fa500

FINE ARTS INVENTORY
PUBLIC BUILDINGS SERVICE
GENERAL SERVICES ADMINISTRATION

BUILDING No. 080034

SHEET 1/3

STATE: D. C.
CITY: Washington
BUILDING: Dept. of Health, Education & Welfare, North (formerly Social Security Board Building)

INVENTORY NUMBER

ARTIST [S]: Philip Guston

CONDITION — CIRCLE No. & NOTE HERE: 2

1. GOOD
2. SLIGHT DEFECT
3. MODER. DAMAGE
4. BEYOND REPAIR

TYPE OF ART — CIRCLE APPROPRIATE NUMBER AND NOTE HERE: 1

1 MURAL
2 EASEL
3 DRAWING
4 GRAPHIC
5 SCULPTURE RELIEF
6 SCULPTURE FREE STAND'G
7 PHOTOGRAPHY
8 DECORATIVE ART

PAINTING: 1

* 1 OIL/canvas mounted on board
2 WATERCOLOR
3 GOUACHE
4 TEMPERA
5 ENCAUSTIC
6 FRESCO
7 ACRYLIC
8 OTHER

SCULPTURE FREE STANDING & RELIEF

1 METAL
2 STONE
3 CAST STONE
4 TERRA COTTA
5 WOOD
6 CERAMIC
7 PLASTER
8 OTHER

SCULPTURE BASE [IF ANY]

1 METAL
2 STONE
3 MARBLE
4 WOOD
5 PLASTER
6 TERRACOTTA
7 CERAMIC
8 OTHER

DRAWING

1 CHALK
2 CHARCOAL
3 GRAPHITE
4 PEN & INK
5 PASTEL
6 SILVERPOINT
7 WAX CRAYON
8 COLORED PENCIL

GRAPHIC ART

1 WOODCUT
2 LINOCUT
3 STEEL ENGRAV'G
4 WOOD ENGRAV'G
5 ETCH'G DRYPT
6 ENGRAV'G AQUAT
7 LITHOG'H

PHOTOGRAPHY

1 STILL-BLACK & WHITE
2 STILL-COLOR
3 MOVIE-BLACK & WHITE
4 MOVIE-COLOR

DECORATIVE ART

1 MOSAIC
2 CEILING
3 COLUMNS
4 WINDOWS
5 DOOR & FRAME
6 FOUNTAIN
7 FURNITURE
8 STAIRCASES
9 FLOORS
10 GATES & GATEPOST
11 MANTELS
12 WALLS
13 PANELLING
14 PILASTERS
15 MIRRORS
16 METALWORK

Philip Guston

FINE ARTS INVENTORY
PUBLIC BUILDINGS SERVICE
GENERAL SERVICES ADMINISTRATION

BUILDING No. 080034

SHEET 2/3

REFER TO HANDBOOK PAGES 17 & 20 FOR MEASUREMENT INSTRUCTIONS

MURAL SIZE	WIDTH	HEIGHT	EASEL PAINTING SIZE	FRAME WIDTH	FRAME HEIGHT	MAT WIDTH	MAT HEIGHT	PICTURE WIDTH	PICTURE HEIGHT

SCULPTURE SIZE	WIDTH	HEIGHT	DEPTH	SCULPTURE RELIEF SIZE	WIDTH	HEIGHT	THICKN'S	DECORATIVE ART SIZE	WIDTH	HEIGHT	DEPTH

SCULPTURE BASE SIZE	WIDTH	HEIGHT	LENGTH	OTHER DATA
				3 panels: left= 3 3/4'w X 12'h center= 8 1/3'w X 12'h ~~right= same as left panel~~

TITLE [IF ANY] "Reconstruction and the Well-Being of the Family"

DESCRIPTION

See attachment

DATE OF CONTRACT	DATE INSTALLED	COST	SOURCE OF FUNDS
June 2, 1941	April 16, 1943	$3,520.00	Section of Fine Arts

SPECIAL MAINTENANCE INSTRUCTIONS Artist: "Nothing more is needed than an occasional dusting of the mural with an absorbent cloth. The cloth may be very slightly dampened." Mural was not varnished when installed.

HISTORY OF MAINTENANCE

ARCHIVES VISUAL REFERENCES

DISPOSITION OF ART WORK FROM INVENTORY

Philip Guston

FINE ARTS INVENTORY
PUBLIC BUILDINGS SERVICE
GENERAL SERVICES ADMINISTRATION

BUILDING No. 080034

SHEET 3/3

ARTIST'S BIOGRAPHICAL NOTES: Painter; lives: Box 660 Maverich Rd, Woodstock, New York 12498

[INCLUDE ANY LOCAL "MEMORIES" OF ARTIST & HIS DIRECT RELATIONSHIP WITH THE COMMUNITY THROUGH RESIDENCE, VISITS OR RESEARCH] b. June 27, 1913, Montreal, Canada; 1916-to US (Changed name from Philip Goldstein sometime after submitting designs to Sec. FA, Commerce, Ga., project. This is my observation from forms sent in at that time. JS)

Educ: 1930, Otis Art Inst, Los Ang., 3 mos; traveled: Spain, Italy, France, USA.

Member: Nat'l Society of Mural Painters; American Artists Congress.

Awards: '39, 1st pr, mural competition, World's Fair, NY; '45, Carnegie Inst; '46, medal, prize, Virginia Mus FA, Richmond; '48, Prix de Rome; '48, grant, Amer. Acad Arts & Letters; '58, Ford Foundation Grant.

Positions: Taught: State U of Iowa, 41-45; Wash Univ, 45-47; Univ Minn, '50; NYU, 51-59; Pratt Inst, 53-57; Yale Univ, 63; Brandeis Univ, 66; Columbia Univ, 69, 70; NY Studio School; Federal Art Project, 35-40.

Work: Univ Michoacan, Mexico, murals; Los Angeles Sanitorium, Duarte, Calif, mural; Queensbridge Housing Proj, mural, 1940; WPA Bldg, World's Fair NY, mural, '39; Wash, D. C., Social Security Bldg, mural, Sec FA; USPO Commerce, Ga, mural, Sec FA; Illinois Wesleyan Univ; Museum of Modern Art; Metropolitan Mus Art; Univ. of Illinois; ~~Cincinnati Art Mus~~; Whitney Mus of Amer Art; City Art Mus, St. Louis; Phillips Collection; Worcester Mus Art; Munson-Williams-Proctor Inst; Albright Art Gallery; Washington Univ, St. Louis; Virginia Mus Fine Art, Richmond; Iowa State College; Tate Gallery, London; Seagram Collection, NY; Guggenheim Collection-Mus; ~~Art Inst of Chicago; Cleveland Museum of Art; Brooklyn Museum of Art.~~ Continued

NOTES OF SPECIAL SIGNIFICANCE:

[INCLUDE DIAGRAM OF LOCATION ON WALL AS DESCRIBED ON PAGE 17 OF HANDBOOK]

Location: On the stage of the auditorium at the west end. There are three panels. The two side panels are hinged on their outer sides in order to swing open for viewing of a screen behind the panels. The central panel runs along a track behind the side wall for viewing of the screen. In place between the side panels, it is held in place by hinges and fits snugly with the two bordering works. Location diagram attached.

Condition: Generally good, however, the central panel has some streaks of paint and some small gouges in the lower right corner.

Signed: On the right panel in the lower right: "Philip Guston".

The side panels are enclosed with a 1 3/8" metal border at the top and bottom. On the sides the metal rim isabout 2 1/2" wide. The central panel is surrounded by a 1" metal border all the way around.

ATTACH PHOTOGRAPH

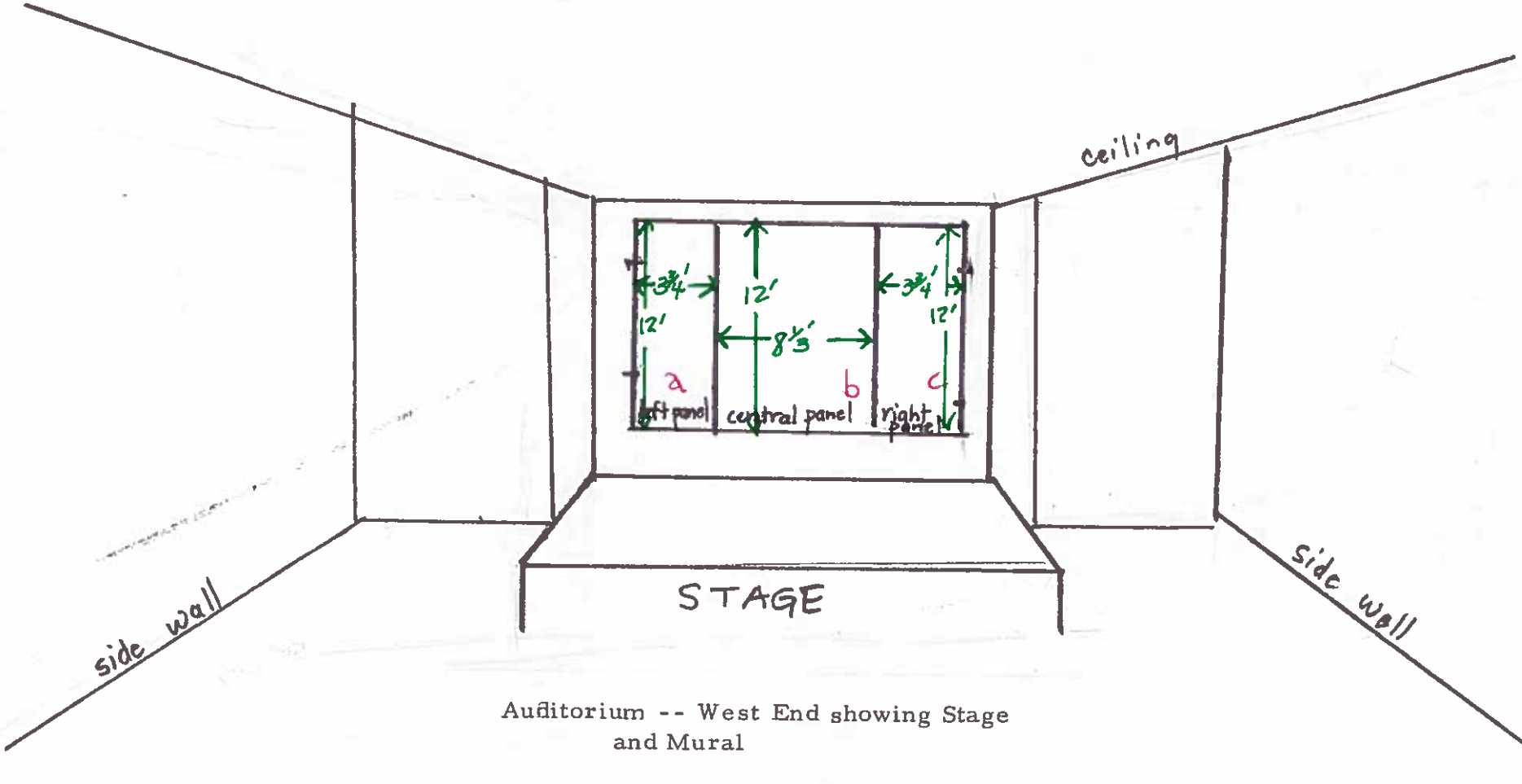
NAME OF PERSON TAKING INVENTORY	TITLE	DATE
Jean Sachs		9/5/72

Description of Subject Matter

a Left Panel: In the lower foreground a young man wearing a pink shirt and blue pants carriesa log. Behind him is a low stone wall. In the upper part of the panel is the back of a workmanin blue overalls and a pink shirt. In the background is what appears to be a heavily eroded landscape.

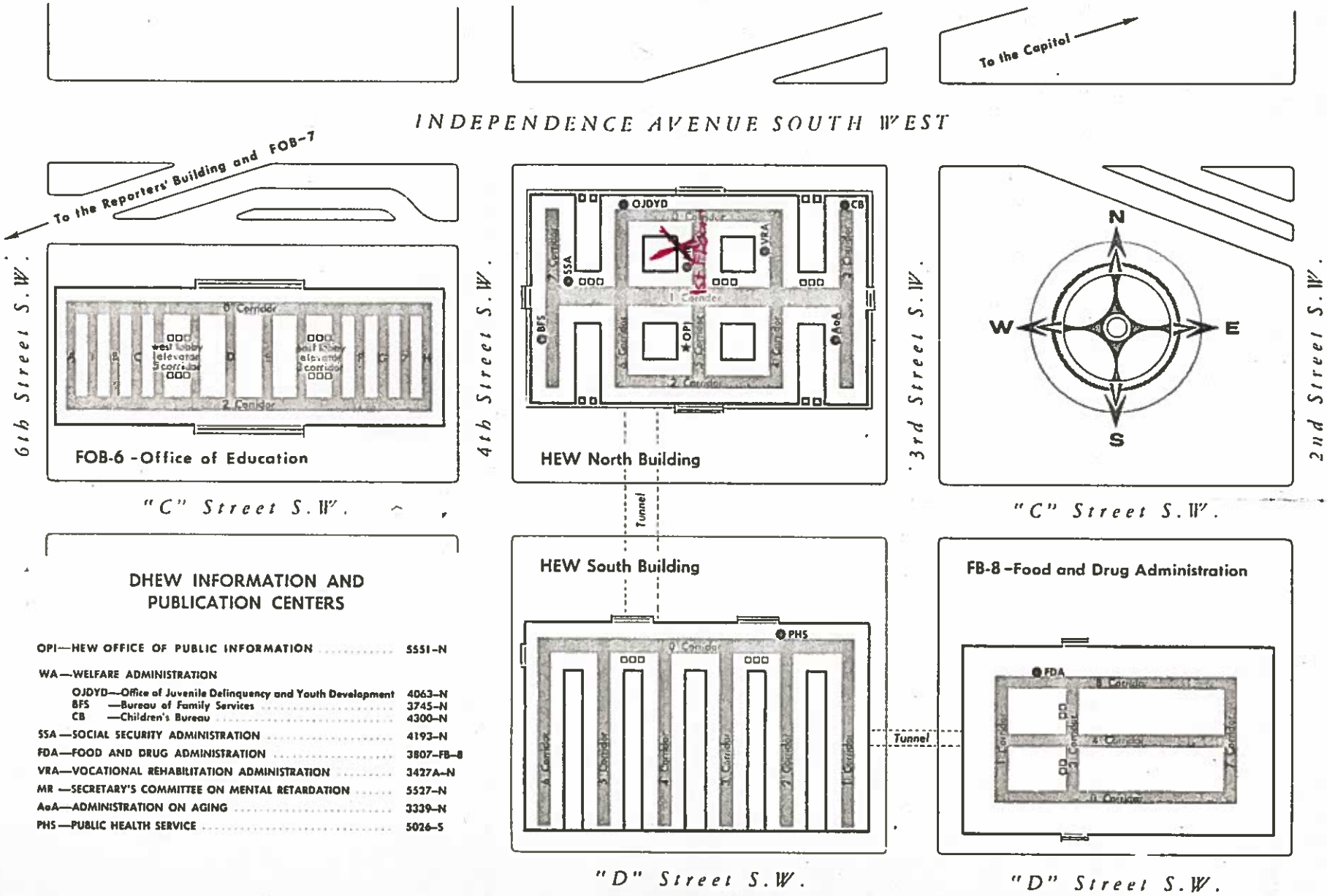
b. Central Panel: A family is seated at a table covered with a white tablecloth. On the table are a pitcher, fruit, a plate and utensils. In the lower right is a young boy dressed in a striped T-shirt and blue pants laying on the ground and eating a pear. In the left foreground another boy with his back to the viewer drinks from a cup. A man (the father?) sits at the table to the viewer's left. He faces out and wears a white shirt. Next to him sits a young girl who holds an open book on the table. On the right is a woman holding a baby in her lap. Behind the family group is a low wall, and behind that is a landscape of fields, trees, and a low stone fence.

c. Right Panel: The side and part of the back of a man are seen in the lower foreground, He is apparently a workman who is wearing white overalls. In the center of the composition is a workman wearing a cap and shirt; he holds a shovel and faces the viewer. In the background is a city scene with a factory and buildings.



Auditorium -- West End showing Stage
and Mural

HEW PUBLICATIONS DISPLAY AND INFORMATION CENTERS



DHEW INFORMATION AND PUBLICATION CENTERS

OPI—HEW OFFICE OF PUBLIC INFORMATION	5551-N
WA—WELFARE ADMINISTRATION	
OJDYD—Office of Juvenile Delinquency and Youth Development	4063-N
BFS —Bureau of Family Services	3745-N
CB —Children's Bureau	4300-N
SSA—SOCIAL SECURITY ADMINISTRATION	4193-N
FDA—FOOD AND DRUG ADMINISTRATION	3807-FB-8
VRA—VOCATIONAL REHABILITATION ADMINISTRATION	3427A-N
MR —SECRETARY'S COMMITTEE ON MENTAL RETARDATION	5527-N
AoA—ADMINISTRATION ON AGING	3339-N
PHS—PUBLIC HEALTH SERVICE	5026-S

X= Auditorium

HEW-N BUILDINGS MANAGERS ARTWORK INSPECTION CHECKLIST

LEFT SIDE OF STAGE - MAIN AUDITORIUM

Artist: PHILIP GUSTON
Title of work: NOT IDENTIFIED
Location in or near building:

Dimensions: Height x Width x Depth
@ 12' x 3¾'
Date of Inspection: 7/27/81
Name of Inspector: W. Gale

• NATURE OF DEFECT:

NONE

- abrasion
- bleeding
- blister
- break
- brittleness
- buckling
- chip
- cleavage
- corrosion
- crack
- damage
- deterioration
- dent
- discoloration
- disfigurement
- dullness
- fading
- flaking
- gouge
- grime
- hole
- incrustation
- mismatched materials
- paint losses
- poor restoration or repairs
- rust
- scrape
- soil:
  - dust
  - grime
  - smear
  - fingerprints
  - spatter
  - stain
- scratched
- split

• NATURE OF DEFECT (con't)

Reinstitution and the well Being of the Family

- warping
- water
- wrinkles
- weakness of construction
  - welded joints
  - bolts
  - mounting plate
  - support wires
  - repairs
  - other

• LOCATION OF DEFECT:

- general
- scattered generally
- right
- left
- center
- top
- bottom

• EXTENT OF DEFECT:

- negligible
- slight
- moderate
- marked
- extreme

• AGENTS OF DETERIORATION:

- accidental damage
- animals
- dust
- fire
- fungi, mold, mildew
- humidity
- insects and micro-organisms
- light
- pollution
- temperature
- vandalism
- vibration
- water
- other

HHS

FINE ARTS PROGRAM (PGA)
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405
202-501-1256

ART INSPECTION FORM

Inspection of the following artwork should be completed by ~~04~~ 05/30/93. Please complete or update the information below, provide a recent photograph, and return all material to your Regional Fine Arts Officer:
Mones-O'Hara, Andrea 708-8773

ID #: FA500
ARTIST: Philip Guston
TITLE: Reconstruction & Wellbeing of Family
MATERIALS: Oil on canvas glued to wood - TRIPTYCH
DIMENSIONS: 11'10" x 3'9"
BLDG #: DC0034ZZ
BLDG NAME: Department of Health & Human Services
ADDRESS: 200 Independence Avenue
Washington, DC 20201
SUB-LOCATION: AUDITORIUM STAGE
STATUS: Installed

image unavailable

TYPE OF ARTWORK: PAINTING

CONDITION
Please check as many as applicable indicating appropriate degree (Severe, Moderate, or Low).

SURFACE

Sev.	Mod.	Low	
___	___	___	blistered
___	___	___	brittle
___	___	___	buckled
___	___	___	chipped
___	___	___	crackle/crazing
___	___	___	damage to finish
___	___	___	dented
___	___	___	discoloration
___	___	___	dusty
___	___	___	faded
___	___	___	flaking
___	___	___	frayed

Sev.	Mod.	Low	
___	___	___	gouged
___	___	___	incrustation
___	___	___	marked
___	___	___	missing parts
___	___	___	paint losses
___	___	___	paint splatters
___	___	___	sagging
___	___	___	scraped
___	___	___	shrinkage
___	___	___	soiled
___	___	___	torn
___	___	___	unraveled

Comments: _____

STRUCTURAL

Sev.	Mod.	Low	
			Backing
___	___	___	damage to support
___	___	___	damage to wall (mural)

Sev.	Mod.	Low	
___	___	___	broken
___	___	___	loose
___	___	___	separated
___	___	___	warped

Comments: _____

FRAME

Sev.	Mod.	Low	
___	___	___	broken
___	___	___	loose

Sev.	Mod.	Low	
___	___	___	missing
___	___	___	warped

Comments: _____

ENVIRONMENTAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
___	___	___	bird droppings	___	___	___	inappropriate lighting
___	___	___	fading				
___	___	___	fungi, mold, mildew	___	___	___	insects/pests

Comments: _____

_____

CAUSE

Please check if yes.

___ cleaning damage
___ fire
___ fire & life safety equipment installation
___ graffiti
___ humidity
___ overpaint
___ poor restoration, repair
___ smoke
___ vehicular/pedestrian traffic damage
___ vandalism
___ water
___ other

Comments: _____

_____

SURFACE PROTECTION

Please check if yes.

___ acrylic
___ barrier
___ glass
___ missing
___ none

Comments: _____

_____

CYCLIC MAINTENANCE

Please check if yes.

___ Cyclic Maintenance Plan
___ Cyclic Maintenance Complete

_____

IDENTIFICATION

Please check if yes.

___ Artist Name
___ Date
___ Fine Arts Program, GSA
___ Title
___ Dimensions
___ Art-in-Architecture Program, GSA

_____

PREPARED BY:

Signature: _____

Print Name: _____

Title: _____ Office Symbol: ____

Tel.#: _____ Date: __/__/____

CONDITION SURVEY - FA 500 ~~AP,C~~.

