

NELSON GALLERY
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY, MISSOURI

ART CONSERVATION FOR UNITED STATES POST OFFICE
MURAL SURVEY of Wisconsin Post Office murals

DATE: June 8, 1982

SITE: ~~HARTFORD, WI.~~

ARTIST: Ethel Spears

TITLE: Wisconsin Landscape

DATE: 1940

MEDIUM: Oil on canvas

The mural is well bonded to the wall and is a little dirty,
in good condition considering that it has had to maintenance
for all these years.

It would benefit from a general cleaning, remove paint
spatters and repair very minor damage to the edges.

Anton Rajer
Art conservator

Anton Rajer

Prepared for Mr. Paul Steiner, United States Post Office
Design and Construction Division, Chicago, Illinois..

FINE ARTS CONSERVATION

Anton Rajer

P. O. Box 567

MADISON, WI 53701-0567

(608) 249-7042 TEL.

(608) 251-3589 FAX

RAJERT@GLOBALDIALOG.COM

March 21, 2001

United States Postal Service
Mr. Kevin Kleinert
Administrative Services
505 South 2nd Street
Milwaukee, WI 53207

Ellen

3
Reference phone number for Mr. Steven Kraemer is (414) 482-7801

Dear Mr. Kleinert:

Kevin, 414-482-7807

On March 16, 2001, I, Anton Rajer, Art Conservator, examined the mural known as "Autumn Wisconsin Landscape," by the American artist Ethel Spears, at the request of the West Bend Art Museum as well as the United States Postal Service.

Background:

In July of 1982, at the request of the United States Postal Service, Mr. Paul Steiner at the Design and Construction Division at the United States Postal Service in Chicago, commissioned me to examine all of the known post office murals in the State of Wisconsin. A copy of my 1982 examination report is attached. At that time I noted that the mural was in essentially perfect condition, a little dirty, but well bonded to the wall and in no need of any treatment. Per the documents already generated on the mural, that is Linda Goetz, Registrar at the West Bend Art Museum, her observations, as well as those made by Keith Raddatz and my own, I have the following conclusions.

1. It appears that the mural was removed by an inexperienced individual which resulted in a high percentage of loss of the original paint in several areas. Along the top edge the paint is almost completely gone. In addition, thousands of pin hole losses were noted throughout the composition. Obviously a result of the brutal removal from the wall of the post

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office in Hartford. All of this could have been avoided if a specialist had been hired to remove the mural. A certain percentage of loss is to be expected, but this is abnormally high.

2. I was asked by the West Bend Art Museum and the United States Postal Service to examine the mural after Keith Raddatz declined to be involved in this rather awkward and difficult situation. Having conserved over 70 post office murals in the past 18 years, I can say with confidence and experience and expertise that the current situation could have been avoided. I do not know the individual who removed the mural, neither Keith nor myself have any familiarity with this individual. Furthermore, in order to correct the extensive damage, it will take approximately four months over a period of nearly one year to correct. I'm saddened by the condition of the mural and fully realize its historic, artistic, cultural and economic value.

To correct the damage I recommend the following:

1. The individual who removed the mural applied what looks like wax paper with some type of varnish to the face of the mural. After yanking it off the wall, and it appears to have been yanked off the wall because of the numerous stress marks, the individual then rolled the mural with the paint layer face in. Anyone with any familiarity with rolling murals of this type or large canvases knows that you NEVER roll a painting face in. This causes additional irreparable damage as it crushes the paint onto itself. In addition, it should be noted that on the reverse of the painting is extensive amounts of what looks like old paint or adhesive of some kind that Ethel used to glue her mural to the wall. I took samples of that adhesive and had it analyzed at the chemistry lab at the University of Wisconsin-Madison, and it is indeed lead based paint. The individual who removed this mural evidently was not familiar with any of the lead based paint systems nor their abatement nor proper care or procedures in dealing with lead paint. In order to conserve the mural, a lead paint abatement will have to take place. This further incurs costs on the conservation of the mural. It should also be noted that the wax paper facing that was applied to the mural has failed in numerous areas. You may see that in reference to the photographs attached and obviously resulted in higher percentages of loss.

2. During the proposed conservation, the reverse must be cleaned as best as possible and all the old lead paint removed.

3. The painting should be infused with Beva 371 adhesive to readhere the paint which is now loose back to the canvas.

4. A new stretcher needs to be built for this painting.

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5. A new canvas needs to be attached to the old canvas, this process is called lining, and I would propose to have it lined with Beva 371, a strong synthetic adhesive utilized in this process by professional conservators who are familiar with its properties.

6. After the mural has been lined, the new canvas, which is attached to the old canvas, will then be stretched on to the new stretcher and keyed out to proper tension. Then, and only then, would the facing be removed, unfortunately with strong polar solvents, such as Toluene, which of course is a health hazard. But because of the materials that were used to face the mural, polar solvents would have to be used to get it off. Then, and only then, could we assess the total amount of damage and loss to this valuable artistic work of art.

7. After that time, any additional losses or areas of flaking would have to be stabilized.

8. The painting would then be varnished with a thin layer of synthetic non-yellowing varnish acryloid B-72.

9. Losses would then be filled with white putty.

10. The mural would then be inpainted.

11. It would then be varnished.

12. A new frame would be attached to it.

Let me note that these procedures are technical procedures familiar to conservators who are professionally trained.

The cost for carrying out this work, which would require close to a total of nearly one year in the studio, would be \$10,800 .

In addition, I would propose to move the mural to the conservation studio in Madison, Wisconsin, to have it fully insured while in the studio and to provide any additional references that might be needed related to this proposal in the proper care and conservation of "Autumn Wisconsin Landscape."

With over 18 years of experience in dealing with post office murals throughout the United States and in caring and conserving them, I feel that this particular situation could have been avoided had a more qualified and competent individual been hired to do the removal, but

Mr. Kevin Kleinert

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that already is past history. The important thing is that the mural now be properly conserved and that a proper home be found for it where it can be cared for in the future.

In addition, it should be noted again that neither Keith Raddatz nor myself had any contact with the individual who removed the mural from the Hartford Post Office. We do not know this individual and we do not know the individual's background, credentials, nor experience in dealing with cultural property of this type. In addition, the West Bend Art Museum has received no photographic documentation nor technical reports which should have been generated related to this removal. From an ethical point of view, the individual did not conform to standards of practice related to documenting the work before removal nor documenting the actual materials used nor the steps and procedures. From the work of art, it certainly appears that the mural was torn from the wall and then improperly rolled, as it should have been rolled with the paint layer on the outside, not on the inside. Regardless of the manner in which the mural was removed from the wall, the necessary steps that need to be taken to salvage the mural in its current condition have been outlined above. See additional attached material, including photographs of current condition.

