OBJECTS REPORT OF EXAMINATION

DEPARTMENT OF CONSERVATION
The Nelson-Atkins Museum of Art
4525 Oak Street, Kansas City, Missouri 64111


ACCESSION NO.: 56-52/1 A,B & 56-52/2

ARTIST: Unknown (English)

TITLE: Teapot & Stand for Teapot

DIMENSIONS (IN): Teapot with lid (HxWxD), 4" x 6 ½" x 3 ¼"
Stand (Diameter x H), 5 3/8" x 1 ½"

MATERIAL: Earthenware with tin glaze

REASON FOR EXAMINATION: Conservation Treatment

CURATOR: Stefanie Dlugosz-Acton
Catherine Futter

DATE EXAMINED: 9/17/2019

EXAMINED BY: Kasey Hamilton, Intern

Description:
This wheel thrown ceramic teapot has a round body with a short upward spout, looped handle, and removable cover. The cover is domed with a bud-shaped knob, and includes a small vent hole. The teapot is decorated with a Chinoiserie-style garden scene. A decorative band with a swirling motif is present around the top of the teapot, and a similar pattern is mirrored on the lid. The stand depicts a house on a hill, also painted in the Chinoiserie style, with a decorative round petal border.

This teapot and stand are examples of English tin-glazed earthenware. Tin-glazed wares are common in a number of different countries, and a variety of different identifiers may be used - including Delftware, majolica or faience (Shlasko 1989) - to describe ceramics decorated using this technique. These types of ceramics are produced by shaping the clay into the desired form and bisque-firing the vessel. Afterward, a white layer (lead glaze made opaque by the addition of tin-oxide) is applied to the surface of the ceramic (Ray 1968, Britton 1982). The bisque-fired earthenware is porous and readily absorbs moisture from this glaze layer. Once the glaze has dried, surface decorations are painted over top using metal oxides. Blue decorations such as those seen on this teapot and stand are achieved through the use of cobalt oxide (Taggart 1967). After the decorations have been applied, the ceramic undergoes a second firing at higher temperature (Garner and Archer 1972).

The body of this teapot appears to be wheel thrown; throwing rings are visible on the interior. The spout and handle would have been formed separately and joined to the body prior to bisque firing. Four small holes can be seen in the interior of the teapot which would allow liquid to pass through into the spout. The cover for the teapot was likely wheel thrown, as was the top of the stand. The feet for the stand would have been formed separately (either by hand or by mold) and joined prior to bisque firing.

Condition:
The object is in fair condition overall, with some cracks extending through the clay body, minor chip losses, and losses to the glaze layer. Extensive and poorly matched overpainting is present on the handle and the rim of the teapot, and a large fill is present on the stand. No previous conservation records detailing these treatments were found. All three components have paper labels with original

Burnap catalogue numbers adhered to the underside, as well as NAMA accession numbers painted in red without an adhesive barrier layer. The teapot has an additional pressure sensitive tape label reading "C2D" adhered to the underside of the vessel.

Teapot
A crack is present in the ceramic around the circumference of the base. Three blind cracks, originating at the crack at the base are present, radiating upward. Under UV examination, the cracks appear to fluoresce a yellow-green color. It is difficult to discern whether this is due to the presence of an adhesive, as the fluorescence is similar to that observed on unglazed areas of the clay body. Overall these cracks seem stable, however the large crack around the base is slightly sprung. Small losses in both glaze and ceramic layers are present around the rim of the teapot as well as the spout. Some of these losses have been previously filled and inpainted. The fill material and inpainted regions are warm-toned and do not match the color of surrounding areas. Extensive overpainting is also present on the handle. UV examination revealed the extent of inpainting as well as other areas on the ceramic where paint appears to have smeared or splattered. Small pieces of cotton lint are caught on the interior of the rim and at the holes in the teapot at the base of the spout.

Cover
There is a large loss in the glaze layer at the apex of the knob, as well as small losses in the glaze around the edges.

Stand
There are several small losses to the ceramic as well as glaze layer around the edge of the stand. One large loss between 6 and 7 o'clock* appears to have been previously repaired and inpainted (see annotated image below). The gloss and texture of the fill is inconsistent with surrounding areas and could be improved.

*For the purposes of this report, consider the top of the painted scene to be 12 o'clock.

References:
Britton, Frank. 1982. *English Delftware in the Bristol collection*. London: Sotheby Publ.
Garner, Frederic H., and Michael Archer. 1972. *English delftware*. London: Faber and Faber.
Ray, Anthony. 1968. *English delftware pottery in Robert Hall Warren collection, Ashmolean Museum*, Oxford.
Shlasko, Ellen. 1989. *Delftware chronology: a new approach to dating English tin-glazed ceramics.* Master's Dissertation, College of William & Mary – Arts & Sciences, Paper 1539625501. https://dx.doi.org/doi:10.21220/s2-tmdb-d088
Ross E. Taggart. 1967. *The Frank P. and Harriet C. Burnap Collection of English pottery in the William Rockhill Nelson Gallery*. Kansas City, Mo: Nelson Gallery-Atkins Museum.

Treatment Proposal:
Treatment will primarily focus on reversing old repairs, including overpainting on the teapot handle and rim, as well as the fill on the stand. Losses in these areas will be filled and inpainted to better match surrounding areas. If determined to be necessary, the existing break around the base of the rim will be re-joined or stabilized.

