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Creation of a Curatorial Plan for the RIT Archives: A Case Study of the Frans Wildenhain Ceramic Collection

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Creation of a Curatorial Plan for the RIT Archives: A Case Study of the Frans Wildenhain Ceramic Collection

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Abstract

Professionals in museums, archives, and libraries have a responsibility to maintain the quality of their collections so that the general public and scholars can enjoy and benefit from them. As such, any institution that holds, or displays objects for any period of time should have a curatorial plan in place that describes the necessary care, conservation, and preservation of those items. Without such a plan, museum professionals and their collections suffer. This thesis recognizes the importance of such documentation. In the absence of a curatorial care plan for the Wildenhain Ceramic Collection, I have created one. This collection is housed in the Wallace Center Archives at the Rochester Institute of Technology (RIT). Along with the curatorial care plan, a formalized method of condition reporting was created and implemented for the use in the collection.

The Wildenhain Ceramic Collection consists of 330 pieces of contemporary ceramic work, from which a sample of forty pieces were used to assess the overall condition of the collection. After condition reporting and assessing the collection, I created a plan that provides an overview of the types of damage seen, ascribes possible causes, as well as makes recommendations on how to care for the collection. In addition, recommendations on storage and condition reporting are included.

Introduction

When an archive acquires a collection, they take on the responsibility of care for the object, or objects in that collection using their own resources to do so. When the Rochester Institute of Technology was gifted the Frans Wildenhain Ceramic Collection in 2010, it became their mission to make sure that each piece was treated and cared for to a set of standards that all museums and cultural institutions should adhere to. The collection falls under the jurisdiction of the RIT Archives. While the RIT Archives does have a curatorial plan for their collections, it lacks a specific plan for the Wildenhain Ceramic Collection. Left unprotected by a curatorial plan, collections can become vulnerable if they require special and individual care based on the materials that they are made of, prior conservation efforts, and present damage. Not having a plan in place for a collection leaves tit at risk and under prepared

In 2010 The Rochester Institute of Technology received a donation of more than 330 pieces of contemporary ceramic works, all of which were created by the late Frans Wildenhain, who taught at the school from 1950 to 1970. The collection came primarily from one man, Robert Bradley Johnson, who collected all of the work from Wildenhain. Johnson began collection in 1955 a few years after Wildenhain accepted a job at RIT in the School of American Craftsmen, which later become known as the School for American Crafts. Along with teaching, Wildenhain also b created work for Studio One, a local shop that sold craft work. It is at this shop that Johnson bought his first few pieces, saying “I needed to furnish my apartment and a friend introduced me to Shop One, which at that time was the only craft shop in Rochester. So I

picked up a couple of his lamps, a tea caddy, a few bowls, enough to fill all the corners."[1] The collection grew to include more than 330 pieces of works by Wildenhain.

After an exhibition in 2012 that was held at RIT, the collection was moved into storage where it has remained since, split between two buildings on RIT's campus. The pieces that were examined for this thesis were located within the RIT Archive located in the Wallace Center Library. This is of importance to note because it means that all the pieces were stored under the same conditions, which would hopefully minimize any discrepancies. Since the collection was housed privately for nearly fifty years, and used as utilitarian objects, it is possible that any damage could be a result of inadequate care before the collection came into the hands of RIT. The RIT Archive did not take formal condition reports [2] when the Wildenhain Collection was acquired. This means that there is no definitive proof that any of the damage occurred before it came into the care of this institution.

If any damage present in the collection is because of RIT's handling it, it presents a major issue for a number of reasons. The first is because the collection was a gift from a donor which would make RIT responsible for its care and upkeep. If it were found that the archive is not doing its job caring for the objects, the archives risks having the objects removed from the possession of the institution. Also this leads to a slippery slope regarding the care of similar collections. If the handling of the collection is improper tan it this is a larger problem then was originally thought to be. Having a collection damaged while in the care of the institution would also reflect poorly on them and could in-turn cost RIT other very valuable and culturally

[1] Monica Morphy, "RIT Archives Acquires Frans Wildenhain Ceramic Collection" (New York: RIT News)
[2] The RIT Archive does informal reports that are available to access, but the information provided only looks for physical damage. There are few, if any reports of salt build up, biological matter, or even inorganic matter that may be found on the interior of the objects. Having a narrow field, that only evaluate physical problems, would allow for potential problems to go by unnoticed.

significant collections from other donors. The findings from the Wildenhain Collection could be used as a prototype that the university could use for the condition reports for future collections.

Clay Bodies

When it comes to ceramic works art it is important to remember that not all clays are made the same. Clay in the Wildenhain Collection can be divided into three major groups (though there are far more than that based on how the clay is made). The first type of clay is earthenware, which is what a ceramist like Wildenhain may have used for his work. Earthenware is "low-fire" clay body that, even after a final firing remains porous. Low fire clays are clay bodies that do not require a fire temperature higher than "cone 5," which is 1100 degree centigrade. The low temperature causes the clay to vitrify, turning into a semi-liquid state while still leaving impurities within the clay. The reason for the low temperature is because earthenware has little processing done after it is mined and contains larger amounts of iron. This iron acts as a natural flux, resulting in a lowered firing temperature[3]. Because it is still porous after firing glaze is required to seal the object, an unglazed earthenware allows for moisture, dust and bacteria to enter small cracks and holes within the clay. Thus, earthenware is relatively hard to care for, because both humidity and temperature adversely affect it, and hence play a huge factor in storage and display.

Stoneware and porcelain share many of the same characteristics of earthenware, yet retain their own distinct qualities. Stoneware clays are fired in the middle range of temperatures,

[3] Gordon Campbell. *The Grove Encyclopedia of Decorative Arts Volume II* (New York :Oxford UP)340.

roughly cone 5 to cone 10, ranging anywhere 1200 degree to 1300 degree centigrade.[4] The difference in the temperature between earthenware and stoneware is due to the fact that earthenware contains a larger amount of iron oxide. Iron oxide adds a characteristic red hue to the clay and lowers the temperature at which it will vitrify. The fact that there is less iron oxide in the clay allows the clay reach a higher temperature and thus gets rid of more of the impurities. The third type of clay is porcelain which is even more pure than stoneware. Porcelain is made up of kaolin clay, which is white in color and contains little or no calcium, feldspar, or iron all of which reduce the maturing temperature of clay. As a result, porcelain is fired at temperature higher than 1400 degree centigrade making it extremely stable and strong. Both stoneware and porcelain fire at high enough temperature that they are non-porous after firing and don't require glazes to protect them from moisture. In terms of collections care, stoneware and porcelain are friendly to storage, as humidity has little impact on their care. Earthenware, as noted, is susceptible to humidity and when glazed, merits additional concerns for the protection of both glaze and the clay body.

Care, Handling and Storage for Ceramics

When an institution receives any item or collection it should be cared for to the best possible ability of that facility. Standards and practices are in place that cover almost every aspect of museums and archives. While it is important to note that standards and practices are continuously evolving.

[4] Gordon Campbell "The Grove Encyclopedia of Decorative Arts Volume II" (New York: Oxford UP) 699-700.

Most damage results from human interaction with the objects rather than from the environment; thus an easy way to avoid damage to ceramic material is through proper handling. According to Senior Conservator Clara Deck of the Henry Ford "the primary cause of damage to both glass and ceramic objects is mishandling. Careless handling can result in breakage, chips and scratches that mar the beauty…"[5] Such carelessness can cause much more than just damage to the physical appearance. Simple taps against storage units or pressure placed on the objects can lead to internal cracks that overtime weaken the structure the object.[6]

When moving objects it is always best to move one object, or one piece of an object, at a time. Rather than using external appendages like handles, which may just be decorative, the object should be carried by their most durable points, which are usually the base and body of the object. Objects should be carried by hand only if they are staying in the same room as where they are located. Objects should not be carried by someone wearing, white cotton gloves because they will increase the risk of the piece slipping or dropping. This is because the slickness of the glaze and the lack of friction from the gloves are a disastrous combination. The only time that cotton gloves should be worn is when handling unglazed pieces of work, because the oils and moisture on one's hands can cause staining of the piece.[7] If there is any need to transport an object or objects to another room they should be placed in a padded basket or box. This assures that the object will not hit against each other or anything around them.[8]

Storage of ceramics is similar to that of any other type of art; they should be kept in acid-free boxes, if they are three dimensional, and away from acidic papers, like newspaper, for

[5] Clara Deck, "Glass and Ceramics" (Benson Ford Research Center) 1.
[6] "Glass and Ceramics" (DC: American Institute for the Conservation of Historical and Artistic Works) 1.
[7] Priscilla O'Reilly and Allyn Lord. *Basic Condition Reporting: A Handbook* (New York, 1988) 38.
[8] "Glass and Ceramics" (DC: American Institute for the Conservation of Historical and Artistic Works) 1.

extended storage. The use of acidic materials will cause a discoloration on the glazed surface . Acid-free, lignin-free tissue paper is a safer alternative. It is important to check that boxes can withstand the weight of the object inside, having a secure bottom that does not give way, allowing the piece to fall through. If the boxes are stored on a shelving unit it is important to make sure that they are level and secure; this is will reduce the chance of jarring in case anything bumps into storage units. The use of soft padding is especially beneficial in situations of overcrowding.

Historic houses use a thin layer of ethafoam or bubble wrap on the shelving units to keep the pieces from sliding or moving.[9] Ethafoam is the more reliable choice because it allows for even weight distribution as well as an even surface. These materials can be used for both display and storage if the institution is worried about adhesives or other materials being attached to the foot of an art work.

Having proper methods for displaying ceramics is just as important as proper methods of storage, because there is a greater potential for damage when in public. One of the main ways of displaying ceramics is with the use of spring-loaded mounting brackets. This allows for the piece to be hung vertically on the wall. These brackets are problematic for certain kinds of ceramics. Fragile pieces, like plates which have thin rims or lips can have excess pressure placed on them by the brackets, which can cause both internal and external cracks. The solution to this method of display is using a vertical plate rack that will distribute the pressure. Another option is the use of separate prongs that hold each piece individually. The only issue with this is that they are often made of metal and having exposed metal pressed against a glazed piece of work may cause of

[9] Margaret Little *The Winterthur Guide to Caring for Your Collection. Chapter 5: Ceramics and Glass*. (London: University Press of New England) pp. 57–66.

damage. To circumvent this problem, synthetic felt or cloth can be wrapped around the prongs to protect the contact point.

More traditional methods of display, such as pedestals, also come with their own set of challenges. Ceramics tends to suffer from gradual moving due to vibrations caused by various sources, ranging from earthquakes to ordinary foot traffic and building vibrations. Most institution will use a small amount of wax placed on the object and the stand, to assure stability.[10] If the wax cannot be removed without causing damage to the object, another method should be found.

Museums often talk about the importance of relative humidity and temperature when referring to care of an object. When it comes to ceramics, humidity is an important consideration because it has a direct correlation with the presence of salts. When clay-based objects are held in conditions exceeding 60 percent relative humidity, salts begin to dissolve, work their way into the clay body, and then reappear on the surface when the water containing the salt evaporates. The process is called *salt efflorescence* and it causes the glaze to flake off.[11] The best way to limit this damage is keep the objects in low humidity, or more importantly to keep the humidity level constant. Large fluctuations will be more harmful than keeping the humidity above 60 percent.

Cleaning/Restoring

When it comes to cleaning ceramics, the upside is that is, generally, clay is a very stable material that is not prone to negative reactions. That being said, it is still important to know the

[10] "Glass and Ceramics" (Washington, D.C.: American Institute for the Conservation of Historical and Artistic Works) 1.
[11] M.E. Belle "Ceramics" *Science* 138.3540 . (1962) 2-3.

material you are dealing with. If the piece that requires cleaning is a low-fire, porous object it is important that whatever you use to clean it does not foster bacteria. A perfect of example of this is using water to clean earthenware. Since earthenware is porous, it allows water to enter through any unglazed surface. The water stays trapped in the object and when placed back into a warm environment could cause the growth of bacteria and mold. In addition, soaking can allow stains to be drawn further into the body of the piece. This is true for any liquids, including the cleaning solutions. Paired with uneven drying this could result in staining and damaging the glaze. Solutions should be applied with soft cloth or cotton balls, ensuring that saturation of any liquid is minimized. If a broad cleaner is needed because the type of damage, or prior conservation work was done but not identified, a mixture of ethyl alcohol and water in a 1:1 ratio serves as a relatively mild reagent.[12]

Prior work on pieces can contribute to what some people consider to be damage, because modern conservation practices require that all work must be reversible. This means that nothing should be a "permanent fix," just in case that there unknown negative effects. Since whatever is done must be able to be undone, things like cracks, or chips are often minimized to a point where they no longer represent structural dangers for the piece, but are distinguishable from the original piece.

Lab Conditions

When a piece is being restored or cleaned, the work should be done under conditions that mimic those in which the piece will be displayed. This means that if the piece is going to be

[12] Deck, "Glass and Ceramics" 1.

shown under florescent lighting the work environment should match[13]because color is seen differently by the eye depending on the surrounding light. The work room should ideally be a dust free room with some form of fire proof system to remove particles from the air. The necessary equipment for repairing damage can vary based on the specific needs of the restorer, but generally it includes sculpting spatulas, a hand held blow dryer or hair dryer so that heat can be localized for a specific area for the use of resins, and other bonding agents.

Acetone is generally used as a universal organic solvent because it is simple to make, easy to use, and most importantly, it is miscible in water. The fact that water dissolves the compound makes it invaluable to cleaning. Acetone is also extremely stable and will almost never have a volatile reaction with another compound. Furthermore, it evaporates at an extremely fast rate, making it very difficult to be adsorbed into the clay body. If acetone is too harsh a solvent, equal parts ethanol and water can be mixed to make a weaker cleaning solvent. An object should never be subjected to risk by using a harsher solvent than what is needed.

Natural Adhesives

Over the years there have been numerous methods of creating adhesives for repairing pottery and ceramics. The first forms were naturally occurring compounds like Pine Resin, Creosote Lac, and hide glue. Pine resin, which is both water proof and a sealing compound, is the product of distillation from various species of fern and pine trees .[14] Creosote Lac, used predominantly in the Southwest United States serves the same purpose as Pine Resin and is

[13] J. Larney, "Ceramic restoration in the Victoria and Albert Museum" (London: Maney Publishing, 1971) 69.
[14] Nancy Odergaard *Evaluation of Conservation and Preservation Practices in Southwest Pottery Collection*. (Arizona 2009) 7.

actually so similar that the only way to tell them apart is with the use of UV light. The light will causes both products to fluoresce, green for Pine Resin and orange for Creosote Lac. Hide glue, or animal glue, is the least stable of the three and is actually quite a problem if it found on a piece. This adhesive had a tendency to cause discoloration on objects it comes into contact with and has quite a high failure rate: approximately 5 percent of works that are treated with it.[15] These natural materials are used less frequently in modern conservation practices and are reserved for use in an archeological setting to keep consistent with traditional methods.

Synthetic Adhesives

Modern methods of conservation rely on synthetic adhesives. Since the 1920's there have been three major synthetic adhesives: Cellulose Nitrates, Poly Vinyl Acetate (PVAC), and Acryloid B-72/B67[16].16 Collections dating back to the early 1900's were primarily treated with Cellulose Nitrate, which gained popularity in through the 1920's. However it caused decreased strength and increased brittleness in pieces treated with it, resulting in a high failure rate, nearing 15 percent. PVAC was not as widely used as Cellulose Nitrate, mainly because it was only used on archeological pieces, but suffered from the same issues as its predecessor. The most reliable of the adhesives seems to be Acryloid B-72/ B-67 because it does not weaken the physical structure like the other synthetic adhesives. The relatively high stability of the compound actually causes the failure rate to be lower than 1 percent.[17]

[15] Ibid.
[16] See appendix for compound descriptions.
[17] Nancy Odergaard" Evaluation of Conservation and Preservation Practices in Southwest Pottery Collection" (Arizona 2009) 7-8

Having conservation work that can be reversed after the initial treatment is a cornerstone of contemporary ethical conservation practices. One of the best materials to do this is the chemical cyclododecane[18] (CDD). CDD is primarily used with extremely fragile or damaged pieces of work, but can also be used in shipping ceramics. CDD is preferred by conservators because of its ability to sublime at low temperatures, between fifty-eight and sixty-one degree centigrade, it leaves no residue behind and it will leave the substrate unchanged.[19] The fact that it can be easily applied in a liquid form which dries into a hard, durable coating in areas where breaks are present, but also along the whole piece, means that it acts as a reinforcement of sorts to the artwork. The relatively low melting temperature of CDD means it can be applied and removed in a laboratory setting; yet the melting temperature is high enough that it would not be affected by most environmental conditions, so the coating will be stable. However this specific compound has only been tested for twenty-one months, so it should only be used for temporary mixes. The small window of time does, however, make it exceptional for shipping and storage purpose.

Loaning

When it comes to loaning to or borrowing from other museums, the best thing for both the museum and the object is documentation using a condition report form, which notes any problem on a piece. The reporting should be done by both institutions on two separate occasions, the first being before the collection is lent from one institution to another, and again when

[18] See Appendix
[19] Sara Caspi and Emily Kaplan. " Dilemmas in transporting unstable ceramics: A look at cyclododecane" (2001) 116

piece(s) are to be returned. It is important to keep in mind that both parties must agree on the condition of every object or else it could leave one of them vulnerable.[20]

Condition Reporting

Condition reporting is a standard practice in art museums and collections that primarily house art, but not in libraries and archives. In the absence of condition reporting practices at the RIT Archives, this thesis proposes to provide information about the Wildenhain Collection and to provide a system of reporting that might be used with other art collections in the Archives and/or on campus otherwise. A condition report document was created and a sample collection of forty works were documented. An explanation of condition reports follows, while the specific information regarding the Wildenhain Collection may be found in the appendix.

Condition reports are meant to give a clear and concise description of an art-work, which may or may not be the direct result of a collection survey. The collection survey differs from condition report in several aspects, the first being the scope of the material considered. The collection survey looks at the entire collection, where each piece of work makes up a small part of the final assessment, whereas condition reporting provides each objects with its own identity. The condition report only pertains to that piece and has no relevance to another piece. The second difference is that a collection survey looks at the housing and standards of the collection, what needs up-dating, what items have priority for treatment, or even which piece should be salvaged in an emergency. Condition reporting does none of these things; it looks only at physical characteristics of art work, like abrasions, cracks, and chips, which could affect the life

[20] Priscilla O'Reilly and Allyn Lord. *Basic Condition Reporting: A Handbook* (New York, 1988) 1

of the work. It is important to note that condition reporting should be done before and after a piece is on loan, after display, and periodically throughout its life in the collection.

Case Study: Examining the Wildenhain Ceramic Collection at the RIT Archives

The Wildenhain Ceramic Collection appears to consist of both earthenware and stoneware pieces that were wheel thrown. Without testing, it is safe to determine this because of the physical appearance of the clay body. There is a lack a bright red hue which would indicate the high iron oxide. Since there is a slight brown there is a low amount of iron oxide, which would point to earthenware and stoneware. However the color is also not nearly white enough to be made of porcelain kaolin. While the presence of earthenware does make humidity more of an issue, the fact that all the pieces are glazed adds a layer of protection and reduces the amount of moisture that can enter the vessels. Dealing with a collection that has only had one previous owner makes it simple to know when and where any possible problems and damage could have occurred.

From preliminary work with the subset of the collection I studied, it appears that only a small percentage of pieces have had prior conservation or restoration work done. It is important to note that this only pertains to the pieces of work that are in the Wallace Center Library. The most consistent issue found on the pieces is grime and dust, which can be easily cleaned, if it is organic material. To determine if the material is organic, I would recommend the use a solution

of acetone, which would dissolve organic waste without harming the inorganic glaze or clay body.[21]

Creating Condition Reports

As previously mentioned the RIT Archives has minimal information regarding the condition of the pieces when they were acquired. They also do not have a method of formal documentation in place, such as condition reports. It is for this reason that I found it imperative to create a system that the institution can use and adapt to other collections.

The first step in creating the condition report forms was to first do a survey of the collection. The survey consisted of approximately 200 of the 330 total pieces of the collection because the Wildenhain Collection was stored in two separate locations on the RIT campus. The survey did not look at the condition of the objects, how they were stored, or how their clay body how their clay body was what???. The survey was only used to choose the forty pieces that would make up the sample of the collection I would analyze.

The forty pieces were chosen by looking at the types of objects that were present in the collection, and choosing appropriate numbers of each. . This meant that if fifty pieces of the 200 were vases, then one quarter of the condition reports should consist of vases. Once that was decided then relative size was taken into account-- pieces that fell into a median range were then selected. This ensures that the largest segments of the collection are represented and that the largest possible number of objects could benefit. This method does have one potential problem, as it is possible that all the objects are of one material, like stoneware, which may have different

[21] J. Larney, "Ceramic restoration in the Victoria and Albert Museum" (London: Maney Publishing, 1971) 69.

needs than earthenware. If that were to happen, the curatorial plan that would result from the study of these forty pieces would be incomplete and skewed.