1. Artist: Philip Guston, signed lower right, dated 1943

   Title: Reconstruction and the Well Being of the Family

   Date: 1943

   Location: HEW North Building, Auditorium Stage, Triptych

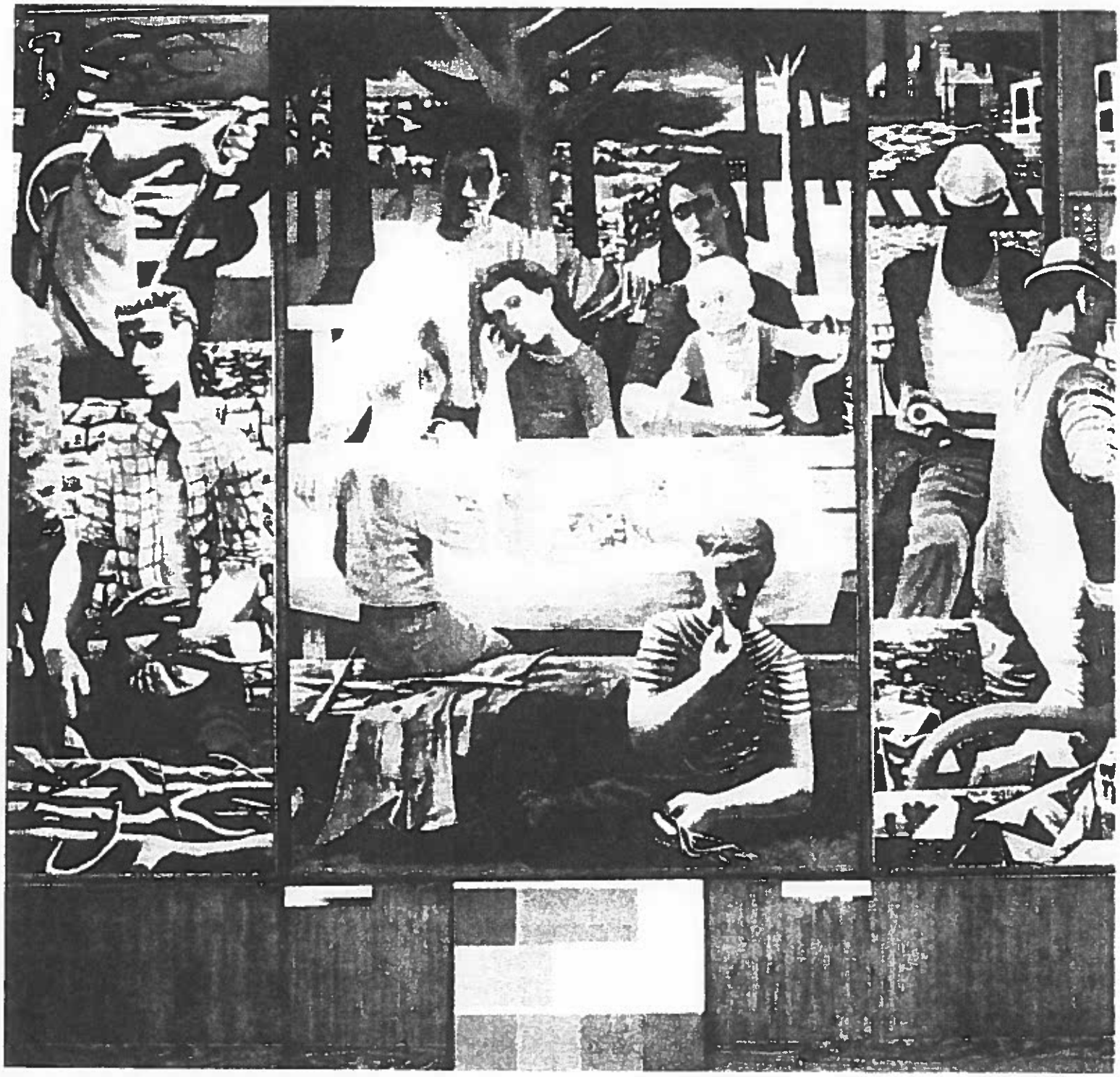
   Subject: Left Panel: Figures Logging
   Center Panel: Family of Six Figures at Picnic Table
   Right Panel: Figures with Jackhammer and Shovels

   Dimensions: Center Panel - 94 1/2"W x 142"H
   Side Panels, Each - 44 1/2"W x 142"H

   Exam Date: 5/14/90 & 8/14/90

2. Wall Char: This triptych is oil on canvas, mounted to movable wood panels. Side panels swing out at right angles to the wall. Center panel glides on track to right pocket. There are two hinges and two holes in side panels. Wall and mounting system appear stable. drapery hangs on either side of mural. The loose, broken curtain cords should be tightened to avoid damage to the painting.

3. Mural Condition: Scattered areas of repaint are evident. An area of detachment is apparent in the LR edge of the center panel. Scattered scratches appear across all three panels. Heavy accumulation of surface dirt and grime respond well to mild reagents. Surface coating is evident but was applied unevenly creating areas of matte and gloss finish. The reclining figure in the center panel has a dull area in the face.



Title: Reconstruction and the Well Being of the Family
Artist: Philip Guston
Location: Backdrop of the Auditorium Stage

FA 500-A,B,C

To: Building Manager

Inspection for the following artwork should be completed by 05/31/91. Please fill out the attached inspection form and return to Art and Historic Preservation Division (PGA), Room 1300, General Services Administration, 18th & F Streets, NW, Washington, D.C. 20405.

PLEASE NOTE: Not all sections in this inspection report will necessarily apply to each work of art. For example, if inspecting a sculpture, the section entitled "PAINTING OR ITEM FIT" would not apply; however, if inspecting a photograph, this section would apply.

Building No.: DC0034ZZ
Name: DHHS
Street: 4th & Constitution
City: Washington,, DC

Rec'd 6/27/91 at

Sub-location: Auditorium

Identification No.: FA500
Artist: Guston, Philip (DC)
Title: Reconstruction & Wellbeing
Materials: Oil on canvas
Dimensions: 11'10" x 3'9"

Filed by: (b) (6) [redacted]

Date 5/15/91

CONDITION OF MEDIUM

__ satisfactory
__ unsatisfactory — needs cleaning
bent __
bleeding __
blister __
break __
brittleness __
buckling __
bulge __
chipping __
cleavage __
corrosion __
crack __
crackle/crazing __
damage __
deterioriation __
dent __
discoloration, darkening, yellowing __
dust __
fading __
fire __
flaking __
fungi, mold, mildew __
gouge __
incrustation __
insects/micro-organisms __
losses __
marks __
missing parts __
overpaint __
paint losses __
poor restoration, repair __
rust __
scrape __
soiled __
stress factors __
other __

SUPPORT

FRAME:

__ satisfactory NA

__ unsatisfactory
unsightly __
weak __
broken __
loose __
missing parts __
damages to finish __
unframed __
warped __

PAINTING OR ITEM FIT:

__ satisfactory NA

__ unsatisfactory
loose __
poorly fastened __
surface ripples __

SURFACE PROTECTION:

__ glass none
__ acrylic
__ other

__ satisfactory

__ unsatisfactory
chipped __
severely scratched __
broken __

SUPPORT (cont.)

BACKING:

X none

__ matted
__ unmatted

__ mounted
__ unmounted

__ satisfactory

__ unsatisfactory
screw eyes or plate missing __
loose joints __
warped __

STRUCTURAL INTEGRITY

X satisfactory

__ unsatisfactory
welded joints __
bolts __
adhesives __
connections __
foundation/base __
other __

ENVIRONMENT

X satisfactory

__ unsatisfactory
harmful humidity __
harmful temperature __
harmful lighting __
lack of drainage __

FINE ARTS PROGRAM (PGA)
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405
202-501-1256

ART INSPECTION FORM

Inspection of the following artwork should be completed by 07/01/94. Please complete or update the information below, provide a recent photograph, and return all material to your Regional Fine Arts Officer:
Mones-O'Hara Andrea 202-708-8173

ID #: FA500
ARTIST: Philip Guston
TITLE: Reconstruction and the Wellbeing of the Family
MATERIALS: Oil
DIMENSIONS: 12' x 16'
BLDG #: DC0034ZZ
BLDG NAME: William J. Cohen Building
ADDRESS: 330 Indep. Avenue, NW
Washington, DC 20201
SUB-LOCATION: Auditorium stage
STATUS: Installed

image unavailable

TYPE OF ARTWORK: PAINTING

Fair - Same condition as professional survey

CONDITION
Please check as many as applicable indicating appropriate degree (Severe, Moderate, or Low).

SURFACE

Sev.	Mod.	Low		Sev.	Mod.	Low	
			blistered				gouged
			brittle			✓	incrustation
			buckled				marked
			chipped				missing parts
		✓	crackle/crazing				paint losses
			damage to finish				paint splatters
			dented				sagging
		✓	discoloration		✓		scraped
			dusty				shrinkage
			faded				soiled
		✓	flaking				torn
			frayed				unraveled

Comments:

STRUCTURAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
			Backing				broken
			damage to support				loose
			damage to wall (mural)				separated
							warped

Comments:

FRAME

Sev.	Mod.	Low		Sev.	Mod.	Low	
			broken				missing
			loose				warped

Comments:

ENVIRONMENTAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
___	___	___	bird droppings	___	___	___	inappropriate lighting
___	___	___	fading				
___	___	___	fungi, mold, mildew	___	___	___	insects/pests

Comments: _____

CAUSE

Please check if yes.

___ cleaning damage
___ fire
___ fire & life safety equipment installation
___ graffiti
___ humidity
___ overpaint
___ poor restoration, repair
___ smoke
___ vehicular/pedestrian traffic damage
___ vandalism
___ water
___ other

Comments: _____

SURFACE PROTECTION

Please check if yes.

___ acrylic
___ barrier
___ glass
___ missing
X none

Comments: panels slide behind each other - triptych
curtains also in place

CYCLIC MAINTENANCE

Please check if yes.

___ Cyclic Maintenance Plan
___ Cyclic Maintenance Complete

IDENTIFICATION

Please check if yes.

X Artist Name
___ Date
___ Fine Arts Program, GSA
___ Title
___ Dimensions
___ Art-in-Architecture Program, GSA

PREPARED BY:

(b) (6) [redacted]

Signatur

Print Name: JELIZABETH T. GIBSON

Title: DREAO Office Symbol: WPL

Tel.#: 202 401 2582 Date: 9/15/94

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405

ART INSPECTION FORM

Inspection of the following artwork should be completed by 07/28/1999. Please complete or update the information below, provide a recent photograph, and return all material to your regional Fine Arts Officer:
Mones, Andrea, 202-708-8173

ID #:	FA500
ARTIST:	Philip Guston
TITLE:	Reconstruction and the Wellbeing of the Fa
MATERIALS:	Oil
DIMENSIONS:	12' x 16'
BLDG #:	DC0034ZZ
BLDG NAME:	Wilbur J. Cohen Building
ADDRESS:	330 Indep. Avenue, NW Washington, DC 20201
SUB-LOCATION:	Auditorium stage
STATUS:	Installed
TYPE OF ARTWORK:	Painting

CONDITION

Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

SURFACE

Sev.	Mod.	Low		Sev.	Mod.	Low		Sev.	Mod.	Low	
			blistered				dusty			✓	paint losses
			brittle				faded				paint splatters
			buckled				flaking				sagging
			chipped				frayed			✓	scraped
		✓	crackle/crazing			✓	gouged				shrinkage
		✓	damage to finish				incrustation				soiled
			dented				marked				torn
			discoloration				missing parts				unraveled

Comments: Scattered scratches appear across all three panels. Surface coating is evident but was applied unevenly creating areas of matte and gloss finish. The reclining figure in the center panel shows a dull area in the face. A gouge is visible 13" from bottom/4" from proper left edge. Paint loss is visible across entire surface (concentrated in proper left bottom corner and along bottom edge). A vertical scratch runs along the proper right edge (lower 1/3 of painting).

Panels slide behind each other to reveal projection screen. Curtains are also in place.

STRUCTURAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
			Backing				broken
			damage to support				loose
			damage to wall				separated
							warped

Comments:

ID #: FA500

FRAME

Sev.	Mod.	Low		Sev.	Mod.	Low	
			broken				missing
			loose				warped

Comments: Frame is in need of polishing. Both tarnish and to a greater degree, oxidation are visible in some areas.

ENVIRONMENTAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
			bird droppings			✓	inappropiriate lighting
			fading				insects/pests
			fungi, mold, mildew				

Comments:

CAUSE
Please check if yes.

✓	cleaning damage		humidity	✓	vehicular/pedestrian traffic damage
	fire	✓	overpaint		vandalism
	fire and life safety equipment installation		poor restoration, repair		water
	graffiti		smoke		other

Comments:

SURFACE PROTECTION
Please check if yes.

	acrylic		
	barrier		missing
	glass	✓	none

Comments: Panels slide behind each other--triptuch curtains also in place.

CYCLIC MAINTENANCE
Please check if yes. Cyclic Maintenance Plan Cyclic Maintenance Complete

IDENTIFICATION
Please check if yes.

No plaque.

✓	Artist Name	✓	Date		Fine Arts Program, GSA
	Title		Dimensions		Art-in-Architecture

PREPARED BY:

Signature: _____

Print Name: KRISTIN MILLER & SUSANNAH JACKSON

Title: GSA FINE ARTS PROGRAM Office Symbol: PNH

Tel.#: 202-501-0662 Date: 7/20/99

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405

ART INSPECTION FORM

Inspection of the following artwork should be completed by 12/31/00. Please complete or update the information below, provide a recent photograph, and return all material to your regional Fine Arts Officer:
Mones, Andrea, 202-708-8173

ID #:	FA500
ARTIST:	Philip Guston
TITLE:	Reconstruction and the Wellbeing of the Fa
MATERIALS:	Oil
DIMENSIONS:	12' x 16'
BLDG #:	DC0034ZZ
BLDG NAME:	Wilbur J. Cohen Building
ADDRESS:	330 Indep. Avenue, NW Washington, DC 20201
SUB-LOCATION:	Auditorium stage
STATUS:	Installed
TYPE OF ARTWORK:	Painting

No change

CONDITION

Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

SURFACE

Sev.	Mod.	Low		Sev.	Mod.	Low		Sev.	Mod.	Low	
			blistered				dusty			✓	paint losses
			brittle				faded				paint splatters
			buckled				flaking				sagging
		✓	chipped				frayed			✓	scraped
		✓	crackle/crazing			✓	gouged				shrinkage
			damage to finish				incrustation				soiled
			dented				marked				torn
			discoloration				missing parts				unraveled

Comments: Scattered scratches appear across all three panels. Surface coating is evident but was applied unevenly creating areas of matte and gloss finish. The reclining figure in the center panel shows a dull area in the face. A gouge is visible 13" from bottom/4" from proper left edge. Paint loss is visible across entire surface (concentrated in proper left bottom corner and along bottom edge). A vertical scratch runs along the proper right edge (lower 1/3 of painting).

Panels slide behind each other to reveal projection screen. Curtains are also in place.

STRUCTURAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
			Backing				broken
			damage to support				loose
			damage to wall				separated
							warped

Comments:

ID #: FA500

FRAME

Sev.	Mod.	Low		Sev.	Mod.	Low	
			broken				missing
			loose				warped

Comments: Frame is in need of polishing. Both tarnish and to a greater degree, oxidation are visible in some areas.

ENVIRONMENTAL

Sev.	Mod.	Low		Sev.	Mod.	Low	
			bird droppings			✓	inappropiriate lighting
			fading				insects/pests
			fungi, mold, mildew				

Comments:

CAUSE

Please check if yes.

✓ cleaning damage	humidity	✓ vehicular/pedestrian traffic damage
fire	✓ overpaint	vandalism
fire and life safety equipment installation	poor restoration, repair	water
graffiti	smoke	other

Comments:

SURFACE PROTECTION

Please check if yes.

acrylic	
barrier	missing
glass	✓ none

Comments: Panels slide behind each other--triptuch curtains also in place.

CYCLIC MAINTENANCE

Please check if yes. Cyclic Maintenance Plan Cyclic Maintenance Complete

IDENTIFICATION

Please check if yes.

✓ Artist Name	✓ Date	Fine Arts Program, GSA
Title	Dimensions	Art-in-Architecture

PREPARED BY:

Signature:

Print Name: ~~KRISTIN MILLER & SUSANNAH JACKSON~~ Gary Porter

Title: ~~GSA FINE ARTS PROGRAM~~ Cultural Asset Specialist Office Symbol: ~~PNH~~ WPT

Tel.#: ~~202-501-0662~~ 205-7766 Date: ~~7/20/99~~ 12/31/01

Per Alicia – 1/2/02

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405

ENTERED

Art Inspection Form

Information of the following artwork should be completed by 01/31/2005.
Please complete or update the information below, provide a recent photograph, and return all material to your regional Collection Contact: Mones, Andrea, 202-708-8173

ID#: **FA500**
Artist: Guston, Philip
Title: Reconstruction and the Wellbeing of the Family
Materials: Oil
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, DC 20201
Sub-location: Auditorium stage
Status: Installed
Type of Artwork: Painting

CONDITION: Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

SURFACE:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			blistered			X	gouged
			brittle				incrustation
			buckled				marked
			chipped				missing parts
		X	crackle/crazing			X	paint losses
		X	damage to finish				paint splatters
			dented			X	scraped
			discoloration				shrinkage
			dusty				soiled
			faded				torn
			flaking				unraveled
			frayed				

Comments: ABRASIONS RT. SIDE OF BODY FACE IN TABLE CLOTH

STRUCTURAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			broken				damage to wall
			damage to support				separated
			loose				warped

Comments:

FRAME:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			broken				missing
			loose				warped

Comments:

ENVIRONMENTAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			bird droppings			X	inappropriate lighting
			fading				insects/pests
			fungi, mold, mildew				

Comments:

CAUSE:

X	cleaning damage	X	poor restoration, repair
	fire		smoke
	fire and life safety equipment installation	X	vehicular/pedestrian traffic damage
	graffiti		vandalism
	humidity		water
X	overpaint		other

Comments:

SURFACE PROTECTION:

	acrylic		missing
	barrier	X	none
	glass		

Comments:

CYCLIC MAINTENANCE:

	Cyclic Maintenance Plan		Cyclic Maintenance Complete

IDENTIFICATION:

X	Artist Name		Title
X	Date		Dimensions
	Fine Arts Program, GSA		Art-in-Architecture
	Background Information		

PREPARED BY:

Signature (b) (6) [redacted]

Filer ~~GARY PORTER~~ THOMAS McDOWELL

Title CULTURAL ASSET SPECIALIST Office Symbol WPT

Tel.# 202-~~203-7766~~ 208-6812 Date ~~12/31/2001~~ 1/24/05

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
18TH AND F STREETS, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Information of the following artwork should be completed by 05/26/2006.
Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact: Mones, Andrea, 202-708-8173

ID#: **FA500**
Artist: Guston, Philip
Title: Reconstruction and the Wellbeing of the Family
Materials: Oil
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, DC 20201
Sub-location: Auditorium stage
Status: Installed
Type of Artwork: Painting

CONDITION: Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

SURFACE:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			Blistered				Dented			X	Gouged
		X	Scraped				Brittle				Discoloration
			Incrustation				Shrinkage				Buckled
			Dusty				Marked				Soiled
			Chipped				Faded				Missing Parts
			Torn			X	Crackle/Crazing				Flaking
		X	Paint Losses				Unraveled			X	Damage to finish
			Frayed				Paint Splatters				

Comments: Panels slide behind each other --triptuch curtains also in place. 1/24/2005- abrasions on right side of boy's face in table cloth

see attached images

STRUCTURAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			broken				damage to support				warped
			loose				separated				damage to wall

Comments:

FRAME:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			broken				loose				missing
			warped								

Comments: Frame is in need of polishing. Both tarnish and to a greater degree, oxidation are visible in some areas.

ENVIRONMENTAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			bird droppings				fungi, mold,mildew
		X	inappropriate lighting				insects/pests

Comments:

CAUSE:

X	cleaning damage		fire		fire and life safety equipment installation
	graffiti		humidity	X	overpaint
X	poor restoration, repair		smoke	X	vehicular/pedestrian traffic damage
	vandalism		water		other

Comments:

SURFACE PROTECTION:

	acrylic		barrier		glass
	missing	X	none		

Comments: Panels slide behind each other--triptuch curtains also in place.

CYCLIC MAINTENANCE:

	Cyclic Maintenance Plan		Cyclic Maintenance Complete

Interpretative Plaque:

X	Artist Name		Title	X	Date
	Dimensions		Fine Arts Program, GSA		Art-in-Architecture
	Background Information				

PREPARED BY:

Signature

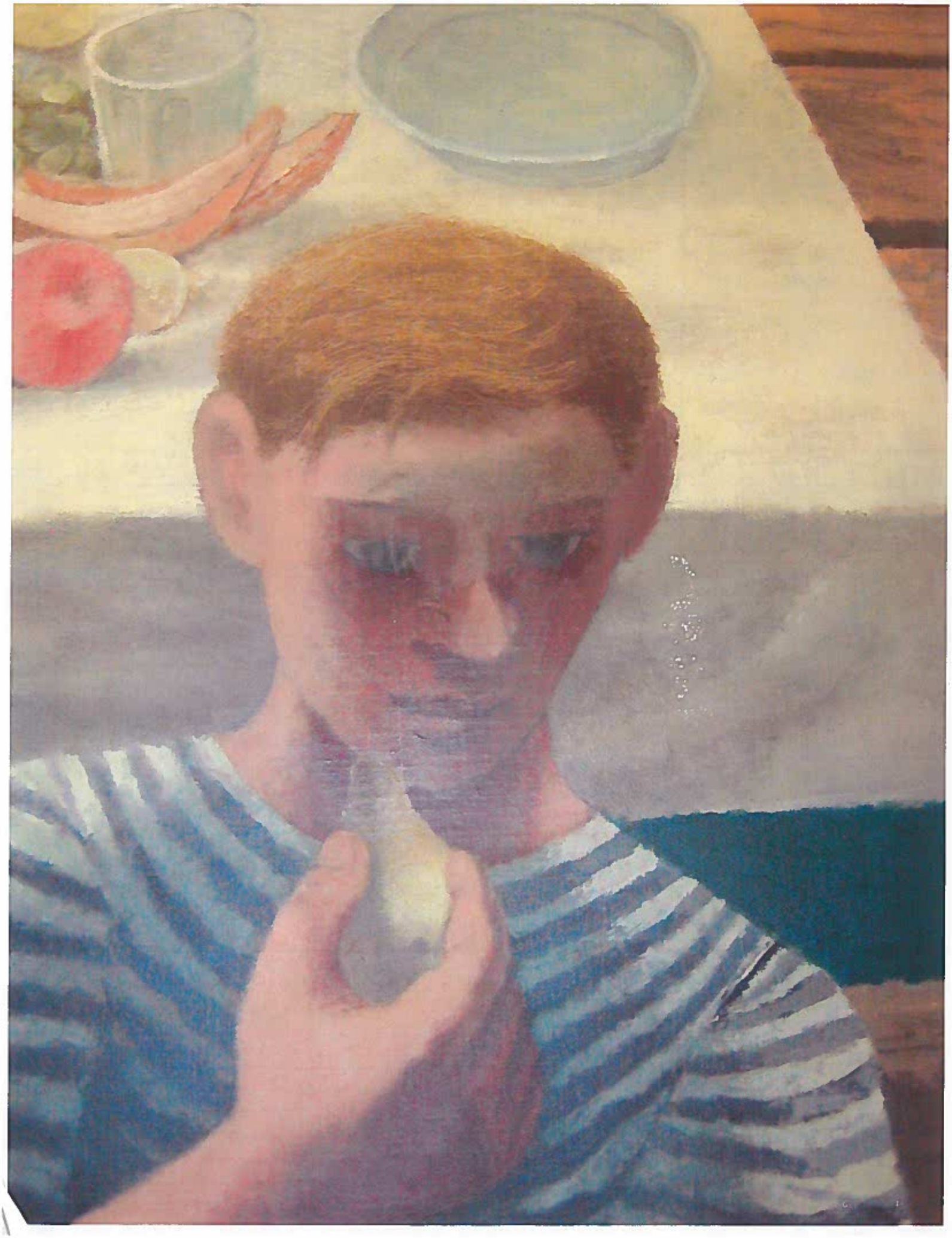
Filer Tom McDowll

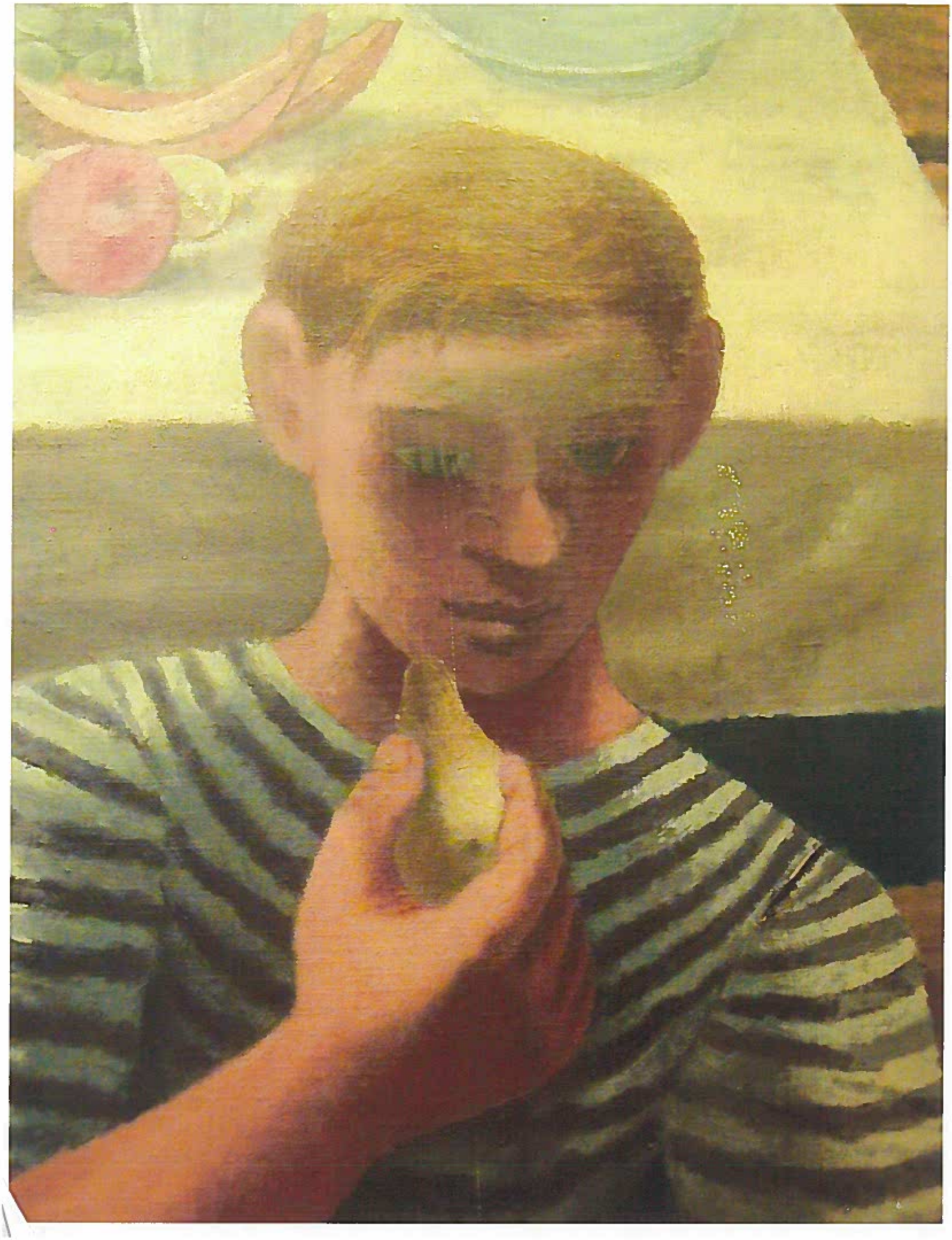
Title RFAO Office Symbol WPT

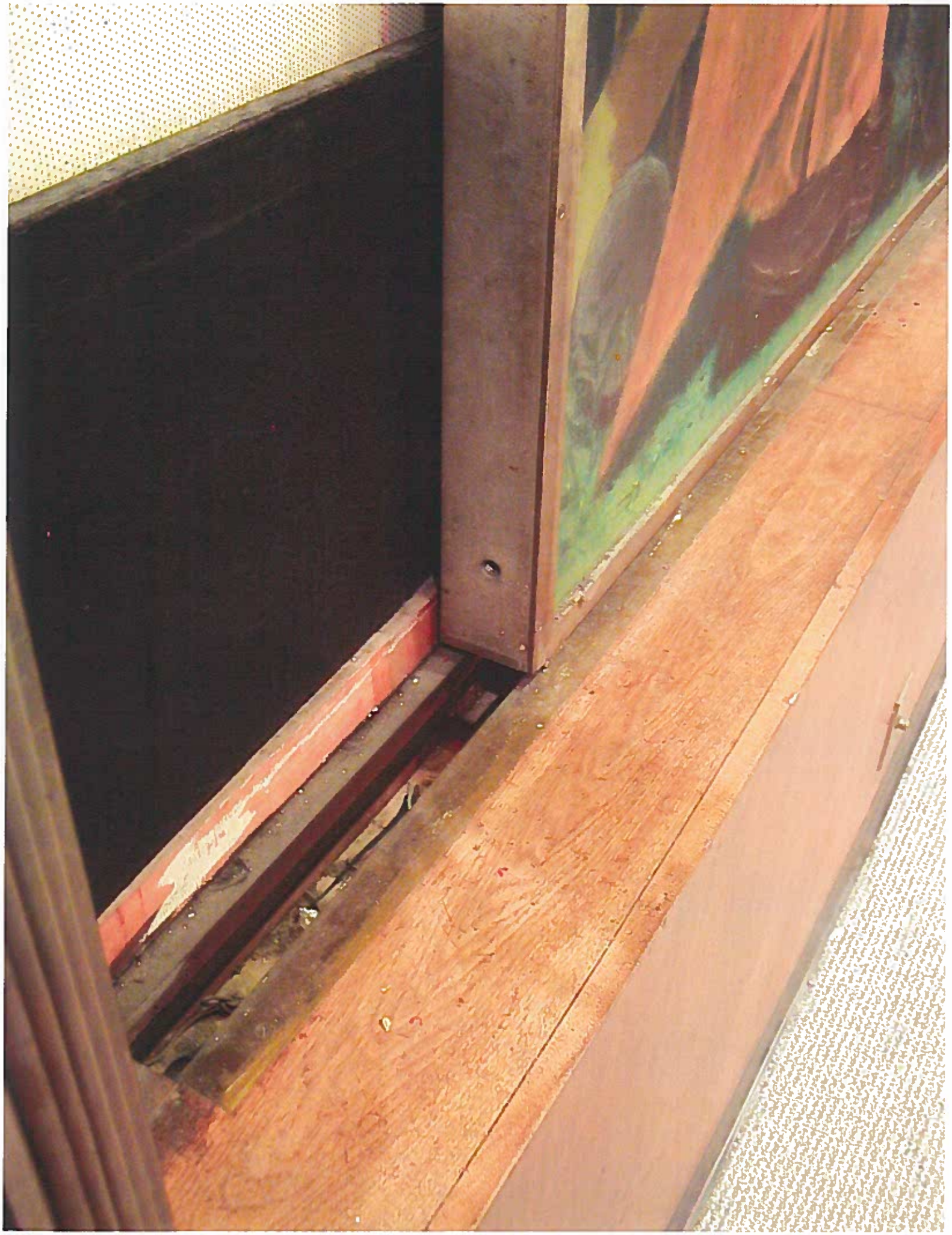
Tel.# 202-208-6812 Date 1/24/2005

2006?

PHILIP GUSTON
1942







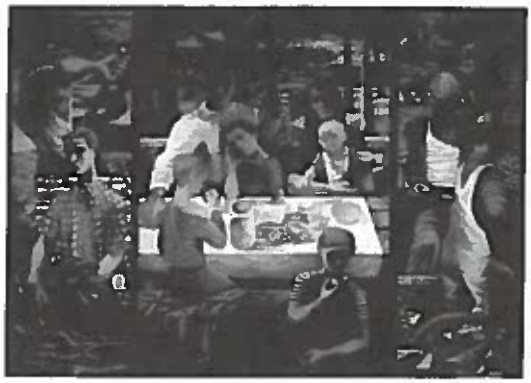
ENTERED

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
1800 F STREET, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Information of the following artwork should be completed by 02/15/2009.
Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact:
McDowell,Tom, 202-208-6812

ID#: **FA500**
Artist: Guston, Philip
Title: *Reconstruction and the Wellbeing of the Family*
Type of Artwork: Painting
Materials/Techniques: Oil
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Buiding Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, DC 20201
Sub-location: Auditorium stage
Status: Installed



Please Circle Overall condition

1 - excellent 2 - very good 3 - good (4 - fair) 5 - poor

CONDITION: Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

SURFACE:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			abraded				faded				overpainted
			blistered				flaking/cleaving			X	paint losses
			brittle			X	gouged				paint splatters
			buckled				graffiti				powdering
		X	crackle/crazing				incrustation			X	scraped
		X	damage to finish				loose in stretcher				shrinkage
			dented				losses				soiled
			discoloration				marked				torn
			dusty				milky surface film				white residue

Comments: Panels slide behind each other --triptuch curtains also in place. 1/24/2005- abrasions on right side of boy's face in table cloth

STRUCTURAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			cracks				damage to wall				separated from support
			damage to support or substrate				loose				warped
			damage to support or stretcher				sagging				

Comments:

FRAME AND STRETCHER:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			broken				loose				separated joints

____ ____ ____ discolored ____ ____ ____ missing ____ ____ ____ warped
____ ____ ____ dirty ____ ____ ____ other

Comments: Frame is in need of polishing. Both tarnish and to a greater degree, oxidation are visible in some areas.

ENVIRONMENTAL:

Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			bird droppings				insects/pests
			fungi, mold, mildew				intrusions
			humidity/temperature extremes				sunlight
		X	inappropriate lighting				

Comments:

CAUSE:

X	cleaning damage		fire		fire and life safety equipment installation
	graffiti/vandalism		humidity	X	surface applications
X	previous restoration/repair		smoke	X	vehicular/pedestrian traffic damage
	water		other		

Comments:

PROTECTION:

	acrylic		glass	X	none
	barrier		missing		other

Comments: Panels slide behind each other--triptuch curtains also in place.

CYCLIC MAINTENANCE:

____ cyclic maintenance complete ____ cyclic maintenance plan

INTERPRETATIVE PLAQUE:

X	Artist Name	X	Date		Fine Arts Program, GSA
	Art-in-Architecture		Dimensions		Title
	Background Information				

PREPARED BY:

Signature
Filer Tom McDowll
Title RFAO Office Symbol WPT
Tel.# 202-208-6812 Date 1/24/2005

CURRENT INSPECTION
Signature Xavier Hickerson
Filer NCR, Intern
Title WPC Office Symbol
Tel # (202) 205-2735 Date 2/9/09

4/08

Art Inspection Form

Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact: Ewing,Christine, 202-205-4010

ID#: **FA500**
Artist: Guston, Philip
Title: *Reconstruction and the Wellbeing of the Family*
Type of Artwork: Painting
Materials/Techniques: Oil
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Buiding Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, DC 20201
Sub-location: Auditorium stage
Status: Installed

Please Circle Overall condition: 1 - excellent 2 - very good 3 - good 4 - fair 5 - poor

CONDITION: Please check as many as applicable indicating appropriate degree (Severe, Moderate or Low).

ARTWORK:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
		X	abrasions/scratches				breaks/tears				fading/discoloration
		X	accretions/grime/dirt				crazing/crackle			X	marks/repairs
			blistering/distortions/buckling				damage to support				paint loss/flaking

Comments: OVERALL IN GOOD CONDITION - SEVERAL SMALL SCRATCHES + MARKS ON THE LOWER HALF (PHOTOGRAPHED).

FRAME AND STRETCHER:

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
			accretions/grime/dirt				loose				marks
			cracks/breaks				losses				paint loss/flaking

Comments: FRAME IS IMPT. PART OF INSTALLATION - FOLDS INTO 3 SECTIONS SO THAT PAINTING IS HIDDEN. OLD (ORIGINAL) BUT IN GOOD CONDITION.

Risk Assessment

Please check as many risks are as applicable indicating appropriate degree.

Sev.	Mod.	Low.		Sev.	Mod.	Low.		Sev.	Mod.	Low.	
		X	extreme temp/RH				insects/pests			X	vandalism/graffiti
			fungi/mold/mildew			X	intrusions			X	vehicular/pedestrian traffic
X			inappropriate lighting				mopping/dusting etc.				

Comments: PAINTING IS ON AUDITORIUM STAGE. HIGH USE/TRAFFIC AREA. STAGE LIGHTING IS DIRECTED AT PAINTING - BIGGEST ENVIRONMENTAL RISK.

PREPARED BY:

Signature (b) (6) [redacted]
Filer KRISTEN M. MALANOSKI
Title
Office Symbol
Tel.#
Date 11/10/2010

NO SIGNAGE

Title of Artwork: FA 500 Date of Inspection: 11/10/2010

Location: COHEN

Biannual Fine Art Inspection
NCR 2011 Supplemental Form

Lighting

Does the existing lighting make it difficult to view the artwork? YES I NO

If so, in what way? —

Does existing lighting compliment/highlight the artwork? YES I NO ↑ SOMEWHAT

Would additional lighting be beneficial for viewing the artwork? STAGE LIGHTING YES I NO

Plaque

Does the artwork have an existing plaque? YES I NO

If so, does it have all relevant information? (Artist name, date, material, etc.) YES I NO I N/A

If not, what information is it missing? —

Does that plaque reference the GSA Art in Architecture or Fine Arts program? YES I NO I N/A

Is the plaque an appropriate size? YES I NO I N/A

Is the plaque in good condition? YES I NO I N/A

Is the plaque mounted at an easily-read height? YES I NO I N/A

Protection

Does the artwork have any existing protective measures? YES I NO

If so, are they in good condition? YES I NO I N/A

Would the artwork benefit from protection? YES I NO

If so, what type? —

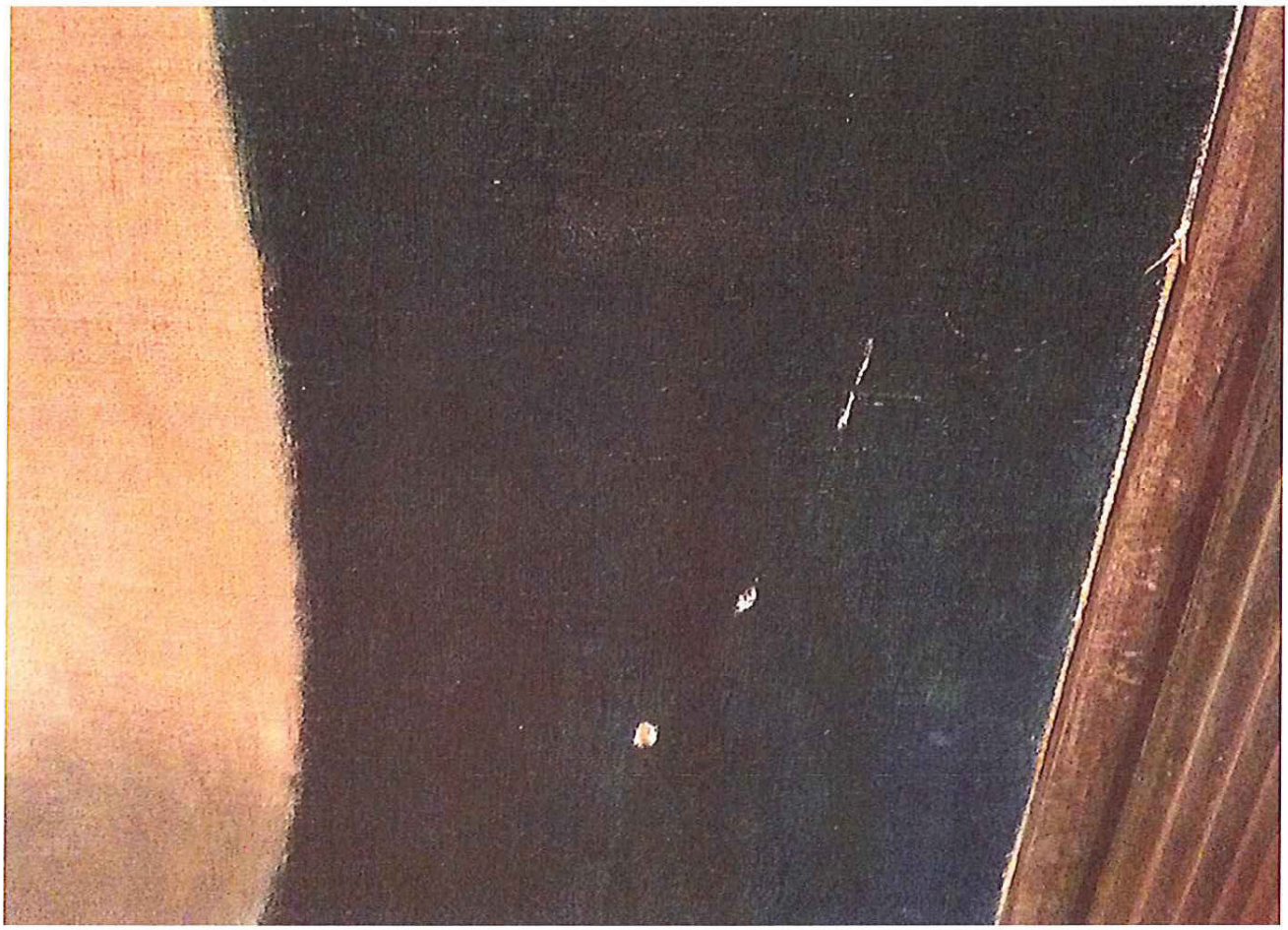
Is there any existing damage to the artwork due to a lack of protection? YES I NO

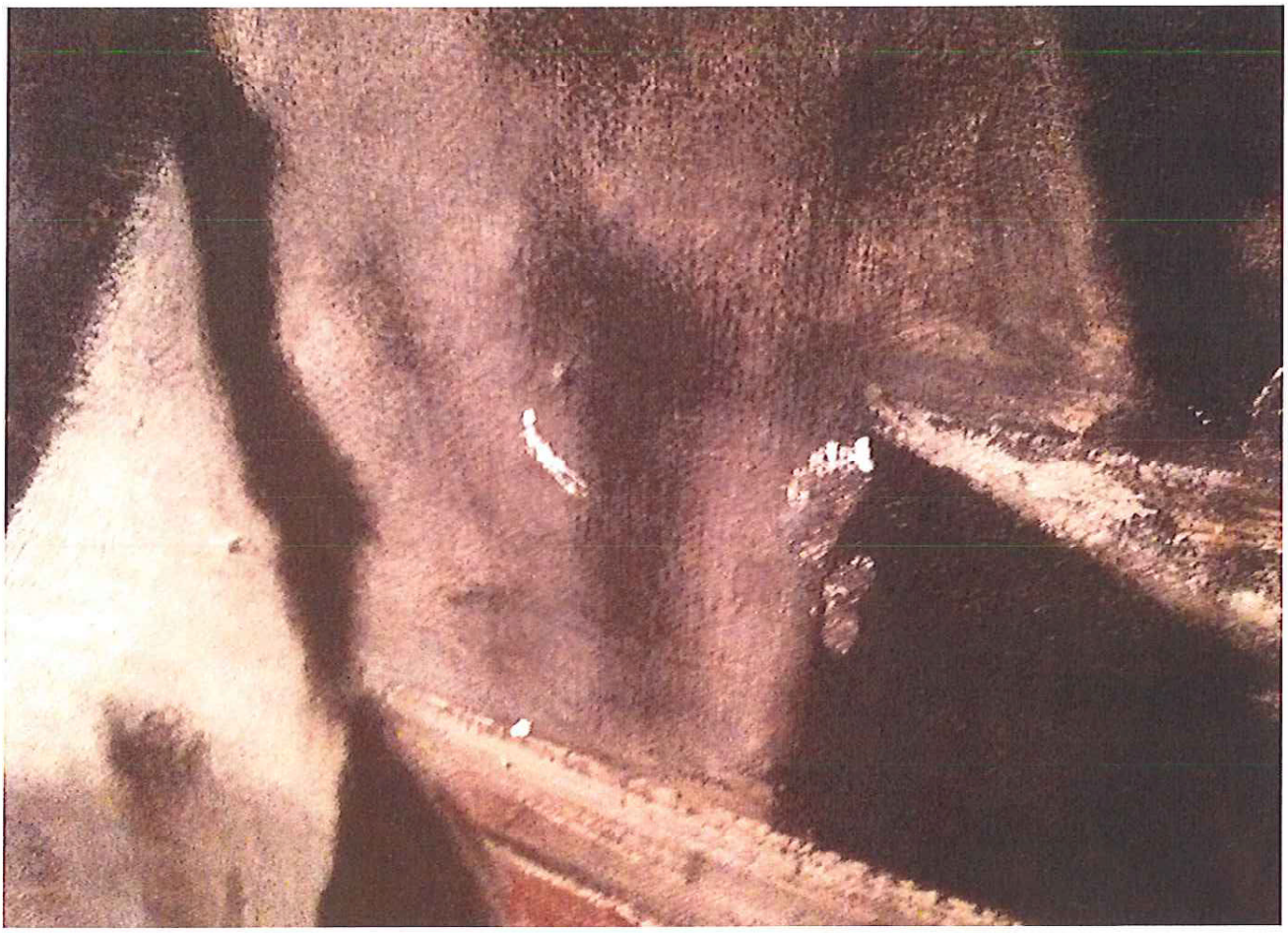
Framing

Is the surround/frame for the artwork in good condition? YES I NO I N/A

Is the surround/frame appropriate for the artwork? YES I NO I N/A

If part of a series, is the artwork consistently framed? YES I NO I N/A





FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
1800 F STREET, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact:

ID#: FA500
Artist: Philip Guston
Title: *Reconstruction and the Washing of the Family*
Date: 1943
Type of Artwork: painting
Medium:
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, District of Columbia
Sub-location: Interior, Auditorium stage **Building Contact:** BUILDING MANAGER, DUANE LAMBERT, 202.821.2835

Please Circle Overall condition

1 - excellent **2 - very good** **(3 - good)** **4 - fair** **5 - poor** **Last Inspection:** 11/10/2010 - good

Please check as many items as applicable and indicating appropriate degree (Severe, Moderate or Low). If there are any comments or concerns, please write a detailed description.

SURFACE:

Sev. Med. Low.		Sev. Med. Low.		Sev. Med. Low.	
X	abrasions/scratches		dents/distortions		fading/discoloration of finish
X	accretions/grime/dirt		losses	X	rips/tears/holes
	cracks/breaks	X	marks		mold/rust

Comments or concerns: OVERALL IN GOOD CONDITION. SMALL AREAS OF DAMAGE WERE NOTED, INCLUDING MARKS, RIPS/TEARS, SCRATCHES, & DIRT/GRIME ACCUMULATION.

STRUCTURAL:

Sev. Med. Low.		Sev. Med. Low.		Sev. Med. Low.	
	loose/missing hardware		separated joints		unstable
	loose/missing pieces		damage to frame/mat		

Comments or concerns:
NO STRUCTURAL ISSUES OBSERVED.

