MEETING AGENDA
March 15, 2023 6:30 p.m.

I. Opening
   a. Call to order
   b. Salute to the flag
   c. Roll Call

II. Public Comments – Agenda Items Only

III. Approval of Minutes
   a. None

IV. Special Presentations
   a. LA Phil/ Beckmen YOLA Center - Camille Delaney-McNeil, Director
      Presented by Jason Witt, Community Engagement Director

V. Staff Report(s)
   a. Staff report recommending the Arts Commission recommend the City
      Manager approve a short form agreement with Rosa Lowinger and
      Associates (RLA) in the amount of $29,400 for fine art conservation and
      maintenance services for The Written Word, Tom Van Sant’s monumental
      artwork at the Inglewood Public Library (North Tower). (Public Art Fund)
      PDF

VI. Verbal Reports Regarding the following Public Art Related Projects
   a. Inglewood Transit Connector Public Art Plan update

VII. Public Comments – Regarding Items Not On the Agenda

VIII. Commissioners’ Comments/ Initiatives / Art Calendar

IX. Adjournment
   a. Next Arts Commission Meeting: April 19, 2023 6:30 p.m.

In the event that the Arts Commission meeting of March 15, 2023 is not held, agenda items will automatically
be continued to the next regular Arts Commission meeting. (Note: The above procedures are subject to
change for future Commission meetings. Please refer to future Arts Commission agendas for public
participation option procedures at that time.)
DATE: March 15, 2023
TO: Arts Commission
FROM: Parks, Recreation and Community Services Department
SUBJECT: Rosa Lowinger and Associates Fine Art Conservation and Maintenance Services

RECOMMENDATION
It is recommended that the Arts Commission recommend the City Manager approve a short form agreement with Rosa Lowinger and Associates (RLA) in the amount of $29,400 for fine art conservation and maintenance services for The Written Word, Tom Van Sant’s monumental artwork at the Inglewood Public Library (North Tower). (Public Art Fund)

BACKGROUND
The Written Word art on architecture was created on Inglewood’s Public Library in 1972. The site-specific artwork traces the evolution of human development through the word, represented in hieroglyphics, chemical, biological and mathematical equations, and the mythic systems and origin stories of diverse cultures, stacked in a playful interpretation of recorded history and a book spine. The five-story artwork is cast in place on the spinal column of the Library’s emergency exit stairwell/tower. This poured-in-place concrete bas-relief is one of the largest in the world.

The lower panels of the artwork were recently vandalized with graffiti. Staff attempted to remove the graffiti by power washing. However, staining is still visible on the concrete. Additionally, the artwork has not been cleaned in over 10 years.

DISCUSSION
A Request for Proposals (RFP) was issued January 4, 2024, directly inviting six professional fine art conservation firms to research, recommend and, on approval, implement treatments to clean, conserve and apply a sacrificial coating to Tom Van Sant’s Written Word column. Proposals were due February 13, 2023; three proposals were received.

RLA was selected based on their experience with similar projects, qualifications, training, and cost. RLA Conservation, LLC is a full-service conservation firm, specializing in the preservation of sculpture, murals, fountains, architectural elements, kinetic, multi-media, electronic, three-dimensional, and contemporary artworks. Their experience with and knowledge of materials is extensive and includes metals (mild steel, bronze, aluminum, stainless steel), ceramic, glass, wood, painted surfaces, fiberglass, mixed media, electronics, mosaics, concrete, and stone, among others.
RLA is considered a national leader in preservation and conservation of outdoor sculpture in both the private and public sector. In particular, they excel in treatment and maintenance of artworks in high-traffic and high security areas such as airports, transit stations/hubs, and pedestrian gathering locations (i.e. outdoor malls, convention centers, and theme parks).

FISCAL IMPACT
Funds for this agreement in the amount of $29,400 are available in the Council approved 2022-2023 Operating Budget in account code 055-070-7010-44870 (Public Art Fund, Contract Services).

ATTACHMENT(S)
1. RLA Proposal - Clean and Conserve Monumental Concrete Art

Prepared by: Sabrina Barnes, Director
            Helen Lessick, Public Art Consultant

Presented by: Sabrina Barnes, Director
ATTACHMENT 1
Prepared for the:
City of Inglewood
Parks, Recreation and Community Services Department
One Manchester Boulevard, Suite 500
PO Box 6500
Inglewood, CA 90301
Email: publicart@cityofinglewood.org

Prepared by:
RLA Conservation, Inc.
Conservation of Art + Architecture
5418 Packard Street
Los Angeles, CA 90019
CITY OF INGLEWOOD, CA

RFP – Maintenance & Fine Art Conservation of Tom Van Sant’s “The Written Word”

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Appendix:

A. RLA Staff CV’s
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C. Example Projects and Reports
February 13, 2023

City of Inglewood
Parks, Recreation and Community Services Department
One Manchester Boulevard, Suite 500
Inglewood, CA 90301

To Whom it May Concern:

RLA Conservation, LLC (RLA) is pleased to submit the following proposal to develop baseline documentation, a refined treatment proposal, and implementation of an art conservation/maintenance treatment for the column component of Tom Van Sants’s monumental, three-component installation “The Written Word”, located in front of the Inglewood Public Library. This proposal will address the scope of work that has been communicated to RLA in the RFP issued on January 4, 2023.

RLA Conservation, LLC is a full-service conservation firm, specializing in the preservation of sculpture, murals, fountains, architectural elements, kinetic, multi-media, electronic, three-dimensional, and contemporary artworks. Our experience with and knowledge of materials is extensive and includes metals (mild steel, bronze, aluminum, stainless steel), ceramic, glass, wood, painted surfaces, fiberglass, mixed media, electronics, mosaics, concrete, and stone, among others. Our headquarters is in Los Angeles, CA and we have a 3900 square foot studio in Miami, FL. We work throughout the United States but specialize in the special problems of collections in urban, tropical and marine environments.

RLA is considered a national leader in preservation and conservation of outdoor sculpture in both the private and public sector. In particular, we excel in treatment and maintenance of artworks in high-traffic and high security areas such as airports, transit stations/hubs, and pedestrian gathering locations (i.e. outdoor malls, convention centers, and theme parks).

A certified small business capable of handling projects that range in size from small individual object treatments to multi-year, multi-million dollar projects, our team is known for its commitment to ongoing education and regularly presenting papers at professional conferences. We are an equal opportunity employer committed to diversity in hiring and dedicated to upholding the Code of Ethics and Guidelines for Practice of the American Institute for the Conservation of Historic and Artistic Works (AIC), the Secretary of the Interior’s Standards for the Treatment of Historic Properties, and other applicable international charters.

RLA has a broad client base that includes an extraordinary number of public art agencies and public outdoor sculpture collections. Selections of these include:

- Cities of: Beverly Hills (CA), Santa Monica (CA), Los Angeles (CA), Miami Beach (FL), Coral Gables (FL), San Jose (CA), Oakland (CA), San Diego (CA), Berkeley (CA), West Hollywood (CA), Pasadena (CA), Sioux Falls (SD), Fort Worth (TX), Southlake (TX), Jacksonville (FL), Tampa (FL), St. Petersburg (FL), and Honolulu (HI).
- University Art Museum, California State University Long Beach
- San Diego International Airport Authority
- University of California – San Diego
- University of California – Davis
- California State University – Fullerton
RLA provides routine maintenance and specialty cleaning campaigns of outdoor sculpture and architecture/architectural elements throughout the United States. It is one of the primary services of our company and involves having a broad skill base and knowledge of materials, strong communication skills with clients, as well as the ability to work through potential site logistics. Both Rosa Lowinger and Christina Varvi have lectured on the care and treatment of concrete surfaces, most recently for the Getty Conservation Institute’s Introduction to Conserving Modern Architecture Workshop and upcoming California Preservation Foundation workshop on concrete. From 2014 through 2017, RLA undertook extensive cleaning and repair testing and specification development for the mid-century reinforced concrete Miami Marine Stadium building in Miami, Florida. We are familiar with all of the major protective systems utilized for coating outdoor sculpture and what chemicals and equipment are best included (or avoided) for maintenance and conservation cleaning treatments. Furthermore, our conservators in Los Angeles are OSHA 30-hour safety certified for the construction industry and lift certified. As such, they are well-versed in safety protocols and the use of scaffolding and large-scale access equipment, when required.

We believe that our longstanding and varied experience in outdoor public art collections assessments and conservation would provide the maximum benefit to the City of Inglewood, CA. We have over 30 years of professional experience in the care of outdoor works of art and architecture and are particularly adept at working with large-scale masonry features. We are a firm of six (six) professionally trained conservators who hold Masters Degrees from recognized conservation training programs and are Professional Associates of the American Institute for Conservation, and seven (7) trained conservation technicians with a combined 15 years of experience. We have coordinated similar efforts for multiple public entities and we are known for creating partnerships with city staff to provide the best and most cost effective care programs.

Thank you for your consideration of this proposal. Please do not hesitate to contact us with any questions regarding our proposal. We greatly look forward to working with the City of Inglewood.

Sincerely,

Christina Varvi, President & Co-Chief Conservator
II. LEADERS/PRINCIPAL STAFF

The following are our primary staff who would be assigned to projects. Individual resumes are attached as separate files in an appendix at the end of this document.

