

# PROPOSAL

CITY of CORAL GABLES

PUBLIC ART COLLECTION RESTORATION

HISTORICAL RESOURCES & CULTURAL ARTS DEPARTMENT



Submitted to:

**Catherine Cathers** Arts & Culture Specialist

City of Coral Gables Historical Resources & Cultural Arts Department

Submitted by:

Viviana Dominguez Chief Conservator Art Conservators Lab, LLC

Debora Rodrigues Principal Conservator Past Matters, LLC

## PROPOSAL

### PUBLIC ART COLLECTION RESTORATION

City of Coral Gables, Historical Resources & Cultural Arts Department

## QUALIFICATIONS

For this project, Viviana Dominguez of Art Conservators Lab, LLC will team with Debora Rodrigues of Past Matters, LLC. Both Ms. Dominguez and Ms. Rodrigues are Professional Associates of the American Institute for Conservation (AIC) and together have a combined 60+ years of professional experience in the field of conservation and historic preservation. The two conservators are both sole proprietors of a woman- and minority-owned small business dedicated to the conservation and restoration of architecture, art, and artifacts. They conduct much of the work themselves and are involved in all aspects of each project, including general administration, initial assessment and testing, on-site mobilization and treatments, and final written and photographic documentation. This ensures extreme care, thoughtfulness, and preparation when proposing or undertaking any treatment, all of which produces consistent, high-quality work.

Viviana Dominguez has over 35 years of experience and holds a Bachelor of Fine Arts in Studio Art from the National School of Fine Arts in Buenos Aires, Argentina; a Master of Fine Arts in Visual Arts: Painting from the National University of Art (IUNA) in Buenos Aires, Argentina; and a Certification in Art Conservation from the Technical Institute of Conservation at IUNA. She has been committed with continuing her professional education over the years, including undertaking courses such as “Mastering Inpainting,” “Modular Cleaning Program,” “Synthetic Adhesives Technology,” and “Protective Coatings Technology,” among others. Ms. Dominguez has also educated others and taught “Material Technology for Conservators” between the years of 2000 and 2005.

With over 25 years of experience in the field of preservation and conservation, Debora Rodrigues holds the following three degrees from the University of Pennsylvania in Philadelphia: a Bachelor of Arts in Design of the Environment, a Master of Science in Historic Preservation, and an Advanced Post-Graduate Certificate in Conservation. Ms. Rodrigues worked in both the non-profit and for-profit sectors before establishing her own firm in 2015. The idea of working for herself stemmed from the desire to be fully involved in all aspects of a project, from writing the proposal to performing the hands-on treatments. Over the course of her career, she has had the opportunity to work on numerous projects involving public artwork, which included either single pieces or entire collections. Some of these are listed further below.

The two conservators have collaborated on numerous projects over the years, including but not limited to the following:

- Conservation and restoration of the public art collection belonging to the University of Arizona in Tempe. The collection includes murals, sculptures, fountains, ceramics, paintings, and other miscellaneous pieces.
- Documentation, cleaning, and consolidation of historic graffiti on the walls of the Tule Lake Segregation Center, a concentration camp constructed in 1942 and now a National Historic Landmark.
- Assessment, repair (including infills and inpainting), and documentation of the decorative cornice and ceiling in the reception room of Thomas Edison's Glenmont Estate in West Orange, New Jersey.
- Conservation of two large oil-on-canvas WPA murals in Ellicott City, Maryland.
- Assessing, cleaning, inpainting, infilling, and documenting the historic wallpapers within various rooms of the Lyndon B. Johnson Ranch House in Stonewall, Texas.
- Assessment and documentation of a large-scale mural assembly on a concrete bridge and supporting walls, comprised on fiberglass-reinforced cement panels and a traditional three-coat Portland cement stucco system.
- Assessment and conservation of paintings from the collection of the Maritime Administration in Washington, DC.
- Cleaning, consolidation of flaking paint, stabilization, detachment, and transport for storage of the Shomrei Shabbos Mural, a historic painted plaster mural dating from the late 1920s.

In addition, the conservators have worked on numerous public art projects, including but not limited to the following:

- Multiple-year contract with the City of Wichita, Kansas, involving assessment, maintenance, conservation, and documentation of the public art collection, which includes over 200 pieces.
- Conservation of various outdoor sculptures in the City of West Palm Beach, Florida, including "Reading Together," "Martin Luther King, Jr. Memorial," "When Only the Ball Was White," and "Officer and Child."
- Assessment of the City of Rockville's public art collection, which includes over 50 pieces, with restoration and conservation of select pieces.
- Multiple-year contract, including assessment, maintenance, and documentation of public artwork belonging to the City of Durango, Colorado.
- Conservation of outdoor sculpture for the Bass, including "War-Giro" and "Chess Tables."
- Various projects involving the City of Alexandria's collection of public art, including both assessments and treatments.

- Assessment and documentation of the monuments and public art on the West Virginia State Capitol Campus in Charleston, with treatment of select pieces.
- Conservation of public artwork in the Miami Design District, including “Jokester 2,” “10 Feet Crushed Solo Cup,” “Le Corbusier,” and “Tower.”
- Assessment, documentation, and conservation of numerous public artworks belonging to the City of Dallas, Texas.
- Assessment, documentation, and conservation of several public artworks belonging to the City of Frisco, Texas.
- Assessment and documentation of numerous monuments overseen by the National Park Service in Washington, DC.
- Assessment, conservation, restoration, and documentation of a large collection of monuments and public art belonging to the City of Buffalo in New York.

The following three references are provided for public artwork undertaken by Viviana Dominguez and Debora Rodrigues:

- Sybille Welter, Administrator of Public Art and Culture, City of West Palm Beach, Florida; Tel: (561) 822-1521; Email: [scwelter@wpb.org](mailto:scwelter@wpb.org). (Viviana Dominguez, Art Conservators Lab)
- Bernadette Bradshaw, Senior Program Specialist, Division of Arts & Cultural Services, City of Wichita, Kansas; Tel: (316) 303-8663 or [BBradshaw@wichita.gov](mailto:BBradshaw@wichita.gov). (Debora Rodrigues, Past Matters, LLC)
- Sherry Zambrano Jackson, Registrar of Collections & Exhibitions, The Bass; Tel: (786) 477-6023; Email: [szambrano@thebass.org](mailto:szambrano@thebass.org). (Viviana Dominguez, Art Conservators Lab, LLC)
- Betty Wisda, Arts Program Supervisor, City of Rockville, MD; Tel: (240) 314-8681 or [bwisda@rockvillemd.gov](mailto:bwisda@rockvillemd.gov). (Debora Rodrigues, Past Matters, LLC)
- Claire Breukel, Curator, DACRA Miami Design District; Tel: (917) 704-5319; Email: [Claire@dacra.com](mailto:Claire@dacra.com). (Viviana Dominguez, Art Conservators Lab, LLC)
- Nicol Killian, Assistant Director, City of Durango, Colorado; Tel: (970) 375-4860; Email: [Nicol.Killian@durango.gov](mailto:Nicol.Killian@durango.gov). (Debora Rodrigues, Past Matters, LLC)

Additional references can be provided upon request. Resumes for the principal conservators for this project are provided in Appendix A. Professional Associate status and woman-owned small business certifications are provided in Appendix B. Samples of past work are provided in Appendix C. Samples of assessment and treatment reports are provided in Appendix D. Insurance for Art Conservators Lab and Past Matters includes general liability, professional liability, and workman’s compensation.



## PROPOSED CONSERVATION/RESTORATION TREATMENT

Treatment for the collection of public art for the City of Coral Gables is based on the Coral Gables Public Art Condition Assessment Report provided by Conservation Solutions/Evergreene Architectural Arts, dated March 19, 2021, as follows:

Pause (Rafael Barrio): General detergent cleaning, removing coating drips on concrete base, passivating exposed metal, coating small areas of loss, and coating entire lower prism.

Tuxedo (Jean Ward): General detergent cleaning, removing biological growth and corrosion, and inpainting areas of coating loss.

“The Truth is I Welcome You” (Hank Willis Thomas): General detergent cleaning and removing corrosion from threaded rods.

Quadaped #2 (David Hayes): General detergent cleaning, removing corrosion, and inpainting areas of coating loss.

Regeneration, Art Snail (The Cracking Art Group): General detergent cleaning, patching holes/losses, filling cracks at seams, and inpainting repairs as necessary.

9 Venetian Posts (Various Artists): General detergent cleaning, repositioning three posts, removing infill failed paint on one post, filling gouges and losses and infilling paint on three posts, and UV clear coating one post.

Jose Marti (Mark Andries Smit): General detergent cleaning, removing biological growth and copper staining, repointing failed/missing joints, filling cracks in step, and removing corrosion, spot patinating, and waxing the metal.

Coral Forest (Sibylle Pasche): General detergent cleaning, removing adhesive residue and graffiti, and resealing marble.

Secrets of the Sea (Sibylle Pasche): General detergent cleaning, filling area of loss, and resealing marble.

Fountain of Youth, Four Horses (Unknown Artist): General detergent cleaning, removing biological growth and mineral accretions, treating exposed rebar on concrete basin and patching losses, filling cracks in marble and concrete, repointing joints, and restoring bronze plaques. Consolidation of friable marble will also be included if deemed appropriate.

Midsummer Nights Dream (R & R Studios): Removing vine from the northwest lamp (if it has not already been done), and general cleaning to remove biological growth from surfaces.

Shoes (Hector Lombana): General detergent cleaning, removing biological growth and ferrous staining, restoring metal plaques, removing mineral accretions, filling cracks and losses, coating application, and removing delaminated surfaces from platform and infilling losses.

Vessel (Leonel Matheu): General detergent cleaning, removing biological growth, filling losses, and reapplying paint coating.

Juan Ponce de Leon (Unknown Artist): General detergent cleaning, removing biological growth, performing paint analysis, painting, and restoring bronze plaque.

## SCHEDULE

All work will be completed by the end of 2022. The schedule will proceed in three phases, as follows:

### Phase I: Research and Testing

Work will proceed with a detailed inspection of all fourteen pieces to perform preliminary documentation, paint analysis, and testing where necessary. At this time, with approval of the City, artists may be contacted to confirm paint system, colors, etc. Documentation available in the City's files regarding the collection will be reviewed at this time. Once all the necessary documentation and testing/analysis results have been gathered, the City of Coral Gables will receive a confirmation of the scope of work for each piece, detailing products and methods (including the use of equipment, etc.). SDS sheets for every product being considered will be submitted at this time.

### Phase II: Treatment

Treatment of the fourteen pieces will be as described above. Any changes to the proposed methods or materials outlined in the assessment report will be discussed with the City of Coral Gables prior to proceeding with the work. The schedule for treatment will be dependent on weather conditions and include at least two separate mobilizations, with completion of all work in 2022.

### Phase III: Documentation and Treatment Reports

After completion of on-site treatments, individual reports for each public artwork will be submitted, detailing means and methods and providing clear documentation showing conditions before and after treatment. The reports will also include comprehensive recommendations for cyclical maintenances, including suggestions for products and methods.

If desired, the team can be available to train city staff on maintenance procedures or undertake the maintenances as part of a separate agreement with the City of Coral Gables.

### **COST**

The total cost for the scope of work is \$167,000. This includes all supervision, labor, materials, equipment, and mobilization costs. The cost does not include the procurement of any permits.

APPENDIX A  
RESUMES OF PRINCIPAL CONSERVATORS



**VIVIANA DOMINGUEZ, FINE ARTS AND ART IN ARCHITECTURE CONSERVATOR**

ACL: 2001 Biscayne Blvd. unit 2606, Miami FL 33137. [Art.conservation.services@gmail.com](mailto:Art.conservation.services@gmail.com). Mobile: 786.973.8138. [www.artconservatorslab.com](http://www.artconservatorslab.com)

**Profile:** Viviana Dominguez is the Principal/Chief Conservator at ART CONSERVATORS LAB (ACL) and a Professional Associate of the American Institute for Conservation (PA/AIC). She is also a member of The National Heritage Responders (NHR) and was trained on Collections Emergency Response. Ms. Dominguez has more than 36 years of experience working in the field of Fine Arts and Arts in Architecture Conservation including the conservation of, mural paintings, sculptures and ornaments in buildings. In 2014 she received the *Los Angeles Conservancy Award* for the conservation of the murals at the Bob Hope Veteran Hall in California, and in 2017 she received the Florida Trust for Historic Preservation Award for her work on the conservation of the plaster walls at the George Adderly House in Marathon Key, Florida. Her work is presented in national and international congress meetings.

**Professional Experience**

**National Park Services Projects, NPS Projects:**

Thomas Edison National Park, Glenmont Residence, Conservation of Reception Room Historic Cornice and Ceiling, NJ

Tule Lake National Park. Conservation and documentation of historic graffiti in the original jail at the Tule Lake Unit, World War II in the Pacific Monument, CA

Cumberland Island National Seashore Park. Conservation of 5 paintings, 3 works on paper, 1 print on silk and 4 ornamented gold-leaf frames, GA

Everglades, Dry Tortugas, and Biscayne National Parks. Preparation of the museum's collection emergency operation plan (MCEOP) for each of the five south Florida national park units

Lyndon B. Johnson Texas White House. Conservation of Historic Wallpaper. Stonewall, TX.

Charlot Fresco Mural, Pearl City, Hawaii

American Merchant Marine Museum. Conservation of 7 oil on canvas paintings, NY

**Art in Public Places**

City of West Palm Beach, Conservation of the following outdoor sculptures: Martin Luther King Jr. Memorial (1998) by Steven Dickey at Currie Park; José Martí Memorial, by Tony Lopez at Jose Martí Park; “when only the ball was white “ (2004), Shauna Gillies-Smith , Coleman Park Community Center; Officer and Child (1996), by Abbe Goodwin; Reading Together (1997), by Judith Peck.

The Bass Gardens, Conservation of outdoor sculptures: War-Giro, (2005) by Carlos Luna and Chess Tables (2014) by John Drain, terrazzo and aluminum.

Miami Design District, Jokester 2 (2018) by Paula Crown, 10 feet crushed Solo Cup in fiberglass; Le Corbusier by Xavier Veilhan fiberglass sculpture: Tower (Lodz), 1993 by Sol Lewits.

Key West City Hall, Conservation of two 1930s New Deal Murals by David Hoffman, FL.

Arizona State University, Tempe: Conservation of Fresco mural by Jean Charlot and 2 WPA murals by Joseph Morgan Henninger.

**Horton Plaza**, Conservation of **bronze and marble fountain**, San Diego, California.

Honolulu International Airport, Conservation of two murals: “Noelani” (1979) by Martin - Charlot and “Makahiki” (1970) by David Asherman. Hawaii State Foundation for Culture and the Arts, HI.

Leward College, conservation of *The Relation of Man and Nature in Old Hawai'i*.(1974) by Jean Charlotte, Pearl City , HI

**City of Los Angeles Art in Public Places** Conservation of 5 **outdoor mural paintings:**

“La Ofrenda” (1989) by Yriena Cervantes; “Filipino- American Glorious Days” (1994) by Eliseo Silva;

“Return to Light” (1994) by Charles Freeman; “The Muralists” (1990) by Richard Wyatt, Los Angeles, CA. Los Angeles Library for Social Studies. Conservation of outdoor wall paintings: “Labor Solidarity Has No Borders” (1990) by Mike Alewitz, Los Angeles, CA. Adams Park. Conservation of wall painting “Fish Dream”(1988) by Lynn Marshall Linnemeier, The Office of Cultural Affairs, Public Art Program. Atlanta, GA.

**Los Angeles County**, Public Art Collection.

**City of Santa Monica** Art in Public Places Collection: Cornelius Botke (1887-1954), *Untitled*.

### Arts in Architecture

**In progress, The Henry Morrison Flagler Museum**, conservation of marble caps on museums gate.

**Sarasota Historic Court House**, Conservation of terracotta ornaments on façade, Sarasota, FL.

**Dry Fountain at the Bonnet House**, Restoration of stone pedestals, Fort Lauderdale, FL.

**Adderley House**, Consolidation of “**tabby**” concrete walls, Crane Point, Marathon Key, FL.

**Carson Block Building**, Eureka Restoration and reproduction of Terra Cotta Decorative Tiles.

**Key West City Hall**, Conservation **Florida State Seal (50’s) and Historic Medallions**, Key West, FL.

**St. Stephen Cathedral**, restoration of sculpture: Our Lady of Sorrows. St Stephen Cathedral, HI.

**Vizcaya Museums and Gardens**: Conservation of **2 (two) Historical Fireplaces** (lime composite stone) and conservation of **bronze lamps, small figures, and architectural features** at the *Deering Sitting Room*.

**Mission State Historic Park, ‘La Purisima’**, Lompoc. Conservation of **Decorative Painted Walls** (1800s).

**Mauka Lani Elementary School, Makakilo**. Conservation of mural paintings: “Eia Na Pua A’o Mauka Lani” by artist Linda Oszajca. Hawaii State Foundation on Culture and the Arts, HI.

**Saudi Arabia Embassy** Conservation of **decorative paintings on carved paneling ceilings**, “Bel Etage” room. Saudi Arabia Embassy, Buenos Aires, Argentina.

**Kauai High School**, wood-steel sculpture, Hawaii State Foundation on Culture and the Arts, HI.

**Waikea High School**, wood-steel, Hawaii State Foundation on Culture and the Arts, HI.

### Mural and Decorative Painted walls Projects (samples from 2000 to present):

Museum of the Dominican Resistance, conservation of Haitian Massacre 1937 by Dominican artists Jose Ramirez and Roberto Flores, Funded by the Ambassadors Fund for Cultural Preservation, Santo Domingo, Dominican Republic.

Del Monte Hotel, Conservation of Murals (1924) by Ferninad Burqdortt and decorative painted ceiling and historic tile, Monterrey, CA.

Del Monte Hotel, Conservation of painted decorative ceiling and historic tile. Monterrey, CA.

Jewish Historical Society of Greater Washington. Removal of historic Shomrei Shabbos murals, Washington DC

Glendale Library. Conservation of decorative painted ceilings, Glendale, CA.

St. Trinité Episcopal Cathedral, Stabilization and removal of 3 wall paintings, Smithsonian Institution

Haitian Cultural Recovery Project, Port-au-Prince, Haiti.

Bob Hope Veteran Hall in Los Angeles, conservation of 4 Mural Paintings. LA, CA

Irvine Ranch, Restoration of historic wallpaper. Irvine, CA.

**Wilshire Tower** Conservation of **Art-Deco decorated ceiling** as well as silver-leaf and **faux-finish elevators’ doors**, dating from 1927, Los Angeles, CA.

**The Contemporary Museum Honolulu** Conservation of **theatre backdrops and props**: *L’Enfant et les Sorciers* by David Hockney. The Contemporary Museum Honolulu, HI.

