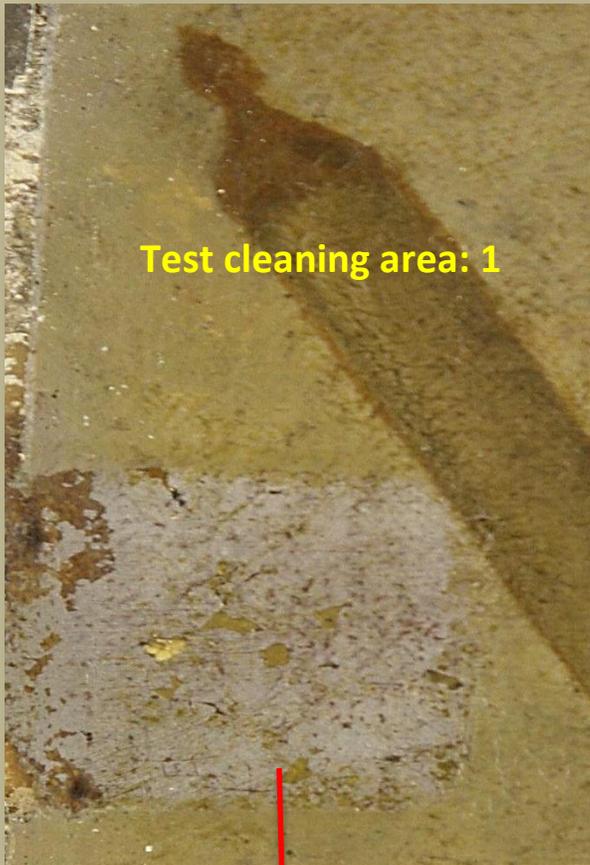
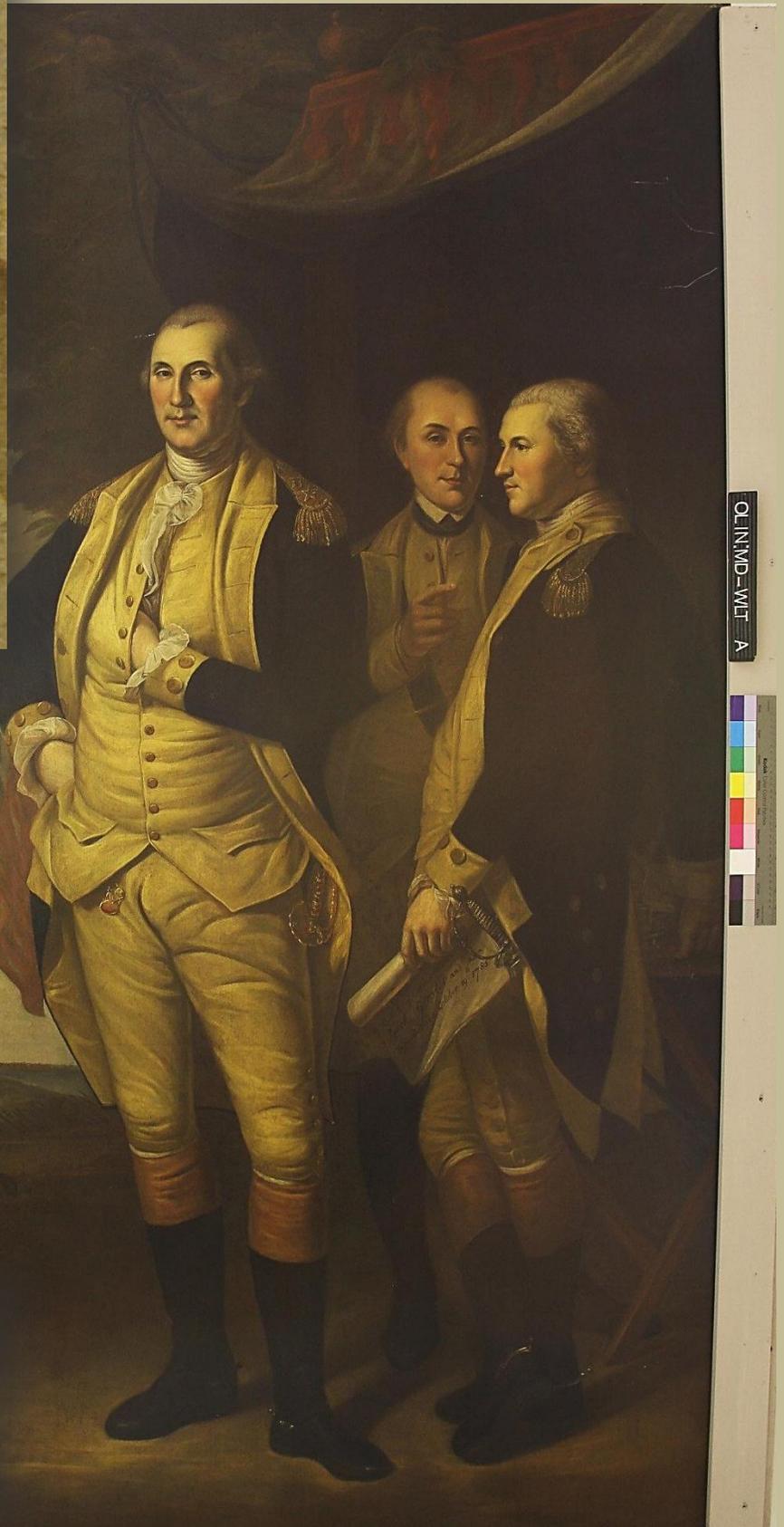


