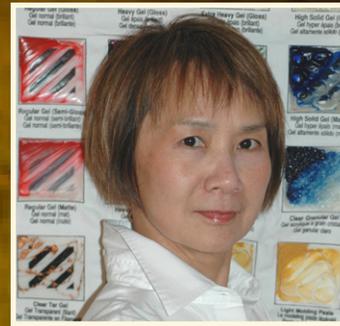


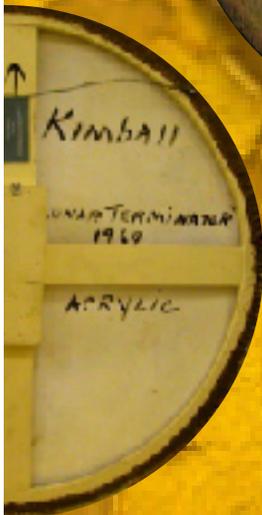
# From Fabric Dyes to Fluorescent Paints: Care of Acrylic Collections



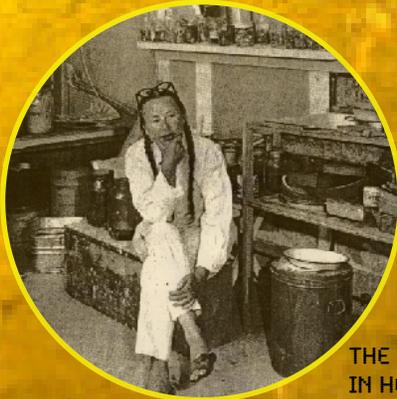
**Jia-sun Tsang**  
Senior Paintings Conservator  
Museum Conservation Institute



LUNAR TERMINATOR  
YEFFE KIMBALL  
1977 ACRYLIC ON CANVAS  
NASM



BACK OF LUNAR TERMINATOR



THE ARTIST YEFFE KIMBALL SEATED  
IN HER PROVINCETOWN STUDIO  
(FROM A CATALOGUE 1967).

DETAIL,  
LUNAR TERMINATOR

This talk will describe the present state of conservation on acrylic paintings, the challenges in developing appropriate conservation protocols and guidelines to handle and move acrylic paintings from storage to display – including basic condition assessments, non-invasive evaluations, and ways to protect the artwork in transit.

Acrylic paints became immediately popular when they were first commercially promoted in the 1950s. Acrylic paint dries fast, carries all kinds of pigments, bonds well to various surfaces, and is capable of giving both the clarity of watercolor and the density of oil paint. From Liquitex fabric dyes used by abstract painter Larry Poons to the fluorescent paints employed by David Hockney, acrylics are ever-present in galleries and museums.

Acrylic paintings have their own unique set of physical and chemical properties, as well as responses to aging, environmental conditions, and conservation treatments. Most of the care and handling guidelines for paintings were designed for oil paintings, and are therefore not necessarily suitable for acrylic paintings. Some characteristics of acrylic paints make cleaning and any remedial treatment unfeasible.

# MCI Topics in Museum Conservation

*10:45am*  
*June 8, 2006*

MCI Theater  
Museum Support  
Center

4210 Silver Hill Road  
Suitland, MD 20746  
301-238-1240



Smithsonian  
*Museum Conservation Institute*