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CONSERVATION ASSESSMENT REPORT
for the
PUBLIC ART WORKS
ALEXANDRIA, VIRGINIA

Prepared for:
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Prepared by:
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INTRODUCTION

This baseline condition assessment was performed in completion of the requirements of the Request for Proposal issued by City of Alexandria's Office of the Arts. The findings of this assessment 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, Virginia. This should be considered a first-round assessment for the purposes of prioritizing the needs of the collection and developing a master plan for implementing work. No work should be performed based solely on these observations, which are not fully comprehensive. A more thorough and current examination of conditions should be performed for each object immediately prior to the development of a scope of work and subsequent treatment.

SURVEY SCOPE

The City of Alexandria provided a list of 18 publicly-owned and 9 privately-owned sites and works of art. These included sculptures, murals, plaques, fountains, gardens/landscapes, community art projects, and associated objects, in a variety of media. The assessment took place between May 23 June 11, 2013. All were assessed from ground level without additional access (scaffolding, man-lift or other). Conditions were noted in written and photographic form; representative photos have been included in this document.

TYPES OF WORKS SURVEYED

Several types of works are represented in this collection: accessioned, permanent works of art, gardens, and community art projects. Each should be seen as having different conservation needs. Accessioned or commissioned works of art are made of permanent, durable materials and have been fabricated with the intention that they be maintained and preserved over the long-term. Gardens include plant materials and other elements that are typically cared for with grounds maintenance procedures. Community art projects are made of impermanent materials and often involve children, amateurs and non typical installations.

While preservation of accessioned works of art follows accepted conservation norms, garden and community art 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. Plant materials constantly change and have been left out of this survey. 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.

Preservation of community art projects 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. Transferring these into permanent installations may be inordinately expensive and may disrupt or remove the accessible nature of the works. The curator should decide if community art projects should be given the same preservation priority within the collection as accessioned pieces and, if not, how they should be de-accessioned.

VISUAL ARTIST'S RIGHTS ACT

Many of the permanent City-owned pieces were created by living artists that retain certain legal rights affecting changed 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 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.

CONDITION DETERMINATIONS

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. Although subjective in nature, the ratings have been arrived at through an attempt to produce an accurate ranking of the object or structure within the context of both the collection as a whole and an understanding of similar materials and conditions in general use. The ranking takes into consideration both the object, element or structure's current state of preservation and its likelihood for further deterioration.

The following terms are used in the report:

Excellent: The example represents an ideal of preferred state given the object, element or structure's age and usage. Little or no immediate treatment concerns are evident and there is little likelihood of deterioration over the intermediate to long term.
Good: The example represents a reasonably acceptable state given the object, element or structure's age and usage. While some conditions requiring treatment may exist, none represents a source of major immediate concern. There is an expectation of modest deterioration over the immediate to long term.
Fair: The example represents an average state given the object, element or structure's age and usage. Conditions requiring treatment exist including some that should be treated soon. There is no immediate concern for catastrophic loss by continued deterioration should be expected over the intermediate to long term.
Poor: The example represents a below average state given the object, element or structure's age and usage. Major conditions requiring treatment exist including some that should be treated immediately. There is some concern for catastrophic loss over the immediate term and continued deterioration will occur over the short term.
Deteriorated: The example represents a state of advanced loss and failure given the object, element, or structure's age and usage. Major conditions requiring treatment are endemic and require immediate stabilization treatment. There is concern for catastrophic loss over the short term.

TREATMENT RECOMMENDATIONS/PRIORITY

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 design to help the Curator appropriately assign maintenance schedules and funds within the limits of budgets, weather, and man-power in order 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.

BUDGET

A budgetary cost estimate is provided per the general treatment recommendations provided for each. 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.

Title: Soft Playroom Mural
Artist/Architect: Del Ray Artisans
Classification: Mural
Location: Office of Chinquapin Park and Recreation Center at 3210 King Street
Materials: acrylic paint on free hanging banner cloth (canvas)
Date acquired: 2009
Previous Preservation: None
Map Key: A

Figure 1. The banner measures approximately 30'x4'

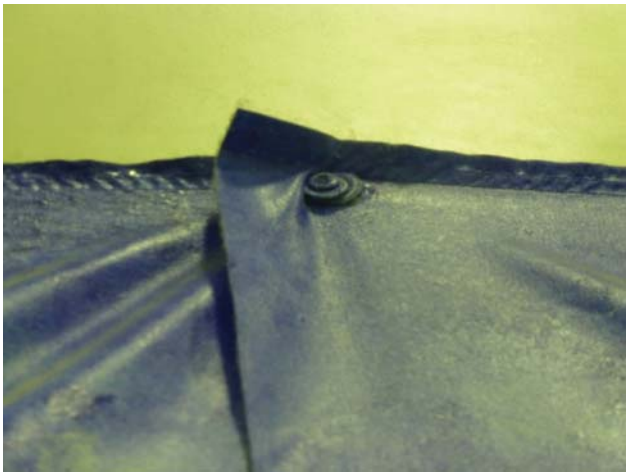

Figure 2. The banner is fastened to the wall with common screws.

Description: *Banner/mural*
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 and partially obscured by play mats. It is constructed from several overlapping lengths of canvas rather than one continuous piece. The scenes have largely been created through decoupage: pasting different colored paper elements to the canvas backing, supplemented by painted accents.

Condition: *Good*
The mural exhibits minor flaking and peeling within the lowermost 18" inches, suggesting that children are picking and pulling at the surface. Although the mural is hung approximately 3 feet above ground level, placement of the large climbing blocks in the back right corner of the room allow children to reach that portion of the banner. There are other select instances in which the applied paper shapes are detaching from the canvas backing. The primary issue of concern is that the mural has no framework or means of support, and therefore is sagging and bowing. The canvas appears to be affixed to the wall with common deck or plywood screws and washers; because the mural lacks any framework, the canvas is pulling at these points of attachment and may tear.

Priority: *Low*

Treatment Recommendations
If the work is to be preserved for the long term, it should be relocated away from the reach of children. This may disrupt its intended function as playful decoration and so preservation goals should be balanced with the intention for the object. If it is to be preserved the mural should be temporarily

removed, stretched, and re-hung on custom-built frames. The frames should both support the canvas as well as provide a means of affixing the banner to the wall without directly damaging the canvas. 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.

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

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

Figure 5: Detail of a lifting edge

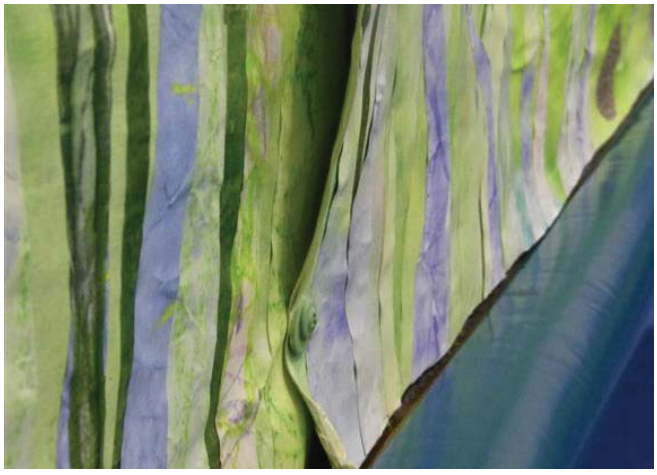

Figure 6: Detail of sagging/bowing associated with improper fastening of the canvas to the wall (note screw and washer).

Title: Alexandria War Dead Memorial
Artist: Unknown
Classification: Memorial
Location: In front of Alexandria Union Station at 110 Callahan Drive
Materials: granite, limestone, concrete, bronze
Date acquired: 11 November 1940
Previous Preservation: None known
Map Key: B

History
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.