ENVIRONMENTAL CONCERNS:

Sev. Med. Low.		Sev. Med. Low.	
X	humidity/temperature extremes	X	inappropriate lighting
	vandalism/graffiti	X	Intrusions(i.e. furniture place in front)

HAS PLAQUE? YES **(NO)**

Comments or concerns: BUILDING MNGMT STATED THAT HVAC FOR THIS SPACE IS TURNED OFF WHEN NOT IN USE. STAGE LIGHTS & FURNITURE PRESENT ON STAGE.

PREPARED BY: Signature (b) (6) [redacted]
Filer KRISTEN M. FUSSELLE
Tel.# 202.573.5626 Date 9.26.2012

Catalog Number/s: FA500 Date of Inspection: 9.26.12

Building Number/Location: DC0034ZZ

Biannual Fine Art Inspection
NCR 2012-2013 Supplemental Form

Inspection Overview Notes and/or Additional Information:

OVERALL IN GOOD CONDITION WITH A FEW SMALL AREAS OF DAMAGE NOTED. CONCERNED RE: HVAC SHUT OFFS, HOWEVER SPACE SHOULD BE SOMEWHAT MAINTAINED BY SURROUNDING CORRIDORS FOR WHICH HVAC RUNS 24/7. ALSO CURIOUS RE: EFFECTS OF STAGE LIGHTING (NO UV FILTER?) DIRECTLY ON MURAL SURFACE. LIGHTING ANALYSIS WOULD BE INTERESTING.

Plaque Survey

Does the artwork have an existing plaque? YES I (NO)

If so, does it have all relevant information? (Artist name, date, material, etc.) YES I NO I (N/A)

If not, what information is it missing? —

Does that plaque reference the GSA Art in Architecture or Fine Arts program? YES I NO I (N/A)

Is the plaque an appropriate size and at an easily read height? YES I NO I (N/A)

Is the plaque in good condition? YES I NO I (N/A)

Building Point of Contact

Primary Contact, In case of emergency:
Name: DUANE LAMBERT
Phone: 202.821.2835
Position/Title: BUILDING MANAGER

Secondary Contact, if Primary is unavailable:
Name: MICHAEL PRICE
Phone: 202.345.6322
Position/Title: BUILDING MANAGER

Artwork Maintenance

Is any preventative maintenance being completed? YES I (NO) I N/A

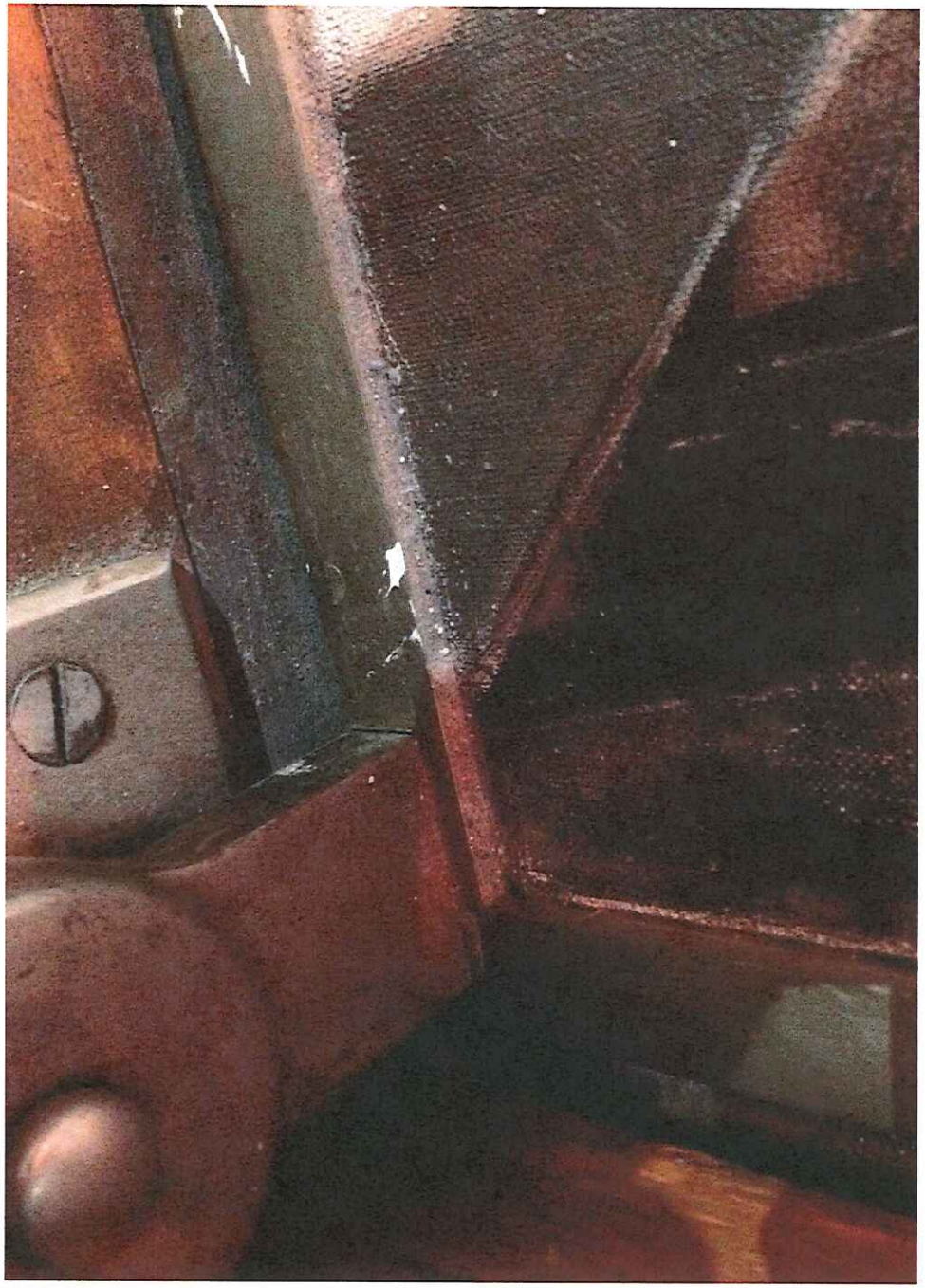
If YES, can we get copies of: (1) Scope of Work and (2) Contract YES I NO I (N/A)

If NO, should a preventative maintenance plan be created/enacted? YES (NO)

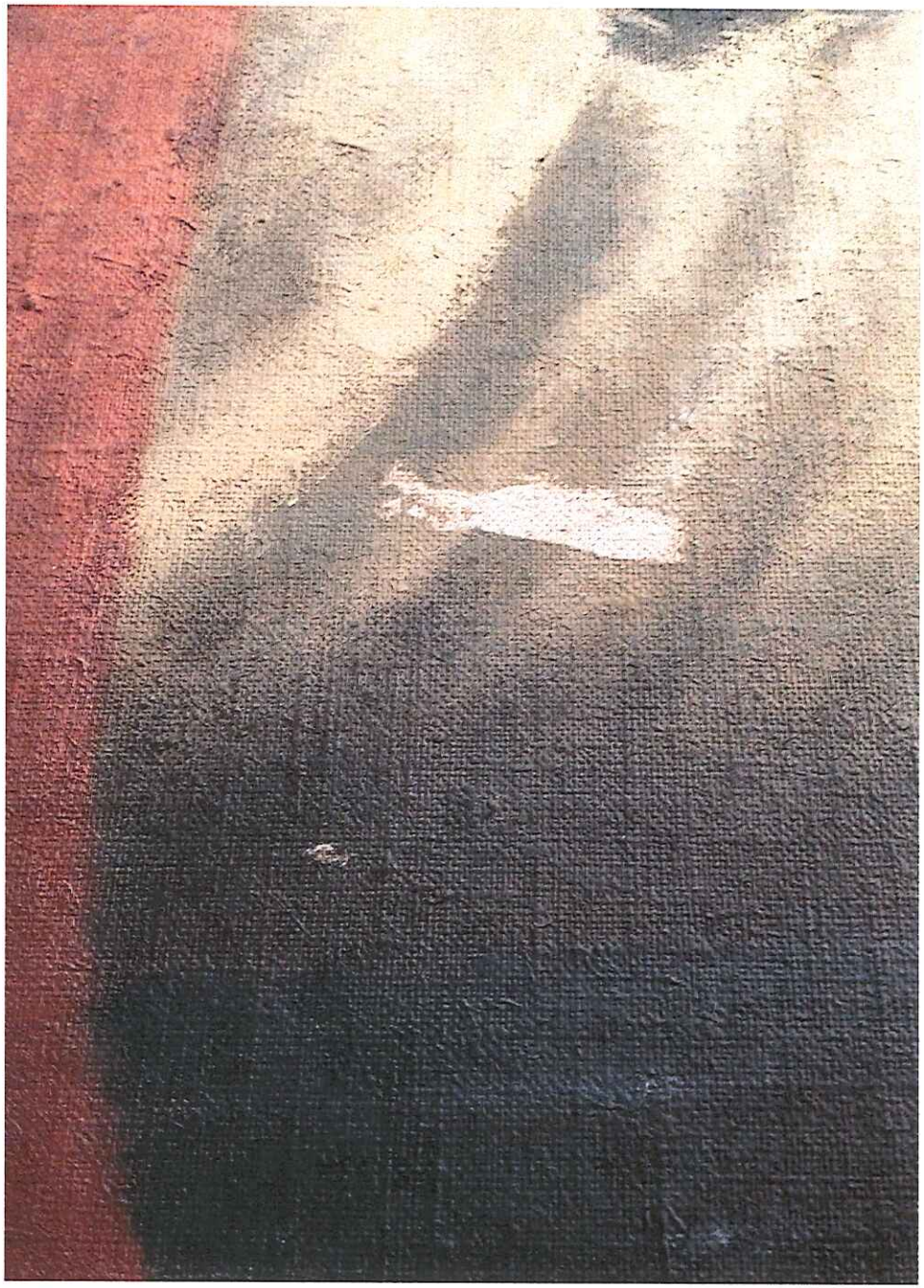
- HVAC - MAINTAIN TEMP/HUMIDITY
- LIGHTING ANALYSIS / UV FILTERS

OVERVIEW - AUDITORIUM

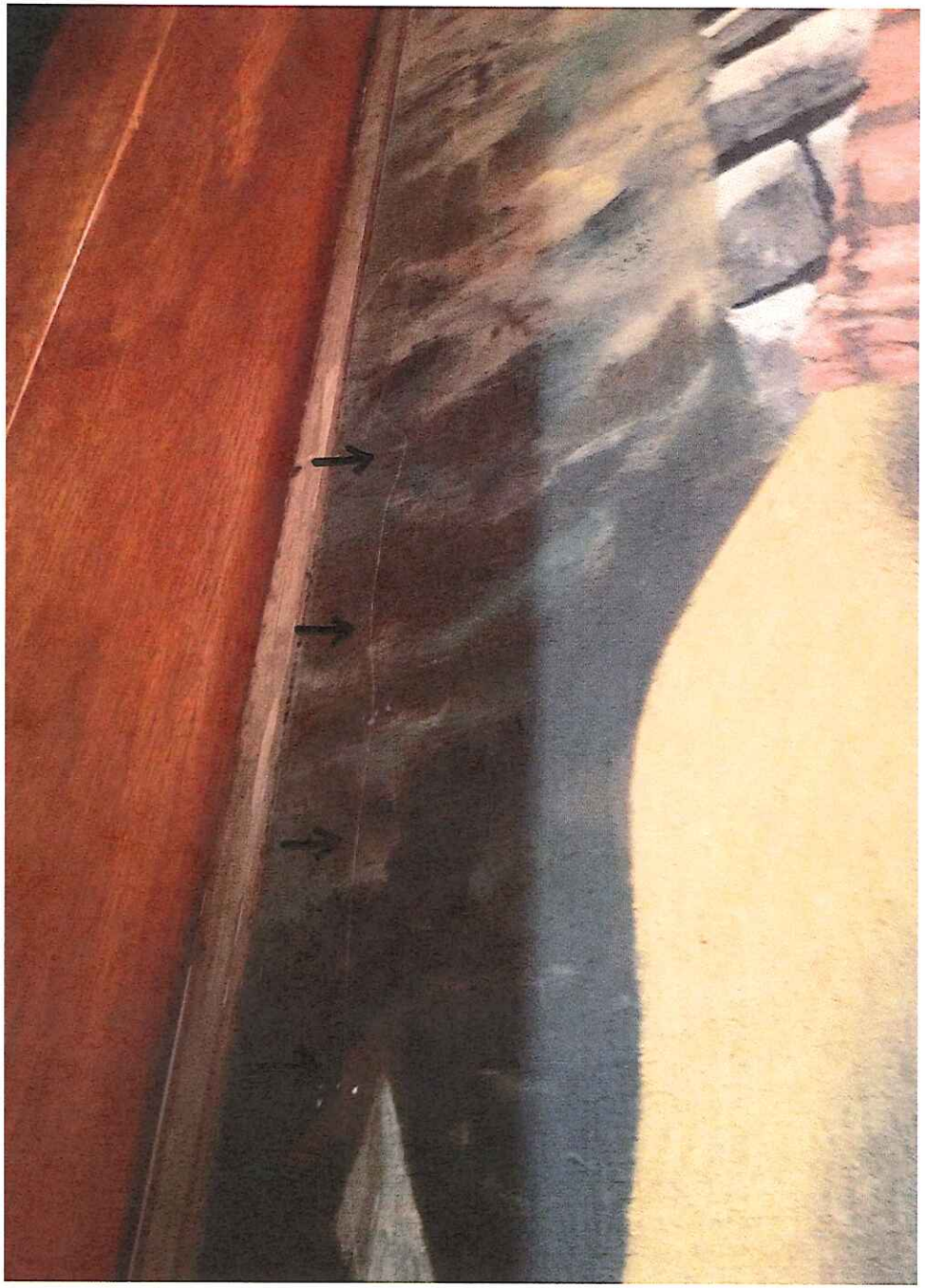
PAST ALTERATION - VISIBLE FROM SIDE



DETAIL - DUST ACCUMULATION



DETAIL - EXISTING DAMAGE



DETAIL - EXISTING DAMAGE, SCRATCH

DETAIL - EXISTING DAMAGE

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
1800 F STREET, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact: Christine Ewing, 202-205-4010

ID#: FA500
Artist: Philip Guston
Title: *Reconstruction and the Wellbeing of the Family*
Date: 1943
Type of Artwork: painting
Medium: oil on canvas
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Building
Address: 330 Indep. Avenue, NW
Washington, District of Columbia 20201
Sub-location: Interior, Auditorium stage **Building Contact:** Duane Lambert, 202-821-2835

Please Circle Overall condition

1 - excellent **2 - very good** **3 - good** **4 - fair** **5 - poor** **Last Inspection:** 09/26/2012 - good

Please check as many items as applicable and indicating appropriate degree (Severe, Moderate or Low). If there are any comments or concerns, please write a detailed description.

SURFACE:

Sev. Med. Low.		Sev. Med. Low.		Sev. Med. Low.	
_____	abrasions/scratches	_____	dents/distortions	_____	fading/discoloration of finish
_____	accretions/grime/dirt	_____	losses	_____	rips/tears/holes
_____	cracks/breaks	_____	marks	_____	mold/rust

Comments or concerns: Condition Assessment done by David Olin July 2014. Photos included in assessment report.

STRUCTURAL:

Sev. Med. Low.		Sev. Med. Low.		Sev. Med. Low.	
_____	loose/missing hardware	_____	separated joints	_____	unstable
_____	loose/missing pieces	_____	damage to frame/mat		

Comments or concerns:

ENVIRONMENTAL CONCERNS:

Sev. Med. Low.		Sev. Med. Low.	
_____	humidity/temperature extremes	_____	inappropriate lighting
_____	vandalism/graffiti	_____	Intrusions(i.e. furniture place in front)

HAS PLAQUE? **YES NO**

Comments or concerns:

PREPARED BY: Signature (b) (6) [redacted]
Filer Maggie Harris, Fine Arts Specialist
Tel.# 202.708.7779 Date 9/11/14

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
1800 F STREET, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact: Christine Ewing, 202-205-4010

ID#: FA500
Artist: Philip Guston
Title: *Reconstruction and the Wellbeing of the Family*
Date: 1943
Type of Artwork: painting
Medium: oil on canvas
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Federal Building
Address: 330 Indep. Avenue, NW
Washington, District of Columbia 20201
Sub-location: Interior, Auditorium stage **Building Contact:** Duane Lambert, 202-821-2835

Please Circle Overall condition

1 - excellent **2 - very good** **3 - good** **4 - fair** **5 - poor** **Last Inspection:** 09/11/2014 - fair

Please select as many conditions as applicable and provide additional notes if appropriate.

SURFACE:

___ Abrasions/scratches
___ Accretions/grime/dirt
___ Cracks/breaks
✓ Dents/distortions – of canvas at edges
___ Losses
___ Marks
✓ Fading/discoloration of finish – stained areas of canvas from adhesive
___ Rrips/tears/holes
___ Mold/rust

Comments or concerns:

STRUCTURE:

___ Loose/missing hardware
___ Loose/missing pieces
___ Separated joints
___ Unstable
___ Damage to support (wall/base)
___ Damage to support (frame/mat)

Comments or concerns: curtain – in contact w/ paint surface.

OTHER:

HVAC: Are there after hours setbacks or curtailments that impact HVAC use? ___ YES ✗ NO ___ N/A

Are there upcoming projects that may impact the art? Please explain:

PREPARED BY: Signature (b) (6) [redacted]
Printed name: David Olin
Tel.# (b) (6) [redacted] Date 8/26/2016

FINE ARTS PROGRAM
GENERAL SERVICES ADMINISTRATION
1800 F STREET, N.W.
WASHINGTON, D.C. 20405

Art Inspection Form

Please complete or update the information below, provide a recent photograph, and return all material to your Collection Contact: ~~Margaret Harris~~

ID#: FA500
Artist: Philip Guston
Title: *Reconstruction and the Wellbeing of the Family*
Date: 1943
Type of Artwork: painting
Medium: oil on canvas
Dimensions: 12' x 16'
Building Number: DC0034ZZ
Building Name: Wilbur J. Cohen Federal Building
Address: 330 Indep. Avenue, NW
Washington, District of Columbia 20201
Sub-location: Interior, Auditorium stage

Building Contact: ~~Duane Lambert, 202-821-2835~~ Brian Howe (o) 202-501-3744 (c) (b) (6) [redacted]

Please Circle Overall condition

1 - excellent **2 - very good** **3 - good** **4 - fair** **5 - poor** **Last Inspection:** 08/26/2016 - very good

Please select as many conditions as applicable and provide additional notes if appropriate. NOTE: No Photos because no lighting in Auditorium

SURFACE:

X Abrasions/scratches
X Accretions/grime/dirt
___ Cracks/breaks
X Dents/distortions
X Losses
___ Marks
X Fading/discoloration of finish
___ Rrips/tears/holes
X Mold/rust

Comments or concerns: Difficult to inspect artwork because lighting system is not operable in the Auditorium. Minimal dust accumulation. Gouge noted in the right panel. Canvas distortion along the edges. Abrasions from curtains coming in contact with mural. ★ Curtains are visibly growing mold from humidity + recent flooding in space

STRUCTURE:

___ Loose/missing hardware
___ Loose/missing pieces
___ Separated joints
___ Unstable
___ Damage to support (wall/base)
___ Damage to support (frame/mat)

Comments or concerns: Curtains are directly contacting the mural's surface and its frame. Conservator noted after installing Temp. & Humidity monitors in bldg that the Auditorium → 75% humidity and mold growth on curtains.

OTHER:

HVAC: Are there after hours setbacks or curtailments that impact HVAC use? X YES ___ NO ___ N/A

Are there upcoming projects that may impact the art? Please explain:
Historic Building Temperature & Humidity Study (Summer 2018 – Summer 2019) ⇒ Cohen Aud = 75% humidity
Implementation of the Mural Lighting Design Study (FY19/20)

PREPARED BY: Signature (b) (6) [redacted]
Printed name: Taylor R. Larson
Tel.# 202-557-5036 Date 07/19/2018

★ Mural Lighting Design Study July 2018

GENERAL SERVICES ADMINISTRATION

Public Buildings Service

Preliminary Conservation Report

1. Item No.: H.H.S. - 3

Artist: Philip Guston

Title: Reconstruction and the Well Being of the Family

Medium: Oil on canvas

Date: 1943

Location: Department of Health and Human Services, North Building, 4th & Independence Ave., 1st floor, north end, just off of the entrance from the north lobby, auditorium stage

Dimensions: 11'10" x 3' 8 3/4" (1); 11'10"x7'10"(2)

Report date: 3/30/83

2. Description of artwork: Support: The three paintings have been done on plain coarse weave linen and solid mounted to three wood panels which make up the auditorium's screen. Metal molding frames the panels but does not overlap at any point. The technique can be considered oil on canvas or mural painting. The fabric of each panel is one piece. Ground: Exact identification requires analysis. Paint layers: The medium is oil paint. Surface coating: No surface coating.

3. General condition:

The murals are structurally sound and in satisfactory condition. There are abrasions on the lower right and center right and near the center causing loss of paint on the center panel. There is a small gouge and hole in the support on the lower right of the center panel. Two side panels are hinged on their outer sides in order to swing open for viewing of a screen behind the panels. The place between the side panels is held in place by hinges and fits snugly with the two bordering works. The hinges of right and left panel do not operate properly. The artist advised "Nothing more is needed than an occasional dusting of the mural with an absorbent cloth. The cloth may be very lightly dampened."

4. Scope of work:

Minimum conservation treatment required:

1. Document before, during, and after conservation treatment by means of 8"x10" archivally sound black and white photographs and color photographs.
2. Identification and analysis of ground and paint film and document. Determine solubility.
3. Surface clean dirt, grime, stains with appropriate solvents. Determine solubility in inconspicuous space and document.
4. Fill in, level, inpaint. Patch hole using suitable adhesive.
5. Apply an isolating layer of non-yellowing synthetic resin by spray to painting surface.
6. Provide protection for all surrounding structures and fixtures as well as protection for the mural itself throughout the performance of the contract.

Cost of minimum treatment: $ _____

OLIN CONSERVATION, INC.

9447 Rabbit Hill Rd.

Great Falls, VA 22066

(703) 759-3581

OWNER: Government Services Administration, c/o Lewis/Wisnewski & Associates, Ltd.

ADDRESS: 625 Slaters Lane, Suite 300, Alexandria, VA 22314

TEL: (703) 836-7766

ARTISTS: Seymour Fogel, Ben Shahn, Philip Guston, Ethel & Jenne Magafan.

TITLES:
1. Social Security, A Rededication: The Wealth of the Nation and Security of the People
2. The Meaning of Social Security,
3. Reconstruction and the Well Being of the Family
4. Mountains in Winter (North Center Building) 5th Floor

DATE/SCHOOL: 1942, 1943 WPA Projects

EXAMINER: Charles H. Olin (DLO)

DATES OF EXAMINATION: 5 February, 1 March, 1988

REPORT OF EXAMINATION

This report concerns the wall murals at the Health and Human Services building (previously HEW). (1) is located on the first floor, Independence Ave. entrance corridor, (2) the auditorium lobby of the main corridor, (3) behind the stage of the auditorium and (4) in the Conference Room 5051 known as the "Snow Room", located on the fifth floor, North Center Building.

