

1. PARTHENON FRIEZE

1.4 SCULPTURE COURT LOWER GALLERY NORTH WALL

PANEL 1



Panel before conservation



Panel after conservation

1.4.1.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze copy

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 1.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 1 metal fixing.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 450mm D: 50mm
Weight (approx):

1.4.1.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open crack running alongside joint on both sides of the panel; small cracks at lower sinister corner.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash scattered on the surface of the cast; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks; large missing chips in middle section of dexter edge, on lower part of drapery and on sinister foot of the figure.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions, missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.1.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of the sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.1.4 TREATMENT REPORT

- Prior to any conservation treatment, the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up the loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Cast during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons mixed with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.



Details of fill repairs

- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.1.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 2



Panel before conservation



Panel after conservation

1.4.2.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 2

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 2 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1200mm D: 50mm
Weight (approx):

1.4.2.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside top edge of the panel and around fixings.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash on middle section of the panel.

CHIPS AND LOSS: Missing areas associated with the crack; two chips at lower edge of the panel.

ABRASIONS: not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.2.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of the sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.2.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons mixed with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.2.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 3



Panel before conservation



Panel after conservation

1.4.3.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 3.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 3 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1080mm D: 50mm

Weight (approx):

1.4.3.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Stable. Open crack running alongside joint on sinister sides of the panel; cracks around fixings by top edge of the cast.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; areas of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.3.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of the sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.3.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.3.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 4



Panel before conservation



Panel after conservation

1.4.4.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Upper Gallery North Wall, Panel 4.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 3 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1260mm D: 50mm

Weight (approx):

1.4.4.2 CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open crack running alongside joint on sinister side of the panel; small cracks around fixings by the top edge of the cast.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.4.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of the sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.4.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.4.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 5



Panel before conservation



Panel after conservation

1.4.5.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 5.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 4 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1090mm D: 50mm

Weight (approx):

1.4.5.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel; small cracks around fixings by top and bottom edges of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash and drip marks at the lower sinister corner of the cast; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks; two large chips on figure by sinister edge of the cast.

ABRASIONS: Not significant

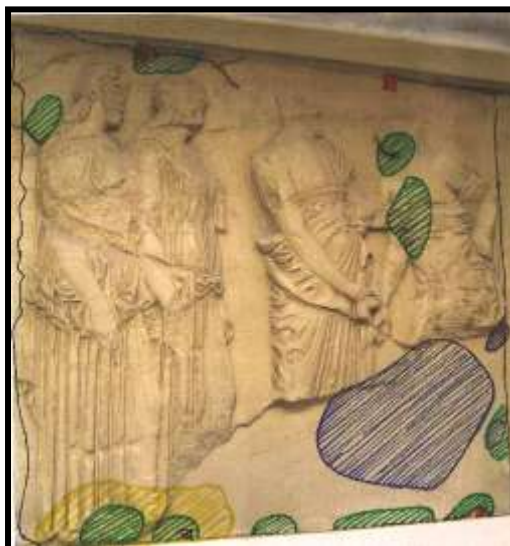
Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.5.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.5.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.5.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 6



Panel before conservation



Panel after conservation

1.4.6.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 6.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 3 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1230mm D: 50mm

Weight (approx):

1.4.6.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and alongside top edge; small cracks around fixings by top and lower edges of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on the surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash scattered on the surface of the panel; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items inside plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.6.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.6.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.3.6.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 7



Panel before conservation



Panel after conservation

1.4.7.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 7.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 5 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1230mm D: 50mm

Weight (approx):

1.4.7.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Stable. Open cracks running alongside joints on both sides of the panel and alongside top edge; small cracks around fixings by lower and top edges of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash scattered on the surface of the panel; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items inside plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.7.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.7.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.



Panel during fill repairs

- The loose top of the figure's head was reattached with polyester resin.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.7.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 8



Panel before conservation



Panel after conservation

1.4.8.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lowe Gallery North Wall, Panel 8.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 4 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1000mm D: 50mm

Weight (approx):

1.4.8.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and alongside the top edge.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under Frieze along the South and North walls of the Ground Floor Gallery; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant.

