



PAINTINGS TREATMENT REPORT

CNS 258167

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OWNER/AGENT	
OWNER'S ID NR.	n/a
DATE RECEIVED	May 28 th , 2025
EXAMINER	Margaret Priest
FACULTY SUPERVISOR(S)	Fiona Beckett
DATE OF REPORT	April 23 rd , 2026
ARTIST/MAKER (Owner Attribution)	Pavel Dmitrievich Schmaroff
SIGNATURE and its LOCATION	Top right "P. Schmaroff 1923"
TITLE	Unknown (portrait of a young man)
DATE	1923
STRUCTURE	Oil on canvas
DIMENSIONS (H x W x D cm)	84 x 61 x 2.5 cm (33 x 24 x 1 in)
ACCESSORIES	None

I. OBSERVATIONS DURING TREATMENT

Once the canvas was removed from the stretcher, detailed information about the construction of the auxiliary support was added to the Examination Report. Turning over the canvas after consolidation also revealed the presence of a variety of colored paints on the back. They appear to be accidental transfers instead of intentional applications. In some areas, the patches do appear slightly burnt. The bottom edge of the painting was also found to be selvedge.

II. TREATMENT PERFORMED

1. Written and photographic documentation was completed prior to, during, and following treatment to record condition and procedures.
2. Hanging hardware was removed from the back of the stretcher and stored in sample bags.
3. Aqueous solubility testing was used to determine if the painting was sensitive to water.
4. Additional solubility testing with solvents was performed to define a consolidant compatible with the original materials.
5. A custom supportive backing board¹ was created to fit inside the stretcher bars and support the sagging canvas, so that light pressure could be applied from the front.

¹ BLUEBOARD: an acid-free corrugated cardboard (paper board that is folded/shaped with parallel alternative ridges and grooves); University Products, 517 Main St., P.O. Box 101, Holyoke, MA 01041. (800) 628-1912.

All conservation documentation should be retained with the artifact as part of its historical record. Documentation which the department provides complies with the principles set forth in the *Code of Ethics and Guidelines for Practice* of the American Institute for Conservation

6. Local consolidation of flaking paint was performed with a dilute solution of BEVA 371² in a roughly 1:1:1 ratio with xylene³ and mineral spirits.⁴ The consolidant was applied by brush to cupping paint to ensure adhesion to the canvas.
7. The painting was attached to a temporary working stretcher without flattening the tacking margins. Four small folders of acid-free folder paper⁵ were created to match the width and length of the painting. The folders measured 1 inch high so they could hold the tacking margins. Strips of non-woven polyester⁶ were secured on one side of the folder with BEVA 371 film⁷, which was activated with heat.
8. The tacks holding the painting to its stretcher were gently removed and stored in sample bags. The folders were gently inserted around the tacking edges and secured with binder clips.
9. The strips of non-woven polyester were tensioned with tacks on a working stretcher larger than the original, so the entire canvas was able to be removed from the original stretcher.
10. On its temporary stretcher, the painting was lifted at a 45° angle to allow for a 1:1:1 solution of BEVA 371 in xylenes and mineral spirits to be applied to the back with a large brush.
11. A vacuum hot table set to 167 °F with ~1" Hg pressure was used to infuse the consolidant from the reverse. The paint layer was protected with two pieces of silicone-release mylar.⁸ Suction was maintained with a cast nylon film.⁹ In this process, the tacking edges needed to be mechanically flattened to allow for the vacuum to pull even pressure on the painting's surface. The surface was also gently massaged down.
12. Excess BEVA 371 which had been pulled to the surface was removed with xylene.
13. Further aqueous cleaning tests with modified solutions were performed to determine an appropriate cleaning approach for reducing dirt and grime.
14. Grime was removed with a 1:1:2 XKA gel (xanthan¹⁰: konjac¹¹: agar¹²) steeped in 3% triammonium citrate.¹³ The rigid gel was gently pressed on the surface for 20 – 40 seconds. The surface was agitated with additional swabs in 3% triammonium citrate before being cleared with water.

² BEVA 371 (an ethylene vinyl acetate based adhesive) Conservator's Products Co. (CPC), P.O. Box 601, Flanders, NJ 07836. 973-927-4855

³ XYLENE (mixture of ortho, meta, and para isomers and may contain some Ethylbenzene), Fischer Scientific Company, 300 Industry Drive, Pittsburg, PA 15275; 1-800-556-2323

⁴ MINERAL SPIRITS Fischer Scientific Company, 300 Industry Drive, Pittsburg, PA 15275; 1-800-556-2323

⁵ FOLDER STOCK (.20 point lignin and acid free board with a minimum pH of 8.5, buffered with a 3% of calcium carbonate), Talas 330 Morgan Ave Brooklyn, NY 11211; 212-219-0770.

⁶ HOLLYTEX (spun bonded, non-woven polyester) Talas 330 Morgan Ave Brooklyn, NY 11211; 212-219-0770

⁷ BEVA FILM (an ethylene vinyl acetate based dry film adhesive) Conservator's Products Co. (CPC), P.O. Box 601, Flanders, NJ 07836. 973-927-4855

⁸ SILICONE coated polyester film 0.015" thick; (Mylar with silicone coating on both sides) University Products, Inc., 517 Main Street, P.O. Box 101, Holyoke, MA 01041-0101. (800) 628-1912 or Talas 330 Morgan Ave Brooklyn, NY 11211; 212-219-0770; OR: Archivart, Division of Nielsen Bainbridge, LLC, 40 Eisenhower Drive, Paramus, NJ 07652. 800-804-8428.

⁹ DARTEK MEMBRANE (cast nylon film) Talas 330 Morgan Ave Brooklyn, NY 11211; 212-219-0770.

¹⁰ XANTHAN GUM (a gelling agent) Hznxolrc, Hejin, Shanxi Province, China 043300.

¹¹ KONJAC GUM (a gelling agent) Modernist Pantry 25 Harold L Dow Highway, Eliot, ME 03903. 888-578-3932.

¹² AGAR AGAR (a gelling agent) Kremer Pigmente GmbH & Co. KG Hauptstr. 41 – 47 DE 88317 Aichstetten. +49-7565-91448-0.

¹³ TRIAMMONIUM CITRATE (for dirt and grime removal) percent solution of citric acid in de-ionized water conditioned to pH 7.0 with concentrated ammonium hydroxide.

III. PROPOSED TREATMENT REMAINING

1. Remove remaining spots of BEVA 371 on surface with xylene and selectively re-clean with triammonium citrate to remove discoloration.
2. Perform further solvent cleaning testing to reduce varnish.
3. Further local consolidation on tacking edges.
4. Perform XRF pigment analysis.
5. Reattach to new custom stretcher.
6. Apply a protective varnish layer.
7. Fill losses.
8. Inpaint.