Update 1: Preliminary test cleaning / pre analysis



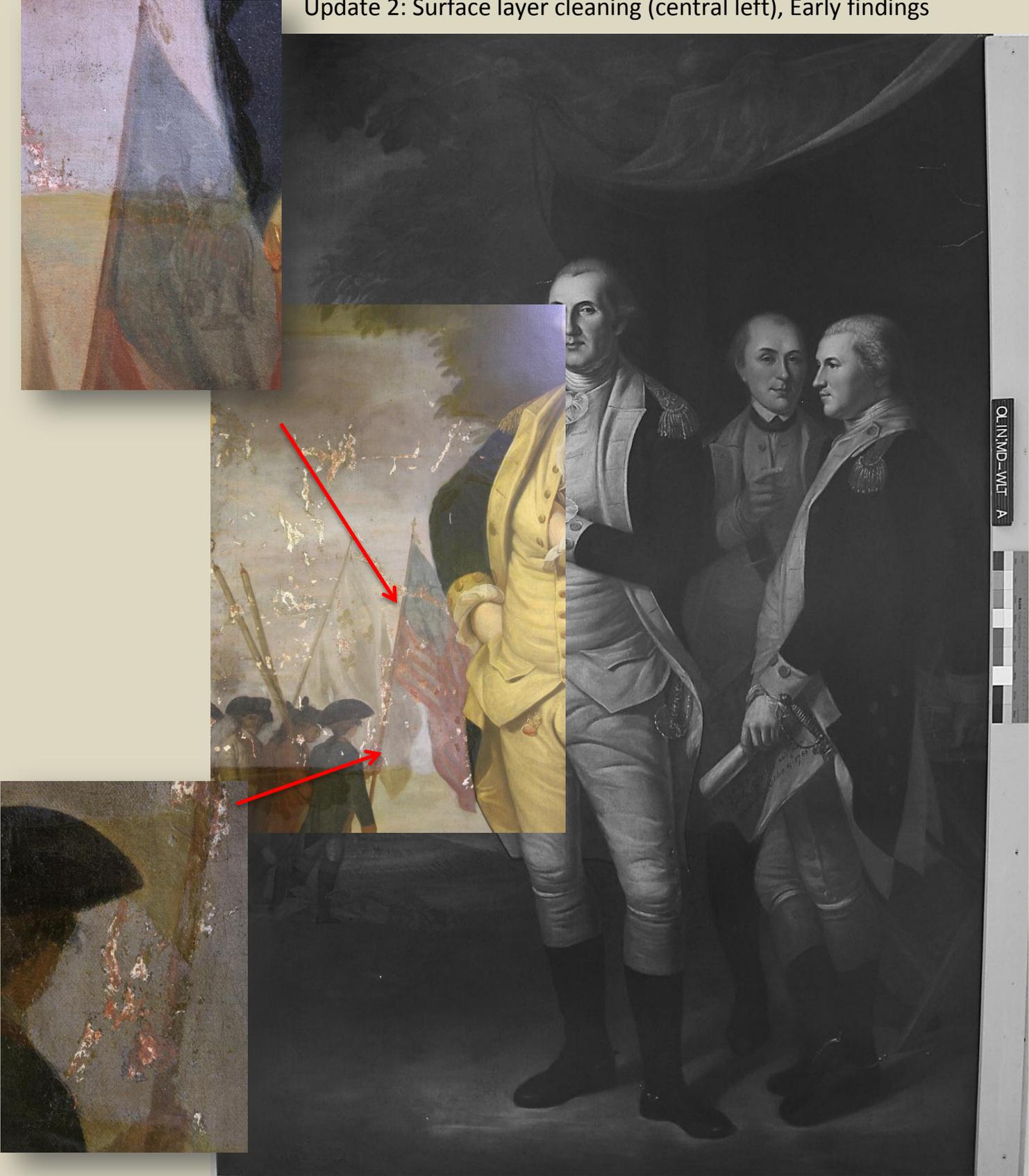
Test cleaning area: 1



Test cleaning area: 2

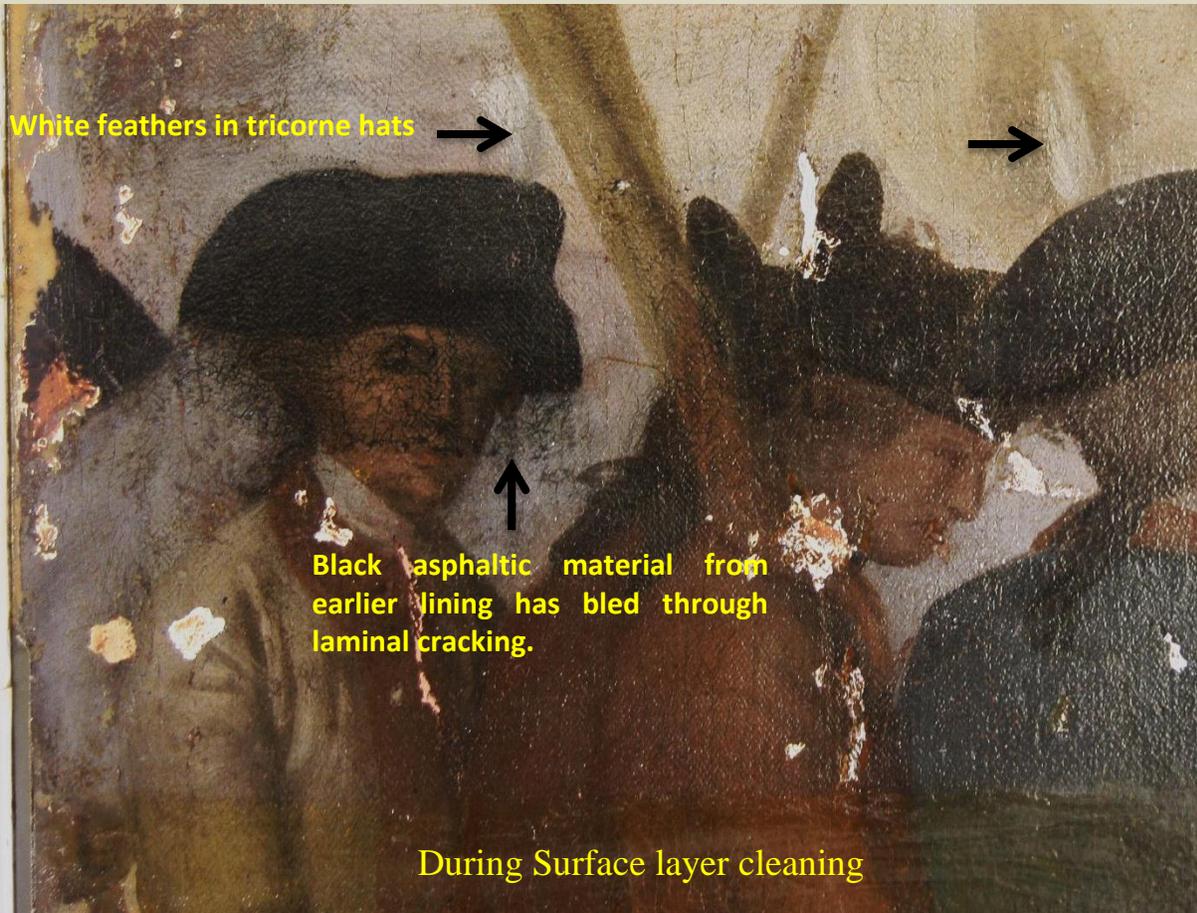


Update 2: Surface layer cleaning (central left), Early findings





Before Treatment



White feathers in tricorne hats

Black asphaltic material from earlier lining has bled through laminal cracking.