**Iglesia Santa Maria La Mayor (church)**, Conservation of **3 wall paintings**: “St. Cristobal,” “The Annunciation,” and “The Presentation of Virgin Mary to the Temple” (1927) by artist Ulpiano Checa.

Colmenar de Oreja, Community of Madrid, Spain.

**Langham Huntington Hotel City of Pasadena**: Frank Moore *The Picture Bridge* (1932), outdoor painted

wood panels, CA

**Fullerton City Hall New Deal Murals** by Helen Lundberg, Fullerton, CA.

**City of San Diego, Horton Plaza**, Conservation of **bronze and marble fountain**, San Diego, California.

**St. Stevens Serbian Orthodox Church**, Conservation of decorative walls and ceiling painting in the dome.

**National Gallery “Pala is de Glace,”** Conservation of **3 wall paintings** by Alfredo Guido (1957). National Gallery, Buenos Aires, Argentina.

### Museum Collections – Fine Arts and Artifacts

**The Phillips Collection**, Conservation of paintings by Zilia Sanchez, retrospective, Washington, DC.

**The Lowe Art Museum**, Conservation of “Paper Bag” by Alex Hay, Coral Gables, FL

**Palm Spring Museum of Art**, Conservation of Jesus Soto painting, retrospective, Palm Spring, CA.

**NSU Fort Lauderdale Museum**, Conservation of Cobra Collection works on paper and paintings, Fort Lauderdale, FL. (2015 -2019)

**NSU Fort Lauderdale Museum**, Conservation of Latin-American Collection (The Goodman’s collection) works on paper and paintings, Fort Lauderdale, FL.

**NSU Museum of Fort Lauderdale. Asger Jorn. The Helhesten Collection** NSU Museum of Fort Lauderdale.

**Wolfsonian-FIU**, Miami Beach, Conservation of Hugo Gellert Fresco Mural painting large fragmented (exhibited at the Guggenheim Museum), Miami Beach, FL.

**Wolfsonian-FIU** Conservation of Julius Kingler 30 posters, Miami Beach, FL.

**The Baker Museum** Conservation of paintings, sculptures and works on paper, Naples, FL. (2012 - 2020)

**Lowe Art Museum University of Miami.** Portrait of Maria T. Rojas by Wifredo Lam(1943), Wifredo Lam, 5 drawings on velum. Tikashi Fukushima “Untitled.”

Untitled (1965), by Lawrence Jacob.

**Norton Museum of Art,**

**The Custom House Museum** Conservation of paintings, artifacts and works on paper, Key West, FL. (20017 - 2019)

**State of Hawaii Foundation on Culture and the Arts** Paintings Collection: Conservation of murals and paintings.

### Works on Paper and Photographic Materials

**Photograph and Album Collection** preservation of 5 albums with photographs from the Holocaust Museum and Education Center SW Florida.

• **Jasper Johns**, “Two Balls” (171) silkscreen. Jay I. Kislak Collection.

**Ulpiano Checa Museum Collection:** Conservation of Paintings and Drawing collection, 69 oil on canvas and 15 works on paper (drawings, prints, book covers. Colmenar de Oreja, Madrid, Spain. (Ulpiano Checa 1860-1916)

**Toulouse Lautrec** (work of art on paper) theatre poster announcement. Private Collection.

**NSU Museum of Fort Lauderdale**, The Helhesten Collection: 5 etchings and 4 drawings by Asger Jorn. Pablo Picasso, conservation of 5 etchings.

**Museum of the State**

**of Hawaii Foundation on Culture Collection:** Conservation of 12 paintings (oil and acrylic on canvas) by artists: Guy Buffet, Juliette Fraser, Jerry Okimoto, Joseph Feher, Ralph Iwamoto, Joseph Thomas, Feher, Tetsuo, Ochikub, Ching Wong and Shirley Kussell.

**Ulpiano Checa Museum Collection:** Conservation of Paintings and Drawing collection, 69 oil on canvas and 15 works on paper Colmenar de Oreja , Madrid, Spain. (Ulpiano Checa 1860-1916).

**City of Los Angeles Redevelopment Agency Collection:** Conservation of 2 easel paintings (1990) by Michael Roberts.

### Collection Surveys

- Conservation survey and treatment assessment of Cobra paintings and works on paper. NSU Fort Lauderdale Museum of Art (contracted by NSU) 2019.
- Conservation survey and treatment assessment of a Latin-American Collection, paintings and works on paper. The Goodman's collection. (contracted by NSU) 2019.
- Conservation survey and treatment assessment of Cobra paintings and works on paper. NSU Fort Lauderdale Museum of Art (contracted by NSU) 2017.
- Los Angeles County, Public Art Collection, CA, recommendations on assessing works on paper and paintings for the LA County staff. (*subcontracted by Rosa Lowinger and Associates*) 2014.
- City of Santa Monica Art on Public Places, CA. Survey of mural paintings (*subcontracted by Rosa Lowinger and Associates*) 2013.
- Vizcaya Museum and Gardens, wall paintings (Breakfast, Goyesca, Spagnollete, and Tearoom) Miami, FL (*subcontracted by Rosa Lowinger and Associates*) 2011.
- Conservation survey and treatment assessment of 25 casein wall paintings (1950) by Eligio Pichardo. Santo Domingo, Dominican Republic (*subcontracted by HILAB in the Dominican Republic*) 2008.
- Conservation survey of mural and easel paintings at the San Diego Airport (Sub-contracted by the Sculpture Conservation Studio) 2007.
- Conservation survey Art in Public Places Collection, City of Santa Fe Springs, California (Lesley Elwood & Associates) 2007.
- Santo Domingo Monastery. Conservation survey and condition report of sacred art objects and artifacts, Santo Domingo Church and Monastery collection, Argentina 1998.
- National Gallery Palais de Glace Conservation survey and condition report of art collection (paintings, sculptures, works on paper), Funded by The Getty Conservation Institute. Argentina 1997-8.

### FORMAL EDUCATION

Dates:	School - Program	Major	Degree - Award
July 02 – Nov.05	National University Institute of Art, IUNA (Instituto Universtario Nacional de Arte) Buenos Aires, Argentina	Master of of Fine Arts	Major: Visual Arts. Orientation: Painting  Thesis: A new Vision on the Conservation of Mural Paintings
March 83 – Nov. 86	Technical Institute of Conservation (IUNA). Buenos Aires, Argentina	Art Conservator	Certified: Art Conservator - Specializing on wall and easel paintings
March 80 – Nov. 85	National School of Fine Arts: Pridiliano Pueyrredón (IUNA). Buenos Aires, Argentina	Bachelor of Fine Arts Studio Art (BFA)	Certified Professor of Drawing and Painting

### PROFESSIONAL DEVELOPMENT EDUCATION

- **Nano-Technology** in the Conservation of Works of Art, Pratt Institute (NY), Piero Baglione nano-technology scientist at the University of Florence Italy. February 2018.
- *Mastering Inpainting*, National Conservation Training Center, Instructors: James Bernstein and Debra Evans, May 2012.



- *The Treatment of Pressure Sensitive Tape* (paper and photograph) Conservation Training Center, Instructor: Linda Siber.
- *Modular Cleaning Program, Update Methods of Cleaning Materials and Painted Surfaces*, Instructor: Chris Stavoudis, Senior Paintings Conservator, SERCA Association and The Getty Institute, March 2010.
- *Collection Emergency Response Workshop, AIC-CERT Certified*, Balboa Park, San Diego, California, March – April, 2011.
- *Panel Painting Initiative Symposium*, Getty Conservation Institute, Los Angeles, California, May 2009.
- *Conservation of Fresco Paintings, Italian Tradition Techniques and Non-Destructive Analytical Methods*, Professor: Bernardo Molinas, PH Physics, Senior Researcher at Venezia Technologie SpA Venice, Italy, Venice Department of Culture and Education and Argentina National's Art Conservation Division, November 2008.
- *Synthetic Adhesives Technology (Theory)*, Engineer: Oscar Ferrer, National Institute of Industrial Technology, Argentina, June 2006.
- *Destructive and Non-Destructive Scientific Methods for Materials Analysis, Workshop for Conservators*, National University of San Martin, Sabato Institute at the National Commission for Atomic Energy, Argentina, April 2004.
- *New Technologies on the Conservation of Modern and Contemporary Paintings (Workshop)*, Instructor: Alina Remba, Associate Paintings Conservator, Museum of Fine Arts San Francisco (Fulbright Scholar), Tarea Foundation, Buenos Aires, Argentina, March 2001.
- *Conservation of Fresco Paintings at Sistine Chapel (Theory)*, Instructor: Gianluigi Colalucci, Wall Painting Conservator, Conservator at the Vatican, International Center for the Conservation of Patrimony, Argentina, March 1999.
- *Conservation of Wall Paintings (Workshop)*, Instructor: Cristina Lancellotti, Wall Paintings Conservator, National Gallery "Palais de Glace," Buenos Aires, Argentina, September – October 1998.
- *Protective Coatings Technology I,II & III (Workshop)*, Instructors: Mel Wachowiack, Senior Furniture Conservator; Don Williams, Senior Furniture Conservator, Jia-Sun Tsang, Senior Paintings Conservator, Smithsonian Museum Conservation Institute Center for Materials Research and Education, Washington, DC, February 1998.
- *Exhibit Museum Lighting*, Professor: Nestor Barrio, Paintings Conservator; Director: Tarea Foundation, UMSA, Social Museum University, May 1998.
- *Conservation of Wall Paintings in Tropical Climates (Workshop)*, Professor: Elisa Serrano, Wall Paintings Conservator, National Center for Conservation-Restoration and Museum Studies, Havana, Cuba, April 1995.
- *General Chemistry, Inorganic Chemistry I and II, and Organic Chemistry*, Los Angeles City College, Los Angeles, California, 1991-1992.
- *Conservation of Art on Paper*, 3 week seminar, through Italian Embassy. Conservators Visitors Program. Buenos Aires 1984-87.
- *Current Art in Los Angeles, Studio Visits of Contemporary Los Angeles based artists (Talks on Artists' Techniques)*, University of California Los Angeles (UCLA) extension, Los Angeles, California, 1989-1990.

## PUBLICATIONS

### Books

Co-author 'Conservation of Modern Wallpaintings' published University Politecnica of Valencia, Spain.  
Kurin, Richard: "Saving Haiti's Heritage, Cultural Recovery After the Earthquake". Published by the Smithsonian Institution.

Chapter 9: Saving the Murals at Holy Trinity Cathedral, The Stabilization and Removal of Three Wall Paintings at Holy Trinity Episcopal Cathedral by Viviana Dominguez and Rosa Lowinger.

Co-author The Training of Conservation Technicians for the Holy Trinity Mural Project

Chapter 10: Training, The Center's Painting Lab by Viviana Dominguez.

**Magazine Articles:**

*Fine Art Connoisseur, Picking Up The Pieces After Disaster Strikes*, by David Masello, January/February 2021.  
Golfshore Magazine: With Viviana All is not Lost, by Nick Madigan, September/October, 2015

**Web blogs**

Smithsonian Institution Archives, **The Bigger Picture: A Journey to Recovery: A Tale of Earthquake Damage and Repair in Haiti** by Stephanie Hornbeck and Viviana Dominguez.

Execution of Treatment and Cross-Disciplinary Collaboration, by Corey Smith Riley and Viviana Dominguez.

Conserving Klein Blue, by Viviana Dominguez (ArtConservatorslab. Blogspot)

**Post-Prints for Congress-Meeting**

Co-author, "Reconciling the Past through the restoration of a mural painting", 44<sup>th</sup> AIC Annual Meeting, Montreal, Canada 2016.

**Documentary**

*Recovery, Haiti under the Rubbles*. Documentary filmed by the Smithsonian Chanel 2011-12.

**Presentations on Congress meetings, Symposiums and lectures**

- Dominguez, Viviana, *Deep Dive series: Saving and Preserving Material Culture*", MOAD Museum of Art and Design, Miami, Florida 2019.
- Dominguez, Viviana. "Post Disaster Safety Evaluation Seminar", APT Annual Conference Meeting, Miami, Florida 2019.
- Dominguez, V. Abreu, Hilda. "Two Cultural Patrimonies at Stake: The Conservation of a Modern Mural in a Colonial Building in the Dominican Republic", APT Annual Conference Meeting, Miami, Florida 2019.
- Dominguez, V. Abreu, Hilda. "The Restoration of a Mural Painting", 46<sup>th</sup> AIC Annual Meeting, Houston, Texas 2018.
- Dominguez, V. Abreu, Hilda. "Reconciling the Past through the restoration of a mural painting", 44<sup>th</sup> AIC Annual Meeting, Montreal, Canada 2016.
- Dominguez, V., Onis-Tomlinson, F. *Winning Wynwood: Street Art and the Roll of the Conservator*. 43<sup>rd</sup> AIC Annual Meeting Miami, Florida 2015.
- Dominguez, V. "The Conservation of Haitian Paintings" Primer Encuentro Internacional ICOM Republica Dominicana-ICOM Haiti: Museos para una Sociedad Sostenible. Septiembre 25 y 26, 2015.
- Co-presenter: "Estabilizacion y Retiro de los Murales de la Catedral Episcopal de St. Trinite." 2<sup>nd</sup> Congreso Iberoamericano y XI Jornadas de Conservacion y Restauracion de Patrimonio 2011. Post prints Lemit, La Plata, Argentina.
- Dominguez, V: "Conservation of a Wall Painting with Keim Paint." 2009 post-prints: *Ibero-American*.
- Congress and VII Symposium of Conservation Techniques on Patrimony. City of La Plata, Argentina.
- Abreu, H and Dominguez, V: "Conservation Assessment and Treatment Report for Wall Paintings by Eligio Pichardo," Dominican Republic. 2009 post-print *Ibero-American Congress and VII Symposium of Conservation Techniques on Patrimony*.
- Dominguez, V: *Conservation of Wall Paintings an Integral Vision* university thesis publications at the National University Institute of Art, IUNA, Argentina, 2005.
- Court, E and Dominguez, V: "Conservation of National Patrimony," a Graduate Program at the Instituto Universitario Nacional de Arte" article: *PATINA* magazine, Spain, 2004.
- Court, E and Dominguez, V: "Art Conservation at IUNA University," ABRACOR Meeting post-print, Sao Paulo, Brazil, 2000.
- Court, E and Dominguez, V: "El Patrimonio como Oportunidad Laboral Profesionales, Artesanos, Empresas" FORUM- UNESCO- CICOP. University of Buenos Aires, 2002.
- Dominguez, V: "From an Ice Skating Rink to the National Gallery of Art," APT/AIC Symposium IV,

2001.

- Domínguez, V: “Climate Control on Framed Paintings” ARTESANOS DEL RESTAURO. Senado de la Nación Argentina, 1999.
- Domínguez, V: “Treasures of Miracle Mile, un programa para la Comunidad.” Patrimonio Intangible. CICOP-UNESCO, Argentina 1997.
- Dominguez, V: “Protect Your Artwork for Seismic Disasters” *Public Arts Newsletter*, 1995.

#### **PROFESSIONAL MEMBERSHIPS**

- American Institute for Conservation of Historic and Artistic Works, Professional Associate  
Association for Preservation Technology  
ASACOR Conservation Association in Argentina. Honorary Member

**DEBORA RODRIGUES**, *Principal Conservator and Collections Care and Historic Preservation Specialist, Past Matters, LLC*

**PROFESSIONAL EXPERIENCE**

**Owner/Principal Conservator, Collections Care and Historic Preservation Specialist, Past Matters, LLC, Baltimore, MD, 2015-present.** A woman- and minority-owned small business dedicated to the preservation and conservation of architecture, art, and artifacts. Services include research, documentation and condition assessment, testing and analysis, conservation treatment, maintenance and monitoring, collections care and management, construction specifications and quality control, and cost estimating.



*"Guardians" by Melissa Zink*

*Sample Projects:*

**Thomas Edison National Historical Park, West Orange, NJ.** Cleaning, infilling, inpainting, and documenting the historic cornice and ceiling inside the reception room of Thomas Edison's Glenmont Estate.

**NPS Project Scoping Assessment, Washington, DC.** Conditions assessments with recommendations for treatment and cost estimating for numerous monuments in Washington, DC.

**Battlefield Howitzers, Manassas, VA.** Cleaning, removal of existing coatings and corrosion, and painting two iron and bronze cannon carriages now displayed in the Manassas National Battlefield Park.

**World War II Valor in the Pacific National Monument, Tule Lake Unit, Newell, CA.**

Conservation of historic graffiti on the plastered walls and wooden windows and doors of a historic jail where Japanese American were incarcerated during World War II. Careful documentation of all graffiti.

**City of Wichita Public Art Collection, Wichita, KS.** Assessment, documentation, and maintenance of the City of Wichita's large collection of public artwork and monuments, consisting of over 200 pieces.

**U.S. Marine Corps War Memorial (Iwo Jima), Arlington, VA.** Principal conservator for the assessment, documentation, conservation, and repair of the monumental bronze sculptural group.

**Alexandria Monuments, Alexandria, VA.** Assessment, documentation, conservation, and repair of various monuments and public artworks from the City of Alexandria's collection.

**Jetstar 61-249, "Air Force One-Half," Lyndon B. Johnson National Historical Park, Stonewall, TX.** Annual maintenance of the historic aircraft, including washing the entire aircraft, polishing and waxing exposed aluminum, and sealing rubber components.

**The Lincoln Tomb, Oak Ridge Cemetery, Springfield, IL.** Comprehensive conditions assessment of all bronze artwork, including exterior and interior sculptures, at the Lincoln Tomb, the final resting place of the 16<sup>th</sup> president of the United States, Abraham Lincoln.

**Milwaukee Federal Office Building and U.S. Courthouse, Milwaukee, WI.** Critical review of architectural drawings and specifications during design phase to ensure compliance with project objectives. Masonry cleaning mockups and quality control during initial construction-phase.

**City of Rockville Public Art Collection, Rockville, MD.** Documentation and conditions assessment of the collection of fifty-two public art pieces belonging to the City of Rockville, with recommendations for maintenance and repair and including cost estimates. Conservation of select pieces.



- Vietnam Veterans War Memorial, Washington, DC.** Collections condition assessment of approximately 1,000 artifacts, including identification of preservation and conservation needs of each individual object.
- City of Durango Public Art Collection, Durango, CO.** Assessment, documentation, and maintenance of the collection of public art belong to the City of Durango. Maintenance undertaken for two consecutive years.
- Fort Pulaski National Monument, Tybee Island, GA.** Collection condition survey of 1,400 objects at Fort Pulaski National Monument, production of housekeeping and preventive maintenance plans for the collection, and cleaning and waxing for all outdoor wood and metal artifacts, including cannons and sling carts.
- US Geological Survey Grover, Flagstaff, AZ.** Conservation of the USGS Grover (a lunar training vehicle) as a historical artifact with unique properties and needs.
- Old Stone House, Washington, DC.** Historic treatment program for the Old Stone House, the oldest structure on its original foundation in Washington, DC, including recommendations for stone, brick, wood, and plasterwork.
- City of Dallas Public Art Collection, Dallas, TX.** Assessment, maintenance, documentation, and conservation of numerous public artworks within the collection belonging to the City of Dallas. Public art pieces include the monumental *The Dallas Piece* by Henry Moore and the Art Deco large-scale concrete sculptures in Fair Park.
- National Civil War Naval Museum, Columbus, GA.** Collections assessment for preservation of the museum collections, with recommendations for improvements.
- West Virginia State Capitol Monuments, Charleston, WV.** Assessment, documentation, and conservation maintenance of the collection of monuments on the grounds of the West Virginia State Capitol.
- N.S. Savannah, Baltimore, MD.** Condition assessment and conservation treatment of a 3-D mural, decorative wallpapers, and a ship model on board the first nuclear-powered merchant ship dating from the late 1950s and now a registered National Historic Landmark.
- New Deal Murals, Ellicott City, MD.** Conservation of two oil-on-canvas murals painted in 1942 by Petro Paul De Anna.
- James A. Garfield National Historic Site, Mentor, OH.** On-site collections condition survey of objects within a historic house museum once owned by the twentieth president of the United States.
- Fort Bliss Missiles, El Paso, TX.** Examination, assessment, and documentation of nine historic missiles with recommendations for cleaning, conservation, restoration, and future care.
- Davidson County Courthouse, Nashville, TN.** Testing, mockups, and recommendations for cleaning the exterior limestone carved artwork and walls of the Art Deco building, including recommendations for protection during construction activities.
- City of Frisco Public Art Collection, Frisco, TX.** Assessment and documentation of several public art pieces belonging to the City of Frisco, with recommendations for maintenance and repair. Conservation treatment of select pieces.
- US Department of Transportation/Maritime Administration Collection Survey, Williamsburg, VA.** Survey and assessment of a collection of the agency's heritage assets in storage and submittal of report based on findings, with recommendations for storage improvements and conservation treatment.
- Wilsons Creek National Battlefield, Republic, MO.** Collection storage plan to determine equipment, spatial requirements, and layout within a new facility and to recommend specific techniques for housing museum objects on shelves or in cabinets.

- National Civil War Naval Museum, Columbus, GA.** Collections assessment for preservation of the museum collections, with recommendations for improvements.
- Charles Pinckney National Historic Site, Mount Pleasant, SC.** Collection storage plan for a multi-park collection storage facility, including determining equipment and spatial requirements for the collections and providing techniques for housing objects to maximize capacity, reduce risks, and ensure accessibility.
- Community Bridge, Frederick, MD.** Assessment of a 3,000-sq.ft. detailed *trompe l'oeil mural* on six outer walls of Carroll Street Bridge, created between 1993 and 1998. Development of detailed recommendations for repair and maintenance, including cost estimates.
- Laurel Historical Society, Laurel, MD.** Collections assessment for preservation of the Laurel Museum and building systems.
- Wilsons Creek National Battlefield, Republic, MO.** Establishment of conservation priorities and identification of levels of care and treatment for roughly 200 artifacts, including firearms, firearm tools, ammunition, and accoutrements.
- Lake Superior Collections Management Center, Calumet, MI.** Collection storage plan for a multi-park storage facility in a historic warehouse.
- Antietam National Battlefield, Sharpsburg, MD.** Collection condition survey of approximately 700 artifacts to determine conservation treatment, exhibit, and storage needs.
- Eisenhower National Historic Site, Gettysburg, PA.** Museum emergency operations plan, including identifying emergencies, disasters, and hazards and providing guidelines on mitigating damage to the museum and archival collections when emergencies, disasters, and hazards occur.
- Seagoville Murals, Seagoville, TX.** Conditions assessment of the World War II-era detainee mural painted by internees between 1942 and 1945 on several exterior walls of what is now the Federal Correction Institution.
- Ninety Six National Historic Site, Ninety Six, SC.** Integrated pest management and museum housekeeping plan for exhibit and storage areas for the park museum collection.
- Witness Walls, Nashville, TN.** Cleaning tests and assessment of sculptural precast concrete walls with raised dark aggregate and photorealism design.
- Gibson House Museum, Woodland, CA.** Assessment of a large collection of artifacts (over 10,000 items), with recommendations for storage, exhibit, treatment, and general collections care.
- Great Smokey Mountains National Park, Townsend, TN.** Collection condition survey of leather artifacts, with detailed recommendations for conservation treatment, as well as recommendations for improvement of storage and exhibit conditions.

**President/Senior Conservator, Architectural Preservation Services, LLC, Director of Conservation, Worcester Eisenbrandt, Inc., Baltimore, MD, 2008-2015.** Implemented and headed a new division for Worcester Eisenbrandt, Inc., a restoration contracting company in the mid-Atlantic region, and created new business opportunities. Performed daily management of the business and oversaw a team of conservators and technicians. Wrote proposals and developed and managed projects. Carried out archival and historical research and site survey work, analyzed historic materials, performed documentation and assessments, conducted testing of treatments, specified recommendations for repairs, performed treatment work and quality control, and wrote technical reports.

*Sample Projects:*

**Arizona State University Conservation of Public Art Collection, Tempe, AZ.** Conservation of twenty-three works of public art located on the Tempe Campus of ASU. Art pieces included bronze, steel, and aluminum sculptures; oil-on-canvas murals; a large fresco; limestone, sandstone, and granite artwork; a concrete fountain; a fiberglass sculpture; ceramic art pieces and mural; and a weathering steel gate.

**Buffalo Monuments, Buffalo, NY.** Conservation and restoration of thirteen monuments in the City of Buffalo, involving both masonry and metal work. Documentation, assessment, recommendations, treatments, and final report with maintenance recommendations. Tasks included cleaning masonry and bronze, with removal of ferrous and copper staining on masonry and patination and waxing of bronze.

**Benito Juarez Monument, Washington, DC.** Documentation, testing, and quality control for the restoration of a granite and bronze monument. Worked with structural engineer to design new stainless-steel base to replace corroded existing base.

**Day and Night, University of Maryland, College Park, MD.** Documentation for reassembly, conditions assessment, recommendations for repair, de-installation of components, packaging for long-term storage, crating, and transport of two large-scale marble sculptures.

**Washington National Cathedral, Washington, DC.** Cleaning and re-caulking of a group of large stained-glass windows at the cathedral, including the west rose window.

**Lincoln Memorial, Washington, DC.** Cleaning of the interior chamber stone of the memorial, including the limestone walls and marble columns. Work included submitting alternate treatment methodology, testing cleaning methods, documenting, conducting cleaning, and report writing. All work was coordinated and performed while the memorial remained open to the public.

**DC Superior Courts, Washington, DC.** Quality control of the multi-million-dollar project to restore the court buildings, which included cleaning limestone and granite masonry and removing the various types of soiling and metallic staining; repairing cracked limestone; patching holes and losses; repointing masonry joints; and waterproofing. Analysis of existing historic mortar and submission of a matching custom blend for re-pointing work. Cleaning tests and mockups, project submittals, and update reporting.

**Baltimore City Hall, Baltimore, MD.** Emergency assessment, with removal of loose stone and recommendations for repair. Cleaning of main entrance marble balusters, with removal of general soiling, biological growth, and ferrous and copper staining.

**Trotter Fountain, Blooming, IL.** Treatment of marble fountain, including removal of biological growth, iron staining, gypsum crust, and other accretions; consolidation of stone; and repointing of masonry joints.

**U.S. Chamber of Commerce, Washington, DC.** Conditions assessment of the painted plaster ceiling of the Hall of Flags, with cleaning tests and treatment recommendations.

**Hotel Monaco, Washington, DC.** Quality control for the restoration of a large marble cornice, which included replication of carved details, patching, and mortar analysis. Cleaning tests on marble, project submittals, documentation, and reporting.

**Eastern High School, Washington, DC.** Cleaning, patination, lacquering, and waxing of bronze sundial and copper stain removal of limestone.

**Confederate POW Memorial, Finn's Point National Cemetery, Salem, NJ.**

Documentation, condition survey, and treatment of large marble obelisk with numerous bronze plaques. Work included cleaning of marble, with removal of biological growth and copper staining, and cleaning, patination, and waxing of bronze plaques.

- Maryland Monument, Point Lookout Confederate Cemetery, Ridge, MD.** Cleaning of marble obelisk, including removal of copper staining and biological growth, repointing of mortar joints, and cleaning, patination, and waxing of bronze plaque.
- Shomrei Shabbos Mural, Washington, DC.** Cleaning, consolidation, stabilization, de-installation, packing, crating, and transport of a painted plaster mural. Recommendations for future treatment and display.
- Pennsylvania Monument, Culpeper National Cemetery, Culpeper, VA.** Cleaning and removal of copper staining on granite, and cleaning and waxing of bronze plaques.
- Washington Monument, Baltimore, MD.** Documentation, assessment, testing, and mockups. Cleaning and consolidation of marble, including removal of copper staining.
- South Cathedral Mansions, Washington, DC.** Survey and documentation of approximately 600 steel windows, including classification of window type and conditional rating. Methodology for restoration and recommendations for appropriate replacement types.
- Illinois State Soldiers and Sailors Monument, Mound City National Cemetery, Cairo, IL.** Cleaning and repointing of a granite obelisk with four marble bas-relief medallions and three sculpted figures. Parging of pedestal area for proper shedding of water and patching of stone.
- MARAD Artwork, Washington, DC.** Conservation of two works of art and their respective frames. Artwork included an oil-on-canvas painting with a silver gilt wood frame and a pastel and gouache painting with a painted and gold gilt wood frame.
- Ronald Reagan Monument, Washington, DC.** Bi-annual maintenance of monument including bronze sculpture and plaque, as well as granite, aluminum, and exposed aggregate concrete. Work consisted of cleaning, waxing, providing documentation, report writing, and additional repairs as needed.
- The Gunther at Brewers Hill, Baltimore, MD.** Updating of the window census of approximately 400 steel and wood windows, including photography, window schedule, methodology for restoration, and recommendation for appropriate replacement types.
- Cameroon Embassy Window Survey, Washington, DC.** Comprehensive survey of ninety-one windows spread over four floors. Identification of window types, dimensions, operability, and material condition. Final report with window schedule and methodology for restoration.
- Gilman Hall, Johns Hopkins University, Baltimore, MD.** Quality control for the restoration of forty-six windows, including nineteen painted glass windows dating from 1930. Methodology for removing, transporting, storing, repairing, and reinstalling the windows.
- Smithsonian Arts & Industries Building, Washington, DC.** Cleaning tests on several types of masonry, including limestone, sandstone, and brick. Submittal of custom black-tinted mortar to match original for repointing work.
- Historic Congressional Cemetery, Washington, DC.** Restoration of historic burial vaults from the 19th century. Materials included brick, marble, sandstone, plaster, and iron.
- The Northumberland, Washington, DC.** Conservation and repair of decorative cornice and ceiling plaster. Work included cleaning, reinstating original pieces, replacing missing or damaged pieces, and inpainting.
- Parker Metal Decoration Company Plant, Baltimore, MD.** Survey of steel windows on a steel-frame brick industrial building dating from the early twentieth century. Documentation of the existing condition of windows, methodology for restoration, documentation through measured (as built) drawings two existing typical windows, and estimates for restoration and replication work, with an analysis of the benefits and drawbacks of repairing versus replacing the steel windows.



**Tzemach Tzedek Synagogue, Baltimore, MD.** In-depth conditions survey of interior and exterior of historic synagogue. On the interior, survey of all windows, which included two stained glass Star of David windows.

**McKim Community Center, Baltimore, MD.** Condition survey of building envelope, which included Aquia Creek sandstone, limestone, granite, and marble, with recommendations for repair. Emergency repair of broken cornice.

**Riversdale Historic House Museum, Riverdale Park, MD.** Repair of eight Aquia Creek sandstone columns on the exterior of a late Georgian mansion built in 1807 and now a National Historic Landmark.

**Paca Pratt Building, Baltimore, MD.** Condition survey of a terra cotta, limestone, and granite building, with recommendations for repairing the historic masonry.

**Conservator in Private Practice, Long Beach, CA, 2007-2008.** Conservation, preservation planning, and historical research and survey.

*Sample Projects:*

**Mission San Miguel, San Miguel, CA.** Historical research of perimeter stone wall and recommendations for repair.

**Newport Harbor High School, Newport Beach, CA.** Protection and recommendations for removing two large 1930s mosaic panels by artists Jean Goodwin and Arthur Ames. Conservation and repair of a damaged 1930s ceramic tile plaque, with provisions for its short-term storage.

**Carnegie Library (or Anaheim Museum), Anaheim, CA.** Recommendations for treating historic masonry, plaster, and woodwork, all of which were damaged by sandblasting.

**Preservation Manager/Senior Conservator, Mission San Juan Capistrano, San Juan Capistrano, CA, 2002-2007.** Supervised staff conservators, archaeologists, construction crews, contract workers and volunteers on all preservation-related activities for the mission buildings, landscape, outdoor sculpture, and objects in the museum collection, including: Project Manager for the conservation of the Serra Chapel and South Wing, and Collections Manager for the Mission Museum. Planned, developed, and implemented architectural and archaeological conservation projects, often in collaboration with preservation consultants; researched treatment options, developed and implemented conservation treatments; performed field-based conservation; wrote technical reports; developed and oversaw the inventory, documentation, and registration of museum collections; wrote policies and procedures for collections care; developed storage facilities for mission artifacts; solicited and administered grants.

**Consulting Architectural Historian, Michael Brandman Associates, Irvine, CA, 2003-2004.** Conducted Section 106 evaluations of historic buildings and structures in Los Angeles and Orange counties according to the criteria of the National Register of Historic Places.

**Preservation Planner, The Tarim Project, Tarim, Yemen, December 2003-January 2004.** Under the guidance of Pamela Jerome, professor of historic preservation at Columbia University, surveyed and prepared measured drawings of the Dar al-Salam, one of approximately thirty Tarimi mud-brick palaces built between the 1870s and the 1930s.

**Conservator, Zebala & Rainer, Venice, CA, August 2003.** Carried out conservation treatments, including cleaning, consolidating paint, and in-painting, on *Two Blue Whales*, an outdoor mural dating from the late 1970s.

**Preservation Planner and Conservator, The Aga Khan Trust for Culture, Historic Cities Support Programme, Cairo, Egypt, 1998-2001.** Surveyed and assessed the historic Darb al-Ahmar district of Cairo and made recommendations for its improvement, as part of the trust's plan for revitalizing Islamic Cairo. Carried out a material-condition survey and conservation treatments on a portion of the Ayyubid eastern city wall, a twelfth-century limestone wall 1,500 meters long, bordering Islamic Cairo. Prepared publications and in-house technical reports, including writing, editing, photographing, and layout design.

**Conservation Technician, Myers Conservation, Philadelphia, PA, July-August 1998.** Performed conservation treatments on a decorative plaster ceiling of Solitude, an 18th-century mansion, including removing layers of paint, repairing decorative details and moldings, and repainting the plaster.

**Researcher for the Historic Paint Samples Inventory Project, Independence National Historical Park, Philadelphia, PA, 1996-1997.** Prepared a cataloguing system for 1,000 historic paint samples in the park's Architectural Study Collection and packaged samples for storage.

**Studio Coordinator, University of Pennsylvania Preservation Planning Studio, Philadelphia, PA, Fall Semester 1997.** Coordinated students and guest lecturers and aided students in studio. Assisted visiting lecturer Francesco Siravo and other consultants in research, background materials, and studio assignments. Compiled and edited for distribution a planning report produced by the students.

**Historic Resources Consultant, Yale University Historic Resources Assessment, New Haven, CT, May-December 1997.** Surveyed and ranked according to significance over 200 buildings on Yale's central, medical, and athletic campuses. Under the guidance of David De Long, professor of architecture at the University of Pennsylvania, produced a detailed report on the ranked buildings for Yale's master plan of renovation.

**Researcher for the National Historic Landmarks Program, National Park Service, Philadelphia, PA, 1996-1997.** Prepared a database for the National Historic Landmarks in the northeastern United States. Developed a building-conditions survey for National Historic Landmark stewards and designed and wrote the first National Historic Landmarks newsletter.

**Editorial Assistant, Aga Khan Trust for Culture, Rome, Italy, June-August 1996.** Edited a preservation planning book on the Old Stone Town of Zanzibar, prepared for the Aga Khan Trust for Culture by the Italian architect and urban planner, Francesco Siravo.

**Museum Intern, Radnor Historical Society, Wayne, PA, 1994-1996.** Documented, housed, and reorganized an archival collection of photographic prints and negatives.

#### EDUCATION

- 1998-1999, Advanced Certificate in Architectural Conservation, University of Pennsylvania, Philadelphia, PA
- 1994-1996, Master of Science in Historic Preservation, University of Pennsylvania, Philadelphia, PA
- 1982-1985, Bachelor of Arts in Design of the Environment, University of Pennsylvania, Philadelphia, PA

#### PROFESSIONAL DEVELOPMENT

- *Petrographic Analysis for Conservation*, National Center for Preservation Technology and Training, National Conservation Training Center, Shepherdstown, West Virginia, April 2012.
- *Assessing Historic Timbers*, APT International Annual Conference, Victoria, Canada, October 2011.
- *Ornamental Iron Workshop*, National Center for Preservation Technology and Training and Tulane University, Saint Louis Cemetery No. 2, New Orleans, Louisiana, June 2009.
- Crafts and Trades Workshop (taught by craftspeople of Montréal): *Examining and Demonstrating the Materials Usage and Diagnostic Techniques of Interior Wood, Stained Glass, Masonry Materials, and Restoration*, APT International Annual Conference, Montréal, Canada, October 2008.
- *Estimating Conservation Projects*, The Foundation of the American Institute for Conservation of Historic and Artistic Works, Online Course, April to May 2008.
- *Marketing for Conservation*, The Foundation of the American Institute for Conservation of Historic and Artistic Works, Online Course, March to April 2008.
- *Beyond the Proposal: Researching Potential Funders for Conservation*, American Institute for Conservation of Historic and Artistic Works, Live-Web Seminar, March 2007.
- *Adobe Conservation and Heritage Management Program Implementation*, Heritage Conservation Network, Chihuahua, Mexico, October 2006.
- *Focus on Collections Care: Surveying and Assessing Collection Needs; Collection Care Planning and Fundraising for Implementation; and Practical Strategies and New Tools for Evaluating the Museum Environment*, Balboa Art Conservation Center, Chico, California, January 2006.
- *Materials for Storage and Display and Storage for Infinity: Museum Storage Facilities and Furniture*, Northern States Conservation Center, St. Paul, Minnesota, Oct. to Nov. 2004.
- *Advanced Masonry Repair Techniques*, West Dean College, Chichester, England, June 2003.
- Scaffold User Hazard Awareness Training, The Scaffold Training Institute, Los Angeles, California, June 2003.
- Jahn Training Workshop, Cathedral Stone Products, Los Angeles, California, January 2003.

#### PUBLICATIONS AND CONFERENCES

- Co-author. "Congressional Cemetery's Mausoleum Row Restoration." Operation Conservation: Community Outreach for Cemetery Conservation, The Association for the Preservation of Historic Congressional Cemetery, DC Metro Chapter of the Association for Gravestone Studies, Washington, DC, September 20-21, 2014.
- Co-author. "The Great Stone Church: Then and Now." *International Symposium on Stone Consolidation in Cultural Heritage – Research and Practice*, May 6-7, 2008, Lisbon, Portugal.
- Author. "The Weathering of Surfaces of Buildings of the Modern Movement." *The Fifth National Forum on Historic Preservation Practice: A Critical Look at Authenticity and Historic Preservation*, March 23-26, 2006, Goucher College, Baltimore, Maryland.
- Co-author. "Preserving the Great Stone Church: A Project to Conserve the Original Stone Flooring of the Sanctuary." *The Journal of the California Mission Studies Association Boletín*, Vol. 22, No. 1, 2005.
- Co-author. "A Case Study: Conserving the Stone Flooring of the Mission San Juan Capistrano's Great Stone Church." *10th International Congress on Deterioration and Conservation of Stone*, June – July 2004, Stockholm, Sweden.
- Author. "Conserving the Stone Flooring of the Mission San Juan Capistrano's Great Stone Church." *Heritage Matters*, National Park Service, December 2003.
- Co-author. "Tourism, Heritage, and the Creation of an Orientalist Vision of Cairo." *The First World Congress for Middle Eastern Studies*, September 2002, Mainz, Germany.

- Co-author. "Preserving Cairo's Islamic Heritage: The Ayyubid City Wall in Context." The American Research Center in Egypt, 53rd Annual Meeting, April 2002, Johns Hopkins University, Baltimore, Maryland.
- Editor and contributing author. "Conservation of the Ayyubid East Wall." Geneva: AKTC, 2001.
- Co-author. "Modernity or Contemporary Tradition? A Study of Residential Buildings in a Historic Neighborhood of Cairo." The International Association for the Study of Traditional Environments, Seventh International Conference, October 2000, Trani, Italy.
- Editor. "The Adaptive Reuse of the Former Darb Shoughlan School." Geneva: AKTC, 1999.
- Co-editor and contributing author. "Conservation Planning in the Aslam Mosque Neighbourhood." Geneva: AKTC, 1999.

**OTHER SKILLS**

- Bilingual in English and Portuguese, fluent in French and Spanish, proficient in Italian, passable in Arabic
- Competent in design, draftsmanship, and photography
- Qualified with standard computer spreadsheets, databases, and word-processing programs and design software

**PROFESSIONAL MEMBERSHIPS**

- American Institute for Conservation, Professional Associate
- Association for Preservation Technology International
- Baltimore Heritage

*Debra Rodriguez meets the Secretary of the Interior's Proposed Historic Preservation Qualification Standards for Conservation.*

APPENDIX B  
PROFESSIONAL ASSOCIATE STATUS AND WOSB  
CERTIFICATIONS



THE AMERICAN INSTITUTE FOR CONSERVATION  
OF HISTORIC AND ARTISTIC WORKS




Awards

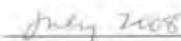
*Viviana Dominguez*

the designation of

PROFESSIONAL ASSOCIATE

In recognition of their valuable contribution to the methods, training,  
knowledge, and philosophy of the conservation profession

  
\_\_\_\_\_  
President

  
\_\_\_\_\_  
Date of Recommendation  
By Membership Review Committee











**U.S. SMALL BUSINESS ADMINISTRATION  
WASHINGTON, D.C. 20416**

Date: 2020-06-27 16:19:04 -0400

From: Office of Government Contracting

To: ART CONSERVATORS LAB LLC

Subject: Documents Uploaded to WOSB Program Repository

SBA has received documents uploaded by you to the WOSB Program Repository. In order to submit an offer on a contract reserved for competition among EDWOSBs or WOSBs under the WOSB Program, you must be registered in the System for Award Management (SAM.gov), have a current representation posted on SAM.gov that you qualify as an EDWOSB or WOSB, and have provided the required documents to the WOSB Program Repository. 13 C.F.R. 127.300(a). It is your responsibility to ensure you have uploaded all of the documents required by 13 C.F.R. 127.300, remember to log into SAM.gov and update your small business certification status.

You must update your WOSB Program Certification (WOSB or EDWOSB) in the WOSB Program Repository and your EDWOSB/WOSB representations and self-certification in SAM.gov as necessary, but at least annually, to ensure they are kept current, accurate, and complete. The certification and representations are effective for a period of one year from the date of submission or update. You must update the supporting documents submitted to the WOSB Program Repository as necessary to ensure they are kept current, accurate and complete. 13 C.F.R. 127.300(f). In accordance with 13 C.F.R. 127.400, SBA, at its choosing, retains the authority to conduct an Eligibility Examination of your submitted documentation. If this should occur, you will be notified per the regulations.

Sincerely,

U.S. Small Business Administration Office of Government Contracting



**U.S. SMALL BUSINESS ADMINISTRATION  
WASHINGTON, D.C. 20416**

Date: 2020-03-27 17:43:30 UTC

From: Office of Government Contracting  
To: PAST MATTERS, LLC

Subject: Documents Uploaded to WOSB Program Repository

SBA has received documents uploaded by you to the WOSB Program Repository. In order to submit an offer on a contract reserved for competition among EDWOSBs or WOSBs under the WOSB Program, you must be registered in the System for Award Management (SAM.gov), have a current representation posted on SAM.gov that you qualify as an EDWOSB or WOSB, and have provided the required documents to the WOSB Program Repository. 13 C.F.R. 127.300(a). It is your responsibility to ensure you have uploaded all of the documents required by 13 C.F.R. 127.300, remember to log into SAM.gov and update your small business certification status.

You must update your WOSB Program Certification (WOSB or EDWOSB) in the WOSB Program Repository and your EDWOSB/WOSB representations and self-certification in SAM.gov as necessary, but at least annually, to ensure they are kept current, accurate, and complete. The certification and representations are effective for a period of one year from the date of submission or update. You must update the supporting documents submitted to the WOSB Program Repository as necessary to ensure they are kept current, accurate and complete. 13 C.F.R. 127.300(f). In accordance with 13 C.F.R. 127.400, SBA, at its choosing, retains the authority to conduct an Eligibility Examination of your submitted documentation. If this should occur, you will be notified per the regulations.

Sincerely,

U.S. Small Business Administration Office of Government Contracting

APPENDIX C  
SAMPLES OF PAST WORK



- Client: Maritime Administration, Department of Transportation
- Projects: Conservation and exhibit of a large collection of ship models; conservation of two framed works of art, including an oil-on-canvas painting and a watercolor; repair of damaged ship models; assessment of various collections of heritage assets (two distinct projects at several locations); and conservation of the N.S. Savannah's 1960s Fission mural and decorative wallpaper.
- Locations: Various locations, including Washington, DC; San Francisco, CA; Williamsburg, VA; New Orleans, LA; Beaumont, TX; Fort Eustis, VA; Norfolk, VA; and Baltimore, MD



- Client: National Park Service
- Project: Conditions assessment, recommendations, conservation treatment, and documentation of the U.S. Marine Corps War Memorial (Iwo Jima).
- Location: Arlington, VA



Client: City of Rockville, Maryland  
Project: Assessment of the City of Rockville’s collection of public artwork, consisting of fifty-two pieces of various sizes and mediums. Treatment of select pieces.  
Location: Rockville, MD



Client: Arizona State University, Tempe  
Project: Conservation of ASU public art collection, including murals, sculptures, fountains, ceramics, paintings, and other pieces.  
Location: Tempe, AZ





Client: City of Durango, Colorado  
Project: Conditions assessment and conservation maintenance of the City of Durango's public art collection.  
Location: Durango, CO

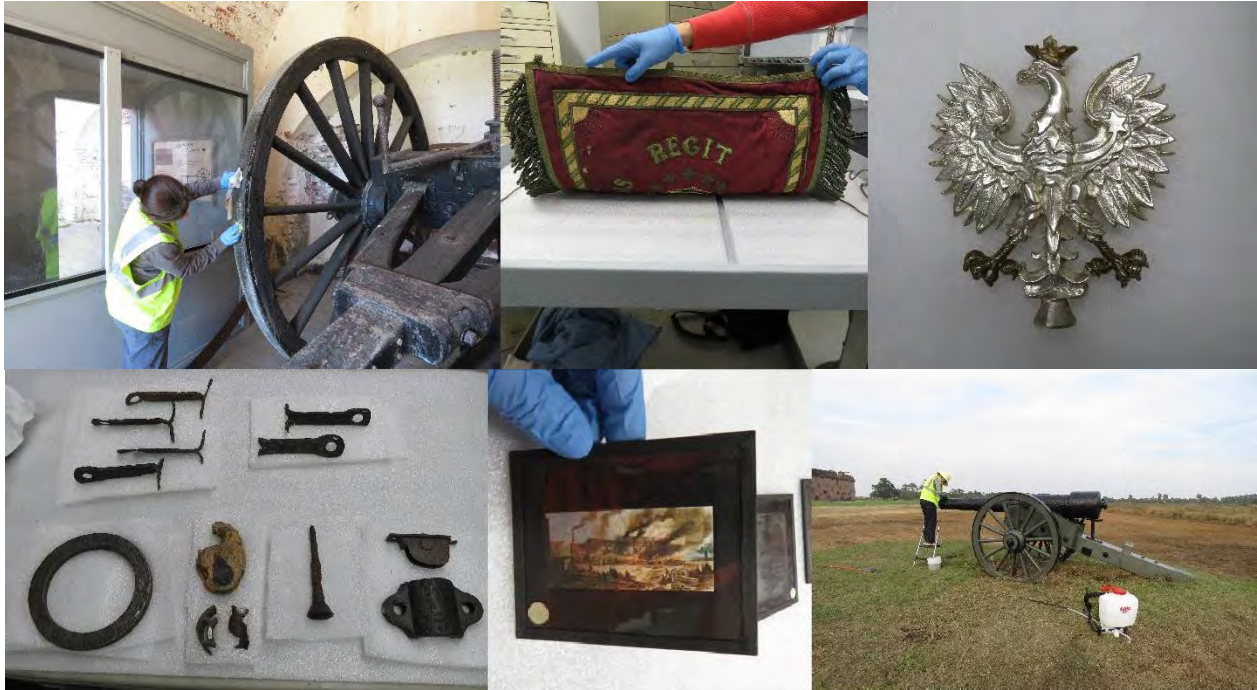


Client: Adapt re:Adapt Preservation and Conservation, LLC / City of Dallas, Texas  
Project: Assessment and conservation of public art pieces belonging to the City of Dallas, including sculptures of various mediums and murals.  
Location: Dallas, TX





Client: National Park Service  
Project: Collections condition survey and maintenance of outdoor artifacts located in Fort Pulaski National Monument.  
Location: Tybee Island, GA



Client: U.S. Geological Survey  
Project: Conservation of Grover the Rover, a 1970s lunar training vehicle currently on display at the USGS Astrogeology Science Center.  
Location: Flagstaff, AZ



Client: County of Yolo, California

Project: Inventory and assessment of a large collection of various materials and sizes, from small decorative objects to large farm equipment and vehicles, at the Gibson House Museum.

Location: Woodland, CA



Client: West Virginia State Capitol

Project: Conditions assessment and conservation maintenance of collection of monuments on the grounds of the State Capitol of West Virginia. Contract was renewed for a second year to perform conservation treatment, including structural stabilization.

Location: Charleston, WV

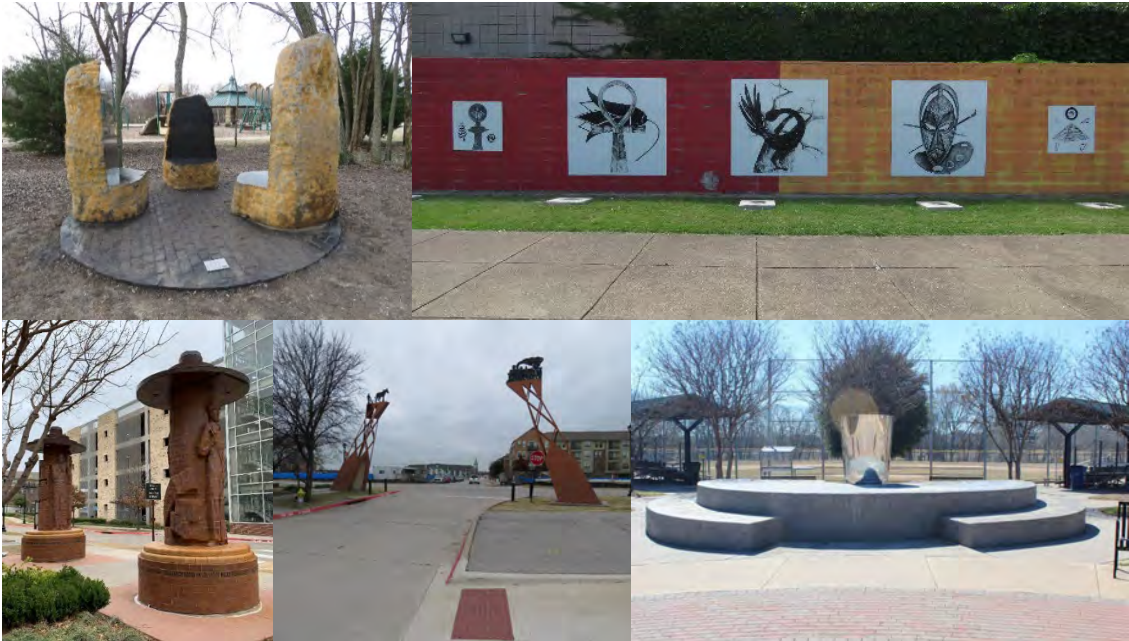




Client: Buffalo Arts Commission, City of Buffalo  
Project: Assessment and conservation of various monuments and public art in the City of Buffalo, with documentation of all work.  
Location: Buffalo, NY



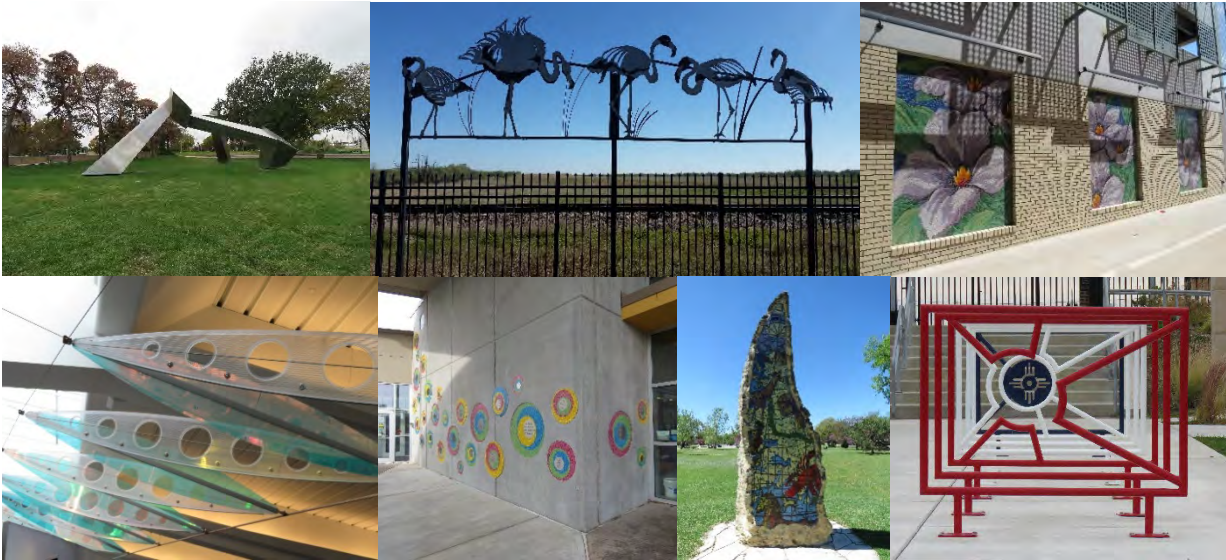
Client: Adapt re:Adapt Preservation and Conservation, LLC / City of Frisco  
Project: Assessment and conservation of various public art pieces in the City of Frisco, with documentation of all work.  
Location: Frisco, TX





Proposal for the City of Coral Gables  
Public Art Collection Restoration

Client: City of Wichita, Kansas  
Project: Assessment, maintenance, conservation, and documentation of the City of Wichita's collection of public artwork, including over 200 pieces of various materials.  
Location: Wichita, KS



Client: Various clients within the State of Florida  
Project: Assessment, maintenance, conservation, and documentation of public artwork.  
Location: West Palm Beach and Miami, Florida



APPENDIX D  
WRITTEN SAMPLES OF ASSESSMENT AND TREATMENT  
REPORTS\*

\*The ASU report is an excerpt taken from a larger report. Pricing for the WV State Capitol report was removed due to confidentiality.

## TREATMENT REPORT



### Name

*Celebration*

### Artist

Jerry Peart

### Date

1984

### Medium

Sculpture: painted aluminum; plaque: aluminum

### Owner

Arizona State University, Tempe

### Location

Intersection of Orange and Forrest Malls

### Description and Condition

For a full description of the public artwork and its condition before treatment, refer to *Outdoor Sculpture Conservation Survey* by RLA (2014), section on *Celebration*.

### Additional Observations

The sculpture is located along a highly traveled corridor of campus due to it being in the main intersection for varying campus buildings. The area is traversed by pedestrians, electric carts, cyclists, contractor and ASU facility vehicles, and skateboarders.

At the circular concrete curbing surround, there is cracking due to settling or possibly an impact by a large vehicle. There were also abrasions and black scuff marks from vehicle and bicycle traffic, and pigmented accretions from skateboard decals and wax due to skateboarders sliding onto and off the lower curb.

Not noted in the RLA report is the fact that the sculpture contained a clear coating. An inspection from a boom lift revealed that it was failing in several locations, especially the skyward facing areas near the top, which are the most exposed to the elements and therefore receive the greatest amount of weathering.