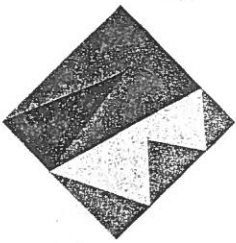
Very truly yours,

Anton Rajer

AR/sa

Enclosure

cc: Ms. Elizabeth Broun, Director, National Museum of American Art Smithsonian
Mr. Stefano Scafetta, Conservator, National Museum of American Art
Mr. Tom Lidtke, Director, West Bend Art Museum
Mr. Keith Raddatz, Conservator, Watertown, Wisconsin
Mr. John Sorenson, Federal Preservation Officer, Washington, D.C.
Ms. Gloria Charlson



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(262)

April 12, 2001

Tony Rajer
Fine Arts Conservation
P. O. Box 567
Madison, Wisconsin 53701-0567

Dear Tony:

Thanks for your recent and extensive report on *Autumn Wisconsin Landscape* by Ethel Spears.

Your well-written comprehension report sheds light on the damage that can be done by untrained and/or unconcerned individuals.

Your report will be added to our collections and loans' files.

Sincerely yours,

Thomas D. Lidtke
Executive Director

TDL/ns

email
Director@WBAMuseum.com

FINE ARTS CONSERVATION

Anton Rajer

P. O. Box 567

MADISON, WI 53701-0567

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RAJERT@GLOBALDIALOG.COM

July 19, 2001

Mr. Murray Weatheral
Division Manager
United States Post Office
Milwaukee, WI

Dear Mr. Weatheral:

Several months ago I was asked to examine the post office mural by Ethel Spears, which was originally located at the Hartford, Wisconsin Post Office. I produced an extensive report on the condition of the mural and the damage that it sustained in its removal. In addition, I have had fruitful discussions with United States Postal Officials in Washington, D.C., Denver, Colorado, as well as former students of Ethel Spears and colleagues at Smithsonian Art Institution. As I'm sure you are aware, United States Postal Service has a written agreement with Smithsonian to assist in the preservation of these post office murals that are located in various structures throughout the United States. I have had the pleasure of working for and with the United States Postal Service for more than 20 years on the care, conservation, relocation, and preservation of these murals.

I am contacting you specifically because it appears that the process of preserving and saving the Ethel Spears post office mural is currently stalled. Though I continue my work and my commitment to the preservation of this endangered cultural property, per the input of the Real Estate Management Office in Denver, Colorado, and more specifically with Gloria Carlson. I do have good news. I have located and have been working with a small cultural facility in Hartford, Wisconsin that would be delighted to put the mural on permanent display after it has been conserved. Over the past two years I have had the pleasure of working with Rod Flor at the United States Postal Service, Administrative Services Center, in Minneapolis, where we worked cooperatively to save and preserve the post office mural from Hudson, Wisconsin. Through Rod's initiative and through my work, we were able to locate a cultural institution willing to receive the mural after its proper and professional conservation.

Mr. Murray Weatheral
July 20, 2001
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Returning to the topic of the Ethel Spears mural for Hartford, the mural is currently in storage in a vault at the West Bend Art Museum. It should also be noted that I tested for the presence of lead white paint and the mural has extensive amounts of lead white paint on its reverse and this material needs to be abated properly. The documents that I sent to the USPS Administrative Services Center in Milwaukee noted the poor condition of the mural from the inappropriate removal from the wall and taking into account the difficulties with the lead white paint. I would hope that before the fiscal year closes that the mural project could be started again and that this important example of our state's cultural heritage could be preserved.

Lastly, I'd like to mention that several of Ethel Spears' former students have also expressed interest in seeing the work of their teacher preserved. Please kindly find enclosed the documents that I have referred to in this letter and I would hope that I might receive the courtesy of a written response from you related to this discussion.

Sincerely,



Tony Rajer
Professional Associate Art Conservator of the
American Institute of Conservation, Graduate of
Harvard University in Art Conservation

TR/sa

cc: John Sorenson, Historic Preservation Officer, United States Postal Service
Gloria Carlson, United States Postal Service, Real Estate Management Assets, Denver

FINE ARTS CONSERVATION SERVICES

**P. O. Box 567
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(608) 249-7042 Phone
rajert@globaldialog.com**

Oct 31, 2001

Mr. Randy Kordus
USPS
Acting District Manager
Milwaukee, Wis

Dear Mr. Kordus,

Thank you for your recent letter. I just returned from New York where I completed a mural conservation project for a new museum in Manhattan, in addition I once again did volunteer work with Red Cross at ground zero.

Regarding the Hartford mural, the quote that I gave in April and again in August is the same and still stands. I gave 2 options, though, the more expensive grant you is the best value for longevity. If you wish to proceed, please prepare the contract, send by mail, and I'll sign it and pick-up the mural and begin the work. The whole process, as noted in my documents will take nearly a year. It's very complicated and time consuming.

Regarding the Schauer Art Center, they are a small poor cultural facility that can and will care for the mural. It is a good group of people, very dedicated.

THANK you.

Tony Rajer
art conservator
Fine Arts Conservation
p.o. box 567
Madison, Wis. 53701
(608) 249-7042

FINE ARTS CONSERVATION SERVICES

**P. O. Box 567
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rajert@globaldialog.com**

Nov 24, 2001

Mr. Randy Kordus
USPS
Acting District Manager
P.O. Box 370900
Milwaukee, Wis. 53237-2900

Dear Mr. Kordus,

Regarding the Hartford mural, the quote that I gave in April and again in August and again on October 31, 2001 is the same and still stands. I gave 2 options, though, the more expensive, grant you is the best value for longevity. As described in the proposal, the stretcher is handmade for the mural and will last as long as the mural.

If you have questions about the wisdom of my approach, kindly contact the individuals listed on the attached sheet that I prepared for Kevin months ago. Contact Tom Lidtke at the West Bend Art Museum, they have the Hudson mural I worked on for them. It came out stunning. Gloria Carlson monitored that project. As of this date I've now spent over 40 hours preparing reports, phone calls, e-mails and finding a recipient for the Hartford mural. It has been nearly 9 months waiting for a decision. In all my 20 years of working for USPS, I don't recall a longer decision process.

I hope you will wish to proceed, kindly, if you can please prepare the contract, send by mail, and I'll sign it and pick-up the mural and begin the work. The whole process, as noted in my documents will take nearly a year. It's very complicated and time consuming. I'd like to also mention that everytime the mural is unrolled there is further damage, in addition because of the lead paint, exposure is a problem because the paint is toxic.