During Surface layer cleaning



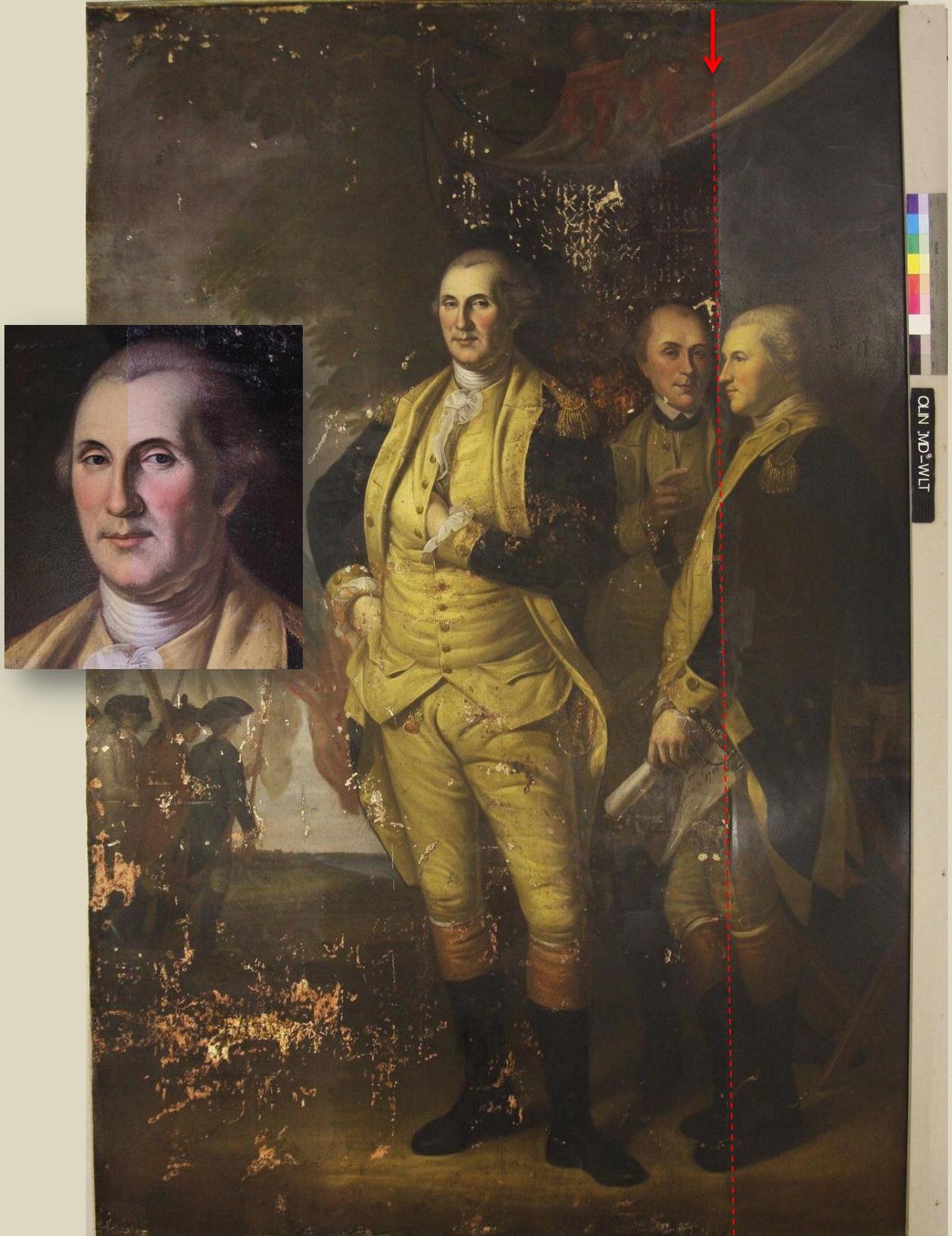
Red arrows: Residual layers, likely predating Rosen's cleaning. These layers include imbedded grime, short alkyd resins and even remnants of natural resin coatings.

Black arrows: Repaint. In this case it completely covered standard pole

Depth of surface layers can be seen along this edge. These layers contain multiple varnish applications, repaint and a great deal of permeated wax-resin; residual lining adhesive. The permeated resin indicates that aspects of coatings were largely in place during the last heat treatment which pushed the lining adhesive into the surface structure.

Green arrow: Deposits of residual (early) repaint

Update 3: Surface layer cleaning (two thirds), interim findings



Olin Conservation, Inc. – C.W. Peale, “Washington, Lafayette and Tilghman at Yorktown”
Phase I Cleaning results to remove non-original and degraded, surface restoration layers: Update 04/07/2014



*Upper left:
Detail of Washington's proper left wrist / cuff before cleaning*
*Upper center:
Detail of Washington's proper left wrist / cuff during first layer cleaning*
*Upper right:
Detail of Washington's proper left wrist / cuff after first layer cleaning*
*Lower left:
Ultra violet illumination Washington's proper left wrist / cuff after first layer cleaning*
*Lower right:
Photomicrograph lower button during removal of upper repaint*

