



EVERGREENE
Architectural Arts

CONSERVATION ASSESSMENT REPORT
for the
PUBLIC ART WORKS
ALEXANDRIA, VIRGINIA



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I. INTRODUCTION

Conservation Solutions, a division of EverGreene Architectural Arts (EverGreene) was contracted by the City of Alexandria, Virginia to carry out condition assessments of the City's public art collection. This survey builds upon a previous assessment completed by Conservation Solutions in 2013, which is part of the City's mandate to assess the collection within a 5-year cycle. The Alexandria Public Art Collection consists of a number of historically significant memorials and contemporary artworks.

The findings of this assessment, as well as those noted in the 2013 assessments, are intended to assist in the development of a long-term maintenance plan and schedule for the conservation of the Public Art Works of the City of Alexandria. This work should be considered a preliminary assessment for the purposes of prioritizing the needs of the collection and developing a master plan for implementing work as well as plans for updating the current documentation system for the collection. No work should be performed based solely on these observations, which are not fully comprehensive. A more thorough examination of conditions should be performed for each object immediately prior to the development of a scope of work and subsequent treatment.

II. ASSESSMENT METHODOLOGY

EverGreene assessed 21 publicly-owned artworks. These included sculptures, murals, installations, paintings, memorials, and associated objects, in a variety of media on indoor and outdoor display. The current conditions of each artwork were evaluated in comparison to the identified conditions in the 2013 assessment survey, completed by Conservation Solutions¹, along with known treatment information provided by the client of work carried out in recent years. However, not all artworks reviewed were part of the 2013 survey. Additional research was also carried out for the King Street Gardens Park, as per the contract. For this artwork, paint samples were collected to better understand the conditions and to provide more detailed recommendations for treatment.

The list of artworks and monuments reviewed was provided in the RFP documents. Prior to beginning the on-site assessment phase, EverGreene consulted with Matthew Harwood, City of Alexandria Public Art Manager, to identify priorities of the 2018 Condition Assessment. On-site assessments were carried out by an EverGreene conservator between November 12 and December 12, 2018. Most pieces were reviewed with the client between November 12 -13, and the remainder reviewed independently.

To streamline the provided list of objects, EverGreene staff created a tracking spreadsheet that compiled the list of artworks and monuments to be assessed, along with information about the artists, dates, locations, conditions, and priorities for each artwork or monument. EverGreene used this list throughout the assessment process to locate artworks, record progress, and track condition trends. This spreadsheet was provided to City Staff, as the Condition Tracking Spreadsheet, so that it could be used by the City of Alexandria for future condition tracking or as a baseline for creating a collection database. A map provided by the client in the 2013 report, was also utilized to assist in locating the collection. The map divided the area into three zones, but an updated version of the document was not provided for the 2018 assessment and therefore a map is not included as part of this report.

¹ Conservation Solutions, Inc. is now known as Conservation Solutions, a division of EverGreene Architectural Arts.

The overall conditions of artworks were evaluated within a standardized list of condition terms. The condition terms ‘Excellent,’ ‘Good,’ ‘Fair,’ ‘Poor,’ and ‘Critical’² are assigned based on specific criteria that rate the artwork’s preservation needs. This system will help the City to prioritize its response to assessment recommendations based on treatment priority. The condition categories have been updated from the 2013 survey, to better reflect conditions and the noted priorities. Conditions are assigned based on a scale developed from the author’s overall assessment of the collection as a whole and determined by weighing such factors as the artifact’s age, usage, maintenance history and other factors in addition to its physical state during the assessment. The ranking takes into consideration the object, element or structure’s current state of preservation and its likelihood for further deterioration. With establishing standardized condition terms, tracking of conditions over a period of time can better be understood. The list of standardized condition terms, their definitions and their treatment priorities are provided in Table 1 below:

Condition Categories - Artworks

Overall Condition	Definition of condition	Condition Issue Severity/ Treatment Priority
Excellent	Object/site appears to be new; in sound condition and does not require attention.	No treatment required/ Monitoring only
Good	Object/site appears almost like new and is stable; shows few or normal signs of wear such as minor scratches, abrasions, stains, or minimal dirt and grime; damage is not to an extent that could be considered disfiguring. Object/site only requires routine checks.	Future Treatment/ Stabilization and Monitoring Required
Fair	Object/site may be damaged or disfigured in some way and is stable; damage or deterioration is inactive, and object is expected to stay in its present condition if stored/maintained properly. e.g. UV damage, regular checks or washing.	Treatment/Stabilization Required
Poor	Object/site appears quite worn, or is damaged and requires considerable repair (or damage may be irreparable); object may be disfigured, missing parts or pieces, or show extreme dirt and grime.	Treatment/Stabilization Required
Critical	Object/site appears highly unstable and needs immediate action; may be in the process of active treatable deterioration due to the weakening of materials; or due to weakness in structure or construction, such as loose joints or cracked glass; object/site will sustain further damage if moved or handled without immediate attention; could affect other objects; possess a health and safety concern.	Immediate Treatment/ Stabilization Required

² The “Deteriorated” condition term, from the 2013 survey, has been updated to “Critical” based on more current industry descriptions.

The “Classification” of the artworks was also updated to standardize the categories of the works, based on typical identifiers for art collections. The following terms were used to classify the collection:

- Mural
- Painting
- Sculpture
- Installation
- Fountain
- Memorial

As the collection grows, this list can be expanded. It is recommended that a standardized list is used to ensure consistency for documentation purposes. Standardizing the “Classification” will also assist in tracking condition trends across the collection. For example, comparing all murals verses installations. These classifications have been updated in the individual reports and in the tracking spreadsheet, which allows the user to filter the information for ease of use. In addition, an identifier of “Indoor” and “Outdoor” was also added to the spreadsheet for further reference.

The conditions of each artwork, along with materials and manufacturing details, were thoroughly recorded during the on-site assessments. This information was then compiled into detailed individual Condition Assessment Reports, which are provided in Appendix I of this report. The reports include a description of the artwork or monument including details of its materials, manufacture, mounting systems, and site; an overall condition rating (see list of standardized condition terms above); a summary of observed conditions; and treatment and maintenance recommendations. Each artwork and monument was documented photographically to record all observed conditions as well as overall details of the site. A selection of images is included in each individual assessment report.

III. OVERVIEW OF COLLECTION

Artwork in the Collection

The City of Alexandria Public Art Collection consists of 42 artworks and monuments situated throughout the city, on indoor and outdoor displays. It is unknown if additional artworks are part of the collection that were not included in this assessment. Most of the collection is made up of artworks, murals, fountains, installations, sculptures, and memorials dating to the second half of the 20th and the 21st centuries based on their acquisition dates, with one artwork dating to 1912 (*Daughters of the American Revolution Fountain*). Together, the artworks and monuments in the collection are comprised of a diverse array of materials, including granite, limestone, sandstone, concrete, bronze, iron, steel, aluminum, wood, ceramic, glass, and Plexiglas. These materials all present different forms of deterioration and each has specific needs for their long-term preservation.

Artwork Placement

The majority of the public collection is located in parks, sidewalks, or buildings throughout the communities of Alexandria and the nearby Del Ray area. Because the majority of the artworks and monuments are situated in parks or sides of buildings, they typically are positioned a safe

distance from nearby roadways. Nevertheless, the collection still suffers from exposure to soiling and human contact, as is typical of public artwork in urban environments. All of the artworks and monuments are sited in moderately to highly visible locations, which protects them to some extent against graffiti and vandalism and makes them accessible to the public for viewing.

Signage and Artwork Identification

While some of the artworks and monuments in the collection are accompanied by signs, dedication plaques, or information panels, most are without this form of didactic information. Typically, signage was only present, when it was part of or created by the artist.

For the purposes of this report, the provided "titles" were used. However, the titles of the artworks are not consistent in their listings. While most were identifiable by the title provided by the artist, murals are inconsistently listed by the building or business rather than a typical artist's title.

Current Maintenance Practices

An assessment of the collection is scheduled to occur every 5 years that informs the current maintenance priorities and helps structure a maintenance plan for the following 5-year period. Our work continues these requirements. Full details and records of the current interventive maintenance and treatment practices were only minimally discussed with the client and are not a focus of this survey.

Implementation of some treatment recommendations has been completed utilizing the information from the 2013 survey. This is mainly noted with the deaccessioning and dismantle of the *Burke Branch Library Mural*, which was in Deteriorated (Critical) condition, posing a health and safety risk.

Collection Records and Documentation

Based on the information provided, treatment or maintenance records are recorded by the City in a running word document which denotes the artwork information, an image (if available), and lists known repairs since installation. For this work, the City contracts conservators and firms to carry out treatment and maintenance work on the public art collection. Additional maintenance, such as landscaping work is carried out by City staff. It is unknown if a centralized database or data management system is currently used by the City to store and track information.

VISUAL ARTIST'S RIGHTS ACT

Many of the permanent City-owned pieces were created by living artists that retain certain legal rights affecting changes to their works, possibly including conservation treatments. For its own protection, we recommend that the City engage in consultation with the artist regarding plans for treatment prior to implementing any work. Review of such work with the artist is consistent with Federal and State laws regarding an artist's moral right under the Visual Artist's Rights Act (VARA) of 1990. The goal would be to develop a plan to maintain, conserve, and/or restore the pieces and to receive the artist's approval of the recommended methods and options prior to implementation.

IV. CONDITION SUMMARY

General Comments

The majority of the City of Alexandria Public Art Collection is in Good or Fair condition. It was clear at the time of the assessments that the majority of the artworks and memorials in the collection are regularly maintained but also, that the good condition of a majority can be attributed to the artwork being recently installed. Some specific condition trends were identified.

The breakdown of the number of artworks or monuments in the collection by Condition Rating can be found in Table 2. Artworks in poor and critical condition are considered to be unstable and should be treated as soon as possible. For all artworks, conditions should be regularly monitored and maintained to ensure conditions do not worsen over time. (Please include only publically owned public art.)

Condition	# of Artworks or Memorials
Excellent	2
Good	8
Fair	7
Poor	3
Critical	1

Table 2: Summary of artwork conditions in the Alexandria collection as of December 12th, 2018 that were reviewed under this contract.

Details of conditions for each artwork or monument are outlined in their individual assessment reports, as well as in the Condition Tracking Spreadsheet. Filters can be used on the spreadsheet to isolate all artworks or monuments within a Condition Rating.

Condition Trends and Priorities

Metals

Within this collection, there were multiple bronze and ferrous components, from plaques to sculpture. All the bronze sculptures, especially, *Shipbuilder* and *Brio*, are in need of washing, re-patination and re-waxing. Even sculptures that have been recently treated, like the *Path of Thorns and Roses*, at Freedman’s Cemetery, have bronze plaques that have verdigris due to failed lacquer coatings; meanwhile, the figurative sculptures appear in good condition. Blanching, a condition where the bronze coating begins to fail and a white product forms on the surface is a good indicator that the coating needs to be re-treated. This is seen at the Vietnam Memorial in Alexandria, and others.

Bronze plaques and signage are also integrated with many sculptures and memorials within this collection and require continued maintenance and observation. Signage conveys important information to the public and helps to direct the public’s interpretation of the artwork. The corrosion products and coating loss are not good for the material but also interrupt the viewers’ experience of the artwork as well as make the signage less legible. Bronze plaques and signage are often located at areas on the ground where they are easily accessible to foot traffic and dog urine in addition to the usual deterioration over time.

At *Truths that Rise from the Roots Remembered* or *All Things Come in Threes*, the bronze plaques and/or signage are inherently at a disadvantage due to their location at the ground level or close to it.

The collection includes two cannons, one at the *DAR Fountain* and the other is the *Royal British Cannon*. Both are a ferrous, cast iron metal, which are heavily corroded. The cannon at the *DAR Fountain* integrates bronze fountain features, which are also highly corroded and exhibit advanced verdigris. Both sculptures are highly historical and require removal/dismantle for detailed treatments. Both are also located at or near grade and would benefit from being installed on plinths or higher up from the ground to help control future maintenance and traffic (people, dogs) surrounding the objects.

Murals

Overall, of the five murals surveyed, two are located indoors. The other three murals are outdoors featured on brick and CMU walls. Some are covered by temporary awnings however most are exposed. Despite this, the majority of the murals are in good condition. The murals located indoors are not necessarily more protected than those located on exterior walls. *Soft Playroom Mural* and *Coloring Outside the Lines* are located indoors but are exposed to heavy interaction with human traffic. *The Mt Vernon Recreation Center Mural* shows abrasion marks, crackled paint, areas of paint loss and soiling. Abrasion marks are common from passing cars, people or furniture. Also, commonly observed, are alterations to the wall where the mural is painted, or that the mural has been painted around hardware, which could contribute to long-term deterioration issues (see *Miracle Field Mural*). Built-in drains or alterations where the mural is located cause moisture problems to the wall and consequently the mural.

Installations

The collection surveyed includes some large-scale multi-component installations, which may be overwhelming to manage the maintenance of given their size and locations. *The King Street Park Gardens* and *the Truths that Rise from the Roots Remembered* are all multi-component installations that combine materials (metal, wood, stone, etc.) and features (like fountains, sculpture, interactive signage, gardens). These three sites require well-managed maintenance to ensure that they are conserved to good condition. *The King Street Park Gardens* are overgrown by vegetation, which is an integral feature to the artwork but is contributing to the deterioration of the paint coating on the steel substructure and creating a health hazard. Unfortunately, the paint was poorly applied to begin with and has no primer. The vegetation also houses unwanted rodents and the site has attracted trash and general disarray. Also, located in a park, *the Truths that Rise from the Roots Remembered* is divided into three components that connect with a path through American Heritage Park. The bronze components, which convey information important to the interpretation of the site, are in need of maintenance. The wood trellis is extremely deteriorated and the stone walls have deteriorated joints. Addressing broader water drainage issues, adhering to basic wash and coating maintenance, choosing compatible paints and mortars will help to prolong the life of maintenance efforts.

V. TREATMENT RECOMMENDATIONS/PRIORITY

The priority of treatment is evaluated on the observed conditions, level health and safety concerns, level of access, the location of the artwork, and understanding of the material composition. The scale ranges from Low, Medium, and High as described in Section. II. One artwork is listed as n/a (George Washington Mural), as the current intent of the client is to allow for monitored decay.

Based on our survey the priorities for treatment are: (Please include publically owned public art only.)

Priority	# of Artworks or Memorials
Low	10
Medium	6
High	5
n/a	0

General Comments

Collection Records and Documentation

These assessments include descriptions of the artworks and memorials including materials identification and known historical information, as well as the noted conditions and recommendations. It is understood that the City has taken responsibility for artworks following their creation, with little to no known info relating to their history. Additional research should be carried out to assist in the future treatment of these objects. For newly acquired information, artist records are typically collected listing the context and design of the works.

