

Georgia O'Keeffe Museum

Visual Condition Report

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217 Johnson Street Santa Fe, NM 87504
505.946.1041

Date of this Report:

Examiner:

Artist:

Title of Work:

Date of Execution:

Media:

Catalog Raisonné No.:

Accession No.:

Exhibition:

Dimensions of the Work:

Dimensions of the Frame:

Critical Handling and Display Information:

Support: White Off-White Cream Smooth Mod Textured Heavily Textured Laid Wove

Primary support mounted to secondary support Photographic paper

Deckled Uniform dimension Hand cut (uneven) Trimmed or halved on one side

Ground: Glossy sized Matte sized Open, porous sized Fuzzy unsized

Design Layers: Graphite Charcoal Pen Watercolor or gouache Conté Crayon Oil

Albumen – brown toned glossy Gum-bichromate print – blurred resolution, colored gum image Platinum/Palladium Print (paper texture prominent)

Gelatin- silver print – paper texture coated Toned – gold, platinum, selenium Gelatin-silver print w/barites filler –no paper fibers vis

Photogravure – charcoal-like (rather than metallic) blacks Subtractive scraping or rubbing Flattened or altered by mounting

Thin, single line drawing, generally Densely applied pastel Densely applied graphite/charcoal

Dry Fluid, or Blended watercolor on **dry wet** paper support w/ **unpainted holidays and margins** **pools of dense media**

Surface Coating: No fixative or diffuse yellowed tone around the image areas Fixative or undercoating of varnish

Possible waxed or coated photographic surface

Framing: Reproduction OK/ clam shell, stepped, Ogee, rolled "L" profile metal New, whitewashed Maple with 2ndary basswood bking

Glazing: Optium AR acrylic Amiran Single layer optically coated glass

Float-window mat Over-window matted No over-mat 8ply Rising Rag window, Antique WarmWhite

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Drop-out panel backing rag mat

Solid backing mat

"Forever-hinges top and lower sides

Surround "V" paper cradle

Polyester photo edges or corners

Acid-Free FC Board and/or Microchamber corrugated insul backing



Unstable Conditions



Cracks



Grime, soiling



Planar Distortions



Cleaving priming / ground / interlayer



Cleaving, lifted, tented paint



Disrupted design surface



Flake Losses in design surface



Flaking, Friable or Brittle Support



Generalized pinpoint losses @ weave interstices



Isolated pinpoint losses



Aggregated pinpoint losses



Active stretcher bar or edge cracks



Turndown edge cracks / losses



Tender, friable design surfaces



Holes / tears



Inadequate mat, backing, framing hardware, crate



Edges unsound



Design surface contact with glazing



Previous conservation



Lining, backing



Holes, tears repaired



Consolidated cracks, flakes



Cleaning



Varnishing



Isolated fills and retouching, inpainting



Extensive fills and retouching, inpainting



Age Cracks



Tension/stretching cracks



Drying / traction cracks



Stretcher bar cracks



Linear cracks



Branched, feathered cracks



Concentric cracks



Tented, cupping cracks



Abrasions



Scratch



Scuff / transfer



Skinned



Burnished



Media transfer



Other abrasions



Edge losses, abrasions



Finger smudges, marks



Soiling on paint



Soiling on varnish



Soiling on support



Loose dust



Grime, soot



Insect specks



Food or liquid



Opaque haze on glazing interior



Mold stains, hyphae



Accretions



Dry, compacted



Soft, waxy, sticky



Oily, diffuse



Adhesive residue



Inclusions



Brush hairs



Dry palette, paint bits



Canvas fibers



Other studio materials



Discolorations



Fading / color loss



Support stains, foxing



Yellowed / darkened / silver mirroring media



Yellowed / darkened varnish / coating



Yellowed / darkened support



Pentimento / translucent media



Discolored repairs, retouching



Soaps, salts, efflorescence



Opaque separating varnish spots



Blanching, bloom



Mat burn

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Condition Narrative:

Work framed using Optium non-reflective, non-static, acrylic glazing and insulated poplar backing strainer. **CLEAN OPTIUM GLAZING USING ONLY CLEAN MICROFIBER HAND CLOTH SLIGHTLY DAMPENED WITH WATER OR CLOTH DAMPENED WITH MILD, DISHWASHING DETERGENT (e.g. Dawn, Palmolive) OR ALCOHOL-BASED, NON-AMMONIA, FOAMING GLASS CLEANER.**

Use only "T" bolt security hardware and wall bracket hardware, provided to secure work to the wall. DO NOT ATTACH ADDITIONAL HARDWARE TO THE SECONDARY BACKING STRAINER. DO NOT HANG IN EXHIBITION FROM "D" RINGS.

EXHIBIT AT NO MORE THAT 65 LUX, 6.5 FOOTCANDLES MAXIMUM ILLUMINATION. THE WORK SHOULD RECEIVE NO MORE THAN 200 HOURS OF EXHIBITION LIGHT PER MONTH FOR A TOTAL OF 13,000 LUX HOURS PER MONTH. PLEASE RECORD EXACT MAXIMUM LIGHT LEVEL ON THE WORK AND TOTAL NUMBER OF HOURS EXHIBITED ON THIS SHEET.

IF LIGHTS MUST REMAIN ON DURING CLOSED GALLERY PERIODS FOR SECURITY OR OTHER REASONS, PLEASE COVER THIS WORK WITH A LIGHT-TIGHT, FOME-CORE BOX DURING ALL NON-PUBLIC HOURS TO REDUCE LIGHT EXPOSURE

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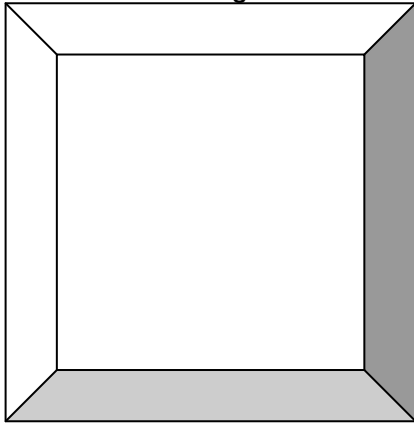
Catalog Raisonné No.:


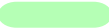





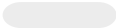
Exhibition Checklist Number:

Condition Diagram and Detail Photographs:



Frame Condition Diagram



-  Creases, buckles, dents.
-  Discolorations or surface coating opacity
-  Accretions – pinpoint
-  Silver sulfide mirroring
-  Tears, cuts
-  Holes
-  Abrasions with loss or surface disruptions
-  Retouching