

CONDITION|TREATMENT REPORT

Title: Five Flags Mural

Artist: Renee Faure

Date: 1970s

Dimensions: W. approx. 23', H. Approx. 8'4"

Signature: lower proper left

Owner: Senate, State of Florida

Examiner: ArtCare MIA



MATERIALS OF CONSTRUCTION

Support

Material: Multilayer paper, the painting is on ply paper

Fabrication: -

Surface character: even

Auxiliaries: substrate and painted paper support

Joins: at back

Stretcher:-

Ground

Material: none visible

Assembly:

Color:

Layers:

Thickness:

Paint Layer

Medium: estimated acrylic media

Handling: Paste vehicular in figures, lean vehicular in background, and in some areas applied with airbrush

Pigments: not tested

Pentimenti: there are areas of drawing left unpainted

The figure of the female on the proper left has been covered with a new painted paper figure.

Solubility: organic solvents

Surface Coating

Material: none evident

Thickness:

Solubility:

PRIORITY LEVEL: Before Treatment: 1; After Treatment: ---

(1: Urgent 2: Treatment Required 3: Structurally Compromised 4: Esthetic Treatment Needed 5: Good Condition)

DATE OF EXAMINATION: February 23, 2015

CONDITION SUMMARY

This historic work is attached along a convex curve to a paneled wall. In the upcoming renovations the wall will be taken down and replaced.

The support of the painting is complex. The figures and areas of the background have been painted on separate pieces of paper and adhered to a substrate which is attached to the wall.

The painting has been treated in the past. The mural substrate support was reported to be lifting from the wall at the edges. The edges of the painting were stapled and a wide frame was added around the perimeter. Adhesive may have been added at the edges, behind the support at this time.

Currently where it could be tested, the mural is well adhered with an estimated polymer adhesive that stretches when it is stressed. The adhesive may release more easily with organic solvents or low heat. The sensitivity of the acrylic paint will limit the amount of heat and solvent that can be used.

Testing of a sample in the studio suggests that the adhesive softens in acetone. In this case, both side of the substrate appear to have the same adhesive, so great care will need to be taken with the solvent during the removal of the mural not to release the painting support from the substrate. Acetone would also affect the paint layer, so again, use of the solvent must be carefully minimized.

Damage to the painting includes scrapes and gouges especially along the bottom of the work. Accretions and an accumulation of surface grime is also noted. The figure laid over the female figure on the proper left has begun to come away from the painted figure beneath. There are other smaller areas of de-lamination especially where there are joins in the pieced support layer. Where de-lamination has occurred the paper support is splaying and some loss has occurred.

DESCRIPTION OF CONDITION

Support

Damage, Loss, Distortion:

The painting is carried out in pieces which have then been adhered like a puzzle to a substrate. There are gaps at some of the seams where the substrate is visible. In other areas there is slight lifting where the forms join. There is severe de-lamination of the overlaid female figure mentioned above. The painting support shows damage in some of the scraped and gouged areas.

Generally the adhesion of the substrate to the wall is secure except at the perimeter. No bubbling or detachment from the wall is evident in the inner areas of the mural.

In the area of the map on the lower proper right, the artist has used a more delicate paper support for the paint layer. During the application of this paper to the substrate, the paper has creased. There is abrasion on the high points of the creases. In this area around the edges there is tearing and lifting of the upper paper.

Hardening, drying: The paper support seem stable and flexible.

Mold, Insects: none evident

Previous Treatment: Framing, stapling, and possible re-glueing around the perimeter.

Ground and Paint Layers

Damage or Loss: There are local scrapes, scratches and areas of loss where the support shows splaying

Scratches: In the lower proper left, along the bottom of the work

Smudges or rubs: -

Discoloration: -

Cleavage: -

Craquelure: -

Mold or Accretions: surface grime and dust

Previous Treatment: Re-doing the female figure on the far right

Surface Coating

Irregularities: -

Blanching:

Discoloration:

Previous Treatment:

Labels and Inscriptions

Labels: -

Inscriptions or Stamps: -

Framing

Description/Material: wood frame attached to wall

Dimensions: approx 4" wide

Condition: scratches, losses

Protects Surface: yes

Backing Board: -

Mounting: to wall

PROPOSED TREATMENT

The frame will be removed from the mural by Allstate Construction, Inc. Allstate Construction, Inc. will create a negative air space, with ventilation, around the mural to eliminate the possibility of solvents accessing the building's duct system and for reducing dust. The contractor will also provide 2 nine foot tall sonotubes 3' in diameter for the removal and transport of the mural.

1. In the Miami studio equipment and materials will be assembled for the project.
2. Written and photographic documentation will be carried out in accordance with the standards of the American Institute of Conservation of Artistic and Historic Works.
3. The first step in treatment will be surface cleaning the design layer with low density sponges to remove accretions and surface grime.
4. Areas of scratches and gouges will be consolidated with BEVA D-8 and Lascaux 498 20x..
5. Stabilization of the peeling overpainted figure will be carried out with facing after testing facing adhesives on the perimeter of the paint layer.
6. Areas where the ply support has splayed will be consolidated.
7. Removal of the mural from the wall will be carried out using spatulas with organic solvent and/or heat as needed in the well adhered areas.
8. Earth Magnets will be used to hold each section in place until it is ready to be rolled.
9. As sections are released, they will be rolled onto large diameter sonotubes.
10. The mural will be re-rolled, paint face outward, on a large diameter sonotube for removal from the building and transport to its new home.
11. The removal from the space will be undertaken by Allstate Construction, Inc.
12. Because of the plastic memory of the paper supports, it is recommended that the mural remain on the tube for a minimum amount of time.
13. The conservators will recommend the best method for remounting the mural for storage and/or display.

