

“Beatrice” Treatment Report

Owner: --	Conservator: S. Goel
Date: 12/08/21	Lab no: 3781
Object: “Beatrice” Statuette	Material: Parian ware

Description:

A statuette of a woman standing at 56.5cm by 22cm at its tallest and widest. The circular base of the statue is 15cm in diameter and 3.1cm in height. This base is hollow with a small hole in the back, likely from the manufacture of the statuette. This statue is made of Parian ware, a high feldspar porcelain common in the late nineteenth century. This cast statuette depicts a woman wearing a long flowing dress with a star on her forehead. “BEATRICE” is stamped on the front of the base. Stamped on the reverse is: “PUB MARCH.1.1860” “COPELAND EDGAR PAPWORTH.JUN.80”. This identifies the statue as Beatrice (after Beatrice Potinari from Dante) originally created by Edgar Papworth Junior in 1860 (University of Glasgow, 2011). This is a reproduction of the original statue in Parian ware in 1880 by Copeland, which is identified as the manufacturer and copyright owner. At the bottom of the statue, there is a “U” shaped mark, with an unknown meaning.

Condition:

The statuette demonstrates extreme surface soiling. There is a mixture of dust accumulation and biological staining which can be seen on the back of the proper right arm. Beyond this, the statuette is missing two fingers (thumb and pointer finger) on her proper left hand. There is also red staining seen on the back of the skirt of the statuette and on its base, though these colours differ.

The head of the statuette was previously conserved with an unknown adhesive. This adhesive is poorly applied and has overspilled to the surfaces of the sculpture. It has also yellowed severely over time, making the eye more drawn to this repair. There is also light chipping surroundign the area of the fracture.

Conservation Treatment:

The goals for treating the statuette include a general cleaning in order to remove surface soiling, the removal of previous adhesive used on the head, and the addition of two new fingers to the proper left hand in order to restore aesthetic qualities to the object.

First, the statuette was dry cleaned using akapad (soft side in order to carefully remove dirt) and a smokesponge. These methods are common to clean small scale statues, however they did not prove to be effective. A rubber eraser was also used, which removed the majority of the red staining, but still demonstrated limited success on other general soiling. Thus, wet cleaning was deemed necessary. To begin, a mixture of 50:50 deionised water and ethanol with 10% synperonic A7 detergent was applied to surfaces using swabs and a latex free soft sponge. This was more effective on the biological staining and general soiling of the statuette. Nevertheless, more ingrained soiling still proved difficult to remove. 2% Laponite (superfine synthetic clay) in deionised water was applied to the base of the statuette and surrounding the crown of the head. This was left until dried and then scraped off before being washed with ethanol. This successfully removed the majority of remaining staining without damaging the porcelain.

Following this, some of the unknown adhesive around the neck of the statue was scraped away using a scalpel. Through FTIR analysis, it was determined that the adhesive was likely an epoxy resin. A poultice of cotton and acetone was attempted in order to soften the adhesive so it could be removed. This involved soaking cotton in acetone and applying it to the fracture which is then

wrapped in cling film in order to reduce the evaporation rate. Unfortunately, this was unsuccessful. A harsher chemical, dichloromethane, was then applied to the fracture and left on as a poultice for one day. Although it did not originally appear as though it had been effective, once removed and the statue was left to rest, the head was easily removed at the join. The adhesive had migrated to either side of the fracture, allowing it to come apart easily. The excess adhesive was then removed using a scalpel and the application of hot water.

Then, the head was re-adhered using 40% Paraloid B72 in acetone, the excess of which was cleaned away using acetone after setting and should not be visible or yellow severely over time. During this process, it was noted that there was a small gap on the back of the statuette. This was filled with Flügger acrylic filler (butyl methacrylate and calcium carbonate mix, soluble in water (Conservation Resources Ltd.)). This was also used in the slightly gaps present due to the chipping surrounding the fracture. This fill was colour matched to the matte Parian ware using acrylic paint.

Finally, new fingers were moulded and cast to replace the losses on the left hand. A mould was taken in Siligum putty of the thumb of the right hand in order to serve as a base for the replacement. This mould was then filled with Miliput superfine white two-part epoxy putty. The same was attempted for the index finger. However, this was less successful, and the cast merely served as a base that was built upon using both Miliput and Flügger. These casts were then applied to the hand using 40% Paraloid B72 in acetone and left to set for 24 hours. Following this, excess materials were sanded down using an electric Dremel and the fingers were colour matched to the porcelain using acrylic paint.

Storage Recommendations:

The statuette is stable and should not need any serious environmental controls in order to limit further deterioration. Ideally, the statuette should be stored or displayed on a stable surface, far from any physical forces that could cause vibration or jostling, as this may cause further damage. If stored in provided box, heavy objects should not be placed on top of it.

Handling Requirements:

Handle with two hands at all times. Object is returned in the box originally provided, with bubble wrap protecting the head, arms and base. This box should also always be handled with two hands, lifted from the sides or bottom.

Bibliography

Conservation Resources Ltd (n.d.) *Flügger Acrylic Putty*. [Online]. Conservation Resources (UK) Ltd. Available at: <https://conservation-resources.co.uk/collections/chemicals/products/flugger-acrylic-putty> (Accessed: 10 June 2021).

University of Glasgow (2011) *Beatrice by Edgar George Papworth Jnr - Mapping the Practice and Profession of Sculpture in Britain and Ireland 1851-1951*. [Online]. 2011. Gla.ac.uk. Available at: https://sculpture.gla.ac.uk/view/object.php?id=ann_1283521880.

Before Treatment:







After Treatment:



