

6.12 IDOLINI



Cast before conservation



Cast after conservation

6.12.1 DESCRIPTION OF THE OBJECT

TITLE: Idolino; copy of the Roman bronze statue (c. 1st AD), which is, in turn, a copy of the Greek original 440 BC.

NUMBER(S): 054, 047 (088)

TYPE OF OBJECT: Plaster cast with a metal/wooden structure inside.

MAKER: Unknown

SIGNATURE/INSCRIPTION: None

DATE: Unknown

OWNER/LOCATION: Edinburgh College of Art, Lauriston Place, Edinburgh, EH3 9DF.

DIMENSIONS/WEIGHT (APPROX): H: 1560mm W: 500mm D: 500mm

Weight (approx):

6.12.2 BRIEF CONDITION REPORT BEFORE CONSERVATION

STRUCTURAL STABILITY: Good.

SURFACE DUST AND DIRT: Light covering of dust.

VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS: Green patina imitating bronze; pencil markings at the face and on the chest.

CHIPS AND LOSS: Loss of paint at head and feet.

ABRASIONS: Not significant.

PREVIOUS REPAIRS: Previous conservation was completed in 2007, since then the cast has been used by students to take moulds from. This process has damaged the paint layer at the head and feet.

6.12.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal/wooden reinforcing structure inside. The patina of the cast is a green colour imitating oxidised bronze.

6.12.4 TREATMENT REPORT

- Prior to any conservation treatment, the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Parts of the cast around damage areas were dry cleaned with soft brushes.
- 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, and chips were filled with white micro-balloons mixed with 12% Paraloid B72 in acetone.
- All the fills were toned out with fine artist's acrylic paint, mixed with matting agent, to match the surrounding patina.

6.12.5 MAINTENANCE PROGRAMME

CLEANING

The cleaning programme would involve the trained operatives, wearing the appropriate PPE, (nitrile gloves must be worn to protect the plaster as well as the operative) 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 cast, 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.

HANDLING AND CARE RECOMMENDATIONS

Certain measures should be taken prior to and during the moving of these pieces:

1. It is recommended that all technicians and at least one member of the Curatorial/Archives Dept. should complete a course in sculpture handling. Any moving of sculpture should involve the attendance of at least one person who has attended such a course. The National Galleries of Scotland can supply the name of a recommended course.

2. A manual on the handling of sculpture should be made available to staff and

students. ('The Care and Handling of Art Objects' by Shelley is recommended.)

3. Before handling an object it should be examined closely and any old repairs and structural weaknesses noted. Do not test or probe areas that appear weak. Never grasp projecting elements (arms, etc.) of the object as they will not support the weight.
4. Gloves should always be worn when handling or touching objects as acids and salts from perspiration can damage many materials especially plaster.
5. Report any damage to the object immediately and collect all fragments before leaving the area.
6. The object should be well protected with padding in the form of foam, Plastazote and bubble-wrap especially any fragile or projecting areas that are likely to catch on doorways etc.
7. Avoid haste and confusion while handling as this can result in injury to the handlers or damage to the object. The route to be taken, door sizes and the space for the object at the receiving end should be assessed before a move begins. Two people, at least, should be present throughout the move, one of them to open doors, steady the object where necessary and watch parts of it that the carrier cannot see.