Material and historical information is very valuable to have on file to inform future assessments, maintenance, and treatments. The condition information in previous reports remains valuable as a comparative resource to track changes in the conditions of the artworks and monuments since the time of this assessment. The provided collection list denotes if treatment reports are available, but it is unknown how these records are stored or accessed.

Tracking all the changes an artwork or monument undergoes is necessary to identify preservation needs and inform treatment and maintenance planning. Records should include all noted changes in artwork or monument conditions, either from condition reports or incident reports. Any treatment or maintenance interventions carried out on artwork or a monument should also be recorded; records should include a description of the work that was done, the reasoning for the work, and the date(s) the work was carried out.

Standardizing terminology within the documentation is also key to tracking trends and changes. Terminology for items such as conditions (provided), classifications, materials, manufacture, etc. all assist in the functionality of the records. Many institutions, as well as museum collections databases, can be referenced for expanding the standardized terms that have been provided.

This form of documentation is most easily managed within collections database software, such as PastPerfect or The Museum System (TMS). However, given the small size and budgetary limitations of the collection, alternative documentation systems may be more appropriate. EverGreene has developed a basic Excel spreadsheet for the Alexandria collection that can be

expanded upon to track basic condition, treatment, and maintenance information. If this system is outgrown or becomes impractical for the collection, the purchase of other database options such as FileMaker Pro or collections management software should be considered.

Condition Checks and Monitoring

The condition of artworks should be reviewed annually. A standardized condition checklist can be used to streamline condition reviews and ensure consistency. The checklist should include common types of deterioration such as soiling, cracking, abrasion marks, corrosion, and graffiti. A standardized overall condition term (Excellent, Good, Fair, Poor or Critical – see Table 1 above) should be applied to the artwork at the time of review. Conditions of outdoor artworks should be reviewed in detail, including the conditions of protective coatings and all bolts, fasteners or supports. These annual checks can be completed by knowledgeable staff. Training should take place to ensure consistency if multiple staff members are involved to establish standards and guidelines for the condition checks. This process will provide valuable data for future treatments, and identify concerns prior to development into larger-scale issues.

Signage and Artwork Identification

Consideration should be given to adding plaques or information panels to artworks or monuments that are currently without signage. Standardized signage could be designed to unify the collection that denotes ownership and status of the collection, without distracting from the artistry of the collection.

Providing signage can help reduce touching or handling by the public, vandalism, or graffiti simply by emphasizing that the object is an artwork or monument in the City's trust. This also identifies to the public who should be contacted if there is damage to a piece. Signage should, therefore, include a reference to the City of Alexandria Public Art Collection. If applicable, artist information should also be included, as well as some contextual information for the work. The contextual information provided on information panels or plaques also helps raise awareness and understanding of the historical or cultural significance of the artwork or monument.

The condition of plaques and signage should be monitored and up-kept alongside the artwork. Maintenance and regular monitoring of all signage, particularly outdoor signage, should be part of the annual condition reviews.

Also, by denoting the business within the mural's title, can be misleading. The business or building should be listed as the location rather than the title. If a proprietor changes, the information can be more easily updated if it is not part of the title which should be on the signage.

Mitigating Graffiti and Vandalism

While incidences of graffiti and vandalism are low, increased lighting at artwork sites would increase visibility at night and help reduce incidents of graffiti and vandalism. LED floodlights could be installed near the bases of artworks or secured to adjacent buildings. Lighting should be regularly monitored and up-kept to ensure it remains operational. The use of a call-in number to report graffiti could be implemented to engage the public to note when incidences occur. This type of information could be included on the standardized signage for the collection as part of an updated website for the collection. Most importantly ensuring the regular condition

checks and maintenance work to reduce the chance for damage and the deterioration of the artworks.

Treatment and Maintenance

Treatment Priorities

Treatment recommendations are general in nature and should be confirmed by in-depth inspection by a fine arts conservator prior to/during treatment. All work should be performed or directed by a Professional Associate or Fellow of The American Institute for the Conservation of Historic and Artistic Works (AIC) specializing in the treatment of public and outdoor art. General recommendations and some specific notes are given within each assessment.

Along with treatment recommendations, each work has been assigned a treatment priority. The priority is designed to help the client appropriately assign maintenance schedules and funds within the limits of budgets, weather, and manpower in order to manage the effective upkeep of the collection as a whole. The works have been assigned one of the following designations:

Low: The work is in generally very good condition as it is and does not require immediate attention for it to remain in that condition.

Medium: The work displays some material deterioration and/or aesthetic issues that should be addressed in order to return it to a more stable and visually appropriate condition. The work is not in any imminent danger of significant loss.

High: The condition of the work is such that it presents the imminent danger of significant loss or accelerated deterioration if treatment is not performed. Along with this, it may present life- safety issues that require immediate redress.

Generally speaking, all artworks assessed as being in Poor or Critical condition should be treated as soon as possible to prevent further deterioration and ensure public safety as High priorities. However, due to budgetary realities, it may be necessary to address only certain priority components of an artwork or monument's treatment one year, so that priorities of other artworks or monuments can also be addressed. Furthermore, a certain portion of the budget must be reserved for annual general maintenance work of the entire collection.

Metal

All public art collections require routine maintenance to prevent deterioration and to maintain the artists' intent of the artwork. With metals, such as bronze and steel corrosion can rapidly form from exposure to the elements if left untreated. This is also the case with treated steel such as galvanized and stainless. While coatings such as wax, lacquer, or paints monitoring and recoating are key to the long-term stability of the substrate. Generally, wax coatings should be renewed every 1-3 years and lacquer and paint coatings 5-10. However, the longevity of the coating system is dependent on numerous factors such as the application method, surface preparation, exposure, artwork placement, etc. As such, coating renewal should be done by or in consultation with a conservator.

Maintenance treatments were recently performed on the Sacandaga Totem (steel) and this kind of maintenance is an example of how other metal sculptures should be regularly treated. Wax, lacquer, and paint coatings ensure that the metal does not corrode and upkeep can ensure the patina coating has a longer lifespan. The longer the coating is permitted to be lost, the more likely a treatment will involve a larger overall re-patination and re-coating as opposed to touch-ups.

Installations and Fountains

Installations often are composed of a range of materials that may be incompatible or deteriorate at different rates, as well as structural components.

The complexity of these types of artworks can result in the need for more routine maintenance and condition checks to ensure all aspects of the artwork are stable. The composition of the artwork, which is comprised of several different types of metals, each with different types of coatings (or lack of), are resulting in accelerated deterioration. These installations or sculptures with water features compound the complexity of the composition and the required maintenance. As seen with The DAR fountain the lack of routine maintenance of the water features has resulted in the inoperability of the artwork and deterioration of the associated substrates. With any artwork with a water feature not only the water quality needs to be established, but a detailed maintenance schedule developed, prior to installation.

While preservation of accessioned works of art follows accepted conservation norms, garden-based projects fit less easily within the scope. What elements within a garden are considered significant features and how to preserve them are up for interpretation. Other elements may be inherent to the defining character of the garden or not. Curatorial choices must be made about what within a garden, if anything, is to be considered the work of Public Art and how it should be treated. For the purposes of this survey, those items that would be considered covered by normal grounds maintenance have been excluded, excluding the comments provided for the King Street Gardens.

Murals

Preservation of community art projects and murals is less easily specified still. Created under temporal conditions and of temporary or vulnerable materials, long-term preservation may not have been included in the original planning and efforts to achieve it may run counter to the uses of the works themselves. Also, as seen with the change of ownership with properties, if the building owner is not aware of the status and importance of the artworks, damage can occur.

Maintenance

While treatment priorities have been identified throughout this condition survey of the collection, a portion of the annual budget must be set aside to regular maintenance, such as annual rinsing of the artworks and monuments, graffiti removal, or washing with detergents designed to remove and prevent biological growth. Much of this maintenance work could be conducted by City staff if they are briefed on safe cleaning practices for artworks and monuments (for example, not using overly high pressure when cleaning stone or concrete, and not using chemicals, bleaches, or abrasive cleaning products or equipment).

Preferably, annual rinsing of monuments that are within close proximity to sidewalks or roadways should be carried out in the spring. At this time, a cursory review of the artwork or monument's condition can take place, verifying the stability of different components, that all bolts and fasteners are present and secure, and that no graffiti or vandalism has occurred.

Budget

A budgetary cost estimate is provided per the general treatment recommendations and priorities provided for each artwork. This estimate should be considered rough and for very general planning purposes only. A detailed scope of work document should be prepared specific to each work, in order to solicit cost proposals from qualified conservators, landscapers, or other craftsmen in order to proceed with treatment and/or maintenance. Cost estimates cover the initially recommended treatments and if specific interventive treatments are not required, estimates cover the first round of required maintenance. For maintenance, costs these should be compounded based on the annual requirements for the work. Also, items not covered by conservators, such as generally landscaping maintenance, structural reviews and upgrades, as well as mechanical, electrical, or plumbing reviews and repairs are not included.

INDIVIDUAL PUBLIC ART
CONDITION ASSESSMENT REPORTS

APPENDIX I

Title: Soft Playroom Mural
Artist/Designer: Del Ray Artisans
Classification: Mural
City Agency: On loan courtesy of the Soft Playroom Group/ Natural Exploreum
Location: Recreation Center at 3210 King Street, Soft Playroom
Materials: Acrylic paint, canvas, paper
Date acquired: 2009
Previous Preservation: None



Figure 1. The banner measures approximately 30'x4'.



Figure 2. The banner is fastened to the wall with common screw.

Description: Painted by Alexandria artists, the mural is a community art project that depicts the Potomac River, Masonic Temple, Old Town, and other nature related themes. The mural is hung in an indoor children's playroom. Protective padding lines the walls directly below where the mural is located. It is constructed from three sections, each with several overlapping lengths of painted paper on canvas. The scenes have largely been created through decoupage: pasting different colored paper elements to the canvas backing, supplemented by painted (likely acrylic based paint) accents.

Condition: Fair

The paper on canvas mural exhibits a light level of surface soiling. Signage is adhered directly onto the surface of the mural with tape, which will leave tape residue. There are tears across the lower edges and folds where the adhesive between the canvas and paper have failed. The panel depicting the heron has become loose and detached from the wall. There is no frame or support in place to prevent the mural from warping; likely humidity has also contributed to the mural buckling. Grommets can be seen pierced through the canvas, screwed into the wall with washers and screws and painted over.

Priority: Medium

Treatment Recommendations

As previously recommended, relocating the mural from its current location would be the best way to ensure its long-term preservation. Alternately, a protective display could be installed. The canvas should be removed, stretched, and re-hung on custom-built frames. The frames should support the canvas as well as provide a means of affixing the mural to the wall without directly damaging the canvas (as the grommet and screw system is currently doing). Old fasteners should be carefully removed and discarded. Edges of applied paper elements that are lifting should be carefully laid back down and re-adhered in place using a conservation-grade adhesive. The recreation center should consider hanging the mural higher, or possibly rearranging some of the objects in the soft playroom, so that the mural would be out of reach of children in order to limit future deterioration. The applied sign should be carefully removed to reduce damage from the applied tape. Heat may be required to remove the tape to prevent tearing of the artwork and loss of paint.

To prevent dust and soiling accumulation, the artwork should be dusted every six months, or more frequently if needed. Dust the object using a clean soft bristle brush, directing the dust into a screen-covered nozzle of a HEPA-filtered vacuum. If deterioration of the surface condition of the artwork is observed, the artwork should be re-evaluated by a conservator.



Figure 3: Typical section of canvas exhibiting uneven stretching and bowing due to a lack of structural framework.



Figure 4: Detail of a peeling edge, possible due to picking/handling by children.

Title: Alexandria War Dead Memorial
Artist/Designer: David BE. Bayliss
Classification: Memorial
City Agency: Office of Historic Alexandria
Location: In front of Alexandria Union Station at 110 Callahan Drive
Materials: Granite, limestone, concrete, bronze
Date acquired: November 11, 1940
Previous Preservation: In 2017, the memorial was treated by conservator Debora Rodrigues of Past Meters, LLC (see assessment and treatment reports). Treatment included washing, scrubbing and rinsing the monument; loose mortar between limestone blocks was removed and the joints re-pointed; the joint between the granite cylinder and sandstone base was caulked; and bronze plaque cleaned and waxed.



Figure 1. The War Dead Memorial measures approximately 22' in height.



Figure 2. Detail of north elevations of the limestone steps exhibiting atmospheric spoiling and bio growth.

Description: Erected in memory of those lost during World War I from Alexandria. It was commissioned by the Russell Mitchell Post No. 609 of the Veterans of Foreign Wars and Citizens of Alexandria and donated by Mrs. Florence Angelo Cannaday, Richmond, VA. A polished granite column with a stepped limestone platform surmounted by a tiered limestone capital and cross. A bronze plaque is attached to the west side of the cylinder.

Condition: Good

The joints of the limestone-stepped base are cracked and there are lime smears where the joints were over-pointed and old, residual mortar that was not removed. On the south and west elevations of the steps, the lower steps display iron staining, which could be from the surrounding Oak trees. There are scuffs and chips on the lower steps likely caused by a lawn mower or weed-whacker. The west and north elevations of the limestone steps have atmospheric spoiling and bio-growth on the risers and runs. The east elevation of the limestone steps has a missing corner that was not repaired in the recent conservation campaign. Previous patch repairs in areas where there is spalling have failed. The bronze plaque on the granite column appears recently waxed and in good condition. Previous copper corrosion that caused staining of the limestone was not removed or minimally so.

The caulk joint between the granite cylinder and limestone base appears stable. The column is topped by a conical limestone cap and cross; the conical section is tiered. The cross has been set face-bedded rather than naturally bedded. On either side of the east and west face of the lower portion of the cross there are approximately 12" vertical cracks at the midway point.

There appears to be settling problems with the surrounding grade, which is a cement pathway. Older brick pavers that line the walkway are predominantly covered in soil and or have been removed.

Priority: Low

Treatment Recommendations

The artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. The crack in the cross should be monitored annual and be inspected with the use of a lift within the next three years to confirm the extent of the crack.

As previously recommended, the stone should be cleaned to remove atmospheric and biological soiling using soft, natural-bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with heated, medium-pressure water. Additional cleaning using other stain-specific chemicals may be performed after the initial intervention, based on the level of clean desired. Care should be taken to prevent over cleaning the stone and abrading the surface of the limestone. Include regular washing as part of the maintenance program.

The damaged corner stone should be patched. Depending on their size and location, limestone spalls may either be repaired using patching mortar, through a Dutchman repair, or be left untreated, based on the aesthetics of the loss.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should

not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.



Figure 3. Detail of the bronze plaque.



Figure 4. Detail of copper corrosion stains on the limestone base from the bronze plaque.



Figure 5. Detail of typical caulk joint at base.



Figure 6. Limestone spall along the base.

