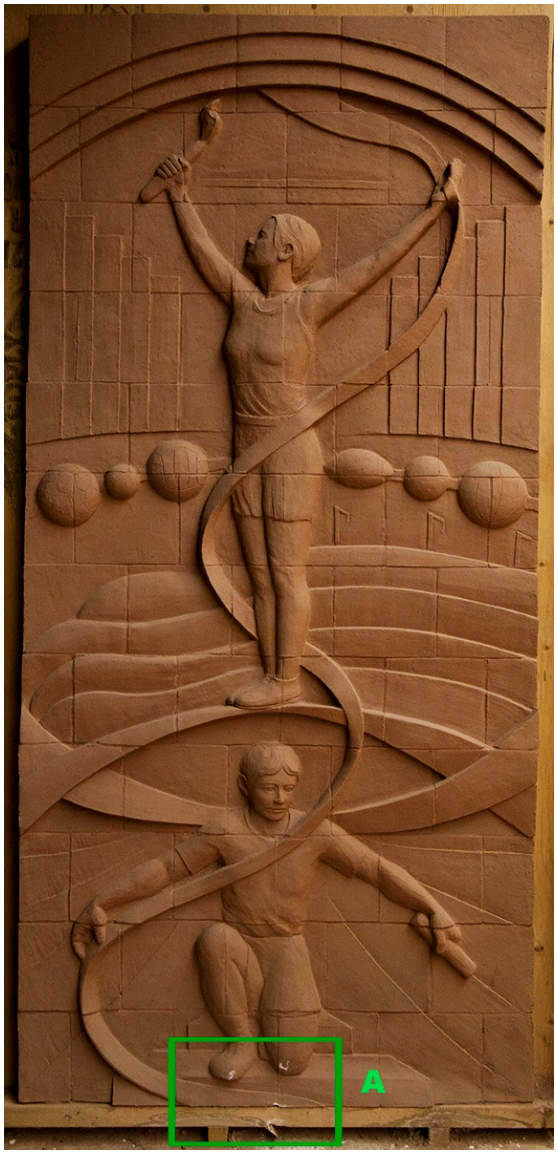
Condition Report

Sculptural Trades, 50 Lamoreaux St. Hamilton, Ontario. L8R 1V1
905-921-0113
Prepared by Matthew Walker September 29, 2012

Artist:	Denis _____
Title:	Olympia (provisional id)
Date of Work:	
Material:	Ceramic – Hanson exterior grade ceramic brick clay
Size of Work:	37.75” x 79” x 3.5” (w-h-d)

Description:



Amateur sports themed ceramic relief work.

Female in upper half holds torch in right hand. A spiral ribbon links this figure to a male figure kneeling in the bottom third of the work. He holds a baton like object in his left hand.

6 sports balls run horizontally across middle of the relief.

Background architectural geometries and abstracted landforms.

Work is constructed in red clay comprised of bricks 7-3/8” x 6-1/2” x 3-1/2”. Bricks are laid in an offset pattern. 54 full sized bricks and 12 half bricks make up the relief. Bricks have been mortared with a colour-matched mortar at an average thickness of 1/8”.

Work is possibly a cast from a mould with some minor surface chasing completed post casting. Surface is smooth but not burnished.

Estimated weight: 1,150lbs

(Green Box indicates site of additional appendix documentation.)

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Condition Notes:

No visible structural cracks in bricks or mortar at time of inspection.

Some accreted white material (possibly plaster) at the bottom of the relief on the male figure's right foot and left knee, as well as, on lowest edge at the centre of the work.

The bottom edge of the work has a chip with a ¾" x ¼" piece of face material missing. (located at 'A' in appendix documentation)

Work has had mortar bed set between wood easel and first row of bricks.

Clay is comprised of Hanson Brick's exterior brick clay and is suitable for exterior applications including those susceptible to freeze/thaw cycles.

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Recommendations:

Surface is otherwise unmarked but in need of dusting and would benefit a light washing with a mild detergent and soft cloth. The white accretion may require a non-metallic brush to remove.

When separating work from it's supporting easel attention should be paid to any bonding that may have taken place between the work, mortar and its wood support. It was not possible to ascertain whether bricks were glued to substrate easel however display and mortar techniques would suggest this unlikely.

The relief should be moved as a single unit and not broken down into its constituent bricks. Temporary supports should be constructed to brace the work through its transport and placement. These supports should be of non-marring material and be not mechanically attached to the work itself.