Two murals facing north at the Independence Ave. entrance were painted by Seymour Fogel in 1942. They are entitled "Social Security, a Rededication: The Wealth of the Nation and Security of the People". The East and West murals in the auditorium lobby were painted by Ben Shahn in 1942 and are entitled "The Meaning of Social Security": The West wall is entitled "Work, The Family, and Social Security", the East wall "Unemployed, Child Labor, Old Age". The painting on the stage of the auditorium is a Triptych painted by Philip Guston in 1943 entitled "Reconstruction and the Well Being of the Family". The fifth floor, conference room mural is entitled "Mountains in Winter", and was completed in 1943 by Ethel and Jenne Magafan.*

The left panel has several horizontal cracks which have been filled and repainted. The center panel has many horizontal cracks which have been repainted in the same manner; some cracks protrude from the surface. A grainy surface, apparently an extensive fill of lost plaster, occurs 37"R and 50"U covering an area 14" x 8". Surrounding this area, repaint extends for 12" to 16" beyond the fill. Below this area is a loss of plaster along a crack that has been painted over but not filled. It is disturbing and catches the eye. The right panel has a 3" x 5" area of fill located 22"U and $36^3/_4$"L. Again, many horizontal cracks have been filled and repainted. These cracks are only noticeable upon close examination. In general, the restorations have held up well, with the only exception that the repaint has darkened.

(3.) The Auditorium Stage Mural:

This mural is a triptych, painted in oil on canvas, glued to wood panels. The two end panels are attached with hinges and can be swung to the side. The central panel is on a track, and recesses into the right wall. When in full view they hide a movie screen.

The panel on the left is of two men, a man in the foreground lifts wood. The central panel is of a family with four children and parents seated at a picnic table in the woods. The panel on the right shows two men, a black man in the background with a shovel and a white man in the foreground with a jackhammer. It is signed "Philip Guston 1942" at the bottom right of the panel.

The side panels are $44^1/_2$"W and the central panel is $94^1/_2$"W. All panels are 142"H.

The canvases are well-attached to the wood support except for slight separations to the left of the reclining boy's head, along the bottom edge of the central panel and around two recessed brass handles. There are no tears or scratches in the canvas or paint except for a small loss at bottom center panel; the paintings are in good condition. Two small round holes have been placed in two panels intentionally. The surface is dirty and there is a yellowed varnish on the surface. A disturbing dull spot shows on the face of the reclining boy in the central panel. The varnish is readily soluble in acetone.

(4.) The Conference Room 5051, "Snow Room" Mural:

This is a scene of snow covered mountains with bare brown trees on either side of a river that meanders through the center of the mural and cows in a field nearby. A haywagon and driver, drawn by two horses is painted in the bottom right; it is also signed in this corner, in large black block letters, "MAGAFAN T. WINS".

East Wall:

1. Clean surface with 1 normal soln. of NH_4OH or a dil. soln. of a non-ionic detergent such as a 0.5% soln. of "Orvis"; 16 hours

2. Fill gouges in plaster with a synthetic filler; 4 hours

3. Remove remaining discolored repaint with 5% soln. of DMSO diluted in xylene; 12 hours

4. Inpaint fills and remaining repaint with pigments ground in a synthetic resin such as "Acryloid B-72". 16 hours

Auditorium Stage Mural:

1. Remove dirt and varnish from surface with Acetone ; 40 hours

2. Reattach loose canvas around handles with synthetic adhesive; 2 hours

3. Fill and inpaint small paint loss; 2 hours

4. Spray varnish with Acryloid B-72. 1 hour

The Conference Room 5051, "Snow Room" Mural

1. Clean surface with 2 normal solution NH_4OH; 40 hours

2. Lightly spray varnish with Acryloid B-72; 1 hour

3. Fill areas of paint loss; 2 hours

3. Remove darkened repaint with DMSO in xylene; 4 hours

4. Inpaint areas of abrasion and fill; 8 hours

5. Spray varnish with Acryloid B-72. 1 hour

architrave p.c., architects

918 f street n.w.
washington, d.c. 20004

(202) 347-2224
(202) 393-1641 fax

FA 498
FA 504
FA 500

TITLE: Survey for Conservation and Restoration of Murals

LOCATION: HEW North
Fourth & C Streets SW
Washington, D.C.

PCN: RDC 94057

PREPARED FOR: General Services Administration
National Capital Region
7th and D Streets S.W.
Washington, D.C.

PREPARED BY: **architrave p.c. architects**
918 F Street N.W.
Washington, D.C. 20004

95% Submittal

August 27, 1990

judith m. capen aia
robert a. weinstein aia

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EXECUTIVE SUMMARY

This survey was requested to evaluate the current condition of the murals located in the HEW North Building, and to make architectural, conservation, and lighting recommendations. Attendant costs for these recommendations are provided.

We recommend that the work be divided into two separate construction contracts with the architectural and lighting portion completed prior to initiation of the conservation work.

SURVEY METHODS

Pertinent drawings of the HEW North Building were obtained from the GSA library and were used by architrave p.c. architects in the preparation of base drawings which serve as a reference for the field survey and report documentation.

The pertinent areas of the HEW North Building were initially visited on Wed. May 9, 1990 by representatives of **architrave p.c. architects**, and on Monday, May 14, 1990 by conservator Dr. Bernard Rabin of Krueger & Rabin Inc., conservator Mr. Lawrence Keck and lighting consultant Ron Kurtz of Grenald Assoc. Examination and testing of murals and lighting systems was performed. Additional testing and survey investigations were performed on Tuesday, August 14, 1990.

The Findings, Analyses and Recommendations for each of these disciplines are independently recorded in the corpus of this work.

conservation

TITLE: Study for the Conservation of the Murals of HEW North Building

LOCATION: HEW North Building
formerly the Social Security Building
Fourth & C Streets, S.W.
Washington, D.C. 20024

PCN: RDC #94057

PREPARED FOR: architrave p.c., architects
918 F St. N.W.
Washington, DC 20004

PREPARED BY: Bernard Rabin
Rabin & Krueger Paintings
260A Monroe Road
Cranbury, New Jersey 08512

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INTRODUCTION TO THE STUDY

This report is written under contract to architrave, p.c. architects, and in compliance with GSA RDC 94057.

PROJECT TITLE:

Survey for Conservation of Murals located in HEW North Building

BUILDING LOCATION:

HEW North Building, formerly the Social Security Building
Fourth & C Streets, S.W., Washington, D.C. 20024

PROJECT DESCRIPTION:

Through the use of an Art conservator, prepare a study of all murals in the HEW North Building in order to determine the need for restoration and conservation.

SCOPE OF STUDY WORK:

The following includes, but is not limited to the work to fulfill the objectives of the study. The study includes the following murals:

A. Mural Conservation

1. Four murals by Ben Shahn, First Floor Lobby, outside the auditorium; entitled, The Meaning of Social Security, East Wall 2 murals 15'x9', 1 mural 21'x9' West Wall, 1 mural 16'x9' entitled Work, The Family and Social Security

2. Two murals by Seymour Fogel, First Floor Independence Ave. Lobby entitled Social Security a Rededication; The Wealth of the Nation and Security of the People", 2 murals 13'x9'

3. One triptych mural by Philip Guston, Auditorium Stage, entitled Reconstruction and the Well Being of the Family, side panels 3'8" x 12'10", Central panel 7'10" x 12'10"

4. One mural by Ethel and Jenne Magafan, Fifth floor Press Conference Room, Rm. 5051 entitled Mountains in Snow, 10'x20'

B. Mural Conservation

1. Determine the extent and cause of damage that has contributed to the deterioration of the murals.

2. Provide recommendations for the long term maintenance of the mural; including, but not limited to, proper cleaning procedures and protection from building occupants.

C. Cost Estimates

Provide a cost estimate for the restoration and stabilization of the murals.

FINDINGS:

THE MURALS OF HEW NORTH BUILDING

INTRODUCTION

The Murals of HEW North building, formerly the Social Security Building were commissioned following a national competition sponsored by the Treasury Department's Section of Painting and Sculpture. The paintings and sculpture originally created for this building span the years, 1940-1943.

With the exception of the Magafan Mural, all pieces were commissioned specifically for the Social Security Building. The Magafan's Mountains in Snow was commissioned for the Department of Labor and following a 1944 California exhibition was placed in storage until 1949 when it was hung in its current location.

Five murals, Dorothy and Fred Farr's Sports Related to Food 1942, and Gertrude Goodrich's activities of four parts of the country around the four walls of the cafeteria, 1943, are listed in storage at the National Museum of American Art. Storage and condition of these murals should be confirmed by GSA and are not included in the scope of this study although they were original to the Social Security Building.

As indicated by their titles, (see list below), the murals of Ben Shahn, Seymour Fogel and Philip Guston depict and contrast the effect of the Social Security Act on the nation.

Murals of HEW North Building
formerly Social Security 1

Dorothy and Fred Farr, "Sports Related to Food," 1942, (stored in the National Museum of American Art)

Seymour Fogel, "Wealth of the Nation" and "Security of the People", 1942

Gertrude Goodrich, activities of four parts of the country, around four walls of cafeteria, 1943, (stored in National Museum of American Art)

Philip Guston, "Reconstruction and Well-Being of the Family," stage curtain in auditorium, 1942

Jenne and Ethel Magafan, "Mountains in Snow," 1944

Ben Shahn, "The Meaning of Social Security" (west wall - "Work, the Family, and Social Security"; east wall - "Child Labor, Unemployment, and Old Age") 1942

FINDINGS:

THE MURALS OF HEW NORTH BUILDING

INTRODUCTION

The art projects of the New Deal evolved and changed with the political forces of the Roosevelt administration. This fact is born out with the variety and short lived nature of many of the programs. The Public Works of Art Project (PWAP) supported professional artists in need of work but survived from 1933-1934 only. Originally viewed as a short term relief program, its demise made way for more extensive, permanent programs such as the Works Progress (later Projects) Administration's Federal Art Project (WPA/FAP) which existed from 1935-1943. This program produced art at the state and municipal level focusing primarily on the larger U.S. cities. Artists already on relief were employed. the programs of the Treasury Department, Treasury Relief Art Project 1935-1939 and the Treasury Department's Section of Painting and Sculpture sought to create art for newly built federal buildings. Treasury's Relief Program as the name implies contracted artists currently on relief while the Section of Painting and Sculpture chose its artists primarily through national competitions.

According to Democratic Vistas, Post Offices and Public Art in the New Deal, Temple University Press:

We can see in the workings of the Section all the grand ideas of the New Deal applied to government patronage and to the creation of public art. Like the New Deal itself, the Section was essentially conservative in that it preserved the notion of the artist as an entrepreneur who contracted for a particular job. Unlike the WPA/FAP artists, who were given work on the basis of financial need and were employed directly by the government, the Section artists competed for individual commissions and signed contracts for the completion of particular murals or sculptures. Whereas the WPA/FAP artists were often assigned to a group supervised by a master artist and often felt the importance of their collective effort, on the whole the Section artists worked alone in their studios and delivered their product before they received final payment. Yet the use of anonymous competitions avoided favoritism and gave opportunities to young and unknown artists. And in a time of extraordinary ideological conflict, the Section commissioned artists of every political persuasion, awarding contracts to artists identified not only with the

Democratic and Republican parties, but also to socialists, communists, and every other variety of radical political artist. though commissioning only three black artists, The Section gave many commissions to women. Over one-sixth, or about 150, of the 850 artists working for the Section were women. The Section made special efforts to commission Native American and western artists who had never before been recognized by the federal government. Whereas the WPA/FAP stressed creativity and experimentation, The Section stressed the quality of the product. In defining quality in a more or less traditional way, it excluded the avant-garde styles. Its goal was to create a contemporary American art, neither academic nor avant guarde, but based on experience and accessible to the general public.

.....The Section held 190 competitions in all. Some of these were national: to commission works on the grandest themes for the great classical buildings in Washington. To establish the importance of its commissions, the Section's first project was to decorate the new Department of Justice and Post Office buildings in the Federal Triangle.

The competitions while primarily regional, included enough national competitions and well-known artists so as to ensure the support of the period's leading arts communities. The influence of the Section extended across the nation and into rural America by way of its Post Offices and federal buildings.

The themes of the Section's murals sought to promote unity and economic recovery and as the poetry of Carl Sandberg stressed the importance of the common man, so followed the federal murals.

FINDINGS

EXECUTION OF THE MURALS

The murals of Ben Shahn, Seymour Fogel installed in the HEW Building are painted in fresco secco to roughly plastered walls. The stage triptych by Philip Guston and the Magafan Mural on the Fifth Floor are both oil on canvas and exhibit good adhesion to their respective surfaces.

DEFINITIONS:

fresco, buone fresco - A mural painted into fresh lime plaster; in such work water-based colors unite with the base; retouching is done *a secco* (dry).

fresco secco, secco - A mural, often fugitive, painted with water-based colors on dry plaster.

Photographs for this survey were taken on 35mm film with photo flood lamps.

FINDINGS

1990 CONDITION SURVEY

Without exception, the murals of HEW's North Building are aesthetically compromised by a surface coating of dirt and grime. Although protective metal railings (30"H) surround the murals by Ben Shahn and Seymour Fogel, they do not appear to have eliminated the gouging, nicks, scratches and unidentified drips associated with less protected murals.

In contrast, the relatively unprotected oil on canvas murals by Philip Gustan and the Magafan Twins exhibit surprisingly little damage. This is perhaps due to their more select locations (on stage and in a conference room, respectively) within the building.

Deterioration is exhibited in Ben Shahn Murals on the east and west walls of the auditorium lobby. Each of the three murals on the east wall display to varying degrees, a pattern of pin point flaking. The murals of the west wall are punctuated by the entrance doors to the auditorium and exhibit a series of stress cracks. Various cracks appear to have been filled in the past but these fills have now been .papushed out of plane by the active migration of these cracks. This activity in turn has forced the overpaint to tent and flake. survey Forms detail the specific needs of the murals.

ANALYSES

The data generated by the survey and by review of existing documentation, resulted in several general and specific observations on the deterioration of the murals.

Architecturally, the Conference Room Mural (Artist: Magafan Twins) and the Auditorium Murals (Philip guston), appear stable. These two murals primarily require cleaning and appropriate filling and inpainting. The Mural of the Auditorium Lobby (Ben Shahn) and the Independence Ave. entrance (Seymour Fogel) exhibit possibly active structural shifting which creates serious cracking in the paint surface. Random soundings indicate that the west lobby wall should be studied further for stability.

Upon examination of the area surrounding the east wall of the Auditorium Lobby Murals by Ben Shahn, a duct work was discovered behind the mural. This duct system may, through the wide fluctuations of temperature and humidity in a forced air system contribute to the widespread flaking loss.

Areas of retouching are evident on all of the HEW Murals although no documentation indicates an active comprehensive conservation program.

ANALYSES

GENERAL OBSERVATIONS

Number of Walls with Murals.....6
Number of Murals.....10
Total Square Feet.....1476.60
of Murals

RECOMMENDATIONS

SPECIFIC OBSERVATIONS

1. Surface Accretions (dirt, grime, housepaint).

2. Planar distortions apparent primarily in the Ben Shahn Murals, West Wall, Auditorium Lobby.

3. Scattered flaking paint, pronounced pattern of pin point flaking especially in darker colors of Ben Shahn Mural, East Wall, Auditorium Lobby.

4. Various abrasions to canvas surface.

5. Discolored repaint.

SUGGESTIONS FOR CONSERVATION

Each of the murals of HEW exhibit distinct conservation needs due to the varying use of materials, function and location within the building.

The two Seymour Fogel Murals located at the Independence Ave. Entrance display surface accretions dirt and grime with scattered paint and plaster losses. Painted in fresco secco, with tempera over a relatively smooth plaster surface, they exhibit hairline cracks. Test cleanings indicate that extremely mild solvents applied with light pressure will be sufficient to clean these surfaces. Scattered paint losses and flaking should be appropriately filled and inpainted. The Fogel Murals do not appear to have been varnished.

The East and West walls of the Auditorium Lobby exhibit the Murals of Ben Shahn. These large pieces, painted in fresco secco display the greatest degree of deterioration among the HEW Murals.

Both murals appear to have a surface coating but upon further a surface accumulation of dirt and grime. Upon initial examination, the extensive pattern of pin point flaking losses was perceived to be influenced by a duct work system located on the

opposite side of the wall. But upon further examination, the areas of loss strongly suggest abrasion from a previous restoration. Examination included UV light and mild solvent testing. It should be noted that the flaking loss appears most extensive in the Mural entitled Old Age which is closest to the gift shop. Moving towards the Independence Ave. Entrance, the center mural, Unemployment also exhibits this pattern of pin .papoint paint loss, although to a lesser degree than Old Age. The third Mural in this series, Child Labor exhibits the least flaking. In all three murals, this flaking loss is most apparent in the darker colors of Shahn's palette. Stress cracks, some of which have been filled and inpainted continue intermittently on all three murals. Dilute detergent or spit (human spit, a natural enzyme solution) appear to be the cleaning agents of choice. Random soundings of these three murals indicate stability.

Shahn's West Wall mural (Auditorium Lobby), Work, the Family and Social Security is aesthetically compromised by surface cracks. This migration has shifted previous plaster repairs which have in turn forced the repaint to tent. This system of cracks is extensive and an attempt should be made by the selected conservator to consolidate these areas and regain planarity. Random soundings of this mural indicate some areas of poor adhesion. Review of the structural condition of this wall is addressed in the architect's report.

Paint surface is compromised by graffiti, scratches, abrasions and scattered drips of housepaint. Several unsuccessful attempts have been made to clean these drips. The surface accumulation of dirt and grime and resinous coating respond to mild aqueous cleaning agents.

Philip Guston's Auditorium triptych is an oil on canvas .paglued to wood. This piece serves as a scrim or backdrop for the stage and despite its mobility appears to be in relatively good condition. Both hinged side panels swing open at right angles to the wall while the central panel glides on a track into a pocket recess. The center panel has an area of slight canvas separation, but no action is indicated at this time. Heavy accumulations of surface dirt and grime and a thin varnish layer may be removed with very mild solvents.

Mountains in Snow by Ethel and Jenne Magafan (Fifth Floor conference Room) is an oil on canvas adhered to the wall. It does not appear to be varnished. The mural exhibits areas of detachment, abrasion flaking and discolored repaint which should be

consolidated, filled and inpainted.

Specific condition reports are listed in 1990 Condition Survey Forms. Conservation of the HEW Murals might entail the following steps:

1. Photodocumentation of Murals before, during and after as directed by GSA.

2. Local consolidation of any areas of flaking or friable paint.

3. Consolidation of crack areas where appropriate.

4. Removal of all surface accretions, dirt, grime and scattered drips of housepaint and graffiti.

5. Re-adhesion of areas of canvas separation.

6. Reduction of surface distortions to the extent possible.

7. Filling of gaps, cracks and losses.

8. Inpainting of filled areas with appropriate stable, reversible medium.

9. Application of thin non-yellowing protective surface coating where appropriate.

ENDNOTES:

McKinzie, Richard D. The New Deal for Artists Princeton University Press, 1973

O'Connor, Francis V., The New Deal Art Projects, An Anthology of Memoirs, Smithsonian Institution Press, 1972

Park, Marlene & Markowitz, Gerald E., Democratic Vistas, Post Offices and Public Art in the New Deal, Temple University Press, 1984

APPENDIX IV

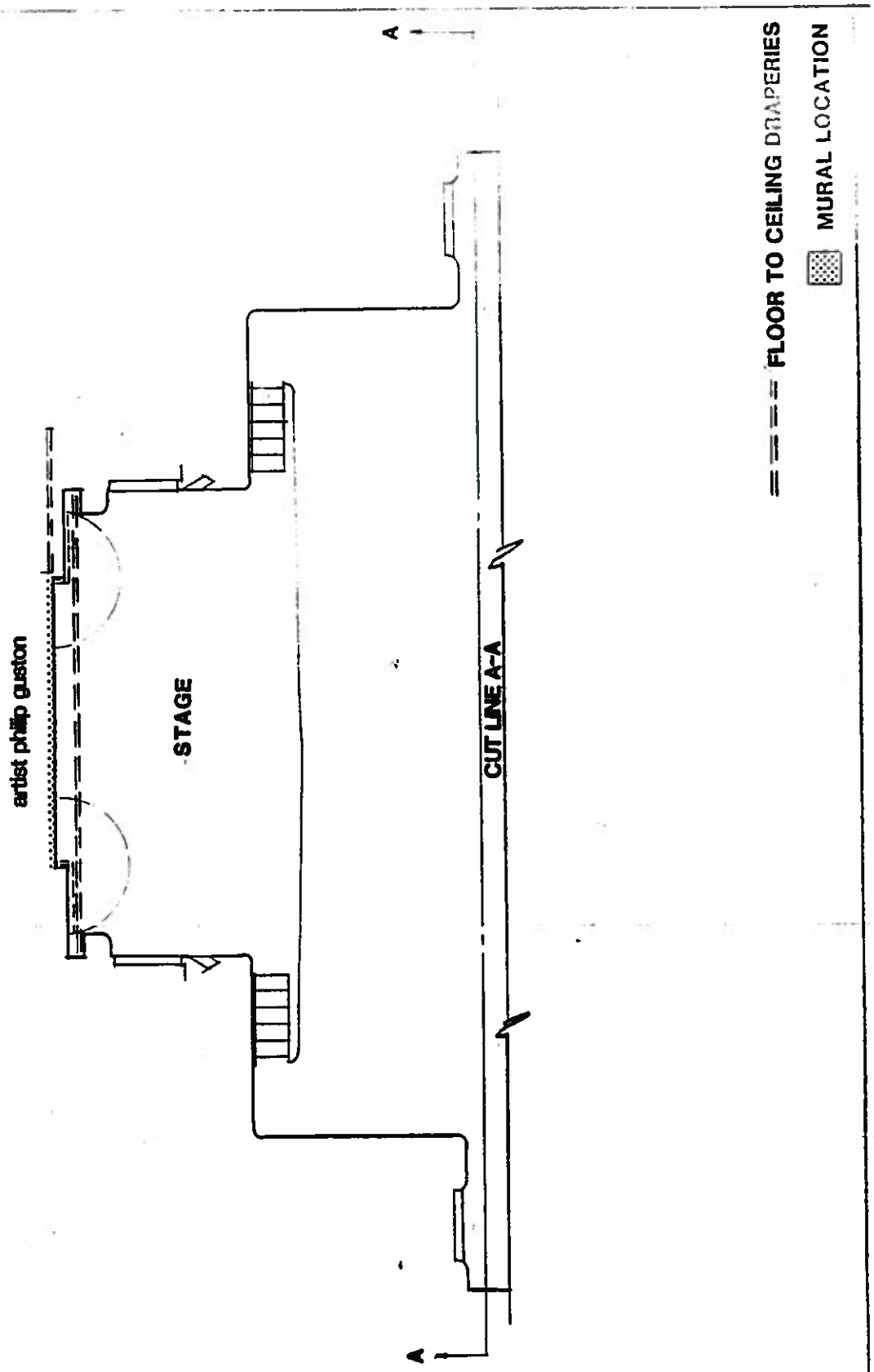
THE MURALS OF PHILIP GUSTON

AUDITORIUM STAGE

ARTIST

During the period of Philip Guston's work for the Treasury Section, he is identified with Social Realists, whose works, while not uniform in their themes, expressed their political perspectives. Guston's work later evolved toward more abstract subjects. guston exhibited his works during the late 30's with a wide range of artists at the Municipal Art Galleries, NYC.