THANK you. Still concerned about the Hartford mural. I remain.

Sincerely,

Tony Rajer
art conservator
Fine Arts Conservation
p.o. box 567
Madison, Wis. 53701
(608) 249-7042

CC: Gloria Carlson
Schauer Art Center

Fine Arts Conservation Services
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Madison, Wi. 53701
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Sept 2, 2002

Mr. Randy Kordus
USPS
Box 5012
Milwaukee, Wi. 53201-5012
414-482-7801
rkordus@email.usps.gov

RE: Hartford, Wi. Post Office Mural contract # 564383-02-X-0012

Dear Randy,

Greetings. I want to bring you and others up to date on the conservation of the damaged Ethel Spears mural from the Hartford, Wisconsin Post Office. As you may recall the mural was brutally removed from the wall several years ago by a church decorator that has since dropped off the radar. I've attempted to find him, but to no avail. His phone was disconnected several years ago, I'm told.

As noted in my many reports of condition related to this mural that you have in your files, there are many stress marks, losses, and tears. The sad thing is that Mr. Sean Donough provided no photos of the mural before removal, but as he was not a conservator what could we expect? When contacted by the West Bend Art Museum for references he was evasive and could provide no letters of recommendation, as noted by registrar Linda Goetz. I've never heard of the man nor do I know his work other than the mess he made of the Hartford mural, but that is history and we now have to save the mural.

Well, after many many months of cleaning the reverse and stabilizing the mural, including the paint layers I now have the painting lined and attached to a new custom made rigid support. Removing the facing was a difficult and toxic affair. Mr. Donough used wax paper and an unknown varnish to face the mural, much of his facing failed and tore paint from the surface, furthermore I could only remove it with strong solvents, pure Toluene (ouch!). If I was not so committed to the project and to preserving Ethel Spears memory (She was my mother-in-law's art teacher) I would have given up, but I have not.

After removing the facing I was able to assess the true condition of the mural. I presume that the mural was removed from the wall by pulling it, as there are thousands of stress cracks. Now I'm able to ascertain the actual condition of the mural. You can see for yourself in the attached photos. Skillful glazing and careful reconstruction as best as

possible is needed in many areas to make the mural presentable. Fortunately I've seen other murals by Ms. Spears, and this will help. The inpainting is taking hundreds of hours, The results will be satisfactory and presentable.

I'm contacting you to request a change order for the sum of \$2,500 to cover the additional work that is needed to make the mural visually presentable and to complete the hundreds of hours that are required to inpaint the damaged areas. I think this is a reasonable request considering the extensive damage and what it will take to fix it.

On a related note.....

Recently I've been in contact with the Schauer Art Center in Hartford, Wisconsin. They are anxious to receive the mural for their permanent display, on extended loan from USPS. This is an ideal institution for the mural.

I'm working diligently on the mural and felt it necessary to inform you of the mural's actual condition and the current status of the mural rescue project. You may recall that USPS had me survey the mural in 1982. A copy of my original condition report is attached for your records.

THANK YOU for your support in the effort to save the Hartford Post Office mural.

Tony Rajer
Tony Rajer
Art Conservator

Please feel free to contact the persons listed below regarding the mural. All of them are concerned and want a positive outcome from this situation.

CC:

Ms. Tina Norwood USPS preservation officer 703-526-2780

Dr. Elizabeth Broun director Smithsonian American Art Museum 202-275-1522

Tom Robbins, director, Schauer Art Center 262-670-0560

Randy Adler USPS real estate 303-220-6547

Gloria Carlson, USPS real estate 303-220-6562

Ms. Cindy Nelson, USPS real estate 303-220-6536

Photos attached

**Fine Arts Conservation Services
Anton RAJER
P. O. Box 567
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rajert@globaldialog.com**

Sept. 30, 2002

Dear Colleague,

Greetings. We need a favor! We need your help to save the Ethel Spears Hartford, Wi. Post Office mural. The Milwaukee District of the Postal Service is custodian to this unique piece of Americana and is required to care for it by Postal Regulation.

History of the Mural

1940 Ethel Spears paints the mural

1982 Tony Rajer survey's mural for Chicago Postal District. It's in good condition considering it has had no maintenance in 40 years though it is dirty. Needs cleaning. Nothing is done.

1999 Postal officials in Milwaukee contract an interior decorator to remove the mural. The results: massive damages, many areas of paint loss, tears, multiple damages, etc.

2000 The mural is briefly stored at the West Bend Art Museum. (262) 334-9638

2001 Rajer examines mural and writes a lengthy report on condition with proposal. The mural goes to postal storage in Milwaukee. Tony speaks with several Milwaukee Postal Officials and gives names, numbers, references, resumes, etc. and explains that work of this type, to museum standards, costs between \$15,000-\$25,000. Lead paint and asbestos might also be factors. Postal officials encourage a lower bid and never contact any of the other postal officials that Rajer has worked with over the past 20 years. I've conserved over 100 Post Office murals in 15 states.

2001 Tony Rajer waits nearly a year for a response from Milwaukee Post Office District regarding conservation of the mural. Rajer sends more letters of inquiry.

2002 January Rajer picks up the mural from Postal Officials and is given the green light on the conservation project. This is after lengthy discussions and more reports and photos are sent. Personnel changes at the Milwaukee district make communication difficult.

2002 After putting in over 2000 hours on the project, buying materials, building panel, mounting, lining, cleaning reverse, removing facing, Rajer submits actual condition photos of the damaged mural and begins inpainting. Entire contract sum of \$9,999.00 is now spent. Rajer exercises due diligence in the care of this cultural property and can't understand why Milwaukee Postal Officials seem to care so little for the art work under their charge.

2002 September Rajer requests a modest sum of \$2,500 in change order to complete the work to museum standards. The mural will go to Schauer Art Center in Hartford (262)-670-0560. They will care for it in perpetuity. They want the mural. No written response from Postal officials. Brief phone call from someone saying "Post Office has no money"....we can't help you... sorry....no number left.

After nearly 3 years I've received one short written response to my numerous reports and letters.