The condition report form was actually an adaptation of three main factors, the notes taken from the forty pieces that represented the sample collection, the condition report forms from the city of Cambridge Public Art Project and the Getty Conservation Center. When looking at the 40 individual ceramic pieces, notes were taken on physical, chemical, and biological damage that had occurred, noting both surface and structural damage.

The City of Cambridge's condition reports broke down the type of damage in a similar manner, dividing everything into either structural damage or surface damage. However this form was designed for outdoor sculpture so there are aspects of the report form that than would pertain to the Wildenhain Collection. For instance, aspects like graffiti and vandalism would not be applicable.

The Getty Conservation Center is more focused on archeological items than on contemporary art work, which means it also has a different focus than the needs of the Wildenhain Collection. Their focus is on the chemical problems that could result from being underground for years. The Getty is more likely to encounter salts, biological material, and broken/ missing pieces than a more contemporary collection. The form does introduce something that neither the Cambridge form, nor my notes had, which was a series of sketch grids. The grids are broken into three by three squares that are used to generalize the placement of the breaks, cracks, and salt.

After conducting my initial survey and note taking on the collection on, I returned to examine the piece a second time, to document them by using the condition reporting form that I

created based upon research I had done and on the examples I had found. The final form took aspects from all three sources to create a simple and easy-to-read form. Also the form is not specific to this collection. It can be adapted to other ceramic collections and even to sculpture collections. The layout can be manipulated to fit other collection. Cells can be added, deleted, and changed to fit the needs of any collection. However I think this only really applies to three-dimensional collections because they suffer from similar types of damage.

Storage Condition

The storage conditions of the RIT Archives are very much in line with the American Alliance of Museums standards, as well as other professional recommendations. All of the pieces are on secure shelving units, which are lined with ethafoam to create a safe surface for the pieces. The temperature of the room is kept relatively constant, changing only a few degrees between seasons. More important than the temperature is the relative humidity (RH) in the storage area . As mentioned previously, an RH above 60% can cause salt to efflorescence, which in the long run will cause the glaze to crack and flake away. The RH of the storage area is kept below 60 percent, and is actually closer to 50 percent, which allows for slight changes between seasons and weather conditions. The Wildenhain collection is kept with pieces from other collections, the materials of which range from metal and wood, to paper and textile. While none of these are in danger of being affected by minor temperature and RH fluctuations, it does make it difficult to balance all of those needs in one small room.

The only minor issue with the storage is the crowding, which is common in smaller institutions. The pieces are extremely close together and some are, in fact, layered on top of one

another. The positive feature is that ethafoam is between every piece and it is tacked to ensure that no abrasions or surface damage occurs. The negative feature is that a common source of damage comes from simply knocking together pieces and when there is overcrowding it is making it more likely that it will happen.

Reports

Looking at the reports that were done for the RIT Archives, the collection as a whole was actually in fair condition. There were a few outlier pieces that fell on either a ranking scale of one, which notes a severe problem that requires immediate attention, or a five[22], which notes no issue for the piece. To determine an object's classification, each piece was examined and any of the major structural issues were noted. These major issues ranged from a missing piece that is integral to the stability to the piece, to previous repairs. If any of these major issues are present in an object, the ranking automatically drop to two. This number means that objects are in need of treatment soon and should have special attention paid to them to see if the status gets any worse.

Surface damage is also taken into account when looking at the condition of the piece, but overall it usually does not affect the life of the piece to the same degree as the structural issues. While salt build up, surface cracks, and discoloration are issues by themselves and should be cared for, they do not pose a direct threat to how the work can be viewed, handled, or displayed. This is where the condition reports become slightly subjective. My recommendations include reducing the rating on the object by one point for every two issues encountered on the surface-damage side.

[22] See appendix for a sample of the condition report form.

Along with the just noting the damage that has occurred, I also offered suggestion on how to care, clean, and handle individual items in the collection. An example of this is condition report #13[23].fix footnote On the form there are a few important things to look at, the first being the structural damage side. Since there were three major structural issues, the starting ranking of this piece could not exceed two. In the notes section I have clearly detailed where the break has occurred, if the broken piece is still with the original object, or if it is missing. It also notes that there is some prior work done to the piece to try to mend the break. I do my best to identify the adhesive used, when possible. Any cracking or marring of the surface is described in detail so that at a later point people can go back and check if the damage is getting worse, or if the care and handling of the object is stopping the problem. It is for all these reason that this piece was given a rating of 1 and is in urgent need of care. The final thing to pay attention to is the suggestion for repairs, care, and/or handling that are offered. If there is something can be done in-house, like cleaning or rehousing a piece, I note this. I also suggest the services of a professional conservator when there is a need for reconstruction, or identification and removal of adhesives. While identifying the problem is important, offering ways to fix or minimize them are equally helpful. Not offering a way to fix problems will not help the institution and the damage will continue. .

This is the standard all condition reports should meet. Granted some of them may only have small notes like #109,[24] where it only notes that a slight salt buildup, but it still follows the same method as one with larger problems. Keeping this form consistent, clean, and easy to read

[23] See appendix.
[24] See appendix.

is one of the main goals. If the form is overly complicated and uses language unfamiliar to the staff it renders it useless to anyone except its designer[25].

Finding/ Data

Of the 330 pieces in the Wildenhain Ceramic Collection, forty pieces (, approximately 12%) was used to assess the overall care and condition of the collection. Only five pieces (12%) of the sample group rated 2 or lower, in their current state. Compared to that, nearly seven pieces (17%) are in a condition rating of five. The remainder of the pieces fall within the adequate range, meaning that the objects are fine for display and show only minimal issues that affect the life the piece. This data shows that, if extrapolated for the majority of the collection, it is within a condition that is suitable for display, as well as loan to other institutions**.**

Conclusion

The RIT Archives has the responsibility to maintain and care for every collection that they house. Without proper documentation and procedures, it makes it challenging to ensure this happens. Smaller institutions often come up against restraints like funding, time and labor, that inhibits their ability to fulfill all of the collections care responsibilities to the highest possible standards. Both the Curatorial Plan and the Condition Report Form integrate easily with the system in place for the Wildenhain Ceramic Collection. These forms of documentation help to

[25] Priscilla O'Reilly and Allyn Lord. *Basic Condition Reporting: A Handbook* (New York, 1988) 38.

reduce the amount of work for the staff of the RIT Archives, while increasing efficiency, and giving the institution the ability track the state of their collection.

Appendix

Compound list

Acryloid B-72/B67 – An acrylic resin that is an extremely hydrophobic polymer, which provides resistance from water and pigment dispersion. Is compatible with most medium to long chain alkyds, as well as varnishes.

Animal Glue- Is made from the hydrolysis of collagen from skin, bone and other tissues of animals, which forms a substance similar to gelatin.

Cellulose Nitrates- a polymer that was more commonly used in the film industry. When mixed with lacquer it causes the result liquid to form a think, plastic like adhesive. Over time the coating becomes brittle and breaks.

Creosote Lac- A resin that exuded by insects on the leave and stems of creosote plant.

Cyclododecane- an organic compound that is used a temporary binder. The volatile structure makes the compound only temporary. It is used mostly during cleaning to protect water-sensitive areas.

Pine Resin- A product of distillation of various pine trees that forms both an adhesive and waterproof compound/ sealing

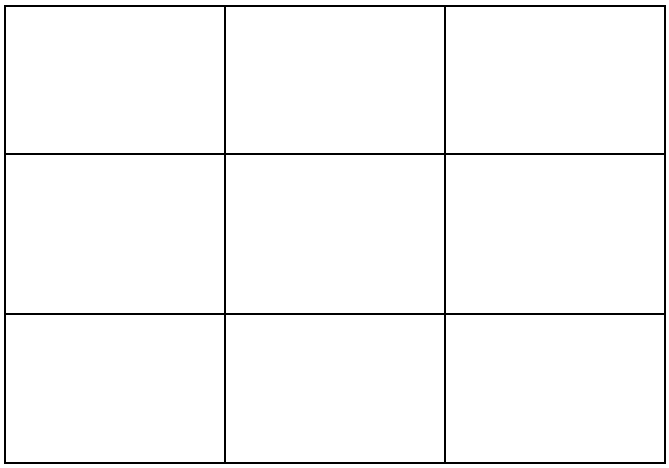
Polyethylene foam- is a common plastic that has been turned into a light weight foam, most commonly used in packaging and storage.

Poly Vinyl Acetate (PVAC) –A rubbery, synthetic polymer that is used often time with porous materials, namely wood, cloth and stone. It is often called “white clue” or “carpenters glue”

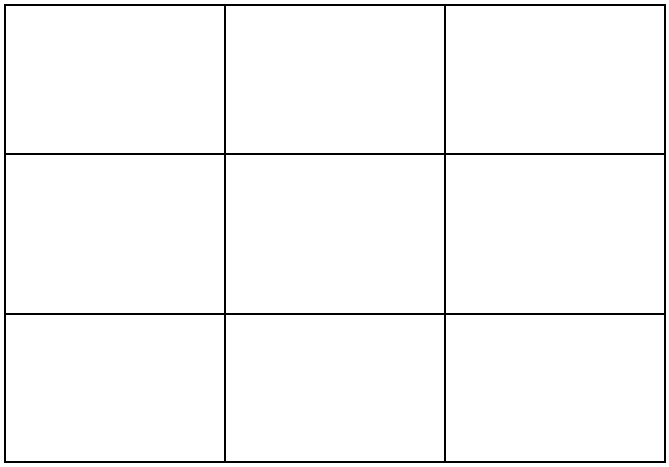
Condition Report form for the Wildenhain Collection

Artist First Name:			**Artist Last Name:**				
Accession #:			**Medium:**				
Title:							
Year:	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _3 _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes:							

(Front View)



(Alternate View)



Condition Form for Case Study

Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 13			**Medium: Stoneware[26]**				
Title:							
Year:	**Dimensions: 9.5"x20.5"x19.5"**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece	**X**		**Dent**		**Discoloration**		
Previous Repairs	**X**		**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks	**X**		**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _X _1 _2 _3 _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							

[26] Please note that information that is highlighted within the Condition Report Form is subject to review. There were inconsistency with the documentation that was present. An expert is being brought in to verify the bodies' composition of each piece that is being questioned.

Comments/ notes:

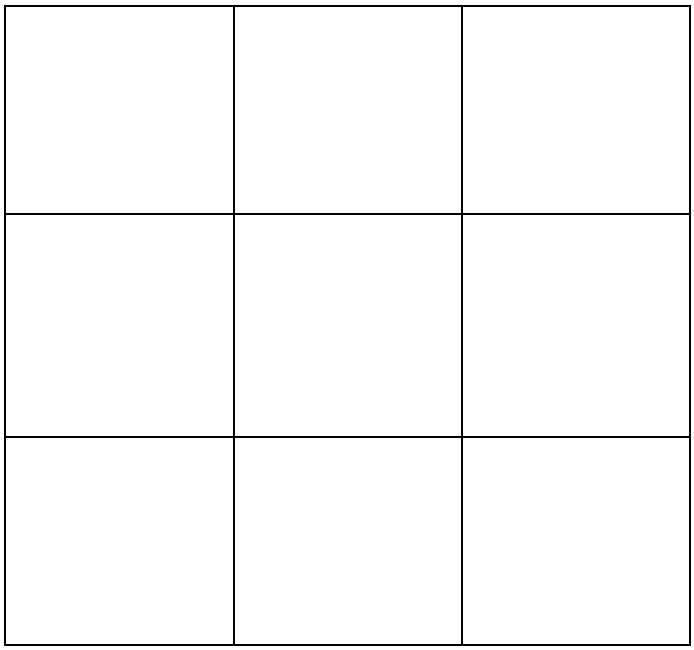
There is an even crack, that has resulted in a broken foot. The broken piece is with the art work and there appears to be evidence of a previous attempted repair. Hot glue is on both segments of the break.

On the adjacent foot of the broken foot (to the left), there is a surface crack measuring 22cm from end to end located around the connection point of the foot to the body.

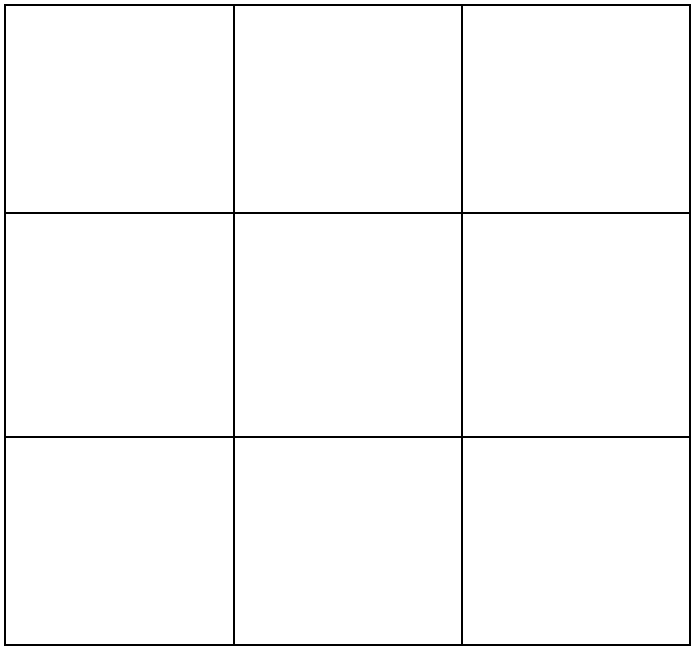
Series of white discoloration which is most likely the build of salt.

Salt cleaning would require a dilute mixture of acetone and water.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:109			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions: 11.125”x 7.5”x 5.125”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _X _4 _5

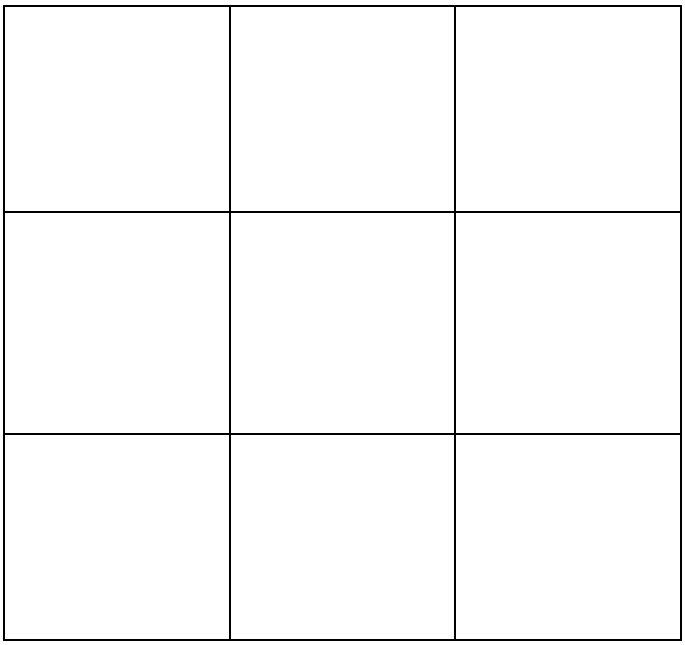
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes:

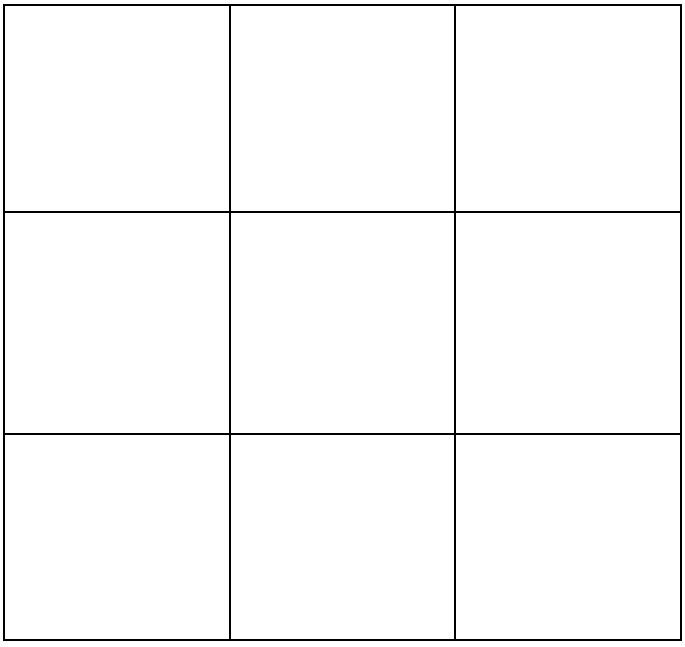
White cloudy build-up suggests salt damage. To remove the salt use a mixture of dilute acetone in water.

Unsure about the dark brown spots present in the interior, this could be a result of damage that occurred in the kiln from a hot spot.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 01			**Medium: Stoneware- Oxidation**				
Title:							
Year:	**Dimensions: 6”x9”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**	**X**	
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**		

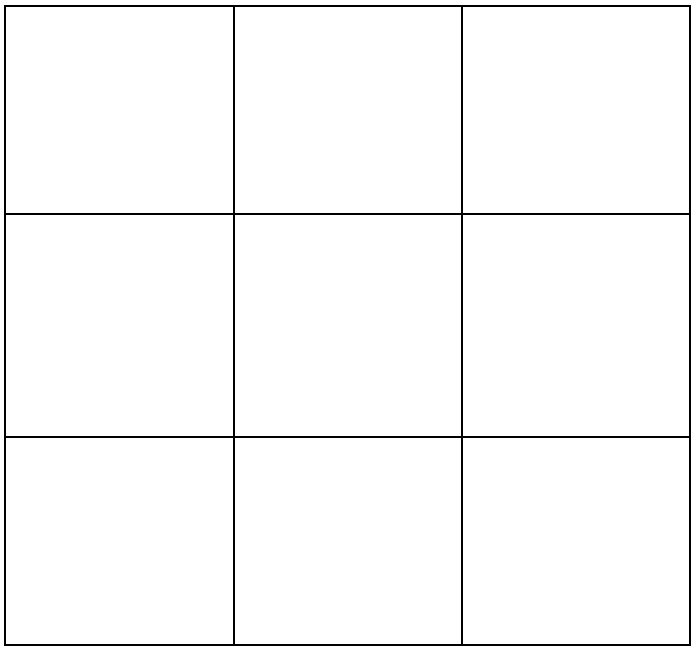
Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

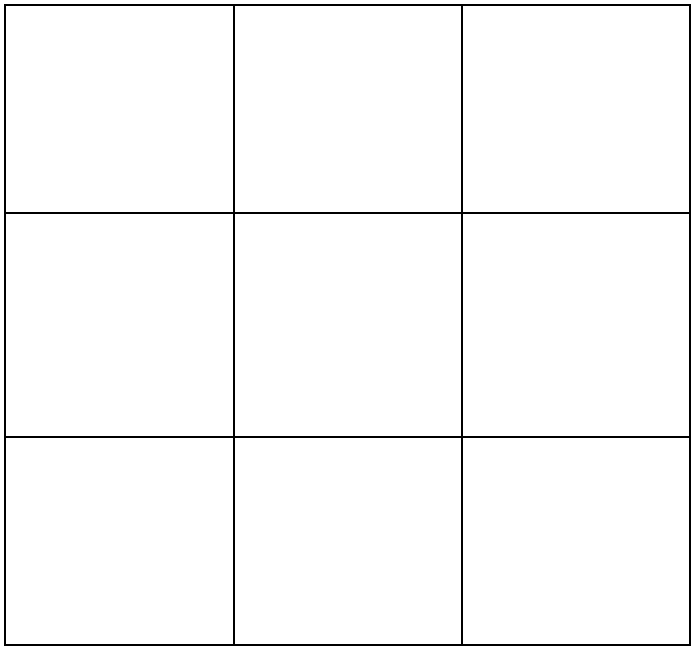
Comments/ notes: Staining and discoloration of the interior of the bowl coupled with salt build up

There is also staining around the foot on the exterior of the piece

(Front View)