Figure 7. The War Dead Memorial measures approximately 22' in height.

Figure 8. One of the limestone blocks that comprise the tiered base is displaced at least 2".

Description: *Memorial*
A cylinder of polished granite on 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: *Fair*
The limestone steps and cross are heavily soiled with atmospheric and biological soiling, particularly on the north and west (shady) facades. The granite has a high polish, which is still in excellent condition. A concrete foundation beneath the limestone steps has become exposed due to soil erosion but does not appear to be deteriorating at this time. Multiple spalls have developed on the edges of the limestone steps. Approximately 50% of mortar joints are either open or the material is highly deteriorated. One of the large limestone steps is displaced approximately 2". The possible continued mobility of the stone presents an immediate life safety issue unto itself; furthermore, the wide opening can allow water and other potential contaminants into the core of the monument which may undermine the foundation and create unforeseen structural concerns. The bronze plaque appears to be uncoated and has developed a light blue-green patina consistent with its age and level of exposure.

Priority: *High*

Treatment Recommendations

The stone should be cleaned to remove heavy and disfiguring 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 by the Curator.

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 and failed mortar joints should be carefully raked clean and repointed with a compatible Type "N" mortar. Depending on their size and location, limestone spalls may either be repaired using patching mortar, through a Dutchman repair, or be left untreated. The soil should be built back up around the exposed portions of the foundation to protect them from further environmental wear.

The bronze 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 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 research and documentation.

Figure 9: The uncoated plaque has developed an even light green patina of corrosion.

Figure 10: Detail of the cross atop the monument exhibiting extensive black and green biological soiling.

Figure 11: Typical joint exhibiting failing and lost mortar.

Figure 12: Typical limestone spall along an exposed edge.

Title: All Things Come in Threes
Artist: Marlin Lord
Classification: Sculpture
Location: In front of the Duncan Branch Library at 2501 Commonwealth Avenue
Materials: cast concrete
Date acquired: 1967 and recreated in 2011
Previous Preservation: 2012, de-installed in 2005 for building re-installed at new site in 2012
Map Key: C

History:
This sculpture was originally installed concurrent with the 1967 Mount Vernon Community School addition.

Figure 13. The sculptures measure approximately 4', 3', and 2' in height.

Figure 14. The sculpture shows only minor weathering and graffiti.

Description: *Sculpture*
A group of three cast concrete pillars by Marlin Lord and a dedicatory plaque. The rectangular pillars are staggered in plan and vary in height. The group is mounted on a semi-circular pad.

Condition: *Good*
The sculpture is in good condition overall, exhibiting only minor weathering from exposure and some staining near the bottom of each pillar. There is a streaked pattern on some surfaces, likely due to typical patterns of water runoff. One minor instance of graffiti in pencil was observed. The surface is still noticeably smooth (presumably an original artistic intent) and the aggregate has not become exposed through weathering. When they were reset in 2011, the pillars were installed with an unusual mounting detail: the juncture between the pillar and the concrete pad has not been caulked with a flexible sealant that can accommodate differential movement but instead using solid plastic strips which are partially embedded in the pad. This is strange detail; although it was presumably meant to be a low-maintenance solution, these strips will also deteriorate and require replacement at some point, and the fact that they are rigid and partly encased in concrete will make it more difficult to remove them without potentially damaging the pad or possibly the pillars.

Priority: *Low*

Treatment Recommendations

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.

The pencil graffiti should be dry-cleaned with a rubber eraser prior to overall cleaning. 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. The small dedicatory plaque does not require any maintenance at this time.

Figure 15. Detail of typical water run-off/streaking pattern down the face of one of the pillars.

Figure 16. Detail of rigid plastic sealant, embedded around the base of a pillar.

Title: Brio
Artist: Jimilu Mason
Classification: Sculpture
Location: Southeast corner of Market Square at 301 King Street, between North Fairfax and Royal Streets
Materials: limestone, bronze
Date acquired: April 1983
Previous Preservation: 1998 pedestal replaced
Map Key: D

History:
"Brio" means enthusiastic vigor, 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.

Figure 17. *Brio* measures 8' in height including plinth.

Figure 18. The coping stones of the pedestal have become displaced.

Figure 19. Copper staining has discolored the joints.

Description: *Sculpture*
The sculpture consists of a male dancer 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."

Condition: *Fair*
The sculpture measures approximately eight feet tall including the base. The base structure is cast concrete, clad in limestone. The skyward-facing cladding stones have become displaced up to approximately 1". Any existing coating on the figure has failed, resulting in corrosion of the surface to a light blue-green patina. Copper oxides associated with this corrosion have run off the figure and stained the joints and stone of the plinth. Dark orange-brown matter on the figure may be a failed adhesive residue. The dedicatory plaque has soiled and developed a dark, disfiguring patina which makes it difficult to read.

Priority: *Low*

Treatment Recommendations

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.

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 an 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.

Figure 20. Detail of discoloration on the head and torso of the figure, general.

Figure 21. Detail of advanced corrosion and possible iron staining on the hand of the figure.

Figure 22. Detail of patina and additional surface staining.

Figure 23. Dedicatory plaque with pervasive corrosion of the surface.

Title: Burke Branch Library Mural
Artist: 82 F.C. Hammond Middle School students
Classification: Mural
Location: On the fence behind the Ellen Coolidge Burke Branch Library, 4701 Seminary Road, Alexandria, VA, 22034
Materials: plywood, paint
Date acquired: 1998
Previous Preservation: None known
Map Key: E

History:
The mural is affixed to a retaining wall behind the Ellen Coolidge Burke Branch Library and portrays ten significant Alexandria natives: Ferdinand Day (Alexandria School Board member and first African American chairman of the Public School Board in Virginia), Mariam Van Landingham (a Virginia House of Delegates member for 24 years who spearheaded the Torpedo Factory Art Center), a basketball coach, Vola Lawson (retired Alexandria City Manager), George Washington, Francis Hammond (US Navy Hospital Corpsman in the Korean War for which he posthumously received a congressional Medal of Honor), Bill Euille (Alexandria Mayor), Ellen Coolidge Burke, Patsy Ticer (Alexandria Mayor and Virginia Senator), and Herman Boone (T.C. Williams High School football coach).

Figure 24. The community project mural exhibits advanced deterioration due to extensive failure of the plywood.

Figure 25. The plywood panels have warped.

Description: *Mural*
A series of 10 portraits along a retaining wall adjacent to the library; 32 plywood "tiles" arranged in a 4 x 8 pattern comprise each portrait and are affixed to a plywood backing. This community art project is attributed to children from a near-by middle school.

Condition: *Deteriorated*
All materials are generally in a state of failure. The plywood tiles are attached to the backing with common deck screws; the fasteners are corroding and many have worked themselves loose. As a result, many of the tiles are themselves loose or have already fallen. Some of these have collected on the ground while others are entirely missing. All plywood exhibits warping to some degree; some cases are extreme. It is unclear how the panels are affixed to the retaining wall, but many have begun to pull away from the concrete. The paint is badly weathered from environmental exposure; water damage and shrinkage of the wood also contributed to the extensive paint failure. The panels are covering at least two drainage holes in the retaining wall, which may be interfering with proper drainage. The bronze dedicatory plaque adjacent to the mural is in excellent condition.

Priority: *High*

Treatment Recommendations

Due to the inherent nature of the materials used to construct this mural (namely, plywood and ferrous screws), we anticipate that even with a significant attempt to restore what has been lost, the mural will continue to deteriorate rapidly. Conditions such as loose and falling panels and exposed, corroded fasteners can present dangers to the public. The extent of material failure is severe and widespread. For these reasons, we do not recommend any intervention at this time; we consider this work to be beyond any practical, cost-effective, or even feasible repair. The mural should be deaccessioned by the City, deinstalled, and returned to the community.

