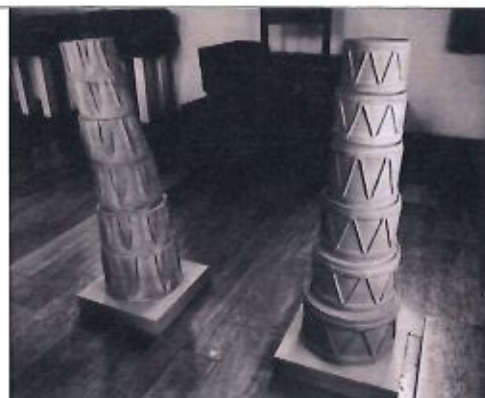


Condition Report

Date of report: 10th January 2019Stock number
S568

Artwork

Ian Hamilton Finlay
Classical / Neoclassical, 1993
stone
142 x 53 x 53 cm
(S568)

| | | | | | | | | |
|-------------------|---|-----------|--------------------------|------|--------------------------|------|--------------------------|------|
| General Condition | X | Excellent | <input type="checkbox"/> | Good | <input type="checkbox"/> | Fair | <input type="checkbox"/> | Poor |
|-------------------|---|-----------|--------------------------|------|--------------------------|------|--------------------------|------|

Comments

Work consists of:

x2 sandstone carved sculptures, comprising one sculptural work by the artist Ian Hamilton Finlay. As the photo above indicates, the sculpture consists of two towers and each tower is comprised of four sections each – a square and flat base plinth made of smooth sandstone stone and then three drum sections (also sandstone, carved) per column. The format for the construction is base plinth then two 'drums' per section.

Overall condition of this artwork is excellent and certainly concurrent with age and medium. Further details on individual sections are found in the following pages of this report.

Installation of the artwork

Safety notes: Please note that this artwork is **HEAVY** and the crates that house the artwork are heavy and are built in such a way that they can only be moved by hand. It is recommended that four persons move each crate and that they should be placed onto a heavy-duty skate and/or pallet truck for ease of movement at the earliest opportunity. The combined weight of the artwork is currently unknown but may be in the region of 1 tonne. Floor reinforcement may be required to safely exhibit this artwork. The use of a hoist and gantry is required to assemble this artwork.

The work is contained in seven purpose built crates. The crates are labelled one to seven and each crate contains the following section of the artwork. For the purposes of this report the finely-carved drums are referred to as 'neoclassical' and the roughly-carved drums as 'classical':

Crate 1/7 – Neoclassical mid section

Crate 2/7 – Classical mid section

Crate 3/7 – Classical top section

Crate 4/7 – Neoclassical top section

Crate 5/7 – Classical base section

Crate 6/7 – Neoclassical base section

Crate 7/7 – Plinths x2 + split steel pin

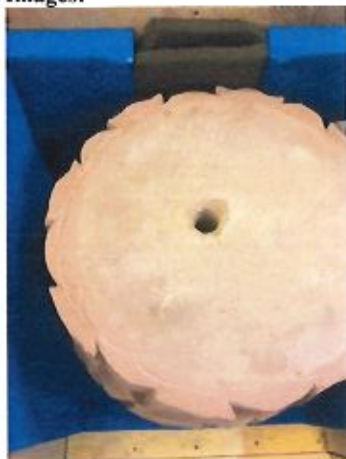
The drums are moved using a split steel pin system, which provides a solid hold into the four heavier sections of the artwork. The split pin comes with the artwork but the use of a hoist and gantry is required to move the sections into place. Please note the condition of the split pin is somewhat deteriorated due to rust nowhere near to the extent that would affect its structural integrity. **It should not be treated with oil** to remove the rust as the split pin comes into direct contact with the artwork and oil residue could easily mark the artwork. It may be possible to remove the rust cleanly using steel wool and a polishing cloth.

The stone plinths should be extracted from crate 7 and placed in the artwork's desired position. The gantry should be placed above the stone plinth at one end and each crate should then be moved underneath the gantry at the other end. The top and front of the crate should be removed (designed for this purpose) and then the steel pin should be carefully inserted into the hole and then attached to

the hoist in readiness for moving the sections into position. Please use hands to locate the sections into position whilst wearing nitrile gloves. The Neoclassical sections have a clear 'disc' showing where the sections should be located. The Classical sections have a less defined area but there is historical marking on the sections that will provide guidance.