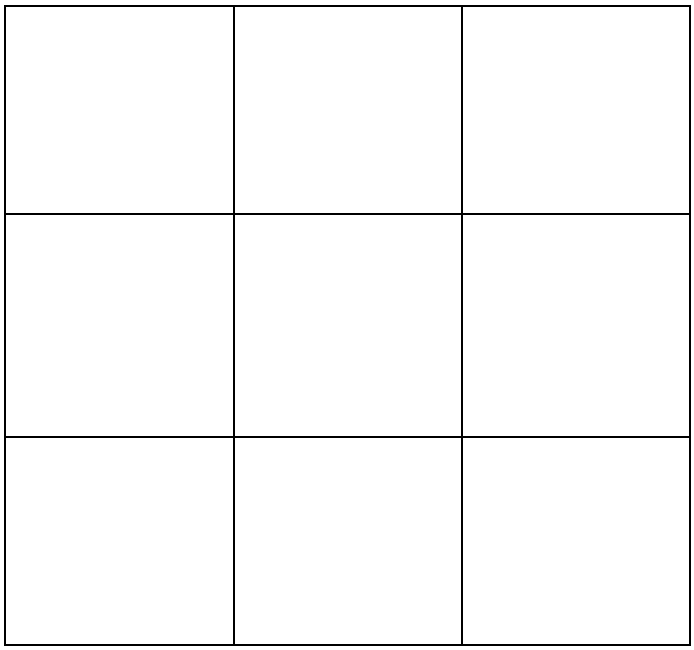


(Alternate View)

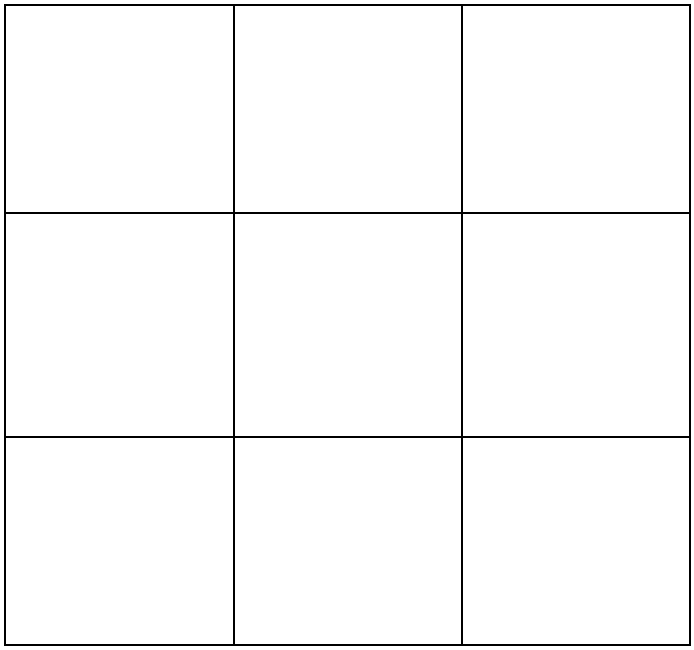


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 02			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions:13”x7”x3”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Dust coating the inside clean using water and acetone or vacuum cleaning							

(Front View)

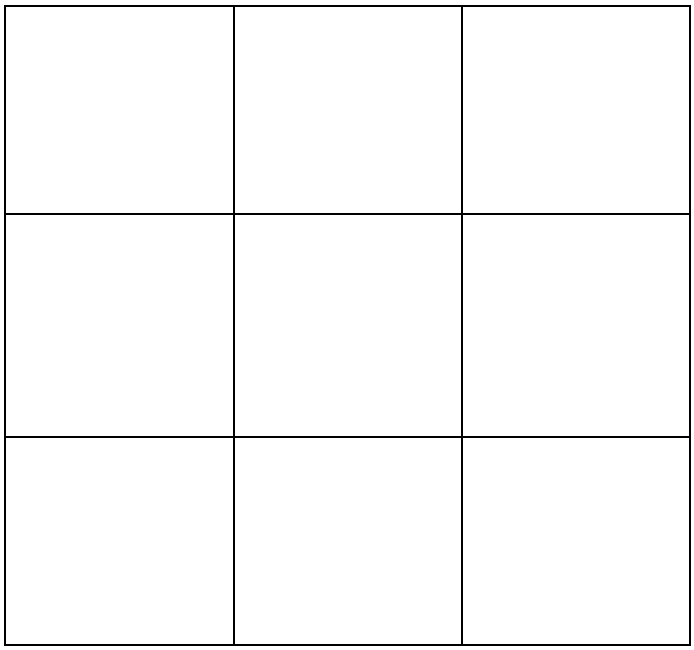


(Alternate View)

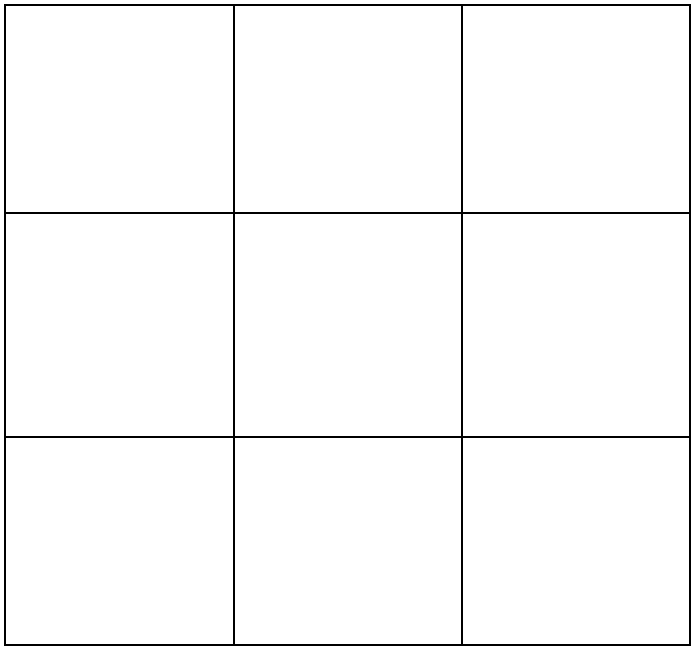


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 06			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions: 9.75”x9.5”x2.5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _ X _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: large amount of dust has built up on the interior of the piece. Numerous types of dead insects on the interior, both of these should be cleaned using vacuum suction.							

(Front View)

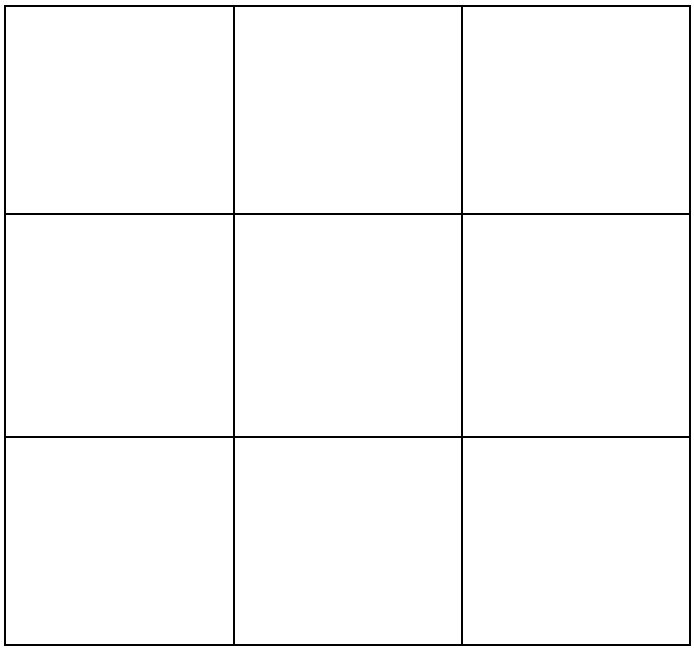


(Alternate View)

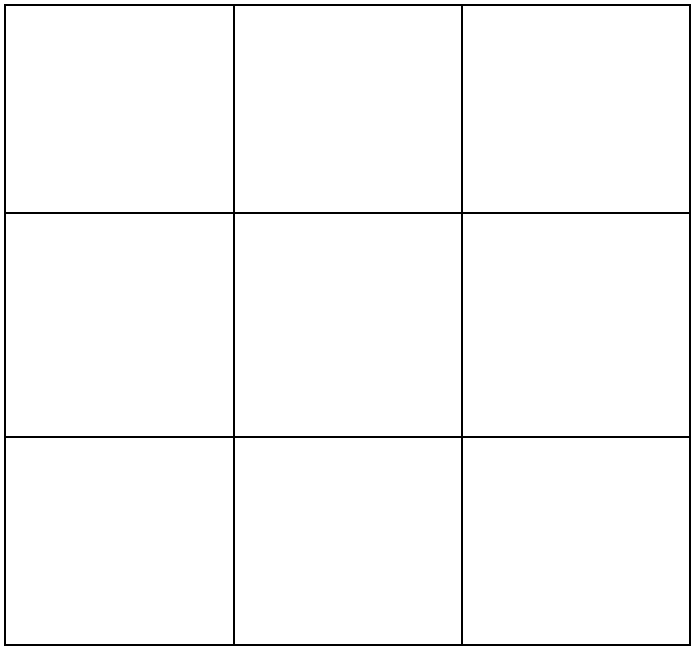


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 09			**Medium: Earthenware-Oxidation**				
Title:							
Year:	**Dimensions :3”x15.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**		
Overall condition: _1 _2 _3 _X_4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Staining along the basin of the bowl 2 less than 0.5 cm chips missing from the rim of the bowl							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 12			**Medium: Stoneware**				
Title:							
Year:1961	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _X_4 _5

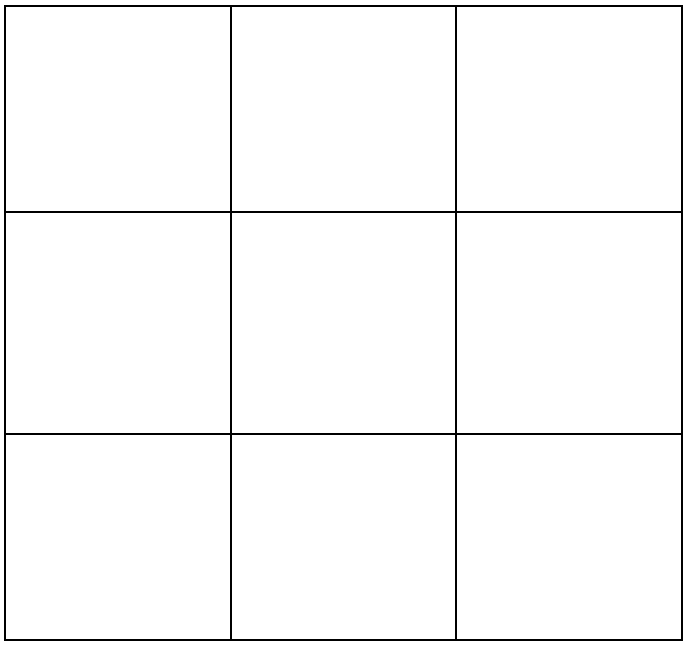
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes:

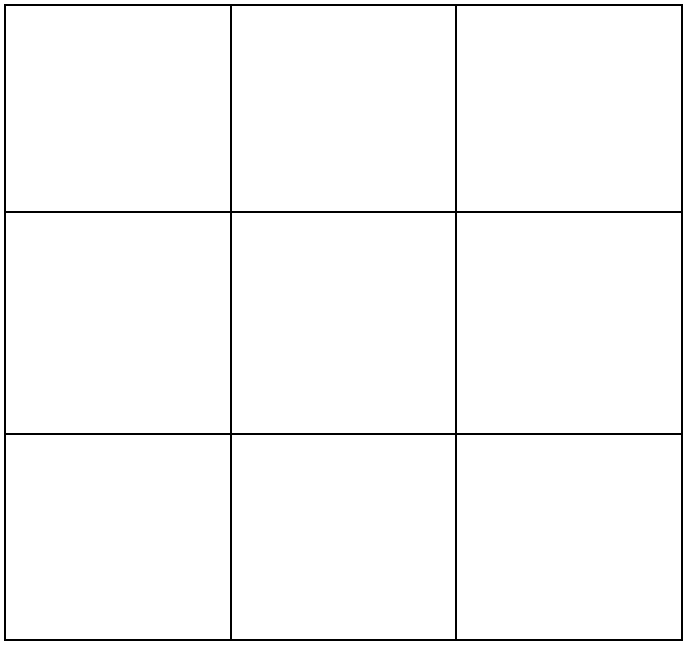
Large amount of dust build-up within the cavity of the piece. A simple vacuuming of the piece will remove the dust.

Felt is attached to the foot of the piece with an unknown adhesive which should be removed. The adhesive may cause discoloration to the piece if left on for too long.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:18			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions: 12”.6.75”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks	**X**		**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

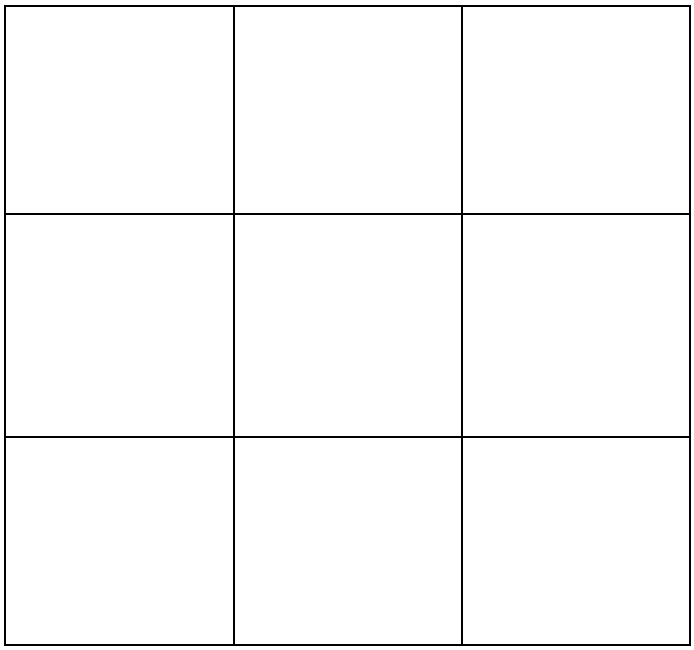
Comments/ notes: 2.5 cm crack down the foot that goes all the way to the base of the object.

7cmcrackthat run between the “legs” of the figure

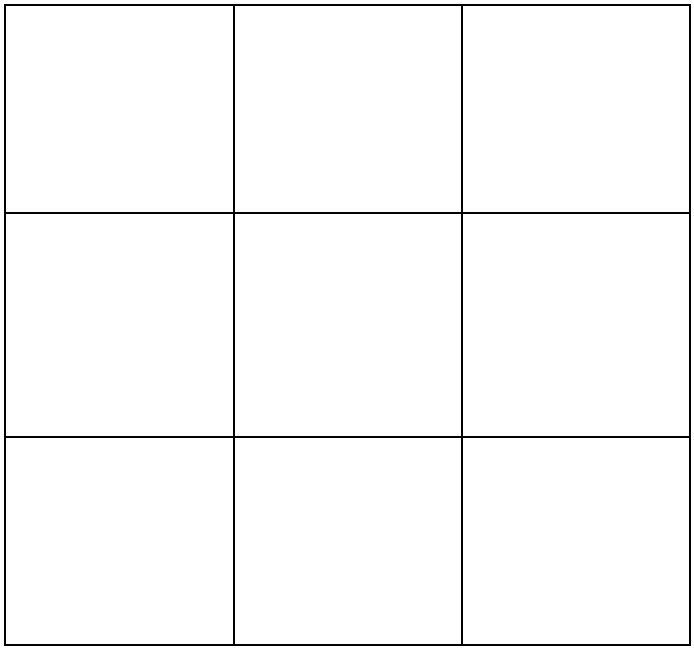
Numerous amount of marking and abrasions (none of these can be ruled out as artistic intention)

Evidence of spiders on the interior of the object

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 21			**Medium: Earthenware**				
Title:							
Year:	**Dimensions:2.25”x14”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**	**X**	

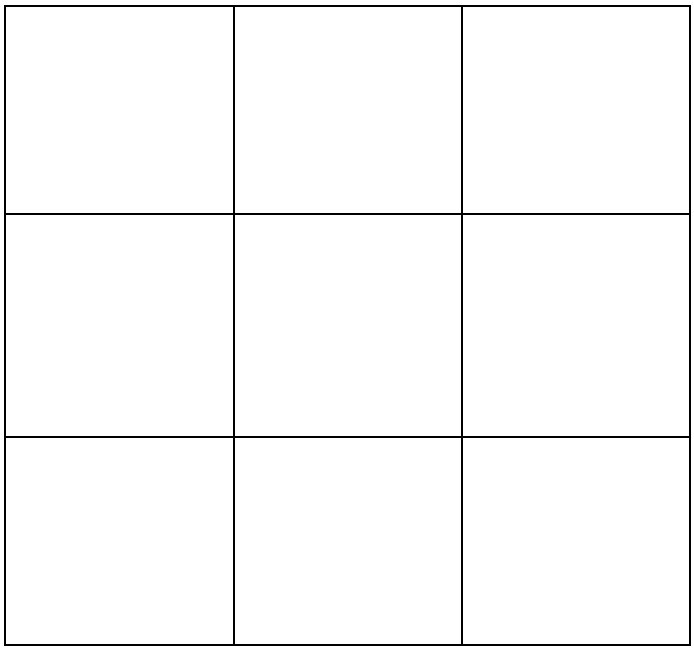
Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

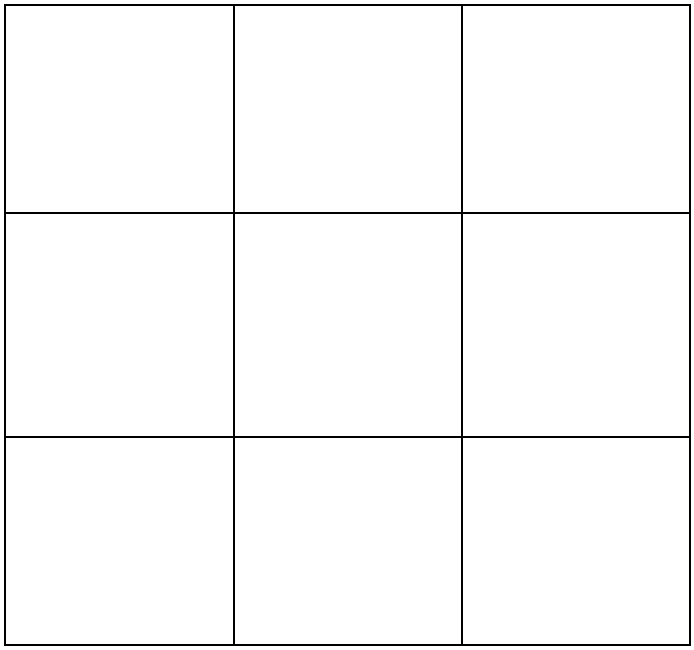
Comments/ notes: salt build up has caused a staining of the surface glaze in the basin

Unknown adhesive is attached to the foot of the piece

(Front View)

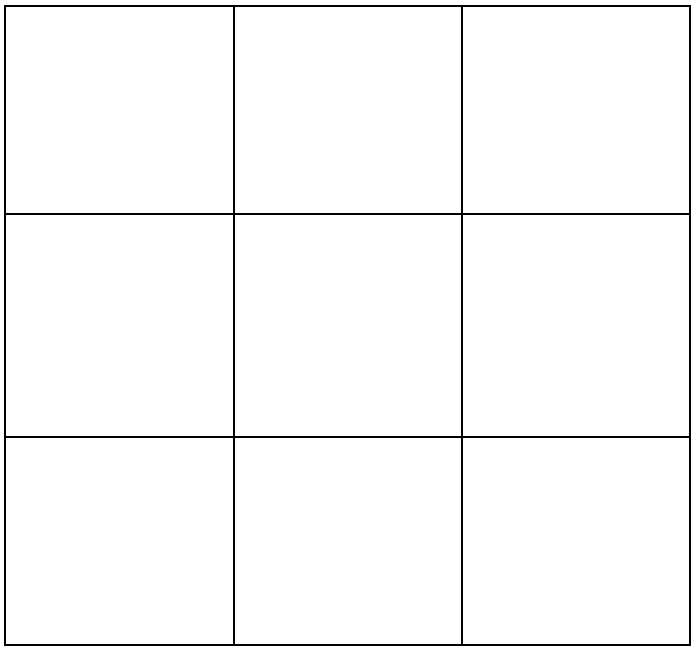


(Alternate View)

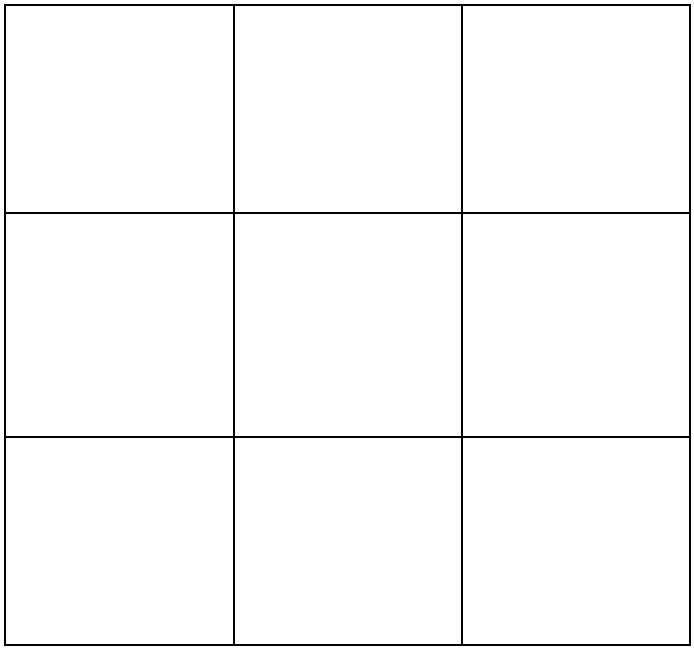


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 52			**Medium: Earthenware- Oxidation**				
Title:							
Year:	**Dimensions:10.25”x 10.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**	**X**	
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _X _4 _5							
(1 is considered in need of urgent care, while 5 is little to no extra attention)							
Comments/ notes: Pitting of the glaze on the surface Interior and exterior have a large amount of dust							