Title: All Things Come in Threes
Artist: Marlin Lord
Classification: Sculpture
City Agency: Office of the Arts, RP&CA
Location: In front of the Duncan Branch Library at 2501 Commonwealth Avenue
Materials: Cast concrete, bronze
Dimensions: Three pillars, approximately 4' x 3' x 2' high
Date acquired: 1967 and recreated in 2011
Previous Preservation: 2012, de-installed in 2005 for building re-installed at new site in 2012



Figure 1. The sculptures measure approximately 4', 3', and 2' in height.



Figure 2. The dedicatory bronze plaque exhibits minor paint chip

Description: A group of three cast concrete, square shaped pillars by Marlin Lord and a bronze dedicatory plaque. This sculpture was originally installed concurrent with the 1967 Mount Vernon Community School addition, but recreated and installed in 2011. The rectangular pillars are staggered in plan and vary in height. The group is mounted on a semi-circular pad. There is a bronze plaque at the base of the sculpture with polished raised lettering and trim.

Condition: Good

The sculpture is in good condition overall. There is light soiling overall and bio-growth on the tops of the columns with streaking on the vertical faces. There are slight scuffmarks likely from people. The base is separated from the concrete pillar by a plastic trim. The bronze plaque with raised lettering and trim is in good condition; the paint on the stainless-steel screw is chipped (bottom right screw). Overhanging trees surround the sculpture and there is a lot of leaf debris but no apparent staining.

Priority: Low

Treatment Recommendations:

The artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. As previously recommended, the pillars should be cleaned to remove mild atmospheric soiling using soft, natural-bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with heated, low-pressure water. Please note that NO acidic cleaner may be used as this could damage the smooth, surface finish of the pillars. Cleaning should always proceed from the bottom up to prevent further streaking. The condition of the rigid plastic strips should be monitored for signs of wear and deterioration.

The pillars should also be monitored for the possible recurrence of graffiti. If any graffiti is observed, a conservator should be consulted for its removal. Graffiti should be addressed as soon as possible, as it will become more difficult to remove over time. Products and procedures should be tested to determine the safest and most efficient cleaning method. Less aggressive graffiti removal techniques should be attempted prior to the use of more interventive options.

The small dedicatory plaque does not require any maintenance at this time. Should additional paint failure be observed, the plaque would require treatment by a conservator.



Figure 3. Detail of typical water run- off/streaking pattern down the face of the pillars



Figure 4. Detail of rigid plastic sealant embedded around the base of a pillar.

Title: Brio
 Artist: Jimilu Mason
 Classification: Sculpture
 City Agency: Office of the Arts, RP&CA
 Location: Southeast corner of Market Square at 301 King Street, between North Fairfax and Royal Streets
 Materials: Cast bronze figure on a sandstone-encased base
 Dimensions: 8' high, including pedestal
 Date acquired: April 1983
 Previous Preservation: 1998 pedestal replaced



(Left to Right): Figure 1. *Brio* measures 8' in height including plinth. Figure 2. The cast stones of the pedestal have become displaced. Figure 3. Copper staining has discoloured the joints.

Description: “Brio” means enthusiastic vigour, and in Italian denotes finesse and talent. Jimilu Mason is a local of Washington, D.C., and received a degree from George Washington University; she was appointed to the National Council of Art by Lyndon B. Johnson from 1966- 1972.

The sculpture consists of a male figure wearing tights with arms outstretched, left leg bent and elevated as if dancing. He balances on a cast concrete, limestone-clad plinth. A small, bronze plaque is attached to the southeast elevation of the base, which reads: “Jimilu Mason, sculptor © 1983 / Presented to the CITY OF ALEXANDRIA, VIRGINIA / APRIL 2, 1983 / by the / NORTHERN VIRGINIA FINE ARTS ASSOCIATION / Through a Grant from / Mr. and Mrs. R. Sherrard Elliot, Jr.” The artist signature on the back of the figure’s right calf denotes the sculpture is one of five.

Condition: *Critical*

The sculpture and base measure approximately eight feet tall. The base structure is cast concrete, clad in limestone. The ferrous armature that supports the stature is heavily corroded, which causes safety concerns as it could easily be displaced and fall. The figure moves when touched.

There is cracking at the location of the foundry mark at the pin in the figure's right foot that is probably contributing to the movement.

The patina appears intentionally green though the artist's intent should be confirmed. There are isolated spots of greenish brown coating. There are two circular accretions on the figure's chest where something was previously adhered to the sculpture as well as gum on the figure's genitals. The sculpture is lightly soiled but in particular, the figure's left palm and wrist have a large accretion. Mulch and overhanging trees surround the sculpture.

The base is a veneered cast stone and the caulking of the horizontal joints is chipping. The rear piece of the pedestal is completely loose with debris under the dislodged panel. The joints between the veneered panels present with heavy copper corrosion. There is a bronze plaque screwed to the base and copper corrosion on the skyward surfaces and vertical joints.

Priority: *High*

Treatment Recommendations:

The sculpture is unstable and poses safety concerns; it needs to be stabilized immediately. First and foremost, site protection needs to be erected to prevent the public from being in close proximity with the sculpture. The base should be dismantled so that the degree of the corrosion of the failing metal armature can be determined. From there it will be possible to decide if the armature should be replaced. A conservator or equivalently trained professional should perform the inspection.

The stone should be cleaned to remove heavy and disfiguring atmospheric and biological soiling. Copper stains should be carefully removed by a qualified sculpture conservator. The displaced stone should be reset and possibly pinned in place with stainless steel anchors embedded in epoxy. Before resetting the stone, a visual probe of the core of the monument should be performed to make sure it has not been damaged by exposure and water infiltration. Open, failed and heavily stained mortar joints should be carefully raked clean and repointed with a compatible Type "N" mortar. In addition a secondary stainless steel support may be required to better fix the two capstones in place.

The bronze figure and plaque should be cleaned overall to remove surface soiling; further detail cleaning should also be performed on an as-needed basis to remove active corrosion. The plaque and figure should then be patinated to restore them to a historically appropriate color, and finished with a protective wax or lacquer coating containing a corrosion inhibitor. Please note that the color of the patina applied should be based on historical documents (photos, descriptions/other) and/or curatorial preference as well as consultation with the artist.

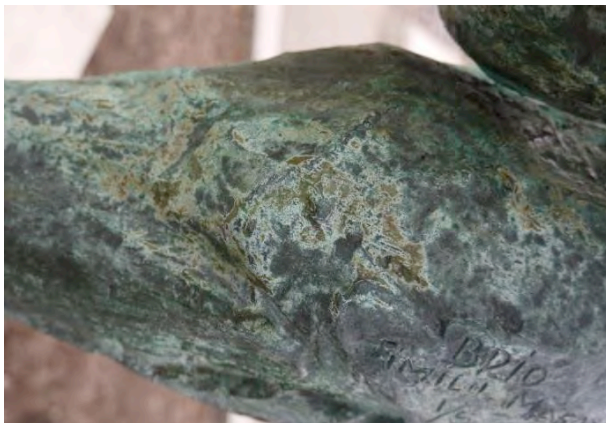
Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports.



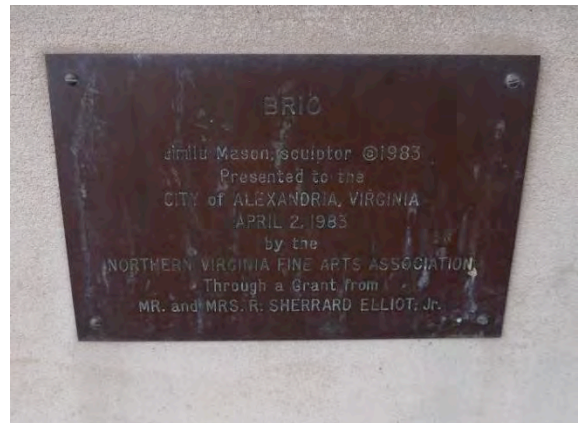
(Left) Figure 4. Detail of general discoloration and soiling on the head and torso of the figure.



(Right) Figure 5. Detail of advanced corrosion and possible iron staining on the hand of the figure.



(Left) Figure 6. Detail of patina and additional surface staining.



(Right) Figure 7. Dedicatory plaque with pervasive corrosion of the surface.

Title: Captain Rocky Versace Plaza and Alexandria Vietnam Veterans Memorial
Artist: Antonio Tobias Mendez
Classification: Memorial, Sculpture
City Agency: Office of the Arts, RP&CA
Location: Mount Vernon Recreation Center, 2701 Commonwealth Avenue
Materials: Limestone, bronze, gold leaf, paint, granite
Date acquired: 2002
Previous Preservation: In 2011, the stone benches were cleaned and the stars were re-gilded. 2018 Additional star and name added.



(Left) Figure 1. The statue of Captain Rocky Versace measures approximately 6' in height.
(Right) Figure 2. Each name is accompanied by a gilded star.

Description: Captain Rocky Versace was awarded the Congressional Medal of Honor for his time spent as a Vietnam Prisoner of War. The memorial honors the 67 men and women from Alexandria who either died in Vietnam or remains Missing in Action.

The Memorial unites various different commemorative elements in an open, slate-paved plaza: a bronze sculpture group; inscribed, polished granite pavers; and a semi-circular ring of limestone benches inscribed with the names of the dead and missing in action.

Condition: Good

Overall the sculpture and plaza are in good condition. Vegetation surrounding the plaza appears well maintained. Three flag poles are located on the northeast side of the plaza. The central bronze sculptural figures of this multi-component memorial exhibit light corrosion in the

recesses of arms and folds of clothing and feet. The wax coating is starting to fail and there is blanching throughout. There is a consistent line of corrosion at the base where bronze meets the granite. Corrosion is causing copper staining on the granite. There is an open joint between the bronze and granite and, because there is no slope to the grade, water does not drain from the flush surface.

In the plaza, rugs have been placed on top of the granite and pavers as a temporary solution because the granite is a slipping hazard. The rugs are however causing moisture retention; this will exacerbate freeze-thaw and possibly damage the stone.

The granite circles all have incised lettering that is very shallow; the letters have been in-painted white. 75% of the in-painting is failing. On the northeast side of the plaza there is one older spall of the polished granite rings. The pavers are bluestone or slate and are beginning to spall. The pavers adjacent to the sculpture facing northwest also display mortar failure, which is likely due to the change in slope because the grade was not flattened properly before the pavers were installed.

The benches are composed of grey granite bases, limestone seats and backing, that line the border of the plaza. The benches on the north side have lots of blue vandalism marks, which are probably from a crayon. There appear to be drainage ports at the granite base however the holes are only visible on the exterior and it is unclear where they drain. Hairline cracking in the mortar joints of the benches is mainly on the vertical and skyward facing joints. The caulked expansion joints on the south side are failing (2 of 3 have failed) and there is a mild level of soiling within the joints. The benches are topped with bio-growth.

Each bench has 2 gold-leaf stars incised with names in-painted in black. The wear to the gold leaf paint is consistent and the black in-painted letters are faded also. This is most notable at the bench of "Douglas Blodgett". The limestone at this bench has a crack forming on the nosing of the bench. A sounding test on site confirmed it is hollow. The benches inscribed with the names "Graham and Overbay" on the north side have spalls on the skyward surface that are hollow. There is soiling underneath the soon to be spalls. Upon closer inspection, there is a vein of pure quartz at the bench inscribed "Mashburn & Smith" which is not a crack.

The newly carved star and name "Lawrence E Lilly" at the northeast end of the plaza was added in 2018, following identification of an additional veteran. While the lettering is carved in the same style, the star have a slightly different angle to the design.

Priority: Medium

Treatment Recommendations:

The memorial is in good condition overall and is well-maintained. Most conditions represent fairly superficial surface issues however a few isolated issues, if not addressed, could worsen rapidly and cause greater problems.

The client expressed their intention to flame treat the inset granite rings to create a textured surface, making the ground more slip resistant. A mechanical hammered effect where the surface is tooled, could also be tested. These treatments would increase the traction of granite, however extreme care needs to be taken to not alter the incised lettering. Texturing near the edges of the stone or at the lettering can result in loss of detail and legibility. It would be recommended that a test be carried out on a sample piece of stone with lettering to confirm the results, as this technique may not work on this type of granite.

The lettering on the granite pavers requires in-painting; it is recommended that a paint be

selected that can withstand heavy foot traffic and direct weathering (rainfall, snow, other). Failed mortar between slate pavers should be raked out and repointed. Localized stains should be treated individually on a case-by-case basis; otherwise, the recent overall cleaning campaign was successful. Open and failed mortar joints between stone bench units should be raked clean and filled with a compatible mortar or flexible sealant that can better accommodate movement. Spalls should be patched. The pavers surrounding the central sculpture require rake and repointing.

The bronze sculpture group is due for maintenance; confirm wax coating prior to maintenance. Generally, wax coatings should be renewed every 1-3 years. Coating renewal should be done by or in consultation with a conservator. The surface should be gently washed with a non-ionic detergent and low-pressure water to remove surface soiling. The sculpture should be waxed; existing wax should be redistributed to the greatest extent possible. Special care should be taken to address the active corrosion that is forming in recesses and folds and to make sure that the corrosion is removed and the area adequately coated.

Following treatments, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports.

If de-icing salts are used near or around the object during winter months, the sculpture should be washed each spring using an anionic detergent, such as a solution of Orvus W A Paste, and rinsed with low-pressure water. If biological growth is present on the surface of the artwork or its support, it should be cleaned using a specialized detergent, such as D/2 biological solution, and thoroughly rinsed.

If any graffiti is observed, a conservator should be consulted for its removal. Graffiti should be addressed as soon as possible, as it will become more difficult to remove over time. Products and procedures should be tested to determine the safest and most efficient cleaning method. Less aggressive graffiti removal techniques should be attempted prior to the use of more interventive options.



(Left) Figure 3. Slate pavers exhibit minor flaking and mortar loss typical to a highly-trafficked surface. (Right) Figure 4. Paint is flaking from within the lettering on the inscribed granite pavers.



(Left) Figure 5. Localized graffiti on the limestone bench.



(Right) Figure 6. Staining and discoloration is typical on the granite blocks under the limestone bench.



(Left) Figure 7. The dedicatory bronze plaque is in good condition.



(Right) Figure 8. Minor corrosion has developed in the recesses and folds of the bronze figures. They catch and retain water.

Title: Corporal Charles W. Hill, Sr. Memorial Garden
 Artist: Unknown
 Classification: Memorial
 City Agency: Office of Historic Alexandria
 Location: Waterfront Park and 1 Prince Street
 Materials: Garden and bronze memorial plaque in honour of Alexandria police.
 Date Acquired: Unknown
 Previous Preservation: May 2014, cleaned with Prosoco Enviro Lean- ReVive.



Figure 1. The plaque and base measure approximately 3'x3'.

