

**title: Conservation treatment report
of the 1977 image**

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Kröller-Müller Museum, Otterlo

case: Joseph Kosuth, *Glass (one and three)*, 1965

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Condition treatment report

Description

This document describes the conservation treatment of the 1977 photograph of the object 'glass' from Joseph Kosuth's work *Glass (one and three)*, dated 1965. The image is printed on a silver gelatine developing-out fibre based paper and mounted overall to an aluminium panel. The image depicts the glass plate when photographed at the residence of first owner Geertjan Visser in 1977.

Condition

The lower left corner is badly bowed due to a fall that the image had. The emulsion in the left lower corner is damaged due to the fall and in the baryta layer is visible in many areas. Due to the damage in these areas the baryta layer has become powdery.

Two areas along the right edge of the image are also damaged. In the centre of the right edge, the aluminium is gauged. The emulsion and fibre-based paper are lifted from the aluminium panel and torn. Some lacunae's are visible in the paper. Twenty centimetres beneath this gauged area, the photograph paper is also detached and torn. The aluminium panel is not damaged in this area.

Three large scratches are visible in the dark image area of the tiled floor. Many fingerprints (ca. 23) and a few areas of surface grime are locally visible in particular along all edges of the image. The emulsion is damaged in at least 3 areas along the edges of the image. A lacunae in the emulsion (ca. 3 x 20 mm) is visible along the left upper edge.

Conservation Issue(s)

The museum has contracted this author to treat the damaged areas of the photograph and the aluminium panel. The aluminium panel must be flattened and the image treated in such a way that the damage is no longer visually disturbing to the piece.

Treatment Proposal

1. Photographs before, during and after treatment shall be made using a Nikon D70 SLR digital camera and two lenses (Nikor 50-70 mm lens and a macro).
2. Flatten the warped left lower corner of the aluminium panel using mechanical manipulation as needed. According to metal conservators working at the Kröller Müller Museum at the time of treatment, heat will have little effect on aluminium and therefore is not recommended.
3. Consolidate the gauge in the aluminium using mechanical manipulation as needed.
4. Consolidate torn areas of the photograph along the lower left corner and along the right edge using the appropriate adhesive and / or photographic gelatine.
5. Isolate all damaged areas of the photograph emulsion (scratches, tears and the damaged areas along the lower left corner and the right edge. An isolation layer will prevent eventual retouching pigments and inks to migrate into the photograph structure.
6. Reduce fingerprints, soil and grime on the surface of the emulsion using a mixture of appropriate solvents. Retouch damaged areas in the photograph emulsion using a soft graphite pencil or pigments mixed with an appropriate binder as necessary.

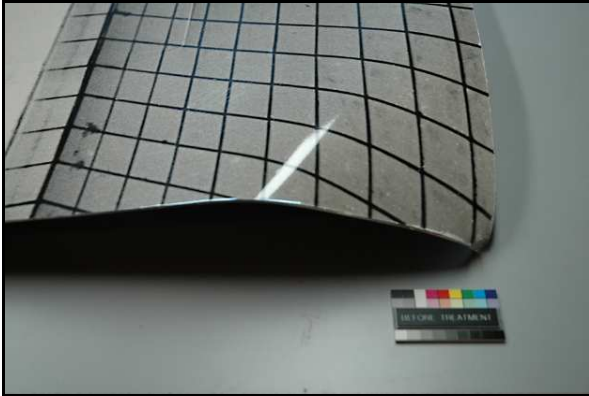
Testing

Testing was performed to find the appropriate solvent mixture for reducing fingerprints, grime and soil on the emulsion. Testing showed that a 60% mixture of 99.5% pure ethanol in deionised water reduced fingerprints, grime and soil sufficiently without causing excess swelling to the emulsion.

Treatment Report

1. Photograph documentation was made before, during and after treatment using a Nikon D70 SLR digital camera and two lenses (Nikor 50-70 mm lens and a macro).
2. The warped left lower corner of the aluminium panel was flattened using mechanical manipulation. The small corner which was turned inward was firstly flattened using blotting paper, wood and a vice. The corner was sandwiched between layers of blotting paper and wood and the vice was slowly fastened to produce mechanical force and flatten the corner. Next the larger corner was sandwiched between blotting paper and wood laminates and hardboards of various thickness and hardness. These boards are used in object conservation to prevent marks from forming when using vices to hold together pieces of freshly adhered wood.
3. The gauge in the right edge of the aluminium was consolidated using mechanical manipulation from the same vice and blotter sandwich that was used to flatten the small lower left corner. Putting pressure on the aluminium allowed the damaged area to become flattened and forced the split to narrow. Consolidation of the aluminium substrate was not necessary.
4. Torn areas of the photograph along the lower left corner and along the right edge were consolidated using a 1.5% solution of photographic gelatine in deionised water.
5. The damaged areas of the photograph emulsion (scratches, tears and the damaged areas along the lower left corner and the right edge) were isolated using two applications of a 5% solution of photographic gelatine in deionised water. Photographic grade gelatine was used for its adhesive properties and because the gloss corresponds to that of the emulsion of the photograph. The isolation layer was allowed to dry for a week before further treatment was performed.
6. Damaged areas in the photograph emulsion were retouched using a soft graphite pencil and / or pigments (different mixtures of lamp, mars and spinel black) mixed with photographic gelatine to achieve a gloss corresponding to that of the photograph emulsion.
7. Fingerprints, soil and grime on the surface of the emulsion were reduced with a cotton swab wetted with a 60% mixture of 99.5% pure ethanol mixed with deionised water.