(Front View)

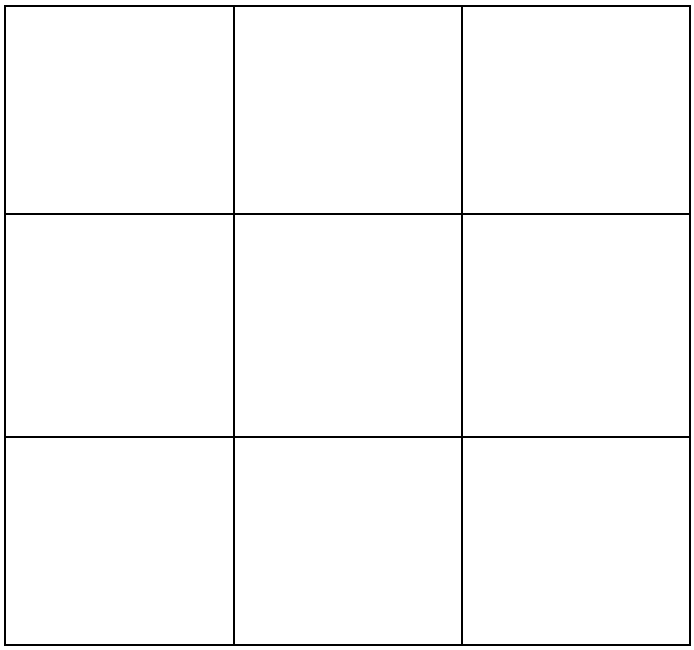


(Alternate View)

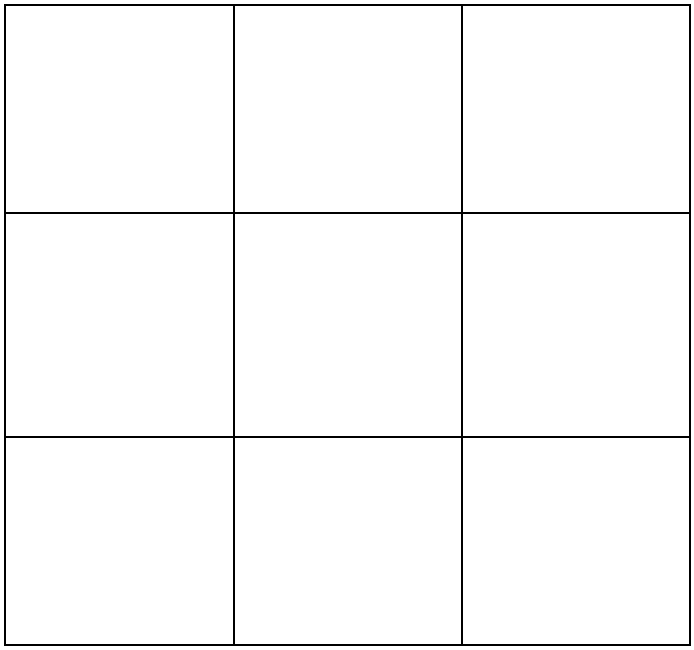


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 85			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:28.25”x10”x4”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: no damage							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:102			**Medium: stoneware**				
Title:							
Year:1965		**Dimensions:**					
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		

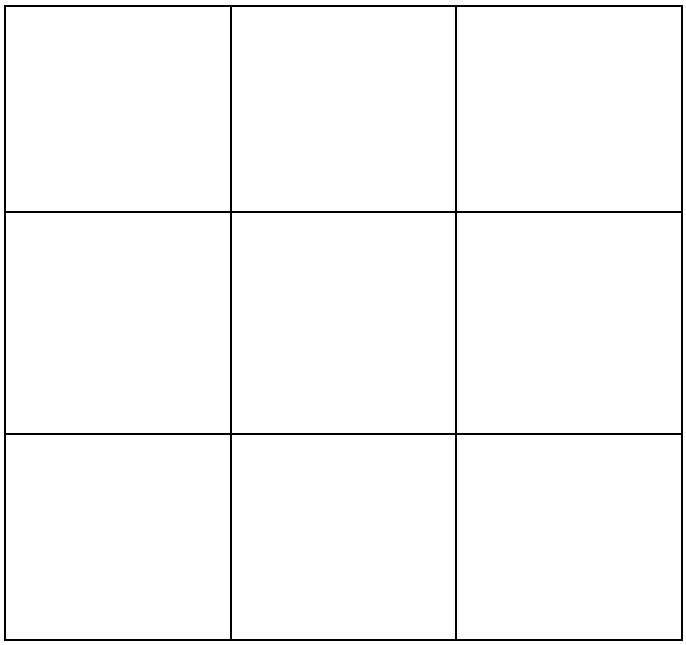
Overall condition: _1 _2 _3 _X _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

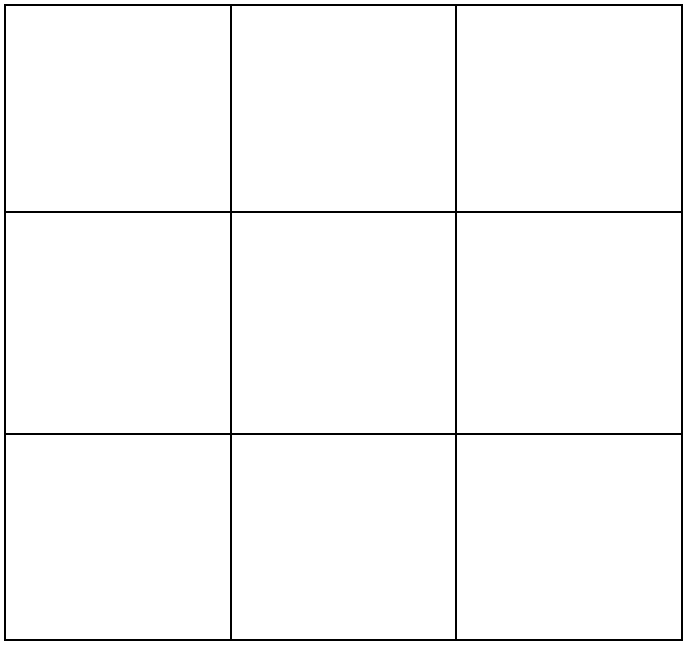
Comments/ notes:

Heavy salt build-up in the cavity of the bowl. Requires cleaning with a relatively dilute acetone, water mixture.

(Front View)

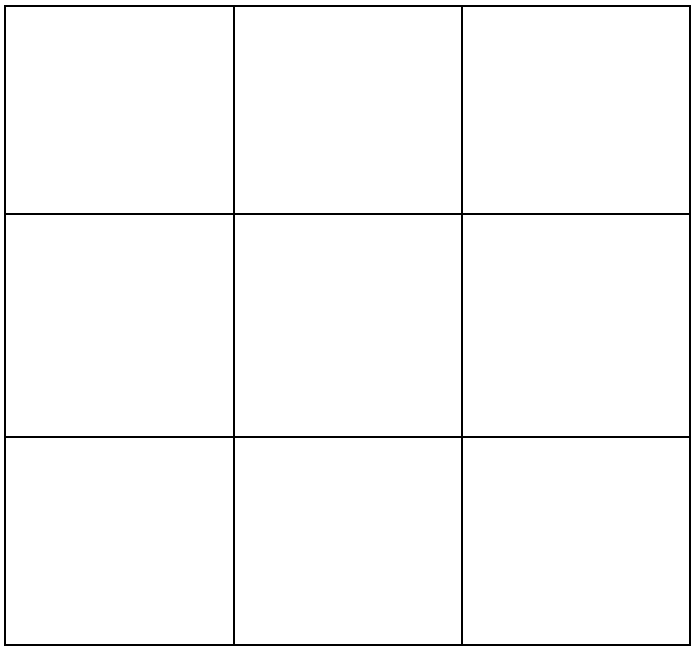


(Alternate View)

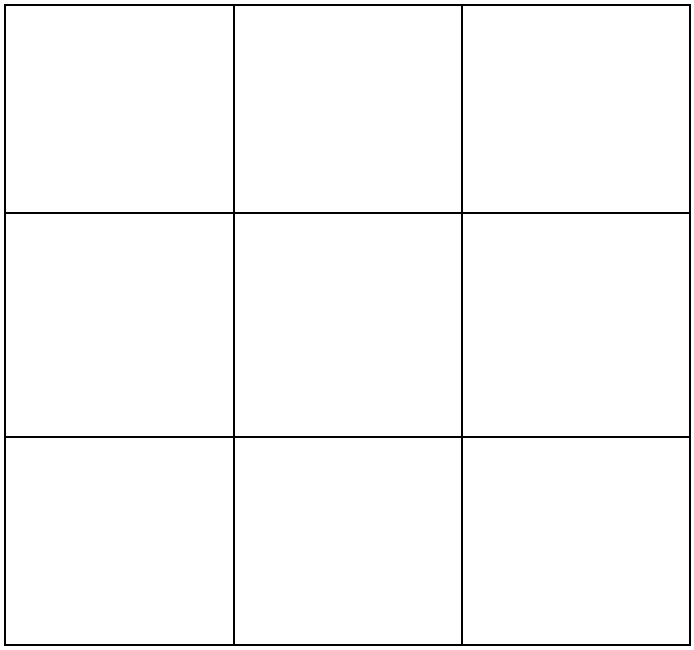


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 115			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions:12.75”x5.5”x5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks	**X**		**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _X _3 _4 _5							
(1 is considered in need of urgent care, while 5 is little to no extra attention)							
Comments/ notes: numerous chips around the foot of the piece ranging in size from 0.25cm to 1cm in length.3cm series of cracks going vertically from the lip Dust build up on interior Plastic was found with adhesives on the foot and interior.							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:124			**Medium: Earthenware- Oxidation**				
Title:							
Year:	**Dimensions:5.25”x4”3.5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**	**X**	
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		

Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes: Build-up of white salt and dust on the on the interior of the piece.

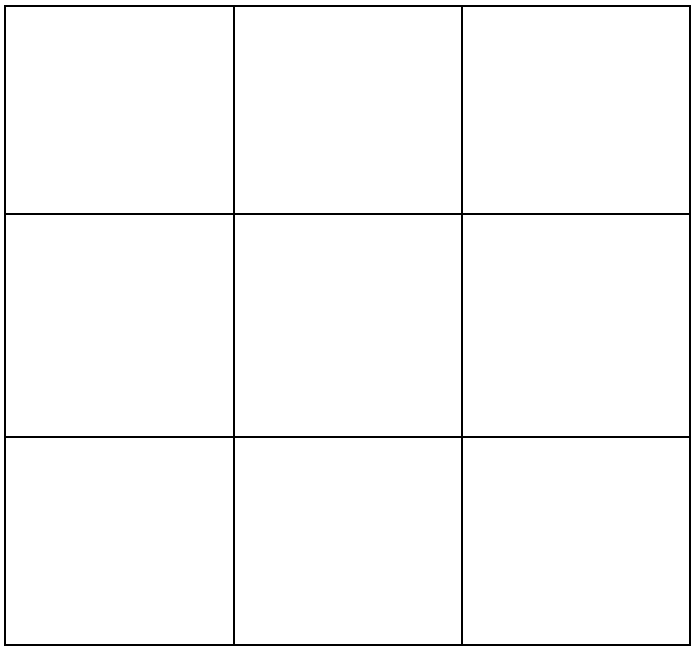
A dilute mixture of acetone and water should remove the salt.

Vacuuming the piece will remove the dust from the interior.

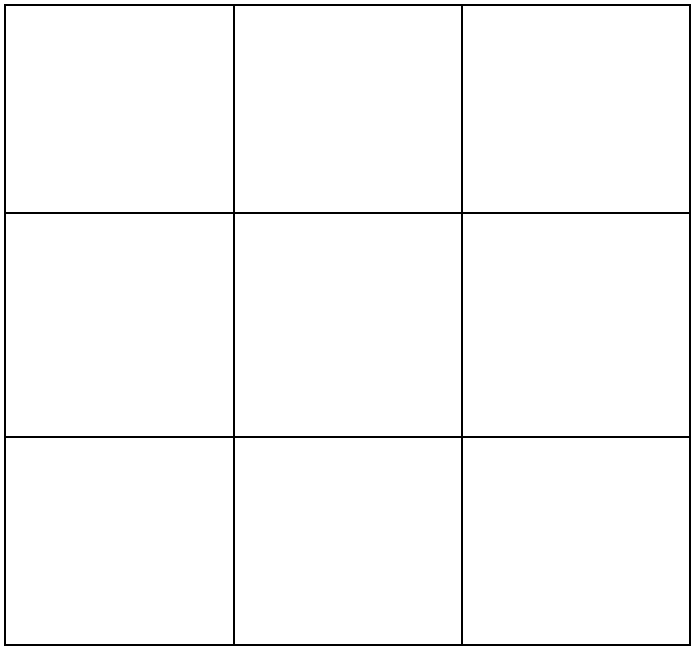
There appears to be a yellowing of the material around the foot, this could be due the glaze itself, or a result of salt on the exterior. An extremely light wash of acetone and water should be applied to the outside to remove the possible salt.

Because this is Earthenware and is still semi-porous do not let the piece sit in any liquid. It should be applied using no fibrous cotton swabs.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Whildenhain**				
Accession #:132			**Medium: Earthenware- reduction**				
Title:							
Year:	**Dimensions:6.5”x4.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		

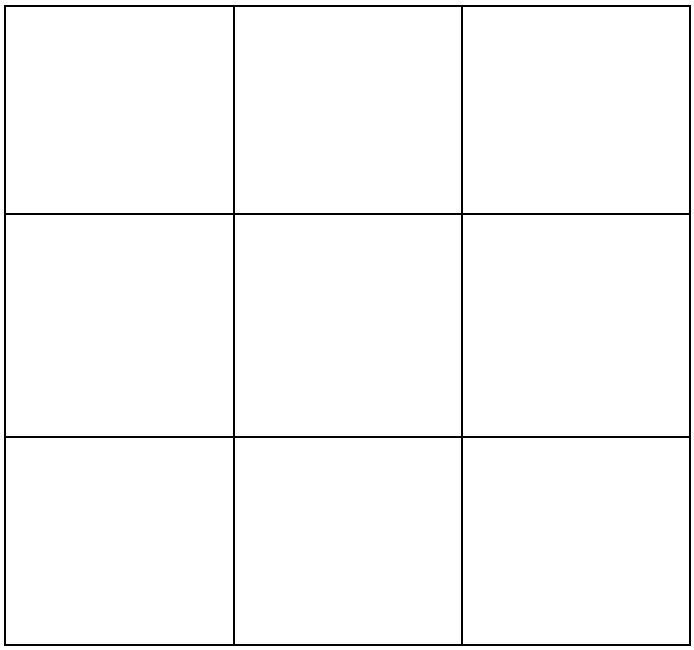
Overall condition: _1 _2 _3 _4 _X_5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

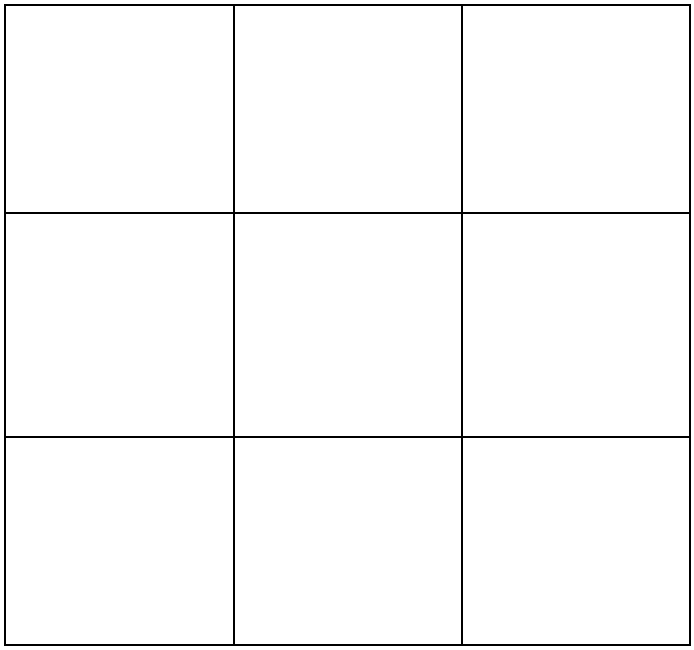
Comments/ notes:

1cm crack on the underside of the foot that appears to be made during creation of piece, or during the firing process.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 144.2			**Medium: stoneware**				
Title:							
Year:1960~	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		

Overall condition: _1 _2 _3 _X_4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

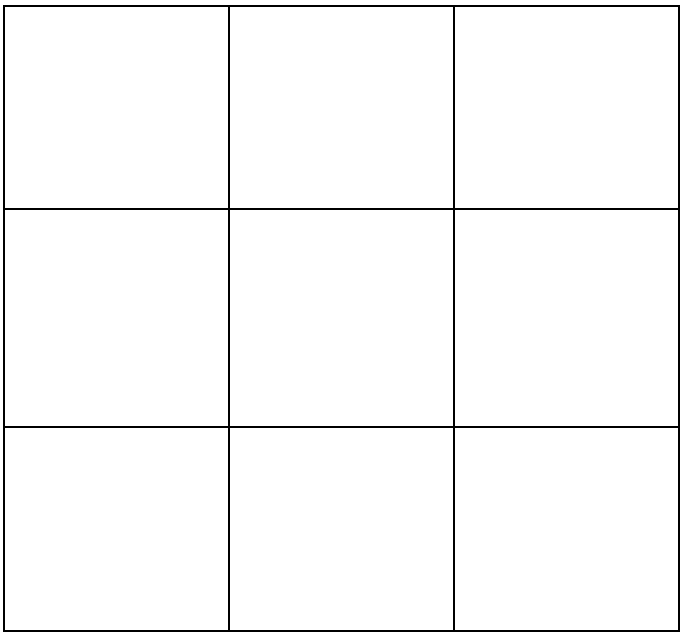
Comments/ notes:

Slight abrasions on the body of the piece. The markings go along the width of the glaze.

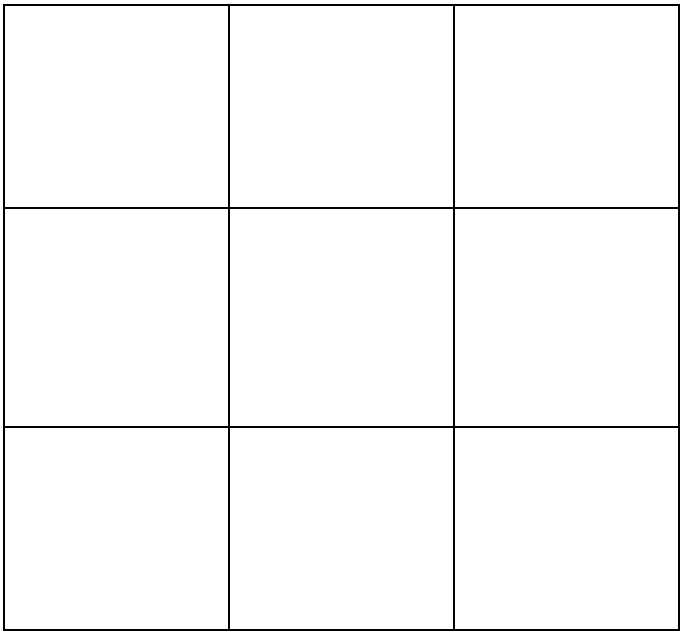
Three clear markings approx.. 1cm long to approx.. 2cm long

In need of cleaning. Would suggest a dilute acetone and water mixture.