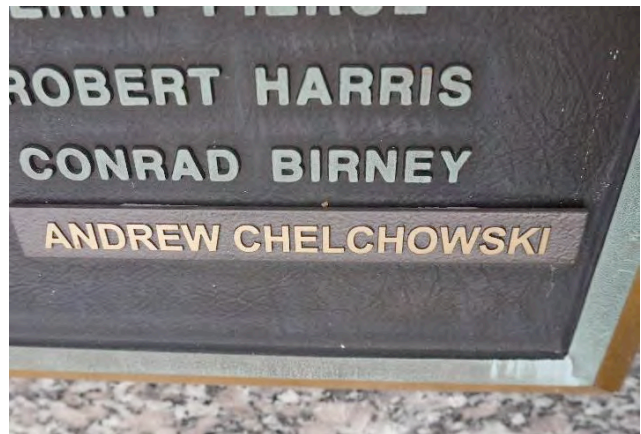


Figure 2. Plaque shows signs of corrosion.

Description: Memorial in honor of an Alexandria police officer Charles W. Hill (1949-1989) killed in the line of duty on March 22, 1989. The memorial is composed of a bronze plaque mounted on a sloped granite slab and rubble masonry plinth, set within the flower bed. The bronze plaque has raised lettering and trims with a painted brown background. Two additional name plates have been added to the list of officers lost in the line of duty.

Condition: Fair

The memorial is in fair condition; the plaque is fairly soiled and the coating overall deteriorated. As they have corroded, the lettering and trim have a green tint, which is possibly intentional given how even the discoloration and corrosion are very even throughout. Surface scratches along the border of the bronze plaque are causing corrosion. Along the bottom edge of the corners there is some heavier corrosion and staining of the bronze. Since, surveyed in 2013, the plaque has had two names added to it in memorial; the additions are a totally different material and make, they are applied lettering, secondary name plates.

The plaque is mounted to a sloped granite slab on a rusticated stone plinth of coarse rubble that is pointed with Portland cement. The joints have some hairline cracks and salt efflorescence on the joints. The memorial is approximately 3' x 3' and at that height is vulnerable to soiling from dogs and the adjacent vegetation and compacted soil.

Priority: Low

Treatment Recommendations

The plaque and stone plinth should be cleaned to remove mild atmospheric and biological soiling using soft, natural-bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with heated, medium-pressure water. Selective detail cleaning using nylon pads and/or bronze bristle brushes should be performed to reduce the blue-green corrosion on the surface of the raised lettering and frame. Care should be taken not to disturb the dark background of the plaque. A clear protective lacquer coating should be applied to the plaque after cleaning. The intended patinated finish of the lettering should be confirmed. To aesthetically blend the new applied name plates to the existing, it is recommended that the lettering is polished to the same bright metal surface prior to renewal of the coating.

Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. The mortar joints should also be monitored for further deterioration. Should deterioration from animals be observed, a low fence could be added to prevent direct contact with dogs.

If any graffiti is observed, a conservator should be consulted for its removal. Graffiti should be addressed as soon as possible, as it will become more difficult to remove over time. Products and procedures should be tested to determine the safest and most efficient cleaning method. Less aggressive graffiti removal techniques should be attempted prior to the use of more interventive options.

Title: Royal British Canon
Artist: Unknown
Classification: Memorial
City Agency: Office of Historic Alexandria
Location: At Waterfront Park at 1 Prince Street
Materials: Cast iron, concrete
Date Acquired: Unknown
Previous Preservation: None known



Figure 1. The Royal British Canon memorial.



Figure 2. Detail of advanced corrosion.

Description: The cast iron canon is a historic artifact from the reign of King George II (1726-1727), as identified by the royal emblem on the top of the canon (GR2). Based on the reign of King George the canon likely dates to the French and Indian War and was a British Canon, possibly commandeered by the American Military. A comparable canon is also present at the intersection of Braddock and Russell Roads in Alexandria. The canon is mounted on an exposed aggregate concrete carriage sitting on a concrete pad. The canon is chained to the base at the rear with a standard steel chain and padlock, to prevent tipping of the cannon.

Condition: Poor

The custom base is concrete with stainless steel supports. It has moderate soiling and bio-growth; the support underneath the canon is cracked. One of these stainless-steel rods is missing entirely from the base at the front. Ferrous corrosion of the supports is active but it appears to have been previously treated otherwise the corrosion would likely be worse. At the base on the southern corner there is additional loss; the concrete has deteriorated and aggregate is exposed. The larger concrete pad is cracked across the middle of the oval pad, but is stable.

The cast iron canon is in poor conditions, with general soiling throughout and multiple surface scratches. Thirty to fifteen (30-15) letters and numbers of military significance are engraved on the cannon, which are moderately legible. The cannon was once painted black; the paint is failing at 65% revealing an earlier green layer of paint underneath the black. Moderate corrosion and dimensional loss is present in several areas notably on the end of the cannon at the neck and knob as well as the interior of the muzzle. The exterior of the canon has likely been treated to address the corrosion, however any existing coating was not visible. The bore or interior of the muzzle has not been cleaned out and contains miscellaneous iron pieces and rocks. The charge hole is also full of debris. The cannon and base are at ground level, which is ideal for climbing on and being soiled by the public and dogs.

Priority: High

Treatment Recommendations:

The cannon should be temporarily removed for treatment and to repair/rebuild the base. It should be stripped of its coatings to reveal the full extent of conditions currently hidden underneath its paint. The cannon should be flushed with a detergent/degreaser with added corrosion inhibitors and the surface treated to prevent flash-rust. Once dry, the cannon should be re-coated with a high-performance coating system, such as a two-part epoxy paint system.

During treatment of the canon the concrete carriage should be investigated by a structural engineer to determine if it can be repaired and continue to support the weight of the cannon, or if a new carriage or other support system needs to be fabricated. A low fence should be added to prevent direct contact with dogs and deter people from climbing on the canon. The canon could also be raised to a slightly higher elevation to deter climbing and add additional precautions against flooding of the adjacent waterway.

Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. The mortar joints should also be monitored for further deterioration.

If any graffiti is observed, a conservator should be consulted for its removal. Graffiti should be addressed as soon as possible, as it will become more difficult to remove over time. Products and procedures should be tested to determine the safest and most efficient cleaning method. Less aggressive graffiti removal techniques should be attempted prior to the use of more interventive options.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.



(Left) Figure 3. Interior of muzzle with debris and corrosion. (Right) Figure 4. Emblem on canon.

Title: Daughters of the American Revolution Fountain
 Artist: Unknown
 Classification: Memorial, Fountain
 City Agency: Office of Historic Alexandria
 Location: West sidewalk of the 100 block of North Royal Street across from Market Square
 Materials: Bronze, cast iron
 Date Acquired: 1912
 Previous Preservation: Unknown



(Left) Figure 1. The fountain measures approximately 6' in height.



(Right) Figure 2. The cannon exhibits severe corrosion and pitting.

Description: Cast iron French-and-Indian-War cannon fashioned into a tiered fountain. The cannon used for the fountain's centerpiece was attributed to General Braddock; a similar cannon is mounted at the intersection of Braddock Road and Russell Road. The cannon is positioned vertically as the main water artery, and has been integrated with a bronze pedestal, lower basin, secondary side basins, decorative brackets and dedicatory upper basin. The bronze basin is inscribed with the foundry name "J.E. Caldwell & Co. Philadelphia." A bronze plaque is attached to the brick wall opposite the fountain. The fountain sits upon a concrete foundation pad encircled by brick pavers. The plaque is inscribed: "The Memorial Fountain in this garden / Rededicated on June 2, 1967 by / The Mount Vernon Chapter National Society of the Daughters of the American Revolution / on the occasion of the dedication of Tavern Square / The fountain was previously located at the corner of Fairfax and Cameron Streets / and relocated on this site by the developer of Tavern Square / Eugene Simpson & Bro. Inc." The area is shaded by two large trees.

Condition: Poor

The fountain is a three-tiered fountain with decorative fish spouts and a historic cannon at the center, which encases the plumbing; overall the fountain is in poor condition. The fountain was not operational at the time of the survey. The bronze elements are uncoated and exhibit verdigris corrosion overall. Debris and corrosion products appear to have clogged some of the pipes and other mechanism and rainwater have collected in the basins. The cannon is also uncoated and exhibits advanced corrosion and pitting of all exposed surfaces. Bronze elements are in direct contact with cast iron, a condition that is accelerating the deterioration of the cast iron. There are four bronze columns at the base including the central cast iron cannon that

support the basin. One column has holes that appear to be from a drill, probably for a previous repair. The area seems to be actively maintained, at the time the fountain was surveyed, a leaf blower was being used to clear the area surrounding the fountain.

A secondary component to the fountain is a 1967 bronze plaque located on the wall of the building just behind the fountain. The plaque has a polished border, is brown with spots of corrosion and general soiling.

Priority: High

Treatment Recommendations:

As previously stated in CSI's 2013 Assessment Report, the fountain requires extensive cleaning and corrosion control. The canon and bronze elements should be thoroughly cleaned with heated, pressurized water and a detergent/degreaser with added corrosion inhibitors. Following cleaning, the surface of the iron should be treated to prevent flash rust. Once dry, the surface should be coated with a high-performance coating system. Corrosion inhibitors should be introduced at the junctures between the bronze and iron to minimize the galvanic corrosion which is occurring. Further detail cleaning should also be performed of the bronze on an as-needed basis to remove active corrosion. The bronze should then be patinated to restore it to the desired color and finished with a protective wax or lacquer coating containing a corrosion inhibitor. Please note that the color of the patina applied should be based on historical documents (photos, descriptions/ other) and/or curatorial preference.

As it is unknown if the plumbing is functional, further investigative work is required. Based on the condition of the plumbing, partial or complete dismantle of the fountain may be required. If possible the plumbing system should be updated with more inert materials such as stainless steel and marine grade plastics. The additional of a water filtration and treatment is likely required. The fountain would benefit from being displayed on a raised base or plinth to separate it from the ground, public and help control water flow.

The bronze plaque should be cleaned to remove surface soiling; further detail cleaning should also be performed on an as-needed basis to remove active corrosion. The surface of the raised letters should be cleaned and re-polished. Care should be taken not to disturb the dark brown background. Any minor existing losses in the background should be in-painted with a compatible paint. The plaque should then finished with a protective lacquer coating containing a corrosion inhibitor. It is also recommended that the fountain be elevated.

Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.



Figure 3. Corrosion on dedicatory inscription on the underside of the upper fountain basin.



Figure 4. Dedicatory plaque on a wall adjacent to the garden.

Title: James Chasnovitz Memorial Garden
Artist/Designer: Unknown
Classification: Memorial
City Agency: Office of the Arts, RP&CA
Location: Founders Park, 400 North Union Street
Materials: Garden, stone, bronze, wrought iron
Date Acquired: Not known
Previous Preservation: None known



Figure 1. The memorial garden, overall image.



Figure 2. Detail of general soiling and deterioration of plaque.

Description: A memorial to commemorate the contributions to Alexandria from 1976-1986 of city- employed landscape architect James Chasnovitz (1953-1986). A semi-circular garden surrounded by a stone and brick masonry curb with a bronze plaque. A 12" iron or steel fence surrounds the garden.

Condition: Good

The surrounding stone rubble border is soiled but in good condition as is the mortar. The stone border surround features a central bronze plaque inset horizontally in mortar, which has an intentional, brown/black patina. The bronze plaque has raised lettering and is soiled; there are scratches along the top border and sides. The plaque is located at grade so it is susceptible to damage and soiling from the gravel paths. There is typical black painted low fencing, which encloses a landscaped garden interior. Overall the memorial is in good condition; but is located in the flood plain.

Priority: Low

Treatment Recommendations

The artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. Should the condition of the plaque change, it should be cleaned and stripped of the remnants of failed coatings. The surface of the raised letters should be cleaned and re-polished or in-painted to restore the highlights. Care should be taken not to disturb the dark brown background. Any minor existing losses in the background should be in-painted with a compatible paint. The plaque should be finished with a protective lacquer coating containing a corrosion inhibitor. Displaced and deformed fence pieces should be reformed and reset in the earth. The fence pieces and bed liners should continue to be monitored for further deterioration but do not otherwise require treatment at this time.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.

Title: King Street Gardens Park

Artist: Buster Simpson, Laura Sindell, Becca Hanson, and Mark Spitzer

Classification: Installation, Fountain

City Agency: Office of the Arts, RP&CA

Location: Diagonal Road and King Street

Materials: Garden, brick, bronze, painted galvanized steel, painted steel, aluminum, vinyl, wood

Dimensions: 35' Topiary, covers a small city block

Date Acquired: October 1997

Previous Preservation: Annual landscape work, localized paint touch up (uncoordinated efforts) and bricks are lightly pressure cleaned. June 2001, the Sunken Garden was replaced with rose bushes. June 2014, the wood trellises were replaced by Park Operations, and new flood lights installed by Rush Electric. September 2015, the contributor's plaque was retouched with a black oil-based paint by Park Operations. July 2016, new signage was added covering the electrical box with vinyl wrap. Currently, preparations are underway to restore the Sunken Garden to the site. September 2017, twinkle lights were replaced.



(Left) Figure 1. Typical view of the hanging garden, looking east. (Right) Figure 2. Typical view of the topiary wall, looking north.

Description: Installation

The park is composed of three main elements: The Sunken garden at the west end; the Hanging Garden at the east end; and the thirty-five foot tall topiary between the two gardens. Also at the site: plain and dedicatory brick pavers inscribed with names of donors, steel benches, a steel water fountain with cast bronze accents, and bronze dedicatory plaques. The trellises and topiary wall are primarily constructed of painted (black) galvanized steel structural members and steel cord; a secondary horizontal wood trellis has been affixed to the north (cardinal direction) face of the trellis painted white.

"The sunken garden symbolizes Hooff's run, which created the triangular site decades ago. Early residents could not proceed west on King Street past this point because of the Run and a marsh surrounding it. Instead they turned onto Diagonal Road, which led to Duke Street (Little River Turnpike) to go to Aldie, the next post office stop. The hanging garden recalls the pleasure gardens in which young men and women strolled on summer evenings and which were popular in this area during Victorian times." (Alexandria Public Art Project Proposal).

Condition: Poor

The black paint on both the trellises and topiary skeleton is failing and exposing the galvanized steel surface underneath. The paint failure appears to be more prevalent where there are larger

amounts of vegetation, which would cause greater moisture retention in those areas. It appears that the paint was applied directly onto the surface, without any primer as a single coat of paint. Without an appropriate primer in place, the paint is condemned to a short life span. Paint loss will continue to accelerate due to the proliferation of plant growth and abrasion from fixtures (e.g. lighting and brochure holders), which are attached to structural members with zip ties. Paint samples were taken for secondary reviews, as described below. The wood trellis members exhibit rot, paint failure/loss, and some corrosion of the fasteners holding them to the trellis.

The trellises are wrapped in mature plants, likely wisteria, and there is also an isolated section of ivy on the west topiary wall. The topiary wall is full growth however, it is not clear which parts of the growth are intentional and which may be invasive species. The north side of the trellis has additional white painted wood frames adhered to the trellis, which is original to the artist's intent. Due to the scale of the vegetative growth the underlying structure is obscured in many areas. The vegetation also reduces a clear eye line from street level to the seating area.