Figure 26. Detail of discoloration on the head and torso of the figure, general.

Figure 27. Typical weathering, flaking, and loss of painted finish.

Figure 28. Significant warping of one of the plywood tiles.

Figure 29. Corrosion of ferrous screws has led to staining and failure of the fasteners, typical.

Title: Captain Rocky Versace Plaza and Alexandria Vietnam Veterans Memorial
Artist: Antonio Tobias "Toby" Mendez
Classification: Sculpture
Location: Outside entrance of the Mount Vernon Recreation Center, 2701 Commonwealth Avenue
Materials: limestone, bronze, gold leaf
Date acquired: 2002
Previous Preservation: In 2010, the stone benches were cleaned and the stars were re-gilded
Map Key: F

History:
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 remain Missing in Action.

Figure 30. The statue of Captain Rocky Versace measures approximately 6' in height.

Figure 31. Each name is accompanied by a gilded star.

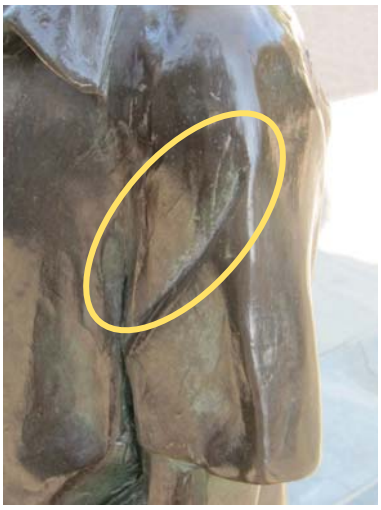

Figure 32. An accumulation of excess wax on the edge of the sleeve has begun to fail.

Description: *Sculpture*
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: *Excellent*
The bronze figures are in excellent condition and appear to be well maintained; there is only minor wax failure and limited corrosion in predictable, skyward locations where water tends to pool. The slate paving is slightly chipped from foot traffic, but the inscribed bands of granite are still generally excellent condition. Some of the paint within inscribed letters has begun to deteriorate but the pavers retain their highly polished surface. The limestone benches are generally clean, and the incised lettering and stars have been recently retouched with paint or gilding, respectively, as needed. There are minor instances of bird guano, spalls, localized stains, and limited mortar joint failure associated with the benches. The granite blocks beneath the benches exhibit some staining and discoloration, potentially exacerbated by the use of sidewalk salts on the paved surface; typical debris has collected along the base of the base of the benches. A dedicatory bronze plaque is also in excellent condition.

Priority: *Low*

Treatment Recommendations
The memorial is in excellent condition overall and is clearly well-maintained. Most conditions represent fairly superficial surface issues.

The incised lettering on the limestone benches was refurbished recently and requires no treatment. The lettering on the granite pavers requires in-painting in select areas; a new paint should be researched 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. Particular attention should be paid to the stains on the granite blocks underneath the limestone benches, as this condition is the most pervasive. 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.

The bronze sculpture group is well-maintained; maintenance should continue on a cyclical schedule. During the next maintenance phase, the surface should be gently washed with a non-ionic detergent and low-pressure water to remove surface soiling. Excess wax should not be added to the sculpture,

Figure 33. Slate pavers exhibit minor flaking and mortar loss typical to a highly-trafficked surface.

Figure 34. Paint is flaking from within the lettering on the inscribed granite pavers.

Figure 35. Localized stain on the limestone bench.

Figure 36. Staining and discoloration is typical of the granite blocks under the limestone bench.

as this can accumulate and fail; existing wax should be redistributed to the great extent possible. Special care should be taken to address any active corrosion that is forming in recesses and folds and to make sure that the corrosion is removed and the area adequately coated. The plaque requires no treatment at this time but should be monitored for signs of deterioration.

Figure 37. The dedicatory bronze plaque is in excellent condition.

Figure 38. Minor corrosion has developed in recesses and folds that catch and hold onto water and are difficult to clean

Title: Corporal Charles W. Hill, Sr. Memorial Garden
Artist: Unknown
Classification: Memorial
Location: Waterfront Park and 1 Prince Street
Materials: garden. bronze
Date Acquired: not known
Previous Preservation: None known
Map Key: G

History:
Memorial in honor of an Alexandria police officer Charles W. Hill (1949-1989) killed in the line of duty on March 22, 1989.

Figure 39. The plaque and base measure approximately 3'x3'.

Figure 40. A Royal British cannon sits adjacent to the garden.

Description: *Memorial*
The memorial is composed of a garden, bronze plaque (within the flower bed), and Royal Navy cannon (at the far east end). The plaque is mounted on a granite slab on a sloped, rusticated stone plinth. The canon is mounted on an exposed aggregate concrete carriage sitting on a concrete pad.

Condition: *Good* (garden and plaque), *Fair/Deteriorated* (cannon)
Corrosion has developed primarily on the raised lettering and frame of the bronze plaque, and biological soiling has accumulated on the plinth. The background of the plaque has been coated with brown paint. The paint on the cannon has failed; the exposed cast iron exhibits extensive corrosion and is actively losing material, particularly around the tampion and fuse hole. There are multiple dimensional losses and one long crack through the concrete carriage. It appears that at one time, the rear end of the cannon had been fastened in place with a chain to prevent movement, but the chain is missing and the cannon is now free. This allows the cannon to rock back and forth on the carriage, posing a potential life safety issue to the public.

Priority: *High*

Treatment Recommendations
The cannon should be temporarily removed for treatment. 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. While

off-site, 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.

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.

Figure 41. The concrete carriage has cracked and exhibits dimensional losses, suggesting the cannon may not be sufficiently supported.

Figure 42. A light blue-green patina has developed on all raised bronze surfaces.

Title: Daughters of the American Revolution Fountain
Artist: Unknown
Classification: waterworks
Location: west sidewalk of the 100 block of North Royal Street across from Market Square
Materials: bronze
Date Acquired: 1912
Previous Preservation: None known
Map Key: H

History:
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.

Figure 43. The fountain measures approximately 6' in height.

Figure 44. The cannon exhibits severe corrosion and pitting.

Description: *Fountain*
Cast iron French-and-Indian-War cannon fashioned into a fountain. 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. A bronze plaque is attached to the brick wall opposite the fountain. The fountain sits upon a concrete foundation pad encircled by brick paving. The area is shaded by two large trees. 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."

Condition: *Fair/Poor*
The bronze elements are uncoated and exhibit surface corrosion overall. The fountain was not operational at the time of the survey; debris and corrosion products appear to have clogged some of the pipes and other mechanism. The cannon is also uncoated and exhibits advanced corrosion and pitting of all exposed surfaces. Bronze elements are in direct contact with cast iron ones, a condition that is accelerating the deterioration of the cast iron.

Priority: *High*

Treatment Recommendations

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.

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 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.

Figure 45. Dedicatory inscription on the underside of the upper fountain basin

Figure 46. Dedicatory plaque on a wall adjacent to the garden.

Title: Duke Street Pedestrian Concourse Murals
Artist: C. Ashley Spencer
Classification: Two-dimensional Artwork
Location: Pedestrian tunnel under Duke Street—the concourse connects the U.S. Patent and Trademark offices to the King Street Metro station
Materials: watercolor, acrylic, paper
Date Acquired: January 2005
Previous Preservation: None known
Map Key: I

History:
The murals depict historically interpreted scenes from 1755 to the present that show the progression of the "West End" area from its rural beginning through its economic importance in the present. It also includes historic maps.