**ROSA LOWINGER**, Vice President / Co-Chief Conservator, is a Fellow of the American Institute for Conservation (AIC). Rosa’s 30+ year career has been devoted to sculpture and monuments conservation. She holds a 1982 M.A. in art history and conservation from New York University’s Institute of Fine Arts and held the 2008-09 Rome Prize in Conservation at the American Academy in Rome where she carried out a pilot project researching the history of vandalism to public art collections. Rosa was the founder of Los Angeles’ Sculpture Conservation Studio and directed all conservation services there from 1988-2008, including the first Santa Monica public art survey. Her list of outdoor and public art projects is extensive. In 2010, she was hired by Smithsonian Undersecretary for Arts and Culture Richard Kurin to carry out the post-earthquake recovery of the remaining painted concrete murals at Holy Trinity Cathedral in Port-Au-Prince, Haiti, and is featured in the Smithsonian’s book on the disaster recovery. From 2003-2014 she was the author of *Ask the Art Nurse* column on LA Times writer Carolina Miranda’s art blog www.c-monster.net designed to provide conservation information to artists, and is featured in the Getty Conservation Institute’s 2013 film on conservation of outdoor painted sculpture. She is also a consultant to the Getty Conservation Institute’s Outdoor Public Sculpture initiative and has published extensively on fountains, sculpture, and public art. A renowned lecturer and teacher, Rosa has led recent workshops on conservation of outdoor metal finishes for the Association for Preservation Technology’s workshops at Taliesin (June 2013), New York (October 2013), and the University of Colorado at Denver (June 2014). She was a panelist for the 2015 conference *Far-Sited: Creating and Conserving Outdoor Sculpture* and is a Board Member of the Florida Association of Public Art Professionals, a peer reviewer for the Association for Preservation Technology Journal, Associate Editor of the University of Pennsylvania’s conservation journal *Change Over Time* and a member of the Association for Preservation Technology’s Technical Committee for Modern Heritage.

**CHRISTINA VARVI**, President / Co-Chief Conservator and Professional Associate of the AIC, holds an M.S. in historic preservation with a concentration in materials conservation from Columbia University. With RLA since 2011, she is lead onsite conservator for all Western U.S. collections of public art, including the San Diego International Airport, Cal State University Long Beach, LA Metro, and the cities of Beverly Hills, West Hollywood, Santa Monica, Inglewood, Sioux Falls (SD), Kansas City (MO), Southlake + Fort Worth (TX), Tucson (AZ), Johnson County (KS), City and County of Honolulu (HI), and the Hawaii State Foundation for Culture and the Arts. Materials that Christina has treated include (but are not limited to) patinated bronze, stainless steel, painted ferrous metal, stone, ceramics, glass, mixed media, and electronic media, among others. She is a specialist in outdoor sculpture planning, treatment, and surveys, as well as large-scale mosaics conservation and architecture surveys, testing, and specification development. She has lectured on emergency and disaster preparedness for public collections at the national level and on the field of conservation for several graduate level cultural heritage and preservation programs. She is also a certified National Heritage Responder, trained through AIC. Along with her colleagues, she has published articles in international journals regarding the care of outdoor sculpture parks and relocation of large-scale integrated architectural artworks. Christina also undertakes pre-fabrication conservation reviews of proposed artworks for the LA County Arts Commission, the Washington State Arts Commission, and the City of Los Angeles, among others. Christina is a certified Jahn® mortar installer, certified aerial scissor lift operator, and OSHA 30-hour safety certified for the construction industry.
SONIA JEREZ FRAJ, Conservator, holds an M.S. in Conservation of Objects from Paris Sorbonne University, France where she specialized in the treatment of modern materials. Working in conservation for the past six (6) years, Sonia is familiar with working on plaster, stone, terracotta, and polychrome wood conservation. Prior to working at RLA, Sonia worked at a private mural painting conservation firm in the south of France from 2017 to 1019. During this time, she performed treatments at the Daurade church in Toulouse and the Ingres Museum (dedicated to the French painter) in Montauban, both classified as historical monuments in France. Since joining RLA in early 2021, Sonia has been leading multiple conservation projects at the San Gabriel Mission and at the China Alley Preservation Society, especially focusing on soot damage mitigation and treatment of fire-damaged historic interior finishes. She has also performed anoxia treatments for pest mitigation as well as various modern and contemporary sculpture treatments for private clients and institutions. Sonia has performed training in the conservation of historical furniture and training on photography applied to the documentation of cultural heritage and the conservation processes.

NELSON HALLONQUIST, Operations Director, holds a B.A. in Sociology from the University of Central Florida. Prior to joining RLA, Nelson worked with fine art objects as a museum-quality art preparator. From 2007-2012, he was the director and lead preparator for a contemporary art gallery where he oversaw the coordination and installation of approximately 10 exhibitions annually as well as participation in numerous international art fairs, including Art Basel Miami Beach. From 2012 - 2014, he was part of a team of preparators at Curatorial Assistance in Pasadena, CA, and completed projects for multiple private clients and public institutions, such as The Huntington Library, Japanese American National Museum, Academy of Motion Picture Arts & Sciences Museum, The Annenberg Space for Photography, and Los Angeles County Museum of Art. Since joining RLA, Nelson has served as the chief technician for all of RLA’s California, west, and mid-west based sculpture and public art projects, architectural elements, and maintenance for private clients. His work includes treatments and maintenances for the Cities of Beverly Hills (CA), Pasadena (CA), Oakland (CA), Southlake (TX), Kansas City (MO), the Huntington Library, San Diego International Airport, Casa del Herrero, and many private clients throughout southern California. Nelson is versed in the maintenance and treatment of bronze, stainless steel, painted mild steel, ceramic, electronic media, stone, wood, glass, and plaster, among other materials. In addition to treatments/maintenances, Nelson assists RLA conservators with condition assessments and documentation, both written and photographic. Nelson moved into the role of Operations Director in 2021, but still assists with planning and implementation of on-site treatments.

NOE MARTINEZ, Lead Conservation Technician, holds a B.A. in studio art from California State University, Long Beach. Prior to working at RLA. Noe served as a lead preparator for The Broad Museum and The Broad Art Foundation. Since joining RLA in 2016 (six years’ experience as a technician), Noe has assisted with routine maintenances for the Cities of Beverly Hills, Pasadena, West Hollywood, Santa Monica, Inglewood, and the San Diego International Airport. He has performed complete re-painting of sculptures by Takashi Soga and Luis Torruella, performed repairs and repainted a cast concrete Kosso Eloul sculpture at Cal State University, Long Beach, performed repairs to a Millard Sheets mosaic that RLA re-located, as well as assisting with various object conservation treatments in our Los Angeles studio, including an early stainless-steel sculpture by Beverly Pepper. Noe is well-versed in the routine maintenance and care of waxed outdoor bronzes, other painted and unpainted metals, stone, glass, ceramic, and plastics, among other materials.
Professional Affiliations:

Rosa Lowinger:
- Fellow, American Institute for Conservation (AIC), Objects and Architectural Specialty Groups, Membership Committee
- Fellow, American Academy in Rome (Rome prize recipient 2008)
- Fellow ICCROM (International Center for the Study of the Preservation and Restoration of Cultural Property)
- Fellow, Association for Preservation Technology International
- Member, Western Association of Art Conservators
- Member of Technical Committee for Modern Heritage
- Board Member, Florida Association of Public Art Professionals (2011-2013)
- Board Member, Florida Association of Museums
- Member, ArtTable, Los Angeles Chapter member
- Member, International Institute for Conservation
- Founding Member, International Network for the Conservation of Contemporary Art
- Member, Florida Association of Public Art Professionals
- Member, Association of Registrars and Collections Specialists

Christina Varvi
- Professional Associate, AIC, Objects and Architectural Specialty Groups
  - Fellow Application acceptance pending
- Member, Association for Preservation Technology International
- Board Member & Treasurer, Western Chapter – Association for Preservation Technology
- Member, Western Association of Art Conservation
- Member, National Trust for Historic Preservation
- Member, California Preservation Foundation
- Member, International Institute for Conservation

Sonia Jerez Fraj
- Member, American Institute for Conservation, Objects and Architectural Specialty Groups

Nelson Hallonquist
- Member, American Institute for Conservation, Objects and Conservators in Private Practice Groups
III. Itemized Cost Proposal

The following cost estimate is based upon the two phases specified by the City in the RFP. Costs below are NOT prevailing wage and do not include the cost of any permits, bonds, or special licenses. They are inclusive of all labor, materials, access equipment, general liability insurance, documentation, securing a City permit, and communication with the artist and City representatives before and during treatment. Costs assume that work can take place during normal business hours (Monday through Friday between 8 AM and 6 PM) and that free parking for at least two (2) vehicles will be provided. Access to bathrooms for staff is required as is access to a hose connection.

Phase 1:
This scope includes working with City staff to refine our proposal to conserve the artwork. This includes review of existing documents (fabrication, past treatments and/or maintenances, etc.) and speaking with the artist, if possible. RLA treated this work in 2014. At the time, the scope of work included mitigating iron staining, minor crack repair, as well as blending areas of graffiti tagging/ghosting. This was achieved through chemical means/chelating agents for iron staining as well as applying a potassium silicate coating over areas of graffiti ghosting remnants that could not be removed with chemical means to blend with adjacent surfaces. After this, a reversible, vapor permeable (wax based) water repellant was applied over the lower surfaces. After this treatment, it is unknown if other maintenance or treatments were performed since 2014. As part of Phase 1, RLA will test several methods for general surface cleaning, iron stain removal/reduction, and additional graffiti ghosting mitigation. During a recent site visit, it appears as though someone attempted to pressure wash the iron staining from the surface. While largely successful, the PSI appeared to be too high, resulting in loss of the concrete binder and exposure of larger sand aggregate between the larger exposed aggregate that is inherent to the overall design. Once testing is completed, RLA will provide a preliminary report with what was tested, our findings, as well as updated treatment proposal with associated recommendations and costs.

Chief Conservator: $ 2,050.00  
Conservator: $ 1,950.00  
Materials & Equipment Rental: $ 750.00

Subtotal – Phase 1 $ 4,750.00

Phase 2:
This scope would include carrying out the conservation treatment and coating application based on testing performed in Phase 1. To estimate material costs, we have made assumption about which method may be the most effective for cleaning and protecting the artwork surface. The desired sacrificial coating will only be applied to the lowest area (Base Floor) as surfaces higher up are not easily accessible to the public or sprinkler overspray. For the client’s consideration, we’ve split this phase into two scopes. The first is light general surface cleaning and inspecting the Second through Fifth Floors from scaffolding or a lift (depending on placement availability). Based on limited visual inspection from ground level, there do not appear to be any major cracks, losses, staining, and/or other adverse conditions. There does appear to be some runoff staining at the east side of the column as well as staining beneath the ‘bridges’ that connect the stairwell to the building. The undersides of these ‘bridges’ are not included in this scope. The second part of Phase 2 only relates to the stain mitigation and protective coating application at the Base Floor.