There is integrated and mobile seating under the trellises, which is lit. However, the full functionality of the lights is unknown. Based on their placement not all areas are well lit. The site does not appear to be regularly maintained, there were large amounts of trash and leaf debris build-up, which the client proceeded to clean up during the site visit. There is also rodent activity, which was evident from the presence of a dead rat located in the middle of the park. The client also indicated rodent nests on the north side of the plaza.

To the west side of the park the sunken garden is currently a rose garden, which is mulched. Rather than trellises, the west side has steel posts with steel cables to support the vegetation. There are three large spotlights and concrete planters on the west side of the park where the birch trees are growing. The border is planted with a flowerbed; the sloped corner by the sewer rain is caulked- the caulking has failed.

There are memorial/dedication bricks inset into the pavers with names; they are in generally good condition. The central brick pavers form a decorative pathway indicated by two different tones. The brick pavers are part of the water management design for the site; water leads to a central drainage area with a decorative manhole cover, which was painted neon green (probably by the City to denote a water line). There was neon green paint in multiple locations on site indicating a likely recent visit. The angled brick perimeter does not appear to have mortar or face-pointing and is likely set in mortar; presumably intended to facilitate drainage but this also encourages bio-growth.

Three bronze plaques are located in the sidewalk at the three corners of the park. On the east side of the park a painted plaque, which reads "King Street Gardens Park" and denotes 2745 bricks are inscribed. The plaque is scratched and the paint is failing. A vinyl wrapped utility box behind the plaque has didactic info about the park; the box is securely locked. Corners of the vinyl application have failed; for example, the northwest corner of the utility box.

In the east-most corner of the park is a water fountain with figurative/ sculptural components not currently in use. The plumbing is encased with a black painted steel tube, a bronze hat sculpture adorns the bend of the steel tube, the fountain fixtures are aluminum and at the base is a bronze water bowl for dogs configured of a sculpture in the form of outstretched hands. Paint failure and scratches on the steel tube reveal a green paint layer beneath the current black coat. The bronze components have mild verdigris. There is heavy corrosion of the steel flange, base, and underneath the tube at the basin there are missing bolts on the access panel, and signage that reads the name of the plumbing company "Haws" "Berkeley, CA," certified lead free. The aluminum spigot at the base is also corroded.

Priority: High

Treatment Recommendations

The following table states three possible treatment options at varying degrees of intervention:

King Street Gardens Treatment Options			
Options	Treatment Recommendation	Level of Intervention	Cost Estimate
Option 1	General clean trellis (only remove flaking paint as needed); strip and repaint/lacquer plaques; disassemble, clean, repair and reinstall water fountain.	Low	\$15,000- \$35,000
Option 2	Cut back plants from trellis and remove all paint with the intention of leaving the galvanized steel exposed; strip and repaint/lacquer plaques; disassemble, clean, repair and reinstall water fountain.	Medium	\$35,000- \$50,000
Option 3	Cut back plants from trellis and remove all paint, clean, and repaint trellis with a two-coat system that includes a primer; strip and repaint/lacquer plaques; disassemble, clean, repair and reinstall water fountain.	High	\$125,000- \$150,000

Stainless Steel Trellis

Due to the extent of paint loss observed on the trellis, the entire topiary wall and hanging garden should be structurally evaluated; for a full engineering study to be conducted all plantings must be removed. The study will inform which metal repairs should be performed on an as-needed basis.

Prior to altering or renewing the coating system, the artists' intent should be determined or the artist consulted. The three treatment options outlined above should be considered. The choice to remove the failing paint coating, either just some of it (option 1) or all of it, is followed by the decision to leave the galvanized stainless steel surface uncoated (option 2), or to re-paint (option 3). Typically galvanized steel is not painted and if it is this is done in a controlled environment. Having a controlled environment reduces variables such as rain, direct sun, public interaction, and access. Allowing the product to be applied more evenly and cure properly, as per the manufacturer's recommendations.

If the decision to re-paint is chosen (option 3), please consider the following: Priming and painting the stainless steel trellis in situ is possible but it is not the ideal scenario. For the best adherence of a new paint system, the vegetation would need to be removed for the full paint removal and reapplication. If the decision to re-paint the galvanized steel is made the removal of paint could be broken into phases, allowing for a staggered treatment approach. However, repainting would need to overlap to ensure a unified application of the paint. For best results, the entire structure should be recoated at one time. For this work, the paint would need to be removed by either CO2 cleaning or water jetting methods, followed by washing of the surfaces to remove any residual corrosion.

A high-performance coating should be used that will be compatible with the galvanized metal

substrate in an exterior environment, such as a two-part paint system. Several companies make suitable variations of these coating, such as Sherwin Williams. See product data recommendations below based on manufacturer's recommendations for painting stainless steel in this scenario. As surface preparation is a key element in the process, this may involve coating the galvanized steel with an etching primer or other surface treatment to help the surface better accept the coating. Manufacturer's do provide life-spans for their products, however the durability of the system is directly dependent on its application procedures and the usage of the piece. Vegetation in direct contact with the installation will accelerate the deterioration of any coating applied. Overall, while the failure of the existing paint coating is an issue, the life safety concerns relating to pests, poor lighting, and poor site lines are a larger concern.

PRODUCT DATA RECOMMENDATIONS

- 1) DTM wash primer + Two-component polysiloxane paint system
 - a. DTM wash primer by Sherwin Williams (\$50/ gallon)
 - b. Sher-Loxane by Sherwin Williams (\$130/ 1.25 gallon kit, 1 gallon of part A and 1 quart of part B).
 - c. Approved equivalent
- 2) Acid etching primer/ Dual Purpose Primer & Finish:
 - a. DTM/ Low Lustre finish HP25 by Benjamin Moore. Note: Serves as a Primer & a Finish Coat (~\$25-50 (plus shipping/ quart)
 - b. Rust-Oleum 2004 Zinsser Bulls Eye 1-2-3- (~\$14/ quart)
 - c. Approved equivalent
- 3) Acrylic Metal Primers/ galvanized metal primers (100% acrylic coating):
 - a. Benjamin Moore CoroTech Acrylic Metal Primer V11-01/V110 (~\$36/ gallon)
 - b. UltraSpec HP25 DTM Acrylic Low Lustre Enamel (~\$25-50 (plus shipping/ quart)
 - c. Approved equivalent
- 4) Top coat
 - a. Color-matched to existing Benjamin Moore Black Satin 2131-10
 - b. Approved equivalent

Water Drinking Fountain Feature

As the functionality of the water drinking fountain, at the east side of the park, is unknown the City should confirm this. Due to the high level of corrosion observed, the water fountain should be dismantled and treated. The bronze elements require cleaning and recoating. As the sculptural hands are in direct contact with water, a suitable lacquer coating that meets health and safety codes should be chosen. The steel tubing and aluminum basin and spigot likely can be replaced with newer elements.

Plaque

The didactic sign shows signs of further paint failure, which also needs to be addressed. The sign should be dismantled, stripped of the existing coating and repainted with the same two-part epoxy primer paint system at the structure. As the signage has a higher gloss level, a different finish coat could be chosen. The bronze signage is in stable condition, but should continue to be monitored. Clean and recoat as required as part of the general maintenance.

Lighting

Additional lighting should be installed to increase visibility at night. Any strands of lights that are going to be integrated within the trellis should not be affixed with cable ties but should be

installed in a more permanent, compatible manner.

Landscaping

Regular maintenance of the landscaping is paramount for this type of installation. Treatment of the rodent problem is also essential for creating a safe space that supports the utilization of the plaza. Due to the overgrown vegetation, vagrants appear to be using the space as a repository for garbage and likely sleeping. The poor sight lines and low lighting are factors that contribute to the space being an attractive area for this type of use. As required, vegetation should be trimmed and areas mulched to ensure proper draining, clear sight lines on the site, and reduce overgrowth. If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.

Plantings should be reintroduced selectively after the completion of repairs. We recommend that a landscaping study be performed to investigate other possible plants that may require less maintenance or which may be less invasive, such as not using ivy. The vegetation in contact with the stainless steel trellis will always perpetuate the retention of moisture and encourage corrosion of the metal. This is an inherent design problem which diligent maintenance can help combat though not solve.

General Maintenance Recommendations

Following treatment, the artwork should be inspected monthly to monitor debris build-up and site activity. Annual reviews, preferably in the spring, should also take place to review its condition along with the condition of any connection bolts, fasteners, or supports as well as the paint systems to identify any changes in condition, corrosion development or paint layer failure. If deterioration to the surface coating or decorative finish is observed, the object should be re-evaluated by a conservator. Security cameras could also assist in monitoring the usage of the space.



(Left) Figure 3. Detail of paint loss on a steel structural member revealing the galvanized surface below.



(Right) Figure 4. A secondary wood trellis, painted white is in poor condition.



Figure 5. The vinyl wrap surface of the didactic plaque is bubbling in select locations.



Figure 6. The steel and bronze water fountain exhibits surface deterioration including loss of protective coatings and corrosion.



Figure 7. Vegetation on steel introduces water to the metal surface.



Figure 8. Detail of typical paint loss.



(Left) Figure 9. The decorative manhole covered cover with green paint.

(Right) Figure 10. Typical trellis post encircled by plantings and decorative metal swags.



(Left) Figure 11. Detail of advanced corrosion on the steel base of the water fountain with bronze sculptural features.

(Right) Figure 12. Detail of the zip ties that have been used to suspend strings of lights from the trellis, causing abrasion of the paint.

Paint Sample - Color Matching
Sample 1: King Street Gardens Park

Layer	Description	Finish Type	Benjamin Moore
Primer	N/A		
1	Black	Paint	Black Satin 2131-10

At the request of the client, additional reviews of the existing black paint were reviewed. The sample was obtained during the 2018 conditions assessment performed by Conservation Solutions, a division of EverGreene Architectural Arts in 11/ 2018. The sample represents flakes of paint that had fallen from the substrate to the ground and was not removed directly from the surface. The sample shows that there is no primer, which is confirmed by the exposed patches of the metal substrate from where the paint coat has deteriorated.

The paint sample was not cast or analyzed but color matched as seen below. The sample was color matched to the standard Benjamin Moore paint swatches, for reference and future color selection for repainting.



Figure 1. King Street Gardens Park, paint sample.

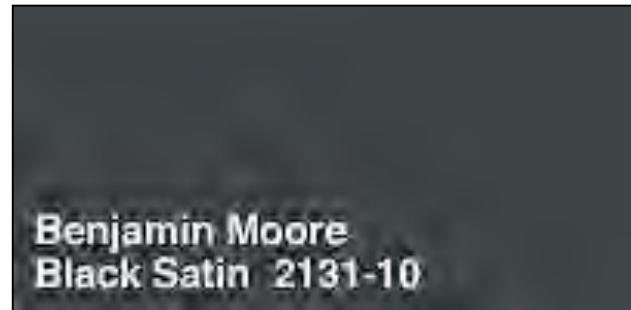


Figure 2. Benjamin Moore color match.

Galvanized steel can be exposed to the elements based on the chemical treatment (zinc) applied to the metal, which reduces corrosion of the underlying steel. This treatment results in a patterned silver/grey appearance to the metal. It is unknown if this visual effect was undesirable to the artist, which is why it was painted. Though a primer was not identified, it is unknown how the paint was applied or how the surface was prepped.

Title: Mount Vernon Recreation Center Mural

Artist: Leisa Collins

Classification: Mural

City Agency: Office of the Arts, RP&CA

Location: North elevation of Mount Vernon Recreation Center, 2701 Mount Vernon Avenue

Materials: Paint on concrete masonry unit wall

Date Acquired: 2010

Previous Preservation: None known



(Left) Figure 1. Overall view of the mural on the north side of the building. (Right) Figure 2. Detail of one of the instances of paint blistering and loss.

Description:

The mural is on the north side of the concrete block addition to the original building. Previously described as a temporary installation, the paint is acrylic. The mural depicts a cartoon like city scape of the area with writing. The mural does not extend around the returns or bump outside the wall, it is on the curved wall only.

Condition: Fair

This is a large-scale mural that was painted by the community as part of a community project, therefore the materials and technique could affect the mural's condition. The mural is generally in fair overall condition with specific issues focused around joints and at the base. The mural is painted on a curved CMU wall on the north elevation of the recreation center. The ground at the base of the wall is mulched, which has caused some residual soiling at the base; there are also footprints on the wall from people leaning against it. There are lots of abrasions and scuff marks on the lower third of the wall. The abrasions are expected based on the mural's proximity to a playground and walkway.

Along the central seam of the wall expansion joint is a crack; indicating movement, which has caused paint failure. Paint failure is worse at the bottom third section, where several large patches of paint are missing. Following the expansion joint at the bottom course of blocks there is paint failure from excess moisture retention. Throughout the wall there are tiny chips from impact damage. There is failing paint at the second expansion joint on the west corner, which is less severe than the failing paint at the center joint. At the second expansion joint the paint is cracked but not lost. At the east corner there is more severe damage and an open hole in the CMU block. Flashing at the top of the wall serves to shed off water, limiting staining or streaking from water run-off from the roof. There is no artist's signature or lighting.

Priority: Medium

Treatment Recommendations

The paint over the expansion joint should be carefully scored over the sealant to anticipate the movement that is likely to continue to occur at locations like the central seam, and to prevent further tearing, peeling, and loss. Existing losses adjacent to the joint should be carefully inpainted to match adjacent surfaces. Area of paint loss should be treated with mild abrasives to free loose paint for selective repainting. The dirt that has splashed back up on the lower edge of the mural should be carefully removed with lower pressure water and a soft, natural bristle brush or sponge. The hole should be patched with a compatible contract patch material, to prevent water infiltration.

For general maintenance, the mural should be cleaned every 2-5 years with a mild detergent and low-pressure rinsing. Washing should only be done if the temperature is to remain above zero for the following 48 hours. If any graffiti is observed, a conservator should be consulted for its removal. Alternatively, the artist could be contacted to re-paint over any affected areas. The condition of the mural along with its support and any connection bolts or fasteners should be inspected annually. If failing paint is identified the artist and a conservator should be consulted.



(Left) Figure 3. General view of the mural overall.



(Right) Figure 4. Flaking of the topcoat reveals the primer underneath.



(Left) Figure 5. Flaking of the topcoat reveals the primer underneath.



(Right) Figure 6. Incident of graffiti.



(Left) Figure 7. Splash- back from the ground below has soiled the lowermost 12" of the mural.



(Right) Figure 8. Paint is failing where it was applied over flexible sealant along the expansion joint.

Title: Sacandaga Totem

Artist: John Van Alstine

Classification: Sculpture

City Agency: Office of the Arts, RP&CA

Location: The center of Triangle Park at the corner of King and Fayette Streets

Materials: granite, steel, bronze

Date Acquired: 2010

Previous Preservation: May 2015, cleaned and waxed by conservator Patricia Miller, 2ARTS Conservation, LLC. See treatment report.