- SPACKMAN, Cyril (Saunders)** [Min. P, P, S, E, En, Li, L, T, W] Surrey, England b. 15 Ag 1887, Cleveland. Studied: H. G. Keller, in Cleveland; Kings Col. Architectural Studio, London. Member: R. S. B. A.; R. S. Min. P. S. G.; R. S. Antiquaries of Ireland; F. S. Antiquaries of Scotland; F. R. S. A.; Licentiate Royal Inst. British Arch.; Croydon Arts C.; Southeastern Soc. Arch.; AFA; Soc. Graphic A.; Cleveland SA; Chicago SE. Exhibited: Assn. Arch. & Surveyors (med). Work: CMA; AIC; Print Room, British Mus.; City of Hull Coll.; 13th-century church, Grosmont, Monmouthshire; Crucifix in stone, Sanctuary, William Lillico Memorial Church of All Saints, Selhurst, Surrey. Designer: med. of Masonic Million Mem. Position: A. Ed., "The Parthenon" [40]
- SPACKMAN, Emily S.** [P] NYC [24]
- SPADER, William E. (dgar)** [P, C, I] Jamaica, NY b. 14 Ap 1875, Brooklyn, NY. Studied: H. S. Mowbray; J. H. Boston. Member: Brooklyn PS; AWCS. Exhibited: AWCS, 1921-23, 1925-27, 1929, 1932, 1937-42, 1946; NAD; etc. Work: Mus. A., Fort Worth, Tex. [47]
- SPAETH, Carola (Mrs.)** [Por. P] Princeton, NJ b. 29 Ap 1883, Phila. Studied: PAFA; Graphic Sketch C., Phila. Member: Phila. Alliance. Specialty: children [33]
- SPAETH, Marie Haughton (Mrs. J. Duncan)** [P] Princeton, NJ/Chesham, NH b. Hanover, NH d. Spring 1937, Sarasota, FL. Studied: PAFA; Pa. Sch. Design; Spain; France; Italy. Member: NAWPS; Wolfe AC; AFA. Exhibited: Wolfe AC, 1932 (prize). Work: PAFA; Princeton Univ.; Proctor Foundation, Princeton, N.J.; Grace Erdman Memorial Hall, Occidental College, Calif. [33]
- SPAFARD, Myra B.** [P, T] Detroit, MI/Manchester, MI b. Manchester. Studied: ASL; Teachers' College; Mrs. E. M. Scott, N.Y. Member: NAWPS [31].
- SPAGNA, Vincent** [P] NYC b. 24 O 1898, Sicily, Italy. Studied: Conn. Lg. A. Students, Hartford. Exhibited: Pepsi-Cola, 1944 (prize); La Tausca Pearls Comp. (prize); CGA, 1939; PAFA; MMA; CI; Midtown Gal., N.Y., 1939. Work: AGAA; Pepsi-Cola Coll.; IBM Coll. [47]
- SPALDING, Elisabeth** [Ldsc. P] Denver, CO b. Erie, PA d. 1954. Studied: ASL; PAFA. Member: Wash. WCC; NYWCC; Am. A. Gl., Denver. Exhibited: Erie Art C., 1900 (prize); AIC, 1921 (prize); Colorado Sate Fair, 1930 (prize); Wash. WCC, 1931 (prize); Stockholm (one-man); Paris, 1932 (one-man). Work: Erie A. C.; WC. Coll., Denver A. Mus.; Children's Hospital, YWCA, Morey Jr. H.S., Girls Indust. Sch., St. Luke's Hospital, Denver [40]
- SPALDING, Melvin P.** [P] NYC [17]
- SPALLER, Gertrude** [P] Chicago, IL. Member: Chicago SA [25]
- SPAMPINATO, Clemente** [S] Sea Cliff, NY (1980) b. 1912, Italy (came to NYC in 1946). Studied: AFA; French Acad. Nude; Sch. Governorate; Royal Sch. Medal, all in Rome. Member: NSS. Exhibited: Nat. A. Mus. of Sport, NYC, 1968; Rome, 1953. Work: Nat. A. Mus. of Sport; Rockwell Gal. Western A.; Delgado Mus.; Notre Dame; Okla. AC. Specialties: sports; Western subjects [*]
- SPANUTH, Lillian.** See Linding.
- SPARHAWK-JONES, Elizabeth** [P] Phila., PA. Studied: PAFA. Exhibited: PAFA, 1908 (prize), 1912 (prize); CI Pittsburgh, 1909 (prize); AIC, 1926 (prize). Work: AIC; PAFA [40]
- SPARKS, Arthur Watson** [P, T] Pittsburgh, PA b. 1871, Wash., D.C. d. 6 Ag 1919, Phila. Studied: Académie Julian, with Laurens; Ecole des Beaux-Arts, Paris; Cormon; Bouguereau; Thaulow; Mucha; Ferrier; Courtois. Member: Pittsburgh AA. Exhibited: Pittsburgh AA, 1913 (prize); P-P Expo, San Fran., 1915 (med); (retrospective) Westmoreland County Mus. A. (Pa.), 1963. Position: T., CI [19]
- SPARKS, George S.** [P] NYC [15]
- SPARKS, H. L.** [I] NYC. Member: SI [31]
- SPARKS, Joseph** [P, S, Lith, Des, B] Detroit, MI b. 23 D 1896, Jersey City. Studied: P. Ives; P. Honore; L. Kroll; AIC; Leger, Ozenfant, in Paris. Member: SC, Detroit; Michigan Acad. Sc. A. & Letters. Exhibited: Detroit Inst. A., annually; LOC, 1945; Ferargil Gal.; J.L. Hudson Co.; Univ. Mich.; Gordon Beer Gal., Detroit. Work: St. Michael's Church, Detroit; Detroit Inst. A.; Detroit Hist. Lib.; LOC; murals, Winterhalter Sch., Detroit; Maple Sch. Lib., Dearborn, Mich. Illustrator: "Letters to a Pagan," "The Pine Tree of Michigan" [47]
- SPARKS, Will** [P, E, W, T, L] San Fran., CA (since 1891) b. 7 F 1862, St. Louis. Studied: St. Louis Sch. Fr.; Académie Julian, Paris. Member: Bohemian C., San Fran.; AFA. Work: murals, Bohemian C.; Plaza Hotel, San Fran.; de Young Mem. Mus.; oils, Bohemian C.; Pal. Leg. Honor, San Fran.; FA Gal., San Diego; TMA; Minneapolis Inst. A.; City A. Mus., St. Louis [40]
- SPARLING, John Edmond (Jack)** [I, Cart, P, S] Elmhurst, NY b. 21 Je 1916, Winnipeg, Canada. Studied: A. & Crafts C., New Orleans; Corcoran Sch. A. Member: SI; Cartoonists Soc., N.Y. Exhibited: Treasury Dept. Citations, 1944, 1945. Work: Hyde Park Coll. Author/Creator/Producer: "Hap Hopper, Washington Correspondent," United Features Syndicate, 1939-43; "Claire Voyant," Chicago Sun & PM newspaper Syndicate, 1943-46. Position: Editorial Cart., New Orleans Item-Tribune, 1935-37; Washington Herald, 1937-39 [47]
- SPARROW, Jack** [P] NYC b. 25 Ap 1893, Edinburgh, Scotland. Studied: ASL; Henri; J. Sloan; G. Bellows. Exhibited: AIC; Arch. Lg.; BM; Salon d'Automne, Paris. Work: murals for mining companies; Trebor Co., Mariposa, Calif.; H.C. Dudley, Ontario; Duluth Minn.; Mexico [47]
- SPARROW, Louise Kidder (Madame Paul E. H. Gripon)** [S, W] Garonne, France b. 1 Ja 1884, Malden, MA. Studied: Europe; B. Pratt; F.W. Allen; E. Pape; H. Coleman; Bush-Brown; U. Dunbar. Member: Scarsdale AA; F., Royal Soc. A. Exhibited: Soc. Wash. A., 1930 (med); Diplome d'Honneur, Coloniale Internationale, Paris, 1931 (prize); CGA; NGA; Wash. AC (one-man); George Washington Univ. (one-man); Newport AA; Greenwich AA. Work: U.S. Naval Observatory, Wash., D.C.; Smithsonian Inst.; U.S. Nat. Mus.; George Washington Univ.; Cornell Univ.; Howard Univ.; Univ. Ala.; Montgomery Mus. FA; U.S. Military Acad., Md.; State Capitol, Helena, Mont.; South Church, Portsmouth, N.H.; Boston Authors C.; U.S. Senate, Wash. D.C.; Medical Soc., Denver; Bar Assn., Wash., D.C.; U.S. Merchant Marine Acad., Kings Point, N.Y.; N.Y. State Maritime Acad., Ft. Schuyler, N.Y.; Vassar Col.; Wayne Univ. Author: "The Last Cruise of the U.S.S. 'Tacoma' and 'Tankas'"; "Lyrics and Translations" (translation from Nico D. Horigoutchi) [47]
- SPAULDING, Florence Louise** [P, I, T] Brookline, MA b. 24 Ja 1899. Studied: Boston MFA Sch. Member: Copley Soc.; U. des Femmes PS, Paris. Specialty: medical illustrations [40]
- SPAULDING, Grace (Mrs. A.M. John)** [P, E] Houston, TX b. 10 F 1890, Battle Creek, MI. Member: Tiffany Foundation. Work: Houston Mus.; State Capitol, Oklahoma City [29]
- SPAULDING, Henry P. (lympton)** [P] Brookline, MA b. 16 S 1868, Cambridge, MA. Studied: R. Turner; Blummers. Member: Copley S.; AFA [33]
- SPAULDING, Warren (Dan)** [P, Lith, I] Lincolnville, ME b. 7 O 1916, Boston. Studied: Mass. Sch. A. Exhibited: FAP, 1940 (prize); CM, 1940; LOC, 1946; NGA, 1941; CGA, 1940; Portland (Me.) SA, 1940; Asbury Park So. FA, 1940; Mint Mus. A., 1946; traveling exh. 1941-42. Work: Marine Hospital, Carville, La. Illustrator: children's stories; "World Horizons"; "Open Road for Boys"; magazines, 1938-39 [47]
- SPEAKMAN, Anna W. (eatherby Parry) (Mrs. T. Henry)** [I] Stamford, CT b. Springfield, IL. Studied: PAFA. Member: Plastic C.; NAWPS; Phila. Alliance [33]
- SPEAKMAN, Russel (Lindsay) (Mrs. Harold)** [P] Redding Ridge, CT b. Topeka, KS. Studied: F.V. DuMond; J. James; AIC; Fontainebleau Sch. FA. Member: Mural P. Exhibited: Fontainebleau Sch. FA, ann. exh., 1932 (prize). Work: Fairy story panels, Children's Ward, Eye Inst., Columbia, Presbyterian Hospital, NYC [40]
- SPEAR, Arthur P.** [P] Brookline, MA/Friendship, ME b. 23 S 1879, Wash., D.C. d. 1959, Waban, MA. Studied: George Washington Univ.; ASL; Académie Julian, with Laurens. Member: ANA, 1920; St. Botolph C.; Allied AA; Gld Boston A. Exhibited: Pan-Am. Expo, 1915 (med); NAD, 1921 (prize) [47]
- SPEARE, Caroline** [P] Woodstock, NY. Member: Chicago NJSA [25]
- SPEARS, Ethel** [P, Li, Ser, I, T, C] Chicago, IL b. 5 O 1903, Chicago. Studied: AIC; A. Archipenko; J. Norton; H. Rosse. Member: NSMP; Chicago SA; A. Center, Chicago. Exhibited: AIC, 1946 (prize); Rogers Park Women's C., Chicago (prize); Chicago SA; San Diego FA Soc., 1944; La Jolla A. Center, 1944; New Trier H.S., Winnetka, Ill., 1945; Chicago Col. C., 1946; Oak Park Women's C., 1945; Chicago Women's C., 1945. Work: AIC; community houses, Chicago; Lowell School, Oak Park; Oakton School, Evanston, Ill; Crippled Children's Ward, Ill. Research Hospital; USPO, Hartford, Wis.; Pub. Lib., Rochelle, Ill. WPA artist. Position: T., AIC [47]
- SPECK, Walter Edward** [C, Lith, P, T] Detroit, MI b. 29 D 1895, Detroit. Studied: J.P. Wicker; Freisz, in Paris. Member: Scarab C. Exhibited: Scarab C., Detroit, 1931 (prize). Work: Pottery, Fisher Theatre, Detroit; water-