The final sections (the top sections) are lighter and will need to be located by hand.

Images:



Top view of mid Classical section – note the colour change in the stone showing where the top section should be located.



Top view of mid Neoclassical section showing pin hole and clear location disc.



Heavy-duty skate for moving crates – available from Parrs UK.



Crates are designed to have tops and fronts removed. Note the lack of feet. They need to be lifted onto a skate and moved into position using that.



Split steel pin for moving artworks – the two loose sections need to be joined together to form a circle and inserted into the holes (see above images).

Installation views:



CONDITION REPORT FOR INDIVIDUAL SECTIONS

Plinths – 4 images

Image 1

Clear marking/discolouration where base section sits. General small marks and stone inflections inherent in medium. Surface is smooth to touch. Viewed in crates as pictured – only partial check was available. Back and sides and undersides not inspected.

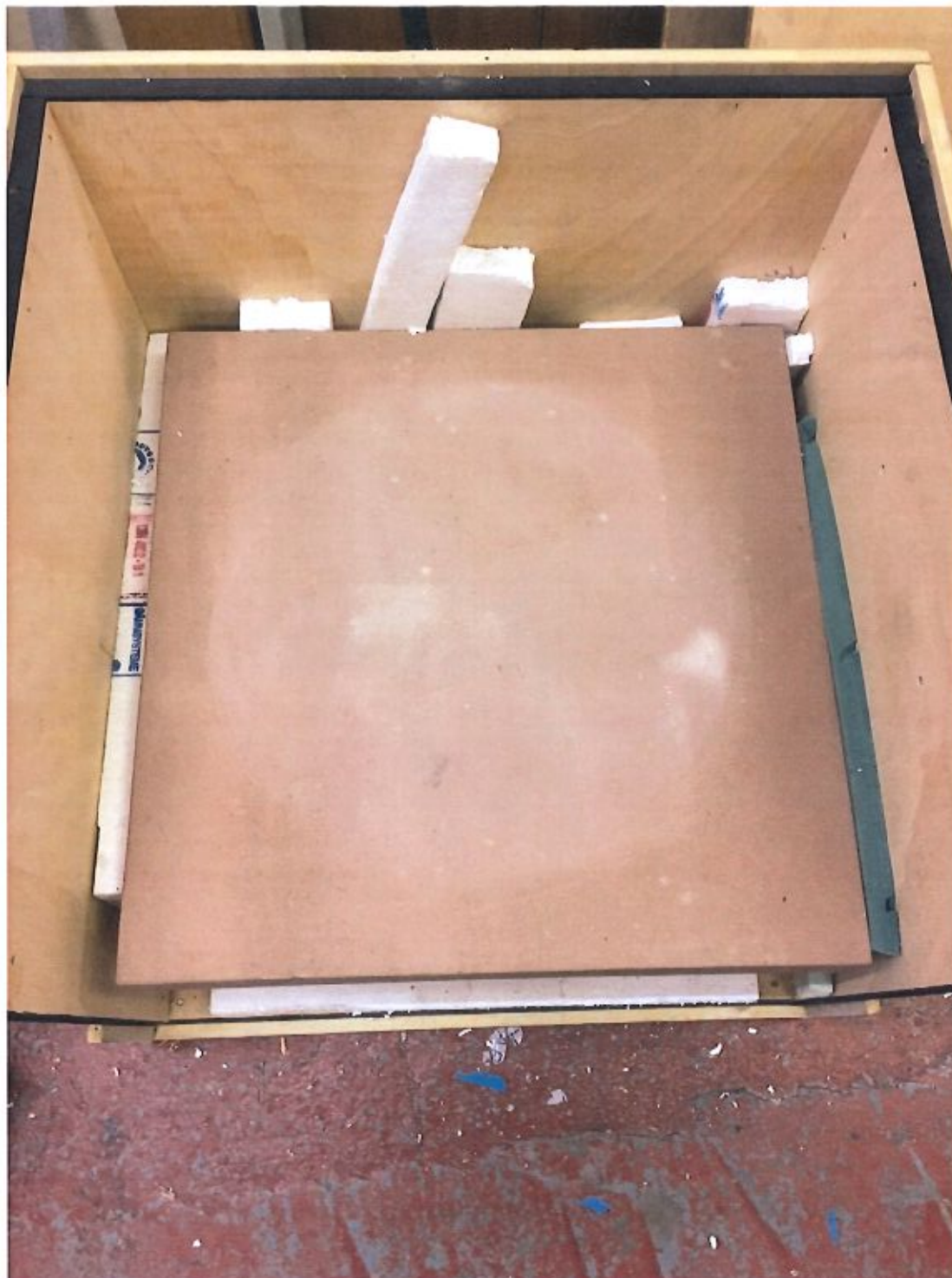


Image 2

Mark circled yellow is good example of inflection within stone – inherent in medium and not cause for concern. Some small scuffs and chips marked in red. Detailed in following two photos.



Image 3

Detail of small chip highlighted in above image with red circle on viewer's right. Approx 2cm in length. Benign.



Image 4
Detail of small scuff highlighted in above image with red circle on viewer's left.

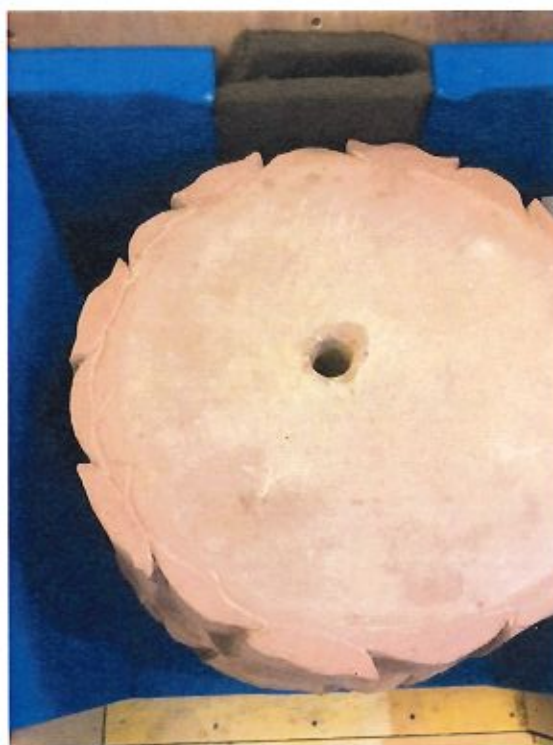
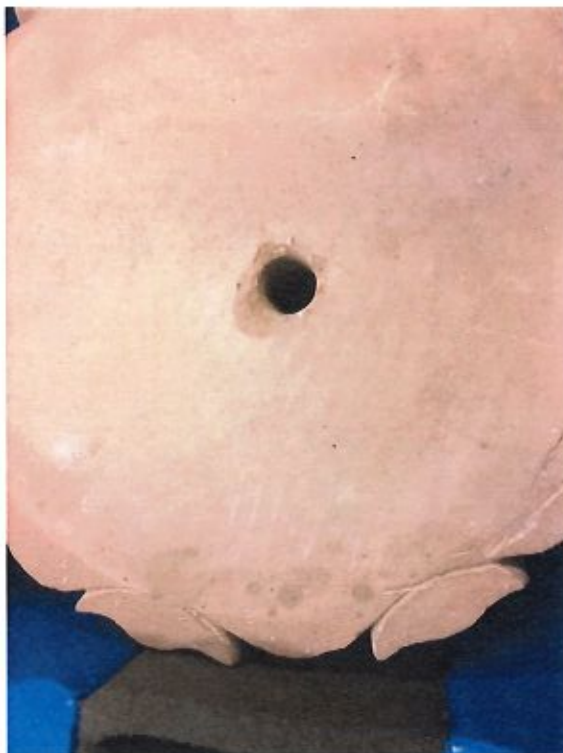


Classical – bottom section – 3 Images

Image 1 - Item viewed in crate – detailed inspection of back of work was not available. General note that carving of Classical sections is considerably rougher than plinth or Neoclassical sections.