Description:

The sculpture consists of a rough-hewn and cut, granite obelisk with four weathered steel fins bolted to the base of the stone and welded to a steel plate. A bronze sign from the artist is inset into the adjacent brick pavers.

Condition: Good

The sculpture is in overall good condition. It is composed of a granite obelisk with four Corten steel supports set on a Corten steel base atop a granite slab. The steel has a wax coating. The granite base is caulked (3 parts) and surrounded by brick pavers. A bronze plaque with raised polished lettering and a painted black background and inset into the pavers. The paint is starting to fail and there is soiling in the recesses of the letters. There is evident previous loss of the New York granite and a square demarcation on the north side around the steel that is residual staining that couldn't be removed. The staining is possibly a tape mark from the 2015 conservation treatment. There are plug and feather marks on the east corner of the granite; the rough-cut edge is susceptible to sparkling. Blanching is beginning in certain areas and in the recesses of bolts. There are leaf marks etched from the adjacent maple tree on the horizontal Corten steel surfaces. There is newer soiling on the northeast bracket and on the southwest bracket there is etching in the wax, possibly occurred during the removal of vandalism marks.

Priority: Low

Treatment Recommendations

Though the sculpture and sign was recently treated and appears in good condition, it could benefit from general maintenance cleaning to remove mild atmospheric and biological soiling, and corrosion. This should be performed using soft, natural-bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with heated, low-pressure water. Care should be taken not to excessively clean the steel or to disturb the even level of corrosion on the surface; proper site protection should be used to cover the steel fins during the cleaning process (heavy-duty sheet plastic held in place by low-tack painter's tape, etc).

The failed caulk under the base should be scraped back where it has failed and should be replaced. Care should be taken to ensure that the stone is free of caulk residue before new caulk is installed.

Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports.

If de-icing salts are used near or around the object during winter months, the sculpture should be washed each spring using an anionic detergent, such as a solution of Orvus W A Paste, and rinsed with low-pressure water.



Figure 1. The totem measures 113' x 66' x 44'.



Figure 2. Detail of iron staining the granite.



Figure 3. Detail of rough-cut edge.



Figure 4. Iron staining of the granite base and vegetative growth in the pavers abutting the sculpture.

Title: Shipbuilder

Artist: Michael Curtis

Classification: Sculpture

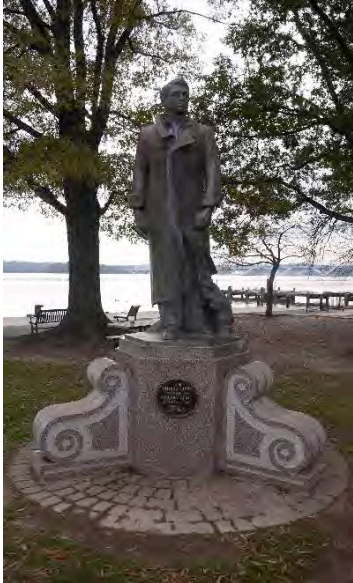
City Agency: Office of the Arts, RP&CA

Location: Southeast corner of Waterfront Park, 1 Prince Street

Materials: Granite, bronze

Date Acquired: October 31, 2004

Previous Preservation: None known



(Left to Right) Figure 1. General view of the Shipbuilder sculpture. Figure 2. Detail of surface corrosion and soiling. Figure 3. General view of decorative granite scroll.

Description:

This sculpture is composed of a cast bronze figure atop a granite plinth, and measures approximately ten feet tall. Three bronze plaques are attached to the base on the northeast, southeast, and southwest elevations. The hexagonal base is flanked by oversized granite scrolls on the other three elevations; the base is polished and the scrolls are partially polished, partially flame finished. A circular pad of brick pavers radiates outward from the base.

Condition: Fair

The sculpture is in overall fair condition. A life-size bronze figure stands atop a granite pedestal with decorative corbels on three sides with three circular bronze plaques affixed to the sides of the pedestal. The corbels are soiled and invite people to climb on the sculpture. Wax on the figure is blanching in numerous locations. There is verdigris corrosion in numerous places on the feet of the sculpture and streaks down the face and jacket. In the folds of the sculpture is evidence of mud daubers. Caulking between the sculpture and the granite base is starting to fail. Copper corrosion staining is visible on the polished marble underneath the bronze figure. Two of the three circular plaques have little to no wax coating remaining and are corroded. The plaque at the front of the sculpture appears to have been treated more recently and was possibly lacquered; it displays little corrosion. The pedestal is surrounded by brick pavers, which are stable but soiled.

Priority: Medium

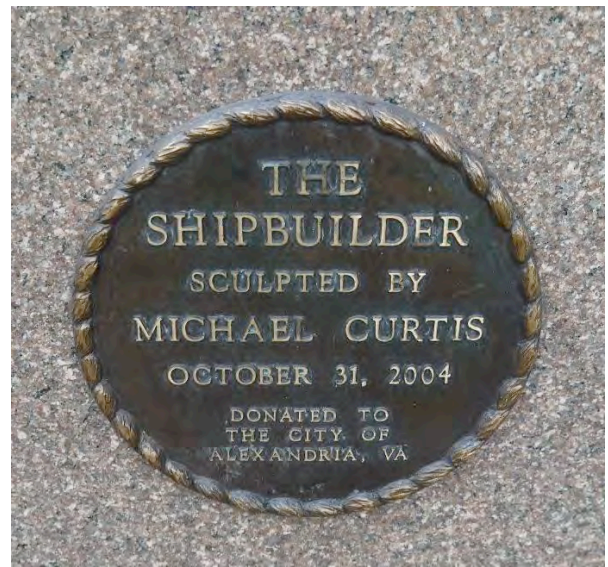
Treatment Recommendations

The bronze figure, plaques, and granite plinth should be cleaned to remove mild atmospheric and biological soiling using soft, natural-bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with heated, medium-pressure water. Care should be taken not to etch or abrade the polished granite surfaces.

The bronze figure and plaques are in need of cleaning and recoating. After the general washing of the sculpture, detail cleaning of the figure should be performed using nylon abrasive pads or bronze bristle brushes on an as-needed basis to remove active corrosion. The conservator should determine the appropriate coloration for the figure in consultation with the client and artist. Based on this, the figure may require spot- or total patination. The bronze should be finished with a protective wax or lacquer coating containing a corrosion inhibitor. The two bronze medallions in poorer condition than the plaque located at the front of the sculpture require recoating at this time.

The caulked joint between the sculpture and base should be cleaned and re-caulked with a UV stable caulk.

Following treatment, the artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports.



(Left) Figure 4. Two of the three circular plaques have little to no wax coating remaining and are corroded.

(Right) Figure 5. Front plaque displays little corrosion.



(Left) Figure 6. Minor pitting on edges of figure's shoes, may be an original casting flaw.



(Right) Figure 7. Detail of minor corrosion along edges of bronze base.

Title: Torpedo Factory Art Center Staircase

Artist: Multiple (see description below)

Classification: Installation

City Agency: Office of the Arts, RP&CA

Location: First floor north, Torpedo Factory Art Center, 105 North Union Street

Materials: wood, steel, fibre, fiberglass, Plexiglas, ceramic, bronze, plastics, paper, mixed media

Date Acquired: May 18, 1984

Previous Preservation: None known



Figure 1. The artwork forms the balusters of the staircase.



Figure 2. Alternate view of the various works ascending the staircase.

Description (begins at bottom right)

Eleven multimedia sculptures attached to the balustrade of the spiral stair connecting the first and second floors. The individual sculptures are identified as one panel, but have multiple components.

1. 3 painted wood, sculptural balusters by Murney Keleher
2. 3 glazed terra cotta, green, female torsos by Pat Monk
3. Ink on glass (?) overlaid pastel on paper artwork by Brian McCall
4. Fiberglass, face sculpture with epoxy paint by Mirella Belshe
5. Textile artwork by Joyce Zipperer
6. Stained glass by Mark Anderson
7. Lead sculpture by Betty Rice Seim
8. Wood carved torso by Julie Schieder
9. Terra cotta figure by Carol Levin, bronze dragon by Robert Rosselle
10. Iron and mild steel figure by Larry Morris, paint on plywood by Sheila Keef
11. Metal and Plexiglas installation by Dirk Martin

Condition: Fair

The multimedia pieces are attached to a semi-circular railing on the stairs between the ground and first floor of the Torpedo Factory are overall in fair condition. The aluminum stair frame of the railing is aluminum, the steps are concrete. The steel frame of the stairs is painted gray and has been repainted since the twelve pieces were installed, as evidenced by the paint residue and drips on the pieces. The entire railing and thirteen pieces vibrate when the staircase is in use. Movement is most notable at the landing. An associated plaque lists the artists' names, however

the titles of the works are not listed (aside from one).

1. 3 painted wood sculptural balusters by Murney Keleher
Located bottom right, the three balusters are painted wood. There are abrasion marks on the first baluster nearest to the start of the stairs. Its location makes it easily scuffed. It has a moderate level of soiling overall. The balusters are coated with a clear stain finish that has started to yellow.
2. 3 glazed terra cotta, green, female torsos by Pat Monk
Located second from bottom right the glazed terracotta torsos have an unknown coating that is yellowing; the coating of the central figure is the most yellow and indicates it has a higher amount of epoxy resin. It appears as though someone attempted to scrape off the coating. There is also a previous repair to the central figure's left index finger.
3. Ink on glass (?) overlaid pastel on paper artwork by Brian McCall
Located third from right, the third piece 3 from bottom is a multimedia pastel & ink drawing with an interleaving mylar layer with the artist's signature. The custom steel frame is painted black- the paint on the frame is failing and has mild corrosion. There are some accretions and scratches on the Plexiglas surface as well as tape mark.
4. Fiberglass, face sculpture with epoxy paint by Mirella Belshe
Located fourth from right, the decorative relief of faces is cast from paper and resin, which have yellowed over time. The resin has failed on some of the raised surfaces of the faces. These areas are creamy compared to the yellow resin. There is a moderate level of soiling on the skyward surface underneath the railing
5. Textile artwork by Joyce Zipperer
Located fifth from right is a framed textile piece. The piece consists of strips of differently dyed/ colored loose weave fabric that are nailed to an internal wood strip allowing them to hang. A figurative bird and spider made of fabric hang on interior stair side. Plaster fingers reach through the strips of fabric. The textiles are contained by a wood case with a metal trim and Plexiglas panels. Dust has collected at the bottom of the frame. There are numerous accretions and smears on the Plexiglas. At the top left-hand corner of the outer side the Plexiglas is scratched.
6. Stained glass by Mark Anderson
Located sixth from right is a stained-glass piece with decorative glass inserts, mirrored glass, and printed figurative images. The design is two sided but from the inner side of the staircase there is a protective piece of plexiglass. The entire piece is encased with a wooden frame. There is moderate dust in the recesses between glass and heavy soiling in the appliques 3D details and lead came.
7. Lead sculpture by Betty Rice Seim
Located seventh from right, the piece has three individual figurative components; each is made as two separate pieces, which are sandwiched around the balusters with an epoxy. Seam runs

along the joint where the components have been soldered together. The seams of the middle figure and upper figure of the three pieces is starting to crack from the movement of the stairs. There is a miscellaneous piece of tape on the upper figure.
8. Wood carved torso by Julie Schieder
Located eight from right, the piece consists of three stained wood torsos with a warm red

stain configured in juxtaposing positions. The figures are all fixed. The middle figure has some chips on the rear on the reverse side and the upper figure has ¼ in by ¼ in loss and a yellow scuffmark with associated loss. There is a heavy amount of soiling on the hips and abdomen of the figures. The upper figure is fabricated from two pieces of wood while the middle and lower torsos are from one. The lower figure has a split in the wood but is stable; it is collecting dust.

9. Terra cotta figure by Carol Levin & Bronze dragon by Robert Rosselle
Located ninth from right, the piece consists of two sculptures, one is a resin composite dragon figure colored to look like bronze and the other is a ceramic figure secured to a bracket. There is heavy soiling on both components and a drip of white paint on the figure's head. The figures are protected from the stair interior with a piece of Plexiglas.

10. Iron and mild steel figure by Larry Morris & Paint on plywood by Sheila Keefe
Located tenth from the right at the top of the stairs is a two-component piece. The iron and mild steel figure and staircase is painted black and framed by a black painted metal frame with protective Plexiglas. There is heavy soiling overall; the black frame has paint loss and corrosion starting. The figure has a drop of white paint on it and behind the figure, on the exterior side, there's lime green paint. The painted plywood piece appears to have lost a component on the roofline of the image.

11. *Under the Star Moo* by Dirk Martin
Underneath the stairs is a suspended mirrored Plexiglas box bolted into the underside of the stairs with custom brackets. There is a hinged stainless-steel piece across the back. The Plexiglas has several scratches, scuffs and accretions. The interior of the box has little bronze figures. There is a lot of glue residue present on the stairs and it seems that a light is missing or an element is missing. A galvanized steel plaque with engraved letters, painted white is associated with the box. There is a fabric overlay (felt?), which has deteriorated from being touched. The plaque is corroding and there is paint loss.

Priority: Medium

Treatment Recommendations

All pieces should be dry-cleaned to remove loose dust, dirt and debris using a clean soft bristle brush, directing the dust into a screen-covered nozzle of a HEPA-filtered vacuum. Localized wet cleaning will also be required, to reduce stains and spills. A combination of mechanical and chemical cleaning will be required to remove accretions and scuff marks that could not be removed with standard wet cleaning with water or detergents. Any cleaning methods should be tested in concealed areas to confirm solubility of the substrate. Structural concerns with the stability of the stair should be confirmed by an engineer.

The artists should be consulted prior to any repairs or replacement of elements. If required, areas of loss can be patched with compatible materials and carefully in-paint to match adjacent surfaces. Several of the elements have aged (yellowed) or failing coatings. The specific type of coating should be confirmed and the artist's intent confirmed prior to treatment. Failed wax coatings should be renewed in areas of corrosion and loss. Yellowed and failed acrylic coatings would require more extensive procedures for removal and renewal, with more UV stable acrylic based coatings.

For regular maintenance the staircase should be monitored for damage, losses, and soiling. To prevent dust and soiling accumulation, the artwork should be dusted every six months, or more frequently if needed. Dust the object using a clean soft bristle brush, directing the dust into a screen-covered nozzle of a HEPA-filtered vacuum. If deterioration of the surface condition of the

artwork is observed, the artwork should be re-evaluated by a conservator.

The exterior and interior of the display case should be dusted with a microfiber cloth every six months, or more frequently if needed. Surface deposits and handling marks can be cleaned from the exterior of the glass or Plexiglas using distilled water and a lint free cloth. Always apply water and cleaning solutions to the cloth, not directly to the case itself. For stubborn marks, a mild dish detergent can be mixed with water and applied lightly to clean, followed by thorough rinsing to ensure all residues are removed. The glass or Plexiglas should be dried thoroughly with a microfiber cloth following washing. If cleaning of the case interior is required, ensure all surfaces are dry before closing the case to prevent moisture being trapped in the space.