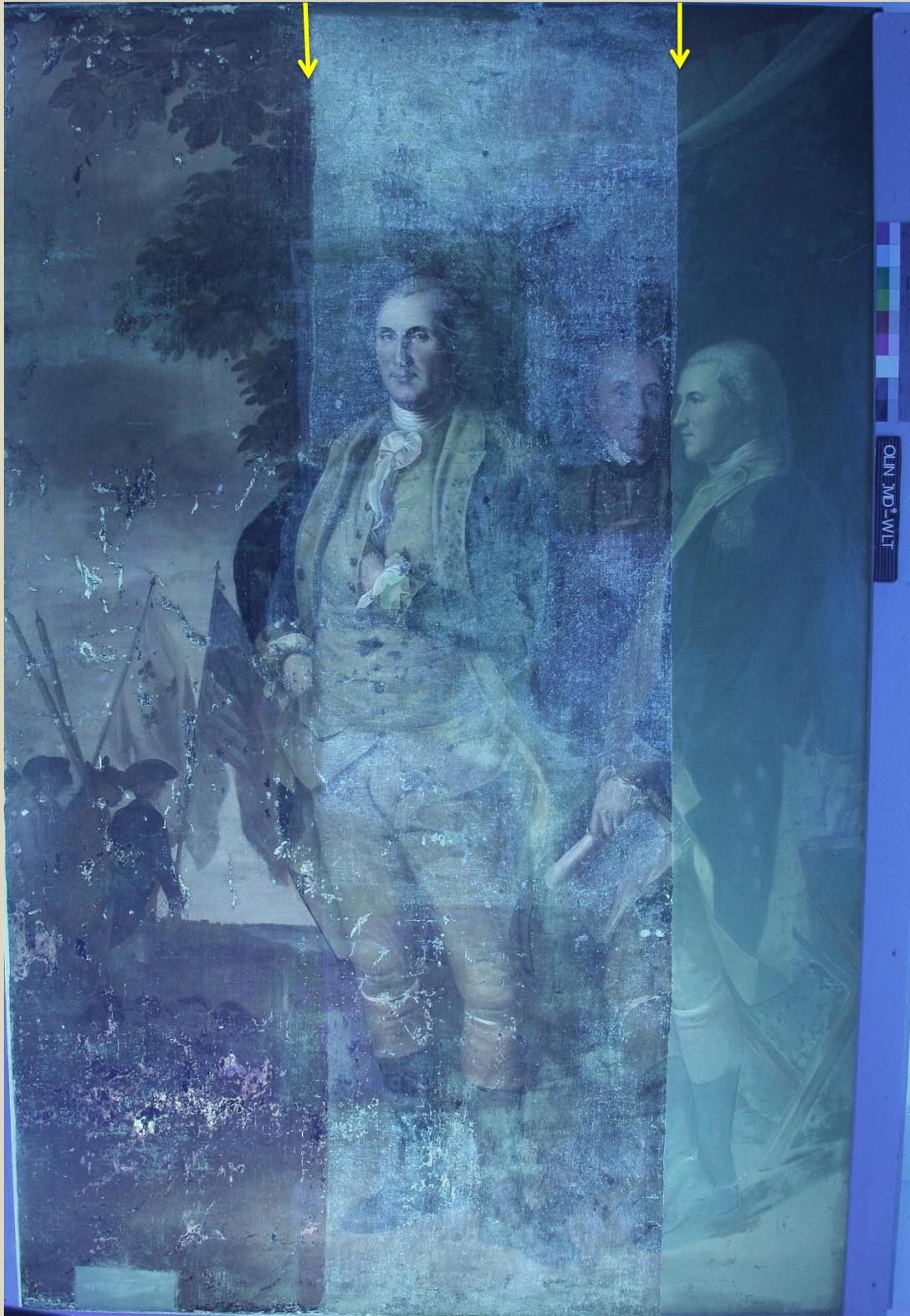
Cleaning to date has included the removal of restoration layers down to those attributable to Mr. Rosen's 1930's efforts. The area cleaned is just over two thirds of the painting (red arrow, upper right of overall image, page 1). To limit the amount of solvent / solvent gel required to reduce the layers of varnish and repaint we have initiated a mechanical component to the cleaning. The upper layers are so thick and brittle, and rather slow to solubilize. They do however, fracture with a mild burnish from a bone folder – applied to the layer itself and not against the paint surface. By fracturing the upper layers, we are more easily and with less solvent able to reduce the thick material buildup. Cleaning has revealed the original shading and highlights within the entirety of the top bottom. This button was previously, largely obscured by varnish and two layers of repaint: That which was visible was a complete recreation of the original design (see red arrows above). This type of detail is seen in other areas of the painting, including General Washington's spurs (spikes thereupon – see image) and in Colonel Tilghman's sword hilt.