Photograph Documentation



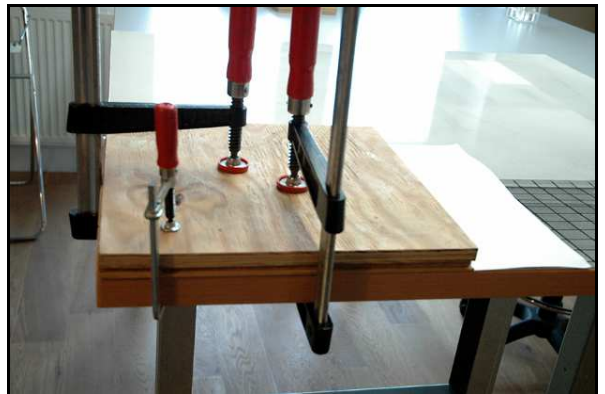
Before treatment: detail showing the damage to the lower left corner



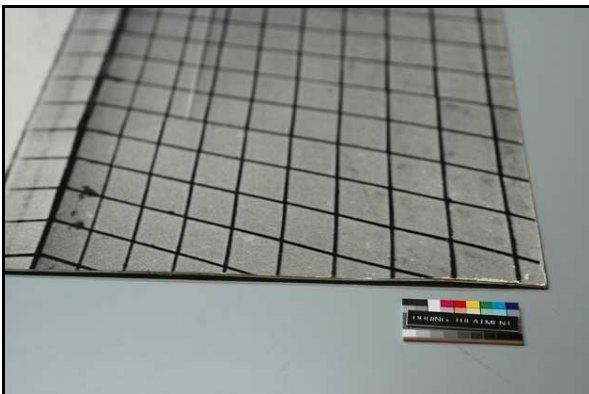
Before treatment: detail showing the lower left corner and the damage to the emulsion



During treatment: the layers of blotting paper and boards used to flatten the corner



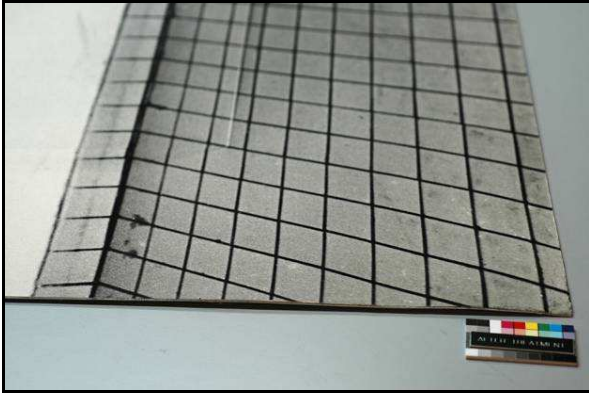
During treatment: the clamps and boards used to flatten the corner. The white showing from under the boards is blotting paper



During treatment: detail showing the lower left corner after flattening



During treatment: detail of the lower left corner after flattening



After treatment: detail showing the lower left corner after retouching



After treatment: detail showing the lower left corner after retouching



Before treatment: detail showing the gauge at the center of the right edge



During treatment: detail showing gauge after flattening



After treatment: detail showing gauge after gelatine consolidation



Before treatment: detail showing damaged paper at the lower right edge



During treatment: detail showing damaged paper at the lower right edge



During treatment: detail showing emulsion after flattening

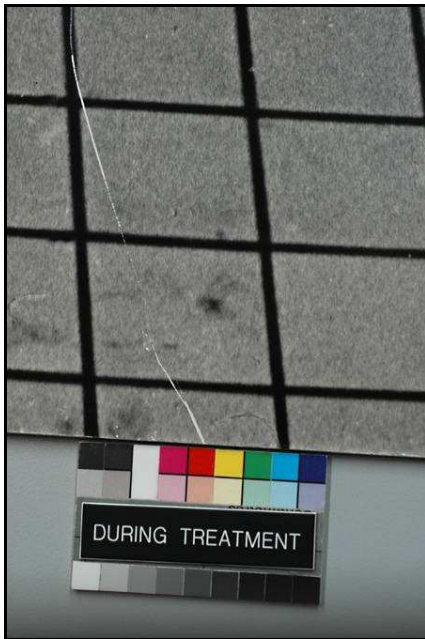


After treatment: detail showing fingerprints and surface grime reduced



Before treatment: detail showing fingerprints and surface grime





Before treatment: detail showing one of the scratches after consolidation and prior to retouching



After treatment: detail showing the scratch after retouching using a mixture of black pigments in photographic gelatine

List of materials used and suppliers

Emergo BV (Part of Fischer Scientific International)

Postbus 4
1120 AA Landsmeer
Zuideinde 70
The Netherlands
Tel +31 20 4877000
Fax +31 20 4877044
Product: Deionised water, Ethyl acetate and acetone

Kremer Pigments

Leuschnerstr. 35
Stuttgart, Germany
Tel: + 49 711-62 58 56
Product: black pigments (mars, lamp and spinel black)

Albert Heijn

Zuiderhaven 3
8861 CB Harlingen
The Netherlands
Product: Cotton and cotton pads (D-makup)

Photograph Conservation Lab

Harry Ransom Center
University of Texas
Austin, Texas
USA
Product: Russelot Photographic Gelatine

Jansen Wijsmuller & Beuns

Veerdijk 44
1531 MS Wormer
The Netherlands
Tel: +31 75 621 1001
The Netherlands
Product: Blotting Paper

Talas

20 west 20th Street
5th Floor
New York, New York 10011
United States
Product: Holytex

Peter van Ginkel

Bilderdijkstraat 99
1053 KM Amsterdam
The Netherlands
Product: Soft graphite Derwitt pencil set (1B to 9B)

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