Ethel Spears

She was born in Chicago in 1903. She studied at the Art Institute of Chicago with various well known artists from the period of the 1920's and 30's. She received a prize from an exhibition at the Art Institute of Chicago in 1946 and she also received prizes for her work in Chicago, San Diego, La Jolla, California, Winnetka, Illinois, and from the Oak Park, Illinois Women's Club in 1945, the Chicago Women's Club in 1945. Works are in the Art Institute of Chicago as well as at the Lowell School Chicago and in Oak Park at the Oakton School, Evanston, Illinois, The Crippled Children's Ward Research Hospital in Illinois, as well as the mural from Hartford, Wisconsin, Rochelle, Illinois, and was a part-time teacher at the Art Institute of Chicago. She was a well respected and well known woman artist of the period and the mural from Hartford's current insurance value is at least \$25,000.

file

Management Instruction



Date Issued 11/30/88	Filing Number AS-510-88-16
Effective Date Immediately	Obsoletes RI 1087-PM-112 (3-16-79)
Originating Organization & OCC Code Office of the Postmaster General G12	
Signature & Title <i>Anthony M. Frank</i> Anthony M. Frank Postmaster General	

Title Artwork in USPS-Owned Buildings
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I. Policy

The fine arts inventory owned and controlled by the Postal Service is a valuable and important asset. Primary among the inventory is an extensive collection of murals and sculpture commissioned during the 1930s and 1940s under President Franklin Delano Roosevelt's New Deal arts programs. Today, the murals and sculpture form a vital part of America's national heritage, as they comprise the only comprehensive public collection portraying the culture and character of the American people for a given period. Although often the murals and sculpture are significant individually as representative of the early work of important artists, all the work is important in understanding the period as a whole, and every effort must be made by the Postal Service to preserve and safeguard these cultural assets.