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Phase 2 – Base Floor Only:

Chief Conservator: $ 2,050.00
Conservator: $ 5,200.00 - $ 6,400.00
Technicians (2): $ 8,000.00 - $ 11,200.00
Materials & Equipment Rental: $ 2,500.00
Documentation: $ 500.00

Phase 2 – Second through Fifth Floors Only:

Chief Conservator: $ 700.00
Conservator: $ 3,850.00 - $ 5,200.00
Technicians: $ 4,800.00 - $ 6,400.00
Materials: $ 1,250.00
Access:

Articulating Boom: $ 5,500.00*
* Assumes that lift can be placed in the bus lane and stored nearby overnight. Sidewalk below will have to be closed while boom lift is in use.

**OR**

Scaffolding & Security Fencing: allow at least $ 16,000.00*
* Will likely require anchoring scaffolding into the building, which will then require having the holes patched. Costs to patch holes are NOT included in RLA’s estimate.

Documentation: $ 200.00

Subtotal – Phase 2 $ 34,550.00 - $ 52,400.00

Sub-Total Estimated Costs (Phases 1 & 2): $ 39,300.00 - $ 57,150.00

City of Inglewood - 10% Sales Tax: $ 3,930.00 - $ 5,715.00

Total Estimated Costs: $ 38,480.00 - $ 62,865.00

Exclusions and Caveats

- This price is valid for a period of 90 days from the date of the proposal.
- No work will be performed until a mutually acceptable schedule for work and payment is agreed upon.
- Costs are NOT based on Davis Bacon, Service Contract Act or any other legally mandated prevailing wage rates beyond minimum wage. If prevailing wage compliance is required, we reserve the right to modify our proposal accordingly.
- We require clear access to the worksite in an uninterrupted schedule during daytime work hours, Monday through Friday, unless other arrangements are made.

RLA CONSERVATION, LLC • February 2023
We will require access to water and electricity within 100 feet of the work site.
We will require access to free parking for at least one vehicle in close proximity to the worksite.
We will require access to bathrooms at the worksite.
Non-toxic trash will be deposited into dumpsters provided by client unless otherwise arranged.
This price does not include any special insurance, permits, licenses, or bonds.
Notwithstanding anything in the proposal/agreement to the contrary, any material or equipment prices provided herein are only applicable to work performed in the next 90 days. After this period, material and equipment prices will be subject to further increases due to any shortages, unavailability or increases in market pricing from any cause whatsoever except to the extent caused by RLA. If, during the performance of the proposal/agreement, any material or equipment price increases, the price shall be increased by an amount necessary to cover such price increases. Where the delivery of material or equipment is delayed, through no fault of RLA, RLA shall not be responsible for any additional costs or damages associated with such delays.
RLA shall not be considered in default because of any failure to perform the above scope of work under its terms if the failure arises from causes beyond the control and without the fault or negligence of RLA. Examples of these causes are (1) acts of God or of the public enemy, (2) acts of the Government in either its sovereign or contractual capacity, (3) fires, (4) floods, (5) epidemics, (6) quarantine restrictions, (7) strikes, (8) freight embargoes, (9) earthquakes, and (10) unusually severe weather. In each instance, if RLA determines that any failure to perform would result from one or more of the causes above, the delivery schedule shall be revised.
IV. RECENT CONSERVATION WORK

The following are examples of recent projects conducted by RLA Conservation. Corresponding full conservation treatment reports can be found attached as separate files.

1. In 2020, RLA Conservation was contracted by the City of San Diego Commission for Arts and Culture, for a project consisting in the removal of graffiti and overpaint from a decorative wall located at the Civic Center Plaza San Diego, CA. The substrate is precast concrete that had been tagged with graffiti multiple times. At some point, a decision was made to overpaint the graffiti rather than try and remove it. RLA was tasked with not only removing the overpaint, but also mitigating the extant graffiti below. (see attached report)

2. RLA conducts routine maintenance of several outdoor sculptures and fountains that are on permanent display throughout the gardens of the Cummer Museum in Jacksonville, Florida. In 2021, RLA performed a more in-depth treatment of a marble fountain that was exhibiting extensive mineral deposit build-up as well as ferrous corrosion product staining from water repeatedly hitting and drying on the masonry surface. RLA utilized a combination of micro-abrasive cleaning methods with very soft media (enough to remove ink from a business card, but not damage the card paper) to reduce the build-up of crusts on the surface along with iron chelating agents to further reduce iron staining. (see attached report)

3. In 2014, RLA treated two of the three components of Tom Van Sant’s “The Written Word”. These included the relief in the elevator lobby as well as the lower Base Floor of the stairwell tower. Treatment included general surface cleaning as well as specialized cleaning of more engrained staining, crack repair, graffiti ghosting mitigation, as well as application of sacrificial protective coatings. (see attached report)

Documentation for additional representative projects can be provided upon request.
APPENDIX A

RLA STAFF CV’S
ROSA LOWINGER
Fellow American Institute for Conservation
Fellow Association for Preservation Technology
Fellow American Academy in Rome
rlowinger@rosalowinger.com

PERSONAL INFORMATION

Born: 28 September 1956, Havana, Cuba
Citizenship: USA
Languages: English, Spanish, Italian, Hebrew

EDUCATION

1982 M.A. Institute of Fine Arts, New York University
Art History; Certificate, Art Conservation

1978 B.A. Brandeis University, Fine Arts, Summa Cum Laude

WORK EXPERIENCE

2008-present Founder and Chief Conservator, RLA Conservation of Art + Architecture, Inc., Miami, Los Angeles
Founder of a bicoastal American-based conservation firm that provides planning and implementation services for restoration and preservation of buildings, monuments, archeological sites, public art, murals / mosaics, sculpture, and three-dimensional artworks.


2000- 2020 Cuba Cultural Travel Specialist
Content developer and on-site study leader for art and architectural travel to Cuba, including crafting itineraries, connecting scholars and artists with colleagues, and developing lectures and other programming.

1988-2008 Founder and Principal Conservator, Sculpture Conservation Studio, Los Angeles

ARCHEOLOGICAL SITE PROJECTS

2022 Huqoq Excavation, Galilee, Israel

2018 St. George Village Botanical Garden, St. Croix, USVI
2011-14  San Ysidro Plantation, Trinidad, Cuba

1985-88  Archeological Project at the Spanish settlement at St. Catherine's Island, GA. American Museum of Natural History:

1979-84  Expedition to the Coastal Plain of Israel (Tel Michal and Tel Gerisa): A joint project of the University of Pennsylvania and Tel Aviv University.

AWARDS AND HONORS

2019  Preservation Houston - Good Brick Award

2014  Getty Foundation- Keeping it Modern Initiative
For development of conservation protocols for the Miami Marine Stadium.

2012  American Institute for Conservation-Service Award

2011  Smithsonian Institution, Haiti Cultural Recovery Center- Achievement Award

2009  International Conservation Center in Rome (ICROM)- Fellow

2005  Amistad Foundation, New York, NY- Cross-Cultural Understanding Award
For Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub.

TEACHING EXPERIENCE


2013-14  Architectural Metal Finishes, Association for Preservation Technology Finishes Workshop, University of Denver, Denver, CO. Taliesin, WI

2019-2022  Introduction to Architectural Conservation, University of Southern California, Department of Historic Preservation, Instructor: Peyton Hall


2011  Conservation of Collections in Tropical Climates, Museum Studies, (Debbye Kirschtel-Taylor Instructor), Florida International University, Miami, FL

2006  Conservation of Wooden Ethnographic Painted Objects, UCLA-Getty Conservation Institute Graduate Program in Conservation, Los Angeles, CA

1995  Conservation of Spanish Cannons and Military Fortifications, Instituto Hondureño de
Anthropologia USIS Technical Specialist Program, Omoa, Honduras, October.

SELECT TECHNICAL PRESENTATIONS AND PUBLICATIONS (since 2011)

2021  *Understanding the Role of Vandalism in Protest and Public Art*. Patricia and Philip Frost Art Museum Florida International University February 24

2020  *Conserving Concrete: Live Roundtable Discussion for the Launch of Conservation Principles for Concrete of Cultural Significance*. Getty Conservation Institute, December 2.

*Dealing with Contested Monuments*. General Services Administration Art Program Annual Meeting, August 19, 2020


2019  “*Graffiti Management at the Miami Marine Stadium,*” Miami Marine Stadium panel at the Association for Preservation Technology Conference, Miami, November 22.

“*Cuban Preservation Trends for Historic Architecture.*” Presented at the Havana 500 Symposium, University of Miami, November 13.


2016 (with J.A. Fidler and K. Ciociola), “*Don’t Destroy History! A Testing Program to Remove Layers of Graffiti at the Miami Marine Stadium,*” paper presented to the Association for Preservation Technology Annual Conference, San Antonio, 1 November.


(with C. Varvi), “*One Piece at a Time – The repair of Felt-Based Sheet Flooring at Johnny Cash’s Boyhood Home in Dyess, Arkansas,*” paper presented to the American Institute for Conservation 43rd Annual Meeting, Miami, FL, 16 May.


“*Vandalism Miami Style: Graffiti as a Tool in Preserving the Miami Marine Stadium,*” *Change Over Time- Vandalism Issue*, V. 5.1., Spring, 2015, pp.

2014  “Savoir Faire: Bridging the Gap Between Tradition and Technology,” Metissage Workshop, Association for Preservation Technology Annual Conference, Quebec, Canada.


“Cuban Modernism and its Preservation”, Univ. of Arizona School of Architecture.


SELECT BOOKS, PLAYS, AND LITERARY ESSAYS


2016  (with Ofelia Fox), Tropicana Nights: The Life and Times of the Legendary Cuban Nightclub. (10th Anniversary Edition), In Situ Press: Los Angeles, CA.