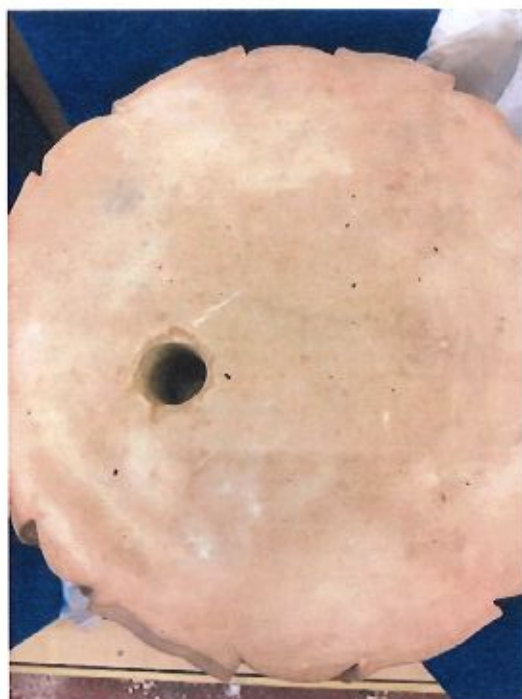


Image 2 & 3 - Top of section showing chipping around pin hole and discoloration / guide for placement of mid section. Ongoing documentation of chipping around pin hole is advised, especially from installation to installation.



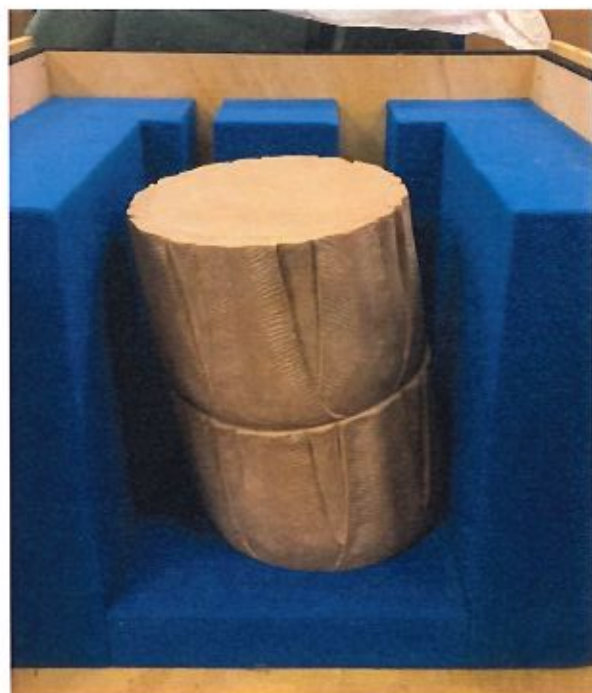
Classical – mid section – 2 Images

Image 1 & 2 - Item viewed in crate – detailed inspection of back of work was not available. Chipping around pin hole, same comments as above for bottom section. Various 'nicks' inherent with the nature of the carving of these sections.



Classical – top section – 2 images

Image 1 & 2 - Item viewed in crate – detailed inspection of back of work was not available. Minor inclusions in stone, inherent in medium. Notable diagonal 'grain' in stone visible on top surface.



Neoclassical – bottom section – 4 images

Image 1 - Item viewed in crate – detailed inspection of back of work was not available.



Image 2 – Much finer standard of carving visible on Neoclassical section. Therefore many inclusions inherent in the stone are more visible in these sections of the work. These inclusions include darker areas of stone, minor 'dimples' and darker, 'washy' sections, all of which have been checked by a stone specialist (see below) and confirmed as inherent to the natural quality of the medium.