B. Treasury Department Program

Virtually all U.S. Postal Service (USPS) murals and sculpture, however, were commissioned under the Treasury Department's Section of Painting and Sculpture (later, Section of Fine Arts), which existed from 1934 to 1943. Unlike the WPA project, with which it often is confused, this program was not directed toward providing relief for artists. It sought, rather, to provide murals and sculpture for newly constructed federal buildings from project funding appropriations. Commissions for the artwork usually were awarded to winners of national or regional competitions, with runners-up generally receiving commissions for smaller buildings. In the 9 years of its existence, the Section commissioned approximately 1,200 murals and 300 sculptures for post offices across the country.

II. Background

A. WPA/FAP Program

The New Deal era spawned a number of art programs. The largest, and perhaps best known, program was the Works Progress Administration/Federal Art Project (WPA/FAP). Owing its existence to the Emergency Relief Appropriations Act of 1935, the WPA/FAP's primary objective was to provide financial relief to artists and to preserve their skills during the critical years of the Depression. The resulting artworks in a variety of media were then placed with state and municipal agencies.

III. Definition of Artwork

For the purpose of this instruction, artwork is defined as a painting, sculpture, mural, drawing, mobile, engraving, or etching owned by the Postal Service.

IV. Responsibilities

A. USPS Historian, Headquarters

The USPS Historian, Headquarters, is accountable for artwork owned by the Postal Service.

Distribution Standard Distribution	Special Instructions Organizations listed under Distribution may order additional copies from area supply centers. Use Form 7380, <i>Supply Center Requisition</i> , and specify the filing number. You may redistribute this document by photocopying it, but do not paraphrase or otherwise revise it.
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B. Field Division Support Services

Contracting officers of field division support services are responsible for artwork maintenance and restoration, as well as relocation when a facility containing fine arts is sold.

C. Routine Inspection

Field division general managers/postmasters must include a routine inspection of artworks as part of the normal program of facility maintenance.

D. Maintenance

1. *Routine Maintenance.* Maintenance of artworks includes cleaning, revarnishing, repair, or other actions necessary to preserve an artwork or to restore one to good condition. All reasonable efforts must be made to protect artworks at all times, particularly during periods of facility remodeling or decorating, when consideration should be given to the installation of curbs, railings, or similar protective devices to prevent damage. To the extent practicable, viewing of these works should not be obscured by furniture, equipment, etc.

2. *Preparation for Relocation.* Maintenance for artwork also entails, where necessary, the proper dismantling and preparation for relocation or storage, procedures that should be handled only by qualified personnel whose services are usually arranged by contract.

V. Contracts

A. Responsibility

Professional service contracts for maintenance and restoration of artworks are the responsibility of the field division support services contracting officer, and must be accomplished in accordance with Publication 41, *Procurement Manual*. Technical advice, when needed, may be obtained from the Facilities Service Center, the USPS Historian, or the local State Historic Preservation Officer (SHPO). Contracts must establish responsibility for such items as materials and equipment and should cover any provisions for erecting, moving, and dismantling scaffolds or staging; using drop cloths or other protective devices; housekeeping; and final cleanup. When necessary, the contract must provide for transportation of

the artwork to and from a studio or workshop.

B. Selecting a Contractor

In selecting a contractor, the contracting officer must engage a qualified, professional conservator or restorer to (1) perform maintenance or restoration; (2) prepare for storage; or (3) provide direction or instructions for cleaning (other than routine dusting or washing).

C. Conservators

Names and addresses of qualified conservators or restorers for maintenance or restoration work can be obtained from the USPS Historian, SHPO, local museums, or art galleries.

VI. Disposition

A. Initial Planning and Approval

When a decision is made to dispose of a postal facility that contains artwork, the contracting officer must also determine the disposition of the artwork. An artwork may not be removed, sold, lent, or otherwise disposed of without the express approval of the USPS Historian. Every effort must be made to relocate artwork in the new building. Any other distribution must be approved by the USPS Historian. Since fine arts may contribute to the historic eligibility of a facility, the contracting officer must follow the procedures found in Handbook RE-1, *Realty Acquisition*, Chapter 9, *Historic Preservation*, when relocation is contemplated. The Facilities Service Center's Historic Coordinator can answer further questions.