“Piedra Jaimanitas,” in (Ruth Behar, Ed.) Bridges Revisited, University of Michigan Press, Ann Arbor, MI.


MAGAZINES, NEWSPAPERS, ONLINE


2008-2011 Contributing blogger (as SanSuzie/ The Art Nurse) www.c-monster.net


PROFESSIONAL AFFILIATIONS

• Association for Preservation Technology (Fellow, as of 2019, Member since 2005), Technical Committee for Modern Heritage (2012)
• American Institute for Conservation (Member since 1983, Professional Associate-1988, Fellow-2012.Membership Committee (2014-17)
• International Institute for Conservation (Member since 1990)
• ICOM-CC (Member since 2017)
• ArtTable (Los Angeles Chapter, 2005) (Miami Chapter, 2009)

BOARD SERVICE
Florida Association of Museums (2011- )
Florida Association of Public Art Professionals (2014- )
Cuban Heritage Collection-University of Miami Libraries (2018- )

REFERENCES
Jeanne Marie Teutonico, Deputy Director
Getty Conservation Institute Jteutonico@getty.edu

Frank Matero, Professor and Chair, Graduate Program in Historic Preservation Director, The Center for Architectural Conservation http://conlab.org/
Editor in Chief, Change Over Time http://cotjournal.com/
fgmatero@design.upenn.edu
CHRISTINA VARVI
Professional Associate, AIC

PROFESSIONAL EXPERIENCE

RLA Conservation, LLC, Los Angeles, CA
President & Co-Chief Conservator, 2011 – present
- Responsible for project management of Los Angeles and national-based projects.
- Conducts condition assessments, develops treatment protocols, implementation of treatments, management of technicians and sub-contractors, and preparation of treatment reports.
- Selected Projects:
  - COUNTY ADMINISTRATION BUILDING, SAN DIEGO CA: Performed limited condition assessment and probe of two (2) 1930s reinforced concrete domes clad with original hand-glazed tile. Performed full re-pointing of both domes as well as crack repair, tile stabilization, and tile repair.
  - MISSION SAN GABRIEL, SAN GABRIEL CA: Conservators for the Design Team and Construction Team following a massive roof fire. Performed condition assessments, specified cleaning and repair methodologies, as well as performed historic paint scheme analysis, and multiple surface treatments throughout the Mission’s interior. Worked alongside Construction Team to perform oversight of their cleaning and repair scope as well as document all phases of treatment. Areas treated include original 19th century Reredos and sculptures from Spain, painted wood Sanctuary ceiling, Proscenium Arch, Baptistry, Altar railing and Pulpit, as well as select areas of the Nave and associated religious artifacts.
  - ACADEMY MUSEUM OF MOTION PICTURES, LOS ANGELES, CA: Consulted for preservation architect regarding cleaning and repair methodologies for 1938 glass and gold mosaic tile architectural façade detail at the former May Company Building in Los Angeles. Worked with architect to perform detailed condition assessment, as well as develop bid and treatment specifications. Marked up surfaces for tile contractors prior to demolition. Performed cleaning tests, grout mock-ups, as well as provided weekly site supervision/oversight and field reports during treatment.
  - “EXTENDING THE ARMS OF CHRIST” MOSAIC, HOUSTON, TX: Designed and implemented treatment to re-locate 16’ H x 96’ L glass mosaic from the exterior of the original Houston Methodist Hospital into the hospital’s new atrium.
  - FEDERAL OFFICE BUILDING, GSA, SEATTLE, WA: Conducted on-site cleaning tests of atmospheric and biological growth staining of glazed terra cotta and brick building. Developed specifications for cleaning and bio growth removal, materials patching and repointing, as well as re-painting of architectural details in conjunction with preservation architect. Provided
document review as well as on-site review of treatment progress by general contractors.

- **Legislative Building, DES, Olympia, WA:** Conducted on-site cleaning tests of atmospheric and biological growth staining of sandstone capitol building. Developed specifications for cleaning and efflorescence removal in conjunction with preservation architect. Currently consulting with preservation architects regarding water infiltration mitigation. Providing document review as well as on-site review of treatment progress by general contractors.

- **Federal Courthouse, GSA, Los Angeles, CA:** Performed localized mitigation of biological growth as well as patching areas of deteriorated glazed terra cotta. Slated to perform limited survey of painted steel windows at all four (4) facades and full height of the building (18 stories) in order to provide condition report and recommendations for future treatments.

- **Tule Lake National Monument, NPS, Tule Lake, CA:** Performed documentation of historic graffiti at Japanese segregation camp and provided strategies for ongoing care and conservation of identified graffiti that were utilized in subsequent bid documents.

- **Wellington Building Mosaic, Ottawa, Ontario, Canada:** Conducted on-site condition assessment of 1920s barrel vault ceiling mosaic and provided specifications for treatment. Reviewed contractor field reports during treatment for quality control and provided final assessment.

- **UCLA Clark Memorial Library, Los Angeles, CA:** Conducted cleaning, passivation, spot-patination, and wax application at all exterior bronze windows and doors. Conducted water stain mitigation at painted plaster coffered ceilings and stained wood bookcases.

- **Nakamura Courthouse, Seattle, WA:** Removal of paint-bombing graffiti and other mitigation. During separate mobilization, performed testing and product evaluations program for conservation of glazed terracotta.

- **Huntington Library and Gardens, San Marino, CA:** Conservation of Veneto 18th century limestone sculptures, fountains, and tempietti; testing and desalination of 20th c. marble-clad Huntington Mausoleum.

- **Overfelt Gardens Park, San Jose, CA:** Consulting with preservation

- **GSA – Riverside Post Office, Spokane, WA:** Oversaw testing program and conservation of a 1906 marble mosaic floor. In separate mobilization, participated in localized cleaning tests at the exterior limestone and granite façade.

- **Vizcaya Museum and Gardens, Miami, FL:** Participated in large-scale architectural survey and planning for conservation of all architectural features and elements. Subsequent projects include oversight of exterior façade sounding survey and treatment of coral stone herms on marine barge.

- **Johnny Cash Ancestral Home:** Conducted cleaning and conservation of original 1920s/1930s Congoleum® floor coverings in Dyess, AR.
Central Park Conservancy, New York, New York
Monuments Conservation Intern, 2011
- Conducted routine maintenance on the Park’s collection of fifty-plus stone and bronze monuments, cleaning each artwork and applying sacrificial wax coatings to bronze sculptures (hot and cold wax).
- Conducted condition assessments on each of the monuments and documented findings in a database.
- Received technical training, such as stripping lacquer and re-pointing, while working on a wide variety of sculptural and architectural features of various materials, age, condition and conservation needs.

Jablonski Building Conservation, Inc., New York, NY
Conservation Intern, 2010 - 2011
- Cleaned and repaired twelve ceramic relief tile murals by Margie Hughto (“Trade, Treasure, and Travel”) to be re-installed in the new Fulton Street MTA station.
- Prepared paint sample cross sections for polarized and UV light microscopy.
- Mechanical and chemical cleaning as well as surface repairs of the Whitney Memorial’s Quincy granite in Woodlawn Cemetery.

Bergen Co. Division of Cultural & Historic Affairs, Hackensack, NJ
Historic Preservation Intern, 2010
- Assisted with updating the historic sites surveys of municipalities in Bergen County, NJ.
- Reviewed existing survey sites, documenting demolitions, additions, and overall conditions.
- Selected additional sites and outlined districts for addition to existing surveys, completing archival research on each selected site.
- Compiled updated surveys consisting of photographic and written documentation of both existing and additional survey sites as well as an updated municipal history.

Columbia University/GSAPP, New York, NY
Selected Projects:
- Materials Documentation, Giulio Romano’s Palazzo Stati Maccarani, Rome, Italy, 2011
  - On-site documentation of materials and structural interventions on the exterior façades using photography, sketches, and infrared thermography.
  - Developed a glossary of façade materials, tooling (types, technique, and utensils), modes of stucco application and textures, as well as types of structural interventions.
  - Prepared formal graphic representation of material and structural intervention locations on exterior façades as well as various potential tonal differences among façade materials and architectural elements.
Materials & Conditions Documentation, Lower East Side Tenement Museum, New York, NY 2010

- Surveyed and documented historic vestibule slated for demolition through photographs, sketches, and written report.
- Identified the various materials throughout the space, noting their current condition.
- Made recommendations as to what fabric should be retained for archival purposes.

EDUCATION

Columbia University, Graduate School of Arch., Planning & Preservation, New York, NY
M.Sc. in Historic Preservation with a concentration in materials conservation, May 2011

Providence College, Providence, RI
B.A. in History with a minor in French and Development of Western Civilization, May 2007

TECHNICAL SKILLS & PROFESSIONAL TRAINING

- OSHA 30-hour Certified for the Construction Industry
- Operator Certified: Aerial Lift / Scissor Lift
- Certified Jahn® Mortar Installer
- Certified CAP Assessor (AIC)
- Certified National Heritage Responder (AIC)
- Working knowledge of AutoCAD, Adobe Photoshop, and GIS.
- Working knowledge of PLM and FLIR ThermaCAM P640.
- Languages: French (Beginner/Intermediate – Reading, Writing, Verbal)

MEMBERSHIPS

- Professional Associate (since 2014), American Institute for Conservation (AIC) Objects and Architectural Specialty Groups Member
- Board Member & Treasurer, Western Chapter – Association for Preservation Technology (WCAPT)
- Member, Association for Preservation Technology International (APT)
- Member, Western Association of Art Conservation (WAAC)
- Member, National Trust for Historic Preservation (NTHP)
- Member, California Preservation Foundation (CPF)
- Member, International Committee for the Conservation of Mosaics (ICCM)
Presentations, Lectures & Papers


- “Angels Rising from the Ashes: Conserving the Fire Damaged Reredos and Sculptures at Mission San Gabriel”, APT DC 2022 Symposium – Sacred Spaces co-sponsored by Partnership for Sacred Spaces, September 2022.

- Guest Lecturer – Getty Marrow Interns, Carolyn Campagna Kleefeld Contemporary Art Museum, California State University, Long Beach, CA, July 2022.