Deep scratches were detected in several colors, including some of the upper black sections, as well as small losses of paint throughout. Many of these scratches are contributable to people climbing on the sculpture.

### Treatment History

The ASU archives contain a letter from Jerry Peart, dated January 19, 1989, which provides information regarding the original paint system, Awlgrip (U.S. Paint Lacquer and Chemical



Company). The colors are as follows: Pacific Blue (1132); Sun Yellow (5041); Super Jet Black (9100); Bright Poppy (2091); Purple, color blend of approximately 2 parts Vivid Red (2096) with 1 part Asisto Blue (1400); Astro Blue (1150); Green, color blend of approximately 4 parts Medium Green (8059) to 1 part Prairie Beige (4303) and 1 part Sun Yellow (5041); Peach, color blend of approximately 4 parts Prairie Beige (4303) to 1 part Vivid Red (2096); and Prairie Beige (4303). In his letter, Mr. Peart indicates that this information is for the repair of *Celebration*, and goes on to mention that the surface of the metal should be cleaned and then primed with High Build Epoxy Primer (D8002) before painting.

With this document is an undated scope of work for *Celebration*, which details a different paint system, Series 73 Endura Shield by Tnemec. The colors are as follows: Hang Tan (27 BL), Bright Yellow (03 SF), Black (35 GR), International Orange (05 SF), Purple Rain/Safety (14 SF), Blue Cove (27 BL), Green Thumb (42 GN), Peach (1 part International Orange and 2 parts Norwegian Wood), Norwegian Wood (05 BR), and DuPage Blue (B3819A). The primer is Series 66 Epoxoline in an extremely light gray and the top clear coat is Series 76 Endura Clear.

The scope includes cleaning all surfaces of the sculpture; sanding all bare metal with a power grinder or by hand to remove all loose rust and contaminants; feathering back the original coating in failed areas and scuffing all other areas to remove any sheen; applying primer to trouble spots and then to the entire surface; applying the Tnemec paint colors as specified by the artist; and clear coating the entire sculpture. It mentions that all coating should be applied with a roller and brush, taking care that the finish texture is as consistent as possible.

This scope of work is undated and it does not include the name of the company performing the work. However, an email from Mr. Peart to Dianne Cripe discusses the restoration of the sculpture with the Tnemec system. The date of the email is February 10, 2003. This email indicates that Mr. Peart appeared to be in agreement with switching from Awlgrip to Tnemec, and it also gives a possible indication of the date of the restoration, circa 2003. The scope of work, as well, mentions that the Tnemec colors used are as specified by the artist. This appears to have been the last and perhaps only restoration.

### Treatment

1. Prior to undertaking treatment work, a thorough assessment of the public artwork was performed and high-resolution digital photographs were taken to document existing conditions.
2. Under low to medium pressure, the entire sculpture and concrete ring surrounding the sculpture were rinsed using potable water filtered with a 5-micron particulate filter to reduce calcium deposits within the water. The water was sourced from a garden spigot and delivered to the sculpture with a garden hose.
3. The sculpture, concrete ring, and aluminum plaque were washed with a 5% solution of Orvus WA Paste in water, using soft natural bristle brushes to loosen more tenacious soiling. After thorough rinsing, the entire sculpture was wiped and dried with cotton cloths and towels to avoid a streaky finish.

4. Odorless mineral spirits and acetone were used to remove and spot clean areas containing adhesive residue and other accretions that were noted in various locations. The solvents were applied with clean cotton cloths.
5. Heavy pigmented accretions from skateboards were scrapped off the curb edge using steel razors. Remaining accretions were treated with Marine Paint Remover to soften them prior to scraping. Stripper residues and softened accretions were wiped away with paper toweling. Upon completion, the entire curbing was washed with Orvus and tap water as noted above to clear away any remaining residues. Black smudges from tire abrasion against the curb were either reduced or fully removed by wiping cotton cloths dampened with xylene over these areas.
6. At the base of the sculpture (west side of green component), a section of deteriorated, delaminating aluminum (measuring approximately 1" x 7") was removed down to sound bare material using a five-in-one tool and an orbital sander fitted with 80-grit sandpaper. The corrosion was very severe in this area, having almost corroded through the metal thickness.
7. The area was then thoroughly cleaned with denatured alcohol to remove all grease and dirt.
8. The loss was filled with Devcon Plastic Steel Epoxy Putty, following the original slightly curved profile in this area.
9. The entire sculpture was sanded with rotary sanders and by hand, using 80-grit sandpaper to scarifify surfaces and provide better adhesion for the paint and clear coat. These same areas were then degreased with clean cotton cloths dampened with denatured alcohol.
10. Spot priming was carried out with Tnemec Series N69 High-Build Epoxoline II in light grey, thinned as recommended with Series 41 No. 4 Thinner.
11. The black sections of the sculpture were given one coat of Tnemec Series 73 Endura Shield, Black (35 GR) in High Gloss, thinned as recommended with Series 41 No. 48 Thinner. Green areas were touched up with Green Thumb (42 GN) in High Gloss, thinned as recommended with Series 41 No. 39 Thinner. The black paint was applied using an HVLP sprayer, while the green paint was applied by roller, using 1/4" nap for a smoother surface. In a few locations, the paint had to be applied by brush.
12. Areas of paint loss in the remaining colors were touched up with Golden Acrylic Colors.
13. The entire sculpture was finished with one coat of Tnemec Series 1079 Metallic Clearcoat, thinned as recommended with Series 41 No. 2 Thinner, and using an HVLP sprayer for application.
14. The aluminum plaque was washed with the solution of Orvus WA Paste, as described above, and thoroughly rinsed. High points were brightened with mechanical action, using 3M Scotch-Brite hand pads.

### Materials

Orvus WA Paste (Procter & Gamble)

Devcon Plastic Steel Epoxy Putty A (ITW Polymers Adhesives, North America)

Klean Strip Odorless Mineral Spirits (W. M. Barr)

Klean Strip Xylene (W. M. Barr)

Klean Strip Denatured Alcohol (W. M. Barr)  
West Marine Paint Remover (Back To Nature, Sunnyside Corporation)  
Series N69 High-Build Epoxoline II, Light Grey (Tnemec)  
Series 73 Endura Shield, Black (35 GR) and Green Thumb (42 GN), High Gloss (Tnemec)  
Series 1079 Metallic Clearcoat (Tnemec)  
Series 41 Thinners, No. 2, No. 4, No. 39, and No. 48 (Tnemec)  
Golden Acrylics (Golden Artists Colors, Inc.)

### Treatment Date

May 2015

### Maintenance

The following maintenance recommendations can be performed by trained ASU staff under the direction and observation of a conservator, or by a qualified contractor/conservator.

1. Inspect the sculpture once a year for failure of the clear coat. Report any damage to the ASU Public Art Committee.
2. Wash the sculpture and concrete curb with a 3-5 % solution of a conservation-grade detergent (such as Orvus WA Paste, Vulpex Liquid Soap, or Trion X-100) in water at least once a year. Remove bird guano at the top of the sculpture and other areas every month, if possible. The use of a pressure washer set to a mild pressure (300 psi or less) may be helpful to flush away accumulated guano on higher elevations. Bird droppings are harmful to the coating system, and can potentially etch surfaces.
3. The heavy corrosion found at the bottom of the sculpture (around the nuts of the black component and the west corner of the green component) indicates the sculpture sits in water for a period of time (as much as several days) after rainfall events and power washing. This is because the slope of the paving surrounding the sculpture promotes the pooling of water away from the existing drainage holes in the curbing. During times of significant rainfalls and power washing, water pools up to well over one inch. Additional drainage holes need to be created in the curbing to allow water to drain away quickly. Unless addressed, it is anticipated that corrosion will reform in these areas.
4. The location of the plaque within the paving in front of the sculpture means it is frequently run over by passing vehicles, which most likely caused the development of a crack at the upper left corner. The plaque should be relocated closer to the sculpture, perhaps on a low angled concrete base abutting the curbing. On a side note, a section of sidewalk around the plaque was dug up in August 2015 as part of a campus improvement effort. Visual confirmation that the plaque was returned (if it was dug up at all) to the location after the project's completion should be done.

### Future Treatment Endeavors

The following recommendations should be performed by a qualified contractor under the direction and observation of a conservator, or by a conservator.

1. Due to the extreme openness of the site, and the fact that interior joint surfaces could not be accessed, consideration should be given to the feasibility of dismantling the sculpture for paint application within a studio/shop environment for a future full-scale restoration.
2. The large flat steel washers used underneath bolts should be replaced with stainless steel washers. Inert gasket material should be inserted between the washer and the sculpture prior to the placement of new stainless steel nuts.
3. If the sculpture is ever dismantled for a restoration, inert gasket (rubber or other type) material should be inserted between the paving and the bottom of the sculpture to help combat moisture ingress and corrosion in this area. This should be done prior to reinstallation.
4. Skateboarders jump the curb frequently, and in one case while treatment was ongoing, the newly prepped surface was marred by a skateboarder who was successful in riding across the entire front of the green component. A plan to contend with this activity is necessary. Placing Bott Dots, rumble strips, or other texturing device around the paving that surrounds the curbing can help to discourage skateboarding activity, since their bumpy texture should slow down skateboard speed sufficiently to make jumping the curb difficult. The addition of bollards and benches within the area could help break up the traffic pattern for both vehicles and skateboarders and make it difficult for them to approach the sculpture.

#### Additional Comments

Because the paint layers were in fairly good condition, the sculpture did not require full repainting at this time. However, the black painted surfaces, especially the section near ground level, were highly scuffed and abraded. It was thought that that touch-ups (inpainting) in these areas would not blend well with the existing paint system, given the difficulty of matching black paint and the significant amount of inpainting that would be required. For this reason, these areas were 100% repainted. The green areas, as well, had a significant amount of scuff marks and abrasion, and required considerable touch ups with paint. All other colors received only minimal inpainting with acrylics.

WEI consulted with Jerry Peart prior to using the Tnemec system. Mr. Peart was in agreement to continue using this system rather than switch back to the original system, especially since the sculpture was not receiving a full repainting campaign. Series N69 Epoxoline was used in lieu of Series 66 due to VOC regulations, and Series 1079 Metallic Clearcoat replaced Series 76 Endura Clear, which is no longer manufactured under the latter name.

As had been recommended in the previous restoration, WEI intended to use a roller to apply the Tnemec paint systems. Even though ¼" nap was used to repaint the black, the surfaces exhibited more texture than other previously painted surfaces. It was decided to remove the newly applied black paint and reapply with an HVLP sprayer. For these same reasons, the clear coat was also spray applied. This provided a closer match in texture to existing surfaces.

The concrete curb, although helpful in creating a barrier between the sculpture and the general public and vehicles, does not prevent skateboarders or people from climbing onto the art piece. It also holds water after a rain and washing efforts. Also, judging by the tire smudges on the side of

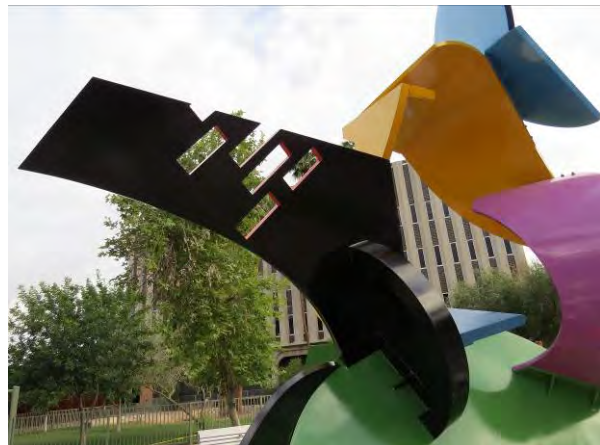
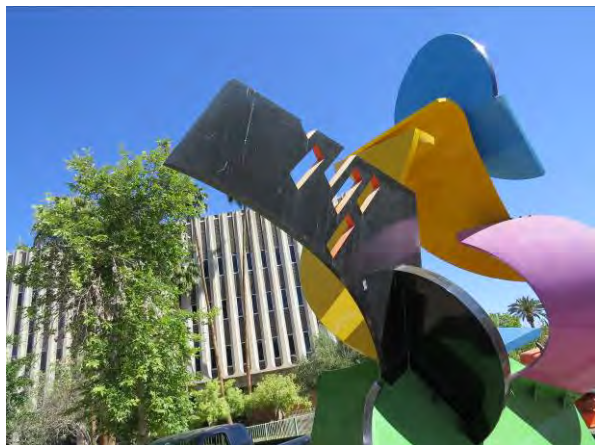


the curbing, vehicles frequently contact the curb while driving through this area. Large trucks or delivery vehicles with extended beds that overhang beyond the rear tires could potentially hit the sculpture if they fail to negotiate backing up correctly.

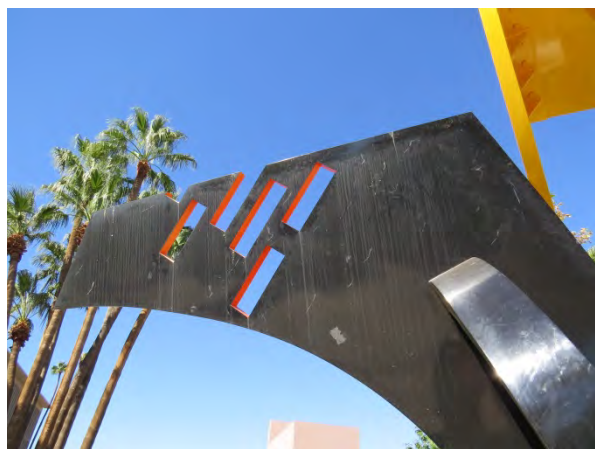
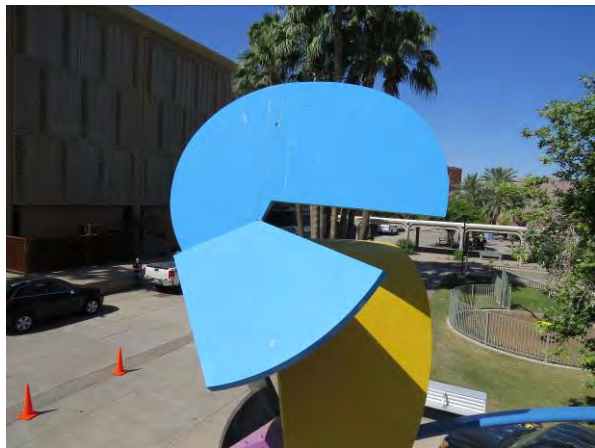
Birds roost at the top of the sculpture and leave behind large amounts of guano. This appears to be a regular occurrence.

#### Photo-Documentation

The images show *Celebration* before (left) and after (right) treatment.















The images show *Celebration* during treatment.

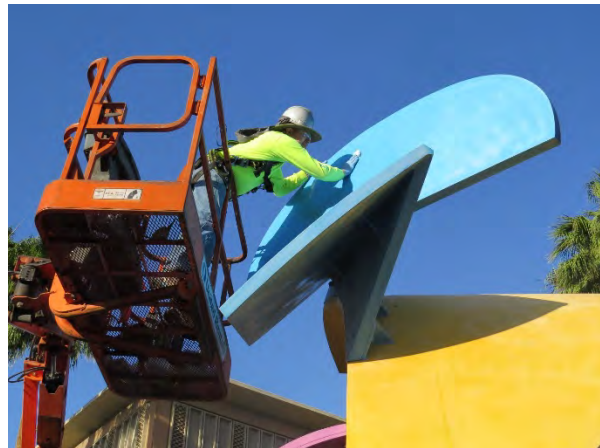


Cleaning the concrete curb (left) and repairing the base of the sculpture with an epoxy putty (right).





Sanding by hand (left) and with a rotary sander (right), using 80-grit sandpaper.



View of surfaces after sanding the entire sculpture (left) and degreasing the sculpture after sanding (right).



Degreasing recently sanded surfaces with denatured alcohol (left) and inpainting small losses with acrylics (right).





Protecting the surfaces with polyethylene sheeting (left) prior to repainting the black components (right).



Applying the clear coat with a roller (left) and an HVLP sprayer (right).



(Left) Cleaning the aluminum plaque with a conservation-grade detergent.



(Above) Birds roosting on the sculpture after completion of treatment, leaving guano on the newly finished surfaces.



(Left) Poor drainage of water within the curbing after cleaning the sculpture.

**Title:** Liberty Bell

**Artist:** Paccard

**Special Note:** The bell was cast by Paccard in Annecy, France as an exact replica of the bell cast by Pass and Stow of Philadelphia in 1753, which was itself a recast of a bell made originally in England in 1750. Fifty-three bells were cast by Paccard in 1950 out of metal donated by the American Mining Association at a cost of approximately \$3,100 per bell. The bells were given to each of the 48 states as part of the 1950 U.S. Savings Bond sales drive.

**Date:** 1950

**Materials:** Bronze, wood, granite, steel

**Finishes:** Bronze (bell) – may have had a high polish originally. Bronze plaque (large) – baked enamel background, polished letters and border, protective lacquer coating (type unknown); bronze plaque (small) – original finish unknown. Wood – reddish-brown stain. Steel component – paint, types unknown. Inscribed letters on granite base – paint, type unknown, but can assume black lithichrome or similar paint.

**Dimensions:**

Granite base: 7.5”H x 79.5”W x 62.2”D

Iron frame support: 5’H x 62.75”W x 50”D

Bell: 44.5”H x 46.5” diameter (weighs approximately 1 ton)

Wood yoke: 19.5”H x 44”W x 8”D

Plaque: 18”H x 17.875”W x 0.75”D

**Markings/Inscriptions:** Bronze baked enamel plaque attached to north side of yolk, in raised lettering: DEDICATED TO YOU, A FREE CITIZEN IN A FREE LAND/THIS REPRODUCTION OF THE LIBERTY BELL WAS PRESENTED TO THE PEOPLE OF/WEST VIRGINIA/BY DIRECTION OF/THE HONORABLE JOHN W. SNYDER/SECRETARY OF THE TREASURY/AS THE INSPIRATIONAL SYMBOL OF THE/UNITED STATES SAVINGS BONDS INDEPENDENCE DRIVE/FROM MAY 15 TO JULY 4, 1950, IT WAS DISPLACED IN/EVERY PART OF THIS STATE./THE DIMENSIONS AND TONE ARE IDENTICAL/WITH THOSE OF THE ORIGINAL LIBERTY BELL WHEN IT/RANG OUT OUR INDEPENDENCE IN 1776./IN STANDING BEFORE THIS SYMBOL, YOU HAVE THE/OPPORTUNITY TO DEDICATE YOURSELF,/AS DID OUR FOUNDING FATHERS, TO THE PRINCIPLES/OF THE INDIVIDUAL FREEDOM FOR WHICH OUR NATION STANDS./THIS BELL IS ONE OF FIFTY-THREE CAST IN FRANCE IN 1950,/AND GIVEN TO THE UNITED STATES GOVERNMENT BY: /*[Name of various companies]*/STEEL SUPPORTS BY U.S. STEEL CORPORATION’S AMERICAN BRIDGE COMPANY/THIS PLAQUE IS CONTATED BY THE WEST VIRGINIA VERTANS OF FOREIGN WARS AND ITS LADIES AUXILIARY. Around the top of the bell, in raised lettering: PROCLAIM LIBERTY THROUGHOUT ALL THE LAND UNTO ALL THE INHABITANTS THEREOF LEV.XXVIX./BY ORDER OF THE ASSEMBLY OF THE PROVINCE OF PENNSYLVANIA FOR THE STATE HOUSE IN PHILADA. On the north side of the bell, in raised lettering: PASS AND STOW/PHILADA/MDCCLIII. Inscribed in the granite base, north side: WEST VIRGINIA. South side, small and thin bronze plate attached to the granite base, with the



following inscription: WEST VIRGINIA/was cut into this stone/in 1985/by/FLESHMAN MONUMENT CO./Charleston, WV/engraved by THE deSIGNers/Charleston, WV.