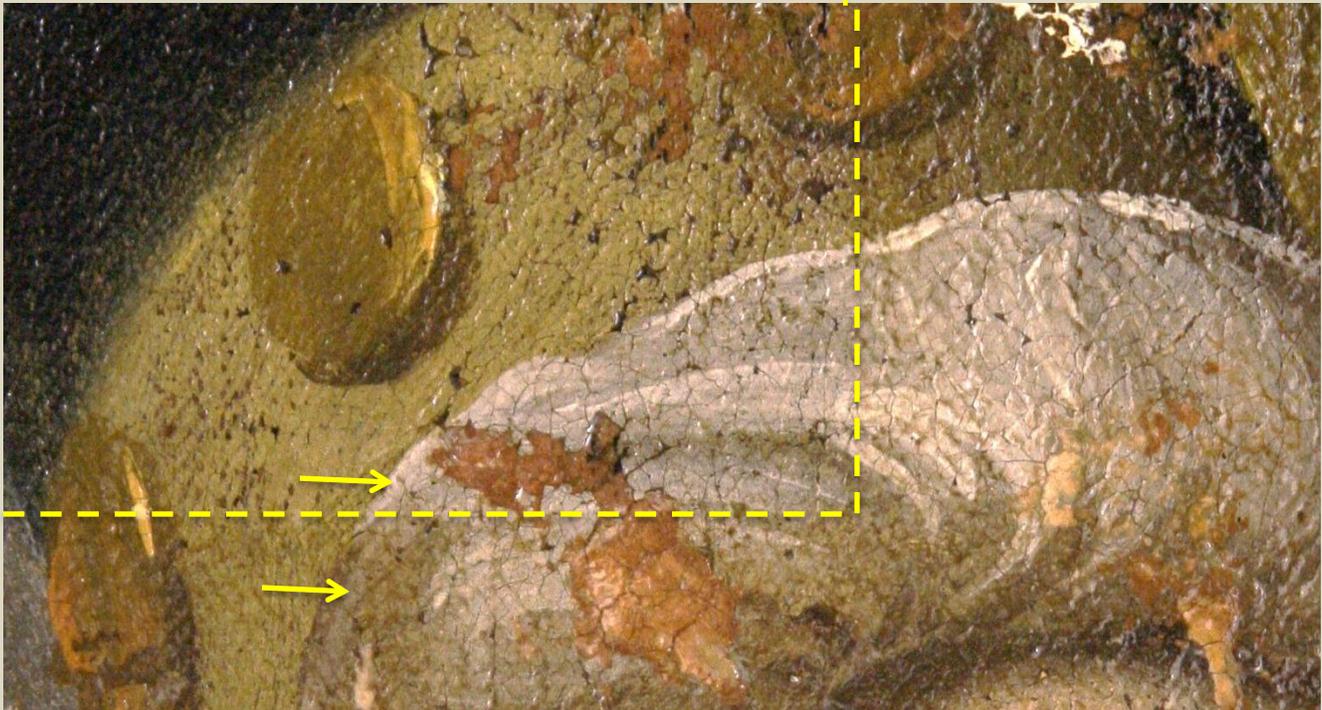
Cleaning has also revealed areas of design which have not only been covered, but altered as well. The spurs as seen above in this side by side, before and after comparison, are more clearly defined, and the spikes have been revealed. To the left we see how the contour of Washington's coat tail had been altered (proper left tail). Based on the material evidence, the yellow line indicates what was likely the original contour - whereas the repainted contour can be seen below. On the next page we can see how detailed the stars in Washington's epaulette were rendered, much different than the over painted versions.



Some of the original, primary support fabric remains – note the “ticking” pattern in the fabric, as seen within the area of paint loss above (yellow arrow, Washington’s proper left leg). Also note within this image the disrupted paint - cracked, fractured and “floated” out of place during the previous lining (red markings). This type of damaged paint is seen in other areas and is indicative of a crude adhesive evacuation and lining process, excess heat and pressure. It is possible to preserve these paint fragments, but it is virtually impossible to exactly relocate these disrupted fragments into their original orientation: These areas of paint were likely in-tact prior to the lining, disruption occurring as the adhesive was unevenly extruded with excess pressure.