- “Conservation Topics on Our Minds”, online webinar and discussion group, Public Art Exchange (PAX) in conjunction with Western Association for Art Conservation (WAAC), May 2022.

- “Approaches to Hazardous Materials in an Historic Context”, online webinars and discussion groups, Technical Committee on Materials, Association for Preservation Technology, April 2022.

- “Module 4 – Historic Concrete Preservation In Practice: Cleaning”, online webinars and discussion groups, Introduction to Conserving Modern Architecture Course, Getty Conservation Institute, September 2021.


- Guest Lecturer, Materials Conservation, Master of Heritage Conservation Program, University of Southern California School of Architecture, Los Angeles, CA, April 2020, 2021, and 2022.


- Guest Lecturer, University of Miami undergraduate course in Architecture/Historic Preservation, Miami, FL, April 2020.


- “Moving a Monument: The Relocation of Extending Arms of Christ at Houston Methodist Hospital,” American Institute for the Conservation’s 46th Annual Meeting, Houston, TX, May 2018.

· “Revisiting Conversations about Conservation, Cultural Patrimony and Sustainability”, panelist, University Art Museum at Cal State Long Beach, Long Beach, CA, November 2015.


AWARDS

· **“Extending Arms of Christ” Mosaic – Houston Methodist Hospital, Houston, TX:**
  o Preservation Houston 2019 – Good Brick Award

· **Academy Museum of Motion Pictures (May Company Building), Los Angeles, CA:**
  o California Preservation Foundation 2019 - Craftsmanship & Preservation Technology
  o American Institute of Architects, LA Chapter 2020 - Building Team of the Year Presidential Honor
  o LA Business Council's 51st Annual Architectural Award 2021 - Chairman's Award
  o Architectural Digest magazine's international editors’ WOW list for 2022
  o Los Angeles Conservancy 2022 – 2 Preservation Awards: Institutional Adaptive Reuse/Rehabilitation & Chairman’s Award

· **First Congregational Church - Long Beach, Long Beach, CA:**
  o Commendation for Excellence from the Victorian Society of America 2021
  o National Facade Tectonics Institute - Vitruvian Award 2021 - Outstanding Facade Preservation
  o 2021 - ICON - Nigel Williams Prize
  o California Preservation Foundation 2021 - Craftsmanship & Preservation Technology

· **Point Reyes Lighthouse Restoration, Point Reyes, CA:**
  o California Preservation Foundation – Preservation Design Award 2022

· **Central Fire Station, O’ahu, HI:**
  o Historic Hawai’i Foundation Preservation Honor Awards 2022 – Project Award: Rehabilitation of the 1930s Vehicle Bay Doors
INTRODUCTION

SONIA JEREZ FRAJ, Conservator / sjerez@rosalowinger.com, holds an M.S. in Conservation of Objects from Paris Sorbonne University, France where she specialized in the treatment of modern materials. Sonia is familiar with working on plaster, stone, terracotta, and polychrome wood conservation. Prior to working at RLA, Sonia worked at a private mural painting conservation firm in the south of France from 2017 to 2019. During this time, she performed treatments at the Daurade church in Toulouse and the Ingres Museum (dedicated to the French painter) in Montauban, both classified as historical monuments in France. Since joining RLA in early 2021, Sonia has been leading multiple conservation projects at the San Gabriel Mission and at the China Alley Preservation Society, especially focusing on soot damage mitigation and treatment of fire-damaged historic interior finishes. She has also performed anoxia treatments for pest mitigation as well as various modern and contemporary sculpture treatments for private clients and institutions. Sonia has performed training in the conservation of historical furniture and training on photography applied to the documentation of cultural heritage and the conservation processes.

PROFESSIONAL EXPERIENCE

RLA Conservation: Conservation of Art & Architecture, Los Angeles, CA
Conservator of Objects, February 2021 – present

Responsible for conservation treatments and documentation of objects ranging from modern art to historic objects.

• Selected Projects:
  o SAN GABRIEL MISSION, LOS ANGELES, CA: Co-leading the treatment of conservation from soot damage. Performed conservation treatment on numerous historical painted objects that were damaged during a fire at the Mission, including soot removal and inpainting areas of paint loss.
  o CHINA ALLEY PRESERVATION SOCIETY, HANFORD, CA: Leading the treatment of conservation from fire and soot damage of the objects contained at the Taoist Temple.

Atelier d’Autan, Mural Paintings Conservation, Toulouse, France.
Assistant Conservator, from January 2018 – April 2019

• Selected Projects:
  o CHURCH LA DAURADE DE TOULOUSE, TOULOUSE, FRANCE: Leading the cleaning process and determining the conservation protocols.
  o MUSEE INGRES, MONTAUBAN, FRANCE: Determining the conservation protocols, leading the teams, and organizing the workload.

Curator at Domaine De La Terrasse, Historic Site, Carbonne, France.
Curator, from October 2016 – January 2017

• Responsible for the curatorial project.
• Conducted historical and architectural research.
• Development of the tourism project and marketing strategy.
National Museum of Art in Catalonia (MNAC), Barcelona, Spain
Internship in Conservation of sculptures, April 2016 - June 2016

- Conservation and Restoration of the permanent collection of sculptures.
- Digitization of collections.
- Research and analysis of collections.

Archaeological Museum of Barcelona, Barcelona, Spain
Internship in Conservation of sculptures, February 2014 - June 2014

- Conservation and Restoration of the permanent collections.
- Digitization of collections.
- Research and analysis of collections.

EDUCATION

University Paris 1 Sorbonne, Paris, France
Master of Science – Conservation and Restoration of Cultural Heritage, 2016 – 2021
"Study of conservation of the first industrial modeling materials, Plastilina, Plastiline and Plasticine."

School of Restoration and Conservation of Cultural Heritage of Catalonia, Barcelona, Spain
Bachelor of Science – Conservation and Restoration of Cultural Heritage, 2011 – 2016

Private School of conservation, ECORE, Barcelona, Spain
Historical furniture conservation, 2010 – 2011

University of Barcelona, Barcelona, Spain
Fine Arts, 2008 – 2010

TRAINING AND SEMINARS

Technical Seminar About the Restoration Project of "Pórtico De La Gloria" From Santiago De Compostela's Cathedral

Photography Of Cultural Heritage: Color Management and Scientific Photography
October 2015, at C.R.B.C., Restoration Center of Cultural Heritage from Catalonia. Barcelona, Spain.
NELSON HALLONQUIST
OPERATION MANAGER &
LEAD CONSERVATION TECHNICIAN

EDUCATION

University of Central Florida, Orlando, FL
Bachelor of Arts - Sociology, 2001 - 2006
• Bright Futures Scholar

PROFESSIONAL EXPERIENCE

RLA Conservation - Conservation of Art & Architecture, Los Angeles, CA Lead Conservation Technician – September 2015 - Present
Serves as lead conservation technician responsible for on-site and in-studio conservation and maintenance-related services including: testing of materials, painting, material procurement and organization for Los Angeles studio, supervision of subcontractors, mortar repairs, cleaning, performing fills, in-painting, photo and written documentation, and all outdoor sculpture maintenance treatments on bronze, aluminum, fiberglass, stone, concrete, ceramic tile, stainless steel, and painted steel.

Select Projects:
• Ann Norton Sculpture Garden – Performed conservation treatment on one of five (5) Ann Norton reinforced brick and grout monumental sculptures in West Palm Beach, FL. Performed routine cleaning, patching, and repointing using custom-matched pointing mortar.
• Huntington Library and Botanical Gardens, San Marino, CA – Lead the team of technicians in maintaining nineteen (28) limestone and marble outdoor sculptures, a limestone tempietto, a 19’ tall marble fountain, and a 25’ tall Istrian stone fountain. Work was completed on-site during normal operating hours with patrons continually in and around each working area.
• City of Beverly Hills, Beverly Hills, CA – On-call conservation of the City’s outdoor public sculpture collection, including works in painted fiberglass, stainless steel, painted mild steel, bronze, and wood. Lead the conservation of a 19’ tall mosaic tile obelisk adjacent to the entrance of the Beverly Hills Library and faux travertine plaster repair at Beverly Hills City Hall.
• San Diego International Airport – On-call conservation of the Airport’s indoor and outdoor public sculpture collection. Served as on-site project manager for maintenance cleaning of The Journey (LED/electronic media installation), Taxonomy of a Cloud (Swarovski crystal and stainless-steel cable installation, and Guillermo (exterior polished stainless-steel sculpture). These projects were in high traffic, high security areas that required use of lifts.
· City of Southlake, Southlake, TX – Lead the on-site maintenance of fifteen (15) patinated bronze sculptures located throughout the city of Southlake, a suburb of Dallas, TX.

**Art Los Angeles Contemporary**, Los Angeles, CA  
Head of Exhibitor Services • October 2014 – August 2015

Top West Coast contemporary art fair presenting over 70 international blue chip and emerging galleries, in addition to hosting a public program of artist lectures, panel discussions, video screenings, and performances.

Primary liaison for all exhibiting art galleries and numerous show vendors. Assist Director with fair design. Work closely with Director and Operations Manager on all aspects of fair management and logistics. Organize all materials and information related to exhibitor participation. Work with accounting department regarding exhibitor accounts receivable. Supervise temporary staff during show.

- Organized exhibitors’ special installation projects
- Re-evaluated vendor expenditures, resulting in financial savings
- Managed organization’s database and developed system improvements
- Updated and edited language in all exhibitor documentation for greater clarity

**Curatorial Assistance**, Pasadena, CA  
Fine Art Preparator • July 2012 - October 2014

Museum services company providing exhibition design, fabrication and installation, large format photograph printing and mounting, photo conservation, museum-quality framing, crating, fine art storage and transportation.

Fine art installation for institutions and private collections in the Los Angeles area. Condition reporting for numerous traveling exhibitions. Specialized packing of fine art and historical artifacts for domestic and international travel, including suspension frames, cavity packing and brace packing. Fabricated custom hard-shell Art Crates and handcrafted fine art exhibition display cases and pedestals. Oversaw safe movement of fine art and historical artifacts across the Southern California area.