(Front View)

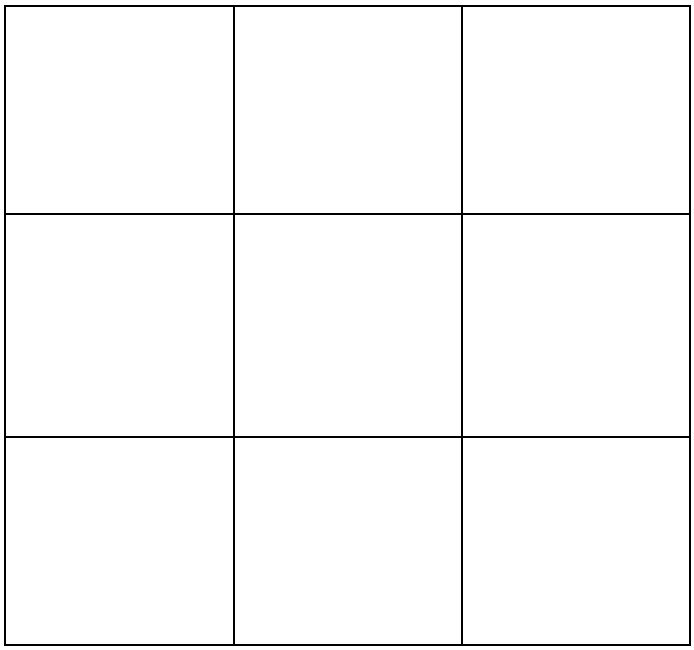


(Alternate View)

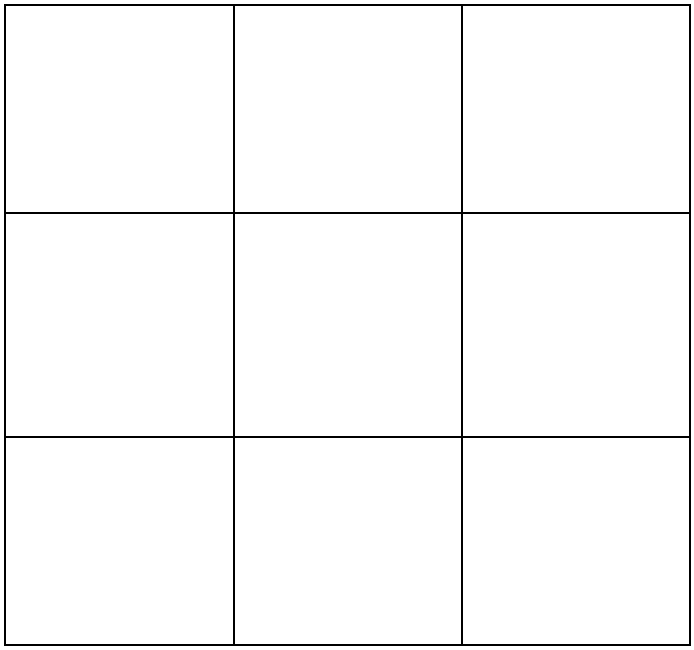


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 148			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions:4.5”x3.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: No visible damage							

(Front View)



(Alternate View)



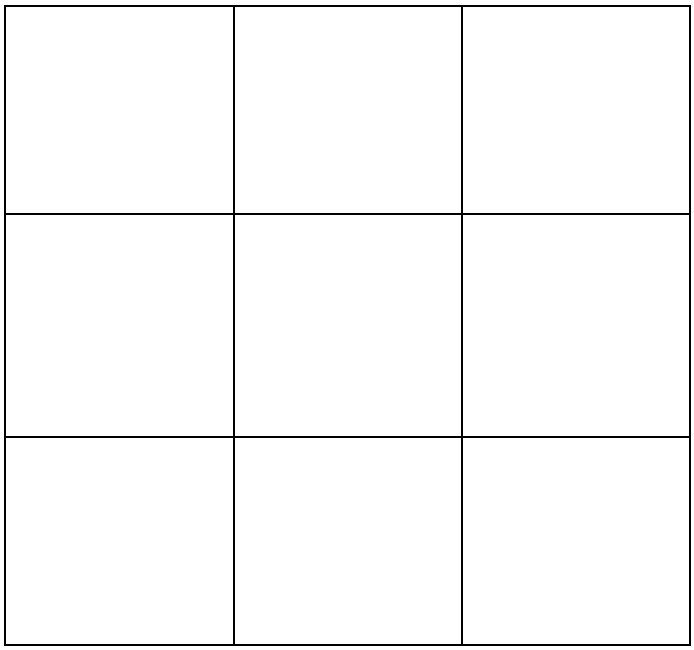
Artist First Name: Frans			**Artist Last Name: Wildenhain**			
Accession #: 153			**Medium: Earthenware- Reduction**			
Title:						
Year:	**Dimensions: 7.375”x5.4”**					
Structural Problems:			**Surface Problems:**			
Broken/Missing Piece			**Dent**		**Discoloration**	
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**	
Cracks			**Salt**		**Glaze flaws**	
Deformation			**Soil/Grime**	**X**	**Pitting**	
Insect Infestation			**Chips**		**Flaking**	
Other Problems			**Staining**		**Other problem**	**X**
Overall condition: _1 _X _2 _3 _4 _5						
(1 is considered in need of urgent care, while 5 is little to no extra attention)						

Comments/ notes:

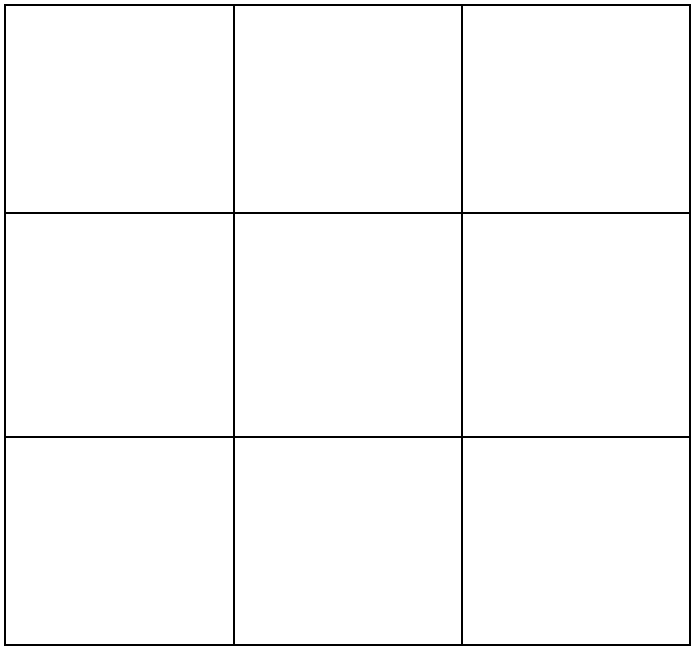
Large amount of dust has built up in the piece and a simple vacuuming will remove any trace of that.

There is also the same liquid adhesive present as on “piece 178”. (unknown adhesive must be identified before cleaning can occur).

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:162			**Medium: Earthenware- Oxidation**				
Title:							
Year:	**Dimensions:8.5”x5.5”x5.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: **_1 _2 _X _3 _4 _5**

(1 is considered in need of urgent care, while 5 is little to no extra attention)

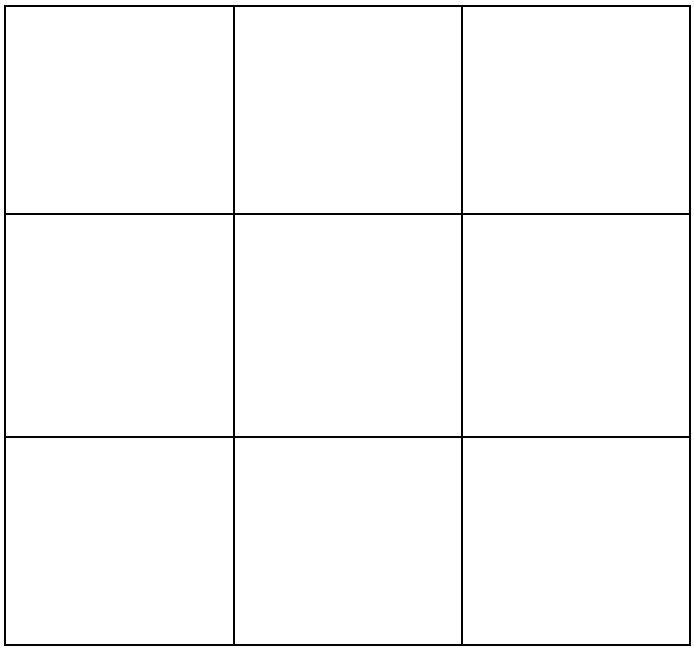
Comments/ notes: Interior salt build-up. Use a mixture of diluted acetone in water to clean with.

Cracking of the glaze, however it does not appear to be on the surface. Rather it is occurring between the clear glaze and the undercoat of glaze.

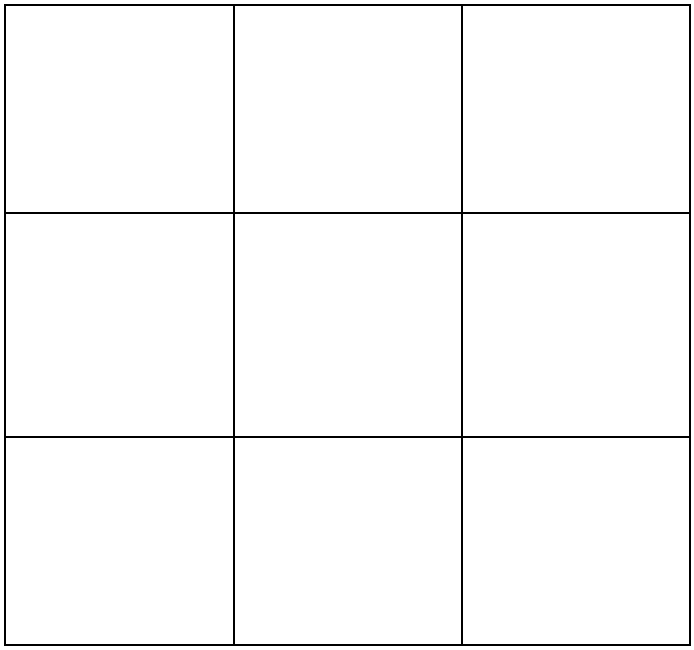
Clear adhesive (most likely wax) stuck to the foot for the purpose of display and balance. Would suggest removing the wax unless the piece is on display. While in storage cradle the work instead.

Series of 5 chips along the foot of the piece ranging from 0.5 cm to 1.0 cm.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 170			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions: 12”x6.36”x4”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/GrimX**		**Pitting**	**X**	
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

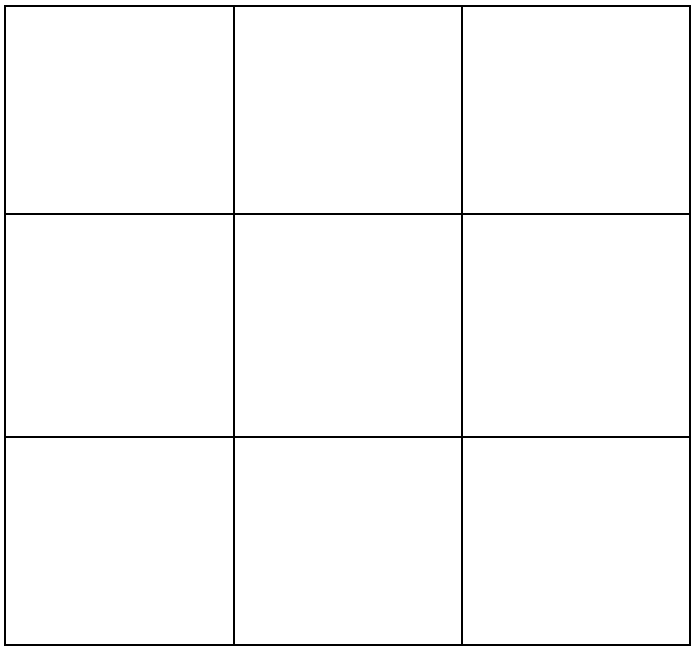
Overall condition: **_1 _2 _3 _X_4 _5**

(1 is considered in need of urgent care, while 5 is little to no extra attention)

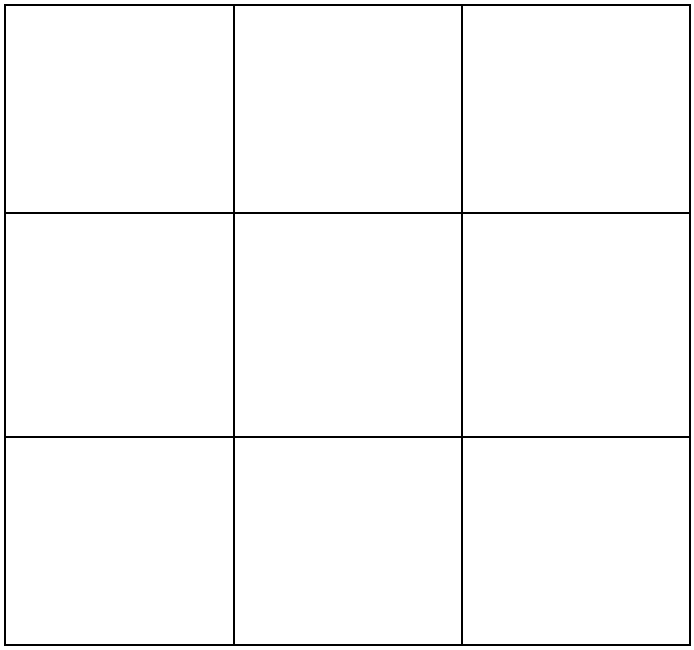
Comments/ notes: Pitting of the glaze (due most likely too the instability of the glaze)

Salt build up and well as dust on the exterior of the piece. Clean using a mixture of water and acetone

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:171			**Medium: Porcelain-Oxidation**				
Title:							
Year:	**Dimensions: 2.75”x6.75”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**	**X**	
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**	**X**	

Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

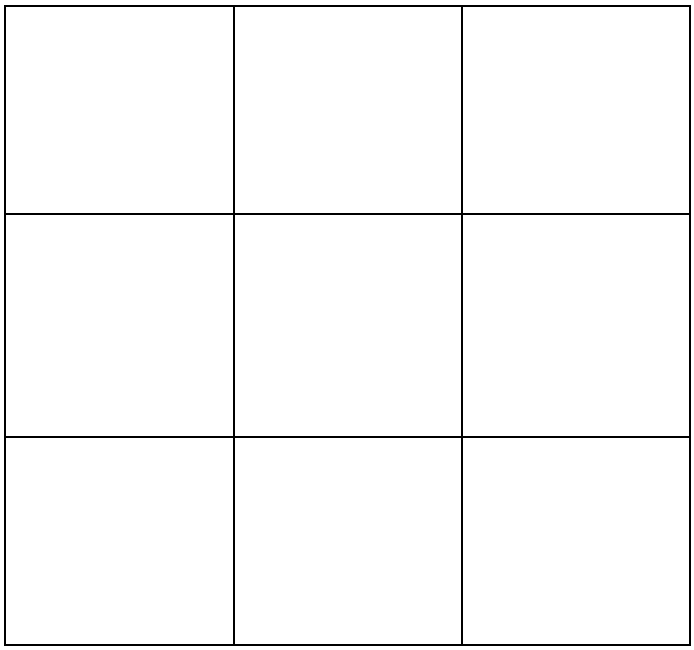
Comments/ notes:

Small (less than 1cm) chip missing from the lip of the piece

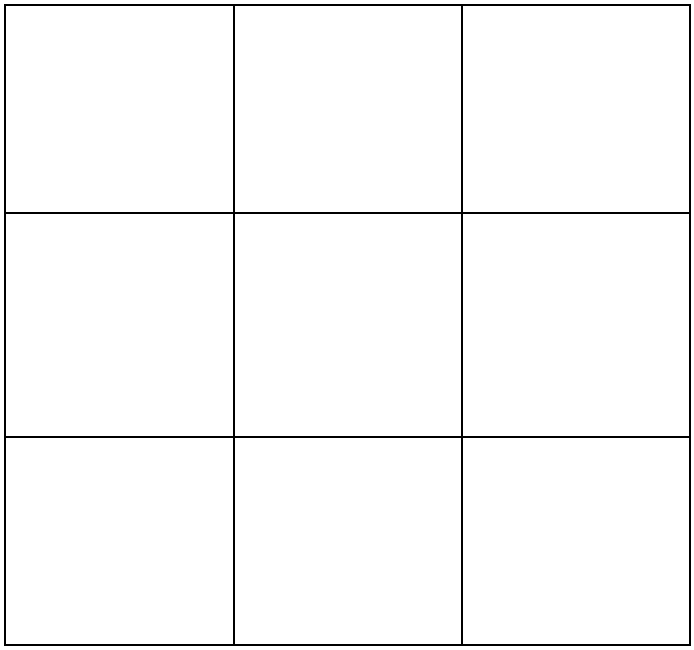
Discoloring of the glaze/clay. The white body as yellowed .

The staining and discoloring could be the result of salt build up and recommend a cleaning using water and acetone.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:174			**Medium: Earthenware-Oxidation**				
Title:							
Year:	**Dimensions: 6”x4.25”x3.5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _X _4 _5

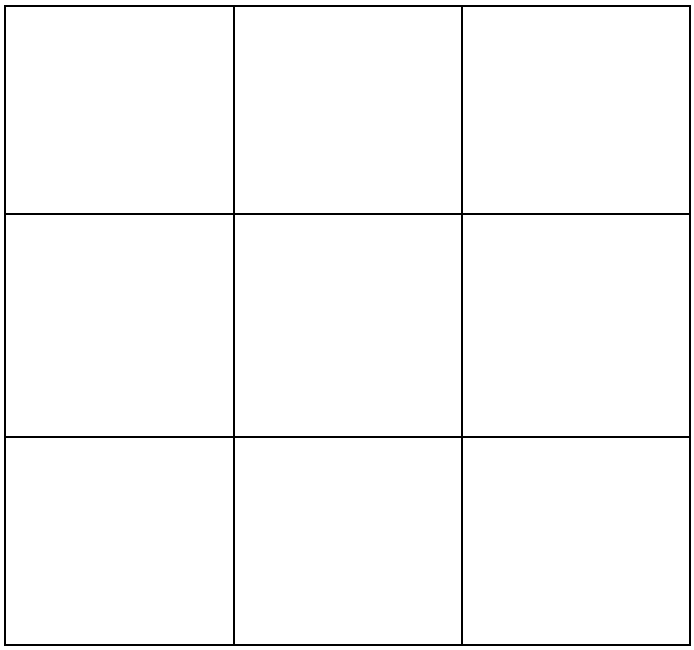
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes:

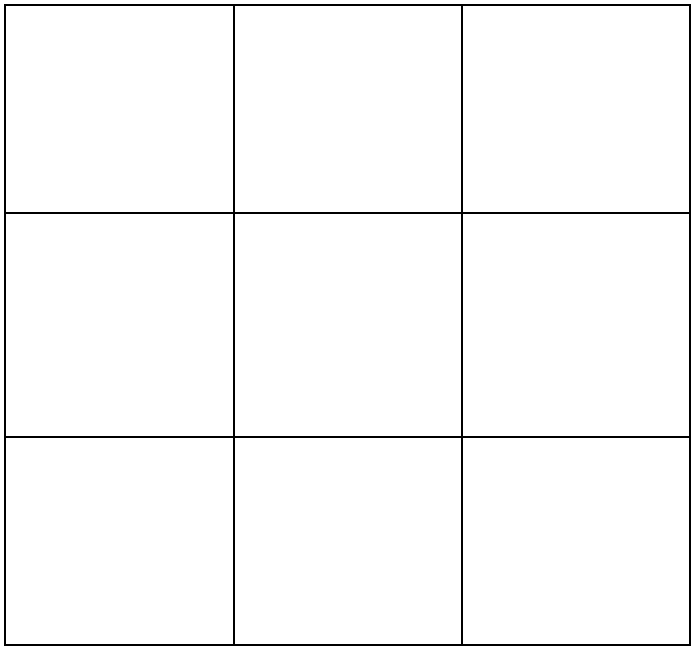
Glaze has been chipped near the rim, approximately 2cm down from the rim.