Estimated Cost:

\$59,160.00 (this cost includes materials and travel expenses for the conservators)

TREATMENT RECORD
to be recorded

DATE OF EXAMINATION: <After treatment date>

CONDITION SUMMARY
<After treatment summary>

TRAVEL/LOAN RECOMMENDATION

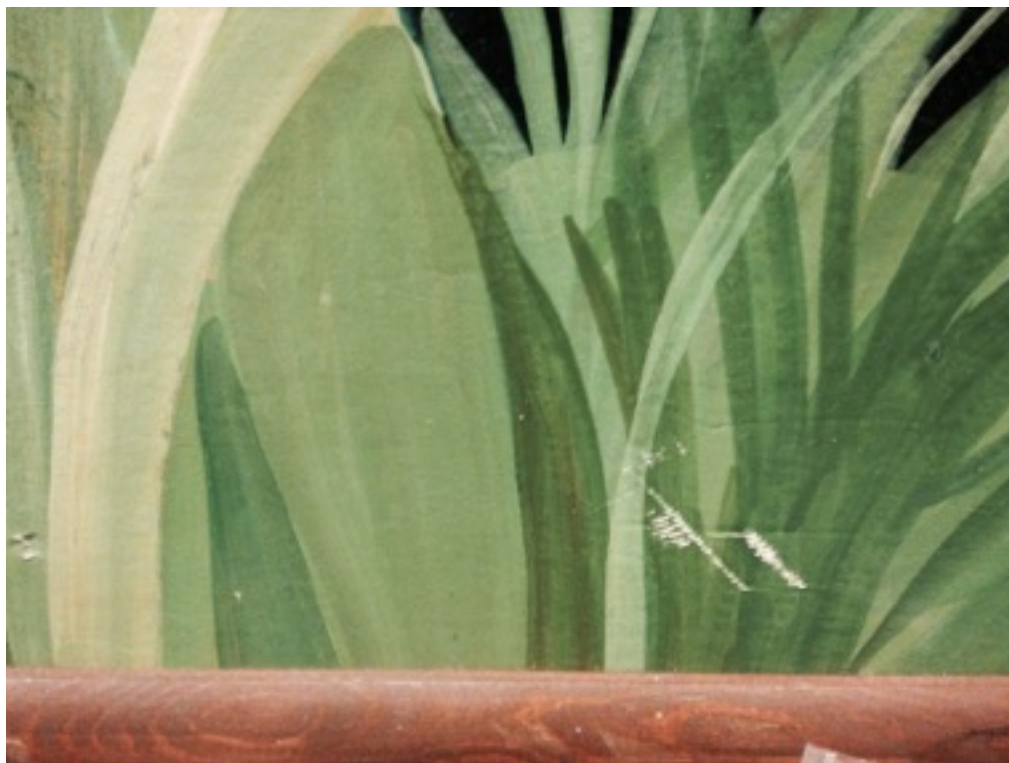
The artwork should be transported on a large diameter sonotube, but should be removed from the tube as soon as possible to forestall permanent distortion of the support. The mural should be kept in regulated air conditioning and relative humidity environment at all times.

NOTES/RECOMMENDATIONS

This work should be monitored and kept in a stable environment including regulated air conditioning and monitored relative humidity.

IMAGES|CONDITION PHOTO

Detail: Scrapes and gouges

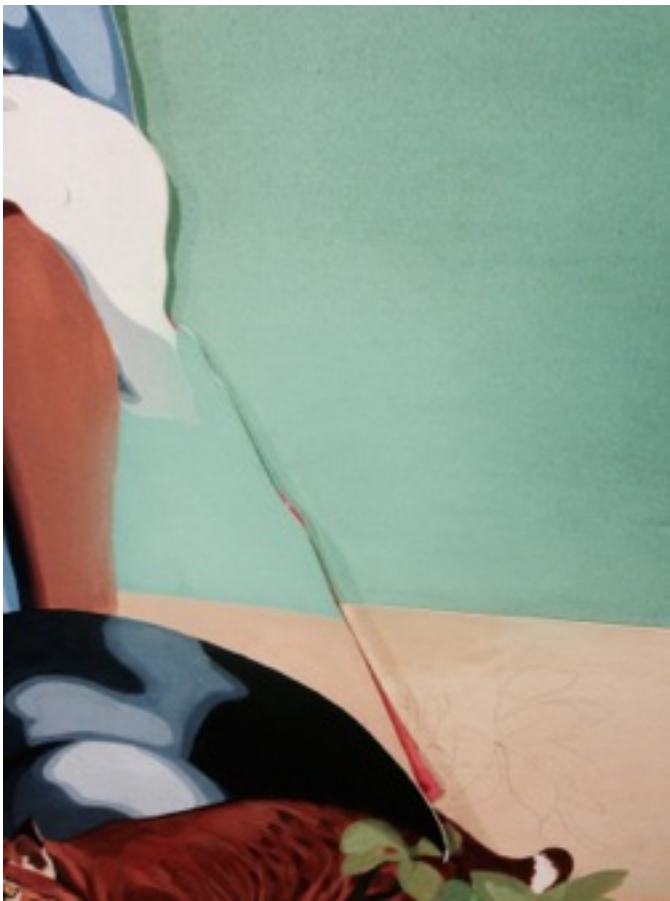


Delamination of pieced support, splaying of support
Detail: Airbrushed area

Brush painted area



De-lamination of overlaid female figure on the proper left of the mural
The original pink dress shows beneath.



Map area with creased and abraded paper support



Tear and delimitation of the support in the map area.

De-lamination and splaying of paper support at a join.

Detail: Unpainted underdrawing