- Organized exhibitors’ special installation projects
- Trusted to personally handle irreplaceable historical artifacts and fine art
- Trained new employees on the artwork condition reporting process
- Constructed large-scale exhibition plinths for The Academy of Motion Pictures Arts and Sciences Museum and the Japanese American National Museum
- Lead painter for all custom projects
Gavlak Gallery, Palm Beach, FL  
Director/Lead preparator/Registrar • February 2007 - May 2012  
Contemporary art gallery specializing in mid-career and emerging artists exhibiting internationally.

Organized artists’ work and programmed twelve to fourteen exhibitions annually through studio visits. Worked closely with Gallery Owner on all administrative and financial matters. Maintained client relations. Co-wrote and distributed press releases and publicity materials for all exhibitions. Maintained public relations with artists, collectors, museum professionals, media contacts, and the general public. Installed all exhibitions and supervised assisting preparators. Maintained records of all artworks as well as all incoming and outgoing loan agreements. Managed art storage and off-site art storage warehouse. Oversaw preservation of all works in gallery’s possession. Maintained gallery archives. Maintained all A/V equipment for multimedia artworks.

- Personally conducted annual sales of over $100,000 between 2010 and 2012
- Promoted business at thirteen total domestic and international art fairs
- Implemented new administrative systems and databases to improve office efficiency

**TECHNICAL CAPABILITIES**

- Certified Jahn® Mortar Installer
- 10 years of proper fine art and artifact handling
- Proficient with Microsoft Office and Adobe Creative Suite
- Basic carpentry and general shop knowledge
- Knowledgeable of database systems, such as ArtBase
- Knowledgeable of A/V equipment, including live sound
APPENDIX B

CITY OF INGLEWOOD STANDARD TERMS OF CONDITIONS FORM
SHORT FORM CONTRACT TERMS AND CONDITIONS

PAYMENT TERMS

Standard payment shall be made by City check.

SALES TAX

The City of Inglewood is subject to the payment of sales tax. All suppliers will be required to include in your bid/price quote the City of Inglewood tax rate of 10%. If a bidder fails to include the City’s tax rate in their bid, the City will add the 10% figure to the bid for evaluation purposes.

INGLEWOOD BUSINESS TAX CERTIFICATE

The vendor agrees to at all times during the performance of the agreement, obtain and maintain an Inglewood City Business Tax Certificate. The purchase of said Certificate must be made prior to the purchase of product and a copy forwarded to the Purchasing Division.

INSURANCE

Contractor shall procure and maintain for the duration of the contract insurance against claims for injuries to persons or damages to property which may arise from or in connection with the performance of the work hereunder and the results of that work by the Contractor, his agents, representatives, employees or subcontractors.

MINIMUM SCOPE AND LIMIT OF INSURANCE

Coverage shall be at least as broad as:

1. **Commercial General Liability (CGL):** Insurance Services Office Form CG 00 01 covering CGL on an “occurrence” basis, including products and completed operations, property damage, bodily injury and personal & advertising injury with limits no less than $2,000,000 per occurrence. If a general aggregate limit applies, either the general aggregate limit shall apply separately to this project/location (ISO CG 25 03 or 25 04) or the general aggregate limit shall be twice the required occurrence limit.
2. **Automobile Liability**: ISO Form Number CA 00 01 covering any auto (Code 1), or if the Contractor has no owned autos, hired, (Code 8) and non-owned autos (Code 9), with limit no less than **$2,000,000** per accident for bodily injury and property damage.

3. **Workers’ Compensation**: as required by the State of California, with Statutory Limits, and Employer’s Liability Insurance with limit of no less than **$1,000,000** per accident for bodily injury or disease.

If the Contractor maintains broader coverage and/or higher limits than the minimums shown above, the City requires and shall be entitled to the broader coverage and/or the higher limits maintained by the Contractor. Any available insurance proceeds in excess of the specified minimum limits of insurance and coverage shall be available to the City.

**Other Insurance Provisions**

The insurance policies are to contain, or be endorsed to contain, the following provisions:

**Additional Insured Status**

The City, its officers, officials, employees, and volunteers are to be covered as additional insureds on the CGL policy with respect to liability arising out of work or operations performed by or on behalf of the Contractor including materials, parts, or equipment furnished in connection with such work or operations. General liability coverage can be provided in the form of an endorsement to the Contractor’s insurance (at least as broad as ISO Form CG 20 10 11 85 or if not available, through the addition of both CG 20 10, CG 20 26, CG 20 33, or CG 20 38; and CG 20 37 if a later edition is used).

**Primary Coverage**

For any claims related to this contract, the Contractor’s insurance coverage shall be primary coverage at least as broad as ISO CG 20 01 04 13 as respects the City, its officers, officials, employees, and volunteers. Any insurance or self-insurance maintained by the City, its officers, officials, employees, or volunteers shall be excess of the Contractor’s insurance and shall not contribute with it.

**Notice of Cancellation**

Each insurance policy required above shall provide that coverage shall not be canceled, except with notice to the City.

**Waiver of Subrogation**

The Contractor hereby grants to the City a waiver of any right to subrogation which any insurer of said Contractor may acquire against the City by virtue of the payment of any loss under such insurance. The Contractor agrees to obtain any endorsement that may be necessary to affect this waiver of subrogation, but this provision applies regardless of whether or not the City has received a waiver of subrogation endorsement from the insurer.

**Self-Insured Retentions**

Self-insured retentions must be declared to and approved by the City. The City may require the Contractor to purchase coverage with a lower retention or provide proof of ability to pay losses and related investigations, claim administration, and defense expenses within the retention. The policy language shall provide, or be endorsed to provide, that the self-insured retention may be satisfied by either the named insured or the City.
Acceptability of Insurers
Insurance is to be placed with insurers authorized to conduct business in the state with a current A.M. Best’s rating of no less than A:VII, unless otherwise acceptable to the City.

Verification of Coverage
The Contractor shall furnish the City with original Certificates of Insurance including all required amendatory endorsements (or copies of the applicable policy language effecting coverage required by this clause) and a copy of the Declarations and Endorsement Page of the CGL policy listing all policy endorsements to the City before work begins. However, failure to obtain the required documents prior to the work beginning shall not waive the Contractor’s obligation to provide them.

INDEMNIFICATION
Vendor shall indemnify and hold harmless the City and its officers, employees and volunteers from and against all claims, damages, losses and expenses including attorney fees arising out of the performance of the work described herein, caused in whole or part by any negligent act or omission of the vendor, anyone directly or indirectly employed by any of them or anyone for whose acts may be liable, except where caused by the active, sole negligence, or willful misconduct of the City.

If any action or proceeding is brought against Indemnities by reason of any act of the matters against which consultant has agreed to indemnify Indemnities as provided above, vendor, upon notice from City, shall defend Indemnities at vendor’s expense by counsel acceptable to City, such acceptance not to be unreasonably withheld.

These Indemnification provisions are independent of and shall not in any way be limited by the insurance requirements of this Agreement. The City approval of the insurance contracts required by this Agreement does not in any way relieve the Contractor/Consultant from liability under this Section.

NON-DISCRIMINATION
Labor Code 1735: Discrimination in employment because of race, color, etc.

No discrimination shall be made in the employment of persons at the City of Inglewood because of the race, religious creed, color, national origin, or ancestry, physical disability, medical condition, marital status, or sex of such persons except as provided in Section 12940 of the Government Code, and every vendor for the City of Inglewood violating this section is subject to all the penalties imposed for a violation of this chapter.

EXECUTION OF AGREEMENT
A bidder to whom award is made shall furnish all goods all in accordance with the provisions hereof and within the time stated in the proposal. If a bidder to whom an award is made fails or refuses to enter into the contract as herein provided or to conform to any of the stipulated requirements in connection therewith, an award may be made to the bidder whose proposal is next most acceptable to the City. Such bidder shall fulfill every
stipulation embraced herein as if he/she were the party to whom the first award was made. A corporation to which an award is made will be required, before the contract is finally executed, to furnish evidence of its corporate existence, of its rights to do business in California.

TERMINATION OF AGREEMENT

The City may terminate the contract at its own discretion or when conditions encountered make it impossible or impracticable to proceed, or when the City is prevented from proceeding with the contract by law, or by official action of a public authority.

RIGHT OF CITY TO WITHHOLD PAYMENT

The City may withhold or nullify the whole or any part of any payment due the vendor to such extent as may reasonably be necessary to protect the City from loss as a result of:

A. Defective materials not remedied in accordance with provisions of specifications;

B. Claims or liens filed or reasonable evidence indicating probable filing of claims or liens; Whenever the City shall, in accordance herewith, withhold any monies otherwise due the vendor, written notice of the amount withheld and the reasons therefore shall be given the vendor, and, when the vendor shall remove the grounds for such withholding, the City will pay to the vendor, within 35 calendar days, the amount so withheld.

ACCEPTANCE OF ORDER

This Order is the City’s offer to Seller. Seller’s acceptance shall be strictly limited to the terms of this Order and the City hereby objects to any additional or different terms in Seller’s acceptance. By executing and returning to the City the Acceptance or Acknowledgment copy of this Order, or by beginning performance, Seller accepts this order as written.

CONFLICT OF INTEREST

Seller warrants to the best of its knowledge that the submission of any offer related to this order does not constitute a conflict of interest on terms of negotiating for or having an arrangement with any City employee or elected or appointed member of City government, including any member of the employee's immediate family who may have participated directly or indirectly in procurement process. For intentional breach or violation of this warranty, the City shall have the right, at its discretion, to annul this agreement without liability, and Seller may be subject to damages and/or debarment or suspension.

PRICE WARRANTY

Seller warrants that the price of the ordered products do not exceed the price charged by Seller to any other customer purchasing the same products in like or smaller quantities, and under similar conditions of purchase.
CHOICE OF LAW/VENUE

This agreement shall be interpreted, construed and governed according to the laws of the State of California. In the event of litigation between the parties, venue in state trial courts shall lie exclusively in the County of Los Angeles, Superior Court, Southwest District, located at 825 Maple Avenue, Torrance California 90503-5058. In the event of litigation in the United States District Court, venue shall lie exclusively in the Central District of California, in Los Angeles.

