



San Gemini Preservation Studies
International Institute for Restoration and Preservation Studies
203 Seventh Ave Brooklyn, NY 11215, USA

Archaeological Ceramics Restoration Project, San Gemini, Italy 2013

Course: SG203B - Introduction to Conservation of Archaeological Ceramics – Part 2, Workshop

Instructors:

Prof. Elena Raimondi (Project Conservator / Restorer)

Prof. Elena Lorenzetti (Archaeologist)

Student Restorer	Marlena Saez
Student's Home University:	George Mason University

FINAL CONSERVATION REPORT

Reference data	Inventory number: 643590
Description (shape and decoration)	The object is a miniaturized krater has a hyperboloid upper part and ellipsoid bottom, with a thickened rim and a flared lip. The foot of the object is high and is a trumpet shape. Complete vertical handles on both side of the object is glazed fine ware done in a black glaze. The clay body is tan while the technique used to create the object is done by potter's wheel. The object has no decoration and is a closed form. It was common to make miniaturized versions of objects for burial.
Provenance	Norcia/Coranoni burrial
Period/ Date	330-290 BC.
Owner	Italian State/ Museo Archeologico Nazionale Romano, Rome
Condition report	Condition report The general condition of the object is fragmented with 21 pieces total. The object is practically entire except numerous chips at the body, rim, handles and foot. Solid break edges that have black dots of black mica and imprints of petrified roots at the break edges. On the surface heavy soil, calcareous and siliceous encrustations coat the object sometimes very thick.
	Restoration Notes
1. Documentation	Documented by digital photographs and written record
2. Cleaning Method	Cleaning around break edges with a cotton swab and ethanol to remove dirt. Mechanical cleaning with interchangeable blades scalpel to remove heavy soil, calcareous and siliceous encrustations. First tested inside of a body shard with ethanol and water to see, which one cleaned better and was safer for the object. Test revived that water worked better over ethanol and was safe for the surface

	<p>of the glaze. Used chemical cleaning of water to remove dirt and encrustations after mechanical cleaning with the scalpel. During cleaning flecking of the glaze happened to come off at the inflection points, parts of the rim, foot, and handles so switch back to mechanical cleaning with a scalpel at the delicate flecking areas. After general cleaning a small test of acrylic resin Paraloid B72 of both 1.25% and 2.5% in acetone were done inside of a body shard to find the best resin's concentration to protect the surface. After the 2.5% was used to cover the more damaged areas were the flaking is occurring while Paraloid B72 1.5% was selected to cover for most of black glaze.</p>
3. Bonding	<p>Checking the connections of the object by assembling using masking tape to piece the edges together.</p> <p>During Consolidation a primer of Paraloid B72 of 2.5% in acetone was applied to the break edges and to the joints that will connect. After drying a little Paraloid B72 of 5% in acetone was applied to the break edges that will be joined then the Paraloid 10%. Once the primer was dry Paraloid B72 at 20% was applied to the break edges for gluing and joining of the fragments. Tape was then used to reinforce the joining on the inside and outside. After drying the tape was removed and extra glue was cleaned off using acetone and a cotton swab.</p>
4. Filling	<p>Testing of color pigment first by adding and selecting colors to match the clay body. Combination test of pigment showed that Raw Siena with 5 scoops, Limonite with 3 scoops and Burnt Siena with 1 scoop was the closest in color. Once the correct color was made the pigment was added to the 20g bag of Polyfilla. A small sample was made to test the Paraloid on the surface of the Polyfilla color disk after it as left to dry. The disk was divided into quarters and tested with Mowital 1.5% in ethanol, Parloid 1.25% and 2.5% in acetone while one quarter was left untouched. The choice on which one to use will be decide later. Based on the amount of chipping to cover a 50g bag of Polyfilla was made using the same colors to mix for the Polyfilla Interior (cellulose resin plaster). The chips were protected with tape and then wetted with tap water before being filled in with Polyfilla mixture. Using a spatula the chips that were protected by tape were filled in with Polyfilla. Polyfilla was left to dry and was filed down later with a scalpel and sandpaper to show the difference between the surface of the object and the filling. To fill in the chip at the rim wax was used to get the impress of a completed shape using the opposite side. After the correct shape had been molded the wax was placed at the chipped area. Using tape to hold the wax in the correct place Polyfilla was added to cover the chip.</p>
5. Other notes	

Photographic documentation

Photo (before)



Photo (Before)



Photo (during)



Photo (during)



Photo (after)



Photo (after)

