line in Dallas and 2MM to 10MM on our 104" line in Vanceburg.

We offer added value services for our customers such as Cad drawings and sample cutting, die cutting, screen-printing, sonic and hot air welding. These services require custom quotes.

Graphics

The Coroplast[™] name is known throughout the Sign Industry for a Consistent High Quality Printable Surface. This reputation allows Coroplast[™] the recognition of being the material supplied through the largest number of Plastics and Sign Supply Distributors in North America.

Packaging

As a Packaging Material, Coroplast[™] is unmatched in durability, design versatility and reusability. No product offers the benefits of Coroplast[™] for constructing custom plastic containers and packaging. Where parts protection is essential and cost reduction imperative, the durability Coroplast[™] offers is unequalled. When examining the cost of procuring and the consequent disposal associated with expendable packaging, Coroplast[™] is the ideal solution for the environment and the cost conscious manager.

Specifications of Floreat Picture Hooks

Floreat Picture Hooks work very well on drywall or wood walls, but are particularly useful if you have real plaster walls. The special tempered steel needlepoint nails provided with each hook will penetrate older plaster walls with less danger of cracking the plaster.

The two heavier Floreat Hook sizes have multiple nails per hook which provide additional holding power. Nails are the same for all size hooks: tempered steel with brass capped heads, 1" long.

The [brass finish](#) and elegant design of Floreat Hooks makes them a better choice than the more utilitarian-looking [Bulldog Picture Hooks](#) for certain decorative applications where the hook will be visible after hanging.

For smaller, lighter pictures also consider our plain or decorative [Push-Pin Hooks](#).

If you need an ultra heavy-duty hook, [go here](#).



75 lb. Floreat Picture Hook
1 1/2" x 1 5/16" - pkg. of 2
[Floreat 75 Hook - HWR-2332-75](#)



50 lb. Floreat Picture Hook
1 1/8" x 7/8" - pkg. of 4
[Floreat 50 Hook - HWR-2332-50](#)



30 lb. Floreat Picture Hook
1 1/8" x 3/8" - pkg. of 6
[Floreat 30 Hook - HWR-2332-30](#)



20 lb. Floreat Picture Hook
15/16" x 3/8" - pkg. of 6
[Floreat 20 Hook - HWR-2332-20](#)



10 lb. Floreat Picture Hook

1 1/16" x 5/16" - pkg. of 6

[Floreat 10 Hook - HWR-2332-10](#)

Floreat Picture Hooks are designated according to the number of pounds they will--in theory--support.

Select a Floreat Hook size that has a weight rating 3-4 times the actual weight of the picture you are hanging.

When in doubt, use a heavier hook.

Floreat Hooks can be quickly removed from drywall or plaster walls and reused. The brass capped needlepoint nails leave behind only a trace of a hole when they are removed. See the instructions below for the correct way to remove Floreat Hooks from a wall.

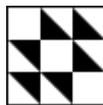
When hanging framed pictures on Floreat Hooks, using two hooks for each picture, spaced an appropriate distance apart on the wall, is a very good practice. Two hooks will keep a framed picture straighter on the wall over time and will also supply additional security by distributing the weight of the picture to two hanging points instead of just one.

If you are using two Floreat Hooks to hang a picture, space them apart on the wall at a distance roughly equal to one-third the width of the frame.

Do not attempt to use Floreat Hooks on concrete, brick, stone, cinderblock or similar walls. The Floreat Hook nails will not penetrate these materials and you run the risk of injuring yourself. Instead, use one of our [Hardwall Hooks](#).

Instructions Floreat Picture Hooks

- When hammering Floreat Hook nails into the wall, the raised nail guide socket(s) on the outer face of the hook will guide the nails into the wall at the proper angle,
- Do not over-hammer the nails--just tap them in gently until the back of the hook is flush with the wall.
- Always apply picture load gradually on picture hooks to insure proper hold.
- Consider using two hooks, spaced apart appropriately, for all your hook & wire hung picture frames. Your pictures will stay straighter, longer, and they will be more secure over time.
- To remove Floreat Hooks, pull directly back at the angle of the nails with a slight twisting motion, using fingers or pliers. Prying hooks away from the wall with a screwdriver, etc. will often damage the wall surface.
- As long as a removed Floreat Hook or nail has not been bent or deformed, it can be reused.



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