VENDOR ACKNOWLEDGMENT OF CITY OF INGLEWOOD TERMS AND CONDITIONS:

Authorized vendor representative:  ________________

Date: ________________

February 13, 2023  

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Revised 9/21/2021
APPENDIX C

EXAMPLE PROJECTS AND REPORTS
RLA Conservation is pleased to submit the following Conservation Treatment Report to the City of San Diego Commission for Arts and Culture for removal of graffiti and overpaint from a decorative wall located at the Civic Center Plaza San Diego, CA.

Digital photographs included in this document were taken during treatment. To access all relevant photos please copy the following link into your internet browser.

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**Artist:** Malcom Leland  
**Title:** Untitled (abstract frieze)  
**Date:** 1963  
**Materials:** Pre-cast concrete  
**Dimensions:** Not measured  
**Location:** City Administration Building, 202 C Street; San Diego Concourse  
**Inventory No.:** Client to provide information

**DESCRIPTION:**

The abstract frieze is composed of multiple, uniform cast concrete relief panels. The panels are coated with a skim coat of a cementitious slurry. Three (3) panels exhibited spray-painted graffiti and subsequent overpainting with a city-approved tan exterior paint system.

**TREATMENT OBJECTIVE:** To reduce or remove the overpaint and underlying graffiti while preserving the substrate’s texture.
TREATMENT PERFORMED:

1. Documented the treatment with high-resolution digital photography.
2. Dry-cleaned surfaces to remove loose particulate matter and debris.
3. Cleaned with a solution of distilled water and Orvus® WA paste using soft, natural-bristle brushes.
   a. Rinsed with distilled water from a low-pressure pump sprayer and pat dry with cotton cloths.
4. Removed the overpaint with Jasco® Non-Methylene Chloride formula paint stripper.
5. Removed paint stripper residue with acetone on cotton cloths and then rinsed with distilled water.
   a. Acetone was effective in reducing the spray-painted graffiti.
6. Coated the treatment area with Keim® Potassium Silicate masonry paint system to remove “ghosting” of residual paint pigments and reintegrate the overpainted surfaces.
   a. Coating color was custom mixed on site to match adjacent sound material.
RECOMMENDED MAINTENANCE

- The frieze can be cleaned along with overall periodic building cleaning. However, harsh chemical cleaners (particularly acids) and pressure washing should be avoided as these will damage the surface of the very fine cementitious slurry coat, revealing more aggregate and ultimately a rougher, more textured surface than the artist originally intended.
- If lower surfaces that are accessible to the public continue to be tagged with graffiti, consider application of a sacrificial or non-sacrificial anti-graffiti coating system or at a minimum a vapor permeable water repellent to help mitigate damage and potential “ghosting” from future tagging.

Thank you for the opportunity to care for your collection. Please do not hesitate to contact us with any further questions.

Prepared by:

Rosa Lowinger, President & Chief Conservator
2021 MAINTENANCE AND TREATMENT REPORT
CUMMER MUSEUM OF ART AND GARDENS—OUTDOOR COLLECTIONS AND GARDEN CHAIR

Prepared for: The Cummer Museum of Art & Gardens
Date of Project: October, 2021

RLA Conservation the maintenance, for the Cummer Museum, of seven (7) outdoor sculptures and fountains that are on permanent display on the museum gardens. This trip also included conservation of the Garden Chair; creating a watertight basin for the Cherub Fountain; and removal of fungal staining on the Italian Fountain using a mild air-abrasive system. These additional treatments are outlined below.

Additionally, a baseline condition assessment of the Pieter Breuer’s Pietá was conducted during RLA’s visit. To access the photographs from this assessment, copy and paste the following link into your browser:

RLA has maintained this collection since 2015, with work occurring annually in the Fall. This year’s maintenance was performed by the new lead conservator for the Cummer Museum, Caroline Dickensheets. Additionally, RLA’s co-Chief Conservator Christina Varvi accompanied the team to observe protocols and assist with the assessment of Breuer’s Pietá. Ms. Varvi directs all of RLA’s treatments at the Huntington in San Marino, CA.

LIST OF WORKS TREATED:
1. Italian Fountain, by Marble Studio Stagetti
2. English/Cherub Fountain, Basin by William Mercer, fountain sculpture unknown
3. Running Boy, Janet Scudder
4. Frog Baby Fountain, Janet Scudder
5. Mercury, Artist Unknown
6. Marble Lion and Chair, Artist unknown
7. Diana of the Hunt, Anna Hyatt Huntington
8. Garden Chair

CONDITION PRIOR TO TREATMENT:

These artworks vary in size, material, and surface finish. Surface conditions are generally consistent across the group of works assessed and treated. Conditions observed across all the sculptures’ surface included mineral deposits, water runoff patterns, deteriorating wax, and soiling.

Within the bronze collection, there are concerns regarding the bottom of Scudder’s Frog Baby Fountain. Additional treatment steps were taken to mitigate corrosion and are outlined in this
report; however, it is recommended that this piece be deinstalled and treated at RLA’s studio. Minor green corrosion was visible on the backside of Diana but there were fewer dry spots and corrosion than the previous treatment. Mercury had green corrosion visible on the back of his helmet. The small losses on the wing on the proper right foot and on the scroll in the proper left hand remain in the same condition. Dry areas were noted on the proper left hand in particular. For Running Boy, the hairline crack on the right lower backside of the boy remains the same size and did not require fill at this time.

Overall, there is a buildup of tinted wax on the bronze collection from years of maintenance to protect the surface from the harsh marine environment of Jacksonville, FL. It is recommended that in the next few years these sculptures be completely stripped of all wax and repatinated to reflect their original color.

For the Cherub Fountain, it was decided to treat the lead sculpture portion of the fountain after it had been reinstalled in the basin. This sculpture had been pushed off its pedestal by a visitor in Summer 2021, resulting in a crack measuring approximately 1” in length and 1/8” in width. This should be filled in addition to removing mineral deposits during the next treatment. The basin has four cracks that radiate from the center of the fountain. The two cracks on the north side of the basin extend over the outer lip. Previous fills on this fountain had turned to a powder. There are missing tesserae throughout the mosaics inserted into the fountain.

The Lion and Chairs remain in poor condition, particularly the one located to the south which is settling unevenly into the soil and has a major loss on the visual left side. There are a significant amount of network cracks throughout both chairs in addition to small losses (less than 1” in diameter) throughout, especially along the edges.
MAINTENANCE PERFORMED:

General:

1. The maintenance treatment was documented with before, during, and after digital photographs. To access a complete set of treatment photos, copy and paste the following link into your browser:

2. All sculptures were cleaned with Orvus WA Paste, a conservation-grade detergent, in distilled water to remove dirt and grime. Initial cleaning was followed with a thorough rinsing using distilled water.
3. D/2 Biological Solution™ was applied to sculptures as needed and allowed to dwell.
4. For the bronze pieces, wax was removed with mineral spirits applied on cotton pads, as needed to prevent build up or to allow access to the underlying metal.
5. Areas of corrosion were reduced mechanically using small hand tools, brushes and scouring pads.
6. The metal sculptures were coated with two coats of wax, applied hot or cold, as conditions allow. Each layer was buffed out individually. RLA has had good results with a wax blend formulated especially for sculptures in marine environments. Where appropriate this wax was used.
   a. For the Frog Baby Fountain, surfaces were treated locally with benzotriazol to mitigate excess corrosion. A chemical patina was applied locally to even out the color to match what was seen in unaffected areas.

Italian Fountain:

7. The Italian Fountain were cleaned thoroughly with D2 Biological Solution, a conservation grade fungicide to remove biological growth from the surface. The water was turned off prior to treatment and special care was taken not to affect the surrounding vegetation.
8. Removed stubborn deposits from the surface using the Ibix mild air abrasive cleaning system using Calcium Carbonate media.

Cherub/English Fountain:

9. For the Cherub Fountain, the previous patching material that was added to the cracks in the basin was mechanically removed.
   a. This material proved to be very soft on the interior of the fountain and did not appear to have the appropriate strength.
10. These areas were refilled with hydraulic cement in order to prevent water loss in the basin. The hydraulic cement was not able to be color matched to the surrounding concrete basin. The patches were allowed to cure 48 hrs. prior to exposure to water.
   a. The hydraulic cement patches will need to be monitored to see how they age over time. It may be necessary to replace these patches again if cracking reoccurs.
that time the new patches should be allowed to cure 28 days before refilling the basin.

b. The cracks are likely due to settlement and it is possible that they will continue to reoccur overtime due to the environment.

11. Because the hydraulic cement did not match the surrounding material in color, the fills were painted with KEIM Concretal®-Fixativ tinted with mineral pigments to match the surrounding original concrete basin. This will need to be monitored to see how it will hold up underwater.
   a. If needed, all concrete portions of the basin can be painted with a pool paint at a later date. This was not done at this time to preserve the original concrete finish.
   No work was done on the mosaic tiles and no waterproofing paint contacted the mosaics.

_Garden Chair:_

12. Cleaned all surfaces with a conservation grade fungicide, as needed.
13. Detached the broken section of the chair and removed all previous repair materials.
14. Reset the loose cast stone component with Sikadur® 31 Hi-Mod Gel, a structural 2-part epoxy. Five stainless steel pins were installed to secure the detached section to the chair.
15. Mechanically and chemically remove corrosion from the exposed rebar.
16. Primed and painted exposed rebar.
17. Injected cracks with a Cathedral Stone Jahn® M40 Injection Grout.
18. Patched areas of loss with Cathedral Stone Jahn® M90 Concrete Patching Mortar.
19. As needed, painted fills with KEIM Concretal®-Fixativ tinted with mineral pigments to match the surrounding original concrete basin.
SELECTED TREATMENT PHOTOGRAPHS:

Detail of the Italian Fountain before treatment.