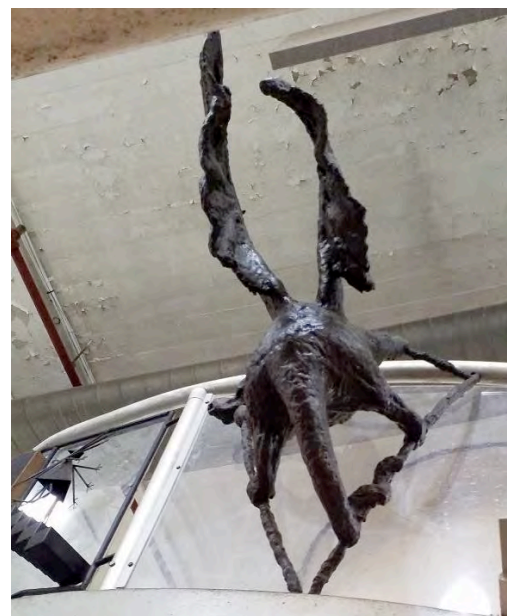
(Left) Figure 3. Fiberglass, face sculpture with epoxy paint by Mirella Belshe.



(Right) Figure 4. 3 painted wood, sculptural balusters by Murney Keleher.



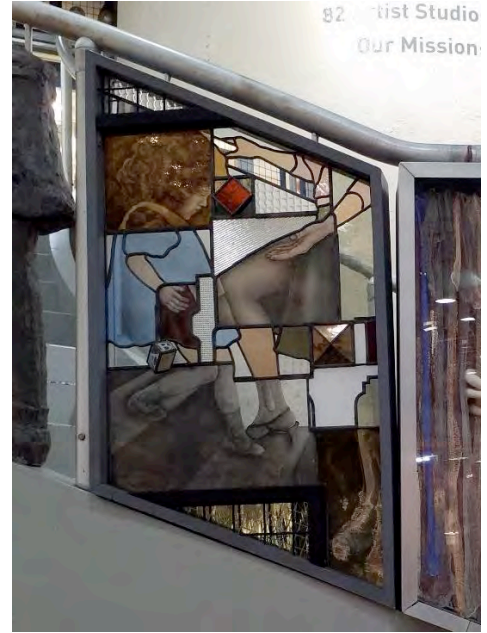
(Left) Figure 7. Textile artwork by Joyce Zipperer.



(Right) Figure 8. Bronze dragon by Robert Rosselle.



(Left) Figure 9. Terra cotta figure by Carol Levin.



(Right) Figure 10. Stained glass by Mark Anderson.

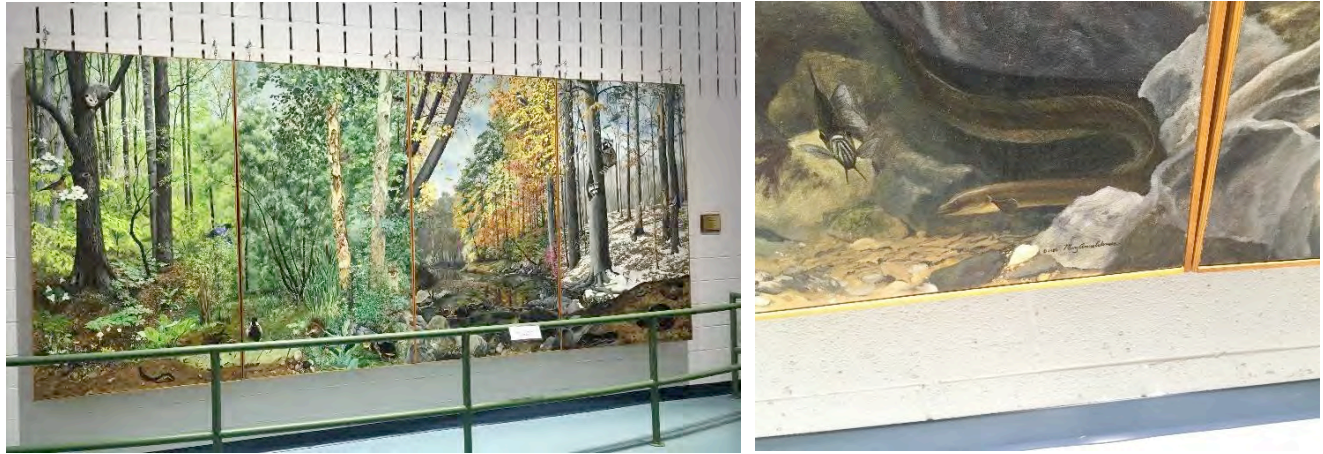


(Left) Figure 11. Wood carved torso by Julie Schieder.



(Right) Figure 12. Paint on plywood by Sheila Keefe (left), Iron and mild steel figure by Larry Morris (right).

Title: Wildlife of the Dora Kelley Nature Park
Artist: Mary Anne Warner
Classification: Painting
City Agency: Office of the Arts, RP&CA
Location: Jerome "Buddie" Ford Nature Center, 5700 Sanger Avenue
Materials: Oil paint, acrylic paint, canvas
Date Acquired: 1980
Previous Preservation: None known



(Left) Figure 1. General view of the series of panels, approximately 7' x 16' overall.

(Right) Figure 2: Detail of canvas and frame.

Description: The master thesis project of Mary Anne Warner for George Mason University, of four hanging panels of painted canvas. The painting depicts the change of season in a continuous wilderness scene.

Condition: Excellent

Each canvas is stretched over a custom-built full frame (strainer) tacked into place with nails. An eyebolt is fastened into each panel and clipped to a matching anchor in the concrete block wall. The panels move if touched; to prevent this there is a protective barrier railing in front of the paintings. The paintings are in overall excellent condition; no paint loss or accretions were observed. A light level of surface dust is likely heavier on the upper trim and reverse. Each panel is signed by the artists and dated 1980.

Priority: Low

Treatment Recommendations:

To prevent dust and soiling accumulation, the artwork should be dusted every six months, or more frequently if needed. Dust the object using a clean soft bristle brush, directing the dust into a screen-covered nozzle of a HEPA-filtered vacuum. If deterioration of the surface condition of the artwork is observed, the artwork should be re-evaluated by a conservator.

Title: World War II Memorial
 Artist: Unknown
 Classification: Memorial
 City Agency: Office of Historic Alexandria
 Location: Outside, to the right of the main entrance to George Washington Middle School at 1005 Mount Vernon Avenue
 Materials: Granite
 Date Acquired: Unknown
 Previous Preservation: Unknown

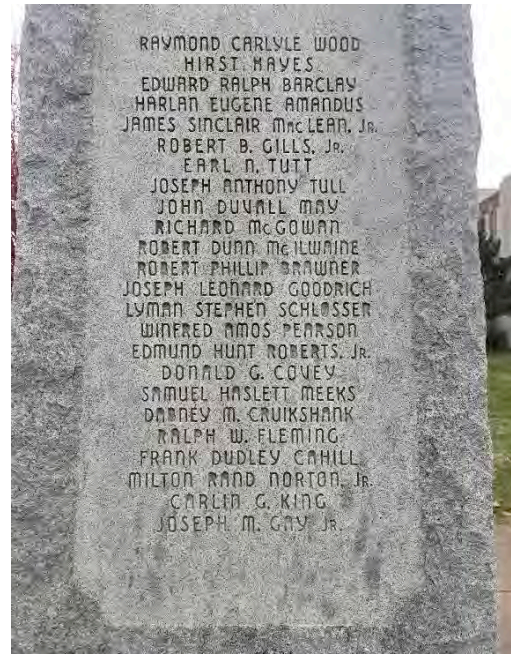


Figure 1. The granite obelisk measures approximately 12' x 3' x 3'.
 Figure 2. Detail of one inscription panel on the monument.

Description: An obelisk of rough-hewn granite on a granite base. On each side are inset panels inscribed with names of the honorees and a dedicatory inscription. The site is located on the lawn in front of the school.

Condition: Good

The monument is a two-piece granite base and obelisk with an overall rusticated finish and recessed panels on each elevation that are lightly polished to highlight the engraved text. There are isolated ferrous inclusions typical to granite. The rusticated areas exhibit microfracturing and minor sparkling in the finish; there is soiling and bio-growth behind the spalled areas. The shape and style of the text has resulted in the loss of the center component of the letters "p," "r," "a," "b," and "d" on all elevations. The south elevation exhibited the worst loss of the text and is likely exacerbated by freeze-thaw. The joint between the obelisk and base is stable. The obelisk is surrounded by grass, there is minimal indication of damage from lawnmowers at the base.

Priority: Low

Treatment Recommendations

The artwork should be inspected annually, preferably in the spring, to review its condition along with the condition of joints and stone work. As required, the stone should be cleaned to remove

mild atmospheric and biological soiling using soft, natural- bristle scrub brushes, a non-ionic detergent, and biocide. The surface should be rinsed with warm, medium- pressure water. Additional localized cleaning using stain-specific chemicals may be performed on the iron staining along the plinth. As previously recommended, installation of a protective mulch barrier around the plinth, rather than allowing grass to grow immediately up to the edge, would prevent abrasion and staining through accidental contact with a passing lawnmower. Select vertical microcracks should be injected with a micro-grout or adhesive to prevent them from developing into spalls. The loss of material within the letters should be monitored to ensure that other lettering is not deteriorating as well.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.



Figure 3. Small stone stubs from within "A"s and "B"s have begun to spall off.



Figure 4. The lead joint between the obelisk and plinth is in excellent condition.

Title: We Live Big

Artist: Matt Corrado

Classification: Mural

City Agency: Office of the Arts, RP&CA

Location: Pump & Storage Building, Nannie J. Lee Recreation Center, 1108 Jefferson Street

Materials: Acrylic paint, brick, CMU

Dimensions: Approximately 14' x 83'

Date Acquired: 2016

Previous Preservations: None



Figure 1. Overall view of the mural.

Description: The mural is painted on CMU and brick walls on the north and west elevation of the utility buildings of the Nannie J. Lee Recreation Center. The painting extends to grade and also across doors. The west side is colourfully painted with children and adult handprints as well as the names of people who sponsored the mural. The artist's signature is on the north side.

Condition: Good

The mural is layered with multiple utilitarian and functional components integrated into the wall: signage is located on the doors and adhered over the paint; 5 conduits are located near grade in front of the mural; a utility box was painted over to be included with the mural; security cameras and lighting were installed but not included with the paint scheme. Moss at the lower level of the wall indicates moisture retention. There is a landscaped zone of mulch and vegetation on the west elevation. At the top of the west wall there is an open joint and a crack in the brick wall where the coursing is unclear. Wooden pallets are being stored at the side of the building, but now signs of abrasion were observed at this time.

Priority: Low

Treatment Recommendations: Repair the crack in the brick wall on the west elevation by re-pointing the bricks or pointing the crack with a compatible mortar.

The mural should be cleaned every 2-5 years with a mild detergent and low-pressure rinsing. Washing should only be done if the temperature is to remain above zero for the following 48 hours. If any graffiti is observed, a conservator should be consulted for its removal. Alternatively, the artist could be contacted to re-paint over any affected areas. The condition of the mural along with its support and any connection bolts or fasteners should be inspected annually. If

failing paint is identified the artist and a conservator should be consulted.



(Left) Figure 2. Pitting corrosion on the stainless-steel base.



(Right) Figure 3. Pitting corrosion on the stainless-steel base.

Title: Path of Thorns and Roses, Freedman's Cemetery

Artists: Sculptor: Mario Chiodo; bas-reliefs sculptor: Joanna Blake; landscape architects: EDAW/AECOM; concept design winner: C.J. Howard

Classification: Sculpture, Memorial

City Agency: Office of the Arts, RP&CA for sculpture and above grade structures

Location: Freedman's Cemetery 1001 South Washington Street

Materials: Bronze, sandstone, brick

Date Acquired: September 2014

Previous Preservations: March 2017, shifted capstone reset by Tradesmen Group, Inc. See the assessment and treatment reports by Past Matters, LLC. April 2017, bronze statue and bas-reliefs cleaned and waxed by conservators Debora Rodrigues and Catherine Hayes. June 2018, automatic sprinkler system installed by SitOne, Project Services.



Figure 1. The bronze sculpture measures 18' in height.



Figure 2. Detail of bronze figures.

Description: The multi-component memorial consists of a central larger than life-size (18' tall) figurative bronze sculpture and four monumental sandstone walls with bronze plaques with incised lettering of the names of the slaves and free persons who were buried at the cemetery. Bronze markers fixed to the name panels denote if living dependents of those buried have been found. There are also names of Civil War Soldiers. The plaques on the north side are two sets of bas-relief panels with maps, inscriptions and figures in relief. The area around the sculpture and walls is defined by red sandstone pavers and a path, leading to the entrance. The cemetery is grassed, surrounded by fencing with a central arched entrance built of sandstone on the east side. However the entrance and fence is not part of the sculptural memorial.

Condition: Good

The bronze sculpture is in good condition; however there are no weep holes and water has pooled in certain crevices on the skyward surfaces. Isolated areas of corrosion were observed on

the lower portions of the bronze figures, in the recesses. The textured effect of the base design facilitates water retention. This was most notable on the north elevation, as identified in (figure 4). It could not be confirmed if this localized area is the result of a spill or from the regular sprinkler activity.

The sandstone plinth at the base of the bronze sculpture is face-bedded and appears to have been built around the bronze sculpture and its support system. There is copper and iron staining on the sandstone. An incised quote on the north elevation may have been tinted. An open joint in the sandstone is suspended over top plinth exposing a ferrous armature. There is general soiling, standing water and pockets of corrosion.

North of the sculpture are mirrored sandstone walls with bronze plaques and ornamental bronze components. The east and west plaques have names of the slaves and freed people buried at the cemetery. These panels have incised lettering with very uneven patina. It was noted by the client that this has been a continual problem since inception, which gives the plaques a very modeled appearance. It is possible that the unevenness in the appearance stems from variations in the manufacturing process. Multiple attempts to even the patina and coatings have only minimally reduced the appearance. The plaques with lettering are in good condition with some soiling and discoloration. The plaques are caulked in place and the caulking is intact. It appears that the plaques were lacquered and then possibly waxed, which won't endure well.

The sandstone walls have inherent iron staining, water spots and isolated corrosion spots as well as copper staining of the joints and separation of the joints on both sides. The capstone has notable streaking behind the bronze work; there is a decorative bronze vine that ornaments the capstone of the walls. The exterior vine is in excellent shape, there is no damage from the bolt, wax coating is good and patina also. There is bio-growth on the north face. Overall, the mortar joints are deteriorated in varying degrees.

The northeast capstone was reportedly previously reset due to slippage; the equivalent sandstone block on the northwest capstone was not reset and is currently jutting out 2 millimeter with broken joints. The joint is open and the backer-rod is exposed.

With the new sprinkler system, concern was raised regarding water deposits on the bronze elements. Evidence of water marks were present on certain bronze panels, which may be the cause of routine use of the sprinklers. It is unknown if any type of filtration system is used in the sprinklers, which would reduce any adverse mineral deposits on the bronze or stone work.

Priority: Low

Treatment Recommendations:

The dislodge capstone should be re-set within the next year, to prevent future slippage. All records of pinning or reinforcing along with all materials should be recorded.

To improve the uniformity of the bronze plaques they should be stripped, removing all previous coatings. Tests should be carried out to confirm the patina or finish on the incised plaques that are continuing to fail. Based on the results of testing, they should be lacquered.

Following treatments, the sculpture and memorial will require regular monitoring and maintenance, which will involve routine washing and rinsing of the bronze and stonework every 2 years, preferably in the spring. The artwork should be inspected annually, to review its condition along with the condition of any connection bolts, fasteners, or supports. Outdoor lacquer or paint systems should be inspected annually to identify any changes in condition, corrosion development or paint layer failure. If deterioration to the surface coating or decorative finish is

observed, the object should be re-evaluated by a conservator. The wax coating on the main sculpture should also be monitored. Generally, wax coatings should be renewed every 1-3 years. Coating renewal should be done by or in consultation with a conservator. Prior to the renewal of a wax coating, the aged/failed coating and any corrosion should be removed, and the artwork should be thoroughly cleaned.

If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.

Water samples can be taken from the sprinkler system to confirm if a filtration system is required, to reduce staining and mineral deposits on the artworks. The sprinkler system should be altered to not spray directly at the artworks.



(Left) Figure 3. Sandstone wall exhibits iron and copper staining.



(Right) Figure 4. Bronze surface with pockets of corrosion.



(Left) Figure 5. Cemetery entrance; the sandstone pier shows severe iron-staining from the ferrous bolts. (Right) Figure 6. View of the north wall (interior facing) with bronze plaques.



Figure 7. View of the north wall (exterior facing). Iron staining in this location is inherent to the stones.



Figure 8. East wall (interior facing) with blanching and discolored patinated bronze plaques.

Title: Torpedo Factory Art Center, "Beaded Curtain"

Artists: Erin Curtis

Classification: Mural

City Agency: Office of the Arts, RP&CA

Location: Garage door, Torpedo Factory Art Center, 105 North Union Street

Materials: Acrylic, aluminum

Dimensions: Approximately 25'x 20'

Date Acquired: 2016

Previous Preservations: None

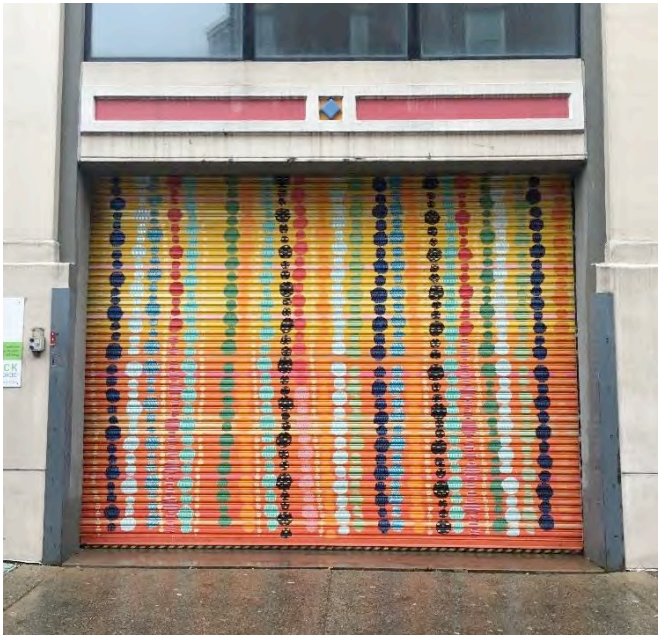


Figure 1. Overall view of the mural.



Figure 2. Detail of paint in interleaving sections.

Description: A colorful mural painted onto the exterior of a roll-up curtain door of the loading dock entrance at the Torpedo Factory. The door is located on the west elevation of the building.

Condition: Excellent

Both the mural and the roll-up curtain door system appear new and in good condition. There is general soiling and heavier deposits of paint in the interleaving sections but that doesn't appear to be negatively damaging the mural. There is also soiling on the ends where it's part of the channel system. A steel I bracket at the bottom of the curtain is beginning to corrode. The mural does not get direct sun exposure so it is not fading due to sun exposure.

Priority: Low

Treatment Recommendations:

The mural should be cleaned every 2-5 years with a mild detergent and low-pressure rinsing. Washing should only be done if the temperature is to remain above zero for the following 48 hours. If any graffiti is observed, a conservator should be consulted for its removal. Alternatively, the artist could be contacted to re-paint over any affected areas. The condition of the mural along with its support and any connection bolts or fasteners should be inspected annually. If failing paint is identified the artist and a conservator should be consulted.

Title: Torpedo Factory Art Center, "Coloring Outside the Lines"

Artist: Rachel Kerwin

Classification: Mural

City Agency: Office of the Arts, RP&CA

Location: First floor elevator lobby, Torpedo Factory Art Center, 105 North Union Street

Materials: Acrylic paint, chalk, chalk board paint, CMU

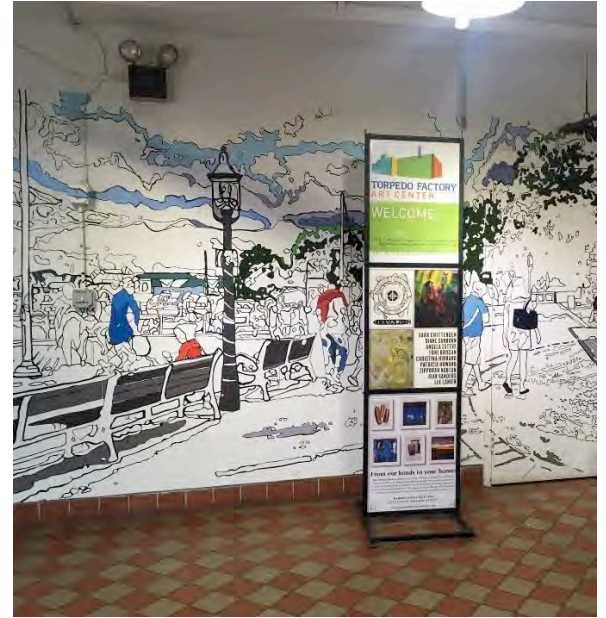
Dimensions: 436-square-feet

Date Acquired: 2014 Previous

Preservations: None



(Left) Figure 1. The acrylic mural measures a total of 436 square feet and extends to 7' in height.



(Right) Figure 2. Alternate interior view of the mural. Signage and trash cans lean against the mural or in close proximity.

Description: An indoor mural that wraps on both sides of the hallway following the contours of the doors at the entrance to the Torpedo Factory. Most of the mural has a tile trim at the bottom. The mural is an acrylic, paint by numbers style and extends 7 feet up the wall.

Condition: Fair

The temporary wall painting is located in a highly trafficked area and susceptible to scuffs, abrasion, spills and more from being located in an active hallway. Overall there are minor abrasions to bottom half of the mural and spills. The hallway has multiple trashcans in front of the wall which might account for some of the spills. The area is also being used as storage for extra supplies for the building.

On the north side, the doors have soiling marks from where doors are handled, opened and closed, north side. The north wall has larger chunks of missing paint in the yellow and teal sections along the bottom and adjacent white paint is peeling. There is some cracking happening where there is black paint but it is minimal. There is also loss of paint about 4 ft. high from ground where abrasion is hitting the wall. Localized streaking, likely caused by a spill on the wall that is slightly solubilizing the paint. There is some paint loss and intentional paint drips.

The mural is intended to be interactive on the south side of the hallway. There is a chalkboard

but at the time the mural was surveyed, no chalk was present. The area around the chalkboard has a dusty haze, from use. The chalkboard encourages people to touch the wall painting, there is red graffiti (red crayon) present. Consequently, the mural portion has been written on with chalk in addition to the chalkboard area. There is also sharpie and pen graffiti that read "squad" or "havro." The bottom of the wall painting on the south side is damaged at the corner. There is exposed lath beneath the loss; the damage occurred prior to painting the mural. The mural continues around the elevator entrances around the south side of the building, with similar scuff marks and spills on the lower third.

Priority: Medium

Treatment Recommendations:

It is understood this is a temporary installation, rather than a permanent display. The life-span of the mural should be established, to confirm the extent and need of the repairs and cleaning, prior to any treatment.

The multiple signs and materials stored in front of the mural should be moved, as not to block the artwork and to prevent damage from abrasions. Surface deposits and handling marks can be cleaned from the surface using distilled water and a lint free cloth. Always apply water and cleaning solutions to the cloth, not directly to the case itself. For stubborn marks, a mild dish detergent can be mixed with water and applied lightly to clean, followed by thorough rinsing to ensure all residues are removed. All cleaning methods should be tested in an inconspicuous location to confirm solubility of the substrate.

Areas of paint loss should be treated with mild abrasives to free loose paint for selective repainting, in consultation with the artist. If required, that impact damage will require patching the wall and repairing the repair.

The mural should be cleaned every 2-3 years with a mild detergent and low-pressure rinsing. Washing should only be done if the temperature is to remain above zero for the following 48 hours. If any graffiti is observed, a conservator should be consulted for its removal. Alternatively, the artist could be contacted to re-paint over any affected areas. The condition of the mural should be inspected annually. If failing paint is identified the artist and a conservator should be consulted.



Figure 3. Detail of flaking paint along lower edge of wall.



Figure 4. Large abrasion and flaking paint on bottom corner of wall.

Title: Truths That Rise from the Roots Remembered

Artist: Jerome Meadows

Classification: Installation

City Agency: Office of the Arts, RP&CA

Location: Elements of the sculpture are placed at the entrance to and throughout American Heritage Park. The 7.6-acre park is located at 500 Holland Lane, between Duke Street and Eisenhower Avenue.

Materials: Bronze, wood, stone, mortar, stainless steel

Dimensions: The three bronze tree sculptures stand approx. 12' high

Date Acquired: 1994

Previous Preservation: Unknown.

Description: The sculpture is a three-part installation spread out throughout Heritage Park in three locations. They are multi-component and fabricated from bronze, wood and stone. The focal point of the park is a sculpture group of three stylized bronze trees on a small circular plaza. Other smaller installations are located throughout the park. A book stand in the park contains a visitors-guide which identifies the names of African American citizens and sites etched on the sculptures, but are now removed. The memorial sculptures in the park are the creation of Washington, D.C. sculptor Jerome Meadows.

Condition: Fair

Part A (Northwest corner): is a raised, circular area with wooden trellises on rubble sandstone piers with two decorative bronze arched signs. The wooden trellis is in poor condition; the client noted it is scheduled to be replaced. The sandstone piers appear stable but some cracking in the joints is present. The bronze signage is fixed into the sandstone piers with steel rods and epoxy. The surface with the lettering is polished with etched patterns however on the written surface and back there's multiple ventricle scratches that are probably not intentional. There is corrosion streaking on the undersides from inherent design and scratches that have started to erode. A miscellaneous ferrous bolt is sits loose on the south plaque.

Part B (East side): consists of bronze arched signage set in brick pavers, bronze supports with etched images of animals and vines similar to a wood block cut and two applied panels with a photo transfer image. The central piece is a polished copper surface and the end pieces are laminated modeled brown. There are multiple old scratches and vandalism throughout, as well as splattered corrosion likely from dogs.

Part C (Southwest corner): is the same bronze signage as Part A and B and has three photographic images. The left support of the signage is cast-stone, with twenty-one wood block etched portraits with associated floral and animal details. Part C includes three abstract bronze, branched trees describing different components of the community: education, religion, civic: each with incised text and figure images. All have weep holes at the base.

There are also four pieces inset into a flagstone of circular pavers with a compass detail in stone at the center with the four cardinal directions. Overall, there is heavier corrosion of the bronze at Part C. Caulking has failed; there is some separation of the mortar joints. The paver joints located between the three trees is starting to fail or is failing. At the base of the education tree, and at the south and west side there is some older graffiti and miscellaneous scratches. The religion tree has corroded weep holes; the wax coating is smeared from being touched. Previously a bronze podium with glass overlay was functional with an informational book, now removed; there is heavy soiling inside, glass intentionally broken. Access to the podium is now blocked by overgrown but landscaped bushes.

A red sandstone knee wall around the outer circle has heavy amount of soiling and bio-growth

predominantly in joints. The failure of mortar will cause loose stones and the deterioration of the wall. Vertical expansion joint is caulked; it is very wide, 1 to 1.5 inches, and failing.

Priority: High

Treatment Recommendations: To ensure continuity and ease of maintenance the overall treatment of the three separate installations should be completed as concurrently if possible. This could be broken up based on materials, to support the budget. For example, all bronze and metal work completed as a singular project and all stonework and pointing in another.

The sandstone walls and pillars should be cleaned and failing joints should be repointed. Following cleaning to remove bio-growth and mineral deposits, all joints should be raked free and then replace with a compatible mortar type. This should be done in conjunction with replacing the wooden trellis (Part A).

Bronze components will require treatment to prevent coating loss and ultimately, corrosion. There are small displays of corrosion already manifesting. Some of the intentional scratches may be reduced during the cleaning process with mechanical cleaning, prior to recoating. Bronze components should be cleaned with medium pressure and hot water and re-waxed or lacquered. The bases are vulnerable to corrosion because of dog urine; their protective coating will likely require more maintenance.

Following treatment, the installation should be inspected annually, preferably in the spring, to review its condition along with the condition of any connection bolts, fasteners, or supports. If landscaping work (mowing of grass, addition of new mulch/sand/gravel, or snow removal) is performed adjacent or near to the artwork, ensure that proper protection procedures are in place and that the City maintenance staff are properly trained to protect the artwork while work is being performed. Equipment such as lawn mowers, weed trimmers, and snow blowers should not be used directly beside the artwork. Snow should be cleared from the artwork with brooms or plastic shovels rather than metal shovels. If dust or debris is to be generated by the work, the artwork should be draped with protective coverings.

Additional lighting should be added to highlight the installation at night and to prevent vandalism in the park. Evaluate reinstating the book component of the lectern in Part C, with full access to the area.



(Left) Figure 1. Part A, wooden trellis in poor condition.



(Right) Figure 2. Part A, bronze signage.



(Left) Figure 3. Part B, overall view of first bronze arched signage with etched images.

(Right) Figure 4. Part B, overall view of second bronzed arched signage with etched images.



(Left) Figure 5. Overall view of Part C. Wall is exhibiting efflorescence and deteriorated mortar joints.

(Right) Figure 6. Bronze podium, Part C. Once integrated, it is no longer accessible because of the surrounding vegetation.



Figure 7. Detail of steel rods and epoxy securing bronze signage to brick, Part A.



Figure 8. Detail of etched imaging in bronze signage, Part B.