Dust build up on the interior, use wither minimal amount of water or vacuum to clean.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:176.1			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:0.5”x8.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

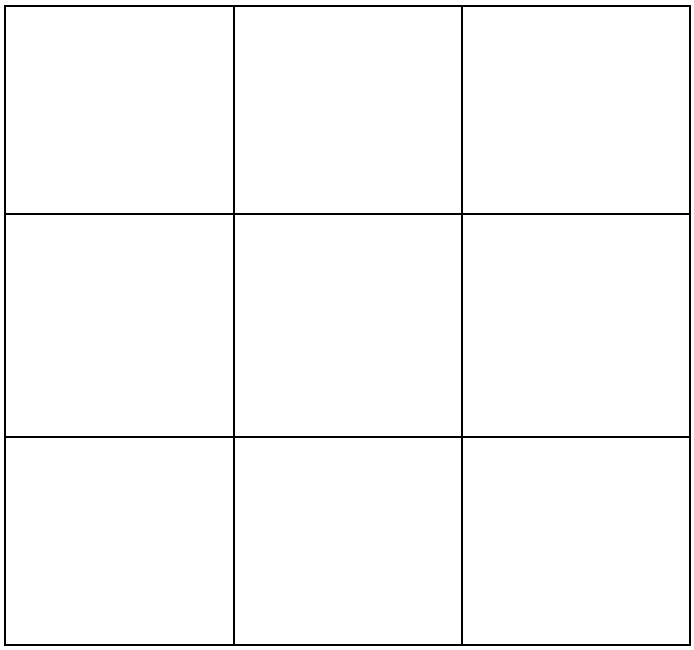
Overall condition: _1 _2 _3 _X _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

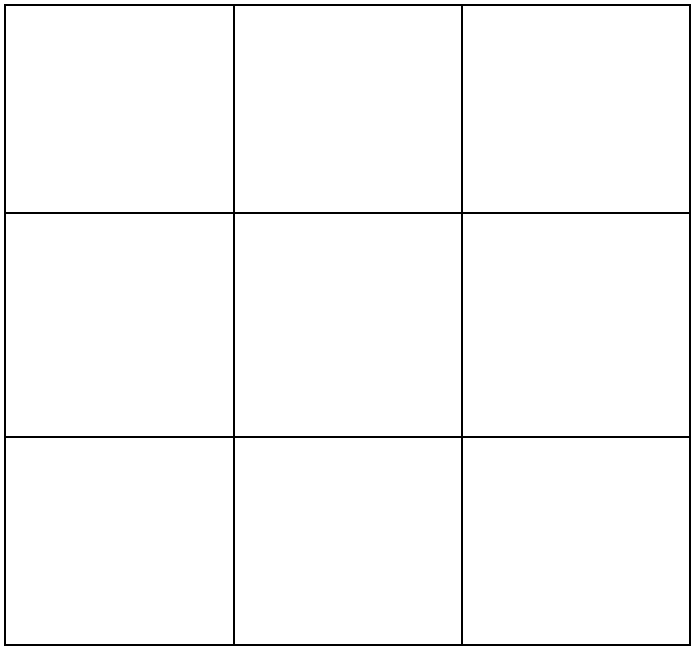
Comments/ notes: numerous surface abrasions along the surface but most noticeably around the center of the disk. Grime was found around the lip of the

Along the underside of the piece there is 1cm long chip that is most likely the result of sanding.

(Front View)

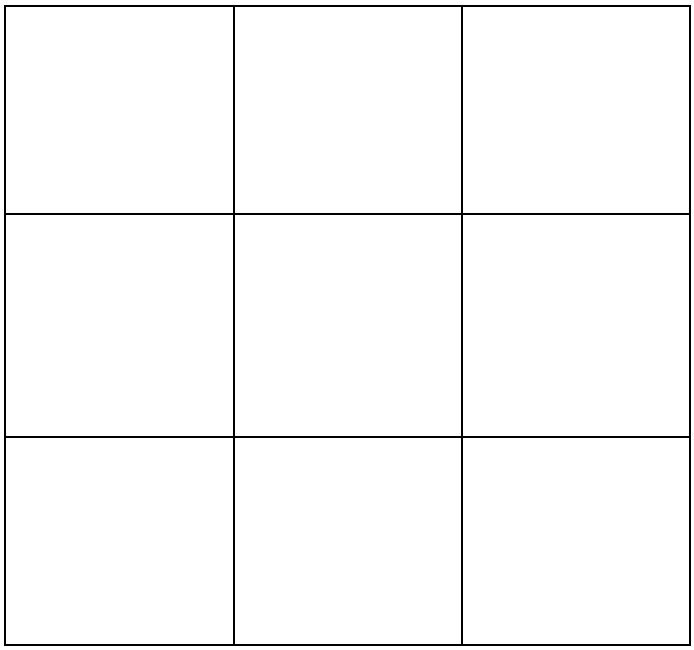


(Alternate View)

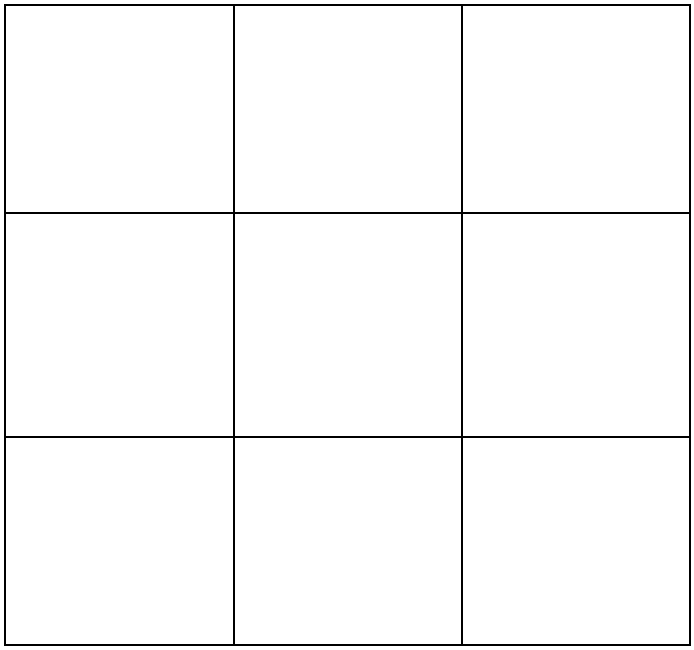


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:176.2			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions: 0.5”x 8.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _X _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Few minor abrasions that along the surface Evidence of pitting(most likely from the glaze instability and not the actual firing technique)							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 178			**Medium: Earthenware- Oxidation**				
Title:							
Year:	**Dimensions:6”x4.25”3.5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _X _3 _4 _5

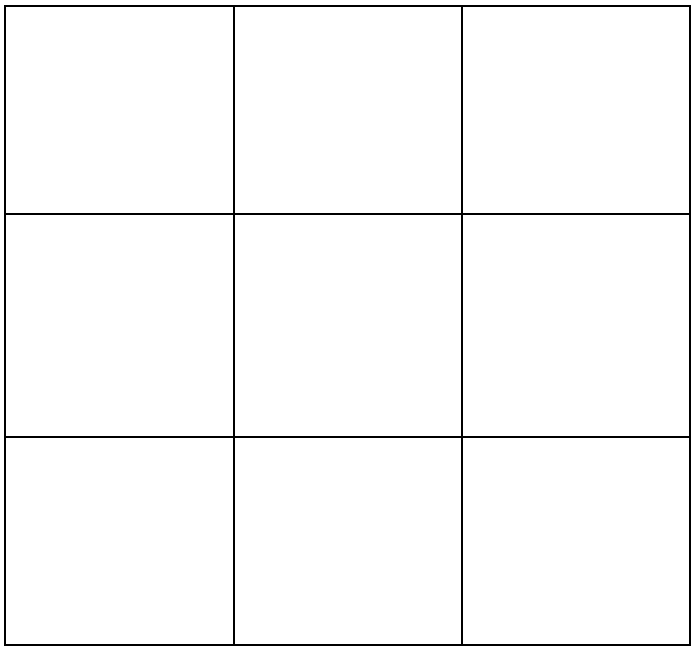
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes:

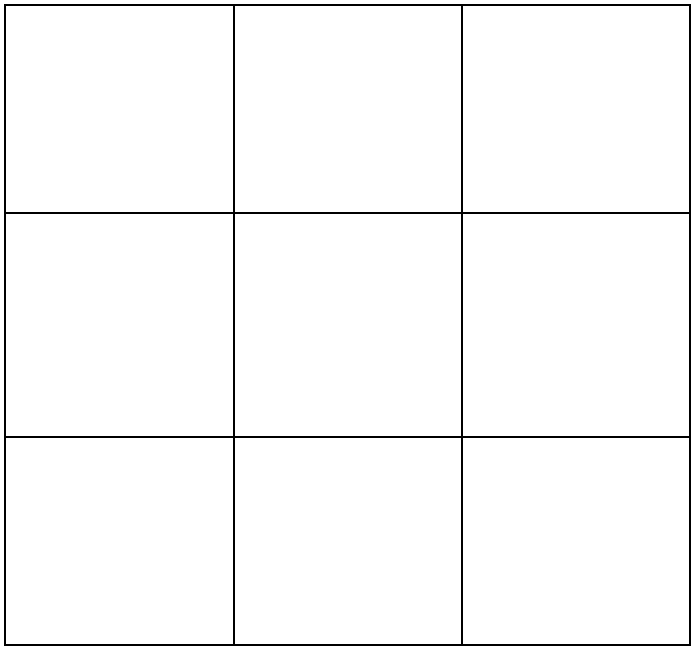
0.5cm chip missing from the lip.

Appears to be a liquid adhesive that has fused with the felt to the bottom of the piece. (need to find out what the adhesive is before attempting to remove it. The unknown adhesive is what lowered the overall condition)

(Front View)

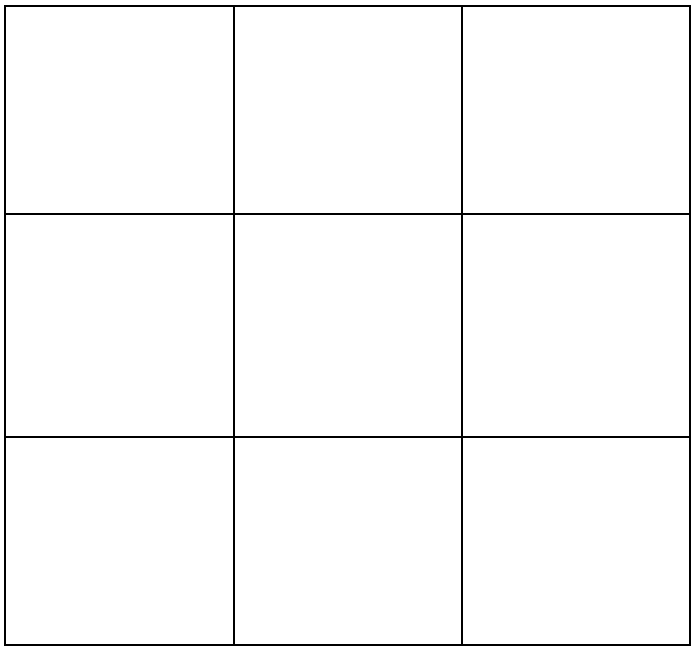


(Alternate View)

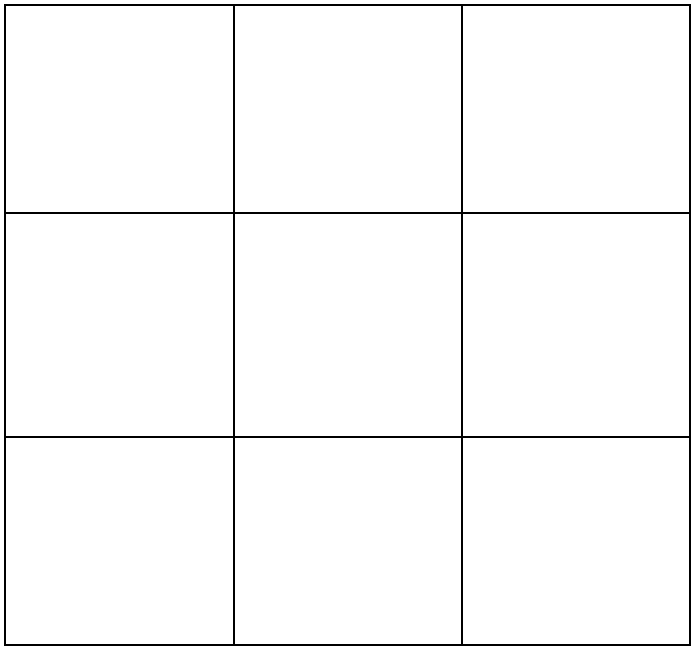


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:180			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:2.75”x3”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Small amount of cleaning needed to remove dust, recommend either minimal amount of water or vacuum.							

(Front View)

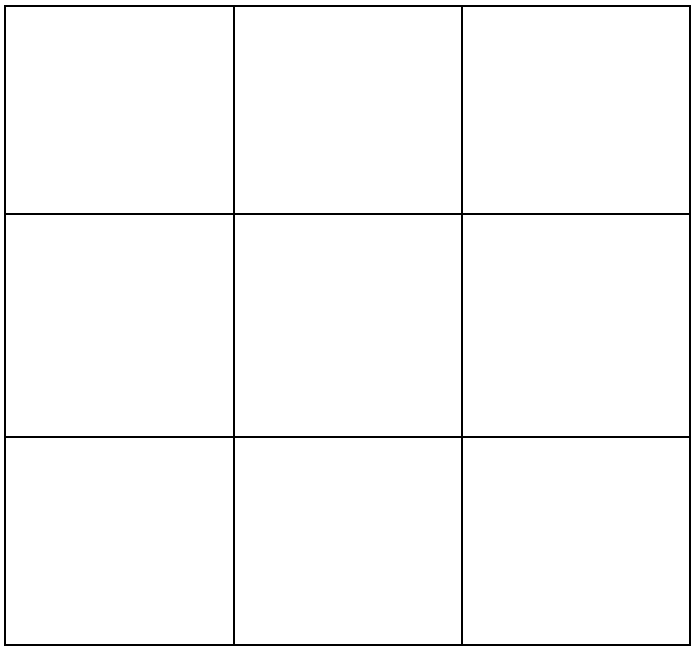


(Alternate View)

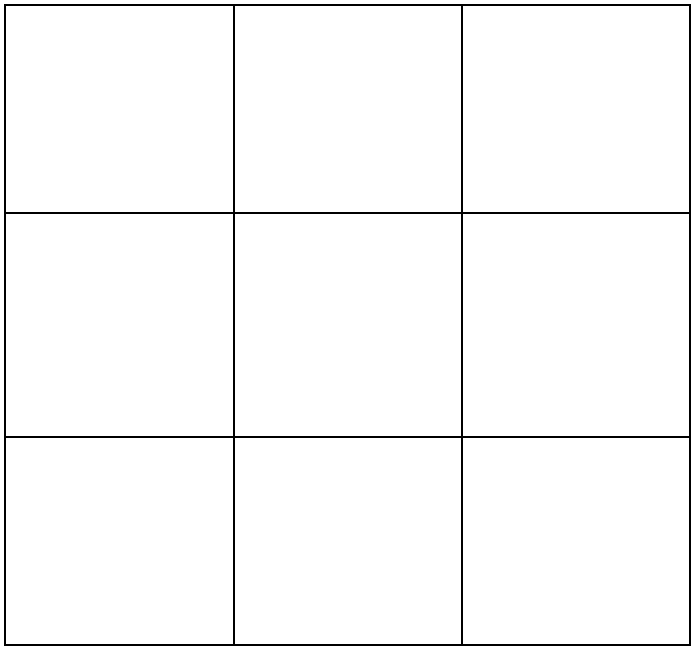


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 200			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:40.75”x13”x6.5”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks	**X**		**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**		
Overall condition: _1 _2 _3 _X _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Two areas of staining ~4cm apart from one another due to the salt on the surface of the piece							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:216			**Medium: Earthenware- Oxidation**				
Title:							
Year:	**Dimensions: 2.25”x15”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**	**X**	

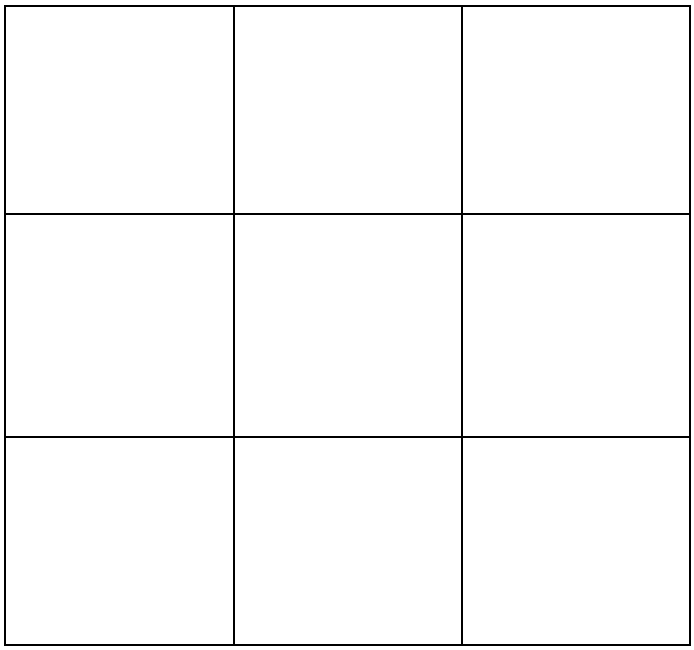
Overall condition: _1 _2 _X _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

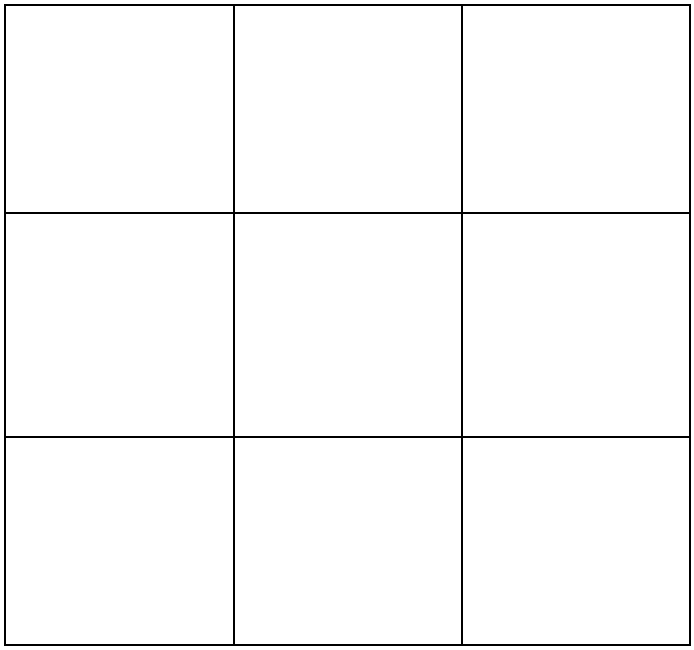
Comments/ notes: staining and salt build up in the basin of the bowl would recommend cleaning with a mixture of acetone and water**.**

there is a unknown adhesive on the bottom of the foot that should be removed

(Front View)

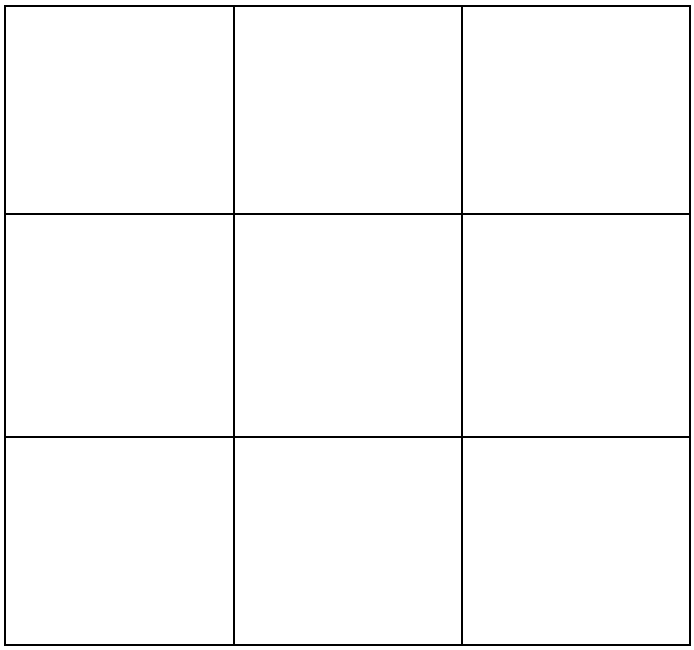


(Alternate View)

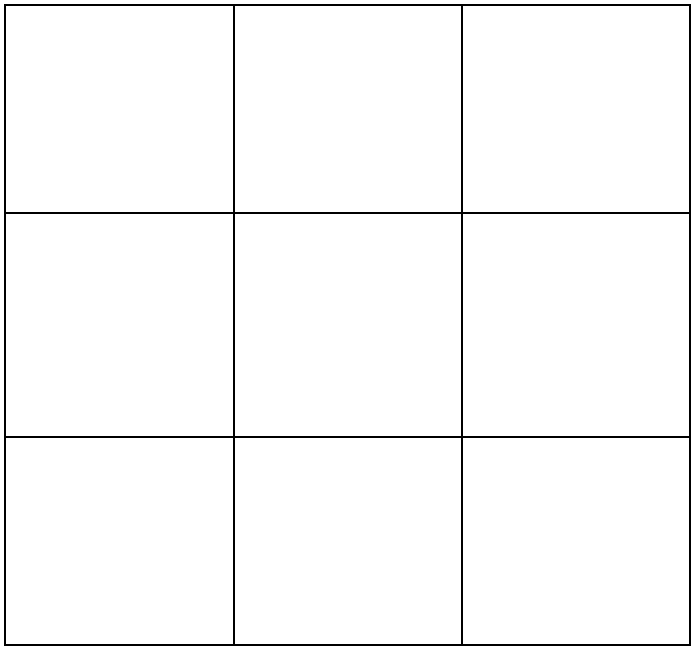


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 221			**Medium: Earthenware-Oxidation**				
Title:							
Year:	**Dimensions:13.25”x6.75”3.625”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**	**X**	
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _3 _X _4 _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Series of marks and cuts along the lid notably into two groupings The same type of marking is found the body but only in 1 group Pitting of the glaze							