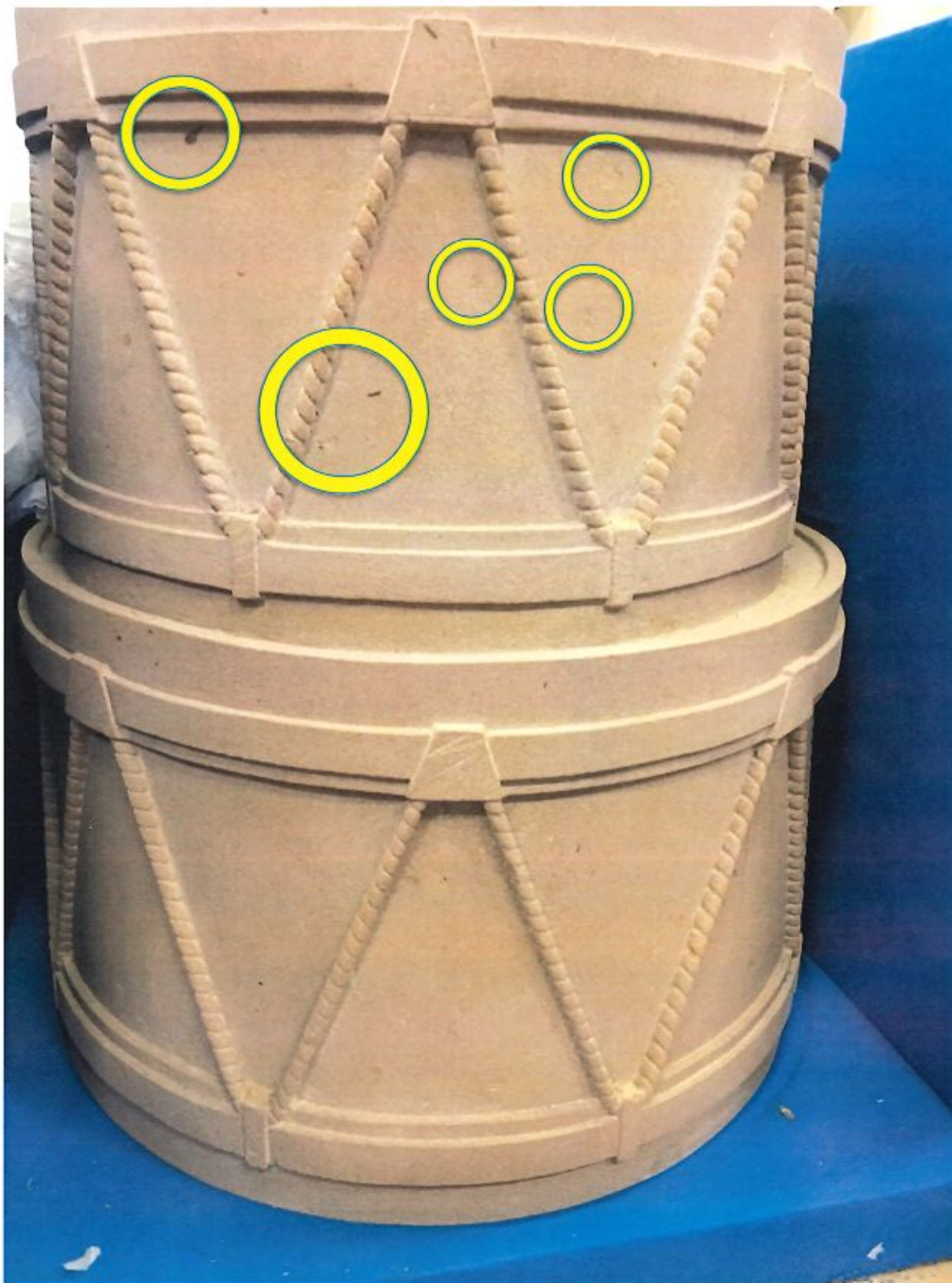


Image 3 – Example of darker 'washy' sections of stone material, mentioned above. This one visible from top view at back of crate.