**Location:** The monument is in the courtyard of the West Virginia State Capitol Building, flanked by the east and west wings, north of the fountain. It can be accessed from the north side via Washington Street East, through paved walkways and a set of wide concrete steps with railings. When the Liberty Bell arrived in West Virginia, it appears to have toured the state until resting upon the grounds of the Capitol Complex.

**Site Resources and Requirements:**

- No water source was found within the immediate vicinity of the monument. It is recommended that pressurized hand-held sprayers be used, unless further information from a facilities department finds a closer water connection.
- Electric power outlets were not found immediately around the monument. The use of a small generator is recommended when power is required for the operation of any tools/equipment.
- The monument can be accessed with ladders.

**Description:** The bronze replica of the Liberty Bell hangs from a horizontal wood yoke, which is supported by two upside-down, V-shaped painted steel frames. The bell is attached with a series of four threaded I-bolts and nuts that are hung from the yoke on a steel bearing plate. The four steel support legs stand on a square grey granite base, which has the carved inscription, “West Virginia,” on the north side, in-painted in black. A bronze baked enamel dedication plaque is installed on the north side of the yolk, while a thin bronze plate can be observed on the south side of the granite base. Apparently, the bell is rung on Martin Luther King, Jr. Day to honor the late civil rights leader. It has been used for somber events, such as the anniversary of the September 11 attacks.

**Treatment History:** It appears that the wood yoke was replaced with a new yoke made of locust and finished with a semi-opaque, reddish-brown stain. This was done circa 2007 or 2008. According to the General Services Division, the original yoke was in a far more deteriorated condition than the present yoke. The original yoke was previously painted brown. No other information exists regarding past treatments. It is likely that the steel supports have been repainted on more than one occasion. Fills in the bell are probably original to the casting process, done to conceal casting flaws.

**Conditions:**

- Overall atmospheric soiling throughout, with insect activities in nooks and crevices.
- Sagging and decaying wood yoke, with multiple shrinkage cracks and a supplementary wood shim observed on the proper right side, presumably installed in a past attempt to limit further sagging. It was reported that the wood yoke was replaced with a new yoke created from locust circa 2007 or 2008. Although not confirmed, it is believed that the new wood yoke is not pressure treated to prevent decay.
- Rust and corrosion on supporting steel framework are noted at multiple locations: at the curved support members, at the connection hardware, and rust jacking below the base plates. This is due in large part to deterioration of the paint system, which exhibits fading, flaking, and losses. Iron staining on the granite is concentrated around the steel leg supports and more pronounced

on the north side. Abrasive linear iron staining noted on the sides of granite base is possibly from equipment or skateboarding activities.

- A stone spall is noted at the southwest corner of the granite base. The spall is generally cosmetic in nature and does not appear to compromise the structural integrity or long-term performance of the monument. It measures 4”L x 1”H x 0.5”D. Two additional cosmetic losses on this side measure 0.5”H x 0.5”W x 0.125”D and 0.5”H x 1”W x 0.125”D.
- Deterioration of the black paint within the inscribed letters on the granite base appears to be ongoing, with multiple losses noted.
- Biological growth on both the wood and painted metal is evident at the top and sides of the steel beams and the sides of the yoke. Additionally, the proper right side of the yoke has possible fungal growth.
- Bell has a weathered patina, with localized concentrations of bright green corrosion products. There are isolated islands around the raised letters, where the corrosion has a bulky and chalky appearance, indicating areas of preferential weathering. Light corrosion can be observed on the interior of the bell. Iron staining on the bell is due to corrosion of the iron bolts above. This condition is concentrated at the top of the bell, with runoff streaking down the sides. The south side of the bell has a series of linear abrasions with a silvery appearance. According to the General Services Division, these abrasions could to be the result of someone striking the bell with a metal object in order to ring it.
- Bronze baked enamel plaque is attached to the gold painted steel frame around the yoke. The gold paint finish on the steel frame and associated bolts is weathered and actively flaking. The lacquer on the plaque is also showing signs of failure, with blistering and losses.
- There is a sticker on the proper right front steel leg, and a piece of gum can be seen on the mount bracing on the back (south) side.
- Small, thin bronze plate on the back (south) side of the granite base is weathered, with tarnishing and corrosion.
- Clapper has a paint coating, which is mostly deteriorated, resulting in corrosion of the iron. There is a collar of rubber wrapping around a section of the clapper, held together by two alligator clamps, and iron tie-wire was observed wrapped around the top of the clapper. Scrap wood and plastic bracing has been used to immobilize the clapper and prevent people from ringing the bell.
- Staining on the wood is faded and chalky.

**Conditional Rating:** Serious

**Conservation Treatment Recommendations:**

1. Use ladders as needed to access the monument.
2. Document the monument and conservation procedures with high-resolution digital photography, taking images before, during, and after treatment.
3. De-install bell and replace wood yoke with a new yoke fabricated from a naturally rot-resistant wood, such a teak, cedar (Eastern White or Western Red), or redwood. Given the unavailability of mature old-growth wood, the replacement yoke will most likely need to be made from a beam comprised of laminated wood blocks, similarly to how the current locust wood replacement has been made. The laminations of the beam should run horizontally along the length and be in the

upper elevations of the beam – not too close to the bottom, where detailing will cut through the laminations and weaken the strength of the beam. After fabrication, apply an exterior semi-transparent stain, such as Cabot or Sherwin Williams's wood stain, to all wood surfaces and openings, as deemed appropriate by the General Services Division. Following the appropriate amount of curing, apply two saturating coats of a clear oil-based water repellent with a mildewcide, such as Total Wood Protection 1500 series stain and preservative.

4. Reinstall metal components onto yoke only after all coats to yoke and metal have fully cured.
5. Remove bulky surface corrosion from surfaces of all steel and iron members, including frame, plate, clapper, and associated hardware, apply a rust-inhibitive coating such as Rust-Oleum Automotive Rust Reformer, and finish with desired finish coating using Rust-Oleum Universal Paint. An alternate option if the bell is to be de-installed for yolk replacement is to strip the existing paint from the steel frame and apply a rust-inhibitive coating such as Sherwin Williams Corothane I Galvapak IK Zinc Primer and Acrolon 218 HS Polyurethane Paint, tinted to the appropriate color or as approved by the General Services Division. Due to the potential for moisture ingress behind ferrous metal hardware, install dense custom-cut weather-resistant EPDM rubber gaskets between all wood and metal surfaces prior to reinstallation of metal components.
6. Rinse the entire monument with potable water and wash with a 3-5% solution of pH-neutral, conservation-grade detergent such as Orvus WA Paste (Proctor & Gamble). Use soft natural bristle or synthetic brushes to aid in removing adherent dirt, rinsing thoroughly to remove all cleaning effluent. Spot treat biological growth with D/2 Biological Solution or comparable, following the manufacturer's instructions.
7. Remove iron staining from the granite using a solution of Iron Out (Summit), Sure Klean Light Duty Restoration Cleaner (Proscoco), or approved equal. Apply cleaner following manufacturer's recommended procedures to pre-wetted stone, protecting adjacent surfaces during the process. Allow the solution to remain on the surface for the appropriate dwell time, to be determined through initial cleaning tests. Rinse thoroughly to remove all product residue. Repeat the process if needed to remove tenacious staining.
8. Perform additional cleaning on the bronze components with Renaissance Metal De-Corroder (Picreator Enterprises) or a dilute (0.5-1 mol), pH-neutral solution of either citric acid, oxalic acid, or ethylenediaminetetraacetic acid (EDTA) to remove both bronze and iron corrosion products. Provide testing of these products prior to full-scale application and use according to positive results. Apply solution with cotton swabs or fine bristle brushes. Wash away all residue with clean water.
9. Dry the bronze bell completely to remove all moisture, using clean soft cloths and a propane torch for heat. Apply a thin coat of Outdoor Sculpture Wax (Museum Services Corporation) or comparable to bronze surfaces, using natural bristle brushes. Tape the metal ferrules of brushes with blue painter's tape to avoid scratching bronze surfaces during application. Mildly heat the bronze with a propane torch to aid in the application of the wax and help provide a smooth and even coating. Thin the wax with odorless mineral spirits as needed to achieve a brushable consistency. After the bronze cools, buff the wax coating to a soft sheen. Apply a second coat of wax at ambient temperature, using Butchers Bowling Alley Clear Paste Wax (The Butcher Company) or comparable. Allow the wax to set and perform a final buffing with lint-free cloths and natural bristle horsehair brushes to enhance the luster of the protective coating.

10. Reduce corrosion on small bronze plate attached on the south side with Scotch Brite pads. If needed, consider using Renaissance Metal De-Corroder (Picreator Enterprises) to aid in reducing corrosion, testing prior to full-scale application. Use according to positive results. Apply two thin coats of Butchers Bowling Alley Clear Paste Wax at ambient temperature, buffing in between applications to a soft sheen.
11. De-install dedication plaque for refinishing off site. Refinish plaque by removing all coatings (paint and lacquer) with Blue Bear Soy Gel Paint & Urethane Stripper (Franmar). Polish raised lettering and boarder with the sequential use of wet sandpaper of appropriate sanding grits (400 to 8,000), following the grain of the metal to reduce corrosion and return a general polish to the raised surfaces. Clean and degrease surfaces with One Choice Commercial CFX435LV Low-VOC Cleaner (PPG Industries) or comparable. Upon drying, apply two to three coats of Rustoleum High Performance Enamel or comparable finish, using according to the manufacturer's recommendations. After the paint has set, sand raised surfaces to expose lettering and border, using appropriate sanding grits to achieve final appearance prior to applying protective clear coating. Relacquer the plaque with Nikolas #11565 Outdoor Lacquer RFU or comparable. Once the lacquer has cured, apply a thin coat of Butchers Bowling Clear Paste Wax at ambient temperature and buff to a soft sheen.
12. Remove all non-original material fastened to the clapper and discard. To immobilize the clapper, make a well-fitted lead from flexible weather-resistant coated stainless steel wire rope and tie rope off to one of the rear legs or to a stainless steel eyebolt anchored into the granite directly below the clapper. The lead ends should be closed off with appropriate stainless steel wire rope clamps and/or sleeves, which allow for a closed fit at the clapper and loops at the opposite end for padlocking the lead in place.
13. Touch up black paint in letters on granite with Lithichrome Shadow (Cleveland Lithichrome) or comparable paint.
14. Provide a treatment report with written and photographic documentation of conditions before, during, and after treatment. Include methodology and information on all products used.

**Maintenance Recommendations:**

1. Document treatment with high-resolution digital photography.
2. Rinse the entire monument with potable water delivered from a garden hose, and wash with a 3-5% solution of pH-neutral, conservation-grade detergent such as Orvus WA Paste (Proctor & Gamble). Use soft natural bristle or synthetic brushes to aid in removing adherent dirt, rinsing thoroughly to removing all cleaning effluent. Spot treat biological growth with D/2 Biological Solution or comparable as necessary, following the manufacturer's instructions.
3. Dry the bronze bell completely to remove all moisture, using clean soft cloths and a propane torch for heat. Apply a thin coat of Outdoor Sculpture Wax (Museum Services Corporation) or comparable to bronze surfaces, using natural bristle brushes. Tape the metal ferrules of brushes with blue painter's tape to avoid scratching bronze surfaces during application. Mildly heat the bronze with a propane torch to aid in the application of the wax and help provide a smooth and even coating. Thin the wax with odorless mineral spirits as needed to achieve a brushable consistency. After the bronze cools, buff the wax coating to a soft sheen. Apply a second coat of wax at ambient temperature, using Butcher's Bowling Alley Clear Paste Wax (The Butcher



Company) or comparable. Allow the wax to set and perform a final buffing with lint-free cloths and natural bristle horsehair brushes to enhance the luster of the protective coating.

4. Apply two coats of Butcher's Bowling Alley Clear Paste Wax to plaques at ambient temperature, allow to set, and buff in between applications to a soft sheen.
5. Apply two coats of Total Wood Protection 1500 series preservative to exposed wood surfaces, taking care not to overapply the preservative onto metal and stone components.
6. Monitor paint and lacquer coatings to ensure soundness and wholeness. Touch up as needed using same systems used during conservation efforts.
7. Special Note: Hot wax treatment on the bronze bell can be carried out every 3 to 5 years, but only if it is maintained with a cold wax treatment on a yearly basis (i.e., a single coat of Butcher's Bowling Alley Clear Paste Wax to all bronze surfaces, applied at ambient temperature).

### **Maintenance Schedule and Personnel:**

Perform maintenance once a year. The work should be undertaken by a conservator or facilities staff trained or overseen by a conservator.

### **Cost Estimates:**

#### Conservation Work:

Labor

Restoration Contractor

Materials

Accommodations

Per diem

Per diem, first and last travel days

Total cost

\*Travel costs are based on 2018 GSA rates for travel. Restoration contractor cost contains a 15% mark-up. The work includes de-installing the entire bell assembly and transporting off-site for fabrication of yoke component.

#### Maintenance Work:

Labor,

Materials

Accommodations

Per diem

Total cost

\*Travel costs are based on 2018 GSA rates for travel.

**Photo-Documentation:**



*The north (left) and south (right) sides of the Liberty Bell, located in the north courtyard of West Virginia State Capitol Building.*



*Iron staining on the bell (left) and granite base (right) due to corrosion of iron components. (Right) Note biological growth on the the painted steel leg at the forefront.*



*(Left) Sagging and decaying wood yoke, with faded staining. (Right) Biological and possible fungal growths on the ends of the yoke.*

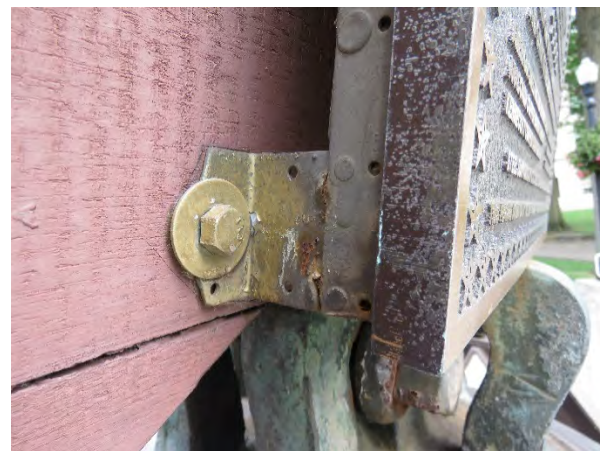




*(Left) Corroded clapper held in place with scrap wood and plastic bracing to prevent ringing of the bell. Note corrosion on the interior. (Right) Isolated islands of corrosion around the letters, indicating areas of preferential weathering.*



*(Left) Linear abrasions with a silvery appearance on the south side of the bell. (Right) Weathered lacquer coating on the dedication plaque.*



*(Left) Tarnishing and corrosion of bronze plate. Note abrasive linear iron staining below the plate. (Right) Loss of gold paint on steel frame and bolts, with localized corrosion. Note blistering of lacquer coating on plaque and corrosion of bronze bell below.*

## TREATMENT REPORT

**Name:** The Ship Builder

**Artist:** Michael Curtis

**Date:** 2004

**Materials:** Bronze, granite

**Location:** Waterfront Park, 1 Prince Street, Alexandria, VA 22314

**Description:** The public artwork consists of a bronze sculpture set on top of a stone plinth. The heights of sculpture and plinth are approximately 6'-6" and 3'-3", respectively. The sculpture depicts a rigger from the early days of Alexandria. Facing northwest, he wears a long coat and holds in his proper right hand a run-around sue, a tool used by riggers. A small ocean wave surrounds the lower half of his proper left leg from behind. Made of both polished and flame finished granite, the plinth is hexagonal in shape and flanked by three large scrolls. Three round bronze plaques are installed between the scrolls. Located in the southeast corner of the park, the sculpture is close to the water and surrounded by mature trees. Brick pavers set in a circular pattern border the base of the public artwork, which is installed on a square dirt and gravel walkway.

**Condition:** The public artwork is in fair condition. There is overall soiling on surfaces and bird guano on top of the figure's head. Some very minor white paint accretions are scattered along the front of the bronze, which also exhibits deterioration of its protective wax coating, localized green corrosion products, and scratches and abrasions. Insect activity can be found within crevices. Two of the three plaques show weathering and corrosion. There are some spalls and soiling on the granite base.

\*For more information on the sculpture and siting, see Conservation Assessment Report for the Public Art Works in Alexandria, Virginia, prepared by Conservation Solutions, a division of EverGreene Architectural Arts, submitted in 2018 and revised in 2019.

**Date of Treatment:** The work was performed over a two-day period, June 5-6, 2021. This allowed the hot wax to set prior to buffing and applying a coat of cold wax.

**Personnel:** Debora Rodrigues, Principal Conservator, and Dainty Cuevas, Conservation Technician, carried out the conservation maintenance work.

### Treatment:

1. The public artwork was documented through high-resolution digital photography.
2. Access to the upper section of the bronze sculpture was with tall ladders.
3. Washing of the bronze and granite was undertaken with Orvus WA Paste (Proctor & Gamble), diluted approximately 5% in water. The use of soft nylon bristle brushes aided in the removal of tenacious soiling and wooden skewers were used to remove insect nests in crevices. Bright green corrosion products on the bronze were reduced with fine-grade bronze wool.