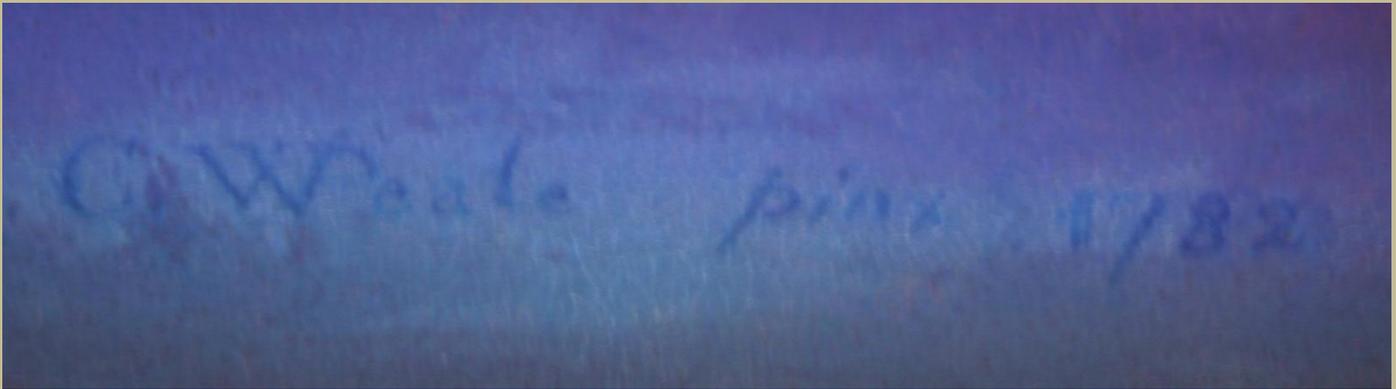
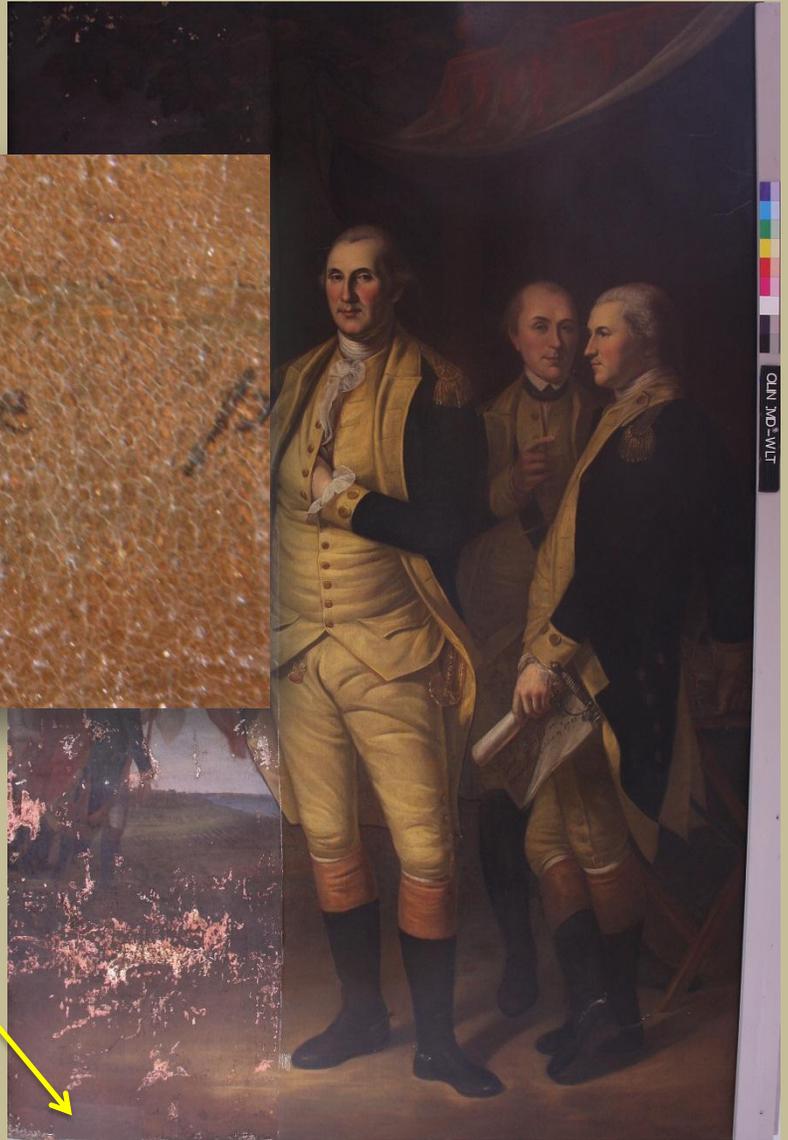
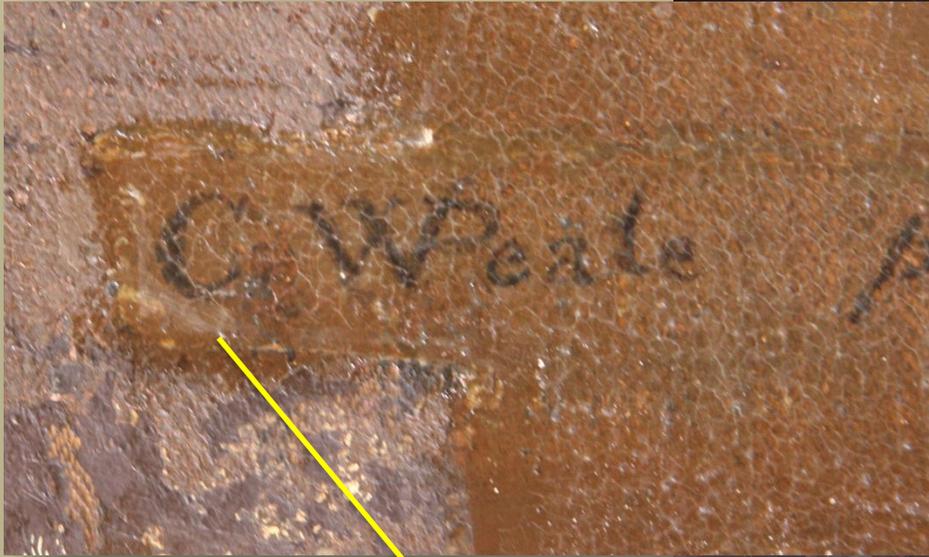
Ultra violet illumination revealing levels of cleaning achieved during layered cleaning approach. Far left is cleaned to Rosen's level, central area is full removal of Post 1940's layers and partial reduction of Rosen's additions. Far right is un-cleaned.