Among his other commissions for the Treasury Section include the Commerce, Georgia Post Office and the Laconia, New Hampshire Forestry Building. Prior to 1937, Guston was known as Philip Goldstein.



PARTIAL PLAN

AUDITORIUM STAGE

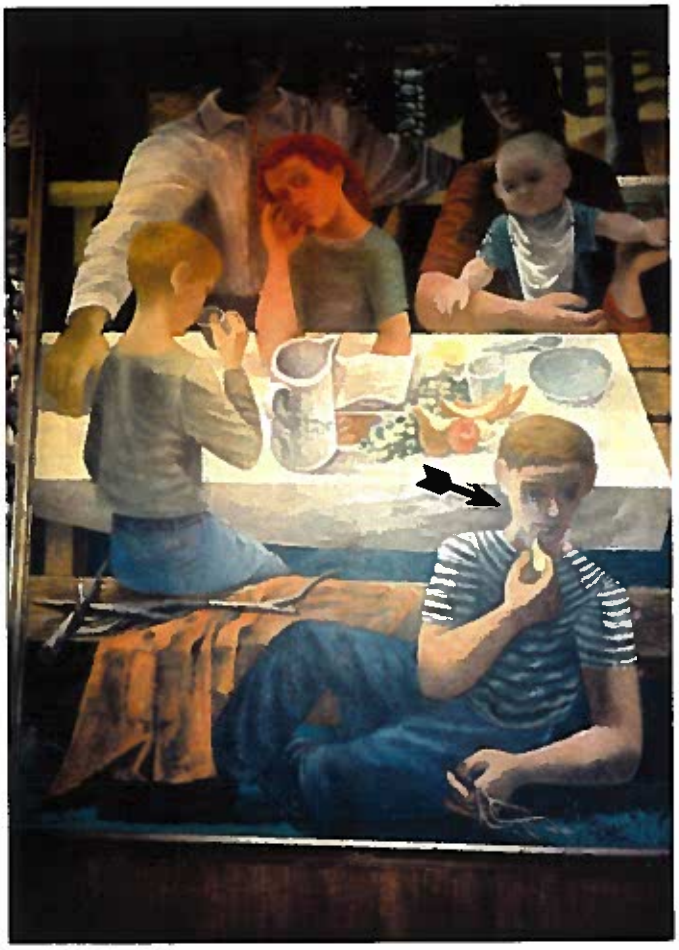
NO SCALE

sk-5

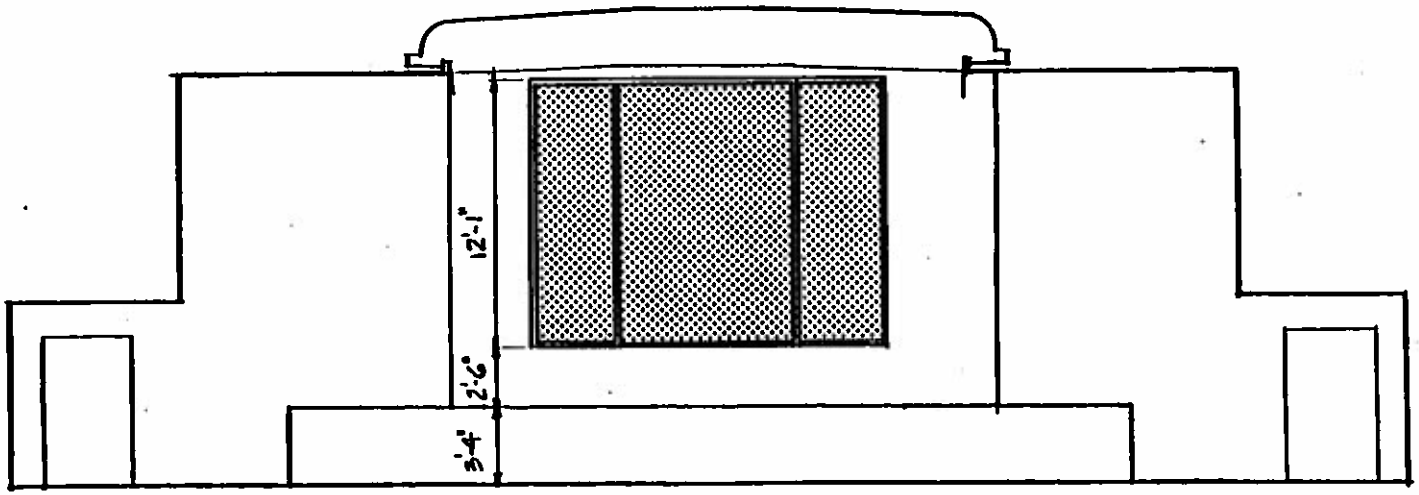
Auditorium Stage,
Detail of right panel hinge

Auditorium Stage
Detail of Scattered Scratches,
Left Panel

Auditorium Stage
Detail Center Panel
Note: Dull area in Face



Triptych, Reconstruction and the Well Being of the Family



SECTION ON LINE A-A
LOOKING TOWARD STAGE

MURAL LOCATION

PARTIAL SECTION
AUDITORIUM STAGE AREA

NO SCALE

CONDITION SURVEY Mural #1

1. Artist: Philip Guston, signed lower right, dated 1943

Title: Reconstruction and the Well Being of the Family

Date: 1943

Location: HEW North Building, Auditorium Stage, Triptych

Subject: Left Panel: Figures Logging
Center Panel: Family of Six Figures at Picnic Table
Right Panel: Figures with Jackhammer and Shovels

Dimensions: Center Panel - 94 1/2"W x 142"H
Side Panels, Each - 44 1/2"W x 142"H

Examination Date: 5/14/90 & 8/14/90

2. Wall Characteristics: This triptych is oil on canvas, mounted to movable wood panels. Side panels swing out at right angles to the wall. Center panel glides on track to right pocket. There are two hinges and two holes in side panels. Wall and mounting system appear stable. drapery hangs on either side of mural. The loose, broken curtain cords should be tightened to avoid damage to painting.

3. Mural Condition: Scattered areas of repaint are evident. An area of detachment is apparent in the LR edge of the center panel. Scattered scratches appear across all three panels. Heavy accumulation of surface dirt and grime respond well to mild reagents. Surface coating is evident but was applied unevenly creating areas of matte and gloss finish. The reclining figure in the center panel has a dull area in the face.

lighting

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STUDY INTRODUCTION

TITLE: Survey for the conservation and restoration of the Ben Shahn murals, the Seymour Fogel murals, the Philip Guston mural, and the Ethel and Jenne Magafan mural located in the HEW Building.

BUILDING LOCATION: HEW North Building
Fourth and C streets, SW
Washington D.C. 20024

PCN: RDC 94057

PREPARED FOR: Architrave p.c. Architects
918 F Street
Washington D.C. 20004

PREPARED BY: Grenald Associates Ltd.
260 Haverford Avenue
Narberth, PA 19072

95% Submittal

August 16, 1990

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REPORT SUMMARY-LIGHTING

FINDINGS

All of the murals located within the HEW North Building are in some way compromised by the existing lighting conditions; whether it be the lighting itself, the fixture(s), or the daylight penetration. Of the four specific mural areas there is only one that has a lighting system that is designed specifically for the lighting of the murals.

The Ben Shahn murals are illuminated by a semi-recessed fluorescent fixture that is fitted with a field fabricated reflector. This fixture has deteriorated over the years; it is dirty and in need of repair.

The Seymour Fogel murals do not have a specific lighting system designed for the murals but do receive light from the general lighting fixtures within the space and also a large daylight contribution.

The Philip Guston murals are illuminated by a variety of fixtures. The primary fixture is a (3) color theatrical incandescent border light, but is also illuminated by a variety of incandescent fixtures that are primarily used for lighting the stage.

The Magafan Twins mural is illuminated by a fluorescent striplight located within an architectural cove. There is a large quantity of fixtures that seem to be inoperable, either by mechanical failure or lamp failure or both. There is also a set of windows flanking the mural.

ANALYSIS

After viewing the murals and researching the guidelines for lighting and preserving artwork there are several observations to be made regarding the preservation and viewing of the murals.

First, regarding preservation, the Illumination Engineering Society of North America recommends that painted materials have an illumination level of no greater than 20 footcandles.

Second, regarding viewing, all of the mural lighting systems, or the architectural spaces they are within, have some element that detracts from the viewing of the murals.

With the fixture lighting the Ben Shahn murals there is a certain amount of glare that is associated with the fixture. The fixture also protrudes from the ceiling about 4" and, with the general disrepair of the fixture (dirt accumulation, reflectors hanging below the fixture), detracts from the viewing of the murals.

The Seymour Fogel murals have no specific lighting system associated with them but there can be a great deal of daylight that intrudes upon the space that can damage the murals and detract from their appearance.

The Philip Guston murals are illuminated by a border light that has a variety of colors associated with it which is not complimentary to the murals. There is also a variety of incandescent lamps located at low aiming angles that produce lamps images on the murals.

The Magafan mural is flanked on either side by a set of windows which produce a great source of brightness that makes the mural seem dark by comparison. The fixtures located with a cove on the perimeter of the room provide some lighting but the fixtures do not have a specific optical system associated with them which limits their usefulness in lighting the murals. Added to the fact that half of the fixtures were not functional, and the mural seems especially dark.

RECOMMENDATIONS

The following recommendations are made by the lighting consultant to improve the lighting conditions on the murals.

The Ben Shahn murals should have the existing lighting system removed and replaced with a fixture that does not intrude upon the architectural space and the mural itself. The fixture selected does extend below the ceiling slightly, but not nearly as much as what exists. The lighting on the walls will be even and, in general, at or near the recommended illuminance values.

The Seymour Fogel murals should be fitted with the same solution as the Ben Shahn murals. The windows should also be treated with a material that limits daylight penetration.

The Philip Guston murals should have an adjustable asymmetric fluorescent fixture installed at the spot occupied by the border light. The other fixtures intended for lighting the stage should also be remove and replaced by smaller, less intrusive fixtures that can be designed for specific purposes and less detraction from the murals.

The Magafan murals should be illuminated by placing a fixture within the existing cove that has a superior optical system. it is important that as much light as possible be thrown towards the center of the room in order to provide for the best lighting of the murals and the work surfaces. The windows should also be equipped with some material that limits the amount of daylight penetration.

A. Lighting

a) Type D2

The general lighting in the area of the murals is provided by a recessed fluorescent downlight that is approximately 3 to 4 feet in diameter. The source within the fixture is assumed to be a cool white fluorescent lamp. The fixture does not provide any light for the murals.

In addition to the fluorescent lighting, there is an abundance of daylighting coming from the windows and doors of what was formerly the Independence Avenue entrance. There is no lighting provided specifically for the murals.

B. Power

The fixtures are powered from existing panelboards located within the building.

C. Controls

There is no dimming system in place at the present time.

The Philip Guston Mural

This is one triptych mural located behind stage of the auditorium on the first floor. The side panels measure 3'-8 1/2"x11'-10" and the central panel measures 7'-10 1/2"x 11'-10". The two side panels are hinged to swing open and the center panel is set on a track that slides behind the wall. The lighting within this space is primarily used for the lighting of the stage. The residual light form these fixtures can also illuminate the mural sections. See sketch SK-5 for fixture locations.

A. Lighting

a) Type B1

The mural is currently illuminated by a set of incandescent border lights located in a ceiling slot above the stage floor. Currently these lights are circuited to three individual circuits. The lamps are covered by red, green, and blue lenses. The red and green circuits are currently operable, but the blue circuits did not respond to any commands from the control room.

b) Type S1

The stage is illuminated from the front by a set of PAR64 incandescent fixtures located in various openings within the first slope of the sawtooth ceiling. There is no adjustability associated with these fixtures.

c) Type T1

The backlighting and sidelighting for people on the stage is provided by fresnel fixtures located on the ceiling above the stage.

B. Power

The fixtures are powered from existing panelboards located within the building.

C. Dimming

The stage lighting fixtures and the house lights are controlled by a theatrical dimming system. The dimmer modules are located in a room off stage. The master control

for these is located in a control room at the rear of the auditorium.

The Ethel and Jenne Magafan murals, "Mountains in the Snow"

The mural is centered on the north wall of the conference space, measures 10'x20' and is flanked on two sides by windows. The lighting for the murals is provided by fluorescent fixtures located within coves along the sides of the room. See sketch SK-6 for fixture locations.

A. Lighting

a) Types F1 and L1

The primary electric lighting within the space is provided by two lamp fluorescent strips (F1) located in a cove at the base of the barrel vaulted ceiling. Apparently, several of the units have been disconnected from the power supply to conserve power. Located behind these fluorescent strips is an older incandescent strip (L1) that is still lamped but does not appear to be connected to a power source.

The daylight contribution to the space through the flanking windows is substantial. The windows are fitted with horizontal blinds. The blinds, however, do not provide adequate daylight control.

B. Power

The fixtures are powered from existing panelboards located within the building.

C. Controls

There is no dimming system in place at the present time.

ANALYSIS AND DETERMINATION

General Information

The following guidelines are applicable to all of the mural conditions listed herein. The Illuminating Engineering Society of North America (IES) has determined that the primary concern in lighting painted materials is not the heat generated by the lamps but rather the amount of visible light that strikes the surface of the artwork. The recommended illuminance value given by the IES is not to exceed 5 footcandles. While this value will maintain the integrity of the artwork it certainly does not lend itself well to aiding in the viewing of that artwork. The IES has, therefore, recommended that an illuminance of 20 footcandles for the artwork during those times of day when viewing is possible. The final recommendation would be that the artwork be illuminated at 20 footcandles for no more than 8 hours per day at 300 days per year.

While the IES has stated that the heat is not the primary concern, the Lighting Consultant would still recommend the use of fluorescent lamps to light the murals as opposed to incandescent lamps. The heat within a given space would be reduced, thus decreasing the air conditioning required. The life of the fluorescent lamp is significantly greater than the incandescent lamps, thus reducing maintenance costs. The color of todays fluorescent lamps has so improved that the colors of the murals can be rendered just as well if not better than incandescent lamps.

Another issue that will be addressed is the uniformity of the light on the mural surfaces. The ratio of the high illuminance to the low illuminance values should not be greater than 5:1 and would be optimized if kept within a 3:1 value.

The Ben Shahn Murals, "The Meaning of Social Security"

The fluorescent fixtures that are presently devoted to the illumination of the murals provide an adequate lighting solution. The introduction of the asymmetric reflector distributes the light uniformly down the wall. The combination of the asymmetric reflector and the distance from the wall also provides light on the floor directly in front of the murals. The illumination levels on the murals generally range from 10 footcandles at the base to 40 footcandles at the top. This lighting system provides more than the recommended lighting levels in the upper cases of the murals but it also provides a uniform level over the face of the murals.

As one walks down the hallway and approaches (walking parallel with the fixtures) the murals the entire length of fluorescent lamp(s) can be visible. The viewing of the lamps can produce a substantial amount of direct lamp glare which detracts from the murals.

The fixtures are constructed with a standard single lamp fluorescent strip with a sheet metal reflector wrapped around the fixture to produce an asymmetric light pattern. The sheet metal is tacked into supports in the ceiling on the front edge of the fixture. A plaster drop behind the fixture conceals the back surface and ends of the sheet metal, and provides an additional support point for the reflector.

The single lamp fluorescent strips are recessed into an open slot. The strips are supported from existing structure above.

In general, the fixtures are extremely dirty. Some reflectors extend below the plaster drop. There are several areas where reflector sections are missing entirely.

On the east wall there is a pull curtain system located inside the front edge of the semi-recessed fixtures. There is an unfinished wood strip that is incorporated into the fixture and curtain system. The purpose of this curtain system is not clear;therefore it is recommended by the Lighting Consultant that if there is no purpose for these draperies that they be removed so that whatever system is installed to illuminate the murals is not constrained in any way by the drapery tracks.

The Seymour Fogel Murals, Social Security"

Currently there is no lighting system in place specifically for these murals. There is more than sufficient daylighting entering the space from the windows and doors that formerly comprised the Independence Avenue entrance. There is a set of large fluorescent downlights located within the space which provide some additional ambient lighting.

The Philip Guston Murals

In terms of lighting,this is the most intense of all the murals considered. The murals are being flooded with a great deal of incandescent light. The lighting seems to have been designed solely around a lector at the front of the room.

There are three individual lighting systems that must be analyzed. The first is the border light strip located in the ceiling. The fixture has three separate circuits, only two of which are operable. Each of these operating circuits is associated with a lens color, red or green. The strip is aimed directly at the murals. The color of the murals is severely distorted because of the concentrated colors of the lenses. The fixture is an incandescent fixture and as such is generating heat into the space that may be detrimental to the mural and definitely increases the cooling load within the space.

The second area concerns the front lighting of the stage area. This is accomplished with PAR64 fixtures located within the first slope of the sawtooth ceiling pattern. There have been seemingly random openings placed within the slope to accommodate these large fixtures. The front of the stage area is illuminated well by these fixtures;however, there is more light than is actually needed to provide frontlighting for any speaker(s) on stage. Because the fixtures have a low aiming angle on the murals and light beam is directed perpendicularly at the mural the audience can see the image of the lamp in the mural. The fixtures again are creating a larger cooling load than is necessary.

Another question to be addressed while looking at the placement of the front lighting is whether this coverage is necessary. From the placement of microphone jacks, etc., it appears that there are two specific areas on stage that a lecturer may be located. These fixtures are in a fixed position within the ceiling space so that there is no adjustability in aiming the light where it is required. To compound this problem, all of the fixtures are on the same dimming system, making it impossible to light only one of the two lectern locations.

The third area is the placement of various fresnel floodlights on the ceiling above the stage to provide back and sidelighting for the lecturers on stage. The fixtures, in their current positions, do not pose any problems for the murals;however, their placement is somewhat unsightly considering their size and appearance.

<u>The Ethel and Jenne Magafan Mural, "Mountains in the Snow"</u>

The room that this mural adorns is a large conference area that has a barrel vaulted ceiling. On each side of the barrel vault is a cove containing a variety of lighting fixtures. The fixture providing the general ambient lighting for the space is a two lamp fluorescent strip. Approximately half of these fixtures are not operating. This creates an unsightly pattern of light and shadow on the ceiling.

There are no downlights of any sort located within the ceiling, therefore, the cove is the only lighting provided within the space. Since half of the fixtures are not operating, the light levels on the walls fall short of what the mural requires.

There are two windows located on either side of the mural along the north wall. These windows are the source of a tremendous amount of daylight which creates severe contrast along the north wall. This pattern dominates the room, detracting from the mural

is no significant contribution to the light level from daylight.

The Lighting Consultant recommends that the system be the same as the final solution for the lighting of the Ben Shahn murals.

The Philip Guston Murals

There are a variety of recommended changes incorporated into a single scheme that will help light and preserve the murals and also improve the stage illumination.

Scheme A

See sketch SK-5A for fixture locations.

a) Type F4

The first item would be to remove the existing border light and replace it with an adjustable asymmetric fluorescent fixture located in the same ceiling slot. This fixture would be equipped with 3500° Kelvin T12 fluorescent lamps (F40T12/SP35/RS) which would compliment and enhance color of the piece much more than the red and green lenses currently used. The lamp maintains a 20,000 hour life which is significantly better than the incandescent lamps currently in place. The fluorescent fixture will also provide an even level of illumination ranging from 30 footcandles at the top of the mural to 15 footcandles at the bottom of the mural.

The fixture would also provide some additional backlighting of the stage area, which would allow the speaker to move freely about the stage without going into shadow.

The control of the unit would remain on one of the dimmer modules used for the border striplight. The actual dimming portion of the module would have to be bypassed in order to provide simple on/off control located at the main control panel.

b) Type T2

The fresnel fixtures located on the ceiling above stage front should be replaced by smaller track head fixtures located on monopoints. The fixtures would serve the same purposes as the fresnels but would be much smaller in profile. The lamp is a 150 watt quartz halogen PAR 38 flood that has a life of 4,000 hours. The life can be greatly extended by dimming the lamp so the new fixtures should remain on the same dimming circuit. Dimming a lamp 10% extends the life approximately 400%.

c) Type T3

The PAR64 lamps located in the sloping portion of the sawtooth ceiling should be replaced by an adjustable fixture with a smaller lamp. The adjustability will help direct the light to the areas where it is required, therefore reducing the glare of the lamp coming off of the mural face. The lamp is a 150 watt quartz halogen PAR 38 spot that has a life of 4,000 hours. The life can be greatly extended by dimming the lamp so the new fixtures should remain on the same dimming circuit Dimming a lamp 10% extends the life approximately 400%.

The locations of the fixtures depend on the locations of the lecterns and the proximity of a ceiling penetration in the sawtooth at the points where fixtures would be required. A possible option to locating the fixtures within the existing openings would be to remove the entire surface of the first

sawtooth. Only those on stage would see the opening typically and it would allow the fixtures to be placed at the best position possible. The general rule for lighting a person or persons on stage is to have light strike them at a 45° angle from vertical and from 45° horizontal positions to the left and right of the speaker. The fixtures would be placed on individual dimmers in order to focus either lectern position for a given function.

<u>The Ethel and Jenne Magafan Murals,</u>
<u>"Mountains in the Snow"</u>

There are two areas that must be considered in order to provide a workable lighting solution. The first is to provide enough light on the art to render the piece effectively. The second is to provide the users of the room with the flexibility required for any given situation.

In all cases, a daylight screening device must be considered. This may be achieved by treating the windows with a sun screening device such as horizontal blinds, that are more effective that the existing blinds, vertical blinds or Verisol shades.

The objective within this space is to evenly illuminate the ceiling so that the ceiling in effect becomes a lighting fixture. This then allows the walls and the work surfaces to also be evenly illuminated. However, the daylight penetration must be controlled in order for any lighting solution to increase the the perceived brightness of the murals.

In accordance with all of these layouts the Lighting Consultant feels that a fluorescent dimming system should be considered to provide for a versatile space. The magnetic

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STUDY INTRODUCTION

TITLE: Survey for the conservation and restoration of the Ben Shahn murals, the Seymour Fogel murals, the Philip Guston mural, and the Ethel and Jenne Magafan mural located in the HEW Building.