**TREATMENT REPORT  
CONSERVATION MAINTENANCE OF THE SHIPBUILDER**

4. A single coat of hot wax was applied sparingly to all bronze surfaces. This was done by mildly heating the bronze with a propane torch and brush applying a thin and even coat of wax. The wax was a blend of carnauba and microcrystalline waxes (Conservation Support Systems).
5. Once the wax had set, the surfaces of the bronze were buffed to a soft sheen, using Liberon brushes and clean, lint-free cotton rags.
6. A single thin coat of Butcher's Bowling Alley Clear Paste Wax (The BWC Company) was applied at ambient temperature, allowed to set, and buffed to a soft sheen.
7. The white paint accretions were not present at the time of inspection and the conservators did not have appropriate solvents to remove the accretions prior to waxing. On the following day, attempts were made to remove these accretions using cotton swabs dampened with acetone and wooden skewers. Some of the accretions were removed or reduced, but not all. The remaining accretions are negligible and do not detract from the overall aesthetics of the artwork.

**Maintenance Recommendations:**

1. Undertake maintenance of the bronze sculpture at least once a year or as determined by the City of Alexandria.
2. Wash the bronze sculpture and plaques and granite plinth with a solution of a conservation-grade detergent and water, using Orvus WA Paste or similar and only soft natural bristle or nylon brushes for scrubbing. Use a biocide as needed for any biological growth and staining on stonework (such as D/2 Biological Solutions).
3. Reduce bright green corrosion products with fine bronze wool or non-abrasive/non-scratch, pre-wetted ScotchBrite pads, taking special care not to disrupt the original patina or scratch surfaces. Do not use abrasive pads, steel wool, sandpaper, etc.
4. Once the sculpture has dried, apply one to two coats of Butcher's Bowling Alley Clear Paste Wax or similar. Allow the wax to set and buff to a soft sheen.
5. Document all work with high-resolution digital photography and provide a treatment report describing all work and products used.
6. Special Note: Prior to waxing, if any paint accretions are still present, use an appropriate organic solvent for removal. Wooden skewers and plastic spatulas may also be used. Consider reducing abrasions and touching up patina to minimize the appearance of these markings.

TREATMENT REPORT  
CONSERVATION MAINTENANCE OF THE SHIPBUILDER

**Photo-Documentation:**

Photographs of the public artwork showing it before (left) and after (right) treatment.





TREATMENT REPORT  
CONSERVATION MAINTENANCE OF THE SHIPBUILDER





TREATMENT REPORT  
CONSERVATION MAINTENANCE OF THE SHIPBUILDER



---

**Treatment Report for the Conservation of two monuments:**

**José Martí and MLK**

**DATE:** 10/08/21

**Prepared for:** Sybille Welter, Administrator of Public Art and Culture City of West Palm Beach, Art in Public Places (AIPP) Program. 401 Clematis Street West Palm Beach, FL 33401  
Direct: 561.822.1521

**Prepared by:** Viviana Dominguez, Senior Conservator at Art Conservators Lab, 2001 Biscayne Blvd unit 2606, Miami, FL 33137

The pieces were examined in person prior to the conservation treatment. RLA Condition Survey (2019) was used for references

**Object:** Bust (sculpture)

**Location:** Jose Marti Park, 401 Clematis Street, West Palm Beach, FL 33401

**Materials:** Bronze, granite

**Brief Description:** Bronze bust and granite pedestal.

**Condition**

- Overall patina is not in good condition with several areas of damage and signs of decay showing visible gaps.
- The protecting layer or coating is in poor condition with green corrosion visible in multiple areas.
- The black color on the pedestal plaque is missing, only a few traces of the color are left. There is a layer of green color oxidation residue on the top adjacent to the bust

**TREATMENT PERFORMED**

**Bust and Pedestal**

1. The monument was photographed before, during, and after with digital photography.
2. Light/ dry surface cleaning was done to remove the loose particles.
4. The surfaces were then cleaned with Orvus 2% in distilled water and rinsed with distilled water
5. The old protection, wax or coating, was removed using mineral spirits with the help of cotton pads
6. The bronze corrosion was treated with *Renaissance* De-corroder and then cleaned with Scotch Brite pads. They were also rinsed with distilled water and ethanol.
7. A mixture of microcrystalline waxes was applied for a first protected by means of a brush. The bronze surface was first heated with a propane torch. The following day the surface was buffed and then another coat of Butchers pigmented wax was applied by brush (cold) then the surface was buffed.
8. The green residue on the top of the granite pedestal was mechanically removed with a scalpel



### The Plaque

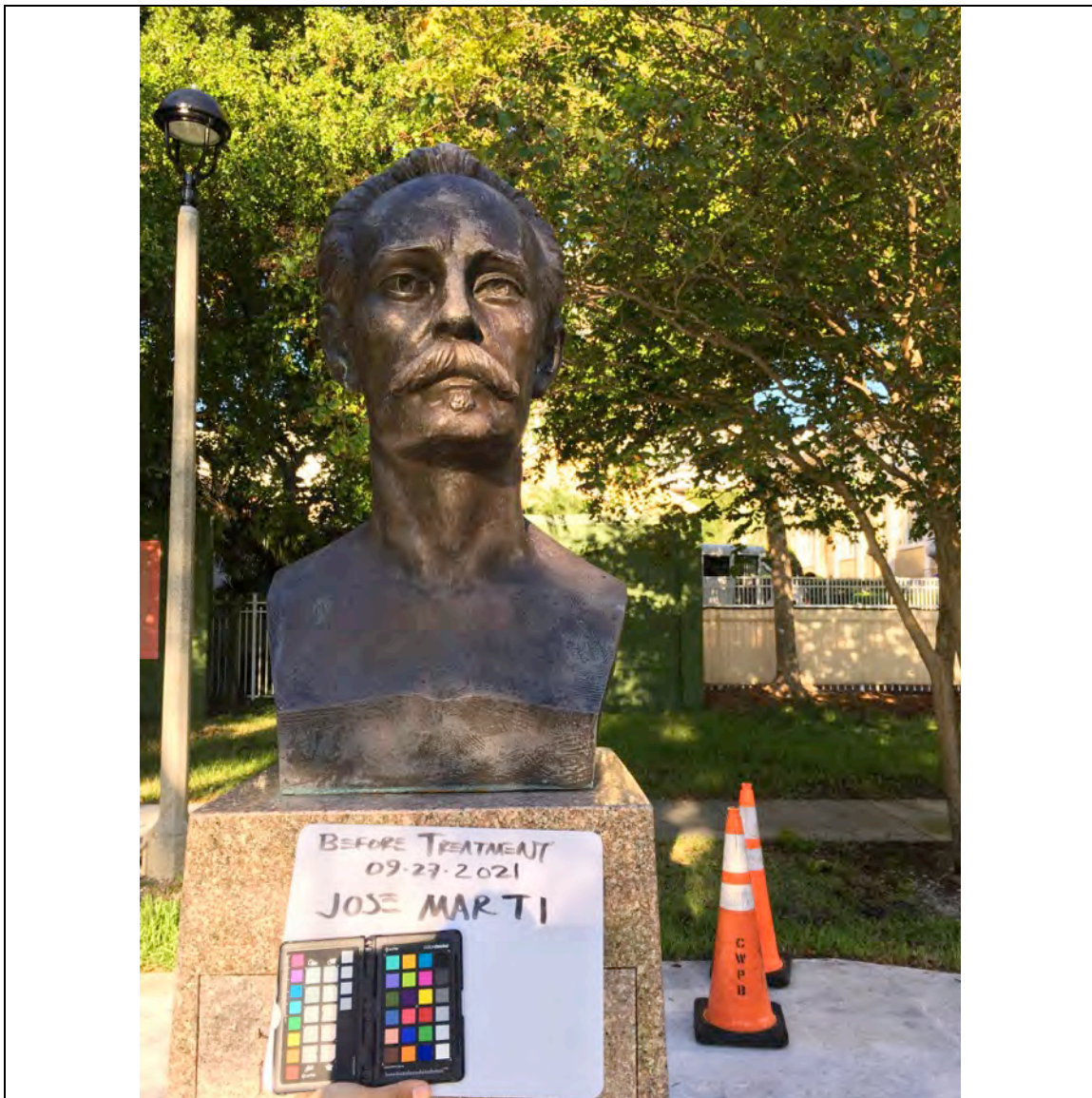
The incised letters were painted with black litho-paint with a small brush.

### Maintenance plan:

- Slightly wash with distilled water. Use a garden sprayer but do not power wash  
Cycle: every 6 months

-Apply a cold layer of wax (after washing)  
Cycle: once a year

### Photo-documentation



Before Treatment



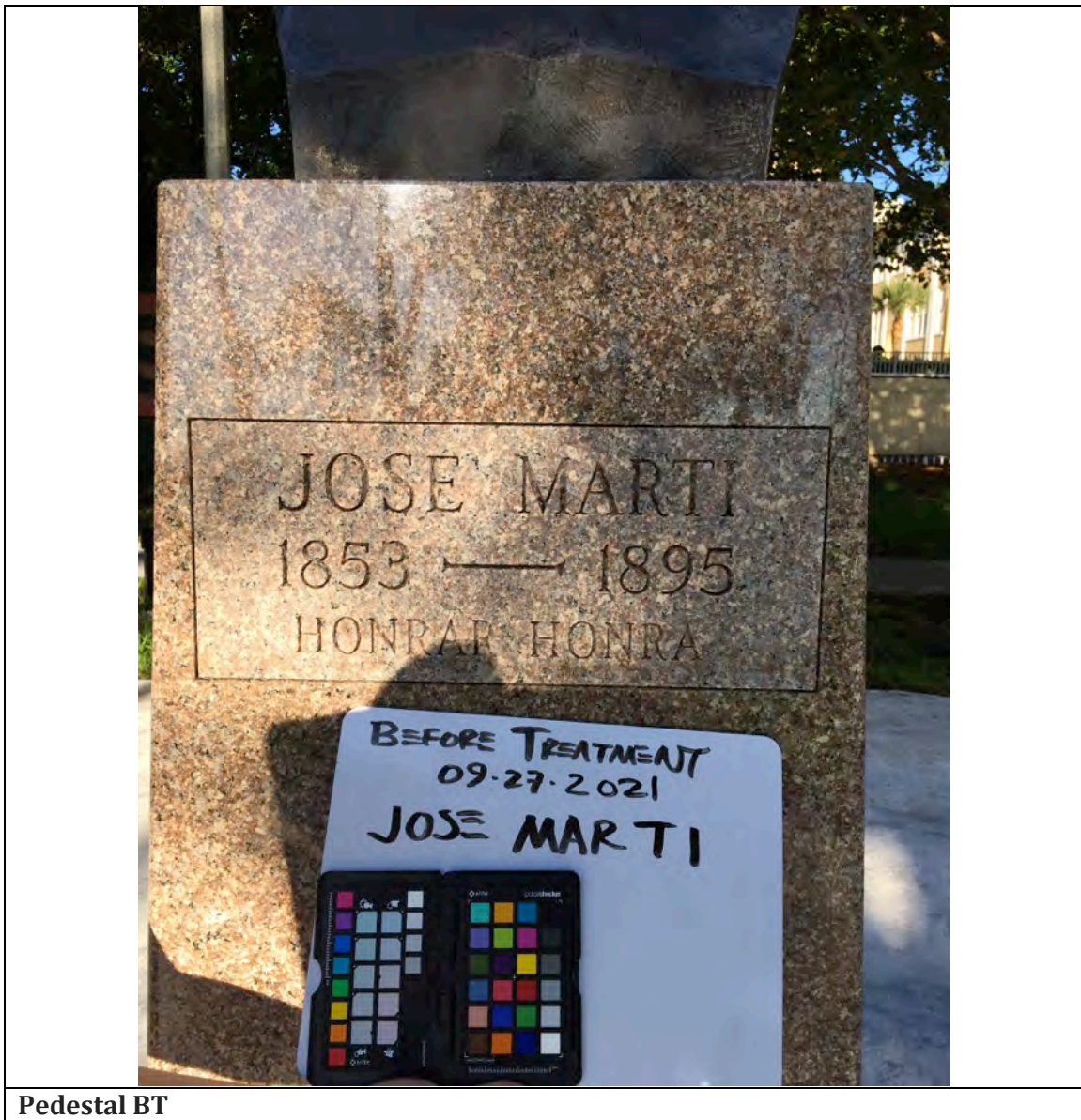












Pedestal BT



**After Treatment**





**After Treatment**





After treatment

### **MLK Memorial Monument.**

Materials: bronze, granite, stainless still

**Object:** Bust (sculpture)

**Location:** Currie Park, 2400 N Flagler Dr, West Palm Beach, FL 33407

**Materials:** Bronze, stainless steel/ aluminum, granite, cement

**Brief Description:** Bronze bust with book, stainless steel/ aluminum support, and a granite and cement pedestal.

### **Condition**

- The wax coating is in general good condition but shows signs of “peeling” in some areas
- The bronze patina on the MLK bust shows sign of deterioration, there is some green corrosion on the face, ear, back as well as on the lower part of the book
- The stainless steel pipes are covered with red corrosion.
- At the bottom the granite black veneer exhibit losses of caulking and thick mineral deposits layers in the joints. All the top edges are broken and filled with black caulking
- Damage on cement column consists of two visible cracks. The larger of the two cracks may have been filled previously and both cracks are discolored around the edges.

### **The bronze plaque on the floor (behind the bust)**

- Lost of patina and extensive discoloration
- Lost of protection and failing lacquer coating

### **TREATMENT PERFORMED**

#### **Bust**

1. The monument was photographed before, during, and after with digital photography.
2. Light/ dry surface cleaning was done to remove the loose particles.
3. The surfaces were then cleaned with Orvus 2% in distilled water and rinsed with distilled water
4. The old protection, wax or coating, was removed using mineral spirits with the help of cotton pads
5. The bronze corrosion was treated with *Renaissance* De-corroder and then cleaned with Scotch Brite pads. They were also rinsed with distilled water and ethanol.
6. A mixture of microcrystalline waxes was applied for a first protected by means of a brush. The bronze surface was first heated with a propane torch. The following day the surface was buffed and then another coat of Butchers pigmented wax was applied by brush (cold) then the surface was buffed.

#### **Stainless steel pipes**

1. Light/ dry surface cleaning was done to remove the loose particles.
2. The surfaces were then cleaned with Orvus 2% in distilled water and rinsed with distilled water
3. The red oxidation was removed using an oxidation remover, Citrisurf.
4. The metal was polish with a wax/polishing compound from Maguire’s .

#### **The bronze black**

1. The monument was photographed before, during, and after with digital photography.
2. Light/ dry surface cleaning was done to remove the loose particles.

3. The surfaces were then cleaned with Orvus 2% in distilled water and rinsed with distilled water
4. The old protection, wax or coating, was removed using mineral spirits with the help of cotton pads
5. The bronze corrosion was treated with *Renaissance* De-corroder and then cleaned with Scotch Brite pads.
6. The old lacquer was mechanically removed
7. The oxidation on the letter was removed with Scotch Brite pads
8. A cold black patina was applied in several layers.
9. A mixture of microcrystalline waxes was applied for a first protected by means of a brush. The bronze surface was first heated with a propane torch.
10. The following day the surface was buffed and then another coat of Butchers pigmented wax was applied by brush (cold) then the surface was buffed.

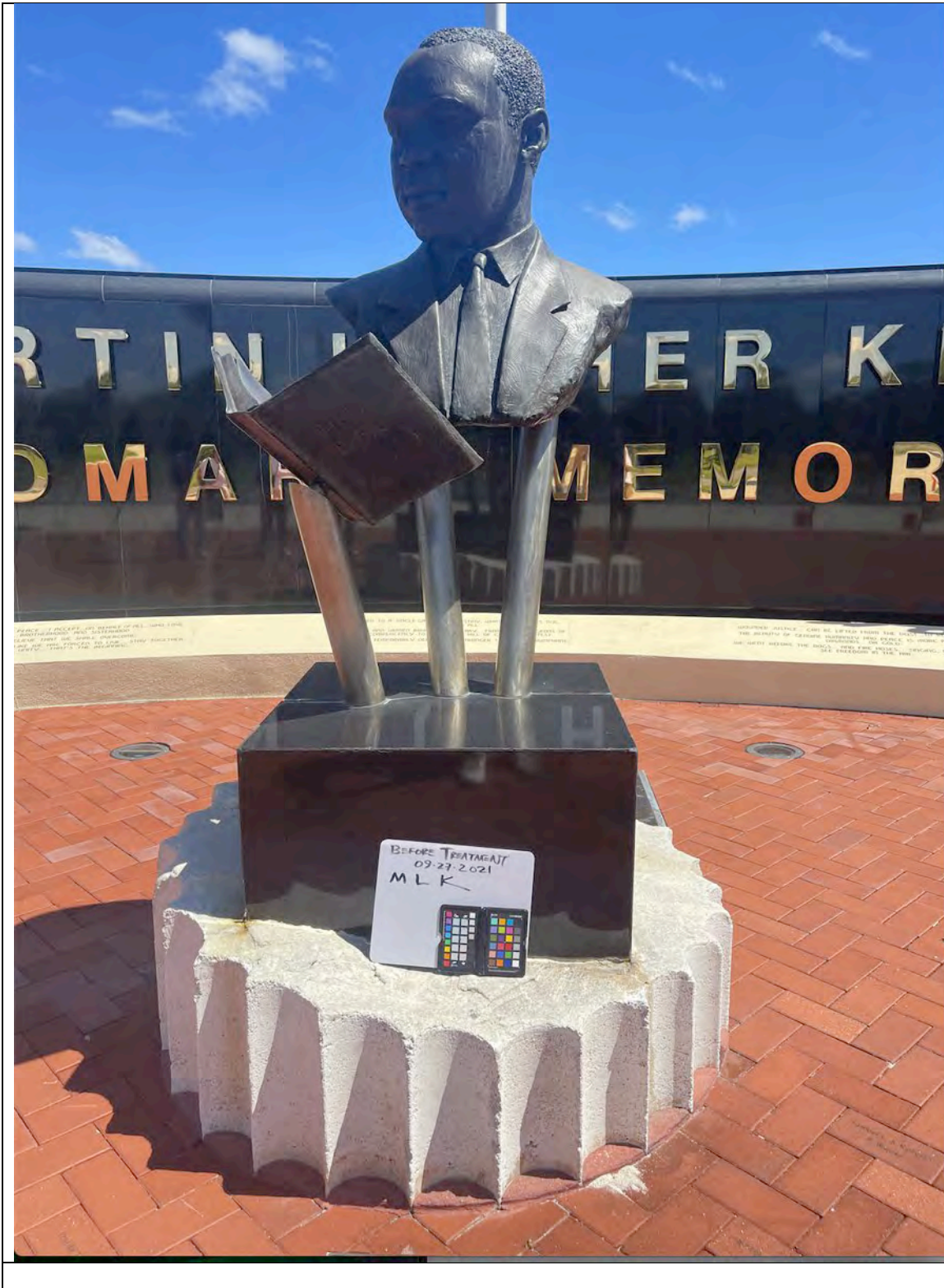
#### **Granite Diamond on the reverse**

1. Was surfaced cleaned.

#### **Small bronze plaque on the front**

2. Light/ dry surface cleaning was done to remove the loose particles.
  4. The surfaces were then cleaned with Orvus 2% in distilled water and rinsed with distilled water
3. A cold pigmented wax protection was applied.