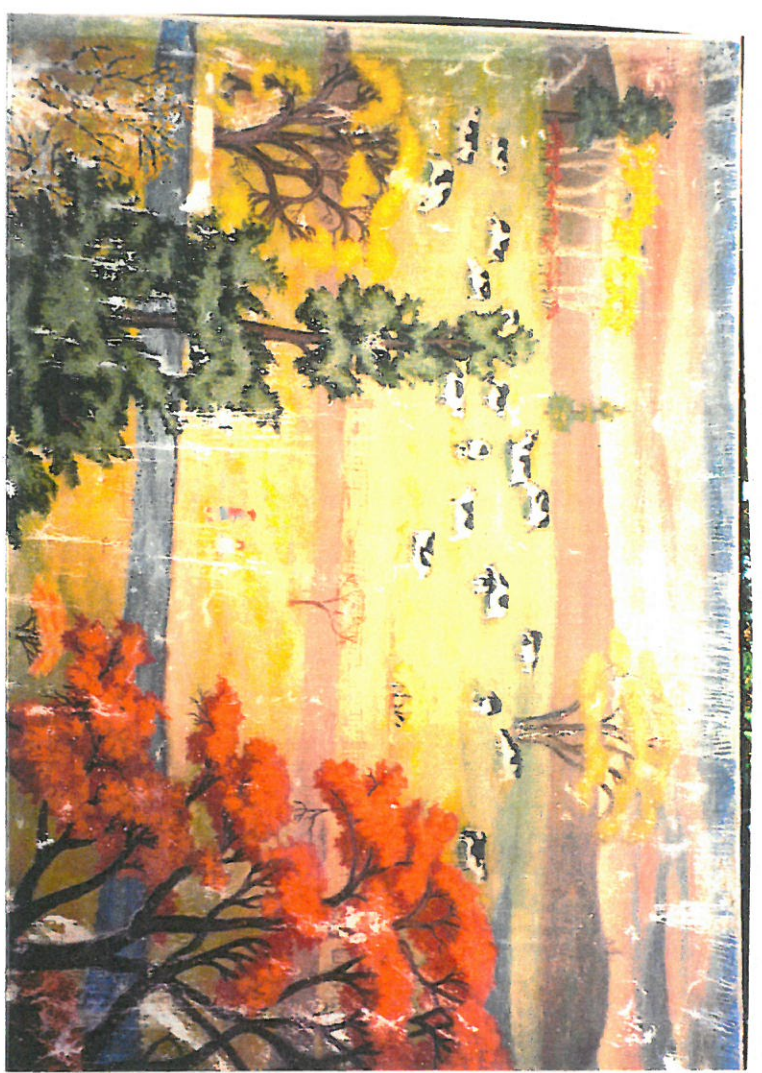
B. Relocation Alternatives

Other disposition possibilities include the following:

- a. Relocation to another postal facility.
- b. Relocation to another Federal facility.
- c. Retention in the existing facility, if the building is sold or transferred to the General Services Administration or another Federal agency that will assume responsibility for the care and maintenance of the artwork.
- d. Relocation under a loan agreement to (in the following order) a local museum, historical society, university, or public building such as a library, city hall, or