Figure 47. Each mural measures approximately 4' x 6' .

Figure 48. General view of the concourse setting.

Description: *Mural*
Six watercolor paintings on paper behind acrylic.

Condition: *Excellent*
The murals are located in a covered pedestrian concourse. They are well-mounted within custom plexiglass and aluminum frames. There were no signs of condensation or insect infiltration within the frames. There is minor corrosion on the surface of the aluminum; some of the aluminum members have begun to move and open up slightly, most likely from repeated heating and cooling cycles. The surface of the plexiglass is slightly dusty from ambient dirt particles. No vandalism or graffiti was observed.

Priority: *Low*

Treatment Recommendations
The paintings require minimal intervention at this time. The plexiglass surfaces should be gently wiped clean to remove ambient dust and dirt. Corrosion on the frames can be gently cleaned using a mild cleaning agent and a nylon abrasive pad; care should be taken to ensure that the directional finish on the frames is maintained. A cleaning compound should be used that requires as little water as possible to prevent accidental moisture ingress into the framers. The condition of the paintings and frame

Figure 49. Errant fiber trapped inside one of the frames.

Figure 50. The corners of the frame have begun to open slightly, typical.

Figure 51. Minor pitting and corrosion of aluminum frame and fastener.

Figure 52. Detail of decorative, faux-finished corner of one of the street scenes.

Title: James Chasnovitz Memorial Garden
Classification: Memorial
Location: Founders park, 400 North Union Street
Materials: garden, stone, bronze, wrought iron
Date Acquired: not known
Previous Preservation: None known
Map Key: J

History:
A memorial to commemorate the contributions to Alexandria from 1976-1986 of city-employed landscape architect James Chasnovtiz (1953-1986).

Figure 53. The memorial garden, overall.

Figure 54. Detail of general soiling and the deteriorated plaque.

Description: *Garden*
A semi-circular garden surrounded by a stone and brick masonry curb with a bronze plaque. A 12" iron or steel fence surrounds the gardens. Larger gardens behind the semi-circular flower bed are divided by a central pathway.

Condition: *Good*
General atmospheric and biological soiling have accumulated on the rough-hewn stone and bricks of the curb. Any clear or pigmented coatings that may at one time have been on the bronze plaque have failed and are lost, leaving the bronze to corrode. The iron fence is corroding at the joints and base where it comes into contact with the ground. The fence has also been bent out of alignment in a number of locations. The gardens are lined by mild steel bed liners, which exhibit some superficial corrosion.

Priority: *Low*

Treatment Recommendations
The surface of the plaque 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 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. 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.

Figure 55. Overall view of the park, paths, and planting beds.

Figure 56. Embedded steel posts have become heavily soiled .

Figure 57. Some steel fencing segments have become deformed and displaced.

Figure 58. Steel bed liners and the fencing exhibit corrosion.

Title: King Street Gardens Park
Artist: Buster Simpson, Laura Sindell, Becca Hanson, and Mark Spitzer
Classification: Sculpture
Location: Diagonal Road and King Street
Materials: garden, brick, bronze, galvanized steel
Date Acquired: October 1997
Previous Preservation: Landscape work, localized paint touch up (uncoordinated efforts)
Map Key: K

History:
"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)

Figure 59. Typical view of the hanging garden.

Figure 60. Typical view of the topiary wall.

Description: *Garden*
The park is composed of three 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.

Condition: *Fair/Poor*
The black paint on the both the trellises and topiary skeleton is failing and beginning to flake off, revealing the galvanized steel surface underneath. Galvanized steel is notoriously difficult to paint and without an appropriate etching primer in place, we would expect the paint to continue to flake. Paint loss is being accelerated by the proliferation of plant growth and abrasion from fixtures (lighting and brochure holders) being attached to structural members with zip ties. The wood trellis members exhibit significant rot, paint failure/loss, and some corrosion of the fasteners holding them to the trellis. The steel armature of the water fountain exhibits paint loss, and the bronze elements show coating loss and surface corrosion. The brick pavers are in generally good condition, as is the dedicatory bronze plaque. Plant growth is uneven on the trellis, with the east end being nearly bare and the west end being overwhelmed with growth. The topiary wall is full with growth, however it is not clear to which parts of the growth are intentional and which may be invasive species.

Priority: *High*

Discussion

The gardens have presented a maintenance challenge to the City of Alexandria almost since their inception. The plantings are inextricably linked with the structure, a condition which makes maintenance of either difficult. The decision to use painted galvanized steel, a surface which is notoriously difficult to keep coated, for nearly the entire construction is a puzzling one that now has serious repercussions. Recoating the areas of failed paint now, with the plantings as overgrown as they are, would be a nearly insurmountable task. Although localized touch-ups are certainly possible and have been on-going, re-coating the steel in any comprehensive way is not possible due to the extent that vegetation has overtaken the skeleton. The situation is worsened by the fact that it is nearly impossible to assess the condition of the structure in the spring and summer due to the vegetation being in full bloom and obscuring the view of most surfaces. Trying to in-paint around this growth would also be extremely difficult. When the vines are likely to be the most bare, in the fall and winter, it would be easier to fully view and assess the condition of the steel but more even more difficult to properly apply paint due to environmental tolerances.

Figure 61. Typical paint loss on a steel structural member revealing the galvanized surface below.

Figure 62. A secondary wood trellis, painted white, has been attached to the major trellis system; the purpose is unknown.

Figure 63. The painted background of the contributors' plaque is bubbling in select locations.

Figure 64. The steel and bronze water fountain exhibits surface deterioration including loss of protective coatings and corrosion.

The plantings create a nearly complete visual barriers during the summer, interfering with sight lines across the plaza for pedestrians and creating isolated "rooms" that may be vulnerable to undesirable activity. When the vines die back, the structure appears incomplete and somewhat forlorn. The maintenance requirements of the structure run counter to those of the plantings.

The wood trellis affixed to the King Street-facing elevation of the hanging garden is equally perplexing. Its original intent is not known, but it has proved to be fairly permanent and may date to the original period of construction—the commemorative "contributors" plaque actually uses the wooden trellis motif as part of its decoration. The wood framework is affixed to the trellis using heavy-duty fasteners bolted through the steel members, but the wood itself is highly deteriorated. This has created an additional and seemingly unnecessary maintenance item.

The addition of other superficial items such as strings of lights and brochure holders has also been detrimental; the use of cable ties to hold them in place has caused further abrasion and deterioration of painted surfaced.

The bronze elements are in generally fair to good condition. The manhole cover and plaque integrated with the brick pavers exhibit little to no corrosion, and only show surface soiling commensurate with a high-traffic location. The bronze sculptural elements associated with the water fountain exhibit significantly more coating loss and corrosion, predictably due to being associated with a water feature. Paint on the steel post of the water fountain has also begun to fail, most likely due to repeated handling by users. The paint on the contributor's plaque has begun to bulge in select locations.

The pavers are in generally good condition overall, with some mortar loss and vegetation developing between bricks.

Treatment Recommendations

Because of the extent of paint loss observed, the primary concern must be a structural evaluation of the entire topiary wall and hanging garden. To achieve this, all plantings must be removed and a full engineering study conducted. Metal repairs should be performed on an as-needed basis based on the results of the study. The wood trellis should be removed and the holes in the steel skeleton associated with it repaired. The entire structure should then be recoated. Extensive research should be performed to identify a high-performance coating that will be more compatible with the galvanized metal substrate. This may involve coating the galvanized steel with an etching primer or other surface treatment to help it better accept the coating. As stated by the City of Alexandria, lighting will be integrated with the pavers in an upcoming refurbishment campaign; any displaced bricks should be reset and re-grouted in association with this campaign. 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. Brochure holders should likewise be affixed to portable stanchions rather than structural members of the trellis. 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.

Figure 65. Bolts through the trellis introduce a potential point of weakness and allow water to impact the metal.

Figure 66. Detail of a typical trellis post encircled by plantings and decorative metal swags.

Figure 67. The decorative manhole cover is one of several bronze sculptural elements sent into the grounds of the garden.

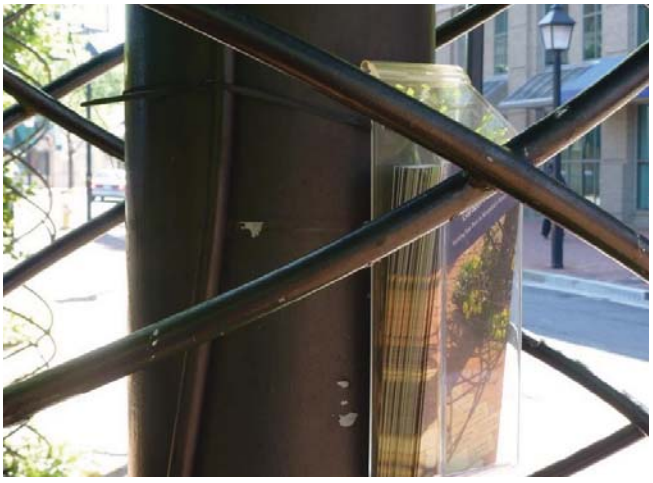

Figure 68. Zip ties have been used to affix brochure holders to some of the trellis posts, causing abrasion of the paint.

Figure 69. Detail of primer and topcoat peeling away from the galvanized steel surface.

Figure 70. Zip ties have also been used to suspend strings of lights from the trellis, causing abrasion of the paint.

Title: Mount Vernon Recreation Center Mural
Artist: Leisa Collins
Classification: Mural
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
Map Key: L

Figure 71. Overall view of the mural on the north side of the building

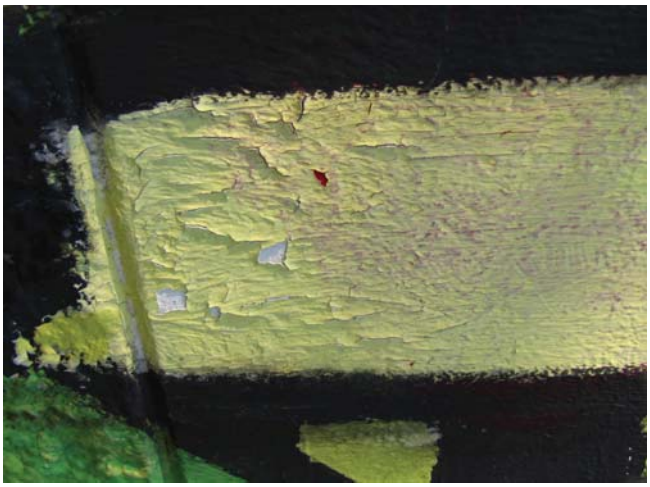

Figure 72. Detail of one of the few, minor instances of paint blistering and loss.

Description: *Mural*
The mural is on the north side of the concrete block addition to the original building.

Condition: *Excellent*
There is some paint failure along a caulked expansion joint that extends down the face of the mural, where the paint did not adhere well to the caulk and/or did not tolerate movement of the sealant. There is minimal blistering, flaking, or paint loss otherwise. At these minor instances of paint loss, it appears that the concrete block was properly primed. One small incidence of graffiti was observed. There is some splash-back soiling along the lower 12" of the mural from rain hitting the ground. The colors are still vibrant and have not become faded through weathering and exposure.

Priority: *Low*

Treatment Recommendations
The mural is in generally excellent conditions and requires little intervention at this time. The paint over the expansion joint should be carefully scored over the sealant to anticipate the movement that is likely to continue to occur and to prevent further tearing, peeling, and loss. Existing losses adjacent to the joint should be carefully in-painted to match adjacent surfaces. 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.

Figure 73. General view of the mural showing the excellent condition overall.

Figure 74. Peeling paint along the vertical expansion joint.

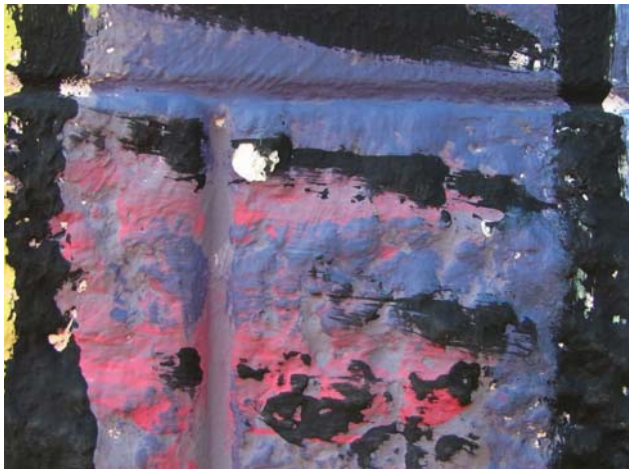

Figure 75. Minor flaking of the topcoat reveals the primer underneath.

Figure 76. A single incidence of graffiti was observed.

Figure 77. Splashback from the ground below has soiled the lowermost 12" of the mural

Figure 78. Paint is failing where is was applied over flexible sealant along an expansion joint.

Title: Peace in Chirilagua (or Paz en Chirilagua)
Artist: Jorge Somarriba & Arlandria Youth Group
Classification: Mural
Location: Four Mile Run Community Center, 4109 Mount Vernon Avenue
Materials: plywood, paint
Date Acquired: 1996
Previous Preservation: None known
Map Key: M



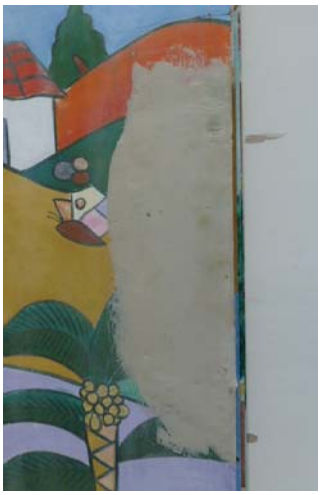

Figure 79 (left). Each panel measures approximately 4'x8'. **Figure 80 (center):** The edges of each board are warped and frayed. **Figure 81 (right):** An area of rot has been cut out and new wood spliced in.

Description: *Mural*
Eight plywood panels painted as a community art project.

Condition: *Fair*
The series of panels had been installed on the south side of the building, hung with common deck or drywall screws. The panels were removed in 2011 and have been stored inside since that time. The screwholes remain in the plywood; there is wood splintering and loss associated with most holes. There is delamination/fraying and water damage along the upper and lower edges of each board. Each board has shrunk, which has led to extensive cracking of the painted surface; the paint has also deteriorated from sun and environmental exposure. They plywood is generally unstable and feels that it may be in danger of snapping. The mural has been vandalized by graffiti in two locations. There were two instances of significant wood rot that have been repaired recently by cutting out the damaged wood, splicing in new material, and finishing the surface with a spackling compound.

Priority: *Medium*

Treatment Recommendations
The City of Alexandria has stated that the intention is for the mural series to be hung inside the forthcoming Four Mile Run Community Center. Display indoors will certainly help prevent further deterioration of the mural, which would certainly occur if the panels were allowed to remain outside. The principal concern is the fragility of the panels: sun exposure and water damage have caused the panels to warp, shrink, and become embrittled. There is a danger of the panels cracking if they are not handled correctly. Most of the existing screwholes have been compromised by deterioration and

loss and may no longer be sufficient to carry the weight of the panels. A new mounting system that can properly support and brace each panel and safely affix it to the wall is required.