BUILDING LOCATION: HEW North Building
Fourth and C streets, SW
Washington D.C. 20024

PCN: RDC 94057

PREPARED FOR: Architrave p.c. Architects
918 F Street
Washington D.C. 20004

PREPARED BY: Grenald Associates Ltd.
260 Haverford Avenue
Narberth, PA 19072

95% Submittal

August 16, 1990

SEE FA 498-B ~~[illegible]~~ FOR ACTUAL REPOR

Appendix IV

The Murals of Philip Guston

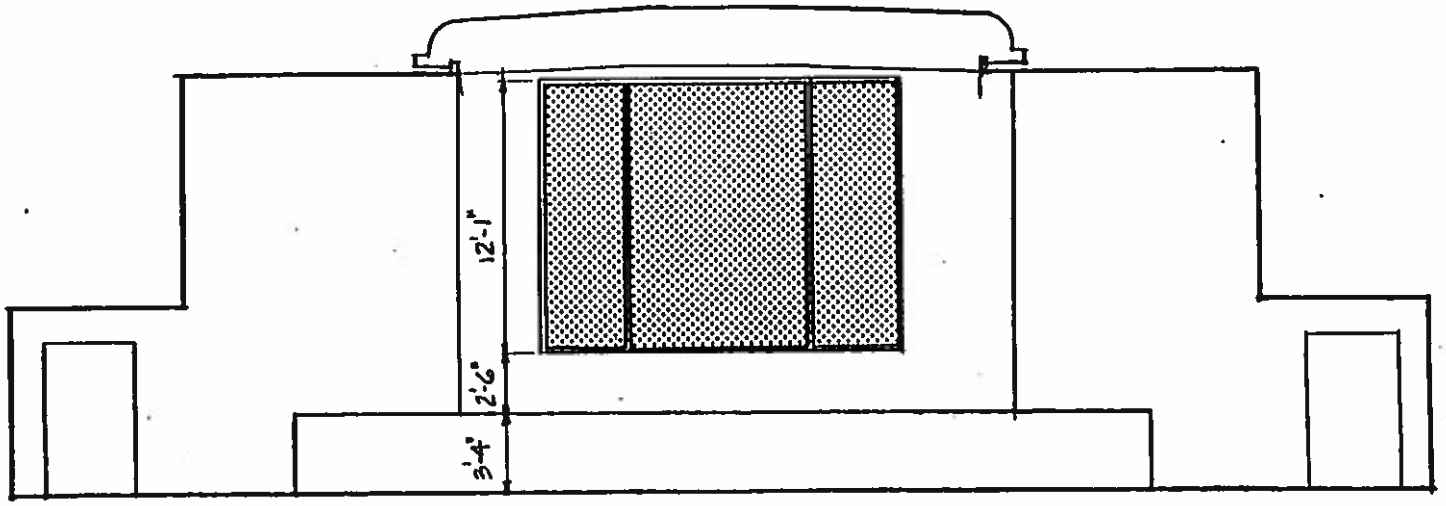
Auditorium Stage

Artist

During the period of Philip Guston's work for the Treasury Section, he is identified with the Social Realists whose works while not uniform in their themes,through their work expressed their political perspectives. Guston's work later evolved toward more abstract subjects. Guston exhibited his works during the late 30's with a wide range of artists at the Municipal Art Galleries, NYC.

Among his other commissions for the Treasury Section include the Commerce, GA PO and the Laconia, NH Forestry Building. Prior to 1937 Guston was known as Philip Goldstein.

Triptych, Reconstruction and the Well Being of the Family



SECTION ON LINE A-A
LOOKING TOWARD STAGE

MURAL LOCATION

PARTIAL SECTION
AUDITORIUM STAGE AREA
NO SCALE

Auditorium Stage
Overall of Triptych

Auditorium Stage,
Detail of right panel hinge

Auditorium Stage
Detail of scattered scratches,
Left Panel

Detail Center panel. Note: Dull area in face

Reconstruction and the Well Being of the Family

Center Panel 94 1/2"W x 142"H
Side Panels Each 44 1/2"W x 142"H

1. DESCRIPTION OF MURAL

Location HEW North Building, Auditorium Stage, Triptych Survey Date 5/14/
Artist PHilip Guston signed lower right dated 1943 Date 1943

Subject Left Panel-Figures Logging Dimensions See Abov
Center Panel- Family of 6 Figures at Picnic Table
Right Panel- Figures with Jackhammer & shovels

2. WALL
Features Oil on canvas, triptych mounted to movable wood panels.
Side panels swing out at right angles to the wall. Center panel glides on track to right pocket. 2hinges and 2 holes in side panels

Condition
Wall and mounting system appear stable. Drapery hangs on either side of mural, llose curtain cords should be tightened to avoid damage to painting

3. CONDITION OF MURAL

Previous Treatment(s) Scattered areas of repaint are evident

Current Condition An area of detachment is apparent in LR edge of the center panel. Scattered scratches appear across all three panels. Heavy accumulation of surface dirt and grime respond well to mild re-agents. Surface coating is evident. The reclining figure in the Center panel has a dull area in the face.

4. PREVIOUS GRAPHIC/PHOTOGRAPHIC DOCUMENTATION none available

5. 19 SURVEY DOCUMENTATION see Appendix VI

OLIN CONSERVATION, INC.

Conservation of Paintings and Murals ~ Founded 1969 / Incorporated 1983
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Phone: 703.759.3581 ~ Fax: 703.759.0016 ~ olinconservation@aol.com

OWNER: GSA, NCR, PBS Office of Design and Construction
GSA CONTRACT NO: GS-11P-YA-D-0015
OBJECT LOCATION: Department of Health and Human Services, Main Building: Auditorium
ADDRESS: 330 Independence Avenue, S.W., Washington, DC 20201
ARTIST: Philip Gunston
TITLE: "*Reconstruction and Wellbeing of Family"*
DATE/SCHOOL: 1942
DATE OF TREATMENT: July 2015 – April 2016
INVENTORY NUMBER: FA500
CONDITION RATING: 1.5
TYPE: Oil on Canvas / wood panel door
STAFF: David Olin, Tamara Luzeckyj, Marta Nikodon, Maura Duffy

REPORT OF TREATMENT

Overall, normal illumination, after treatment

INTRODUCTION

These three mural panels are located within the first floor auditorium of the main Department of Health and Human Services building (Cohen). The mural exists in the form of three separate panels. Each panel is adhered to a moveable partition that functions to block the projector screen.

Examination and documentation by Olin Conservation, Inc. began on June 18, 2014. Examination was conducted via scaffold, from the stage floor. The examination was enhanced by lighting (ambient and ultra violet) and magnification. Small and discrete cleaning tests were made to determine the solubility parameters of the surface coatings and surface accretions. The condition of the mural panels were documented using digital, high resolution photography to provide a baseline record (with details) of the existing conditions. The examination endeavored to determine the condition of the murals, identify forms of damage and deterioration and to provide information required to devise a treatment strategy aimed at correcting visual and physical aspects within the murals, as best serves the needs of the painting and GSA.

DOCUMENTATION

The mural was photographed before, during and after treatment using high resolution, digital format. Photographic documentation includes obverse and certain details of each panel as necessary to document specific aspects of condition. Select photographs are included herein. All photographic images are included on the CD which accompanied this submittal.

CLEANING

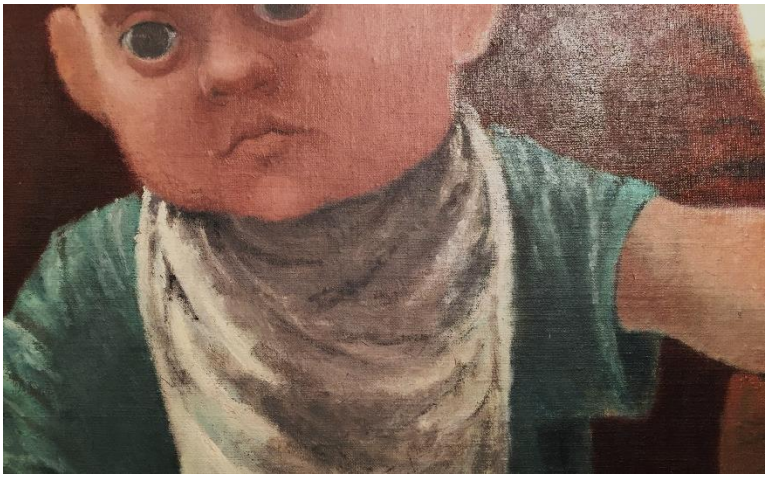
An overall surface cleaning to reduce surface grime was performed evenly on the paint surface using a chelator, aqueous solution - citric mono solution conditioned to pH 7.5 with TEA. During the process, unstable and actively flaking paint was stabilized via localized applications of Avalure AC 315[1].

The discolored surface coating was removed, along with any repaint, with an acetone/ citric mono solution applied via swab. Removal of any residual varnish and repaint was performed with acetone applied via swab. Cleaning was applied evenly over the paint surface. Overall cleaning and repaint removal revealed several areas of previous solvent and physical. Some of these areas had been covered with crude, off-color repaint: Repaint covered pre-existing damage, as well as the artist's original paint.

Right Mural, Detail, Normal Light, Before Treatment

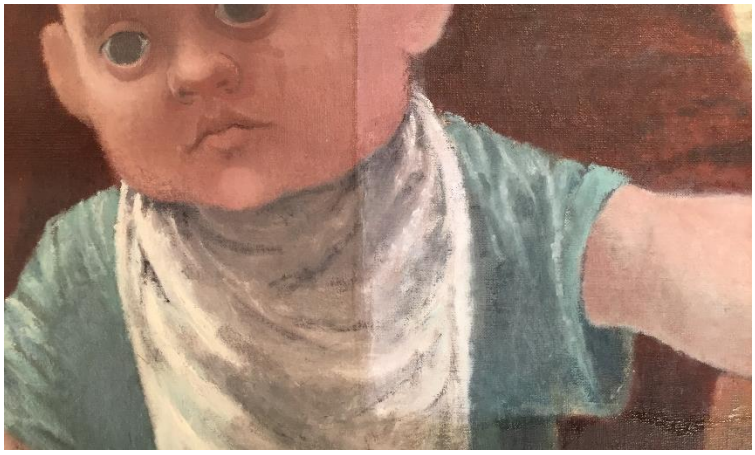
Right Mural, Detail, Normal Light, During Cleaning; Right side cleaned, Left side uncleaned

Right Mural, Detail, Normal Light, After Treatment



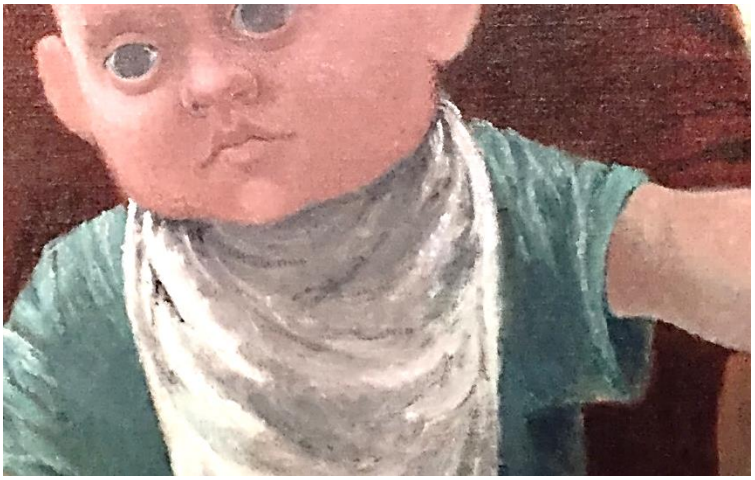
Center Mural, Detail, Normal Light, Before Treatment

Right Mural, Detail, Normal Light, Before Treatment



Center Mural, Detail, Normal Light, During Cleaning; Right side cleaned, Left side uncleaned

Right Mural, Detail, Normal Light, During Cleaning; Right side cleaned, Left side uncleaned



Center Mural, Detail, Normal Light, After Treatment

Right Mural, Detail, Normal Light, After Treatment

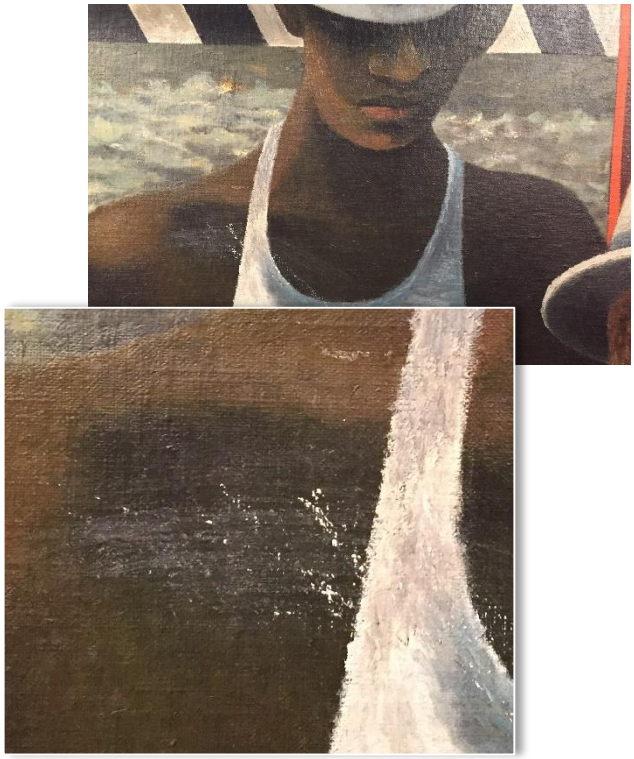
STRUCTURAL

The canvases remain uniformly bound to their auxiliary supports. The bonding adhesive appears to be paste: It also appears to be original. It has aged but stable and sound enough not to warrant removal of the murals at this time. Due to local, physical manipulation, certain areas of the canvas (such as around the flanking mural handles) did exhibit delamination from the underlying support. Other example areas were found along the edges of the flanking door panels. There were also small areas of canvas delamination located in several areas of the body throughout the three canvases. Areas of delamination were set down and re-adhered with localized injections of Lascaux 498A[2]. These areas were secured with mild heat and pressure via tacking iron. Lascaux was used given its thermal reversibility and its viscosity – a relative matter given the porosity of the auxiliary support. If the mural panels are removed in the future, the removal process will need to anticipate the difference braking tendencies of the areas injected with Lascaux – and the use of mild heat in these areas.

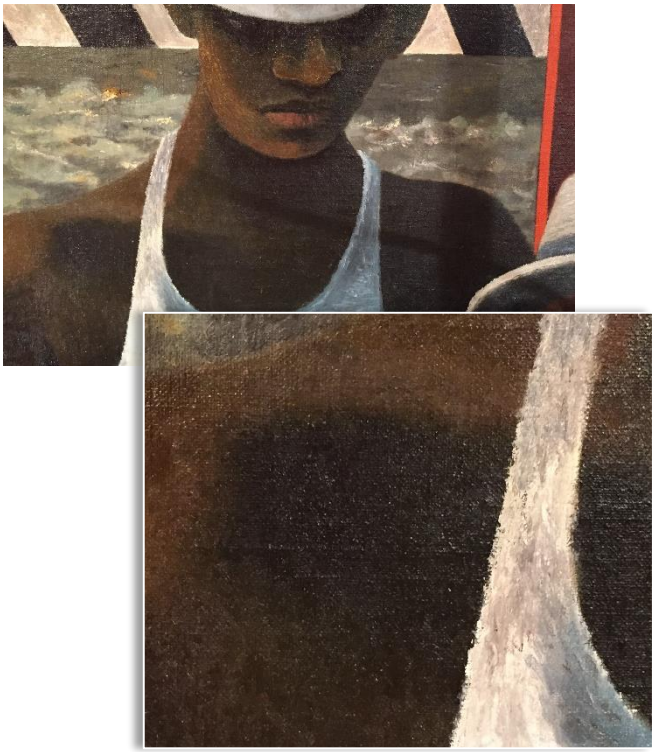
AESTHETIC

A brush application of varnish was applied to the paint surface: Acryloid B-72[3] solution in histological grade xylene. Areas of paint loss, gouges, nicks, or scratches were filled using calcium carbonate fill, Becker's Latex Spackle[4] ©. Fills were textured to match topography of surrounding surface. All fills were saturated with acryloid B-72.

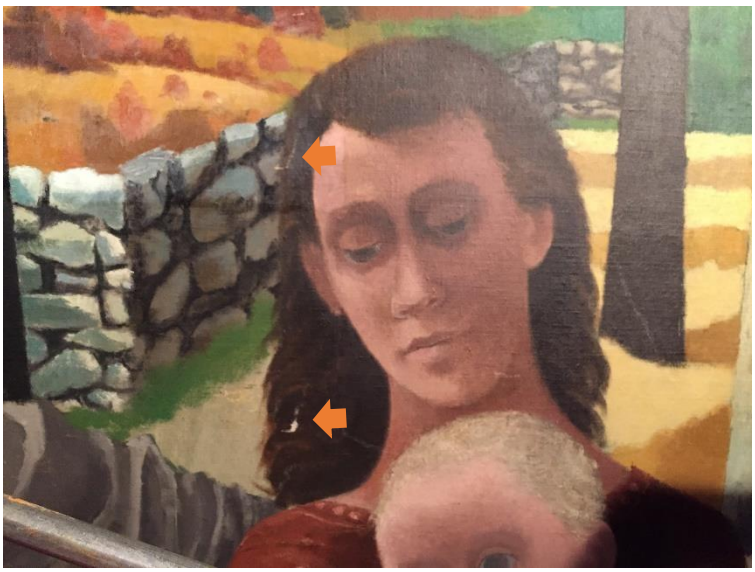
Inpaint was applied to areas of abraded paint fills using Gamblin Conservation Colors[5] in a dot by dot application method.

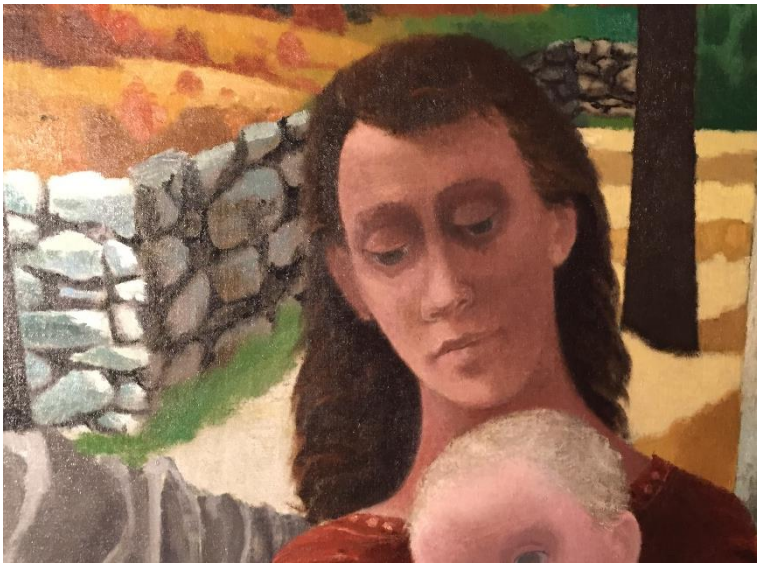


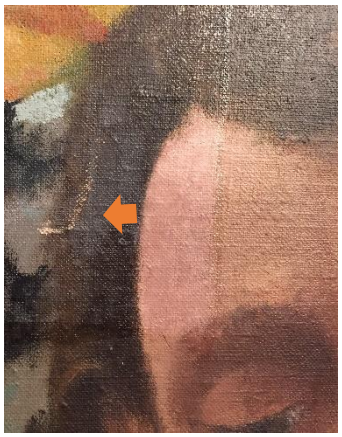
Right Mural, Large Detail and Detail, Normal Light, Before Treatment Note the small areas of paint loss (white) and off-color repaint



Right Mural, Large Detail and Detail, Normal Light, After Treatment







Center Mural, Large Detail and Detail, Normal Light, During Treatment/Cleaning. Note the areas of paint loss, as indicated by orange arrows

Center Mural, Large Detail and Detail, Normal Light, After Treatment

A final varnish was applied: Acryloid B-72, 20% solution in histological grade xylene. The nature of the artist's heavy repainting of some areas left areas with an uneven sheen under stage lighting. Areas which were more glossy, such as in the central boy's face, were adjusted with application of Soulvar mat varnish, and a re-application of acryloid B-72.

(b) (6) [redacted]

Olin Conservation, Inc.
David L. Olin, Fellow AIC
Chief of Conservation

***1**-Avalure AC 315 Acrylates copolymer suspended in Isopropyl Alcohol*
***2**-Lascaux 498 Acrylic Adhesive. Dispersion of a thermoplastic acrylic polymer on the basis of methyl methacrylate and butyl acrylate.*
***3**- Acryloid B-72 (Paraloid B-72), ethyl methacrylate co-polymer: Rohm and Haas. Remains soluble in hydrocarbon solvents*
***4**-Beckers Latex Spackle: Polyvinyl acetate and calcium carbonate spackle, Beckers Farg, Stockholm, Sweden. Remains soluble in aqueous solutions in conjunction with solvent application to remove any saturated resins*
***5**- Gamblin Conservation Colors- made from Laropal A-81, mineral spirits, and lightfast pigments. Alumina hydrate is added to the modern organic colors to adjust tinting strength. No additives are used.*

INSPECTION PROGRAM / MONITORING PLAN

- The auditorium is subject to pedestrian traffic. This allows some degree of street grime and ambient pollution to enter the auditorium and accumulate on the mural surfaces. The amount of typical dust and airborne debris is also notable in the rate of accumulation.
- Dust accumulation from HVAC units should be monitored, as it is likely that, over time, this air transfer will deposit dust on the mural surfaces.
- Temperature and relative humidity (RH) fluctuations, though not specifically measured, were observed. Efforts should be made to maintain temperatures and RH – ideal 75 degrees F and 45% RH with only 5% short term and annual fluctuation. Given this treatment, the mural are more stable and less susceptible to fluctuations, however, long term the effects of significant fluctuations will again manifest themselves in the support and lamina surfaces.
- The murals are located on wall areas that are painted periodically. Paint splatter and wall patch debris were observed on the mural surfaces. Effective protection of the murals during routine auditorium maintenance- whatever the effort is advised.
- The murals should be monitored one year after conservation, then bi-annually thereafter, by a trained paintings conservator.

INSPECTION MANUAL

1. Physical forces - shifting (building settlement, inadvertent movement of the door jambs, vibration). Physical forces – gouges and scratches (objects falling onto / against, pedestrian related damage, impact from ladders, carts and so forth)
2. Surface accumulations (housekeeping splatter, painting)
3. Light and Ultraviolet radiation
4. Incorrect temperature and temperature fluctuations
5. Incorrect relative humidity and humidity fluctuations
6. Custodial

This manual offers conceptual guidelines for monitoring and maintenance, specific to the Phillip Gunston Murals in the Cohen Department of Health and Human Services Building. Outlined within are basic monitoring practices and some preliminary maintenance procedures which might have beneficial effects to the long term function and preservation of the painting, if implemented. Any hands-on treatment or monitoring activity surrounding the painting should be undertaken by a conservator knowledgeable of the mural, its materials and its conservation formulations. This

manual should be updated as new developments occur within the painting, the venue and within the collections care or conservation body of knowledge.

A preventative maintenance plan for the mural sequence should be implemented. Such a plan should include a risk assessment to determine the likelihood and probability of any threatening occurrence, whether it is outlined above or not. The plan should develop immediate and long term responses to any threat and ultimately provide materials and means by which to avoid that threat in the first place. Such a plan might also develop an emergency response plan and a disaster mitigation plan. Such plans might include a posted list of emergency procedures, the assignment of emergency equipment and materials and a posting of conservator contact information. All documentation pursuant to conservation, maintenance and other matters should be kept in a chronological file, should the painting require treatment in the future. It is also imperative that previous conservation records are maintained in an accessible location so that future conservators can gauge conditions and the effectiveness of past treatments.

1. PHYSICAL FORCE:

Physical force may include action due to shifting (building settlement, inadvertent movement of the door jambs and other types of vibration of shifting).