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.8.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.8.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics mixed, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.8.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 9



Panel before conservation



Panel after conservation

1.4.9.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 9.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 1 metal fixing.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 600mm D: 50mm

Weight (approx):

1.4.9.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides and on top of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on the surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; area of flaking and missing paint on lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

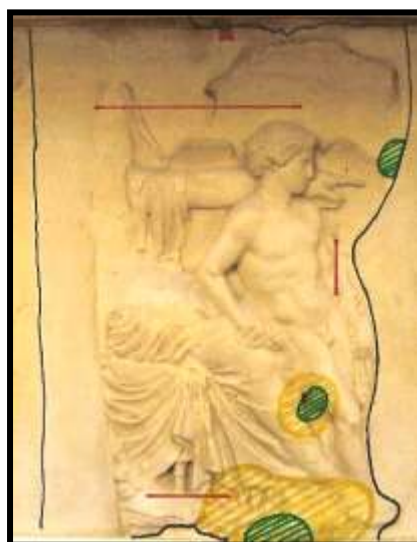
Cracks

Ferrous items inside plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



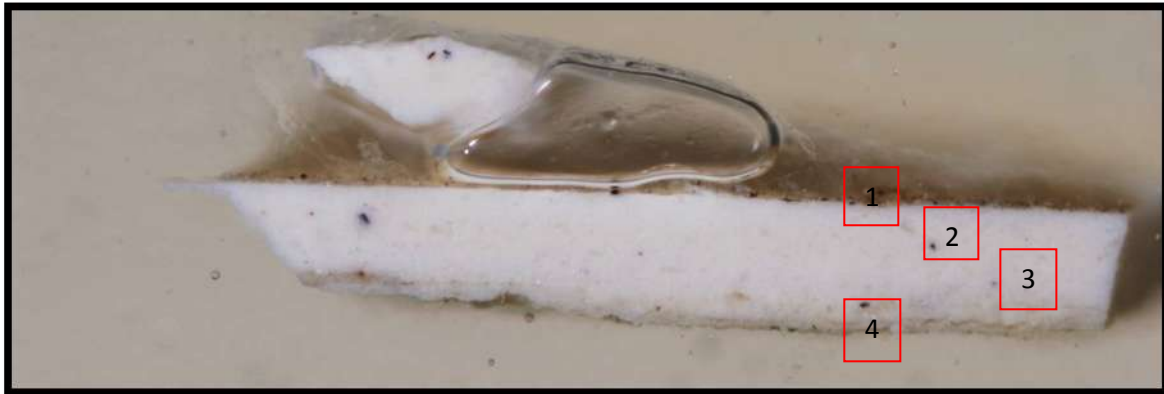
Samples of mortar were taken for analysis

1.4.9.3 ORIGINAL MATERIALS AND TECHNIQUES

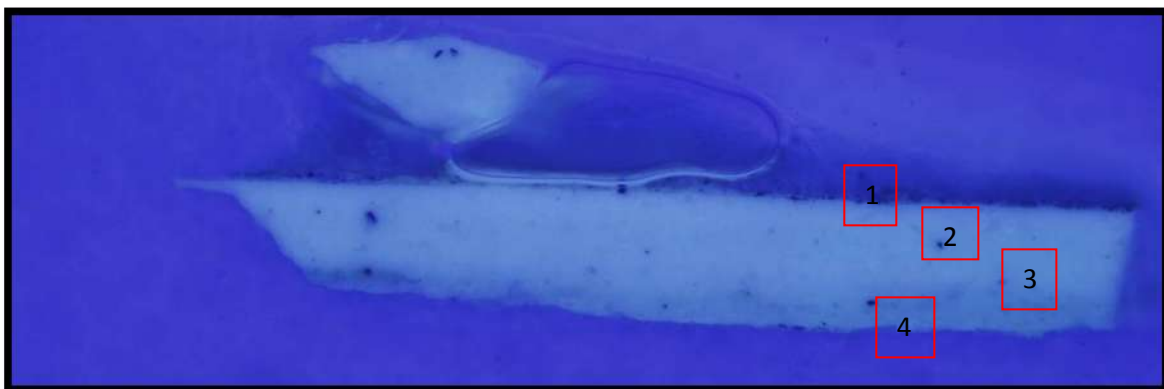
The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. In order to find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken from the cast and sent to the University of Northumbria for analysis.