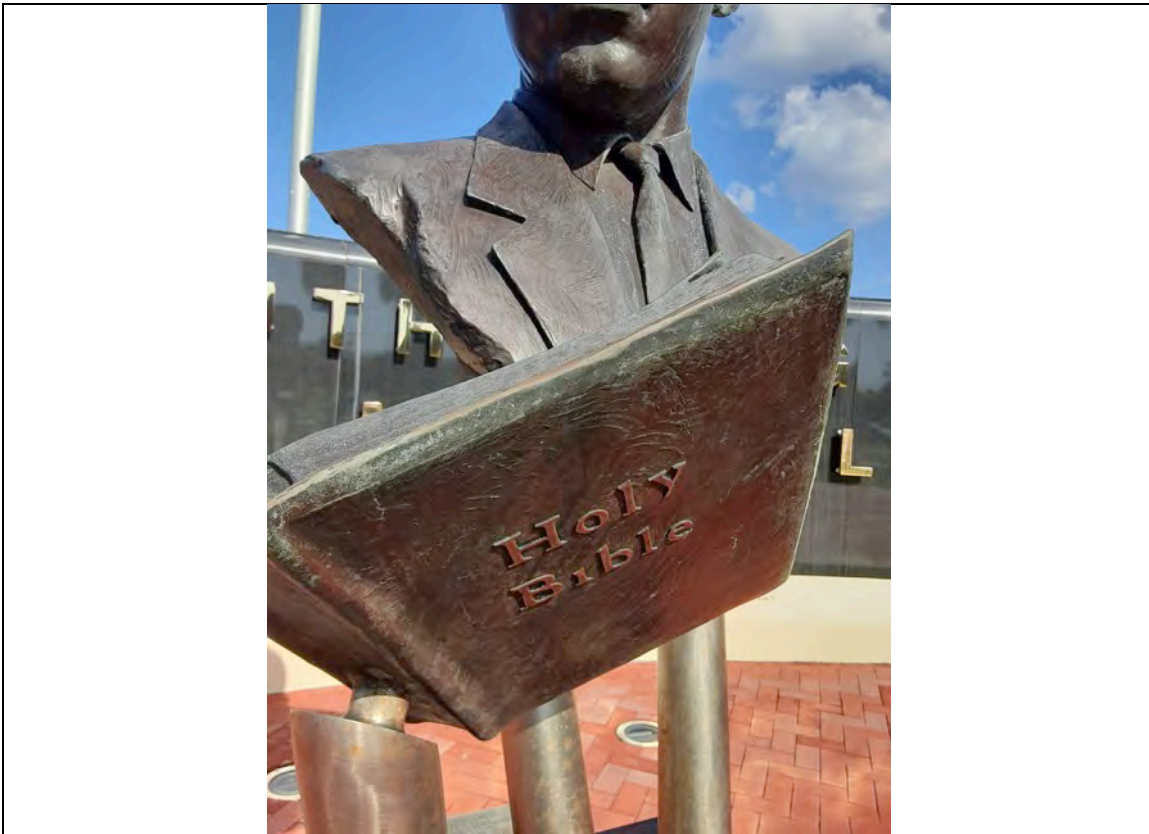




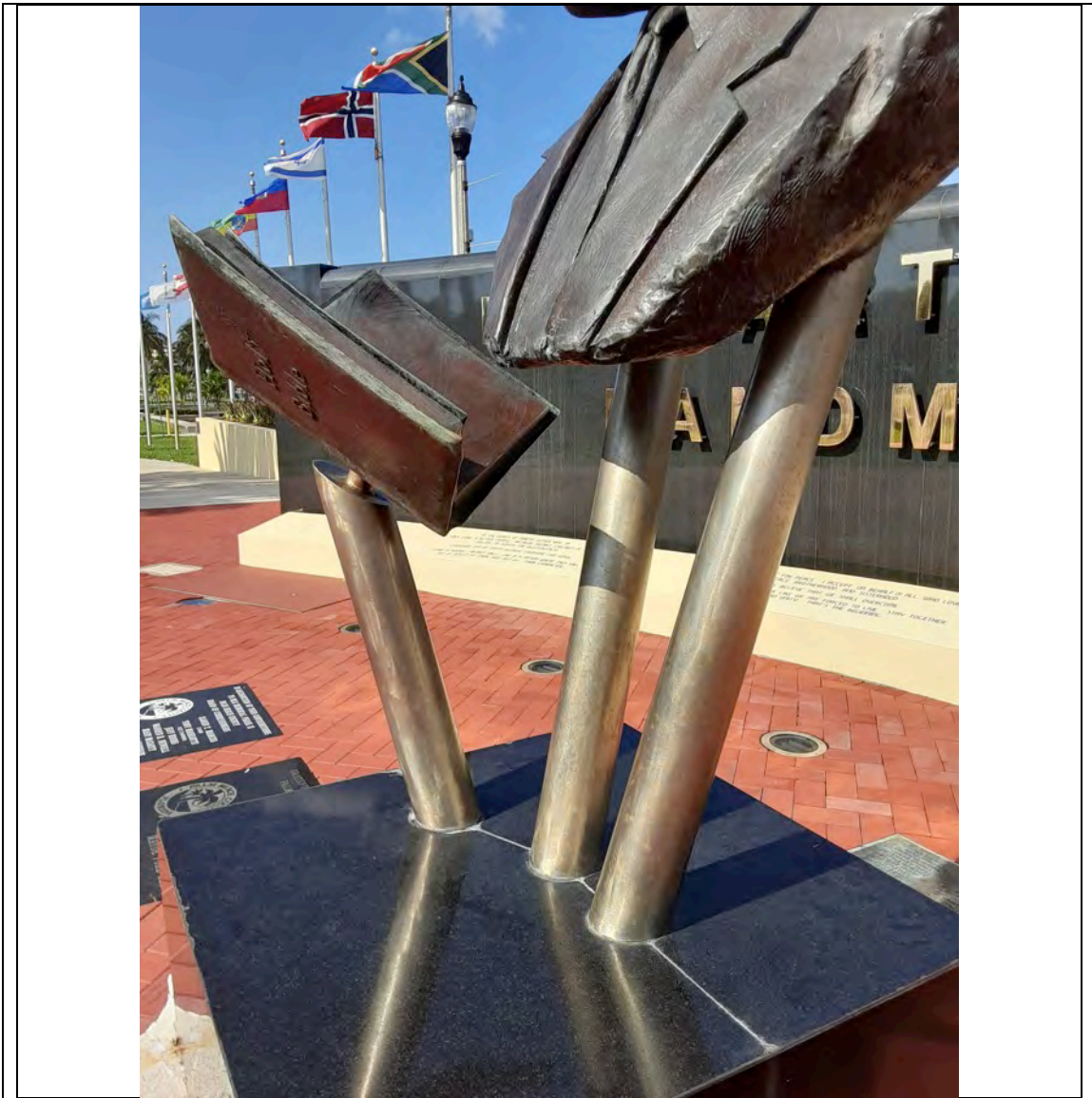


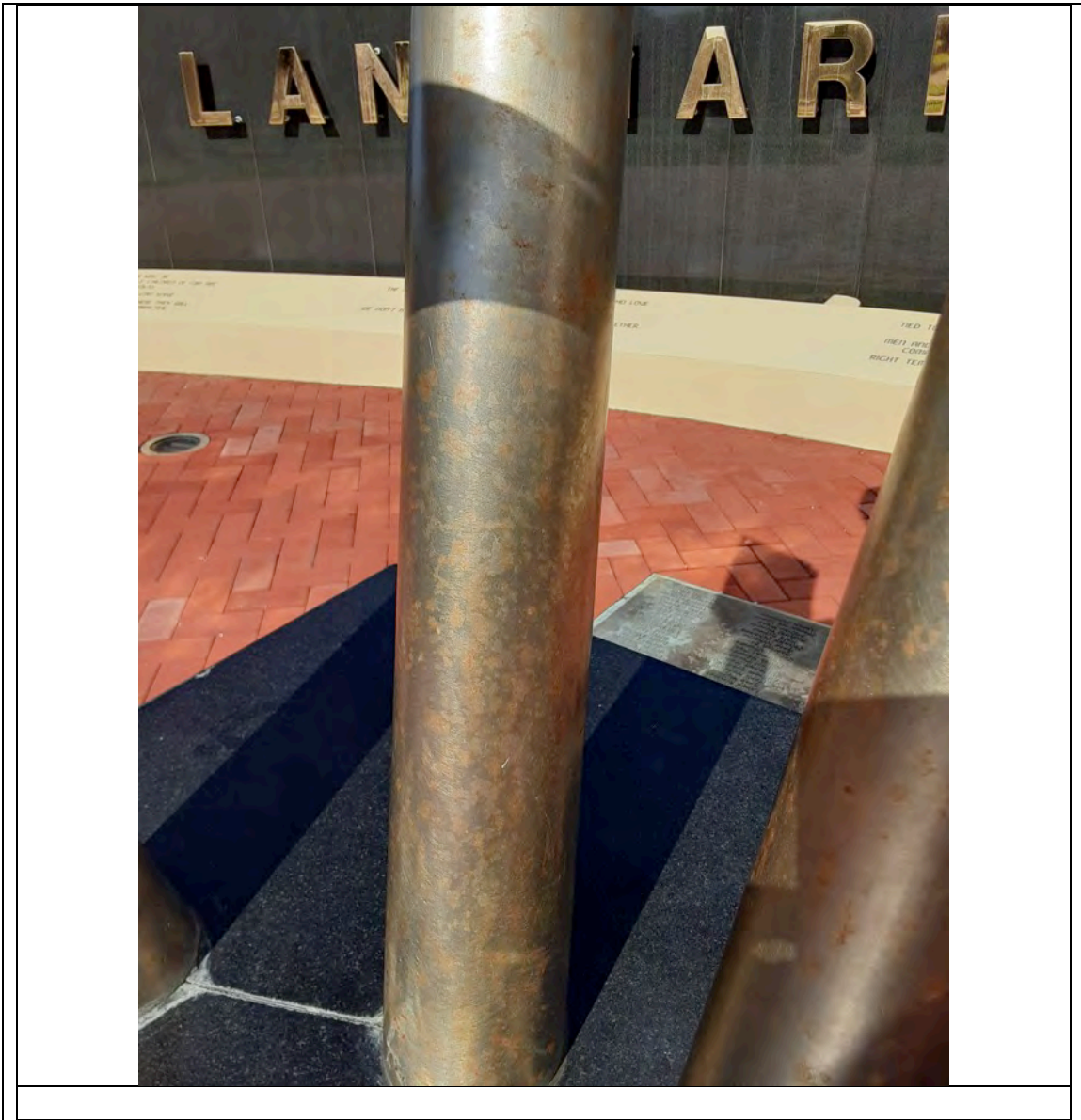






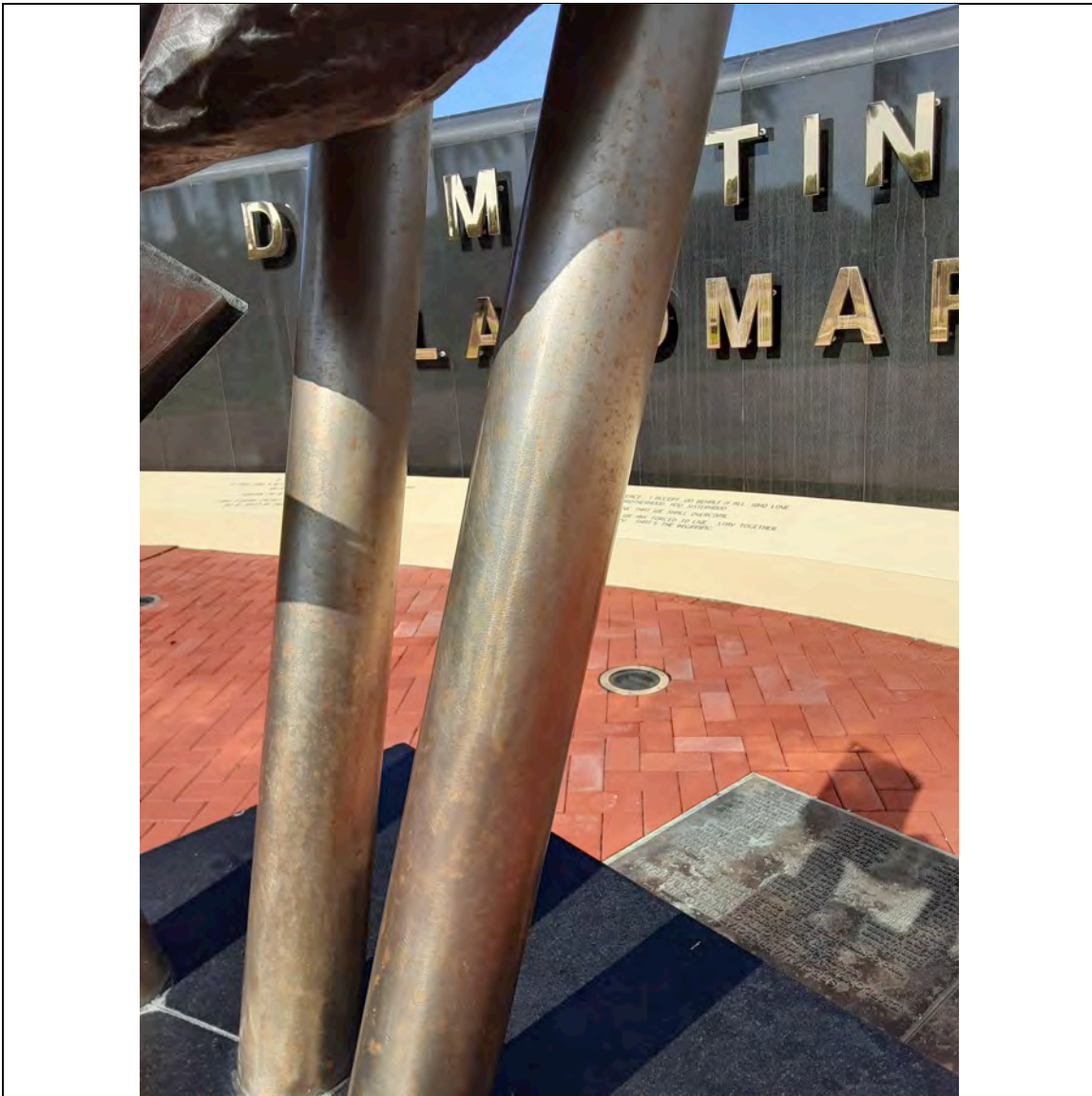


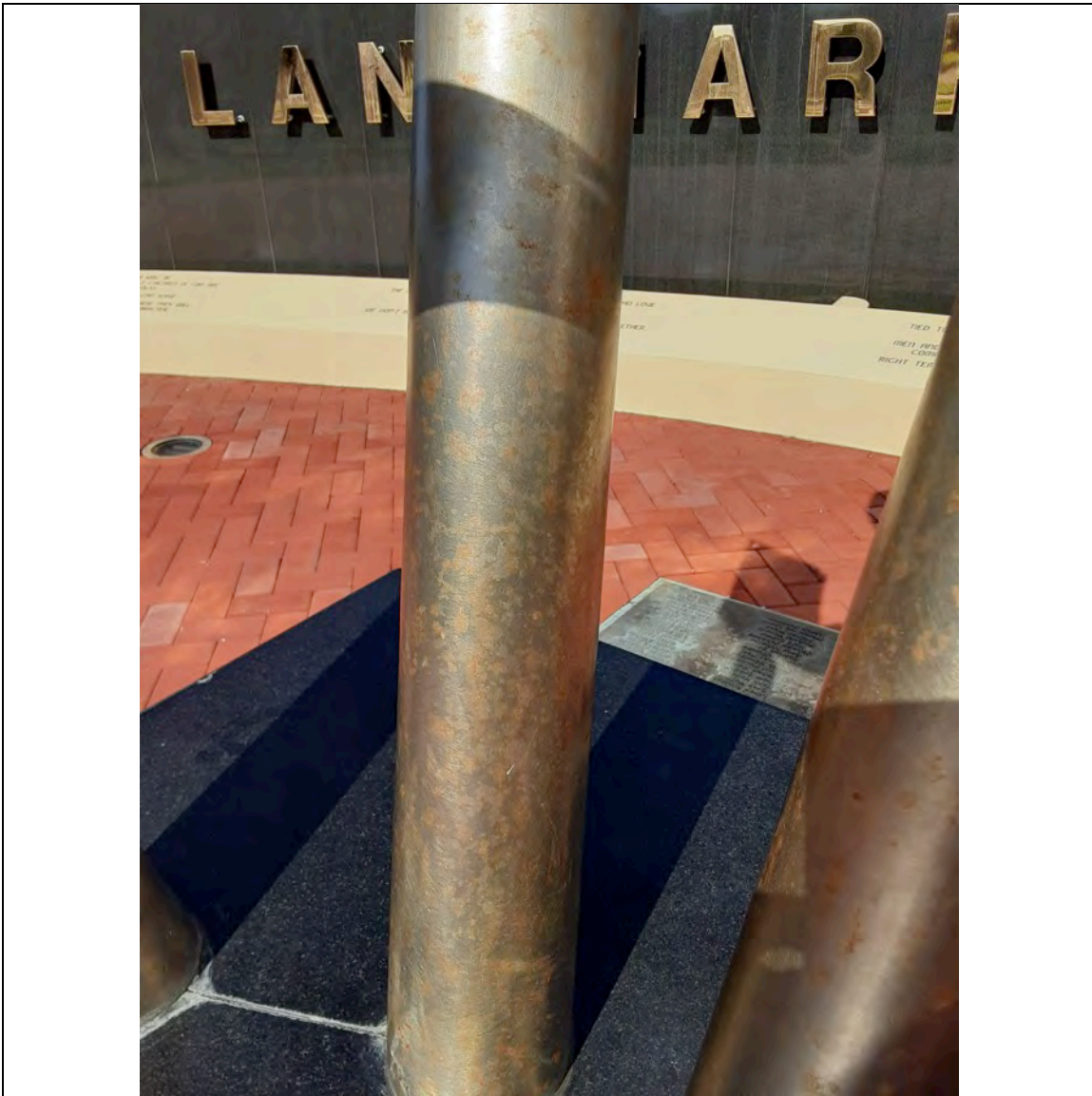


















Granite veneer



Bronze plaque









After Treatment





After Treatment