Detail of the Italian Fountain after treatment.

Overall of the Garden Chair before treatment.

Overall of the Garden Chair after treatment.
Detail of Garden Chair **before** treatment.

Detail of Garden Chair **after** treatment.

*Overall of the Frog Baby* **before** treatment.

*Overall of the Frog Baby* **after** treatment.

*Detail of Diana* **before** treatment.

*Detail of Diana* **after** treatment.
MAINTENANCE RECOMMENDATIONS:

- Rinse sculptures one a month with distilled water to remove salts from the surface. For bronze sculptures, rinsing should occur in the morning or evening before the surface is hot. Pat dry (do not wipe) with clean soft cloths.
- If more aggressive debris is on the surface, such as bird guano or sap, the sculptures may be sprayed with filtered tap water from a hose to loosen debris, followed with a distilled water rinse. Pressure washing should not be used except by a conservator. Protect the sculptures if a pressure washer is used to clean adjacent pavements or non-art elements.
- Monitor the collection once a month to see if any new conditions appear. Document conditions with digital photographs. Consult a conservator if any concerning issues arise.
- Surrounding plants should be trimmed away from the sculptures to prevent biological growth and scratching of the sculptures.
- Maintenance should be performed regularly by a trained conservation team one a year, as needed.

Thank you for the opportunity to care for your collection. Please do not hesitate to contact us with any further questions.

Prepared by:                             Approved by:

Caroline Dickensheets, Conservator         Rosa Lowinger, Chief Conservator
CONSERVATION TREATMENT REPORT
The Written Word – Tom Van Sant

PREPARED FOR: City of Inglewood  
               Attn: Purchasing Division (8th floor)  
               One Manchester Boulevard  
               Inglewood, CA 90301

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TREATMENT PERIOD: February 18 – March 21, 2014

DATE OF REPORT: March 26, 2014

ARTIST: Tom Van Sant  
TITLE: The Written Word  
DATE: 1972  
OBJECT: Sculpted concrete counter-relief column and interior wall mural.  
MATERIALS: Cement, sand and stone aggregate  
DIMENSIONS: Column: ca. 50’ H; Interior Wall: 9.5’ H x 25’ L

This work consists of three components, all of which are comprised of counter-relief sculpted concrete. For this fiscal year, the city of Inglewood elected to perform conservation on two of the three components: The column and the indoor wall.

CONDITION PRIOR TO TREATMENT:

Column

Detail: Before - Overview of ferrous staining at ground level adjacent to sprinkler.  
Detail: After - Overview of ferrous staining at ground level adjacent to sprinkler.
Overall, the column appeared to be in good structural condition. A vertical, hairline crack was noted running from the ground upwards about 5' at the west side approximately 6 paces from the northwest corner of the wall. Another vertical crack to the proper left side of the previously mentioned crack was also emanating from the ground and running upwards about 3-4' in height. There was a loss ca. 5” sq at the northeast corner of the column, roughly 2'-3' from the ground with the majority of the loss occurring on the north side. One of the child-like figures near the top of the column was missing an eye. Additional cement was found along the bottom lips of each tier edge and did not contain the same aggregate that was found throughout the work. It is not known whether this was applied at the time of installation or afterwards as a means of reinforcement, to stem erosion, etc.

The majority of the surface was in good condition, though there were several select areas where the condition was poor-fair. Ferrous/rust colored staining was noted in a square measuring approximately 6’ x 8’ at the bottom southeast side of the column. The significant ferrous staining was observed at the south/southeast corner and was likely caused by groundwater/a sprinkler located less than 5” from the wall. During treatment, City staff had assured us that the water had been redirected and is no longer hitting the surface of the mural. The water was also beginning to erode the original binder material making the aggregate more pronounced.

Ghosting of graffiti was noted at the base of the column, along the east side in an area measuring approximately 5’ x 5’. There was a grey/black abrasion line around the bottom edge (less than 1’ from the ground) likely caused by repeated abrasion from a lawnmower. There was dirt/abrasion about 5’ 8” up the wall on the west side. Pencil marks were also noted on the west side at ground level.

Small, circular, cementitious patches were seen in localized areas, most notably at the southwest corner. It is unclear whether they are original or a later reinforcement. Horizontal and vertical formwork lines were visible in the surface. This condition was also noted throughout the base and remaining tiers. Some horizontal and vertical lines appear more pronounced than others. The large pine tree immediately to the west of the column is brushing the wall near the top of the column. It is unknown if there’s sap transfer or potential for root damage. It also visually blocks part of the relief image.

Atmospheric soiling was evident in recessed areas among all five levels. It is likely more carbon/exhaust based due to nearby vehicular traffic on Manchester Boulevard and the adjacent parking garage. Significant atmospheric soiling was noted at the north side of the column, around each of the doorways. Since these areas are protected beneath the walkways, they are
not “cleaned” by runoff rainwater like the rest of the structure and there is a definitive line on the surface between the two areas. Because this side does not hold any part of the mural, it was not addressed in this treatment.

*Wall – Teen Center Entrance Lobby*

The interior mural appeared to be structurally sound. There were two circular indentations that did not appear to be a part of the design/image that were located above the flames, near the ceiling that were filled and inpainted. This may have been where a sign was originally located. There is evidence of a previous crack and subsequent cementitious fill/repair emanating from the floor and moving diagonally to the left, adjacent to the signature. There is also evidence of a previous patch/repair in the lower left hand area of the mural. It is unknown the reason for the repair, whether it was for reinforcement, testing, or due to superficial loss.

The mural had a generally soiled appearance, especially throughout the lower third of the work. This was likely due to people sitting and/or leaning up against the wall. There was a fairly consistent dark staining along the bottom 2”–3” of the mural, which may have been caused by floor wax/polish continually applied over the years. There was heavy atmospheric soiling in the recessed areas, especially on the horizontal surfaces. There also appeared to be a clear coating that was applied to a select area of the hand, wrist, and immediately to the left of the carved area, coating both the exposed aggregate and binder. It is unknown what purpose the coating serves, but it may be an anti-graffiti coating or something similar in purpose/intent.
Ghosting of past graffiti was noted at the left-hand side of the mural, to the left of the fingers, as well as beneath the flames. Pencil marks were also noted in localized areas throughout the mural. Black marks, likely from abrasion, were noted at the wrist.

**TREATMENT OBJECTIVE:**
To clean all surfaces, reduce staining and graffiti ghosting, as well as stabilize cracks, fill minor losses, and apply a protective water repellent coating.

**TREATMENT PERFORMED:**
1. Documented treatments with high-resolution digital photography.
2. Dry-brushed all surfaces to remove particulate matter and plant debris.
3. **Column:**
   a. Washed mural with a combination of Proctor and Gamble Orvus® WA Paste and filtered tap water using medium-bristle brushes. Rinsed murals with filtered tap water and allowed to air-dry.
   b. Performed a second round of cleaning using Prosoco Enviro Klean® 2010 All Surface Cleaner. Cleaner was diluted to 5 parts cleaner to one part filtered tap water. Rinsed murals with filtered tap water until runoff registered a neutral pH. Allowed to air-dry.
   c. Performed a variety of poultices (clay and gel-based) as well as organic solvent tests on the yellow/orange stains to determine the gentlest, yet effective method for removal.
   d. A proprietary product was found to be the most effective solution to remove the corrosion staining from both the sculpture and its base. The staining was removed in many areas and significantly reduced in others.
   e. Rinsed surface with filtered tap water until the runoff registered a neutral pH.
   f. Routed cracks to remove extant, incompatible fill material.
   g. Filled cracks with Edison Coatings® Thin-Fill 55 Reprofiling Mortar and tinted to blend with adjacent surfaces.
   h. Attempted gel poultice to remove extant graffiti, but the treatment was unable to remove the pigment trapped within the porous cement matrix. After attempting to remove remaining pigment with solvents also proved ineffective, areas of graffiti ghosting were inpainted with KEIM® Silicate Mineral Paint to match adjacent surfaces.
4. **Teen Center Mural:**
   a. Performed initial damp cleaning with Prosoco® 2010 Environmental cleaner (undiluted) using medium-bristle brushes. Rinsed with distilled water until runoff registered a neutral pH and allowed to air dry.
   b. Performed a second round of cleaning by passing over the surface with steam and immediately blotting the steamed area with mineral spirits on cotton swabs to remove the heavy buildup of grime throughout the surface, especially along the bottom edge of the mural. Where build-up was particularly heavy, a second pass with steam and mineral spirits was utilized.
   c. Tested various methods for removing the extant, failing anti-graffiti coating found in localized areas throughout the mural. Through several attempts, RLA discovered that 3+ applications of a proprietary gel paint stripper would solubilize the material. RLA has determined that the extant coating does not appear to be harmful or pose a threat to the structural integrity of the mural. At this point in time, the coating appears to be more distracting aesthetically than
anything else. In conjunction with City staff, RLA decided to leave the coating intact for the present as removal would require additional funding.

d. Filled two holes/depressions near top of mural with Jahn® M90 Concrete Repair Mortar. Allowed fills to cure per manufacturer’s specifications.
e. Inpainted fills with Keim® Silicate Mineral Paint to blend with adjacent surfaces.

5. Applied 2 coats of MasonRE® R-97 Water Repellant to both the teen center wall and the column to mitigate future staining.

6. A CD of images documenting all aspects of treatment will be mailed in addition to this report.

**Recommended Maintenance:**

1. Routinely clean murals to remove general dirt and grime. Frequency of cleaning to be determined by the City. RLA recommends cleaning a minimum of once every year/annually.

2. Every two years, re-apply protective water-repellent coating.

3. Should either mural be damaged structurally or tagged with graffiti, the City should consult a university-trained conservator prior to implementing any treatments/remedies, as certain proprietary cleaning/fill materials may be incompatible with the original artwork and can wind up causing long-term and/or irreversible damage to the piece.

Prepared by: 

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Christina Varvi, Associate Conservator

Edited & Approved by: 

**Rosa Lowinger**  
Rosa Lowinger, Principal & Senior Conservator  
March 26, 2014