perfect condition in 1999 - Hartford Mural



Ethel Spears Hartford, WI
Post Office Mural

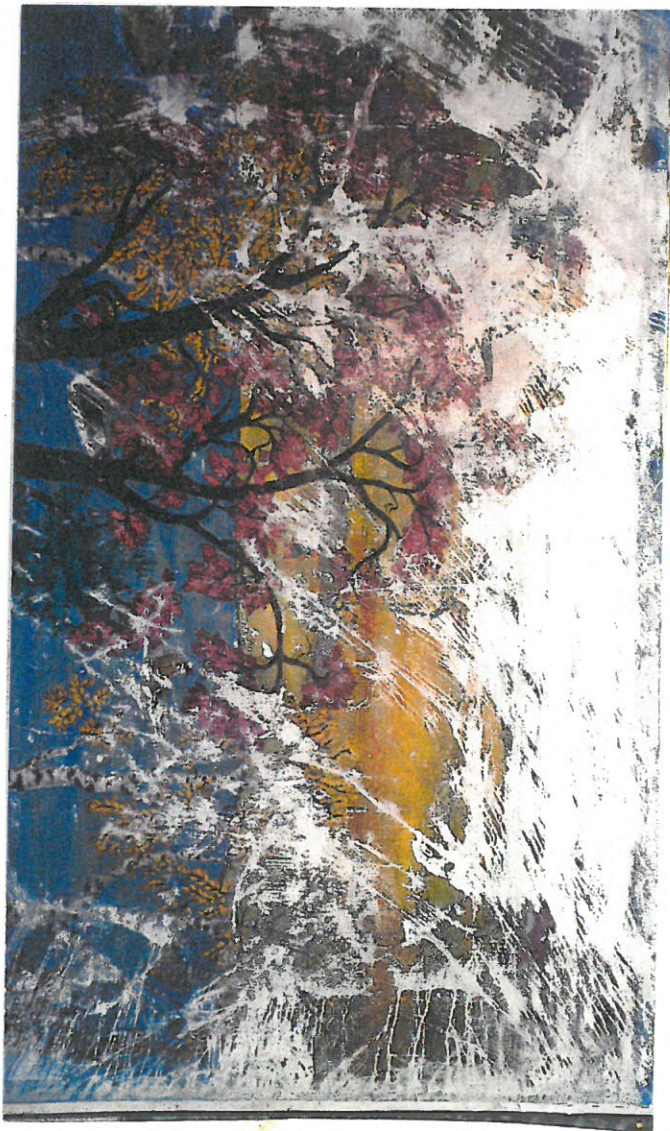
Full View

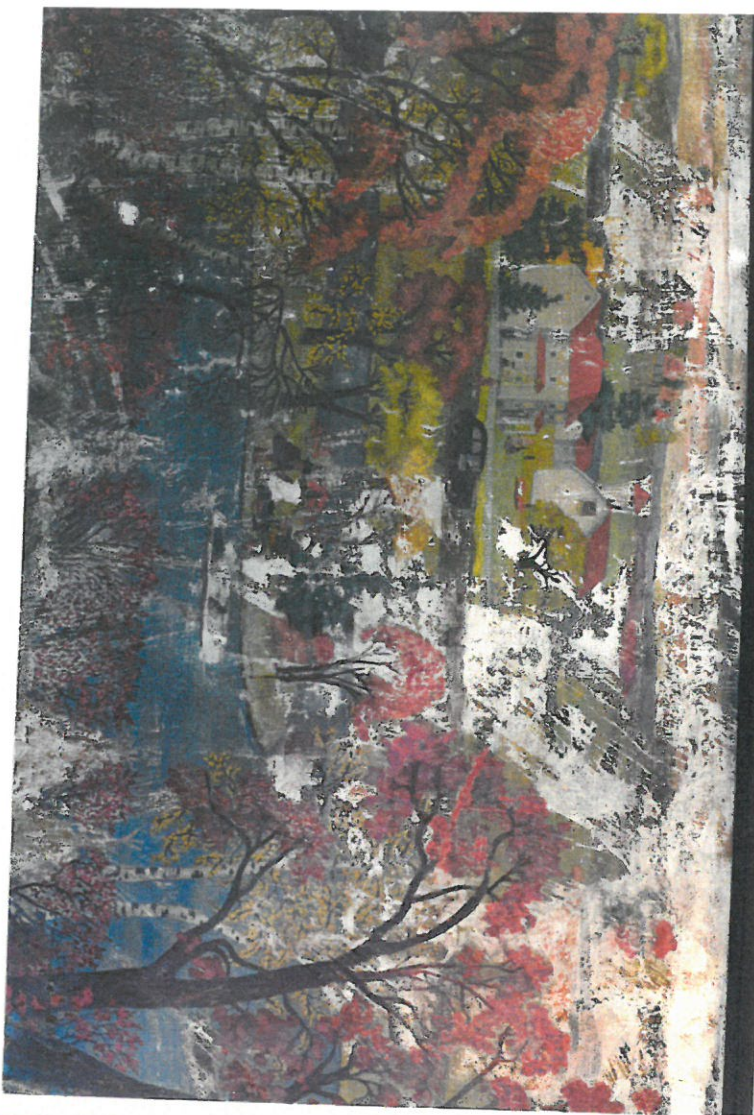


Actual
Condition
Aug 2002

Actual condition

August 2002



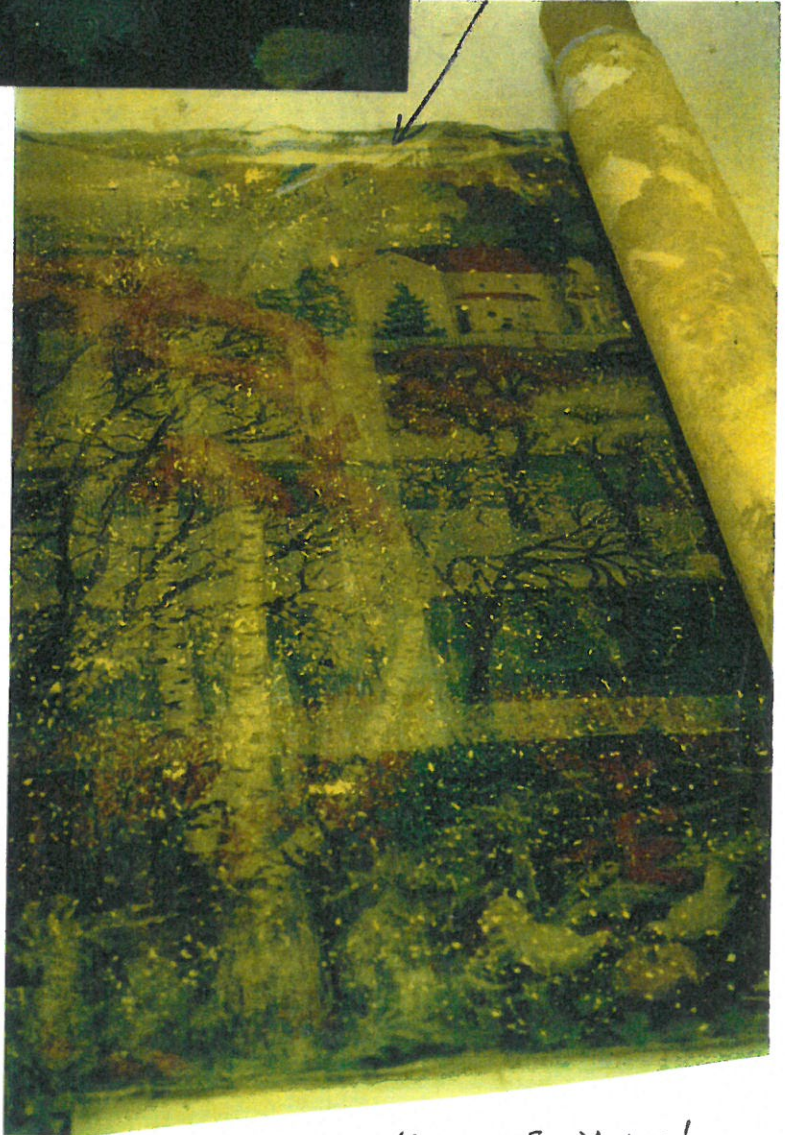
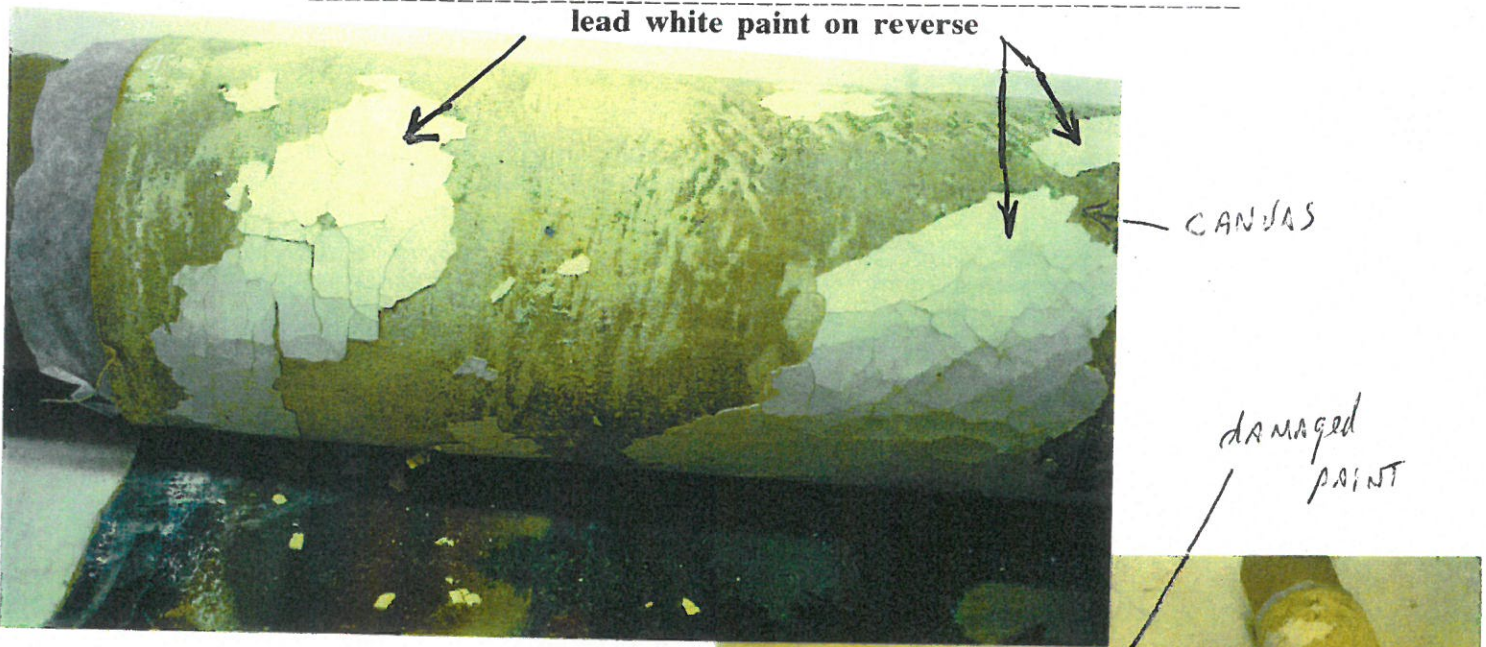


HARTFORD MURAL - Ethel Spears, 1940
Post Office
Actual condition of mural
August, 2002

Conservation
T. Rajor



Hartford, Wi., Post Office mural by Ethel Spears
Conservation condition document, March, 2001



EXTENSIVE damage to original
PAINT Layer - detail

OVERVIEW OF MURAL
NOTE pinhole damage, thousands,