A more complete cleaning to remove layers of non-original material, which Rosen apparently left in place, achieves some subtle, but notable improvements. There are remnants of alkyd and natural resin materials which were left within the interstices of the paint and canvas weave. These remnants have discolored gray and yellow. They are straightforward to solubilize using polar aprotic solvents, an aqueous solution conditioned to a pH of 6 and standard polar solvent rinses. The yellow line above indicates the area cleaned to this more comprehensive level (upper left corner of image): The yellow point out the more obvious results.

SUMMARY: The painting is over two thirds cleaned to the approved "Rosen" level. Tests indicate that a more comprehensive cleaning is possible - removing residual material that predates Rosen. A more comprehensive cleaning is advised. Cleaning has revealed an excessive amount of previous paint loss – more than we had anticipated during the initial assessment. The extent of damage could not be determined prior to cleaning as the heavy layers of varnish, repaint and resin blended wax effectively hid the repaint and loss from standard investigation efforts (UV). Barring more involved means of analysis (x-ray radiography), during the bid and assessment period, and the lack of historic imagery available at the time, there really was not an accurate measure of the paint loss we now see. A more comprehensive cleaning will not reveal more paint loss. It will, however, reveal the more subtle details and color palette of the artist. By removing these layers, we will also be able to more accurately inpaint the losses, basing the color match on original tones, not those marred by residual layers of discolored material. We are on hold at the moment, awaiting guidance to proceed with the more comprehensive cleaning. Also, we were advised that a site visit may be requested. As such, we are leaving the left edge uncleaned to provide a more revealing contrast. So that we may maintain our schedule, we request some guidance by Wednesday, April 9 - on both topics: Comprehensive cleaning and continuation / completion of initial level cleaning along left edge. Also, we would like to review the amount of paint loss being uncovered, relative to the time required to inpaint and the type of inpainting involved.

Update 4: Signature – Removal of varnish and repaint in signature area



Signature under Ultra Violet illumination



Details: Digital enlargement reveals the levels of glaze within the remainder of the signature / date. Surface layer, restoration enhancements (Green arrow) are more obvious, but underlying design variations raise some question as to whether we will find an alternate design as we clean around the letters / numbers. The lower level, loop design, behind the 8 (red arrow) and the diagonal line behind the 2 (yellow arrow) will be interesting to examine further (while maintaining and keeping the current pigments layers intact).



The signature and date exist within an area that has experienced a great deal of laminal disruption and which now exhibits extensive paint loss. Accompanying the evidence of previous paint loss are layers of repaint and varnish. During cleaning within the area immediately below the C, within the image above, we have found evidence of five different repaint campaigns. These re-paintings, to varying degrees, extend into the signature itself. A large portion of each letter, within the signature and date, has been enhanced by overpaint, and they are all covered by multiple layers of varnish and other resinous materials. The signature itself exhibits solvent and physical abrasion. At this juncture it appears as if most of that which is visible, is actually later applications of restorers paint. We have entered into the signature area, first wetting the top layer of varnish with a mild hydrocarbon (xylene) so as to clarify our view into the thick and murky varnish layers, then carefully lifting each layer with a #15, scalpel blade. We have removed the upper layers above the “C and a portion of the WP”, likely to the 1930’s level. Note the residual varnish remaining in the interstices of the paint (red – next page, first image) and extending into and behind the “C”.



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Update 5: Campaign Tent, During Conservation / Cleaning

OBJECT: Charles Wilson Peale: *“Portrait of General Washington with Lafayette and Tilghman”*

SUBJECT: Details of Campaign Tent, During Treatment

IMAGES:

1. Overall, during cleaning
2. Overall area of tent, partially cleaned
3. Detail with Rope and finial, during cleaning
4. Large detail of rope, after cleaning
5. Detail of rope / knot, after cleaning
6. Detail of finial, after cleaning
7. Detail of red pattern on tent, after cleaning