**Investigation of coating samples from ECA Plaster Cast Collection, Edinburgh.
Consultant: Brian W Singer.**

Parthenon Frieze, Lower Gallery North Wall, Panel 1 – Cross-section



Photograph of the Cross-section 1, paint sample from Panel 1



Photograph of Cross-section 1, paint sample from Panel 1 in UV light

This cross-section seemed to have two layers of white paint on top of a thin ground or, possibly, this thin layer is part of the plaster. On top of the uppermost thickest layer of white paint there appears to be a thin varnish coating which has collected dirt. Both layers of white paint, gives a blue-white fluorescence under UV and therefore probably contain lead white.

1.4.9.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.9.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 10



Panel before conservation



Panel after conservation

1.4.10.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 10.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 2 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1250mm D: 50mm
Weight (approx):

1.4.10.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside the joints on both sides of the panel and along the top of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash scattered on surface of the panel, mainly in its lower part; area of flaking and missing paint on lower dexter part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items inside plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.10.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.10.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber hosed vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.10.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 11



Panel before conservation



Panel after conservation

1.4.11.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 11.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 2 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 910mm D: 50mm
Weight (approx):

1.4.11.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and along the top edge.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items inside plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.11.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.11.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber hosed vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.11.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their

locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 12



Panel before conservation



Panel after conservation

1.4.12.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 12.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 4 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1190mm D: 50mm
Weight (approx):

1.4.12.1 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and along the top edge.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; large green paint drip by sinister edge at middle section of the cast.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.12.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.12.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.12.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their

locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 13



Panel before conservation



Panel after conservation

1.4.13.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 13.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 6 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1170mm D: 50mm
Weight (approx):

1.4.13.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and along the top and bottom edges.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash on dexter figure's leg.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.13.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows several different colour layers.

1.4.13.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.13.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 14



Panel before conservation



Panel after conservation

1.4.14.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 14.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 5 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 970mm D: 50mm
Weight (approx):

1.4.14.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and along the top and bottom edges.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; area of flaking and missing paint in lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.14.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.14.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber hosed vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.14.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that

would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 15



Panel before conservation



Panel after conservation

1.4.15.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 15.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 5 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1240mm D: 50mm

Weight (approx):

1.4.15.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel, and along the top edge; small cracks around fixings at lower edge of the cast.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash in bottom sinister corner of the panel; area of flaking and missing paint in lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.15.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.15.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.15.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 16



Panel before conservation



Panel after conservation

1.4.16.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 16.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 3 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1080mm D: 50mm
Weight (approx):

1.4.16.2 CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Stable. Open cracks running alongside joints on both sides and on the top edge of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; area of flaking and missing paint in lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.16.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.16.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.

- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.16.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 17



Panel before conservation



Panel after conservation

1.4.17.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 17.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 2 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1080mm D: 50mm
Weight (approx):

1.4.17.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and at top sinister corner through the middle of the panel to the lower edge.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; area of missing and flaking paint in lower part of the cast.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.17.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.17.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.17.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 18



Panel before conservation



Panel after conservation

1.4.18.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 18.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 2 metal fixings.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 1680mm D: 50mm
Weight (approx):

1.4.18.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside the joints on both sides of the panel and alongside edge; large crack running through the panel behind first figure.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash mainly on the dexter part of the cast; area of missing paint at lower part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.18.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.18.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber hosed vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.18.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior

to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 19



Panel before conservation



Panel after conservation

1.4.19.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 19.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 1 metal fixing.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 600mm D: 50mm
Weight (approx):

1.4.19.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Fair. Open cracks running alongside joints on both sides of the panel and along the top and lower edges; cracks at top corners of the cast.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash by lower edge of the panel; area of flaking and missing paint in upper sinister part of the panel.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

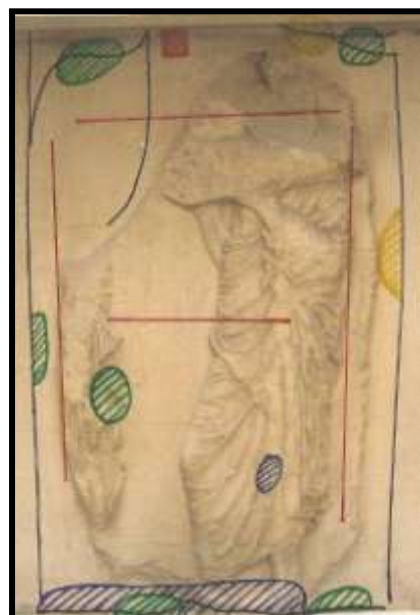
Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes

Flaking paint



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.19.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.19.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.
- Areas of flaking paint were consolidated with 5% Primal B60A in de-ionised water.
- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.19.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.

