

ICA-ART CONSERVATION: THE ART & SCIENCE OF CONSERVATION

Julie Reilly, Executive Director

Holly Witchey, Director of Education & Outreach

Creativity in Today's Classroom

Who (or What) is ICA-Art Conservation?

- We are a non-profit art conservation lab
- Located in a historic building in Cleveland's Hingetown



- 6000 square feet of open art conservation laboratory space
- Trained professionals working in all four conservation areas (paintings, works on paper, objects, and textiles)
- A never-ending source of interesting topics for integrating science, technology, engineering, the arts, mathematics AND the social sciences and humanities into the classroom
- A community partner
- Offering free tours of our conservation labs for teachers, students, and affiliated groups



Founded in 1951 – With a Great Founding Story!



- 5 directors of Midwest museums
- 2 monuments men, another in active service
- Recognition of the need to preserve and protect cultural heritage
- No museum could afford a full-time conservator (and there weren't many) but together they could

**Edward W. Forbes (1873-1969),
Director of Harvard's Fogg Art
Museum 1909-1944**



**Richard "Dick" Buck (1903-1977)
First Director, Intermuseum Conservation
Association (1952-1973)**



Forbes Pigment Collection: ICA Satellite



Conservation & Preservation are Important What's the difference?



What am I?

Black leather garment of pieced panels fitted by leather cord lacings on the back. Attached to each side at hip level are half-circle panniers of leather heavily ornamented with aluminum and chromed metal conical spikes. Raised panels of leather applied to the front are also edged and embellished with studs, rhinestones, cones, and chains. A fringe of various sized chains forms a skirt about the bottom edge and panniers.



What am I?

Black and white typewriter ink, brown pen and ink, and graphite, blue ink. Tan wove paper with wood inclusions.

What Am I?

The seat cushion is cracked and crumbling; large pieces of it are lying on the seat and instrument panels. Inspection of the craft revealed serious failures in the paint coating evidenced by fading, peeling, and corrosion of the underlying metal. Its total dimensions are 52'x14'.

Neil Armstrong's Skylancer Jet



Why the Science and Art of Conservation?

- We use all types of tools to determine and understand works of art and cultural heritage
- We use all academic disciplines to understand context

Materials and Technology

1. What is it made of? (Material Science)
2. How was it made?
(History of Technology)



Inherent Properties Determine Many Things:

- Stability
- Fragility
- Rarity/Value
- Complexity
- Date of Creation
- Potential for Conservation



Artist's Context and Intent

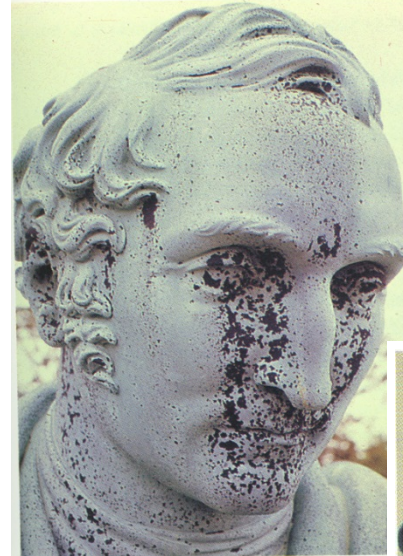
3. What materials & technology available?
4. Used with knowledge, skill, intent or not?
5. Cultural/Artistic milieu?
6. Intent of artist?



Evaluation of Condition

7. Is it structurally sound?

(materials, technology)

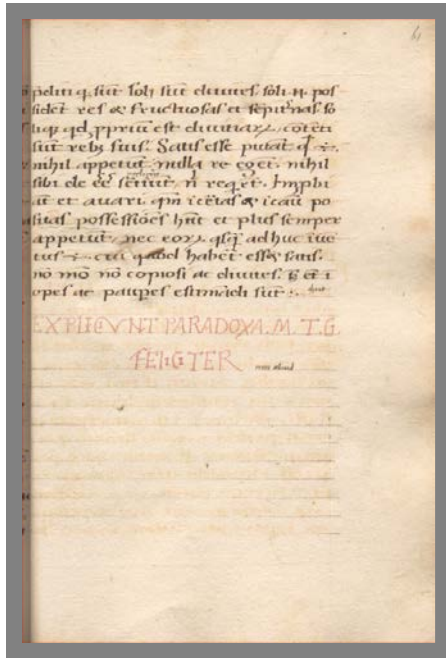


8. Is it presentable, does it have cosmetic stability?

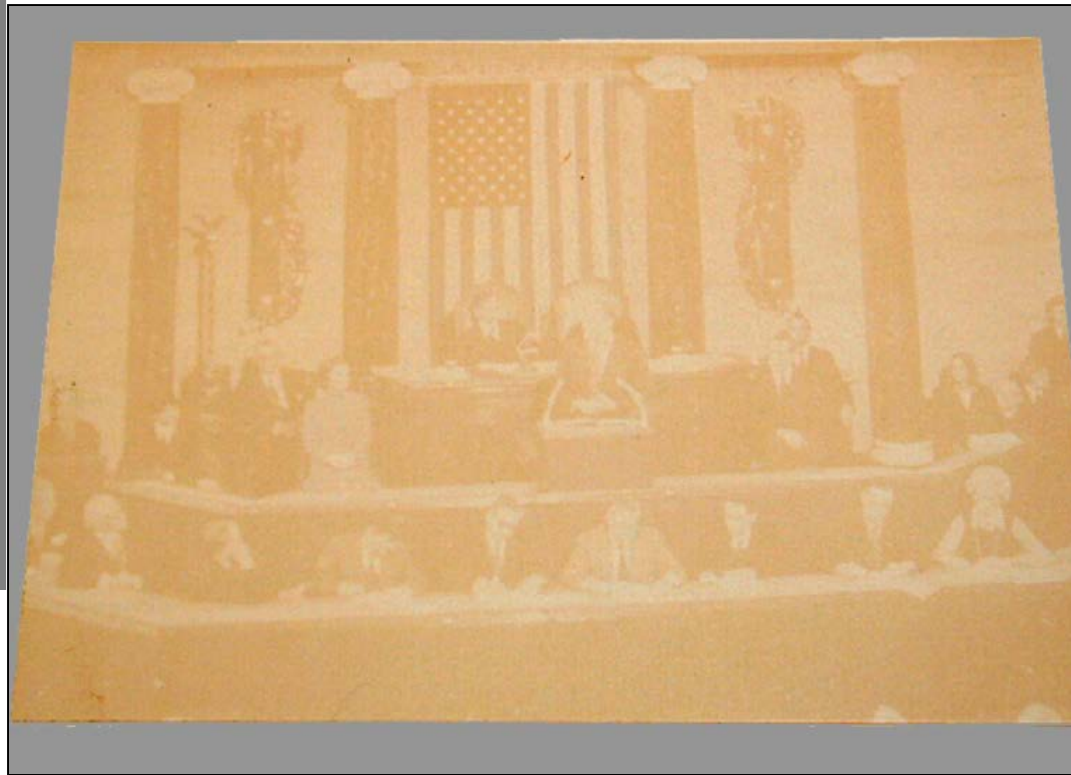
(color, shape, surface, texture)



