

## 6.4 PARTHENON RIVER GOD



*Cast before conservation – front*



*Cast after conservation - front*



*Cast before conservation - back*



*Cast after conservation – back*

#### **6.4.1 DESCRIPTION OF THE OBJECT**

**TITLE:** Parthenon River God, copy of the sculptures from Pediment in Temple of Athena – Parthenon in Acropolis in Athens, Greece, between 443 and 438 B.C.

**NUMBER(S):** 071, P004 (108)

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

**MAKER:** Unknown

**SIGNATURE/INSCRIPTION:** None

**DATE:** 1837

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

**DIMENSIONS/WEIGHT (APPROX):** H: 840mm W: 1,830mm D: 700mm

Weight (approx):

#### **6.4.2 BRIEF CONDITION REPORT BEFORE CONSERVATION**

**STRUCTURAL STABILITY:** Large section of the base at dexter back corner is detached.

**SURFACE DUST AND DIRT:** Severe, 100% coverage.

**VISIBLE PAINT LAYERS/UNSIGHTLY MARKINGS:** Layer of cream-white paint under modern dark wax over the entire surface of the cast. Severe grey paint graffiti at the groin area of the figure; 2% paint splashes overall.

**CHIPS AND LOSS:** Chips and losses to the area of detached back dexter corner; 200mm x 50mm area lost from the front of the base on dexter side; large chip to the lower front edge of the base; three chips to the lower edge of the base at the back; hole on sinister leg of the figure.

**ABRASIONS:** 1% overall

**PREVIOUS REPAIRS:** From college archives we know that the casts were previously treated many times but unfortunately the documentation is not very detailed, so we don't know what treatment exactly they have previously received. Around 1990, almost all the free standing casts were painted with a two-part patina consisting of a cream-white paint with an over-layer of wax.



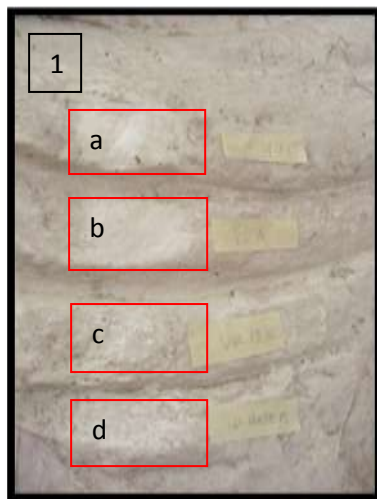
**Paint splashes**  
**Chips, abrasions and missing surface**

### 6.3.3 ORIGINAL MATERIALS AND TECHNIQUES

The object is a plaster cast with a metal reinforcing structure inside. The surface of the sculpture is cream-white with modern dark wax. To find out the stratigraphy, and to identify the materials of the polychromed layer, samples of the plaster with paint from Cast of Parthenon Seated Goddesses were taken and sent to the University of Northumbria for analysis. Photograph of a cross-section of the sample shows two layers of white paint and a layer of varnish under them.

### 6.3.4 TREATMENT REPORT

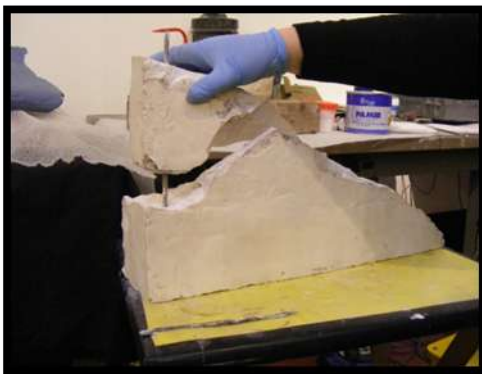
- Prior to any conservation treatment, the cast was photographed. This photographic documentation was continued throughout all conservation processes.
- Initially, the cast was dry cleaned with soft brushes and Wishab Sponges with a rubber-nozzled vacuum to pick up the loose dust and dirt.
- Following a variety of wet cleaning spot tests, the surface of the cast was cleaned with 2-5% Vulpex liquid soap in de-ionised water, and with white spirit, using cotton wool swabs.



1. *Cleaning tests (a – White spirit, b – V&A mix, c – Vulpex, d –De-ionised water);*  
 2. *Cast 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.

- In order to repair and structurally stabilise the base of the cast, the detached sections were cleaned and then re-attached to each other with stainless steel dowels and polyester resin. The rebuilt corner was then reattached to the cast with stainless steel dowels and polyester resin. To prevent future damage to this fragile area three stainless steel dog-cramps were installed. These were secured in place with polyester resin.



*Details of the base during repairs*

- Areas of loss, and chips were filled with white micro-balloons mixed with 12% Paraloid B72 in acetone. Larger areas of loss and chips on edge of the base were filled with an inert filler to provide extra strength.



*Details of the fill repairs*

- All the fills were 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. Before application wax was mixed with pigments: black and raw umber.
- The plinths for the casts were conserved by a separate contractor. In order to do so the cast had to be lifted off the old plinth and, following works on the new plinth, the cast was relocated on to it. The handling of the cast involved manoeuvring an A-frame aluminium gantry with block and tackle into position over the sculpture, and locating slings securely to the cast with Plastazote softening to protect the plaster. This ensured the sculpture was safely supported during its removal and installation onto the new plinth. In order to minimise the potential for future damage, caused by vibrations during the moving of the cast around the college, a softening layer of Plastazote was placed between the new plinth and base of the cast.

### **6.3.5 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.