PANEL 20



Panel before conservation



Panel after conservation

1.4.20.1 DESCRIPTION OF THE OBJECT

TITLE: Parthenon Frieze

NUMBER(S): Sculpture Court, Lower Gallery North Wall, Panel 20.

TYPE OF OBJECT: Relief, plaster cast with a metal structure inside, attached to the wall with 1 metal fixing.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: 1837

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF. Main Building, Sculpture Court, Lower Gallery North Wall.

DIMENSIONS/WEIGHT (APPROX): H: 1020mm W: 500mm D: 50mm
Weight (approx):

1.4.20.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Stable. Open cracks running alongside joints on both sides of the panel and on the top and lower edges of the panel.

SURFACE DUST AND DIRT: Severe, 100% coverage.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Layer of cream-yellow paint/varnish on surface of the cast; the surface polychrome is discoloured and damaged on the lower part of the panel probably by the strip lights which used to run under the Frieze along the South and North walls of the Ground Floor Gallery; small spots of paint splash scattered on the surface of the panel, mainly at sinister edge.

CHIPS AND LOSS: Missing areas associated with the cracks.

ABRASIONS: Not significant

Cracks

Ferrous items under plaster

Chips, abrasions and missing surfaces

Paint splashes



PREVIOUS REPAIRS:

At the time of re-siting the cast collection from the Royal Scottish Academy building on Princes Street to the Edinburgh College of Art in 1913, the Parthenon Frieze panels were installed with metal fixings set into the wall. The open joints between the panels were filled with a mortar that was smeared over the adjacent edges of the panels.

A mortar analysis was carried out by Mr Bill Revie of CMC on samples of the pointing material found between the Panel 10 and 11 on Ground Floor Galley North Wall. The mortar was found to be a thick layer of lime putty, gypsum plaster and fine sand and hair, followed by a thin layer of gypsum plaster and lime putty; and finally a layer of varnish. This final layer of varnish is found over the entire two floors of the North and South Walls and yet, interestingly, for some unknown reason, it was not applied to the slabs on the East Wall.



Samples of mortar were taken for analysis

1.4.20.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-yellow. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of sample taken from **Panel 9** shows layer of dirt/varnish and two white paint layers.

1.4.20.4 TREATMENT REPORT

- Prior to any conservation treatment the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up loose dust and dirt.
- Following wet cleaning spot tests on **Panel 1 on Upper Gallery South Wall**, the surface of the cast was cleaned with 2-5% Vulpex Liquid Soap in de-ionised water, using cotton wool swabs.



Panel during wet cleaning

- All areas of raw plaster were given an application of 10% Paraloid B72 in acetone to provide an isolating layer between the original plaster and the repairs.
- Exposed metal fixings were treated with 5% Tannic Acid so as to stabilise the corrosion, and covered with a protective layer of 20% Paraloid B72 in acetone.
- Areas of loss, open joints and cracks were filled with white micro-balloons with 12% Paraloid B72 in acetone. Larger areas of loss around the screws were filled with an inert filler to provide extra strength.
- All the fills and areas of discoloured paint were then toned out with acrylics, mixed with matting agent, to match the surrounding patina.
- Finally, the entire cast was given an application of micro-crystalline wax so as to protect the surface.

1.4.20.5 MAINTENANCE PROGRAMME

Maintenance of the Parthenon Frieze requires to be undertaken from a scaffold. As a result, any cleaning needs to be carried out by operatives that are trained to: a) construct, move and dismantle a portable scaffold tower; and b) clean the Frieze in an appropriate manner.

Graciela Ainsworth Sculpture Conservation could train staff to undertake such cleaning. The training for the use of scaffold would require organising by the Edinburgh College of Art.

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, removing the loose dust using soft brushes and a vacuum cleaner with a rubber nozzle that would have muslin attached to its end. The muslin prevents any potential damage to the plaster from being lost in the vacuum cleaner. Any fragments that are dislodged, and their locations on the Frieze, should be documented and wrapped carefully in acid free tissue prior to being stored in a safe location. A trained conservator should be contacted immediately in order to repair the damage.

NB At no time should cleaning products or any liquid (including water) be used.

We would recommend that this cleaning programme for the Parthenon Frieze should be undertaken on an annual basis (at minimum). Ease of access would mean that the free standing casts could be cleaned, with the same method, on a more regular basis.