1. When using ladders or moving any other equipment or materials near the murals, it is imperative that this equipment or material does not come into contact with any portion of the mural surface. This includes leaning the equipment against the mural surface.
2. The mural is susceptible to indentation, cracking, gouges and loss of material. People should not touch and nothing should be placed next to, against or in close proximity to the mural surface.
3. Building movement or environmental conditions may undermine the plaster substrate of the murals.

Any observation of a planar distortion or advanced structural developments and cracking within the series of wall paintings should be immediately brought to the attention of the GSA Fine Art Representative and Conservator of record. Review of the surface plane should be undertaken during cyclical maintenance periods and be compared to the existing surface plane records, recorded upon completion of the conservation effort.

2. SURFACE ACCUMULATION

Contaminants include any material that may become deposited on, adhered to or suspended on the mural surface. A discernable amount of dark gray grime had accumulated on the paint surface. As is typical with any high occupancy venue, it is likely that a large portion of the grime and surface deposits are a result of exterior pollutants (automobile exhaust), airborne materials brought into the space by the personnel. It is also likely the HVAC system distributes particle pollutants. HVAC filters should be maintained and cleaned on a defined schedule and according to how dirty they are. Filters may become dirtier during heavy periods of visitation; their maintenance should thereby increase during those periods.

Surface accumulation may also include deposits and splatter caused during housekeeping and repairs of surrounding elements. Every effort should be made to educate Housekeeping and Maintenance staff about the importance of the murals. Efforts should be put in place to mitigate any splatter, spray or other form of deposit onto the mural surface.

Ambient grime and surface accretions are inevitable. Grime will create a visual dulling and discoloration of the surface, becoming more visible and more obscuring to the image as it builds up. This build up will especially mar the intensity of the contrast and colors. Grime becomes imbedded into the intestacies of the paint. As it becomes imbedded over time, it may become more difficult to remove.

Surface cleaning will become necessary. Cleaning should be performed by trained conservators. Cleaning should be above the varnish and paint layers. Cleaning should not involve solvents or solutions that may interact with varnish or paint layers. Cleaning should not introduce a large volume of solution or moisture into the painting structure, nor should they be done dry. The former can cause blanching or internal expansion of the materials; the latter can cause abrasion of the surface. A specific cleaning strategy will need to be developed based on the characteristics of the surface at the time of cleaning. It should be considerate of the original material, and those applied during conservation.

3. LIGHT

Light, including ultra violet radiation, is a constant but slowly progressing threat to the paintings. The murals are currently unevenly illuminated by a series of light fixtures immediately in front of the walls on which the murals are displayed. Periods of illumination do not appear to vary throughout the day as they are on during normal and after hours.

There are numerous factors to assess when evaluating the standards and effects of the illumination sources and the radiant exposure. These include: 1) The angle at which the light is directed on the painting; 2) The time of exposure; 3) The color rendering of the light; 4) temperature changes to the object caused by the illumination sources; 5) The degree of diffusion; 6) The reciprocity law; 7) The inverse square law relative to the distance between the painting and the light source and 8) The wavelength of the radiation which reaches the painting.

Color rendering is important to how the painting looks on exhibit. Light sources should be used which maximize the desired color rendering (color temperature) yet mitigate and control harmful radiation such as ultraviolet. If the lights are to be changed, a conservator should be engaged to assist in determining the appropriate color temperature of the new lights.

UV free controlled illumination is ideal. UV filters are an option, and certainly recommended for the existing fixtures. Some filters are currently in place over the fluorescent bulbs, however many bulbs are not filtered. All filters should be installed and maintained on a uniform schedule. They should be checked regularly as their filtration properties will break down over time, and collectively replaced according to manufacturer guidelines.

The individual light source(s) should not create hot spots on the painting surface. The illumination sources should not increase the ambient temperature in any specific portion of the mural surface.

Diffusion of light is a good way to mitigate the damaging effects of direct light and reduce sheen and shadow problems which can often be associated with direct light.

In terms of the distance of the light source from the object, it is understood that increasing the distance between the light source and the object can reduce the damaging effects of the light significantly (the inverse square law).

4. TEMPERATURE

Temperature in a large venue is difficult to control. Incorrect temperature and temperature fluctuations in the corridor and stairwell an have immediate and long term implications relative to the function and condition of the painting – especially considering thermal migration through the wall. We understand that a small degree of fluctuation is inevitable, especially as seasons change. More broad, annual fluctuations are less damaging them constant fluctuations. An ideal temperature to be maintained for the painting can be adjusted, slightly, for the season. Advisable ranges are as follows:

Winter: 68 – 72 degrees Fahrenheit
Summer: 72 – 76 degrees Fahrenheit

Ambient temperature of course influences relative humidity. The correlation is important. Warmer air can hold more moisture and increase the moisture content of the object within the heated environment. Colder air on the other hand does not hold as much moisture. Colder air environments can force ambient moisture to migrate out of the air, allowing it be absorbed into the objects.

5. RELATIVE HUMIDITY

Moisture levels within the environment can be defined as the relative humidity. Relative humidity is the amount of water vapor that exists within the air, at a prescribed temperature. Incorrect relative humidity and humidity fluctuations can cause extensive damage to the painting. As with temperature, fluctuations in humidity can impose immediate and longer term alterations in the individual materials found within and the overall structure of the murals. Extremes and fluctuations in humidity (and temperature) can cause damage to paintings due to the expansion and contraction of the components, as well as the absorbent and thermoplastic materials used in the conservation process. As certain materials expand and contract, other materials are not so resilient. The original paint and the conservation fills, for instance, can crack, flake and become lost as a result of expansion and contraction of the underlying support structure. The goals should be to keep the relative humidity within a constant range – with limited daily fluctuation and minimal seasonal fluctuation.

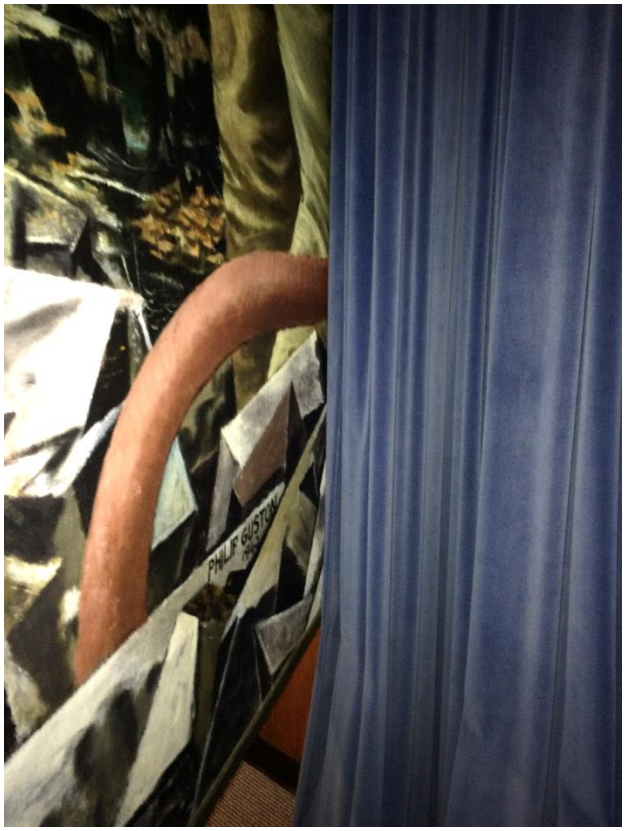
Winter: 42% - 45% relative humidity
Summer: 45% - 48% relative humidity

6. CUSTODIAL

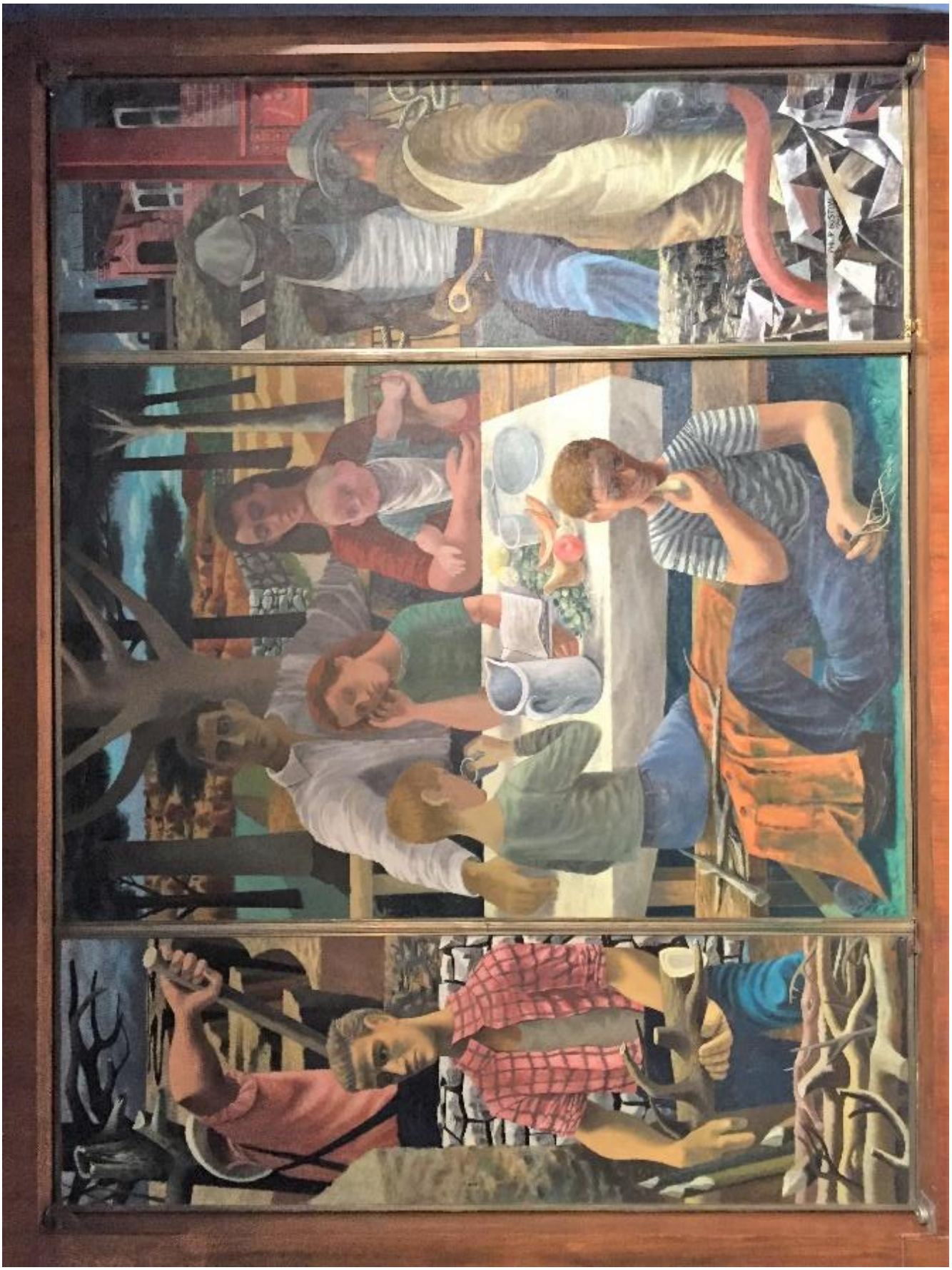
It is important to train housekeeping and maintenance personnel about the importance of the murals, and the delicacy of the mural surfaces. Untrained or unaware individuals can cause abrasion to the surface, or other types of unintended damage. In general, cleaning (even dusting) should be done by a trained conservator.

7. CURTAIN AND PANEL OPERATION

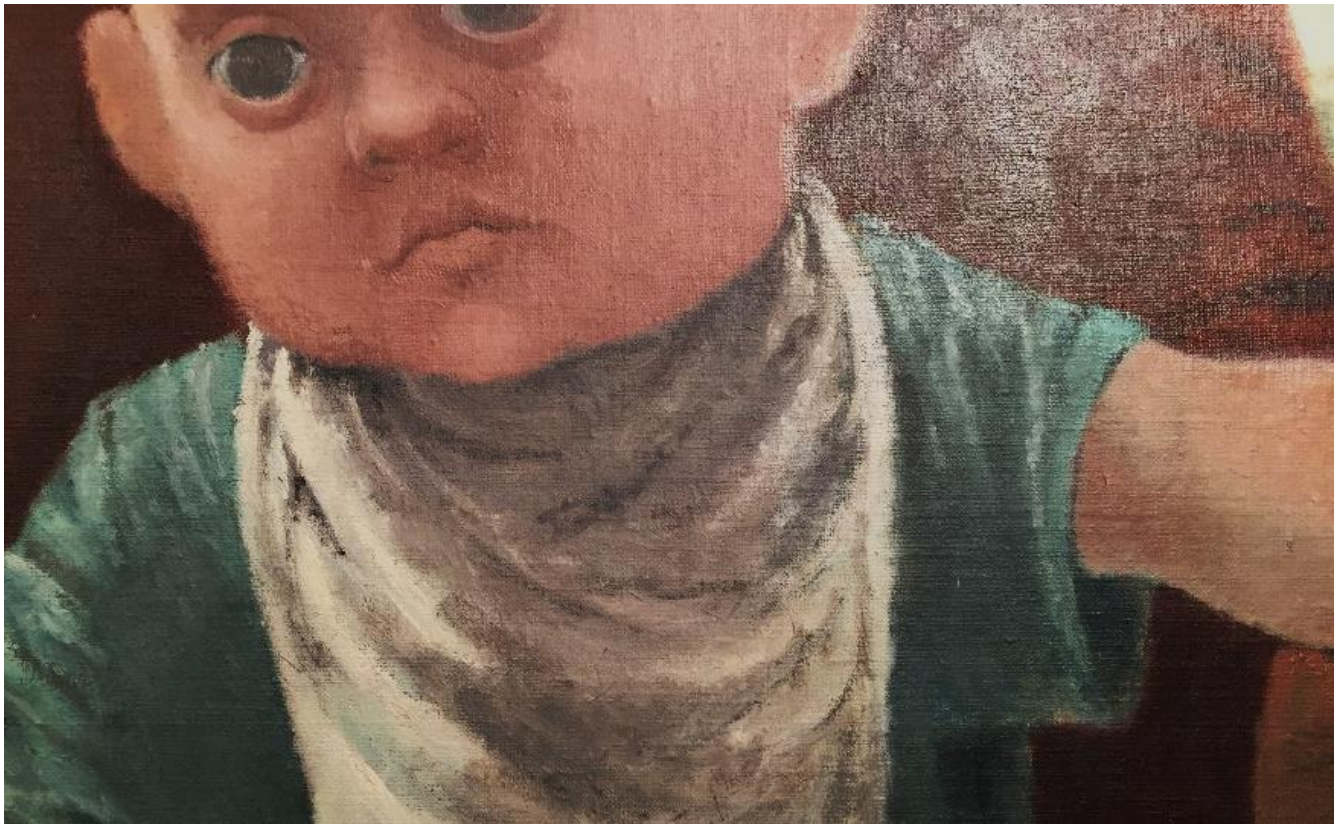
When the flanking panels are open, the rear stage curtain rests against the unprotected mural surface - This is causing physical abrasion (See images below). We recommend that a mechanism be installed to prohibit the curtain from being in contact with the mural surface at any point and at any time. When the flanking panels are "opened", the action associated with accessing the fold away handles at the lower corner of each flanking panel is resulting in damage to the surrounding canvas. We recommend that the handles be accessed carefully and in such a manner that does not involve touching the mural canvas. We observed the action of sliding the center panel to reveal the screen – we did not observe any binding or rubbing of the mural surface during the process, however, we did observe physical abrasion that appears to have been created by this action, in the past. We recommend that operation of the flanking and central panels be undertaken with care and by individuals conscientious of the mural surfaces.



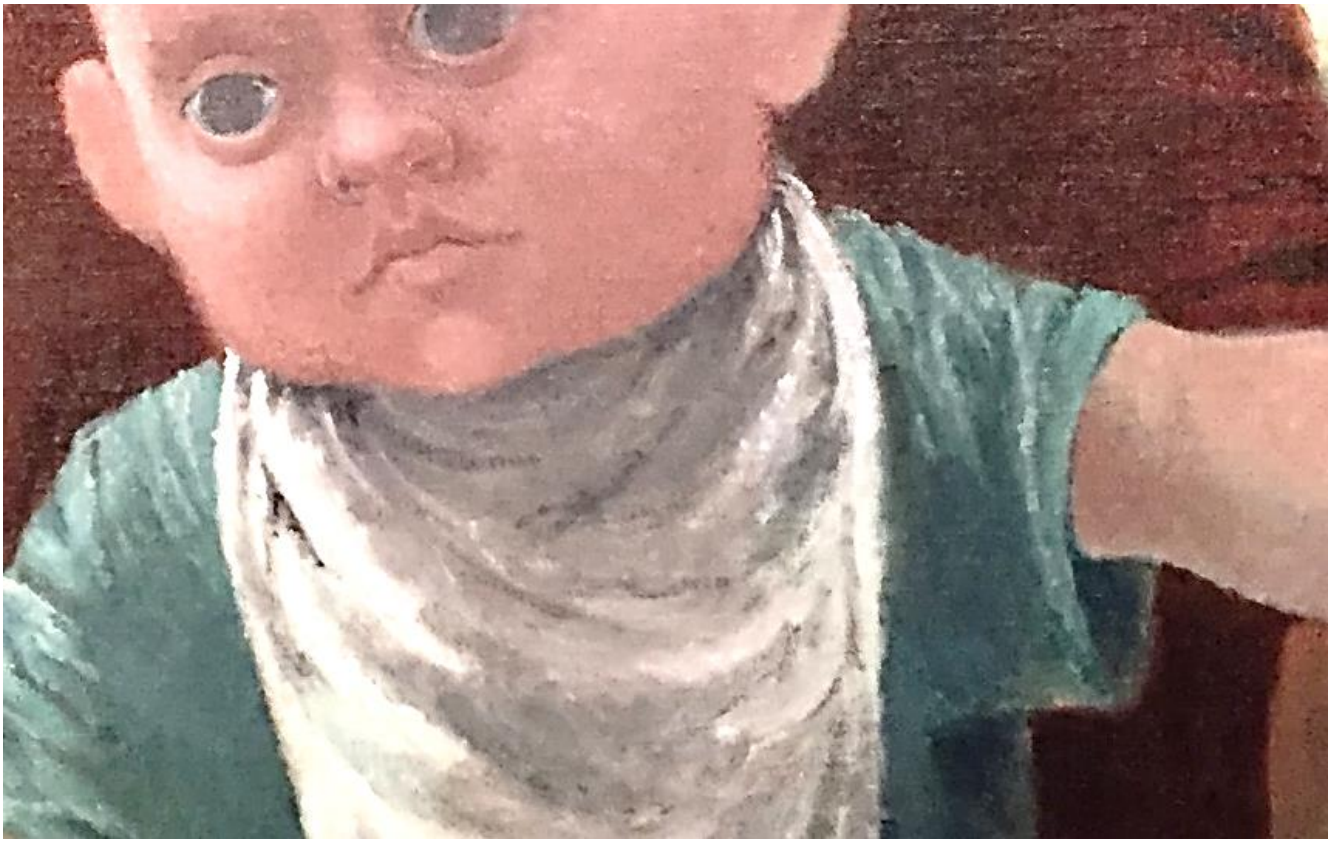
Overall, normal illumination, before treatment

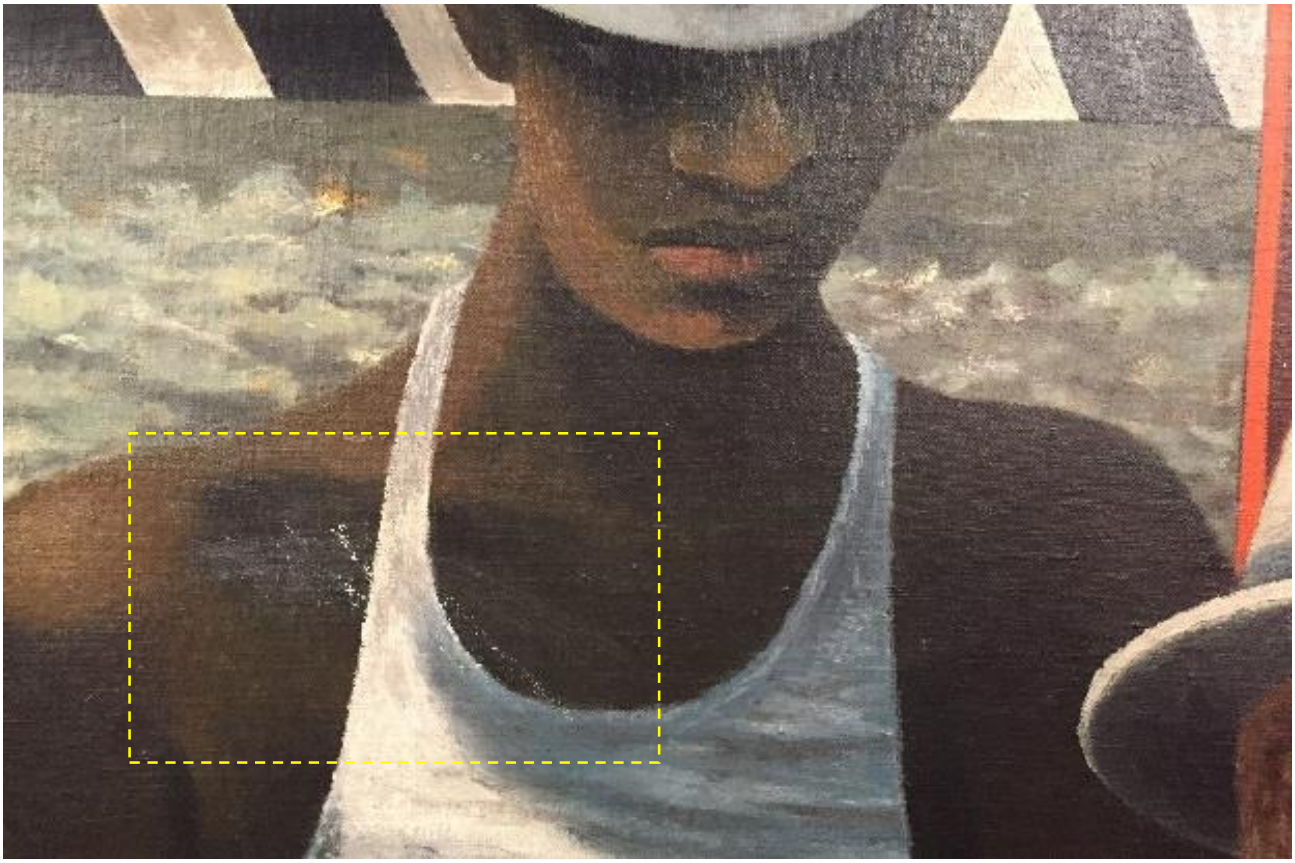


Overall, normal illumination, after treatment



Center Mural, Detail, Normal Light, Before Treatment – Reveals marred, soiled and discolored surface coating





Right Mural, Detail, Normal Light, Before Treatment: Reveals example of previous physical damage – with crude retouching

Right Mural, Detail, Normal Light, After Treatment: Reveals example of physical stabilization, filling and inpainting

Right Mural, Detail, Normal Light, Before Treatment

Right Mural, Detail, Normal Light, After Treatment

"Central boy": Normal light after treatment. Example of area with uneven surface sheen requiring adjustment