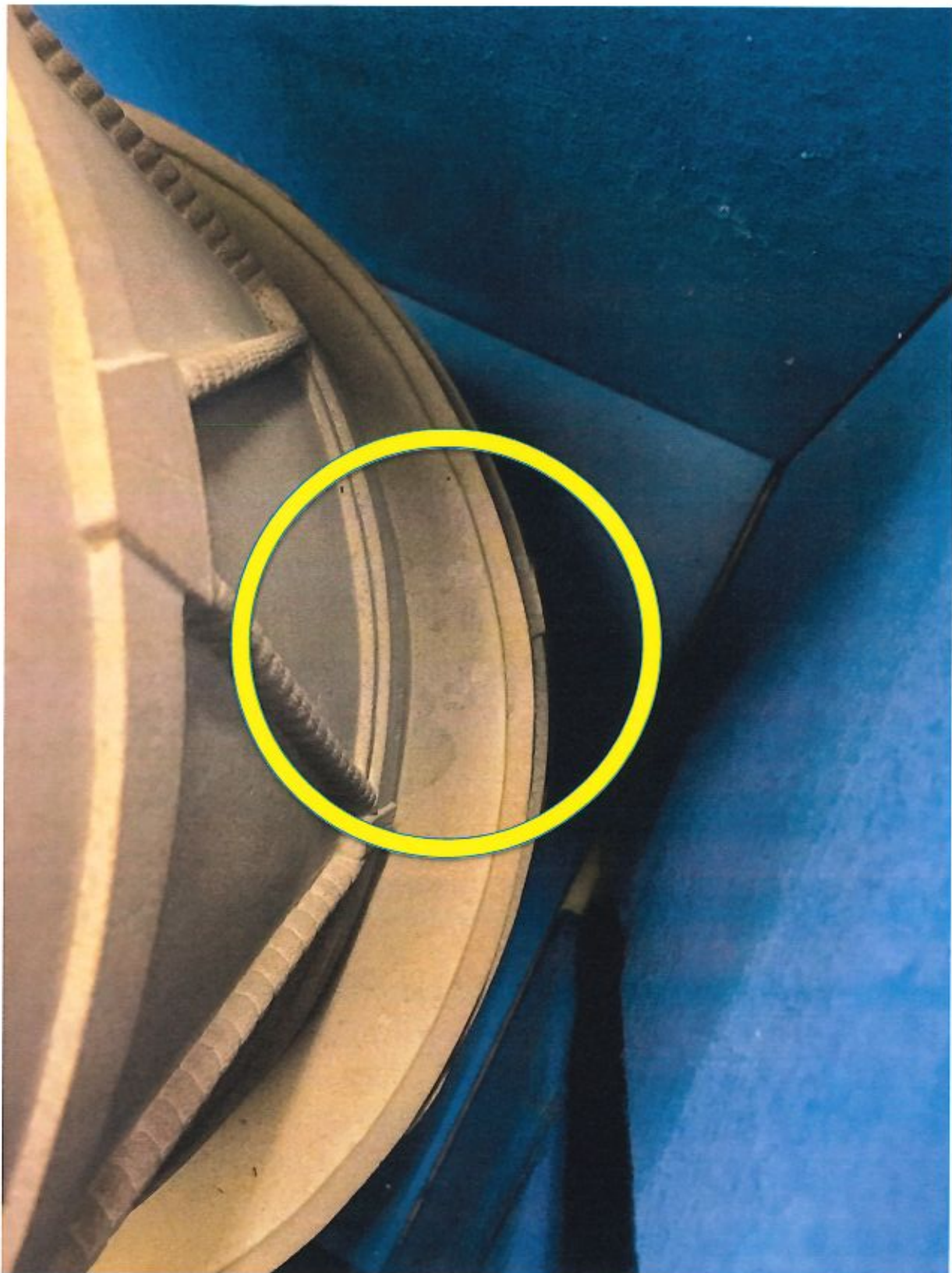


Image 4 – Top view of circular positioning plate showing chipping around pin hole and a score of approx 4cm, circled in red. All benign but ongoing documentation is nonetheless advised.



Neoclassical – mid section – 3 images

Image 1 - Item viewed in crate – detailed inspection of back of work was not available.



Image 2 - Top view of circular positioning plate showing chipping around pin hole and general low-level, minor erosion of stone as a result of positioning of top section on disc. It should be noted that in future installations this sort of surface contact positioning should, as a general rule, be minimised as much as possible by accurate positioning using gantry/hands before lowering.



Image 3 – Good example of the darker 'washy' areas of stone. As mentioned above, this has been ratified as inherent in the stone by a specialist and should not be cause for concern.



Report continues...

Neoclassical – top section – 2 images

Image 1 - Item viewed in crate – detailed inspection of back of work was not available.

