DESCRIPTION:

General Remarks
This is a late 19th century portrait of the University of Cincinnati’s Football Captain, Dan Laurence, also known as "Mr. UC." For more information about the history of Dan Laurence, please see the University of Cincinnati’s blog article Titled, "Mr. UC": The Life and Service of Daniel Laurence. http://libapps.libraries.uc.edu/liblog/2012/04/mr-uc-the-life-and-service-of-daniel-laurence/

Binding
N/A

Textblock
N/A

Primary Support
The support is a thick machine made beige wove paper.

Medium
Silver gelatin photographic print. The photograph contains a white handwritten inscription in the bottom of the image that reads, “Dan Laurence / Football Captain / 1892 and 1893.”

Attachments | Inserts
The photograph is attached to the verso of a window mat with thin beige machine made paper strips that are adhered to the back of the window and to the verso of the photograph with a brown water-soluble adhesive. The window mat contains a dark beige heavily textured machine made paper lining. The core of the window mat is a brown wood pulp board. The window is cut with a straight edge (no bevel). The front of the mat contains a black ink handwritten inscription, "Dan Lawrence / Football Captain 1892-1893."

Housing
The photograph and mat are unhoused.

CONDITION:

Summary

Wednesday, January 18, 2017
The photograph suffers from poor matting and insect damage. The original window mat is severely insect damaged, suffers from inherent vices such as acidic wood pulp that is brittle, and it is dirty.

**Binding**
N/A

**Textblock**
N/A

**Primary Support**
The photographic support is poorly mounted to the verso of the mat with brown and acidic tape. The tape is adhered to the photograph and mat with small dots of adhesive at the top and bottom edges of the photograph. The mount is failing; it is lifting and tearing from the photograph and mat.

**Medium**
First and foremost, the gelatin emulsion suffers from insect damage. There are approximately five areas of the emulsion that are lost from being eaten by an insect. The areas of loss range in size from 1 mm to 2 cm in width. Curiously, there are also embossed outlines around the head of the figure in the portrait, as if the outline of Dan Laurence was traced (perhaps for publication?). The handwritten inscription is beginning to damage the photographic image. There are yellowing halos beginning to form around the handwriting, indicating that the materials used to write the inscription is negatively interacting with the chemistry of the photograph.

**Housing**

**Housing Narrative**
The object was stored with a group of photographs without any prior housing.

**Attachments | Inserts**
The mat suffers from numerous condition issues.

**Previous Treatment**
Aside from being attached to a mat, the photograph has not received any prior treatment.

**Materials Analysis**
The adhesive on the verso of the mat was spot tested with filtered water that was applied in an inconspicuous spot and blotted away with a series of tests. The adhesive swelled with the application of moisture after 30 seconds. The black handwritten inscription on the front of the mat was also tested with filtered water in a similar fashion and was found to be stable, even after the application of water for over 1 min.

**TREATMENT:**

**Proposal**
1. Unmount the photograph from the verso of mat and remove the mounting material by softening the mounting adhesive with moisture and mechanically removing the brown paper.
2. Humidify and flatten the photograph as needed to improve planarity after reducing the adhesive on the back of the photograph with moisture.
3. Surface clean the photograph and mat to remove loose dirt and engrained grime.
4. Wash the mat to remove the facing paper that contains the handwritten inscription and to reduce acidity.
and tideline stains. Retain the original mat and store in a polyester sleeve.
5. Line the facing paper overall and fill major losses in the corners.
6. Adhere the facing paper to a new archival mat.
7. Mount the photograph in an appropriate matting system that includes the treated window.

**Housing Need**

**Custom**

**Factors Influencing Treatment**

Treatment for this photograph began during a workshop taught by Tom Edmondson as an exercise to salvage a historical component of a mat in extremely poor condition to greatly improve its longevity. The curator gave the lab full permission to conduct treatment as necessary to benefit the class, even if treatment consisted of more intervention than would usually be required. Treatment was completed after the workshop by Ashleigh Schieszer.

**Performed Treatment**

1. The photograph was removed from the verso of mat by cutting the brown paper and mechanically removing it from the mat. The mounting adhesive was softened with moisture from methyl cellulose poultices and the paper and adhesive was mechanically removed. Residual adhesive was reduced with cotton swabs dampened with filtered water.
2. Once the verso of the photograph was clean, the photograph was placed in a cold humidity chamber and humidified gently and placed in a pressing stack to flatten over a period of a week.
3. The surface of the photograph was gently surfaced cleaned with cotton swabs dampened with filtered water to remove engrained grime, taking special care around the insect damaged areas.
4. The mat was immersed in a bath of filtered water to remove the facing paper. After a prolonged period of washing, the facing paper floated off of the core of the mat. The separated facing paper was dried in-between felts.
5. Next, the facing paper was lined overall with an Usu Mino Thin kozo tissue and a 1:1 mixture of methyl cellulose and Zen Shofu wheat starch paste.
6.Major losses were filled with a western paper pulp blend on a suction platen.  [5.9]
7. Both the losses in the mat and the losses in the photograph were in-painted with Schmincke watercolors.
8. The lined facing paper was prepared for matting by trimming the lining paper to the edges of the original mat. The facing paper was adhered overall to a new archival mat with wheat starch paste. The window of the mat was cut by hand with a scalpel without a bevel, as was done originally.
9. The photograph was mounted in a matting system that included the treated window.

**Housing Provided**

**Custom**

**Housing Narrative**

The photograph was mounted in a Rising Museum matboard package with a z-fold paper cradle. The paper cradle was constructed out of non-buffered Light Impressions interleaving tissue. The cradle was taped in place with Tyvek tape.

**Storage Recommendations and Handling notes**

Since the photograph is non-adhesively mounted, it can easily be removed for digitization and replaced. Remove the Tyvek tape to open the folds of the cradle. When remounting, replace the Tyvek tape with an archival tape or ask the assistance of the Preservation Lab.

**TOTAL Treatment Time**

13.5 hours
notcat1000_1000_C01N, During Treatment, Recto
notcat1000_1000_C02N, During Treatment, Verso
notcat1000_1000_C03N, During Treatment, Recto
notcat1000_1000_A03N, Before Treatment

The Preservation Lab

Treatment Report Cont'd

Photography By: Jessica Ebert
notcat1000_1000_A03N_Detail, Detail of embossed outline

notcat1000_1000_D02N, After Treatment, Mounted in mat with paper cradle