

## SCULPTURE CONSERVATION STUDIO

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### FAX COVER SHEET

TO:   DENISE LUGO

AT:   LATINO MUSEUM

FROM:   ROSA LOWINGER

DATE:   22 OCTOBER 1997

Total Number of Pages: 3

Dear Denise:

This letter is to update you on my visit to the museum last week. At your request I visited the museum for the purpose of inspecting artworks which were exposed to moisture during flooding. I also discussed the options for re-configuring the vault storage facility in the basement. I also spoke with Bobby Dee concerning the manufacture and installation of the artwork panels for the front of the Museum.

I would like to report on those activities in this memo.

### 1. Artworks exposed to Moisture

I examined the paintings, works on paper, and children's art that had been exposed to moisture during a leak from rain. All of the pieces appeared to be in stable condition at present. Only one piece exhibited any residual damage from the flood. This was a painting by Leo Limon entitled Romantic Noches. The piece is an acrylic on canvas which sat in 1" of water. The piece has a tide line on the back of the canvas where the water level rose. Although this does not affect the image on the front of the painting, it is recommended that the back of the canvas be cleaned to remove any impurities or residual materials that could possibly damage the piece in the future. This cleaning should take place on the front and back on the painting. It is estimated that this will cost approximately \$300.00.

The other pieces seen were in good condition, exhibiting no residual signs of damage. Works on paper should be monitored for possible mold growth. The children's paper mural from Peru needs to be stored in a more effective manner. I recommend folding it along the natural creases in the mural. Use inert synthetic packing materials (pellon, ethafoam, polyester batting) to pad the fold so the piece will not tear.

## 2. Downstairs Vault Storage Space

The vault area was inspected and initial plans to modify the area for better storage were discussed. It was decided that, first of all, the wooden shelving in the area needed to be completely removed. Secondly, we need to plan for ways of storing paintings so they are off the floor. The best way is on rolling screens. A second best way, most suitable for a temporary arrangement, is through the use of storage bins. We discussed possible ways to roll murals on the wall and a location for flat files to store unframed works on paper. Improvements in lighting are recommended as are air conditioning and sealing the wall that leads into the office area of the vault. Walls should be painted white. Flooring can be cleaned and left as is. We discussed the possibility of Tom Hernandez working up the plans as he is already on the job and has the carpenters on staff to do this work. It would be a good idea to make sure that I review any plans or specified materials to be used in storage.

As per your question of whether storage can be upstairs, I do not think this is a good idea. It is best to keep storage well away from public areas, even temporarily. There is too much invitation to theft, intrusion by non-authorized parties, infestation, etc. Remember, the area you want to use for this was originally designed to be a holding area for incoming works. If it is taken for storage then there is no holding area and the collections can be damaged by infestations from incoming pieces. I recommend that we proceed with modifying the downstairs storage area.

## 3. Facade Artwork

I also had the opportunity to speak with the fabricator for the exterior concrete panels. The pieces look like they are coming along nicely. I thought the design was good and the choice of plastic nails for internal reinforcements will greatly reduce future potential damage from water intrusion. I believe that the high concave relief chosen by the artist could present sites where dirt preferentially accumulates. Also, small isolated islands may be in danger of vandalism. However, all in all I feel positive about the material and design decisions. I think it would be a good idea for a conservator to be present during installation.

If you have any questions regarding this memo, please do not hesitate to contact me.

Sincerely Yours,

Rosa Lowinger