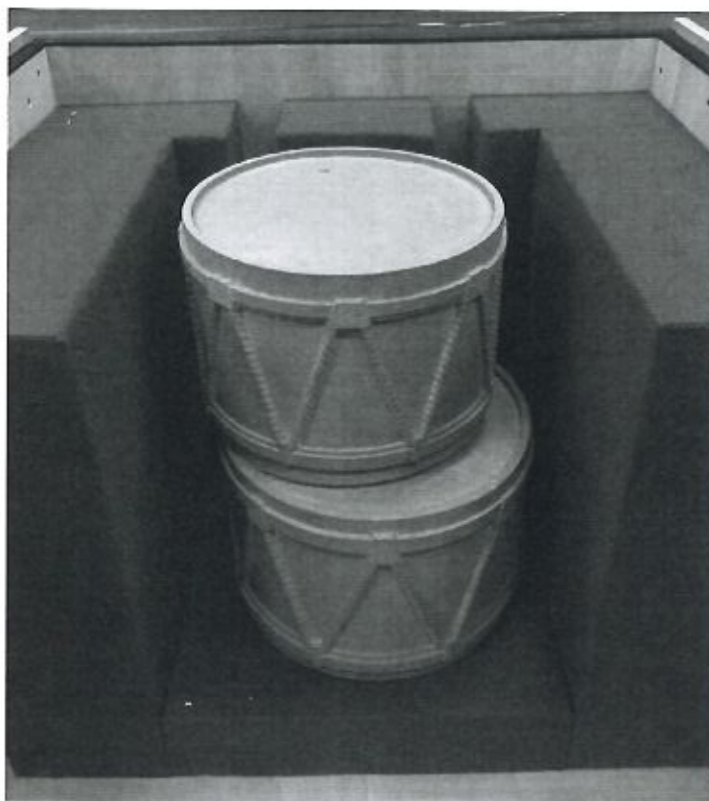
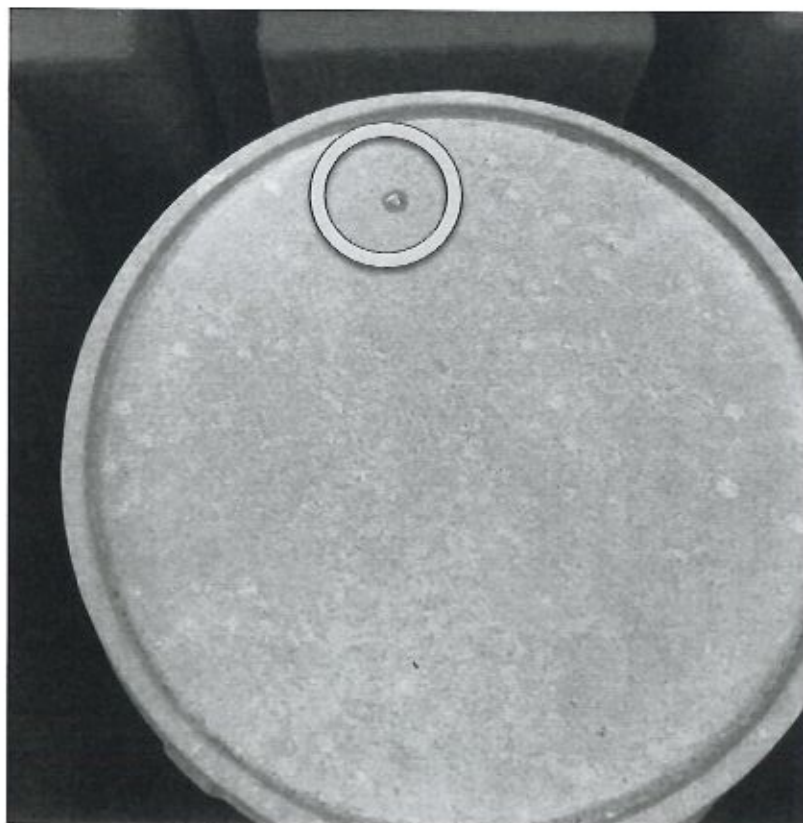


Image 2 – note of inclusion on top surface. Again, this item has been inspected by a stone specialist and labelled as inherent within the stone and not of cause for concern.



Conclusion

Artwork in excellent overall condition. No cracks, fractures, erosion or staining is noted. There are some scuffs and chips but these are in areas of low visibility or indeed fully obscured once the sculpture is erected. These marks would be considered fully concurrent and expected with the age of the artwork.

Please note installation instructions at beginning of report.

| CHECKED | | | |
|-------------------------|-------------------------------|--|-------|
| LOCATION | DATE | CHECKED BY | NOTES |
| Ingleby Gallery Storage | 9 th January 2019 | Andrew Goring (Registrar) James Knox (Director, Fleming Collection) | n/a |
| Ingleby Gallery Storage | 10 th January 2019 | Andrew Goring (Registrar) Jonathan Leburn (Stone specialist, Graciela Ainsworth Conservation) | n/a |



Signed:

(Andrew Goring)

Dated: 10th August 2018