(Front View)



(Alternate View)



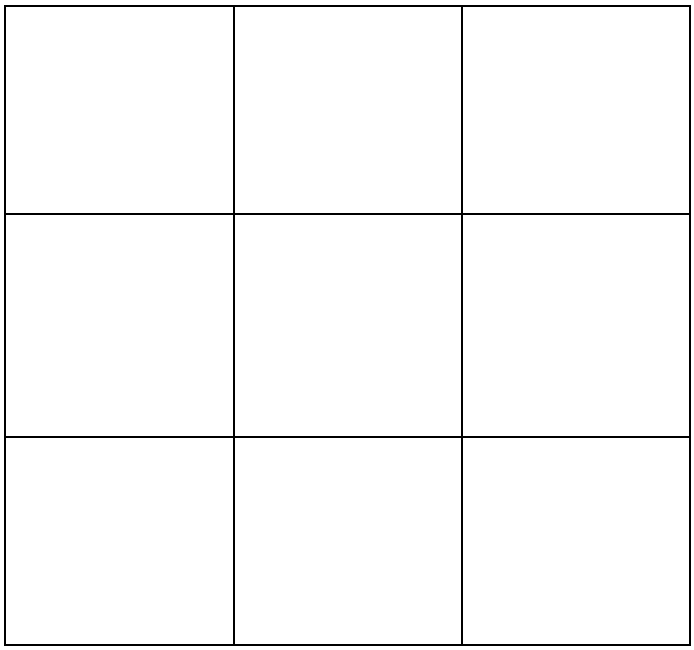
Artist First Name: Frans			**Artist Last Name: Wildenain**				
Accession #:259			**Medium: Earthenware**				
Title:							
Year: 1961	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _X _3 _4 _5							
(1 is considered in need of urgent care, while 5 is little to no extra attention)							

Comments/ notes:

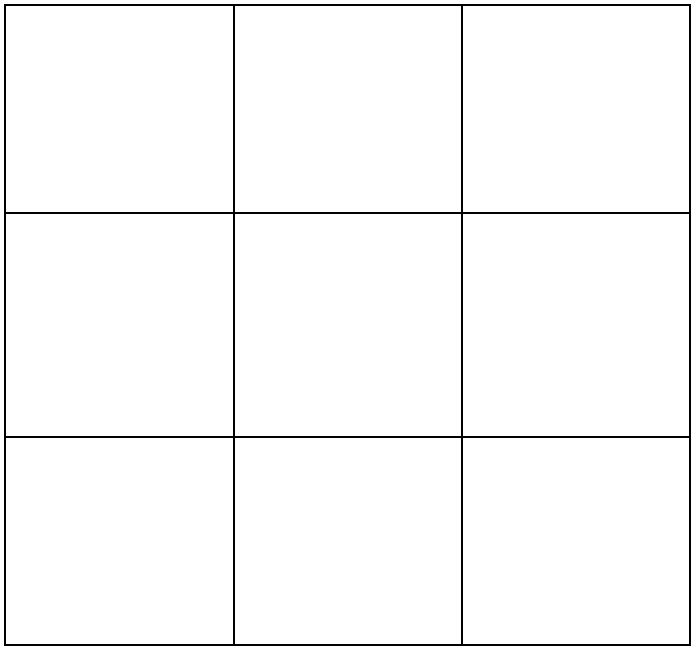
Crack on the foot of the piece that appears to be from the creation of the piece because glazed as fused over the top.

There is a build-up of dust as well as decaying organic material. The material seems to be flower petals and various other floral parts.

(Front View)

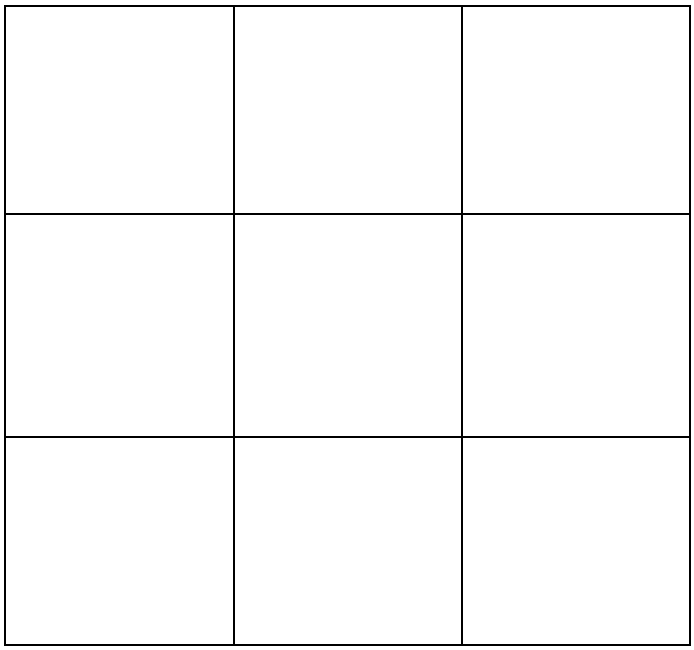


(Alternate View)

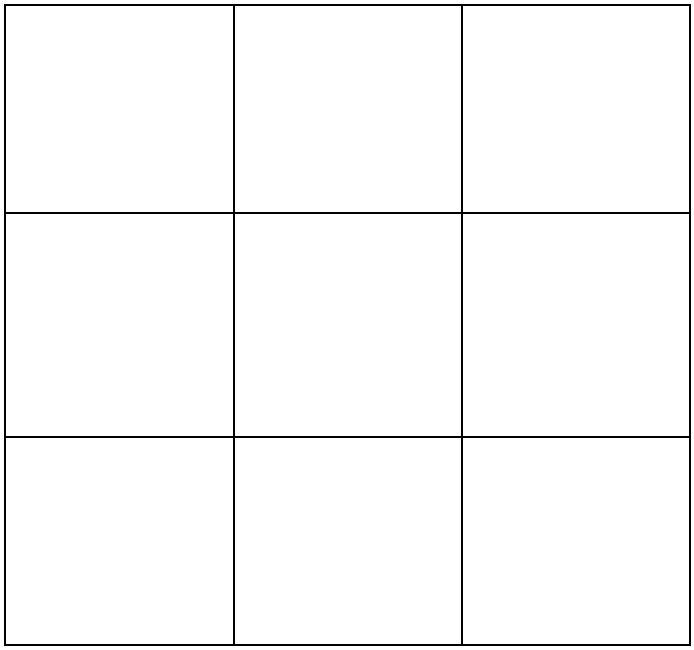


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 260			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:1”X10.5”x8.4”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**	**X**	**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: minimal abrasions on surface							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 264			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions: 1'x10.5"x8.375"**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece	**X**		**Dent**		**Discoloration**		
Previous Repairs	**X**		**Scratch/ Abrasions**		**Biological growth**		
Cracks	**X**		**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		

Overall condition: _X _1 _2 _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

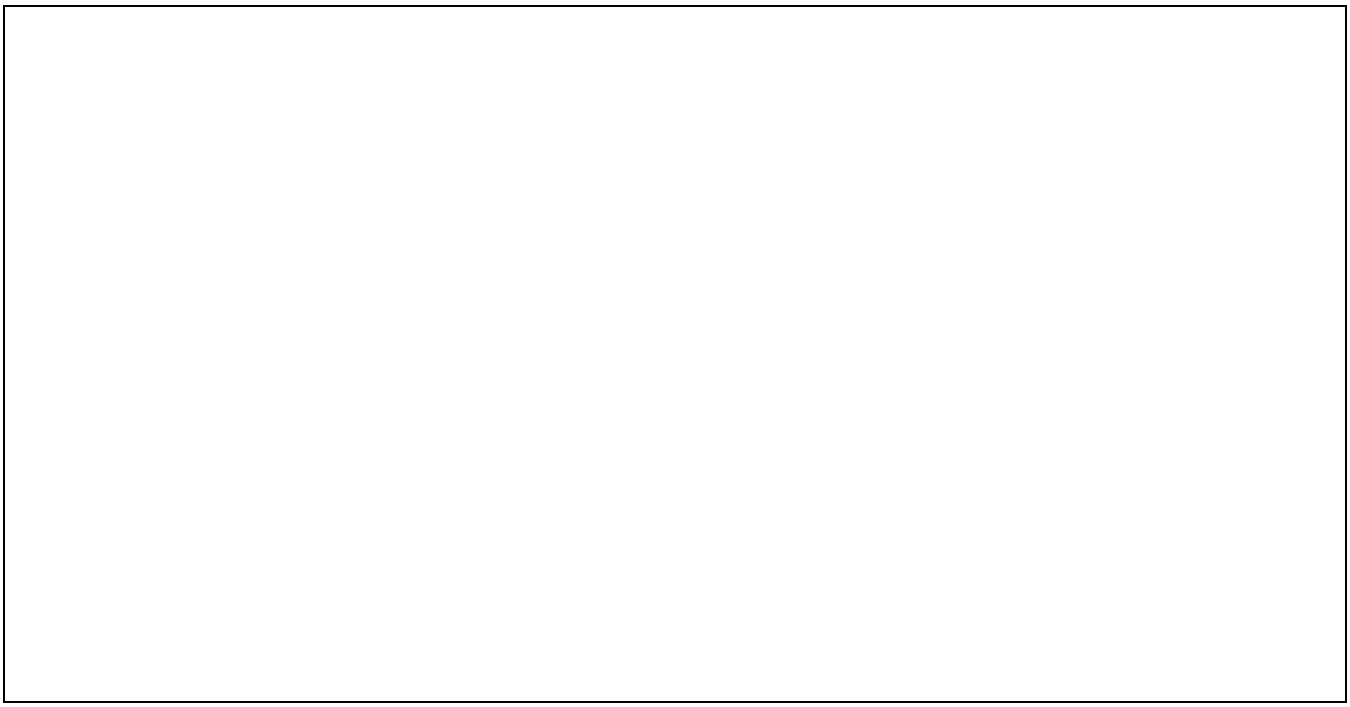
Comments/ notes: **Lid Exterior**- Several cracks along the lid surface that run the length of the object. Two cracks form into one. Along the single crack there is a 1cm long piece missing. Along the lip of the lid there is a 1 cm X 0.5cm chip that goes half way through the lid.

Lid Interior- The same cracks that present on the exterior appear on the interior of the lid. Along the cracks there are several small chips and holes . There are also 2 chips measuring 1cm X1cm and another 2cm x 0.5 cm.

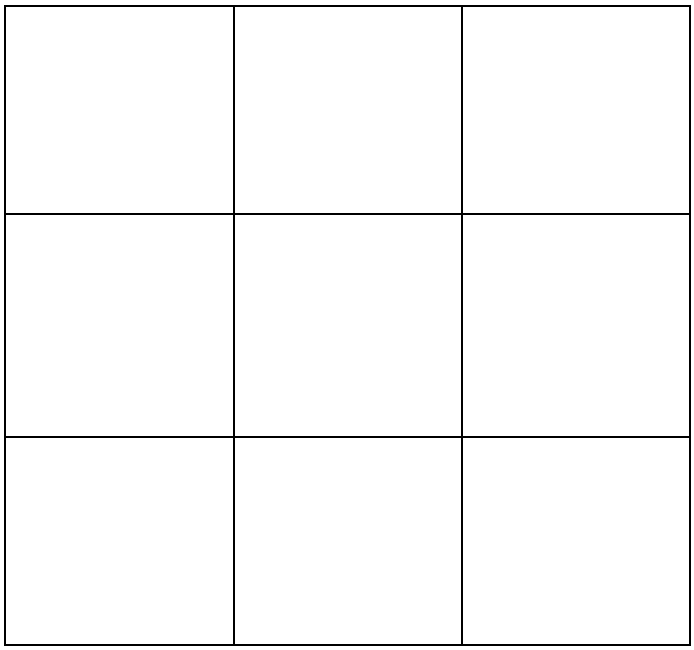
Exterior Body- 18cm long crack that begins from a small chip in the lip. Along the crack there are sever small holes that go through to the interior of the piece. Half way through the crack there is a 3.5cm X 1cm piece missing. Two vertical cracks are to the right of the missing piece, measuring 8cm in length. All cracks allow for visibility to the interior.

Interior Body- trace amounts of fiber and organic matter.

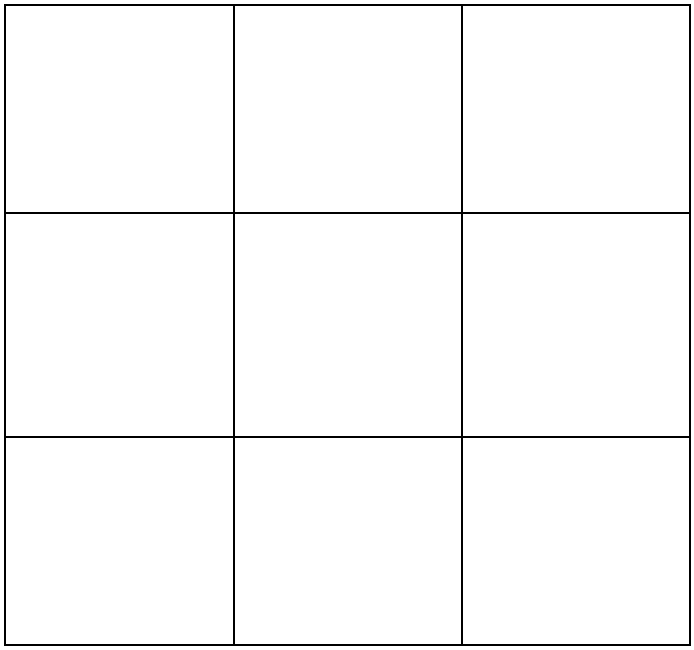
No clear sign of adhesives but there must be some present to hold it together.



(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:276			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions:3”x14”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**	**X**	
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**	**X**	**Other problem**	**X**	

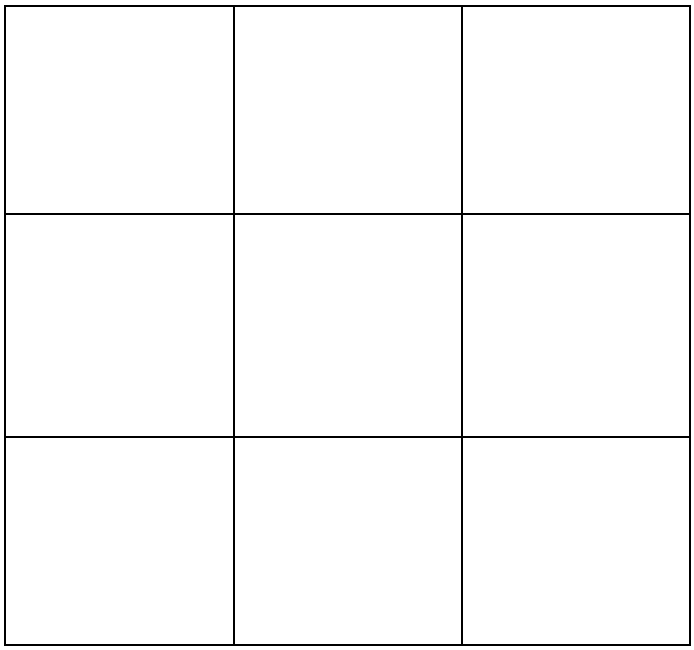
Overall condition: _1 _X _2 _3 _4 _5

(1 is considered in need of urgent care, while 5 is little to no extra attention)

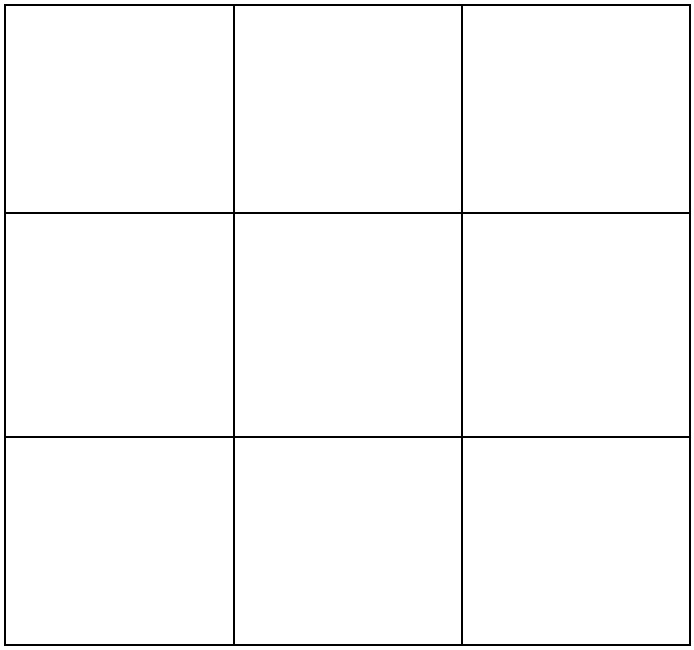
Comments/ notes: Staining and discoloration of the glaze has appeared on the face of the plate. This is most likely due to the salt build up on the surface.

There is an unknown liquid adhesive on the bottom of the foot.

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:281			**Medium: Stoneware**				
Title:							
Year:1955	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**	**X**	**Glaze flaws**		
Deformation			**Soil/Grime**	**X**	**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**		
Overall condition: _1 _2 _X _3 _4 _5							
(1 is considered in need of urgent care, while 5 is little to no extra attention)							

Comments/ notes:

Heavy build-up of salt , dust and grime on the interior of the work.

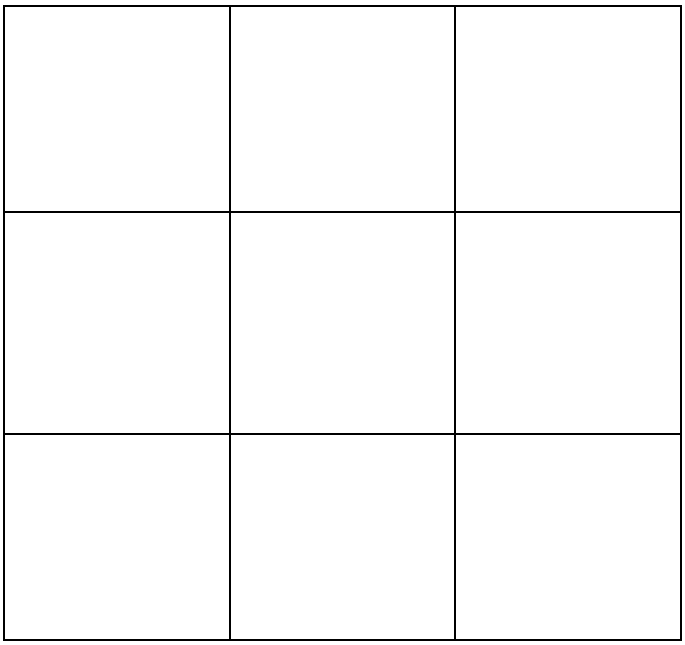
For the dust I would recommend a simple vacuuming of interior.

For the grime a very quick and light washing of water should remove it (mind and diluted detergent could be used).

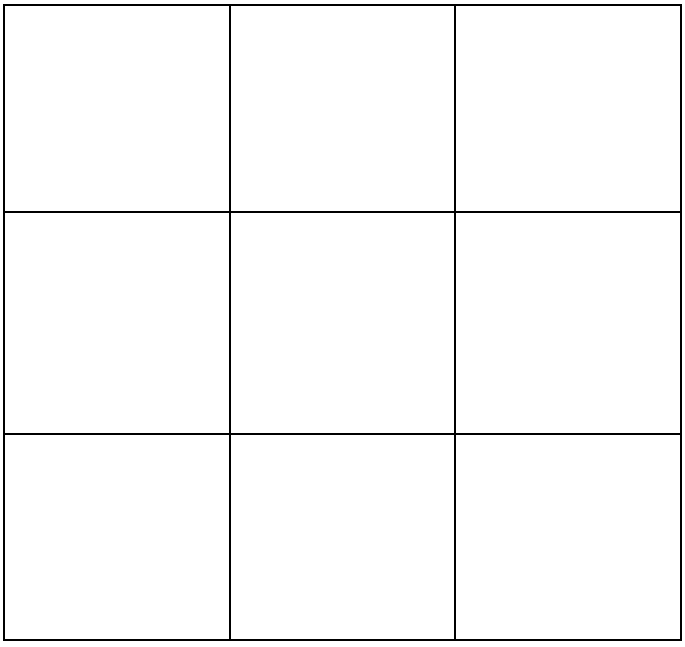
The salt should be treated with a mild mixture of acetone and water.