1) Surface clean overall.
2) Reverse overpainting at handle, rim of teapot, and stand using appropriate solvents.
3) Reverse old fill material present on rim of teapot and stand using appropriate solvents and mechanical action if needed.
4) Fill losses at the rim and handle of the teapot using an appropriate material (e.g. paper pulp with PVA or Aquazol).
5) Tone or inpaint fills to match surrounding areas in color and gloss.
6) Further investigate the crack around the base of the teapot; if an adhesive is present (indicative of a previous repair), it should be removed and rejoined with B72.
7) Remove paper Burnap labels and retain in appropriate housing.
8) Remove pressure sensitive tape from underside of the teapot and retain if desired.
9) Reverse painted accession numbers and replace using an adhesive barrier layer.

Photos


Teapot (56-52/1), Side 1


Teapot (56-52/1), Side 2


Teapot (56-52/1), Side 3


Teapot (56-52/1), Side 4


Details of overpainting and fills at rim.

UV images reveal extent of overpainting (yellow fluorescence).

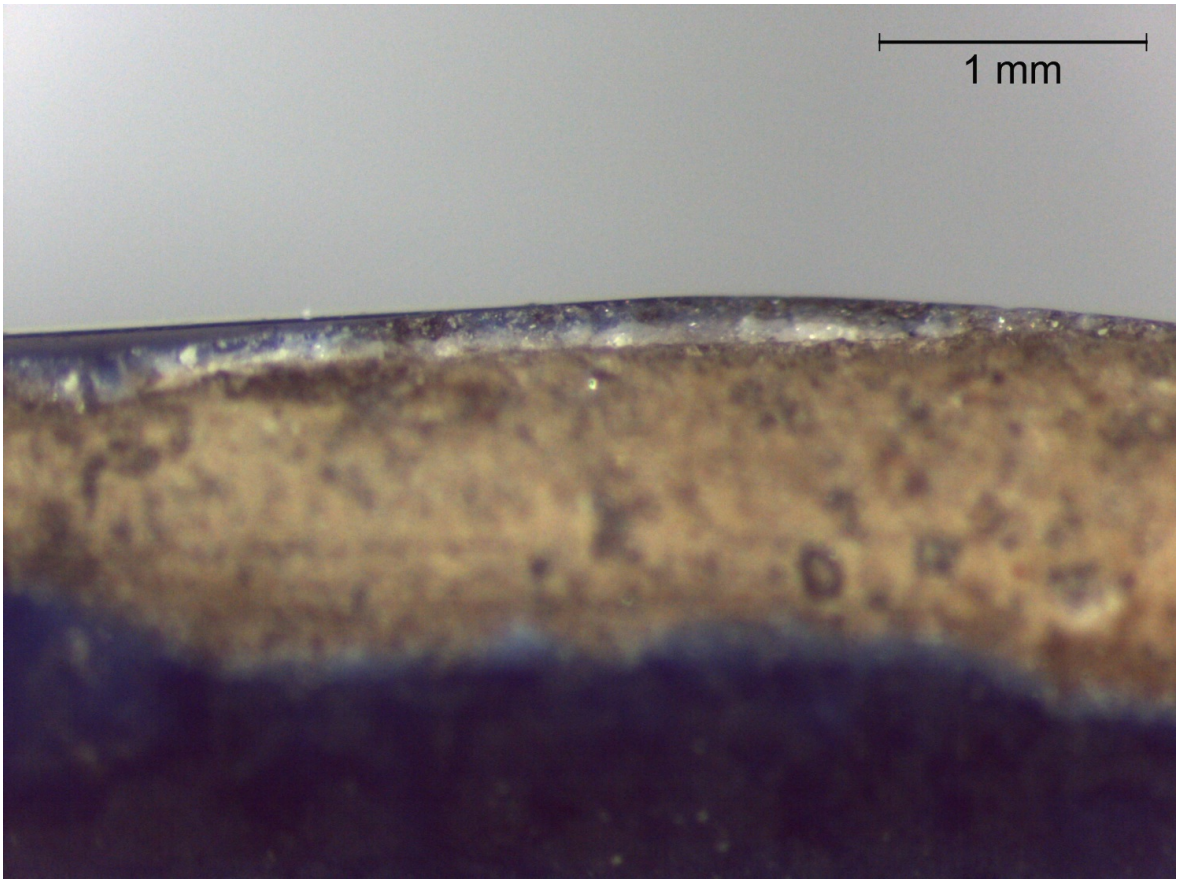
Stand (56-52/2), Side 1

Stand (56-52/2), Side 2

Stand (56-52/2), Side 3

Stand (56-52/2), Side 4

56-52/2, Annotated image indicating area of previous repair.



56-52/2, Photomicrograph of area loss in glaze around the rim. Note the cross-section of the glaze layer revealing the blue cobalt oxide layer over the white glaze.

"Teapot"	"Stand for Teapot"
English	English
56-52/1 A,B	56-52/2

Treatment Approval Signatures

Submitted: Kary [signature] 10·10·2019
Intern, Conservation — Date

Approved: [signature] 10/11/2019
Senior Conservator, Objects — Date

Approved: [signature] 10/17/2019
Assistant Curator, ADDA — Date

Approved: [signature] 10.21.2019
Director, Curatorial Affairs — Date

Approved: [signature] 28 oct 2019
Director — Date