All surfaces should be dry-cleaned to remove loose dust, dirt and debris. Mounting holes with screws still in them should have the fasteners carefully backed out; the holes should be filled with a compatible wood putty, sanded smooth and carefully in-painted to match adjacent surfaces. The same treatment should be applied to other minor through-panel perforations. Cracked and crazing paint is pervasive but a fairly benign condition, and when seen at a normal viewing distance is not distracting to the viewer. The major areas of rot which had been cut out should be in-painted to match the existing; we recommend locating early photographs of the mural and/or contacting the original artist to help guide the in-painting effort in these larger areas of repair. Graffiti should be allowed to remain; attempting to remove it would mostly likely disturb the paint underneath.

Figure 82. Shrinkage and warping of the plywood panel has led to cracking of the surface paint.

Figure 83. An incidence of graffiti

Figure 84. Paint loss associated with shrinkage cracks.

Figure 85. Example of a splintering wood surface.

Figure 86. Graffiti spray-paint was observed in select locations.

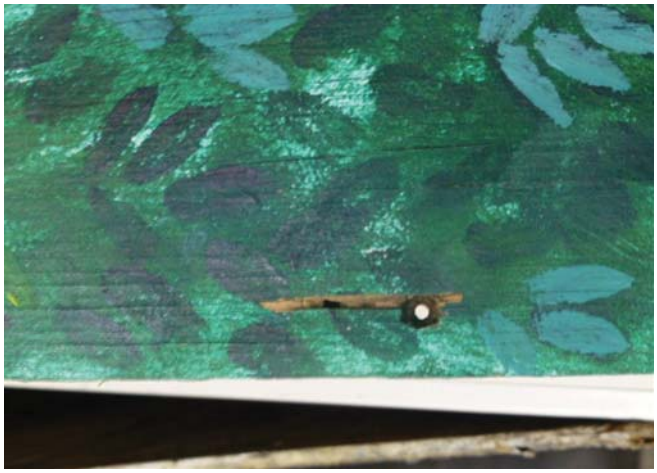

Figure 87. Accelerated deterioration and loss around an existing screwhole (now empty).

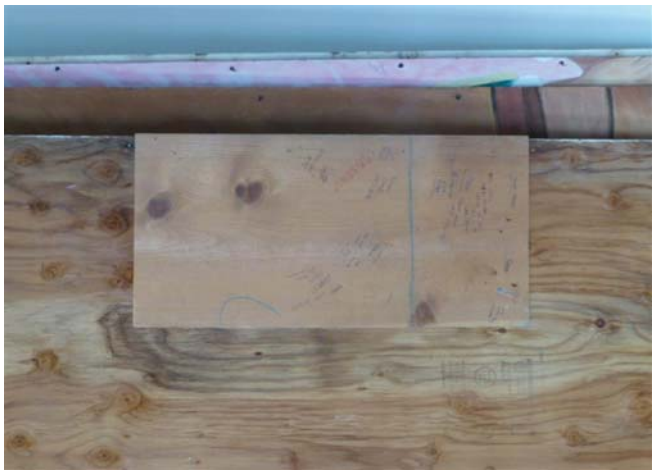

Figure 88. Wood blocking on the reverse of a panel used to support one of the major patching repairs.

Figure 89. Water damage and discoloration are typical at the lower edges of the panel (here turned upside-down).

Title: Sacandaga Totem
Artist: John Van Alstine
Classification: Sculpture
Location: The center of Triangle Park at the corner of King and Fayette Streets
Materials: granite, steel
Date Acquired: 2010
Previous Preservation: None known
Map Key: N



Figure 89 (left). The totem measures 113' x 66' x 44' ; **Figure 90 (center).** Detail of a vertical microcrack along the edge of the stele; **Figure 91 (right).** Detail of iron staining and failed caulk under the steel base.

Description: *Sculpture*
The sculpture consists of a rough-hewn, granite obelisk with four heavy weathered steel fins bolted to the base of the stone and welded to a steel plate.

Condition: *Good*
The fins have an even level of oxidation overall consistent with weathered Corten steel. Runoff of oxides from the steel has resulted in iron staining of granite immediately adjacent to the fins. There is mild iron staining of the foundation under the steel base, although this is not generally visible. The granite is otherwise generally clean with some mild atmospheric and biological soiling. A vertical micro crack on the east corner of the totem is likely to develop into a spall unless stabilized. The flexible caulk that seals the juncture between the granite sub-base and the underside of the steel is beginning to crack and fail. The brick pavers immediately surrounding the totem are in generally good condition with minor vegetative growth between units.

Priority: *Low*

Treatment Recommendations
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 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 failed and replaced. Care should be taken to ensure that the stone is free of caulk residue before new caulk is installed. The vertical

microcrack along the edge of the totem should be injected with a microgrout or adhesive to prevent it from developing into a spall.

Figure 92. Corrosion and iron staining at the juncture where the steel flange meets the granite totem.

Figure 93. Iron staining of the granite base and vegetative growth in the pavers abutting the sculpture.

Title: Shipbuilder
Artist: Michael Curtis
Classification: Sculpture
Location: Southeast corner of Waterfront Park, 1 Prince Street
Materials: granite, bronze
Date Acquired: October 31, 2004
Previous Preservation: None known
Map Key: O



Figure 94 (left). General view of the *Shipbuilder* sculpture; **Figure 95 (center).** Detail of surface corrosion and soiling; **Figure 96 (right).** General view of one of three decorative granite scrolls.

Description: *Sculpture*
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: *Good*
The base is in generally good condition, with minor atmospheric soiling. The edges of stone scrolls exhibit some dimensional loss from either weathering or impact. The sculpture exhibits moderate surface discoloration and corrosion, suggesting coating failure and loss. Minor pitting was observed on the figure's coat tail, which may be an original casting flaw.

Priority: *Medium*

Treatment Recommendations
The bronze figure 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. Further detail cleaning of the figure should also 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 Curator 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 are in reasonably good condition and do not require recoating at this time; they should continue to be monitored for potential corrosion and coating failure in the future. Because of their small size and difficult location, we do not recommend patching the minor spalls along the edges of the granite scrolls. Joints between stone units should continue to be monitored for deterioration and loss but do not require repointing at this time.

Figure 97. The light blue-green coloration of the plaque is likely an intentional patina rather than corrosion.

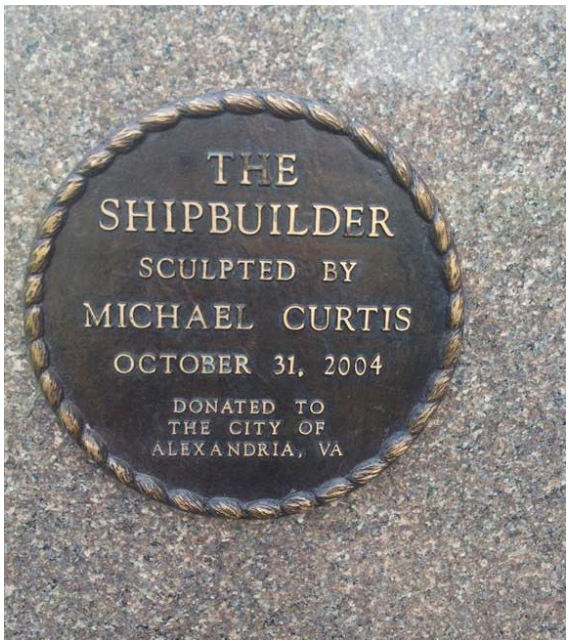

Figure 98. Some of the highlights on the raised lettering of the dedicatory plaque have become discolored.