9. Can anything be done to correct problems?

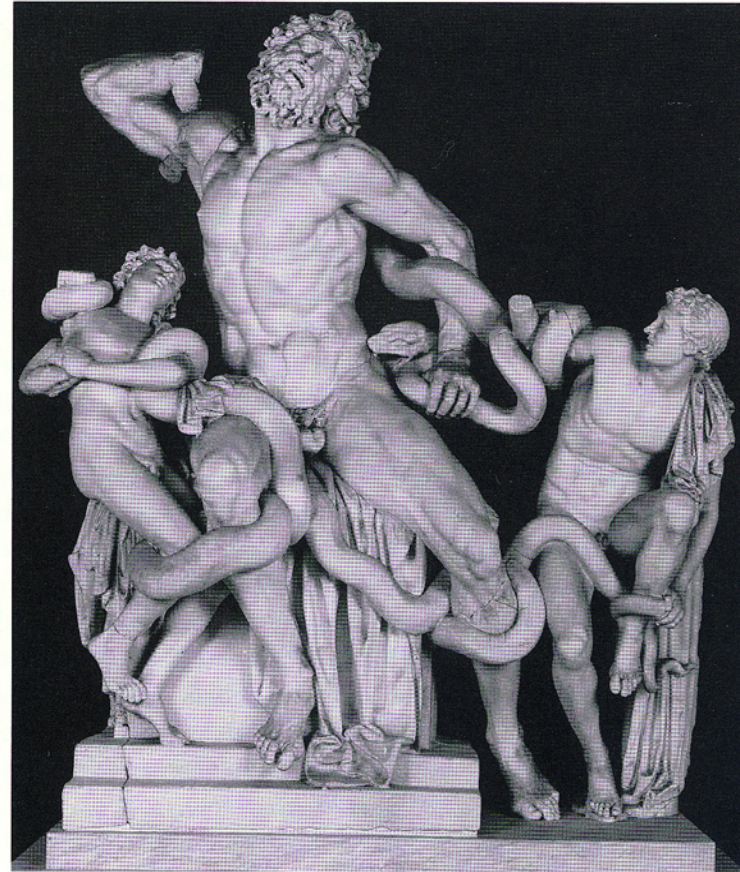
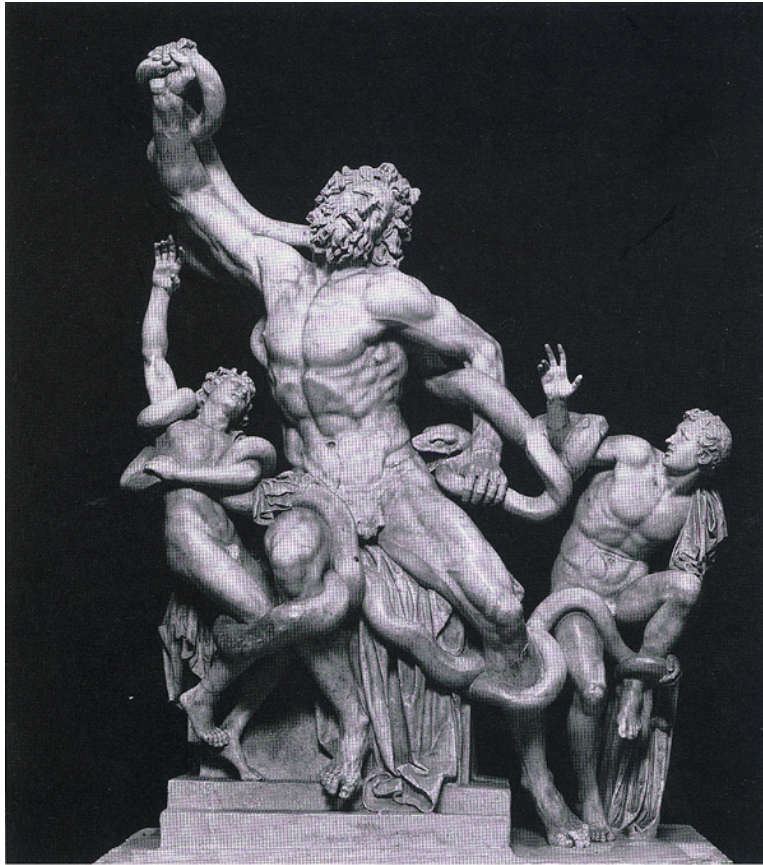


Faded Red Ink



Faded Color Photo

10. **Should** anything be done?



How do we get answers from inanimate objects ?

We use every tool available:

- Eyes, different light
- Analytic tools, x-rays, etc.
- Materials tests, fiber id, pigment id...chemical analysis
- Art historical and historical info...anthropological info

We look for:

- The expected...
- The unexpected !