There is felt on the bottom that should be removed because it kept on with an unknown adhesive, which may cause discoloration to the piece if it is left on for too long.

(Front View)



(Alternate View)



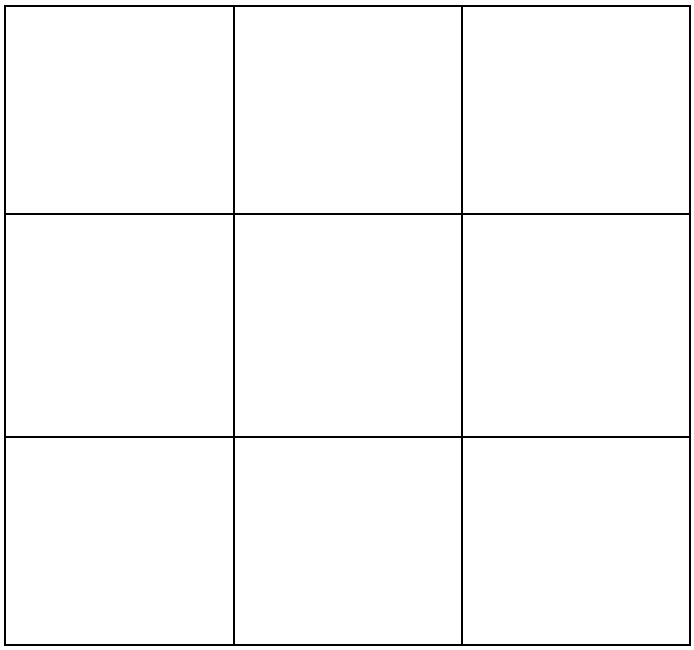
Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:283			**Medium: Stoneware -Reduction**				
Title:							
Year:	**Dimensions: 6.5”x 3.66”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _4 _X _5

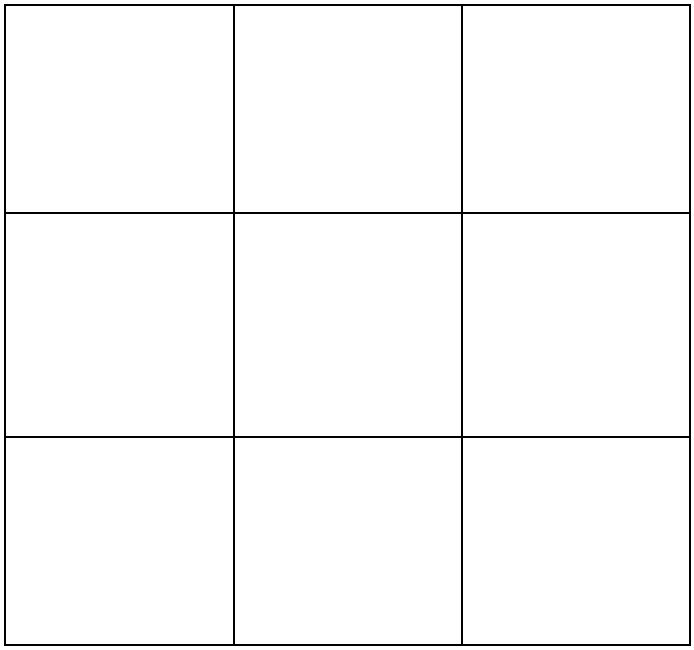
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes: There is a small amount of an unknown adhesive on the foot of the piece and it has actually liquefied, a cleaning of the piece is recommended

(Front View)



(Alternate View)



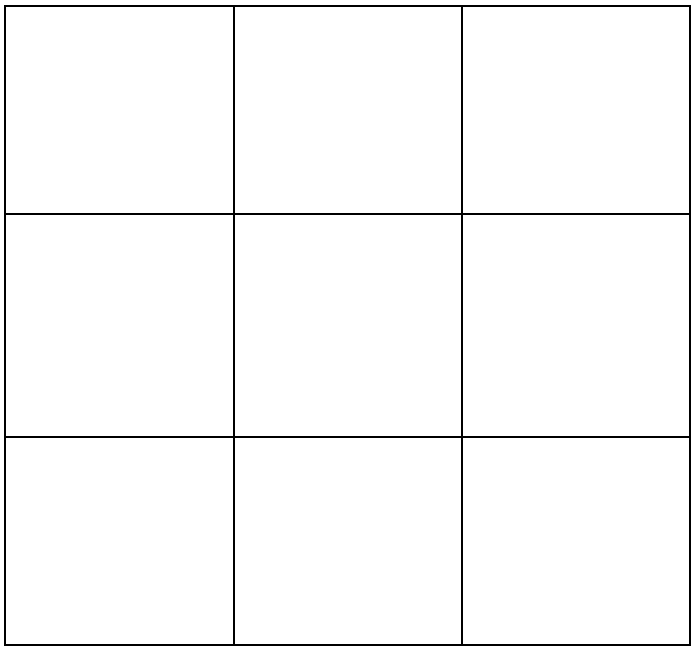
Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 301			**Medium: Earthenware- Reduction**				
Title:							
Year:	**Dimensions: 1.25”x7.25”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**		

Overall condition: _1 _2 _3 _4 _X _5

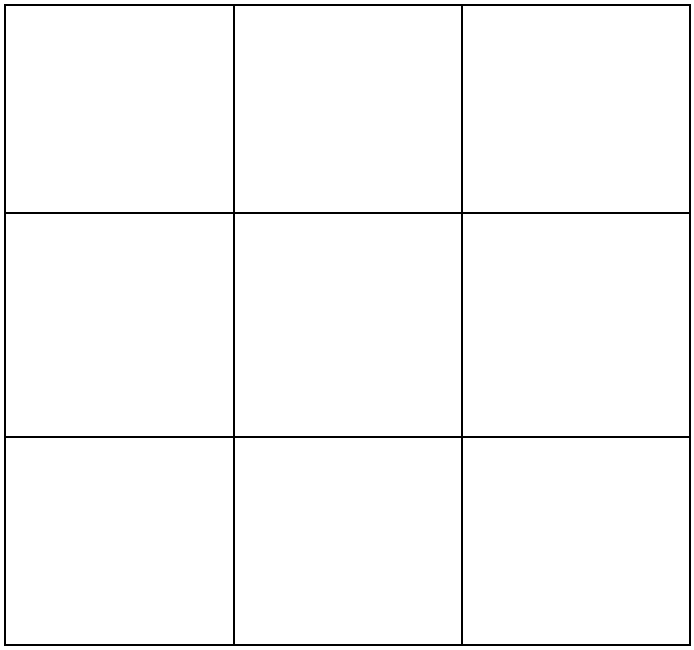
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes: 2 chips less than 0.5cm on the glaze on the base of the foot (does not affect balance or presentation)

(Front View)

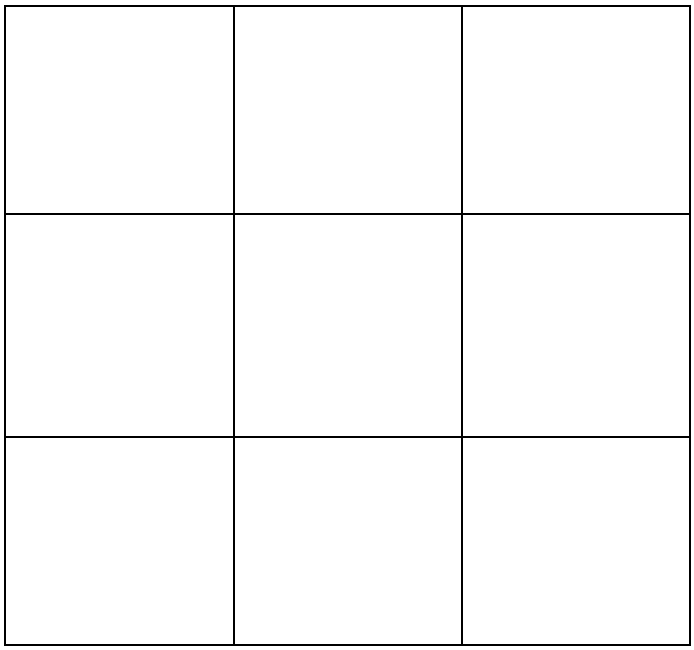


(Alternate View)

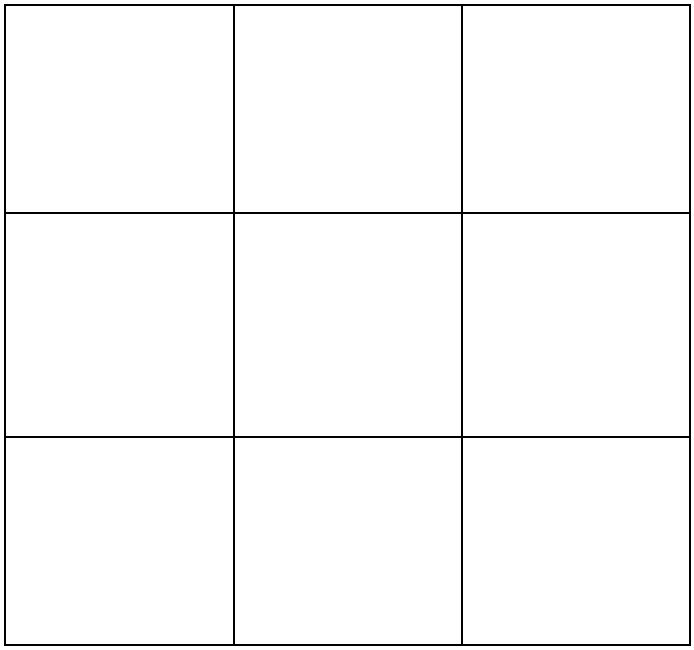


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 313			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions: 7.4”x5.6”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: Both interior and exterior have a heavy amount of dust. The issue with cleaning the interior is the narrow neck makes it difficult to get inside.							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #: 319			**Medium: Stoneware - Reduction**				
Title:							
Year:	**Dimensions: 13.5”x21”x9.6”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**	**X**	**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _X _4 _5

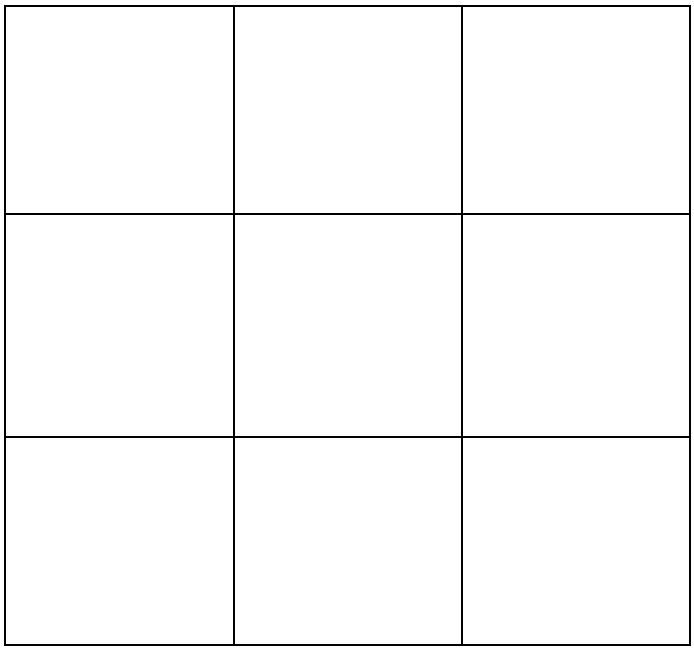
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes: Cracking of the glaze along he seam between the body and the “pod” that is attached. Crack is ~7cm

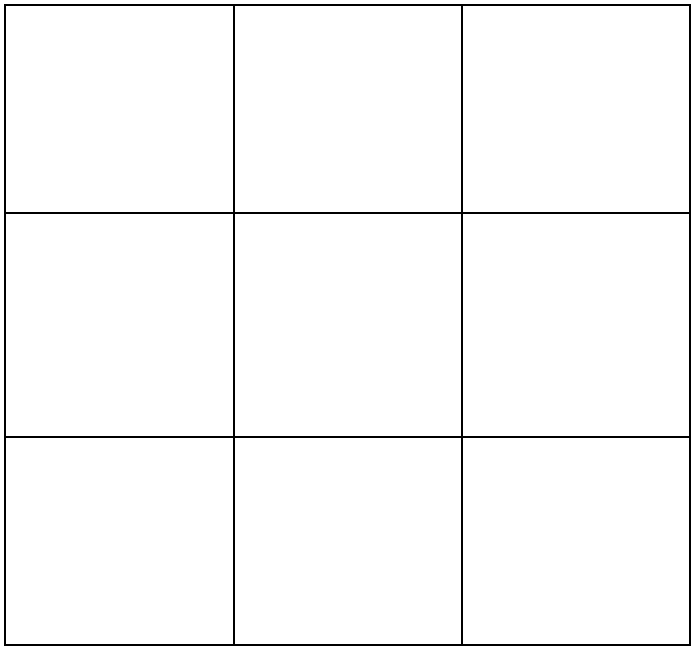
This same crack appears on the opposite side on the seam near the “pod”.

2 cm chip missing from the lip of the piece.

(Front View)

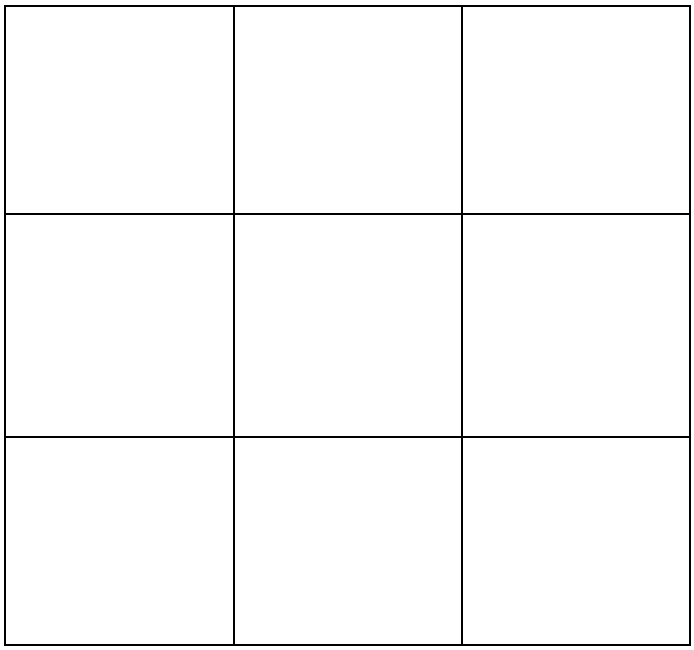


(Alternate View)

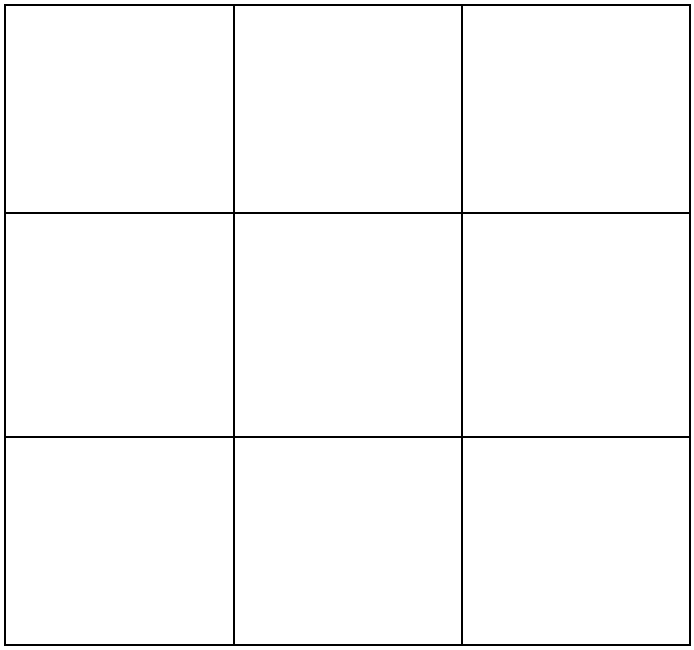


Artist First Name: Frans			**Artist Last Name: Wildenhain**				
Accession #:320			**Medium: Stoneware- Reduction**				
Title:							
Year:	**Dimensions: 14.5”x13.7”**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**		
Other Problems			**Staining**		**Other problem**	**X**	
Overall condition: _1 _2 _3 _4 _X _5 **(1 is considered in need of urgent care, while 5 is little to no extra attention)**							
Comments/ notes: 5cm burn mark running vertically down the center of the body (this was clearly caused by the firing process)							

(Front View)



(Alternate View)



Artist First Name: Frans			**Artist Last Name: Whildenhain**				
Accession #: 330			**Medium: Stoneware**				
Title:							
Year:1957	**Dimensions:**						
Structural Problems:			**Surface Problems:**				
Broken/Missing Piece			**Dent**		**Discoloration**		
Previous Repairs			**Scratch/ Abrasions**		**Biological growth**		
Cracks			**Salt**		**Glaze flaws**		
Deformation			**Soil/Grime**		**Pitting**		
Insect Infestation			**Chips**		**Flaking**	**X**	
Other Problems			**Staining**		**Other problem**	**X**	

Overall condition: _1 _2 _3 _X _4 _5

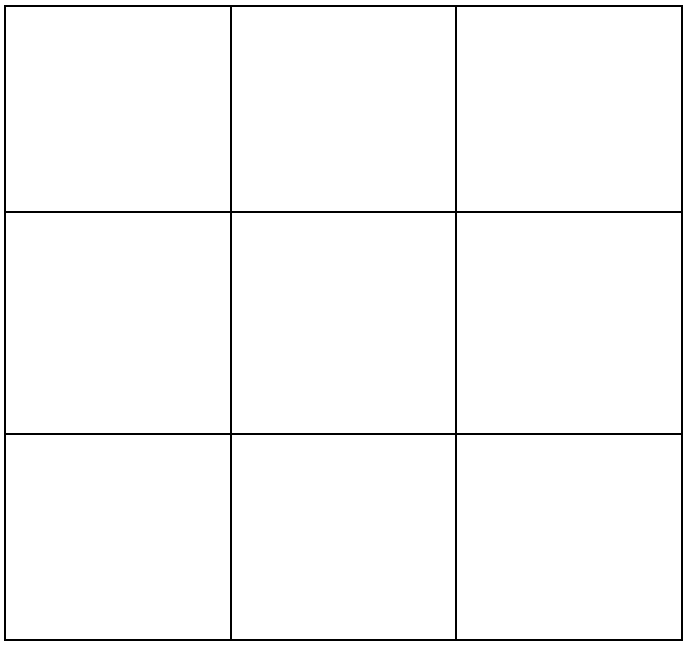
(1 is considered in need of urgent care, while 5 is little to no extra attention)

Comments/ notes:

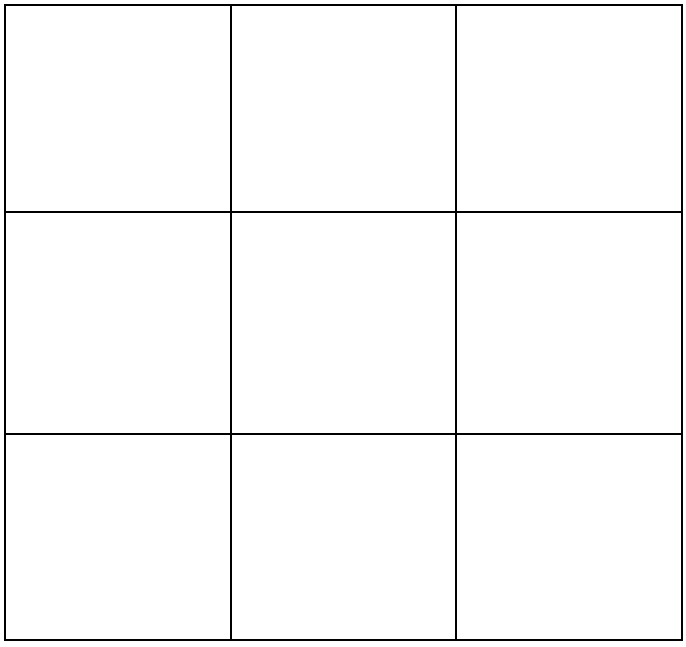
The glaze appears to be flaking off but there is no evidence of any glaze near or around the object. This leads me to believe that this occurred before being moved to the present location.

Heavy amount of dust that requires cleaning.

(Front View)



(Alternate View)



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