Figure 99. Minor pitting along the edge of the figure's jacket may be an original casting flaw.

Figure 100. Dimensional loss along the edge of a granite scroll.

Title: Torpedo Factory Art Center Staircase
Artist: Multiple (see description below)
Classification: Sculpture, Painting
Location: First floor north, Torpedo Factory Art Center, 105 North Union Street
Materials: numerous
Date Acquired: May 18, 1984
Previous Preservation: None known
Map Key: P

Figure 101. The artwork forms the balusters of the staircase.

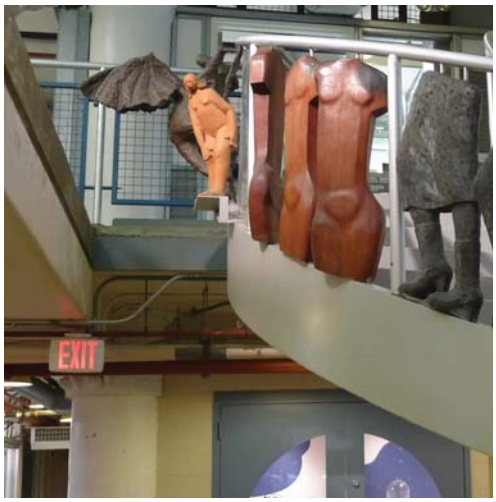

Figure 102 Alternate view of the various works ascending the staircase.

Description
Sculpture
Twelve multimedia sculptures attached to the balustrade of the spiral stair connecting the first and second floors.
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
10. Bronze dragon by Robert Rosselle
11. Iron and mild steel figure by Larry Morris
12. Paint on plywood by Sheila Keefe

Condition
Good
Because these elements are located indoors they have not experienced the weathering that is typical to an outdoor environment. Their deterioration, if any, is mostly associated with being located in a high-traffic location and the soiling, handling, and damage that is necessarily associated with it. General surface soiling (dust and particulate matter) are present on each element. Other conditions

are described generally:
1. Minor spot losses
2. Good condition overall
3. Good condition overall
4. Minor spot losses
5. Moderate to heavy soiling of the frame
6. Good condition overall
7. Crack through leg, cracking at seams, blanching
8. Good condition overall
9. Moderate to heavy soiling overall
10. Moderate to heavy soiling overall, coating failure, corrosion on the neck of the figure
11. Good condition overall
12. Good condition overall

Priority: *Low*

Treatment Recommendations
All pieces should be dry-cleaned to remove loose dust, dirt and debris. Other maintenance and/or repairs should be performed on a case-by-case basis as needed.

1. Patch minor losses with a compatible material and carefully in-paint to match adjacent surfaces.
2. No additional maintenance required at this time.
3. No additional maintenance required at this time.
4. Patch minor losses with a compatible material and carefully in-paint to match adjacent surfaces.
5. Selective detail cleaning of the frame to reduce moderate to heavy soiling.
6. No additional maintenance required at this time.
7. Cracks and open seams should be filled with a metal-bulked epoxy and tooled to match adjacent surface; the failed coating should be removed and a new protective wax coating applied. A possible oxalic acid patina should be applied to achieve even surface coloration, in consultation with the artist.
8. No additional maintenance required at this time.
9. Additional detail cleaning should be performed to reduce moderate to heavy surface soiling.
10. Additional detail cleaning should be performed to reduce moderate to heavy surface soiling and active corrosion. The failed wax coating should be renewed in areas of corrosion and loss.
11. No additional maintenance required at this time.
12. No additional maintenance required at this time.

Figure 103. 3 painted wood, sculptural balusters by Murney Keleher

Figure 104. 3 glazed terra cotta, green, female torsos by Pat Monk

Figure 105. Ink on glass (?) overlaid pastel on paper artwork by Brian McCall

Figure 106. Fiberglass, face sculpture with epoxy paint by Mirella Belshe

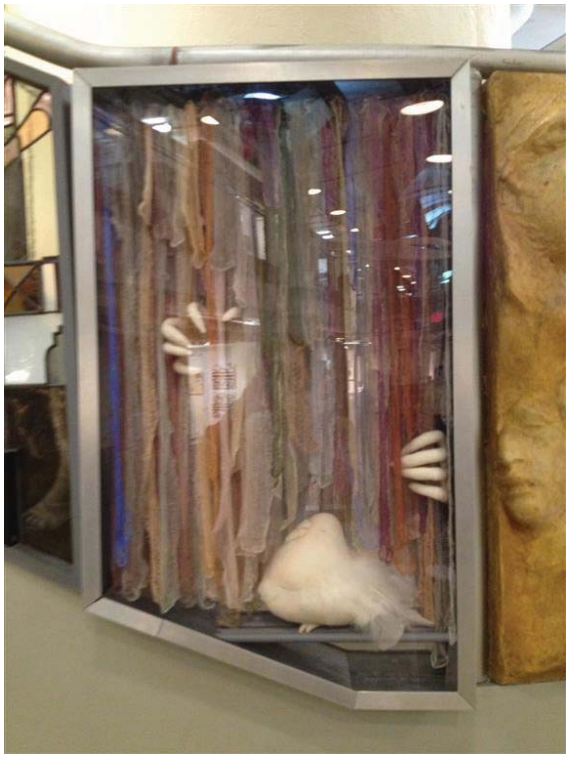

Figure 107. Textile artwork by Joyce Zipperer

Figure 108. Stained glass by Mark Anderson

Figure 109. Lead sculpture by Betty Rice Seim

Figure 110. Wood carved torso by Julie Schieder

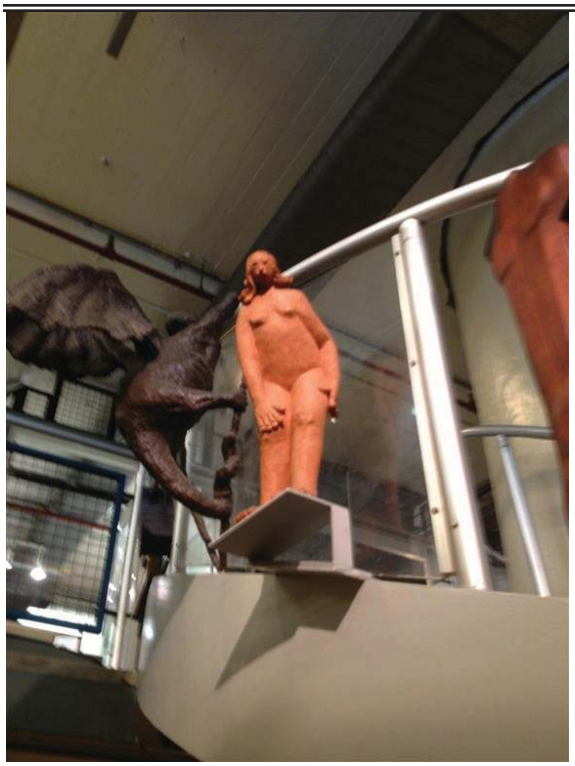

Figure 111. Terra cotta figure by Carol Levin

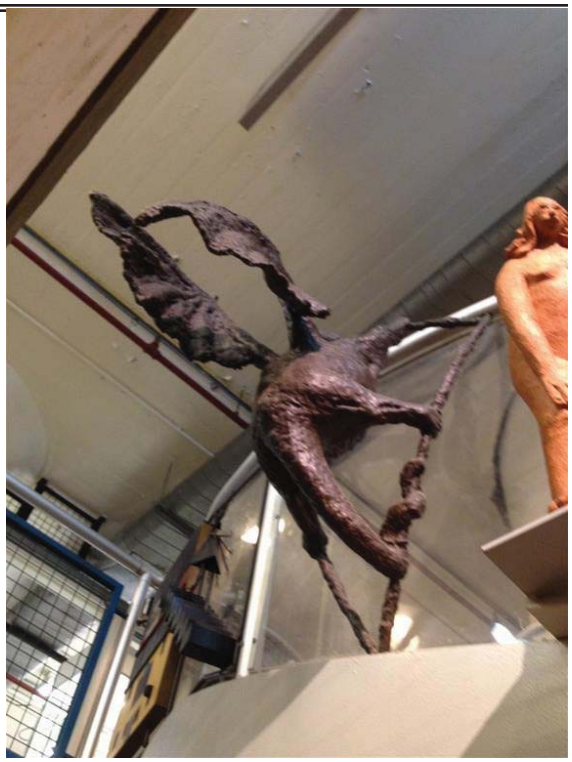

Figure 112. Bronze dragon by Robert Rosselle

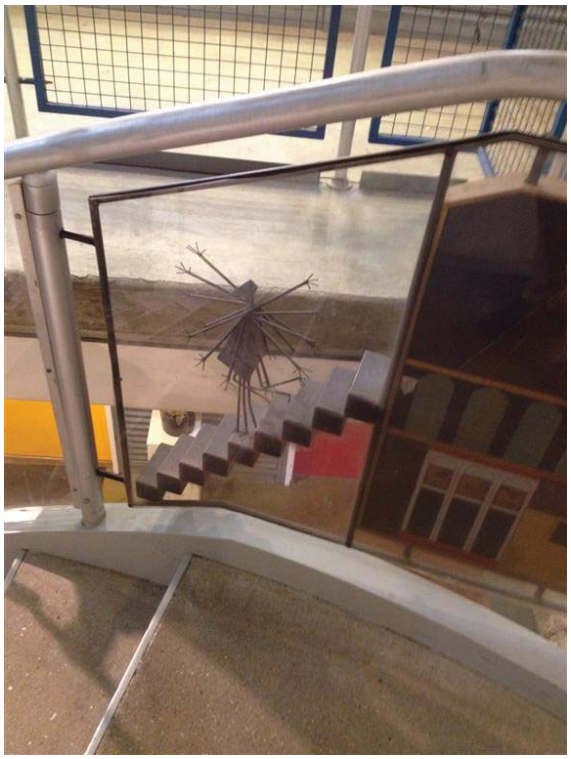

Figure 113. Iron and mild steel figure by Larry Morris

Figure 114. Paint on plywood by Sheila Keefe

Title: Wildlife of the Dora Kelley Nature Park
Artist: Mary Anne Warner
Classification: Mural
Location: Jerome "Buddie" Ford Nature Center, 5700 Sanger Avenue
Materials: oil and acrylic, canvas
Date Acquired: 1980
Previous Preservation: None known
Map Key: Q

History
The master thesis project of Mary Anne Warner for George Mason University.

Figure 115. General view of the series of panels, approximately 7' x 16' overall.

Figure 116: Detail of the mounting hardware used to affix the panels to the wall.

Condition: *Excellent*
Each canvas is well-mounted on a custom-built frame. An eyebolt is fastened into each panel and clipped to a mating anchor in the concrete block wall. No paint loss or soiling was observed on the canvas. Ambient light from windows directly above filters down onto the panels but there is no direct exposure to natural light that might cause pigments to deteriorate and fade. The track lighting above the paints was not on at the time of viewing; it is not clear if it is functional or regularly used. There were no instances of vandalism or damage from handling observed; the public is held away from the paintings by a steel railing. The "Summer" panel (second from left) is hanging slightly askew and is approximately 1" out of plane (forward) from the other three.

Priority: *Low*

Treatment Recommendations
The anchors from which the "Summer" panel are suspended should be adjusted so that it hangs flush with the other panels. The track lighting above the mural should be tested to verify its functionality. No other maintenance is recommended at this time.

Title: World War II Memorial
Artist: Unknown
Classification: Memorial
Location: Outside, to the right of the main entrance to George Washington Middle School at 1005 Mount Vernon Avenue
Materials: granite
Date Acquired: not known
Previous Preservation: None known
Map Key: R

Figure 117. The granite obelisk measures approximately 12' x 3' x 3'

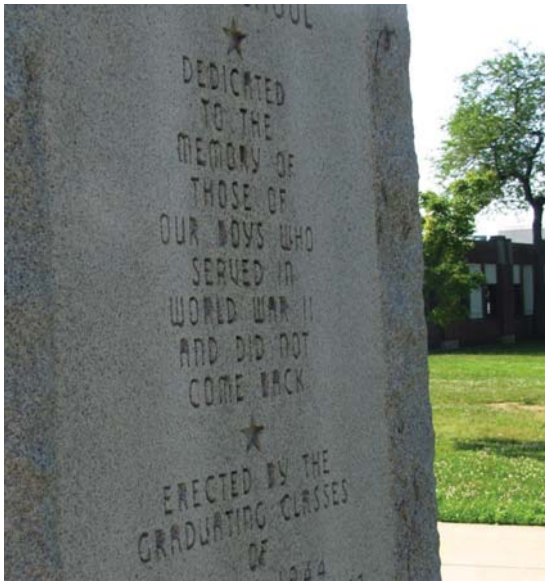

Figure 118: Detail of limited staining down one of the inscription panels of the monument.

Description: *Monument*
An obelisk of rough-hewn granite. On three sides 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: *Excellent*
The monument is very clean, with only minor discoloration on the inscription panels. The lead joints are sound. There are some minor fissures in the rough-hewn portions of the granite surface which may develop into small flakes or spalls; this behavior is typical to this type of surface treatment. The lettering is crisp and well defined; only the small stubs of stone that remained in the As and Bs have begun to spall off. The grass is planted immediately up to the edge of the monument; there is minor iron staining observed along the edge of the plinth, most likely associated with abrasion from a lawnmower.

Priority: *Low*

Treatment Recommendations
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 heated, medium-pressure water. Additional localized cleaning using stain-specific chemicals may be performed on the iron staining along the plinth. We recommend mulching around the plinth rather

than allowing grass to grow immediately up to the edge to prevent further abrasion and staining through accidental contact with a passing lawnmower. Select vertical microcracks should be injected with a microgrout or adhesive to prevent them from developing into spalls. The loss of material within the As and Bs should be monitored to ensure that other lettering is not deteriorating as well.

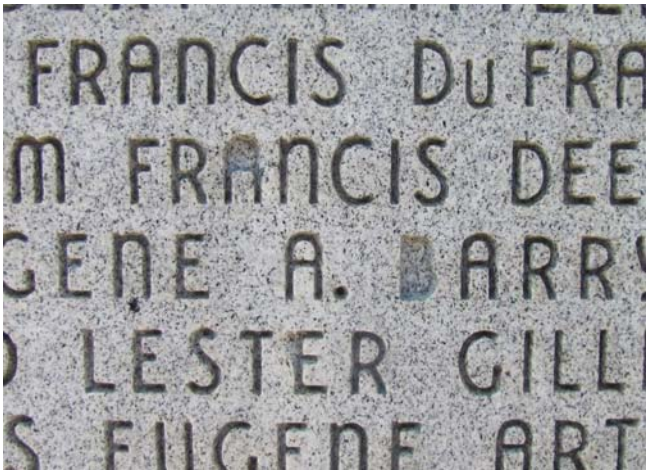

Figure 119. Small stone stubs from within As and Bs have begun to spall off.

Figure 120. Vertical microcrack may develop into a spall.

Figure 121. Iron staining on the edge of the plinth suggests abrasion from a lawnmower

Figure 122. The lead joint between the obelisk and plinth is in excellent condition