Transportation should be undertaken by persons with experience in rigging and knowledgeable in contemporary safety practices. Packing and crating should be done under consultation of a professional with experience packing art objects of this nature.

In the circumstance where the art work is to be installed as a portion of a brick veneer wall. A supportive member (a header of some type) should be placed in the wall above the artwork to displace the weight of the surrounding bricks from the artwork. This will also allow for the veneer wall to be completed and space left for future installation of the artwork. In the case the artwork is being installed in a supportive load bearing wall a header must be installed as bricks sompressive strength is unknown at this point.

Supporting members should be non visible or designed in consultation with the artist. Brick ties or other such non-visible metal fasteners should be installed at the site to anchor the relief to the supportive wall. Fasteners can be embedded in the placing mortar or attached to non visible surfaces with a masonry epoxy. Fastening techniques and diagram(s) should be added to the artwork's records for future reference.

Options are available to mounted the artwork within a case or as part of another architectural feature. These could be in any variety of materials and designs.

The artwork has the option to be displayed under a clear front protective surface or left uncovered. It is suggested that if a cover is used it be made removable for maintenance and cleaning. Tamperproof fasteners and hardware are available for these purposes.

The artist should be consulted on aesthetic decisions pertaining to the mounting of the work.

Care should always be taken in the moving, crating and placement of a work of this scale. It is recommended that professional art movers be consulted over the specifics of bracing, moving, transportation and placement.

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Recommendations (cont..)

In a location where defacement through graffiti is a concern an anti-graffiti coating can be applied. Anti-graffiti coatings come in three varieties: Sacrificial, Semi-Sacrificial, and Permanent.

Sacrificial coatings form weak bonds with the artwork's surface, if the work is vandalized with a medium the coating is removed with a pressure-washer and then is re-applied. Some sacrificial coatings require recoating seasonally. No permanent altering of the artwork occurs.

Semi-Sacrificial coatings require solvent and a pressure washer to remove the graffiti. The semi-sacrificial coatings usually require re-coating every second attack.

Permanent films repel oil or water based mediums so that the graffiti does not stick to the artwork's surface. Graffiti is later removed with solvent while the film stays on the artwork.

Testing of film should be done prior to coating the artwork to determine if any changes in colour will result due to the film.

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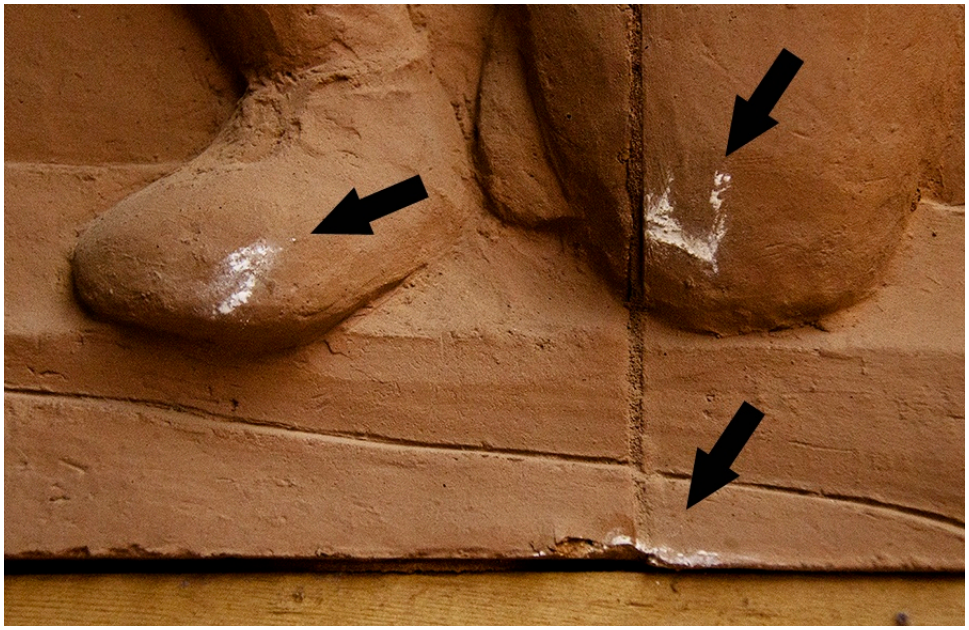
Appendix Documentation:

A: