

*Survey of*  
Public Works for Art Project (PWAP) and the  
Federal Art Project (FAP) of the  
Works Progress Administration (WPA)  
**Extant Works of Art in New Haven, Connecticut**

Laura A. Macaluso  
New Haven Festivals, Inc. / Department of Cultural Affairs,  
City of New Haven, 2010-2011



**Connecticut Commission  
on Culture & Tourism**

The New Haven Festivals, Inc. of the Department of Cultural Affairs, City of New Haven, Connecticut received support for this project from the Commission on Culture & Tourism with funds from the Community Investment Act of the State of Connecticut.

<b>PWAP/FAP/WPA Works of Art in the New Haven District (extant)</b>				
<b>WORK TITLE (CITED)</b>	<b>AGENT1NAME</b>	<b>Agent2name</b>	<b>Agent4name</b>	<b>DATE</b>
Title	ARTIST NAME	Assistant	Assistant	year only
Crossing of the West River, 1648	Elizabeth Shannon Phillips			1937
David E. Fitzgerald Memorial Tablet	Paul J. Nelson			1934
Demanding the Keys to the Powder House	Salvatore Milici			1937
Early Hamden and Its Industries	Salvatore DeMaio	Joseph Schork		1935
Governor Simeon Eben Baldwin	Michele Martino	Mariano Corda		1934
Governor Wilbur Cross	W. Langdon Kuhn			1935
His Book	A. Reid Winsey			1935
Inauguration of Franklin Delano Roosevelt,	Vincent Mondo			1934
John Brockett Laying Out the Plan for New	S. Novicki	Lois North	Aldis Browne	1934
John C. McCarthy	Michele Martino	Mariano Corda		1934
John W. Murphy	Ferdinand Maiorano			1934
Life of Nathan Hale	Thomas Folds	John Ballator	Michele Russo	1938
Map of Early Bethany	Lois North			1934
New Haven and Second Company,	Salvatore DeMaio			1938
New Haven Green in the 19th Century, The	Deane Keller			1942
New Haven Pioneers of Industry and	Arthur Schmalz	Donald Forrer		1934
New Haven Receiving New Immigrants and	Bancel LaFarge			1935
Philosophers	Ernest Hart			1938
Planning the Escape of Whalley and Goffe	Laicita Worden Gregg			1939
Pursuit of the Regicides	Karl Anderson			1939
Regicide Plaques	Peter Saldibar	Salvatore Milici		1934
Roger Sherman	Ferdinand Maiorano			1935
Story of Rip Van Winkle, The	Salvatore DeMaio			1934
Susan Smith Sheridan Memorial	Michele Martino	Michele Corda		1936
Timothy Francis Ahearn Memorial	Karl Lang			1937
Untitled (Decorated Wooden Beams)	Francis Coiro	Michele Russo		1934
Untitled (History of New Haven)	Hugo Ohlms			1935
Untitled (Martino)	Michele Martino	Mariano Corda		1934
Untitled (Schmalz)	Arthur Schmalz	Mariano Corda		1934
West Shore Fire District Map	Ernest Hart			1936

<b>WORKTYPE</b>	<b>MATERIALS1</b>	<b>Materials2</b>	<b>LOCATION NAME</b>	<b>LOCATION STREET</b>
see sheet 2 for vocab lists	see sheet 2 for	see sheet 2 for	Place name	address
mural paintings (visual works)	oil paint	canvas	West Haven Post Office	589 Campbell Avenue
reliefs (sculptures)	marble (rock)		Hall of Records	200 Orange Street
reliefs (sculptures)	plaster	paint	New Haven Armory	290 Goffe Street
mural paintings (visual works)	oil paint	canvas	Hamden High School	2040 Dixwell Avenue
reliefs (sculptures)	wood (plant)		New Haven Museum & Historical	114 Whitney Avenue
easel paintings (paintings by form)	oil paint	canvas	Wilbur Cross High School	181 Mitchell Drive
mural paintings (visual works)	tempera	panelboards	Atwater Senior Center	26 Atwater Street
mural paintings (visual works)	paint	canvas	Fair Haven School	164 Grand Avenue
mural paintings (visual works)	paint	canvas	Fair Haven School	164 Grand Avenue
reliefs (sculptures)			New Haven Museum & Historical	114 Whitney Avenue
easel paintings (paintings by form)	oil paint	canvas	Biagio di Lieto City Hall, Aldermanic	165 Church Street
mural paintings (visual works)	paint		Nathan Hale School	480 Townsend Avenue
mural paintings (visual works)	oil paint		Clark Memorial Library	538 Amity Road
mural paintings (visual works)	paint		New Haven Armory	290 Goffe Street
mural paintings (visual works)	encaustic paint	canvas	New Haven Free Public Library	133 Elm Street
mural paintings (visual works)	oil paint	Masonite (TM)	Augusta Lewis Troup School	259 Edgewood Avenue
mural paintings (visual works)	encaustic paint	canvas	New Haven Free Public Library	133 Elm Street
mural paintings (visual works)	paint		Augusta Lewis Troup School	259 Edgewood Avenue
mural paintings (visual works)	oil paint		New Haven Museum & Historical	114 Whitney Avenue
mural paintings (visual works)	paint		Westville Post Office	95 Fountain Street
reliefs (sculptures)	slate (rock)		Center Church-on-the-Green, Exterior	250 Temple Street
easel paintings (paintings by form)	oil paint	canvas	Biagio di Lieto City Hall, Aldermanic	165 Church Street
mural paintings (visual works)	paint	plaster	New Haven Free Public Library	133 Elm Street
reliefs (sculptures)	wood (plant)		Sheridan Academy for Excellence	191 Fountain Street
statues	bronze (metal)	granite (rock)	West River Memorial Park	Ella T Grasso Boulevard and
ornaments	paint		Worthington Hooker School	180 Canner Street
mural paintings (visual works)	paint		Augusta Lewis Troup School	259 Edgewood Avenue
reliefs (sculptures)	wood (plant)		Bethany Town Hall	40 Peck Road
reliefs (sculptures)	wood (plant)		Bethany Town Hall	40 Peck Road
mural paintings (visual works)	oil paint	canvas	West Shore Fire Department	852 Ocean Avenue

LOCATION CITY	LOCATION	LOCATION ZIP	NH Info	NH Info
city	state	zip	Latitude	Longitude
West Haven	Connecticut	06516	41.274	72.951
New Haven	Connecticut	06510	41.30725	72.923067
New Haven	Connecticut	06511	41.31865	72.939117
Hamden	Connecticut	06514	41.367533	72.921267
New Haven	Connecticut	06510	41.313783	72.9215
New Haven	Connecticut	06511	41.321461	72.905252
New Haven	Connecticut	06513	41.310175	72.8925
New Haven	Connecticut	06513	41.309038	72.89482
New Haven	Connecticut	06513	41.309038	72.89482
New Haven	Connecticut	06510	41.313783	72.9215
New Haven	Connecticut	06510	41.30735	72.924767
New Haven	Connecticut	06512	41.269919	72.896909
Bethany	Connecticut	06524	41.427	72.9945
New Haven	Connecticut	06511	41.31865	72.939117
New Haven	Connecticut	06510	41.310807	72.930158
New Haven	Connecticut	06511	41.312919	72.942516
New Haven	Connecticut	06510	41.310807	72.930158
New Haven	Connecticut	06511	41.312919	72.942516
New Haven	Connecticut	06510	41.313783	72.9215
New Haven	Connecticut	06515	41.3266	72.962467
New Haven	Connecticut	06511	41.30785	72.926317
New Haven	Connecticut	06510	41.30735	72.924767
New Haven	Connecticut	06510	41.310807	72.930158
New Haven	Connecticut	06515	41.3269	72.965883
New Haven	Connecticut	06511	41.309683	72.954083
New Haven	Connecticut	06511	41.323944	72.913882
New Haven	Connecticut	06511	41.312919	72.942516
Bethany	Connecticut	06524	41.4223	73.0008
Bethany	Connecticut	06524	41.4223	73.0008
West Haven	Connecticut	06516	41.2475	72.9658

## PWAP/FAP/WPA Works of Art (destroyed/missing)

Title	Artist	Date	Medium
Abraham Lincoln	Joseph Schork		Painting
Benjamin Jepson	Michele Martino, Mariano Corda		Relief
Christopher Columbus	Michael Russo, Basilio Yurchenko	1934	Mural
Claude C. Russell	Michele Martino, Mariano Corda		Bas relief
Frank Herbert Beede Memorial Tablet	Peter Saldibar, Louis Gudebrod, Mariano Corda		Bas relief
Franklin Delano Roosevelt	Louis Gudebrod, Ferdinand Maiorano, Mariano		Bas relief
History of Electricity	Jirayr H. Zorthian	1939	Mural
James Hillhouse (portrait)	Egbert Giles Young	1934	painting
Learning	Egbert Giles Young	1934	Painting
Life of Hiawatha	Lois North		Mural
Fire Commissioner M.A. Daly	Michele Martino, Mariano Corda		Plaque
Mayor John Murphy	Louis Gudebrod, Mariano Corda	1934	Relief
Mayor Simeon Baldwin	Michele Martino	1934	Bas relief
Mrs. Anquillare	Michele Martino		Relief
Philip Marriott	Ferdinand Maiorano		Painting
Roger Sherman (statue)	Ruth Burnett	ca. 1930s	Mural
The Golden Gate to Knowledge and Fairy Tales and	Christopher McLaughlin, Thomas Cavaliere		Mural
Three Ships Came Sailing By + Owl and the Pussycat	Christopher McLaughlin, Thomas Cavaliere	1930s	Mural
Together	Bancel LaFarge	1934	Mural
Treasure Island	Thomas Guidone, Frank Rutkowski, Joseph Schork		Mural
Untitled (Board of Health posters)	Wendell Austin, Charles Black	1934	Poster
Untitled (Hooker School Mural)	Ruth Burnett		mural
Untitled (James English Building Mural)	Ruth Burnett	ca. 1930s	Mural
Untitled (military maps)			
Untitled (Signs)	Christopher McLaughlin, Thomas Cavaliere		
Untitled (Totem Pole)	Christopher McLaughlin		Sign
Willis K. Stetson			Painting

Materials	Location	Address	Measurements
oil on canvas	Once on display in Lincoln School		48" x 35"
mahogany wood	Unknown, once located in Jepson School		
mahogany wood	Christopher Columbus Academy	255 Blatchley Ave	36" x 24"
mahogany wood	Once on display in the NH Public Schools		36" x 24"
mahogany wood	Once on display in the entrance to NH Extant, rolled, United Illuminating	40 Temple Street	36" x 24"
oil on canvas	Once on display in City Hall and Public Library Biagio di Lieto City Hall	165 Church St	
mahogany wood	Destroyed, Edgwood School		6' 3" x 57' 3"
mahogany wood	Once on display at NH Fire Department		3' 6" x 18"
mahogany wood	Once on display at NH City Hall		36" x 24"
oil on canvas	Once on display in NH City Hall		36" x 24"
oil on canvas	Unknown, once in City Hall		
oil on canvas	Unknown, once located in Roger Sherman		7' x 75'
	Unknown, once located in Ivy Street School		
	New Haven County Home for Children, now Destroyed; Zunder School	300 Boston Post Road	
	Once on display at NH Board of Health		6' x 57'
		180 Canner Street	
		114 Bristol Street,	
	Missing; signs for NH Public Schools		
	Unknown, once located at NH Public Schools		
oil on canvas			40" x 32"

## **An Overview of the Public Works for Art Project (PWAP) and the Federal Art Project (FAP) of the Works Progress Administration (WPA) in New Haven, Connecticut**

Laura A. Macaluso, New Haven Festivals, Inc. / Department of Cultural Affairs, City of New Haven  
December 2010

The Federal Art Project (FAP) and its short-lived predecessor the Public Works of Art Project (PWAP) produced more than 200,000 works of art across the United States during some of the most troublesome years of the Great Depression: 1934 to 1942. These programs were intended to employ out-of-work artists, who produced art work in a large variety of mediums and materials, from paintings and sculpture, to posters, coins and murals. In Connecticut, the state was divided into three districts – New Haven, Hartford and New London – which were managed by appointees who, in addition to their own day jobs, were responsible for administering federal funds, identifying and managing both the project locations and the artists selected to undertake the commission. Finding projects was also a challenge, because through federal funds paid for the artist’s labor, funds for materials and supplies had to be provided by the commissioner, or project donor. New Haven served as the state headquarters, with an office located at 63 Dwight Street, which also contained space for a “Federal Art Gallery” where works by the FAP artists were displayed.

As Amy Trout wrote in the article that accompanied her exhibit on the PWAP/FAP in New Haven at the New Haven Museum & Historical Society in 2006-2007, New Haven was at a great advantage in terms of the cultural resources available for the administration of the PWAP/FAP. Not surprisingly, in the New Haven district (which covered all of New Haven and Middlesex counties) the city itself ended up with more than 26 works of art, many more than other town in the district, rivaled only by Hartford. In what seems an unlikely town-gown partnership today, staff of the Yale University Art Gallery, including Theodore Sizer and Wayland Williams, became the voluntary PWAP/FAP administrators of the New Haven district projects, most of which were for municipal buildings. The town-gown connection did not end there – interestingly, many of the artists who benefitted from the PWAP/FAP program were

graduates of the Yale School of Fine Art, indicating the severe state of the economy that affected everyone. Trout wrote that Sizer, “went to great lengths to show that the artists working under him were ‘typically American’ and not of an elite class.” From a brief review of the artists associated with the PWAP/FAP in New Haven, there are artists from many ethnic backgrounds, including a sizable Italian-American contingency.

In addition to the active contributions of Yale, according to Trout the city also had a friend in City Hall – Mayor John W. Murphy. Murphy was an advocate of the New Deal programs, who welcomed the federal funds that put 3,900 New Haveners to work in 1933. The mayor commissioned the first work of art under the PWAP – his own portrait, which remains in City Hall today. There are 24 PWAP/FAP works of art extant and in situ in New Haven, plus one major mural cycle that is currently rolled in storage at United Illuminating. At least ten more “major” works of art (murals and sculpture) were created and installed in New Haven under PWAP/FAP, but these have since either been destroyed or are missing. The majority of the extant works are murals, though status as a mural, an architectural feature of a building, did not preclude a work of art from destruction or neglect, considering that at least five WPA mural cycles in New Haven are no longer extant, including the *Life of Hiawatha* at Edgewood School, the Roger Sherman murals at the Roger Sherman School, the Christopher Columbus murals at the Christopher Columbus Academy, the Treasure Island murals at Zunder School and the *Golden Gate to Knowledge* murals, once located at Ivy Street School.

The subject matter for the majority of New Haven PWAP/FAP work lies in two areas, both intended to reinforce the continuity of a value system in which particular events, places and people were recognized for contributions to the development of New Haven and the country. Thus works of art that memorialized great New Haven citizens, such as Roger Sherman, Eli Whitney, Corporal Timothy Ahearn, Nathan Hale and Governor Wilbur Cross, are complemented by works of art that memorialized important New Haven events and places, including the flight of the Regicides to West Rock, the Amistad,



Demanding the Keys to the Powderhouse and the Founding of Yale College (now university). The focus on New Haven specific legend and lore was codified towards the end of the 1930s due to the city's substantial Tercentenary celebrations in 1939. The extent of ephemeral works of art produced with PWAP/FAP funds for the Tercentenary will probably never be known, though one major work has survived: a mural cycle by Hugo Ohlms, which was originally placed on the façade of Malley's Department Store on Chapel Street, and later installed in two separate areas of Troup School on Edgewood Avenue.

Most artists were assigned to specific projects by Sizer, though larger commissions such as the Children's Room of the New Haven Public Library was done through competition. Sizer, the person who shaped New Haven's PWAP/FAP art projects more than any other, had a particular vision for what should be produced. Though a WPA General Report from 1935 states that "the unusual preponderance of mural painters is no doubt chiefly due to the fact that the Yale School of Art is primarily a school of mural painting. This had the result that a large percentage of supervisors were interested in this branch of art" this may be refuted to some degree when seen against the authoritative control with which Sizer administered the PWAP. In a letter dated August 8, 1934 to New Haven Mayor John W. Murphy, Sizer wrote, "the murals and sculpture that we have done throughout the city seem to be worthy specimens of the art of our time. I am thoroughly opposed to painting little easel pictures of cows and apple trees for the possible edification of our school children."

The status and success of the Federal Art Project did not go unchallenged in the realm of the fine arts nor in politics. The quality of the work was uneven, many did not feel that government funds should be expended towards the creation of fine art, and the administrative challenges of keeping multiple projects and many artists working on a week-by-week basis was considerable. A sense of the social problems of that decade are seen in the following passage from the WPA General Report for June 1, 1938 to March 1, 1938,

A great deal of spontaneity of the artists, visible in the first year or two, has departed. This is the inevitable result of paying the artists by time rather than by unit of work, without much regard to the merits of the work produced. Few if any of those now on the project could be accused of voluntary slacking, but exterior stimulus for doing their best is largely lacking. "Fight talks" are sometimes given by the supervisors, but do not have much effect. General conditions do not improve much, as far as the typical middle-aged projects artists are concerned, and from their point-of-view the prospect is decreasing. They remain protected from actual want, but many of them are gradually losing hope of ever attaining anything better and face the probability of being dependent on government aid for their sustenance to the end of their days. This is not a state of mind that produces interesting or vital works of art.

Fortunately, in New Haven, most of the remaining PWAP/FAP/WPA murals have been conserved, thanks to the City's extensive school construction and reconstruction project (1995—2010; \$1.375 billion in local and state investment). But, as indicated above, many have been lost, and at least one PWAP/FAP work of art, *His Book* by A. Reid Winsey, is in very poor condition and needs conservation. The PWAP/FAP work in New Haven is, overall, the largest collection of visual art that refers directly to New Haven's identity – its history, people and places – during a transformative era of social change. Thus the art works on many levels; as a selective document of events and legends, as a survey of values and moral codes New Haveners subscribed to, and in the specific people highlighted, as role models to which New Haven students and residents would be both grateful and inspired by.

#### REFERENCES

- Cahn, Annabelle Simon, "The Quality of Life in Connecticut: An Introduction to Connecticut Cultural Programs under Federal Patronage, 1933-1942," *Journal of the New Haven Colony Historical Society*, Vol. 31. No. 2, Spring 1985.
- Eidenier, Emily, *New Haven Public Art*, internal booklet, produced by the Arts Council of Greater New Haven, 2002.
- MSS 145, WPA/Federal Art Project Records, 1933-1980, New Haven Museum & Historical Society.
- RG 033, Works Progress Administration for Connecticut, Inventory of Records, Federal Art Project, Boxes 309-315, Connecticut State Archives, Connecticut State Library.
- Trout, Amy L., "The Federal Art Project in New Haven: The Era, Art & Legacy," *Hog River Journal*, Vol. 5, No. 1, Winter 2006-2007.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Crossing of the West River, 1648*

Artist

Elizabeth Shannon Phillips

Date

1937

Location

West Haven Post Office, 589 Campbell Avenue, West  
Haven, Connecticut, 06516

Medium

Mural

Material

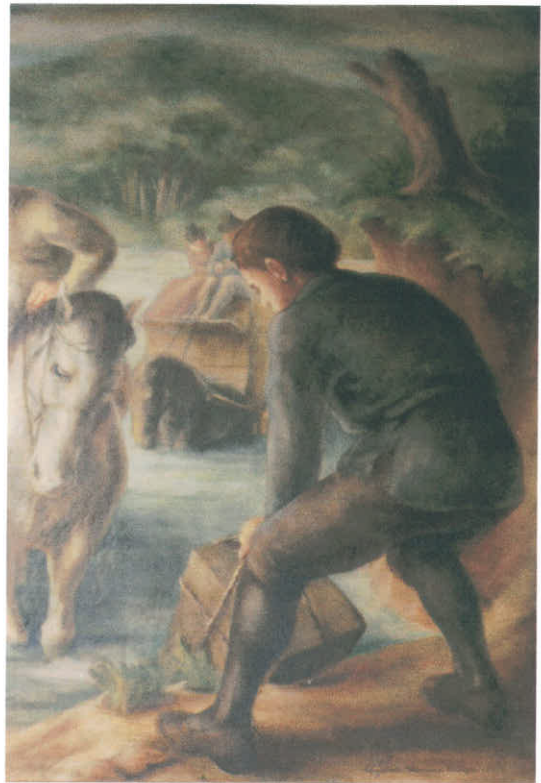
Unknown

Measurements

5' x 12'

Significance

This mural, probably created under the Treasury Department's Section of Painting and Sculpture, depicts an assortment of colonial settlers, most probably leaving the New Haven Colony proper to settle the land to the west. Men and work animals struggle to drag carts through the water, and a saintly mother and child epitomize the religious underpinning of the settlement.



Conservation

Good.

FAP/WPA Project #: n/a

GPS Coordinates

41.274 / 72.951





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FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*David E. Fitzgerald Memorial Tablet*

Artist

Paul J. Nelson

Date

1934

Location

Hall of Records, 200 Orange Street, New Haven, CT 06510

Medium

Bas relief

Material

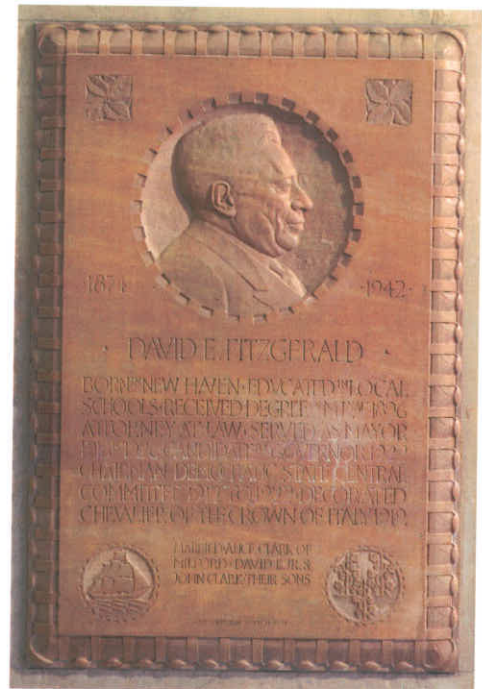
Marble

Measurements

2' x 3'

Significance

Dedicated public servant and four-term mayor of New Haven, 1918-1926; Fitzgerald was the son of Irish immigrants who put himself through Yale Law School. The Board of Education contributed to the cost of the marble.



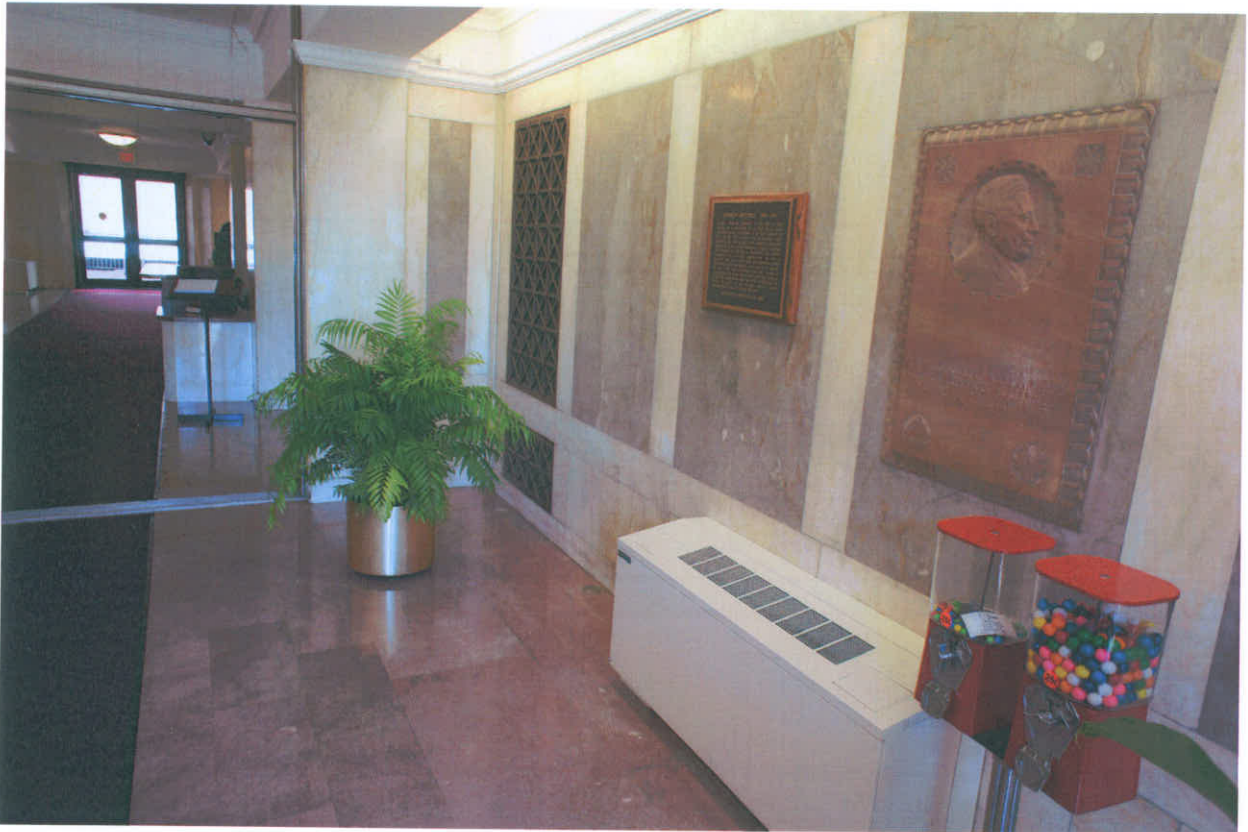
Conservation

A white discoloration of the stone indicates this work was probably cleaned with inappropriate agents.

FAP/WPA Project #: 3

GPS Coordinates

41.30725 / 72.923067



PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*David FitzGerald*

Background Information

From a letter to Charles Costello of C. Cowles & Co., 83 Water Street, New Haven from Theodore Sizer, we know that pink Kasota marble was donated by Cowles & Co. at a cost of \$50. But, the chosen marble actually ran over in price to \$101.63, which Sizer states was paid out of FERA funds, due to the discontinuation of the PWAP project in April of 1934. The creation of this work of art under the PWAP/FAP is an example of the challenges the artists and administrators had in working under changing schedules and federal regulations. In a letter from October 31, 1935 Theodore Sizer wrote to Charles Costello of the C. Cowles & Company that "Paul Nelson spent a great deal of time and effort in making a likeness of our past Mayor and in designing what I believe is the handsomest panel of its kind in the city...Nelson was dropped from the Public Works of Art Projects when he had about half completed his work; however, wishing to win some recognition he finished the panel to the complete satisfaction of the various members of the Municipal Art Commission." Further, Sizer's letter also tells us that the work of art was designed to complement its placement, "the panel was designed with particular reference to the interior north wall of the new Hall of Records," which succeeds through the use of a salmon colored marble that was inserted into the white marble walls, not unlike the centuries old practice seen in Baroque European churches.

References

Letter, Theodore Sizer to Charles M.A. Costello, C. Cowles & Company, May 11, 1934, MSS 145, FAP/WPA Art Project manuscript collection, Box 1, Folder EE, New Haven Museum & Historical Society.



Letter to Charles Cowles from Theodore Sizer, October 31, 1935, MSS 145, Box 1, WPA Art Project,  
Folder MM, New Haven Museum & Historical Society.

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Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
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Work of Art

*Demanding the Keys to the Powder House*

Artist

Salvatore Milici

Date

1937

Location

New Haven Armory, 290 Goffe Street, New Haven, CT 06511

Medium

Bas relief

Material

Plaster and paint

Measurements

2' .5" x 6'

Significance

Before his inglorious turn against George Washington, Capt. Benedict Arnold demanded the keys to the powder house located on the New Haven Green on April 22, 1775. Once gun powder was secured, Arnold marched the 2nd Company Governor's Foot Guard to Cambridge, thus marking New Haven's entry into the American Revolution. A re-enactment of the event has happened every year in New Haven since 1905.

Conservation

Needs attention.

FAP/WPA Project #: n/a

GPS Coordinates

41.31865 / 72.939117



FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
**Background Information**

Work of Art

*Demanding the Keys to the Powderhouse*

Description

Designed to fit over the mantle of the fireplace in the Governor's Footguard Lounge, the bas relief was described in the New Haven Register as representing "both the civilian population and military forces." The back story of artist Salvatore Milici is a model of the dire need faced by many young New Haveners. Milici had left New Haven High School to go to work, despite his desire from a young age to attend the Yale School of Fine Arts to become a sculptor. He worked during the day, received his high school diploma at night, and attended Yale on scholarship. He received his BFA degree in 1932 with a paper titled "American Architectural Sculpture."

References

"Bas Relief of Epic Event Completed for Foot Guard," *New Haven Register*, October 1937.

"New Haven Boy Works Hard for Fame as Sculptor," *New Haven Register*, July 1935.

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FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
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December 2010

Work of Art

*Early Hamden and Its Industries*

Artist

Salvatore DeMaio assisted by Joseph Schork and  
Frank Rutkowski

Date

1935

Location

Hamden High School, 2040 Dixwell Avenue, Hamden,  
Connecticut, 06514

Medium

Mural

Material

Oil paint on canvas

Measurements

3.6' x 130'

Significance

One of the largest WPA mural cycles created in the New Haven region, these paintings present views of the Colonial and early modern period of Hamden history, and even document the building of the high school where these murals still grace the lobby walls. Many of these depictions center on Eli Whitney and his armory, and the reservoir built for factory use.



Conservation

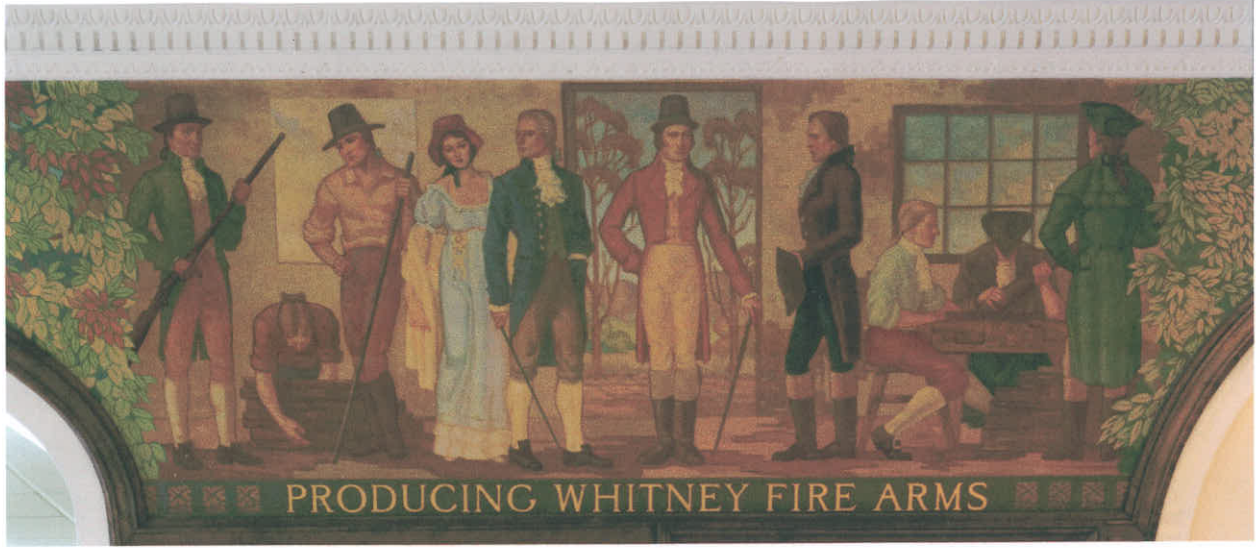
Good.

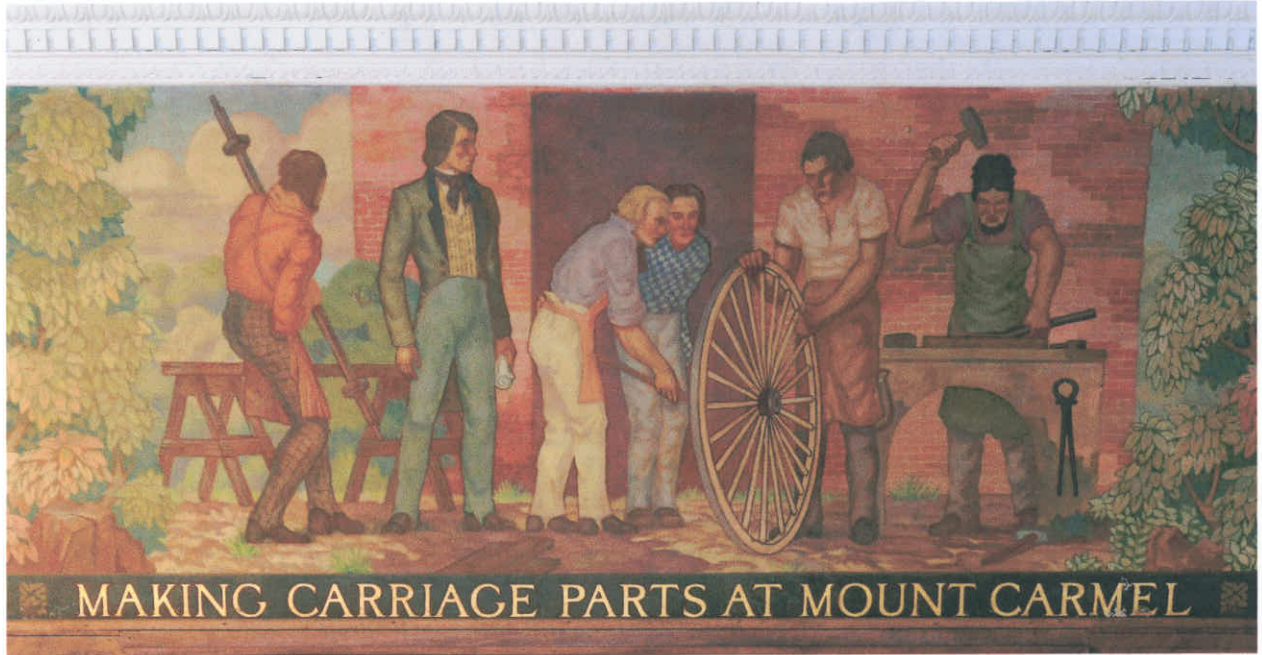
FAP/WPA Project #: 55

GPS Coordinates

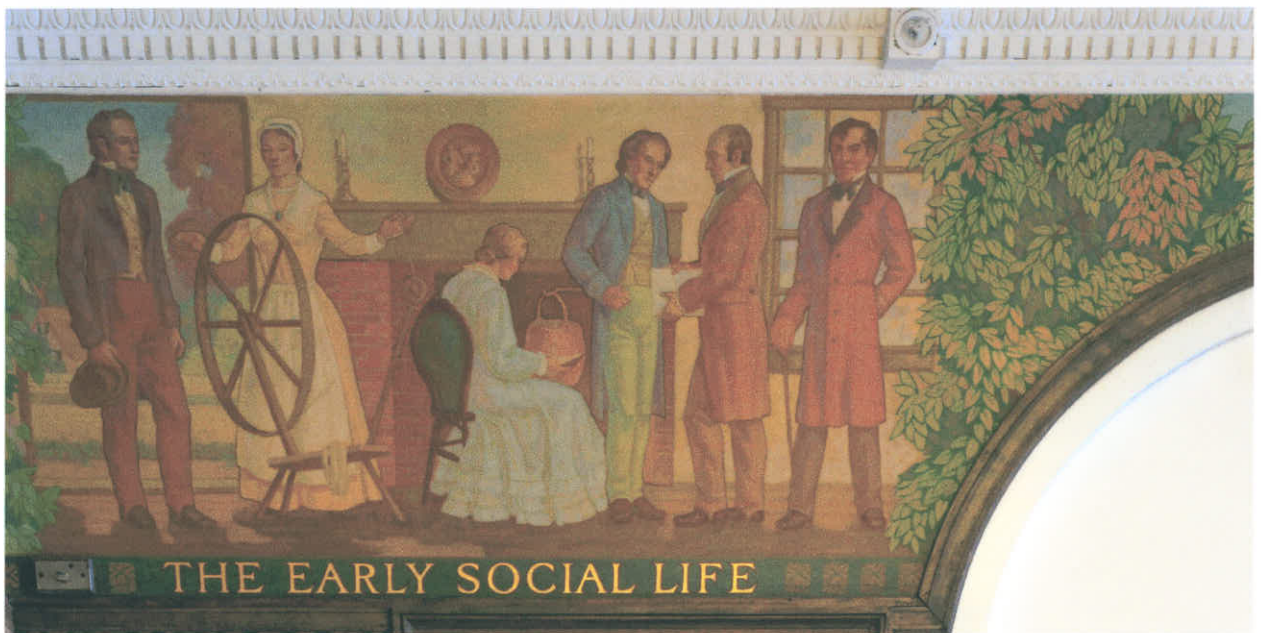
41.274 / 72.951











PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Early Hamden and Its Industries*

Background Information

From a copy of a letter dated November 13, 1937 from Hamden High School Principal Herbert A. Landry, to Wayland Williams of the Federal Art Project headquarters in New Haven, Landry wrote, "in the organization of our new school, we were convinced that Art should have a far more important place in our curriculum than is true in the average high school. The work of the Federal Art Project has had no small part in the realization of this objective. The finely executed murals in our lobby depicting episodes in the history of Hamden have provided an excellent media of teaching Art appreciation...to bring living Art into the school is of great importance and it has been done in a most effective way through the means provided by the Federal Art Project."

References

Records Group 033, Letters of Appreciation, Records Group 033, Box 309, Letters of Appreciation, Connecticut State Archives, Connecticut State Library.

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Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Governor Simeon Eben Baldwin*

Artist

Michele Martino and Mariano Corda

Date

1934

Location

New Haven Museum & Historical Society, 114 Whitney Avenue,  
New Haven, CT 06510; originally located at New Haven City Hall

Medium

Bas relief

Material

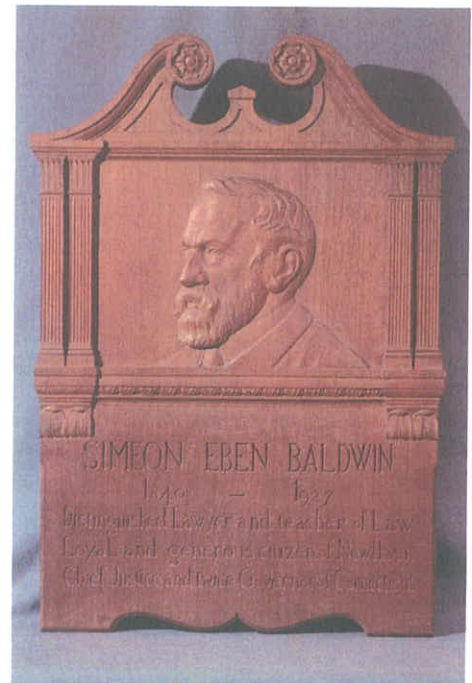
Wood

Measurements

2' x 3'

Significance

Following in the footsteps of his illustrious ancestors, Roger Sherman and Roger Sherman Baldwin, Simeon Eben Baldwin was called the "First Citizen of Connecticut" for his immense contributions to Yale, New Haven and the state. Baldwin was a law professor, justice of the state supreme court, and eventually the 50th governor of Connecticut.



Conservation

Very good condition.

FAP/WPA Project #: 16

GPS Coordinates:

41.313783 / 72.9215

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Governor Wilbur Cross*

Artist

W. Langdon Kuhn

Date

1935

Location

Library, Wilbur Cross High School, 181 Mitchell Drive,  
New Haven, CT 06511; originally intended for the  
New Haven Public Library

Medium

Painting

Material

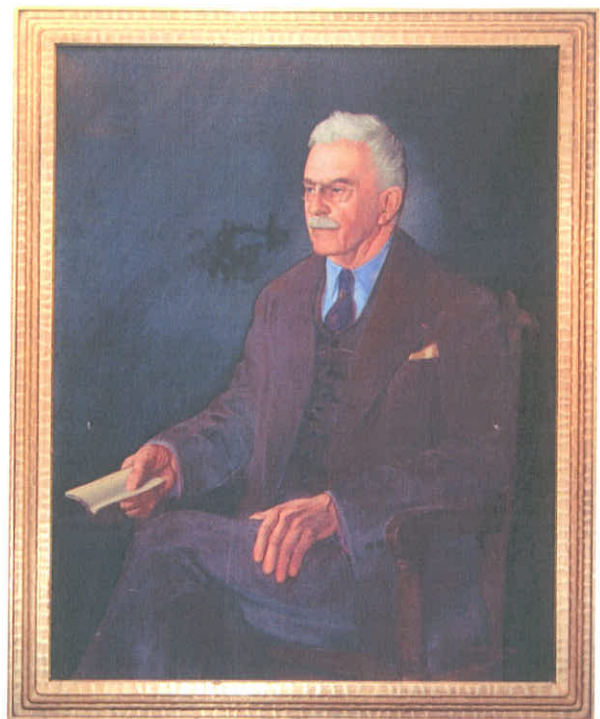
Oil on canvas

Measurements

3' x 4'

Significance

Wilbur Cross, 56th governor of Connecticut, had a Ph.D. in English Literature from Yale and spent much of his life in the education system, first as a high school principal, and later as a professor at Yale University. He was governor during the decade of the Great Depression (1931-9). A New Haven high school and the continuation of Route 15 north are both named for him.



Conservation

Good condition.

FAP/WPA Project #: 30

GPS Coordinates:

41.321461 / 72.905252



CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*His Book*

Artist

A. Reid Winsey

Date

1935

Location

Atwater Senior Center, 26 Atwater Street, New Haven, CT  
06513 (once the Atwater Training School)

Medium

Mural

Material

Tempera on panelboards

Significance

Fantastic scene of story-book characters from classic juvenile literature. The parade of color was painted for a male audience -- the images are heavy on themes of exploration, the Middle Ages and humor.

Conservation

Poor condition (tears, varnish discoloration); in need of conservation.

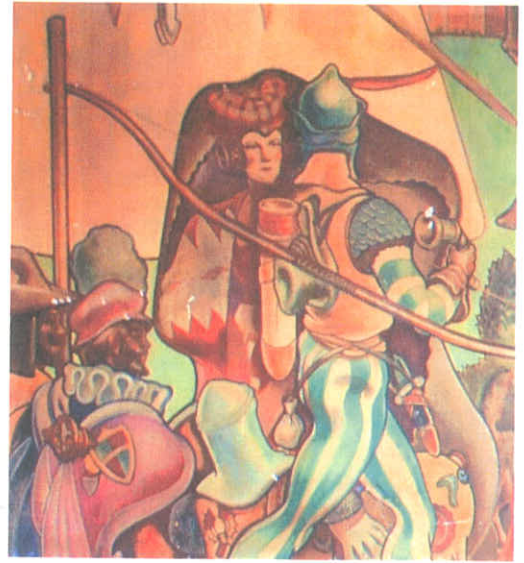
FAP/WPA Project #: 49

GPS Coordinates: 41.310175 / 72.8925









PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*His Book*

Background Information

Reid Winsey was another Yale graduate art student, though unlike the most of the other artists in New Haven, Winsey had the opportunity to work with Thomas Hart Benton, the American Regionalist muralist. Winsey worked on Indiana's 1932-33 World's Fair mural. He would eventually return to Indiana to become a professor of fine art at DePeau University. The original function of the building where Winsey painted *His Book* was the Atwater Training School for Retarded Children, which later became a neighborhood Senior Center.

References

John Noble, "Former Yale Artist – and His Work – Remembered," *New Haven Register*, June 3, 1971.

## Conservation Treatment Proposal

- Object: "His Book"  
Public Works of Art  
New Haven District  
A. Reid Winsey  
R.A. Laurel ass'tdd  
1935
- Owner: New Haven Board of Education, via:  
Barbara J. Lamb  
Director of Cultural Affairs  
165 Church Street  
New Haven, CT 06510
- Structure: The mural appears to be painted in a lean, thinned oil on a heavy paper/cardboard material (?) that has been adhered to the walls of the stage in a multi-purpose room (i.e., gymnasium/theatre) in an old school that is presently being used as a senior center. The mural has been varnished with a thick gloss, natural resin varnish that has discolored with time. It depicts a young boy in the center, reading a large book. He is flanked by a billowing American flag and numerous characters from the literature on which he focuses. There are representatives from popular fairy tales as well as knights in shining armor and figures referring to adventure and sports. The mural is approximately: 8' x 6' (in two panels, one being a 22" separate panel), 8 x 18' (center) and 8 x 6' (in two panels, one being a 22" separate panel).  
The paint is applied flatly, with little impasto. The figures are outlined with black to define them.
- Condition: The surface of the mural is grimy. There is a discolored, uneven varnish that disfigures the original palette. There are numerous nicks and scratches throughout the surface as well as gouges and graffiti. There are several more major damages: on the right panel (title panel), a roughly 6" smashed area (impact from a basketball). While the paint is largely in tact here, there is loss along the edges as well as a grapefruit sized indentation. On the main panel: There are approximately 1cm holes in left center; numerous gouges and dents in the lower right, there is a break and an old repair. There is

also a small, dime-sized test cleaning visible nearby. On the left facing panel, there is a damage approx. 4" in from edge. It is a vertical, jagged, break, about 10" long. There are old restorations throughout the mural that were executed without fills, so there is a break in the topography of the paint film. These look sloppy.

Proposed  
Treatment:  
photography

Since digital images of the mural are already available, would be confined to details of condition issues. In addition, during and post treatment digital photos will be taken.

The surface of the mural would be cleaned aqueously to remove grime. The discolored varnish would be thinned with an appropriate solvent (to be determined). This will also, hopefully remove discolored repaints.

All structural issues would be addressed: Dents would be lifted, as much as possible in an effort to bring the substrate into plane. Areas of flaking would be consolidated with an appropriate adhesive.

The painting would be varnished with Regalrez varnish (12% in petroleum benzine).

Losses would be filled with gesso made from rabbit skin glue and calcium sulfate.

Losses would be underpainted with gouache colors and retouched with Gamblin Retouching Colors. Final varnish, to integrate retouches, would be applied in a spray.

Estimated Cost: \$47,500\*

\*This fee includes labor and materials. It does not include the cost of scaffolding, to be provided by the "owner".

Conservator: Patricia Sherwin Garland

Date: 10 August 2007

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*The Inauguration of Franklin Delano Roosevelt*

Artist

Vincent Mondo, assisted by Aldis Brown, Ferdinand Maiorano and Stanley Novicki

Date

1934

Location

Fair Haven School, 164 Grand Avenue, New Haven, CT 06513

Medium

Mural

Material

Paint on canvas

Measurements

28' x 5'.5"

Significance

FDR was inaugurated on March 4, 1933 and this contemporary scene -- painted exactly one year later -- is a direct reflection of the words he spoke that day. Herbert Hoover, the out-going one term president stands away from the new president, eyes cast downward, but the rest of the characters are imbued with a sense of hope and strength. Due to the economic pressures gripping the country after the 1929 crash, FDR came into office announcing the New Deal in his speech and meeting with cabinet ministers that very day. FDR stated that "only a foolish optimist can deny the dark realities of the moment," but that "nature still offers her bounty and human efforts have multiplied it," clearly represented in the cornucopia and plethora of machinery.

Conservation

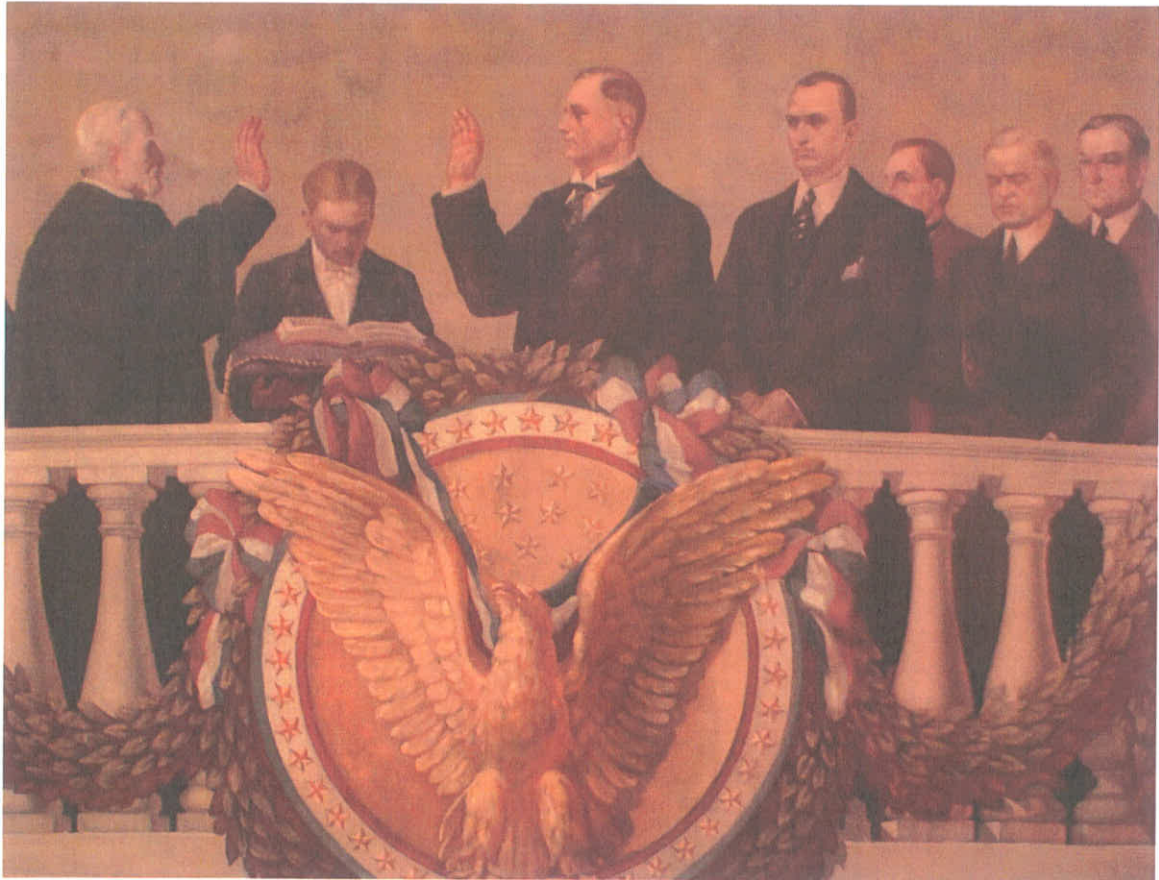
Good condition. Conserved by Patricia Garland in 2006 during the school reconstruction project.

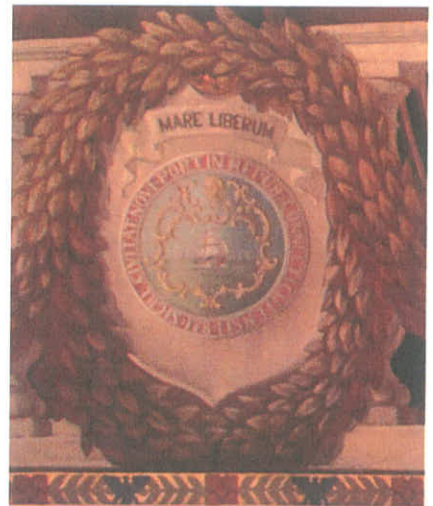
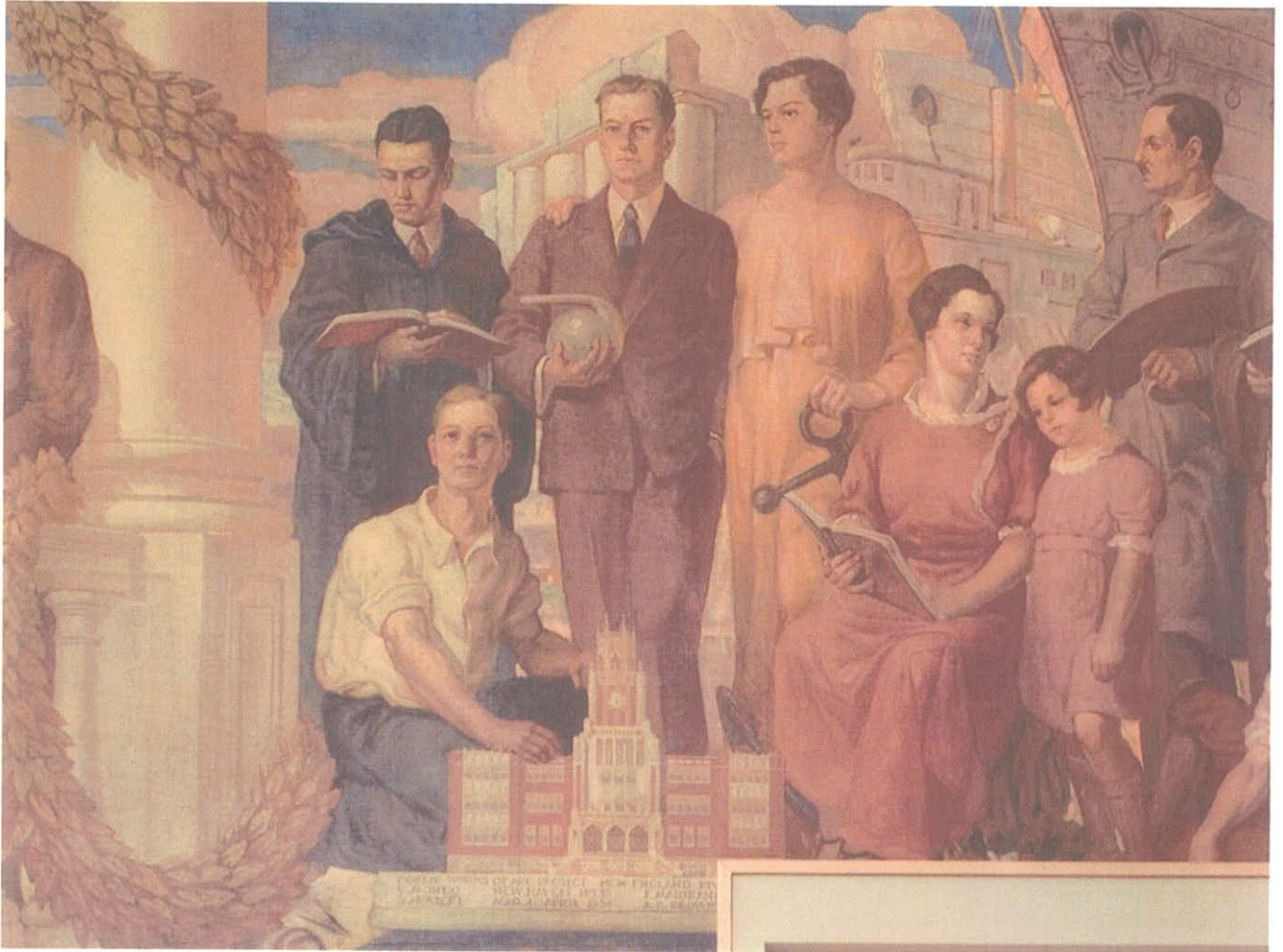
FAP/WPA Project #: 18

GPS Coordinates

41.309038 / 72.89482









## Conservation Treatment Report

Object: *John Brockett Laying Out the New Haven Town Plan, 1639, Under the Direction of Theophilus Easton*  
*The Earliest Instance of Town Planning*  
Public Works and Art Project  
New England States  
January – February 1934  
By S. Novicki, L. North, V. Mondo, A. Browne  
*The First Inauguration of Franklin Delano Roosevelt*  
Major Delamin, F. Maiorani, V. Mondo, A. Browne, S. Novicki  
March-April 1934

Owner: Fair Haven Middle School  
New Haven Board of Education

Condition: The murals were examined on scaffolding with lights on 11/9/01.  
The oil on canvas murals, approximately 6' x 30' each, are glued to a walls in the school's hallway outside of the offices.

For the most part the murals are in very good condition. There is some flaking of paint in a few areas (particularly in the *Inauguration* on the left hand side). The murals are delaminating from the wall support in numerous areas (especially in the *Inauguration*, where many pockets of air exist throughout).

There is an area of water damage on the ceiling above the *Town Plan* mural. The wall behind the mural below the damage may have also suffered, as it bows outward from the normally flat wall.

There is a missing strip of canvas (border) along the left edge of the *Inauguration*.

The surface of the murals are darkened with grime and possibly an old thin varnish. There are areas of darkened streaks and old, darkened retouching scattered about.

I was called in (on 6 February 2003) to examine the murals after the carefully designed environments, created for them for the duration of the building construction, were breached (see William Moore's letter to Fusco, 2 February 2003).

Upon entering the chambers, I noticed that the temperature was no different from the ambient temperature of the building (or the city of New Haven, for that matter). At the point that I arrived, the holes had been covered up, once again, but they were not sealed and there were clear air holes into adjacent spaces. I also, immediately noticed a dramatic expansion of the water staining and dissolution of the plaster on the ceiling adjacent to the mural, *John Brockett Laying Out the New Haven Town Plan, 1639, Under the Direction of Theophilus Easton The Earliest Instance of Town Planning*.

Since the earlier Treatment Proposals were submitted, the condition of both murals had radically changed. While I had noted numerous areas of de-lamination from the wall in the previous report, at that time the areas were small in size and could have easily been re-adhered locally by injection of adhesive behind the mural. This was no longer the case. As the result of the lack of climate control, there were many broad areas of de-lamination and the wall behind the murals had dramatically degraded

(Noticeable to the touch, there was extensive powdering of the plaster substrate). The murals were only partially being held onto the wall.

In addition, the mural, *John Brockett Laying Out the New Haven Town Plan, 1639, Under the Direction of Theophilus Easton The Earliest Instance of Town Planning* was disfigured by extensive streaking, blanching of the paint film and tented cleavage (the paint de-laminating from the canvas support). There was evidence of mold growth on the surface of the mural as well as on the ceiling. The condition of the other mural, *The First Inauguration of Franklin Delano Roosevelt*, was somewhat better. Water staining was confined to the left edge, but the de-lamination from the change in environment was equally severe.

- Treatment:
1. The murals were photographed prior to treatment.
  2. The murals were surface cleaned to remove residue from the water damage and accumulations of mold and grime.

3. Areas of flaking (tented cleavage) were consolidated with BEVA D-8 emulsion and the cleavage was set down..
4. The murals were cleaned aqueously to remove residual grime.
5. The murals were brush varnished with an acrylic resin (Acryloid B72 in xylene). They were then faced with protective Japanese tissue adhered with a second layer of the acrylic resin.
6. Using four (two for each mural) large diameter Sonotubes, the murals were mechanically removed from the wall support and rolled onto the tubes. Mural borders were separate pieces in some cases (partially painted integrally to the mural) and were stored as well. A second canvas with some preliminary drawing was found under the Town Planning mural. It is assumed that this was an initial design by the artist(s), was rejected and a new canvas was then added over. This canvas was also removed from the wall and stored with the murals.\*
7. During the storage period, the murals were unrolled, cleaned and vacuumed to reduce mold that had accumulated on the verso of the mural.
8. After building renovations occurred, the murals were unrolled and re-adhered to the clean walls using a methyl-cellulose paste.
9. The facing tissue was removed with mild solvent and the murals were surface cleaned once again. They were then brush varnished with Regalrez varnish, followed by a spray coat of B72 varnish to encourage saturation in some otherwise blanched areas (these were areas blanched during the unclimate controlled period of the building renovations).
10. Two of the current doorways are significantly smaller than the original openings at the bottom right of the Inauguration mural and the bottom left of the Town Planning mural. In addition, a border strip was missing from the left edge of the Inauguration mural. This left blank wall, so canvas inserts were fitted into the spaces and glued in with methyl-cellulose paste.
11. Losses on the mural proper were retouched with gouache and resin colors (Gamblin Retouching Colours). The blank fills were gessoed with Liquitex Acrylic gesso and painted with acrylic paints. Gaps between the borders and the murals were retouched with Liquitex acrylic paints.
12. Final varnish sprays applied locally as necessary with B72 resin.

\* A final storage plan (or display) needs to be determined for this drawing. It is currently located in the Fusco office on the second floor of the school.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*John Brockett Laying Out the Plan for New Haven*

Artist

Stanley Novicki with the assistance of Lois North and Vincent Mondo

Date

1934

Location

Fair Haven School, 164 Grand Avenue, New Haven, CT 06513

Medium

Mural

Material

Paint on canvas

Measurements

28' x 5'.5"

Significance

Defining characteristics of places that would become New Haven by contrasting that which already existed (East Rock and the Quinnipiac Indians) and that which the immigrants would develop: the famous Nine Square grid which remains the center of the city today.

Conservation

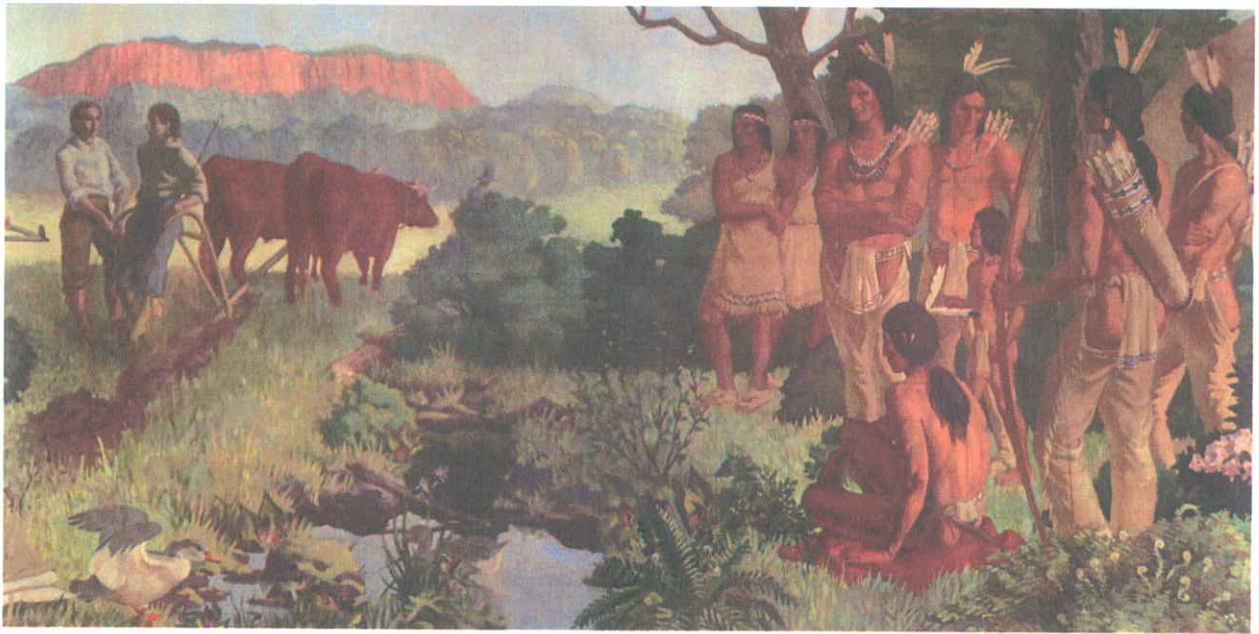
Good condition. Conserved by Patricia Garland in 2006 during the school reconstruction project.

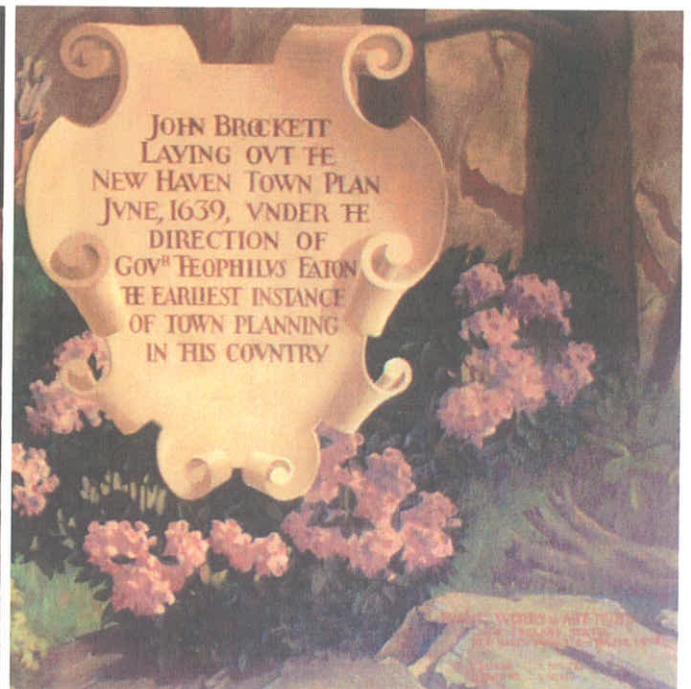
FAP/WPA Project #: 6

GPS Coordinates

41.309038 / 72.89482







PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*John Brockett Laying Out the Plan for New Haven*

Background Information

The design for this large mural, under the direction of Vincent Mondo, was well received. Theodore Sizer wrote in a letter dated 1934 that "George Dudley Seymour was so pleased with the full-size cartoon for the Fair Haven High School project, carried out under the direction of Vincent Mondo, that he recommended this be done on canvas rather than directly on the wall, so that the canvas could be removed if necessary." Coming from Seymour, this prescient thought (the mural was conserved in 2005 under the New Haven School Reconstruction program) is not surprising, considering his great attention to all things cultural in New Haven.

References

Letter, Theodore Sizer to Charles A. Costello, January 17, 1934, MSS 145, FAP/WPA Art Project, Box 1, Folder DD, New Haven Museum & Historical Society.



CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*John C. McCarthy*

Artist

Michele Martino

Date

1934

Location

New Haven Museum & Historical Society, 114 Whitney Avenue,  
New Haven, CT 06510; in storage.

Medium

Bas relief

Material

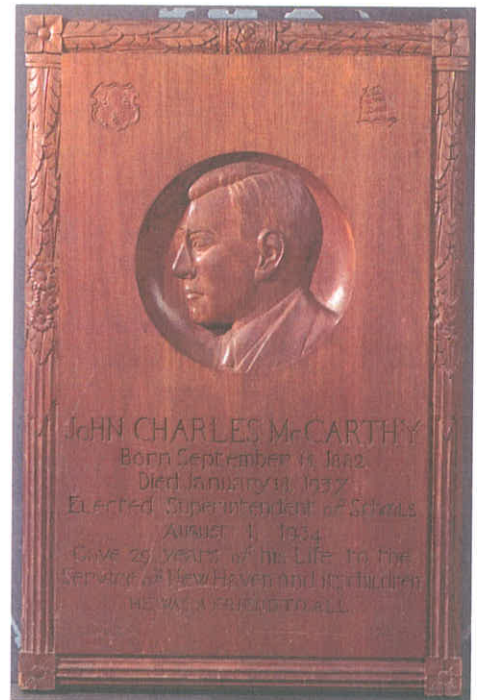
Wood

Measurements

2' x 3'

Significance

Superintendent of the New Haven school system from 1934-1936. Most probably the supplies were paid for by McCarthy himself, as was the case with most portraits done during the short time span of the Federal Art Project of the WPA.



Conservation

Good condition. Some surface scratches.

FAP/WPA Project #: n/a

GPS Coordinates:

41.313783 / 72.9215



PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*John C. McCarthy*

Background Information

According to the "Art in January" newsletter of the Works Progress Administration in Connecticut, this panel was placed in the Webster School, New Haven.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Mayor John W. Murphy*

Artist

Ferdinand Maiorano

Date

1934

Location

Biagio DiLieto City Hall, 2<sup>nd</sup> Floor, 165  
Church Street, New Haven, CT 06510

Medium

Painting

Material

Oil on canvas

Measurements

3' x 4'

Significance

John W. Murphy was the mayor of New Haven during the initiation of the Public Works of Art Project (PWAP), a New Deal program to help out-of-work artists. He was born into a hard-working Irish family in Fair Haven, and worked in the city's cigar factories and later for the unions. His portrait was the first PWAP completed; he paid for the canvas and supplies himself.



Conservation

Good condition.

FAP/WPA Project #: 1

GPS Coordinates:

41.30735 / 72.924767



CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Life of Nathan Hale*

Artist

Thomas Folds with the assistance of John Ballator, Michele Russo, Ernest Hart, Francis Coiro, Lyndell Schwartz and others

Date

1934

Location

Nathan Hale School, 480 Townsend Avenue, New Haven, CT  
06512

Medium

Mural

Material

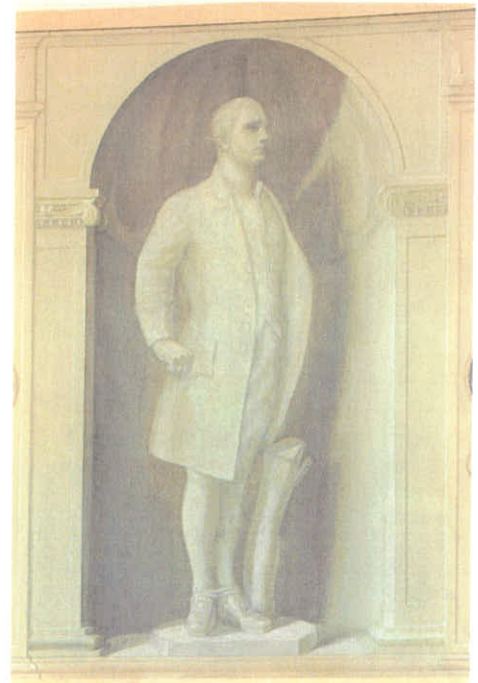
Paint on canvas

Measurements

8' x 59'

Significance

The State Hero of Connecticut, Nathan Hale was hung as a spy by the British in 1776 after uttering the words, "I only regret I have but one life to give for my country." Hale was a student at Yale University and later taught school in East Haddam and New London.



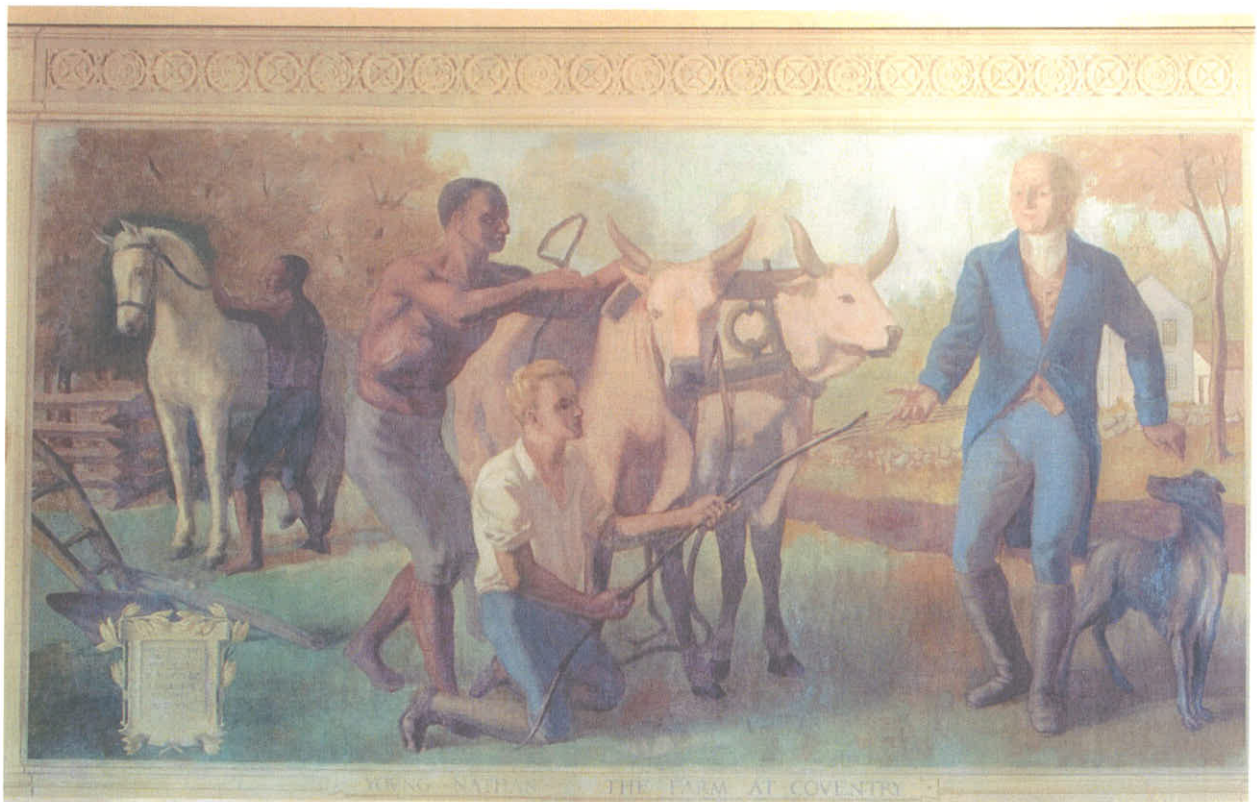
Conservation

Good condition. Conserved by Patricia Garland in 2007 during the school reconstruction project.

FAP/WPA Project #: 13

GPS Coordinates

41.269919 / 72.896909









PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Life of Nathan Hale*

Background Information

The murals of the *Life of Nathan Hale* were painted in the lobby of the Nathan Hale School as it was originally designed in 1925. The murals were removed, conserved and moved to the library due to school reconstruction in 2007. Five scenes from Hale's life are presented in succession, including (1) "Young Nathan, the Farm at Coventry," (2) studying at Yale, (3) "Nathan Hale, Schoolmaster, New London," (4) Hale preparing for a wrestling match while serving in the Continental Army and (5) Hale forced to sign the confession of spying, which would lead to his hanging. In addition to the five scenes, there are two vertical murals painted between the second and third and the third and fourth scenes. These are painted in *grisaille* (grey tones) to emulate marble, and are thus two-dimensional paintings of statuary (called *trompe L'oeil* in art history, as they are meant to "fool the eye"). The first representation is Nathan Hale, the second is George Washington and both painted statuary figures come from earlier visual representations of American historical icons. For example, the image of Nathan Hale is directly derived from Bela Lyon Pratt's 1912 bronze statue which stands in front of Connecticut Hall on the Old Campus of Yale University. Statues and painted images of George Washington abound in the American art canon, including representations by Gilbert Stuart and John Trumbull, located nearby at the Yale University Art Gallery.

Though the scenes are idealized representations of Colonial life for the Connecticut state hero, there is also a certain amount of realism in the presentation of the bare-backed and barefooted male slaves seen in the first vignette, a visual reminder that slavery existed in the north and was not only a Southern institution. Due to the didactic nature of PWAP/ FAP art located in schools, the artists of the

Nathan Hale murals chose well-known examples from the life of the hero to both reinforce Hale's virtuous character, and thus to encourage children to emulate his model behaviors. Again, the first story within the cycle demonstrates the desire to shape a particular view of the young martyr, where Hale steps in to stop a farmhand from beating a steer. The last scene connects the viewer to Hale through artistic license. Sitting at a campaign desk, made to sign his confession, Nathan Hale looks directly at the viewer – only 21 years old, Hale knows he will be hanged. Both schoolhouses where Nathan Hale taught in New London and East Haddam are extant and Hale was made the Connecticut State Hero in 1985.

Though full details of the painting of the mural are not documented, it is known that the large number of artists working on this mural cycle, including lead artist Thomas Folds and assistants John Ballator, Michele Russo, Lyndell Schwartz, Ernest Hart, Francis Coiro, George H. Langzettel, Remington Schuyler and (?) Cioffi had difficulties. From a letter written by Theodore Sizer (administrator of the New Haven PWAP/FAP program) to John D. Heath, the Regional Director of the PWA Project in Boston, "In order to carry on the Nathan Hale School (Project No. 13); which as you remember got off to a very bad start, it would be well to employ another man in the place of Mr. Cioffi, who is to be dropped on the 15<sup>th</sup>...Mr. Folds, the captain of the Nathan Hale team, has asked me to take this course in order that none of the work might be delayed." As is seen in the PWAP/FAP records held at the New Haven Museum & Historical Society, artists were often dropped from the official roster, sometimes due to work ethic, sometimes due to clerical error, and sometimes due to financial regulations that were in a constant state of flux, as the Public Works of Art Project became the Federal Art Project, transferred from the U.S. Treasury Department to the Works Progress Administration.

#### References

No author, "City's CWA Artists and Sculptors Get Last Pay as work on 21 Relief Projects Concludes," *New Haven Register*, April 29, 1934.

Townsend, Deb, *Evolution of New Haven Public Schools, An Overview,*" privately printed, 2006.

Letter, Theodore Sizer to John D. Hatch, Jr., Regional Director of the PWA Project, 13 March 1934, MSS 145, WPA Art Project, Box 1, Folder B.

## Conservation Treatment Report (Final Phase)

- Object:** The Story of Nathan Hale  
By T.M. Folds, J. Ballator, F. Coiro and M. Russo  
oil on fabric, glued to plaster wall  
Public Work of Art Project – 13  
April 28 1934
- Owner:** New Haven Board of Education  
Nathan Hale School  
Townshend Avenue  
New Haven, CT  
via architects: Robert C. Braren and Richard Munday
- Condition:** The mural is in good condition. It is painted on a fine weaved canvas fabric and appears structurally sound. It is adhered evenly to the wall behind with what appears to be a form of wallpaper paste. The paint film is structurally sound as well, except for a few small areas of flaking paint. The surface of the painting is covered with a layer of grime that mutes the vibrant palette.
- After cleaning and consolidating, the mural was carefully removed from the wall mechanically and rolled onto two 18” diameter *Sonotubes*. It was removed to F.A.S.T. climate-controlled storage, where remained until re-installation was allowed.
- Treatment:** 1. The mural was unrolled at the new site (the Media Center of the Nathan Hale School). It was adhered to the sheetrock wall with an aqueous wallpaper paste. Un-foreseen were two expansion joints that were required by the manufacturer/architect. These areas were filled with caulking material to as close to level as possible, but they remain as an interruption of the flat sheetrock surface. It should be noted that these areas might possibly develop separation problems later. They are currently stable.

2. The Japanese tissue facing was removed with mild solvent. The mural was cleaned again at this point.
3. A brush varnish of Regalrez 10% in benzine was applied.
4. Two inserts of pre-primed canvas fabric were cut, fitted and pasted (methyl cellulose paste) to the upper right and left corners of the mural where there had been cut-aways originally to accommodate the architecture. In an effort to "square-off" the mural for framing purposes, the architects requested these inserts. They painted as continuations of the capitols of the columns already edging the murals with the same materials described below for the mural restoration. Gesso putty was used to fill gaps
5. Retouching was done in watercolour, gouache and Gamblin Retouching paints (pigments ground in aldehyde resin).
6. Final varnish spray was applied (Winsor & Newton Damar Retouching Varnish) with UV inhibitor (Tinuvin) to integrate retouches. The chosen lighting unfortunately provides a good deal of glare to the mural. For this reason, a small amount of microcrystalline wax was added to varnish to matte it down.
7. A plain moulding, similar to the millwork, will be added by the contractor to surround the raw edges of the mural for protection.

In-treatment and final photographs on a CD mailed under separate cover.

Conservator: Patricia Sherwin Garland

Date: 24 May 2003

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Map of Early Bethany*

Artist

Lois North

Date

1934

Location

Children's Room, Clark Memorial Library,  
538 Amity Road, Bethany, Connecticut,  
06524

Medium

Mural

Material

Paint on canvas

Measurements

8'x 5'

Significance

This painting is a reproduction of the original FAP/WPA work, which is now in storage at the Bethany Historical Society. Ellen Howell, a Yale MFA student, was selected to copy, at half the original size, the mural by Lois North, the original artist and also a Yale School of Fine art graduate. In addition to Bethany landmarks and historical vignettes, local plants and wildlife are also seen.



Conservation

The condition of the original work of art, in storage at the Bethany Historical Society, was considered to be in too poor to install when the library was undergoing renovation in the 1990s. The mural once hung in the Bethany Community School on Peck Road, but was removed when the school was transformed into Town Hall.

FAP/WPA Project #: 19

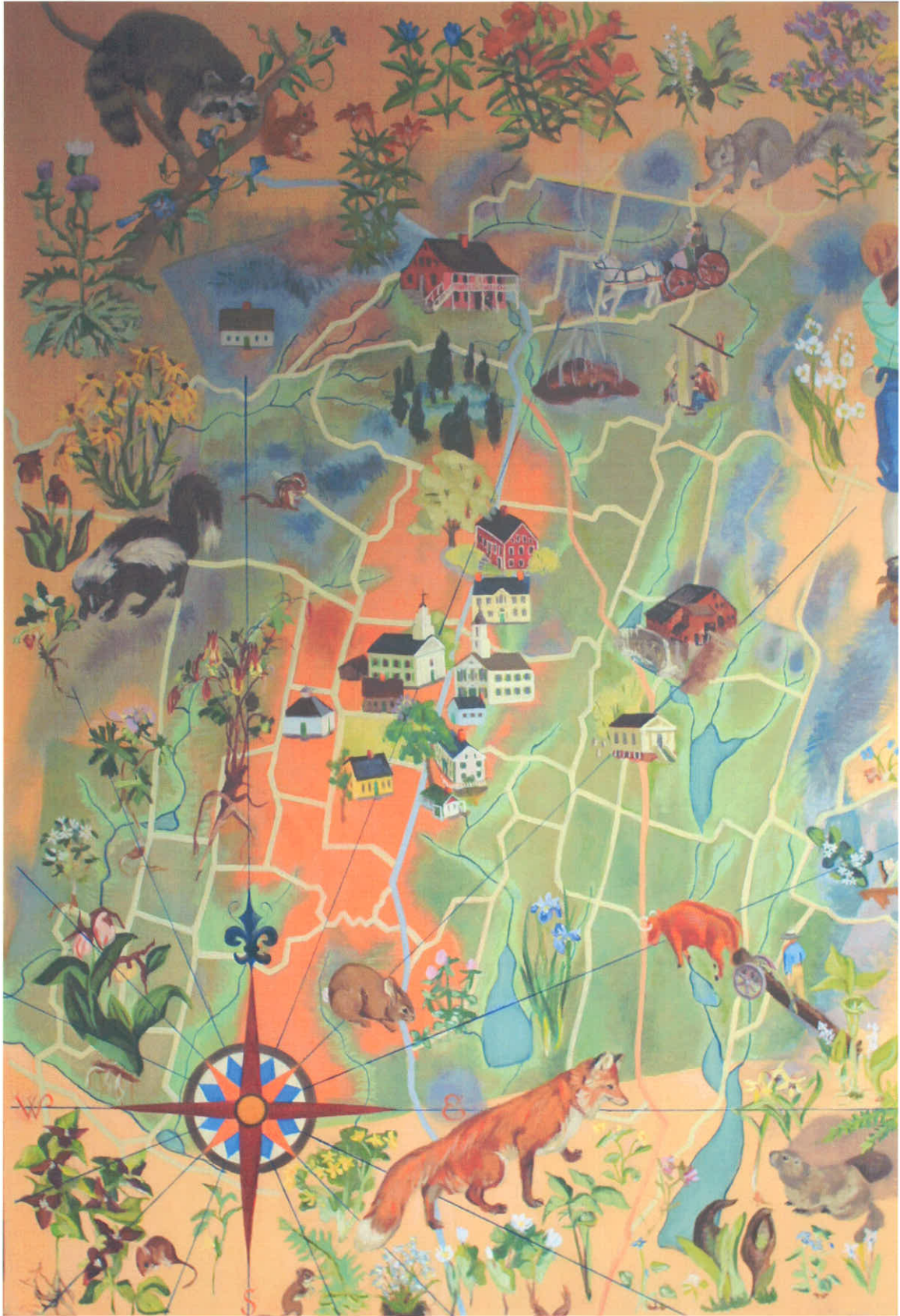
GPS Coordinates

41.427 / 72.9945











PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Map of Early Bethany*

Background Information

The *Map of Early Bethany* mural was originally installed in the library of the Bethany Community School building, which was dedicated on September 1, 1934. This building was designed by New Haven architect Douglas Orr. The Chairman of the School Building Committee, Treat B. Johnson (a professor of organic chemistry at Yale), wrote to the Public Works for Art administrator Theodore Sizer in March of 1934 applying for funding. Johnson and the committee had already chosen the theme of a “decorative map showing Bethany and the vicinity as it appeared about one hundred years ago.” Johnson had already been in contact with Sizer, as in 1933 had written the Yale Professor of Art to ask that he “use your best influence to stimulate Mr. Orr to do his very best in developing a new institution in our town. It means a lot to us up there. Whatever is done should represent a dignified type of building conforming to the traditions of our community and it should be one that everyone will be proud of when it is finished.”

In a letter to John D. Hatch, the Regional Director of the PWAP project in 1934, Sizer wrote, “this request from the Town of Bethany, Connecticut, is for a small decoration in the library of a new schoolhouse of which Douglas Orr, the best designer in town, is the architect. I propose to put Lois North on this work which can be done largely at night. The scheme is very simple indeed. It is to be a large map filled with local flora and fauna. Miss North will also cut out the necessary stencils in order to tie in the map with the complete room.” This passage tells us a few things about the administration of the PWAP program – that Sizer was instrumental in assigning artists to projects, that local committees had a large say in what subject they chose, that works of art were meant to work as ensembles in a

whole room, and that Sizer was operating under tight deadlines. Sizer's description of the mural as "small" and "simple" is a bit misleading, as the artist would have had to research and design singular persons, events and the environment of Bethany to do a close interpretation of the history of the town. From a copy of a letter dated April 27, 1935 we learn also that Lois North was only in high school at the time, but about her work, Sizer wrote, "allowances have been made for Miss North because she has been taking her senior year in High School, in addition to working on the mural. The work is excellent, one of the very best we have." Later in 1934 Sizer wrote to North asking her to "come in some time in the next few days and make a tracing of the Bethany mural, explaining each one of the incidents? I am anxious to have a little story written about the mural by Professor Johnson for publication in the papers."

The original mural by Lois North was removed when the Bethany Community School building was transformed into Bethany Town Hall. Unfortunately, the poorly preserved state of the mural (folded into a box; deep cracking and flaking) prevented the Clark Memorial Library addition committee from reusing the mural in its new children's library, thus a new mural was painted, replicating the original. As with the case for all PWAP/FAP works of art, the artists were paid under federal funds, while the local committees had to supply the materials. Thus there is a copy of handwritten letter from March 21, 1934 which asks Arthur Brown & Bros. in New York City to supply the artist with a canvas of her choosing to be sent directly to Bethany. North lived next door in Orange, and was thus an obvious choice for the project.

#### References

Letter, Theodore Sizer to John D. Hatch, Jr., March 13, , MSS 145, FAP/WPA Art Project, Box 1, Folder X, New Haven Museum & Historical Society.

Letter, Theodore Sizer to Lois North, 3 July 1934, MSS 145, FAP/WPA Art Project, Box 1, Folder EE, New Haven Museum & Historical Society.

Letter, Theodore Sizer to Paul Cooley, April 27, 1935, MSS 145 FAP/Art Project, Box 1, Folder LL, New Haven Colony Historical Society.

**This painting is a reproduction of a mural painted by Lois North, a Yale student, in 1934. The mural was displayed in the Bethany Community School's original library for many years. Lena Fenwick, who taught at the school and was also the president of the Bethany Library Association, put the mural aside when it was removed during renovations.**

**The painting was stored at the Clark Memorial Library and was rediscovered in 1975. When professional restorations proved too expensive, the library's board of directors decided to have it reproduced. Ellen Howell, a Yale student working on her Master of Fine Arts degree, was chosen to repaint the mural. The library board decided to commission a half-scale reproduction so the new painting would fit well in the Clark Memorial Library's children's room.**

**The painting depicts many of Bethany's landmarks and scenes highlighting the town's early years. Local plants and wildlife are also represented. (See our bulletin board for more information)**

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*New Haven and Second Company, Governors Footguard History*

Artist

Salvatore DeMaio

Date

1938

Location

New Haven Armory, 290 Goffe Street, New Haven, CT 06511

Medium

Mural

Material

Paint

Measurements

3' x 10'

Significance

Two murals painted for the lounge of the New Haven or Goffe Street Armory. The left side depicts New Haven Colonial scenes, while the right depicts battles involving the 2nd Company, Governor's Foot Guard. Both murals are divided into three vignettes and feature a centered map. The subdued color scheme of the murals intentionally reflects the wood wainscotted room.

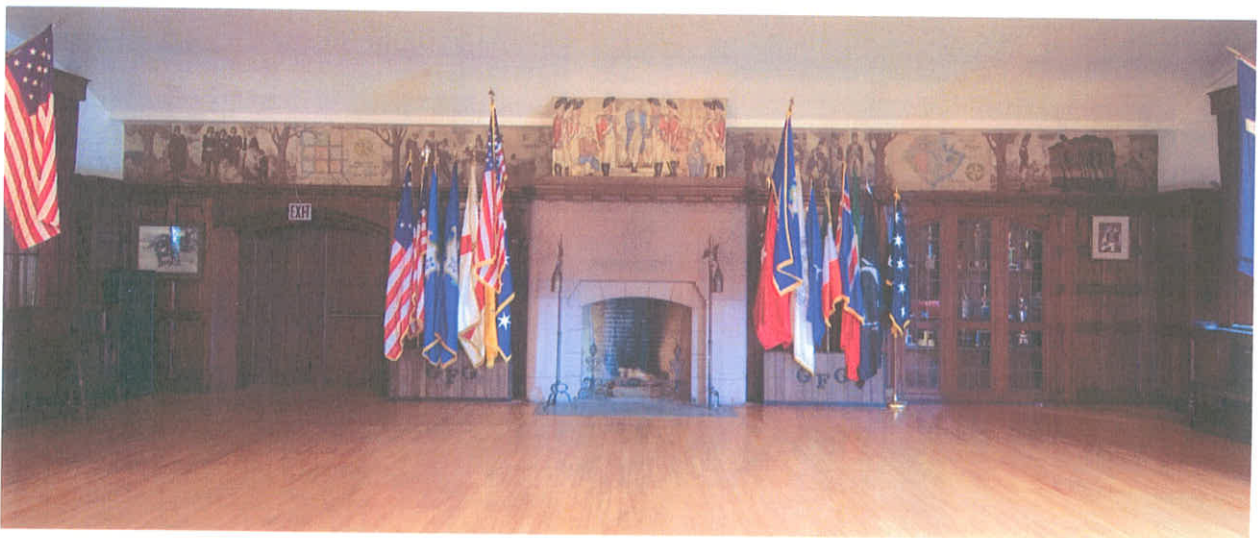
Conservation

Needs attention; water damage.

FAP/WPA Project #: n/a

GPS Coordinates

41.31865 / 72.939117









PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Second Company Governor's Foot Guard and the History of New Haven*

Background Information

In an undated article, the mural cycle, which is comprised of four panels, is cited as being "made ready as a contribution to the New Haven Tercentenary...and is valued at \$6,000." From left to right the mural depicts first, the original Colonial settlers with a map of the Nine Square Plan, with John Davenport preaching the first sermon under the oak. The second section marks the appearance of the Foot Guard, who remove powder kegs and load them on carts to be taken to aid the Revolutionaries in Boston (without any reference to Benedict Arnold, who was their commander). The third section shows the death of General Montgomery at the Battle of Quebec, which was a blow to the Continental Army (Benedict Arnold was also injured here). Finally, the last scene Milici painted was of the Battle of Groton Heights, where the Foot Guard members fought a battle planned by the now-traitor Arnold.

References

"Murals Adorn Goffe Street Armory" and "Colorful New Frieze in Foot Guard Lounge," unknown source.

CT Commission on Culture & Tourism  
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FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*The New Haven Green in the 19th Century*

Artist

Deane Keller

Date

1942

Location

Ives Memorial Library (New Haven Free Public Library), 133  
Elm Street, New Haven, CT, 06510

Medium

Mural

Material

Encaustic paint on canvas

Measurements

18' x 22'

Significance

This is a chronologically challenged depiction of the New Haven Green in the 19th century. An Elm shades revelers (something like a Maypole dance) while the Amistad Africans (in classical dress) perform their acrobatics on the margins. The insertion of Civil War soldiers on parade suggests a connection between the two events, though twenty-two years apart.

The mural was begun by artist Bancel LaFarge, who died in 1938. Keller took over for him.



Conservation

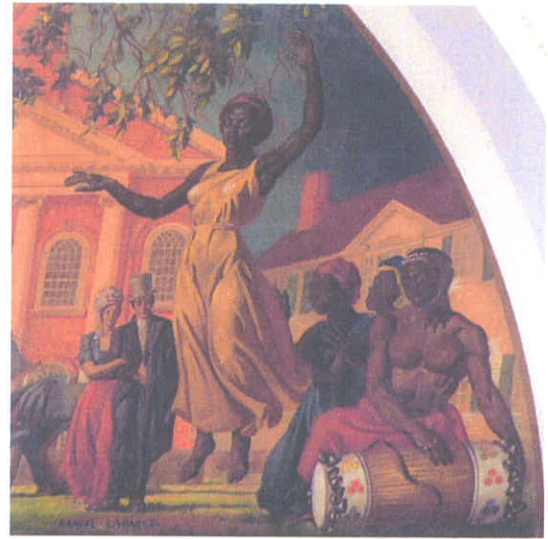
Good condition.

FAP/WPA Project #: 12

GPS Coordinates

41.310807 / 72.930158





CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*New Haven Pioneers of Industry and Invention*

Artist

Arthur Schmalz with the assistance of Donald Forrer and Joseph Rutkowski

Date

1934

Location

Augusta Lewis Troup School, 259 Edgewood Avenue, New Haven, CT, 06511

Medium

Mural

Material

Paint on Masonite

Measurements

9' x 39'

Significance

Nine lunettes created for Troup Junior High School (now a K-8 called Augusta Lewis Troup School) highlighting nine of New Haven's most prominent industrialists and inventors of the 19th century and their machines: Eli Whitney (cotton gin), Samuel F.B. Morse (telegraph), Charles Goodyear (vulcanized rubber), Chauncey Jerome (clocks), James Brewster (carriages), Thomas Sanford (match), Joseph Sargent (locks), Oliver Winchester (firearms), and Eli Blake (stone crusher).



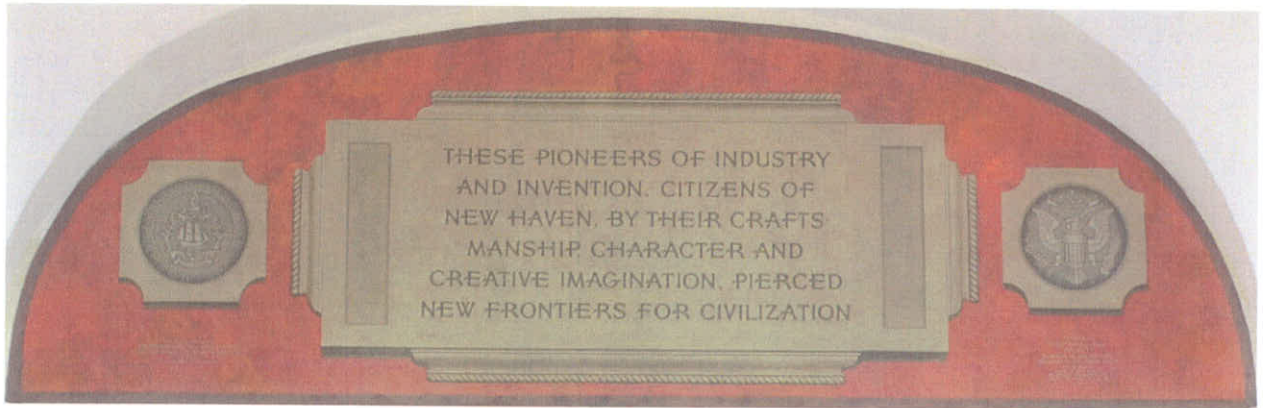
Conservation

Good condition. Conserved by Patricia Garland in 2007 during the school reconstruction project.

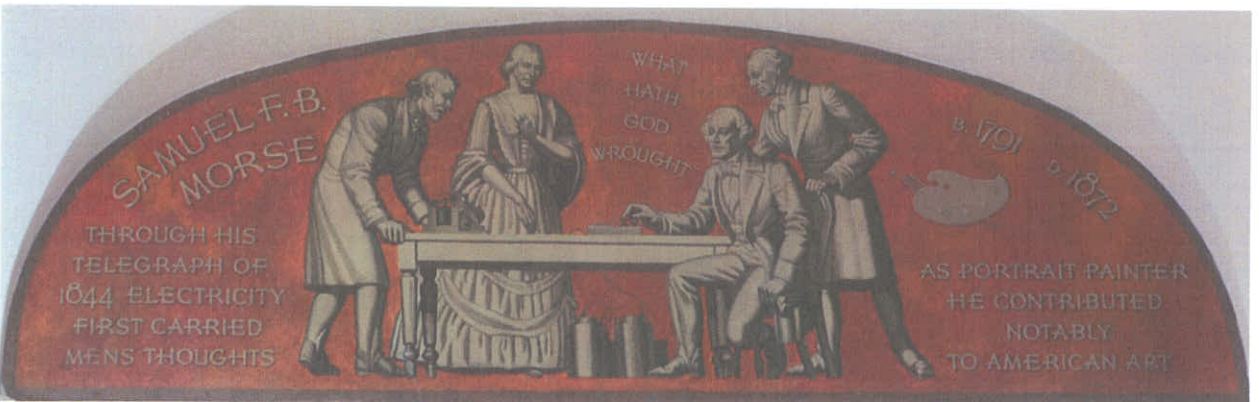
FAP/WPA Project #:

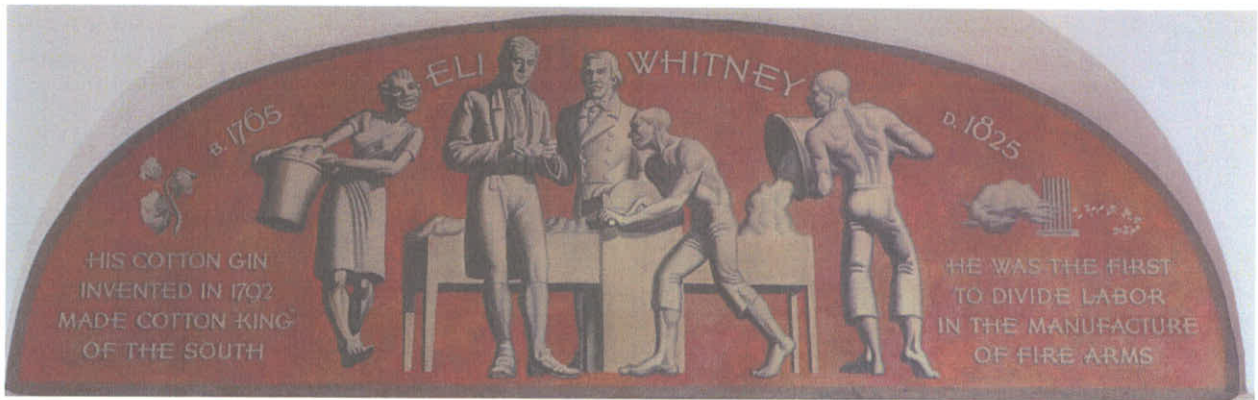
GPS Coordinates

41.312919 / 72.942516











PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*New Haven Pioneers of Industry and Invention*

Background Information

Nine lunette panels highlighting the most well-known of New Haven's 19<sup>th</sup> century industrialists were hung in the original entrance lobby of the Augusta Lewis Troup School, which began as a middle school, but is now a K-8. The school was named for August Lewis Troup (1840-1920), who was a pioneer suffragist, philanthropist and member of the Board of Education. Troup was married to Alexander Troup, the editor of the *New Haven Daily Union*, a labor publication, for which she wrote regularly. The subject matter of early industrialists was an interesting -- perhaps even ironic -- choice for a school associated with labor activism. This theme was reinforced when a new work of art *Commemorating Our Labor Heritage* was installed under the Percent for Art program in 2008 by artist Susan Bowen.

In addition to the eight lunettes painted on Masonite, each depicting an inventor and his product, there is a ninth which serves as the head marker for the mural cycle. The painted inscription reads, "These pioneers of industry and invention, citizens of New Haven, by their craftsmanship, character and creative imagination, pierced new frontiers of civilization." The inscription is accompanied by a painted seal of the State of Connecticut (left) and the seal of the United States (right). The purpose, according to an article in the *Christian Science Monitor*, was to show the "powerful influence which New Haven has exerted over the nation's industry; for, center or culture that it is with its historic university and colleges, it is famous as a manufacturing town and the birthplace or home of many outstanding inventors."

## References

No author, "City's CWA Artists and Sculptors Get Last Pay As Work on 21 Relief Projects Concludes," *New Haven Register*, April 29, 1934.

Townsend, Deb, *Evolution of New Haven Public Schools, An Overview*," privately printed, 2006.

"Connecticut's Gifts to World Honored by Civic Art Project Giving Novel Pictorial History," *The Christian Science Monitor*, March 3, 1934.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*New Haven Receiving New Immigrants and Learning*

Artist

Bancel LaFarge

Date

1935

Location

Ives Memorial Library (New Haven Free Public Library),  
133 Elm Street, New Haven, CT, 06510

Medium

Mural

Material

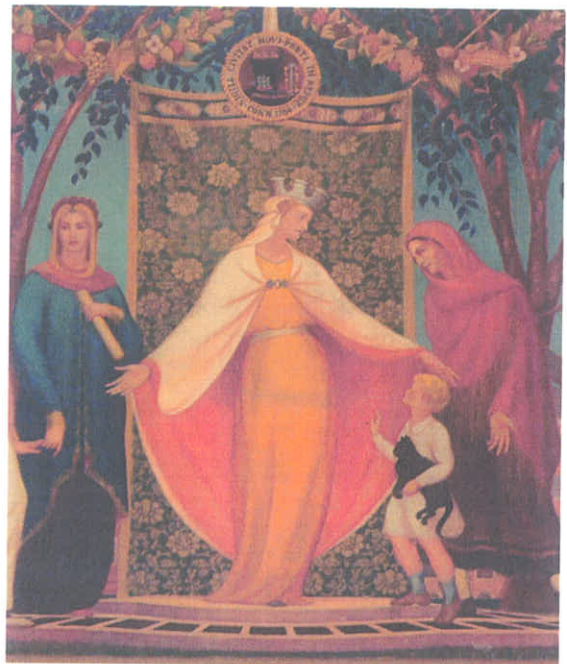
Encaustic paint on canvas

Measurements

18' x 22'

Significance

The Personification of the City of New Haven, the central female figure, welcomes both students and immigrants. While Yalies play sports on the campus green, well-to-do urbanites in the background suggest that the immigrants will soon be as successful. A three-masted schooner both brings people to New Haven, and delivers the goods manufactured in the 19th century factory seen under plumes of smoke. "Handsome Dan," Yale's mascot, sits placidly in the lower left.



Conservation

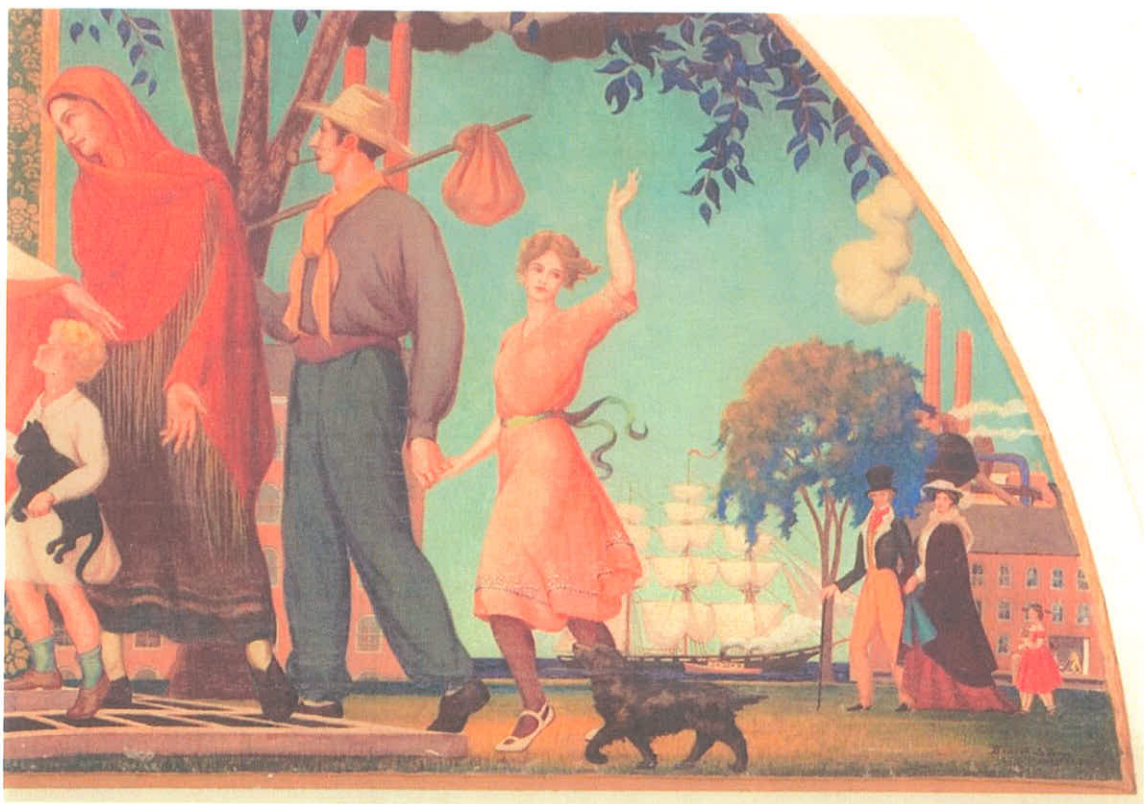
Good condition.

FAP/WPA Project #: 12

GPS Coordinates

41.310807 / 72.930158







PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Personification of New Haven Immigrants and Learning*

Background Information

This is an unusual work of art in the PWAP/FAP program in that it was completed not by a struggling young artist, but by the respected and well-known Mt. Carmel (Hamden) artist Bancel LaFarge, known for his work at the Church of the Ascension in New York City and son of 19<sup>th</sup> c. master John LaFarge. According to a 1934 article in the *Hartford Courant*, "in New Haven, enthusiasm has run so high in connection with the PWAP that Bancell (sic) LaFarge, a well-known artist, has offered to work without compensation to complete a project started some time ago..." Paul Cooley, the State Chairman of the PWAP (and also the director of the Wadsworth Atheneum in Hartford) wanted to see the project completed, and thus in a letter from June 1934 stated that he would cover the budget for the materials. Of this, Theodore Sizer wrote in return "I am delighted...and hope that everything may ultimately be arranged so that the library decorations go through. It is too fine an opportunity to miss." Potential poor publicity for spending more on the material supplies versus the work relief for destitute artists was a concern for this project, as seen in another letter written to Edwin Root of the New Haven Clock Company from Theodore Sizer.

As Annabella Cahn relates in her article, the project was "bogged down in bureaucracy," (p. 13) though she doesn't present the reasons for the delay. From a letter to Edwin Root of the New Haven Clock Company from Theodore Sizer it seems the project – which was intended as three murals to be done voluntarily by Bancel LaFarge, was both too expensive and too costly. Even with LaFarge donating his work hours and the canvas, the cost of the materials was estimated at \$700 for all three panels

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Philosophers*

Artist

Ernest Hart

Date

1938

Location

Augusta Lewis Troup School, 259 Edgewood Avenue, New Haven, CT, 06511. Original function of the room was the school library. Today the space has been divided into two classrooms and a storage area.

Medium

Mural

Material

Paint on canvas

Measurements

3.5' x 8' (each; total of 10)

Significance

Artist Ernest Hart provides a smattering of Eastern and Western philosophers, each situated in their own lunette often against undulating lines.

Conservation

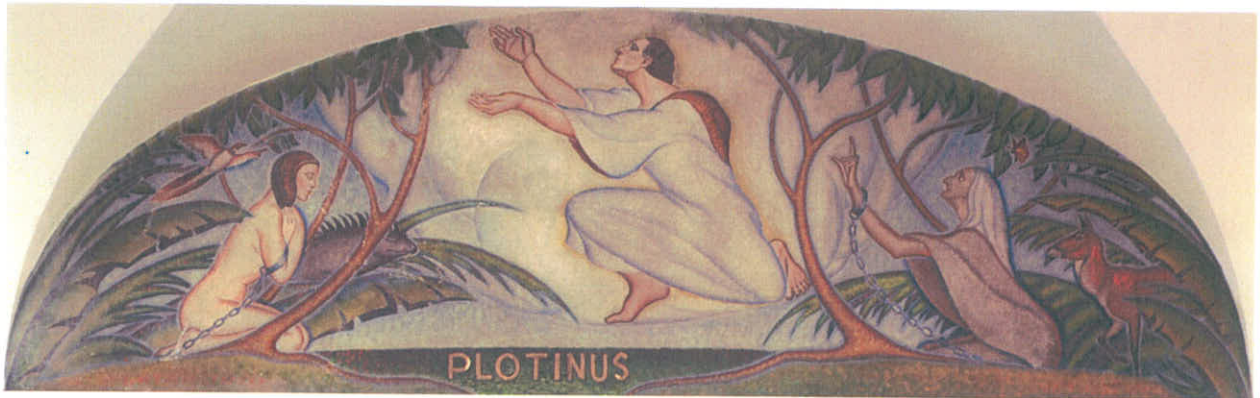
Good condition. Conserved by Patricia Garland in 2007 during the school reconstruction project.

FAP/WPA Project #: 60

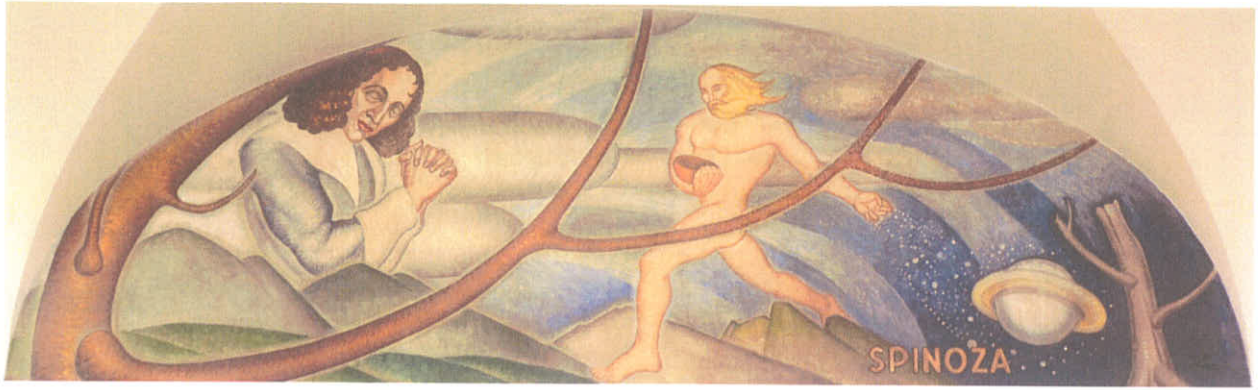
GPS Coordinates

41.312919 / 72.942516









CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Planning the Escape of Whalley and Goffe*

Artist

Laicita Worden Gregg

Date

1939

Location

New Haven Museum & Historical Society, 114 Whitney Avenue, New Haven, CT 06510; in storage.

Medium

Triptych

Material

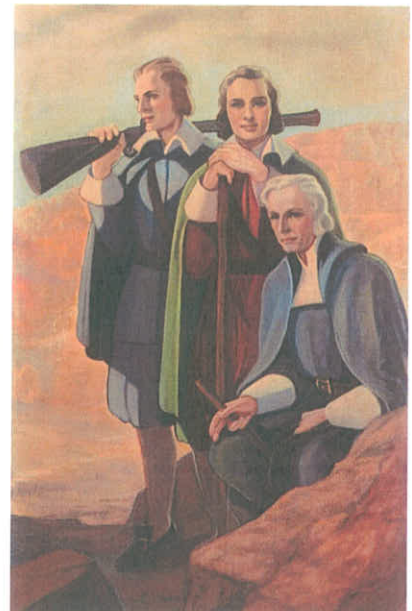
Oil on canvas mounted

Measurements

7' x 10'

Significance

Originally installed in the Woolsey School in New Haven, Gregg (of Wilton, CT) painted two of the three Regicides looking suspiciously like stars from Hollywood's "Golden Age." The work is now in the collection of the New Haven Museum & Historical Society (2001.319A-C).



Conservation

Conserved in 2007 for installation in exhibit *The WPA in New Haven: The Era, Art & Legacy* at the New Haven Museum & Historical Society.

FAP/WPA Project #: n/a

GPS Coordinates:

41.313783 / 72.9215







**Clinton Fine Arts Workshop, 131 East Main Street, Clinton, CT 06413 Phone: 860 669-9137**

New Haven Colony Historical Society  
114 Whitney Avenue, New Haven  
Telephone: 203 562-4183

January 25<sup>th</sup>, 2007

Accession #1971.xxx, Restoration File #1736

*Woolsey School Mural in Three Parts, 108" x 48" each*

- Part I: Be Not Forgetful to Show Love
- Part II: Unto Strangers for Thereby [Some]
- Part III: Have Entertained Angels Unawares.

Signed/Dated LR: Laicita Worden Gregg

Oil on Masonite, 108" x 144" o/a

### **Description of Restoration Procedure**

The panels were first thoroughly cleaned front and back using a non ionic laboratory surfactant, Triton X-100 3% in [partially] deionized water. The masonite had to be shaved down, reformed, and sealed with a two-part adhesive wherever breakage caused flaring out of excess fibers. This was particularly difficult to deal with in the main body of the picture, where a small jeweler's saw had to be used to trim and "clean up" every tear and crack. The blade guard of a jeweler's saw cannot reach beyond 3 or 4 inches from the panel edge, so a large portion of this work had to be done holding a jeweler's saw blade very tightly between two hands, and sawing through the panel at an incredibly slow rate.

1/8" thick masonite panels were laid down beneath the mural panels so that the shapes of the missing pieces of panel could be transferred. A brush coat of traditional gesso was applied to the lacunae, thus providing us with a precise pattern from which to fashion new pieces.

The replacement pieces were roughed out using a hand held jigsaw. We then refined their shape using the jeweler's saw once again.

Several quarts of bleached beeswax emulsion were made in a blender at Scovil Medical, specifically formulated for this project. This was a non-invasive cleaning formula, designed to remove accretions only. Accretions were thoroughly removed from the murals using the beeswax emulsion followed by a mineral spirits rinse. Additional cleaning was done where curtains of an early varnish layer had been disturbed by routine [janitorial] cleaning. Some areas of discolored varnish had to be [partially] removed using a solution of pure ethyl alcohol in solution with xylenes. Following cleaning, the murals were varnished with a 12% solution of ethyl-methacrylate co-polymer in a solution of xylenes-toluene 50:50.

Approximately a full gallon of Beva D-8 was used to attach each mural to its panel. The aluminum honeycomb panels were lightly sanded, and then cleaned, first with denatured alcohol, then with xylenes. The backs of the murals were sanded where needed, and were cleaned with a damp cloth. First, a heavy coat of adhesive was rolled onto the back of the mural. Then, the aluminum panel was immediately coated similarly with a film of Beva D-8. By this time, the first coat of adhesive was beginning to dry on the back of the mural, so a second coat was necessary. Mural and panel were then joined face down on a padded worktable against a silicone mylar barrier. Approximately 200 lbs of weight was then applied to the back of the panel for a period of about 25 minutes, during which time excess adhesive could be removed as it was pressed out from within the joint. After the preliminary drying cycle of 25 minutes, the mural and panel assembly was then laid face up, so that any excess adhesive could be removed in entirety from the mural surface.

Mural and panel were then returned to the table face down on a heavy layer of clean silicone release paper. Industrial weights were loaned to us by Scovil Medical [who manufactures scales] for this portion of the restoration. The assembled mural/panel together with their new masonite inserts were each placed under 300 lbs of weights for the duration of weekend, more than 48 hours. One or two spots of imperfect bond had to be corrected by the injection of additional Beva D-8 solution.

Large losses were filled to the level of surrounding panel using a two part [anaerobic] filling material. Smaller losses were filled by traditional means, using putty made by grinding precipitated chalk into warmed rabbit skin glue. Any excess filling material was removed from the picture surface. The large inserts were reconstructed using professional grade Winsor Newton oil paints. The main body of the paintings were treated in a more conservative fashion, using *Colore a Vernice per Restauro* from Milan, Italy, and pure artists pigments suspended in polycyclohexanone type MS2A (Linden).

The large repairs will take quite a long time to dry, and after about a year, some of the oil retouching will begin to appear flat and will need some additional varnish, and perhaps some color correction as well. I fully intend to follow through with these corrections at the appropriate time.

JM

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Pursuit of the Regicides*

Artist

Karl Anderson

Date

1939

Location

Westville Post Office, 95 Fountain Street, New Haven,  
Connecticut, 06515

Medium

Mural

Material

Oil paint on canvas

Measurements

5' x 14'

Significance

A visual representation of a well-known New Haven legend -- the flight of the Regicides Whalley and Goffe, who hid in Judge's Cave on top of West Rock. The Rev. John Davenport appears to the right -- copied from a well-known portrait in the Yale University Art Gallery.

Conservation

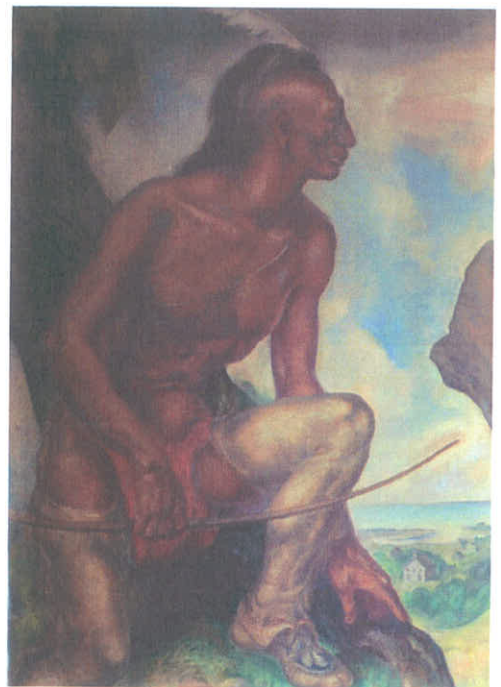
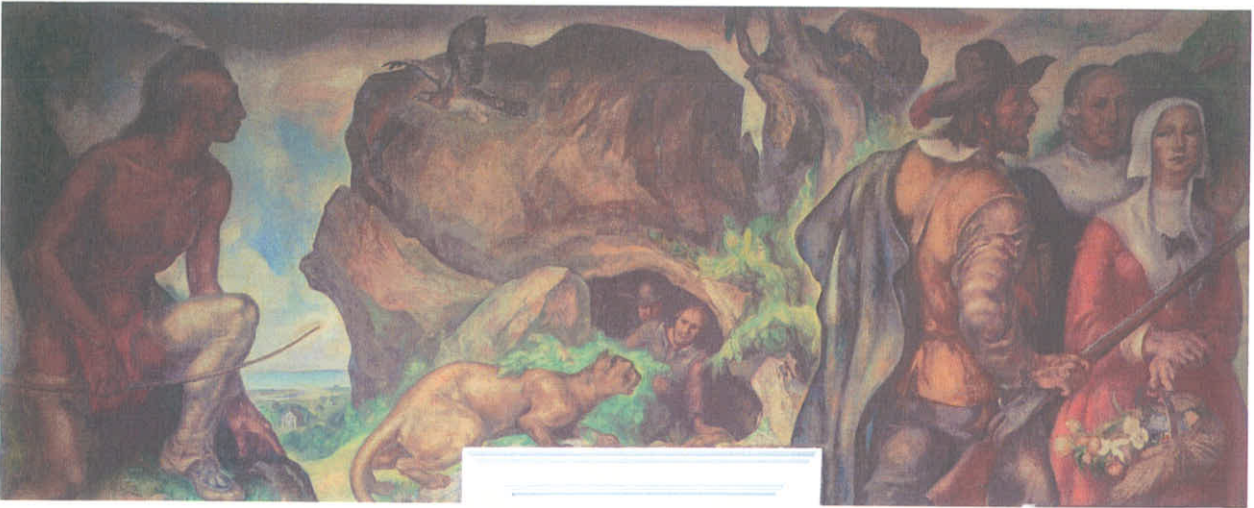
Needs cleaning.



FAP/WPA Project #: TRAP project

GPS Coordinates

41.3266 / 72.962467





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FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
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December 2010

Work of Art

*Regicides Plaques*

Artist

Peter Saldibar and Salvatore Milici

Date

1934

Location

Center Church-on-the-Green, 250 Temple Street, New Haven, Connecticut, 06511

Medium

Relief sculpture

Material

Slate

Measurements

4' x 2'.5"

Significance

Memorial plaques to two of the three Regicides (or, "king killers"), Edward Whalley and William Goffe. Both men signed the death warrant for King Charles I and had to flee England when the monarchy was restored, hiding in Boston and then New Haven. The plaques are designed to reflect the 18th century headstones in the Crypt of Center Church.



Conservation

Due to outdoor location, should be assessed by conservator. Bird droppings, fading, and cracking present.

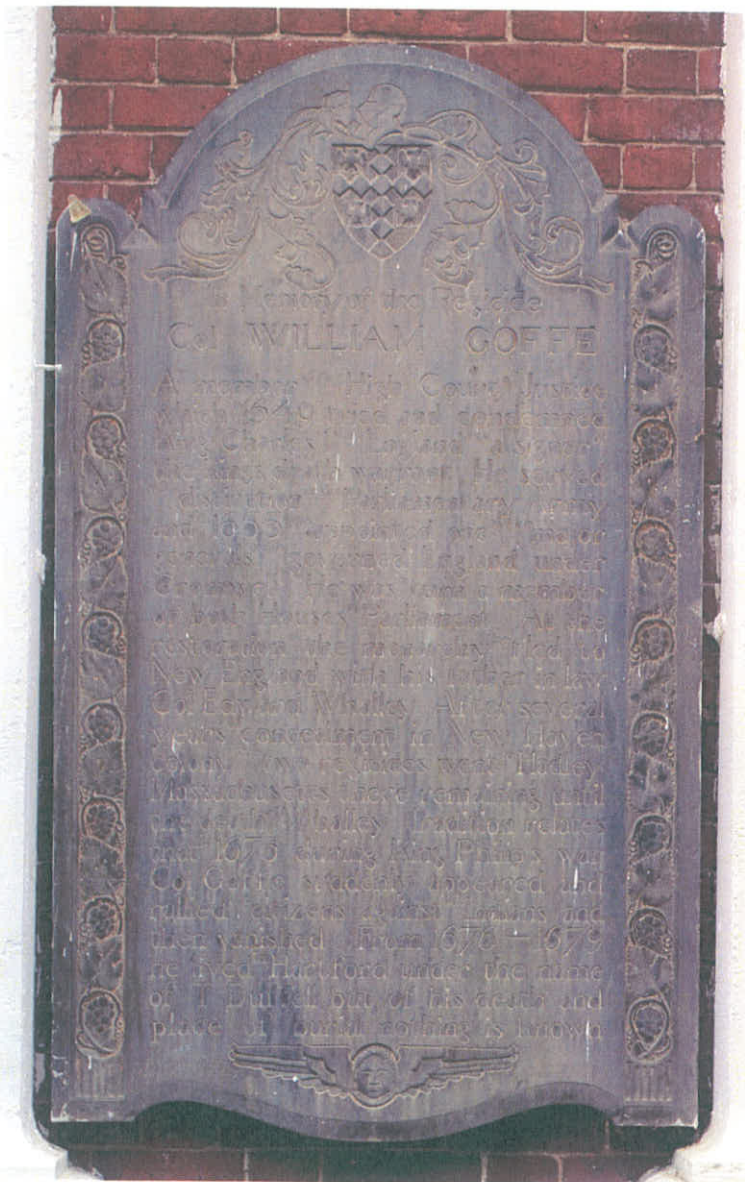
FAP/WPA Project #: 34 + 35 (36 plaque to Dixwell was not done)

GPS Coordinates:

41.30785 / 72.926317







PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*Whalley and Goffe Plaques*

Background Information

The commission for the plaques was undertaken by Center Church on-the-Green, and, at first, the commission was to create three plaques. In the end, only two, of Whalley and Goffe, were produced, mostly likely because the Center Church committee elected to place the two plaques near to the *John Dixwell Memorial*, which was installed in 1847 and stands underneath the exterior stained glass Palladian window. The slate plaques are attached the rear of Center Church and face the Dixwell Memorial. Both have symbols and text, and replicate the design of 17<sup>th</sup> century gravestones, which the artists studied at Grove Street Cemetery and in Hartford and Branford. Two handwritten note cards exist describing the coat of arms “arrangements” for Edward Whalley and his son-in-law William Goffe, in the records of the New Haven Museum. The cards may have been written by either of the artists (Peter Santo Saldibar and Salvatore Milici). The Whalley note card says, “Arr. Three whale heads erased lying fessways (a word meaning horizontally), two and one crest” while the Goffe note card reads “Arr. A cross lozenge between four eagles displayed fessways.” The grapevine motif was adapted from the Connecticut State Seal.

Both artists received their BFAs from the Yale School of Fine Arts (Saldibar in 1931 and Milici in 1932). The committee to create this commission consisted of George Dudley Seymour, the Chairman of the Municipal Art Commission, Prof. Charles Andrews, Mrs. Sidney K. Mitchell, Prof. Isabel Calder, Mrs. Robert N. Corwin and Lemuel A. Welles in addition to Center Church’s Committee on Memorials. Dr. Oscar Maurer of Center Church wrote the inscriptions.

"Whalley, Goffe To Be Honored Here on Sunday," *New Haven Register*, October 3, 1935.

"Will Dedicate Whalley, Goffe Tablest Sunday," *Journal Courier*, October 3, 1935.

MSS 145, FAP/WPA Art Project, Box 1, Folder PP, New Haven Museum & Colony Historical Society.

Article, No title, *New Haven Register*, October 6, 1935.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Roger Sherman*

Artist

Ferdinand Maiorano

Date

1935

Location

Biagio diLieto City Hall, 165 Church Street,  
New Haven, Connecticut, 06510

Medium

Painting

Material

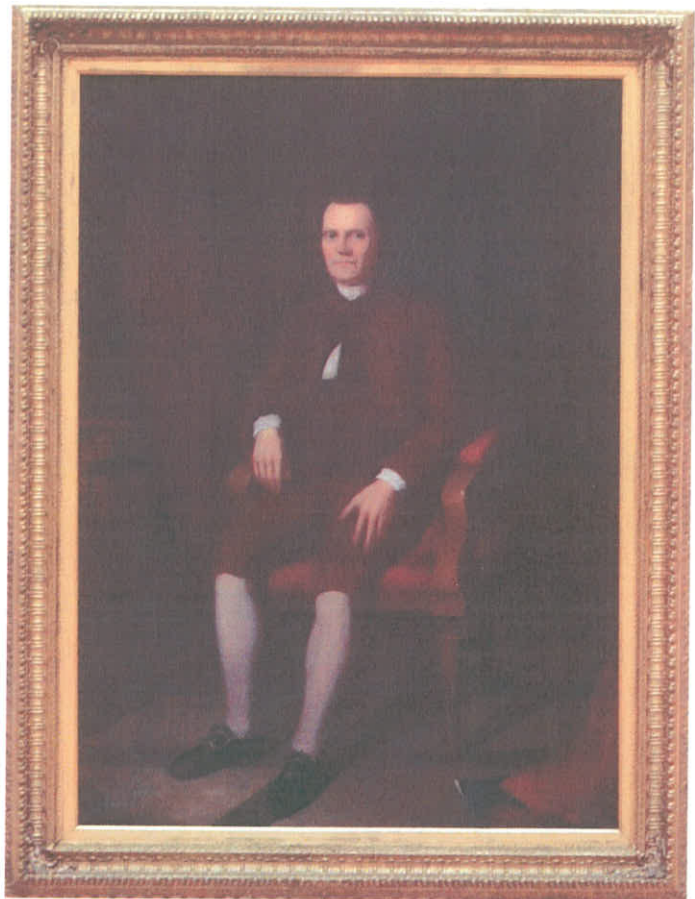
Oil on canvas

Measurements

5' x 3.5'

Significance

Called an "Old Puritan in a New Nation," Sherman was the only patriot to sign all four early documents creating a new country. As with many Colonists, Sherman was adept at multiple professions, including law, surveying, teaching and justice, though in New Haven he is known for being the Elm City's first mayor, serving from 1784 until his death in 1793.



Conservation

Good condition.

FAP/WPA Project #: 26

GPS Coordinates

41.30735 / 72.924767



CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*The Story of Rip Van Winkle*

Artist

Salvatore DeMaio with the assistance of Frank Rutkowski, Egbert Young, Lois North, Alexandra Darrow, Joseph Schork, Alan Pope, Jr. and Arthur Hull

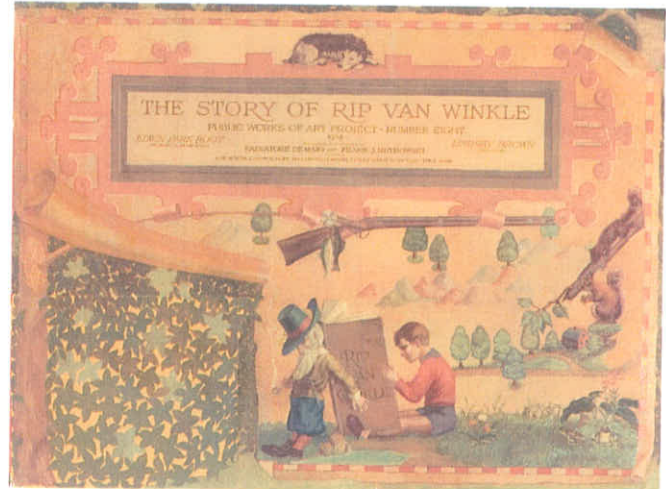
Date

1934

Location

Ives Memorial Library (New Haven Free Public Library), 133 Elm Street, New Haven, Connecticut, 06510

Located in the basement level, called the Community Room, which was once the Children's section.



Medium

Mural

Material

Fresco

Measurements

60' x 7'

Significance

The story of Rip Van Winkle by Washington Irving was published in 1819. Irving was America's first "native" authors to gain acclaim in Europe. The story of Rip serves as a reminder to young adults to avoid harmful behaviors such as sleeping away your life.

Conservation

Fair. One third of the mural was destroyed in the 1980s, when the Children's Library underwent a reconfiguration and a wall was removed. The remaining mural was conserved.

FAP/WPA Project #: 8

GPS Coordinates

41.310807 / 72.930158



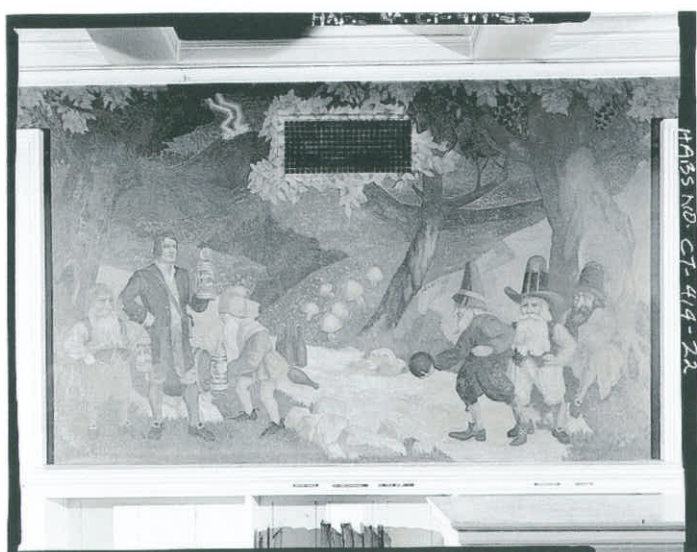
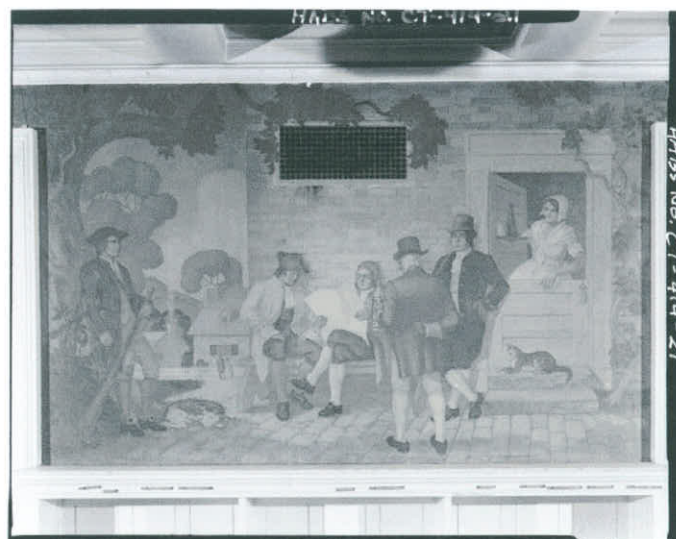






HABS (Historic American Buildings Survey)  
Report  
HABS CT-414  
Ives Memorial Library  
1988

These photos document the original layout and decoration of the Children's Room, before the 1988-1990 refurbishment, in which the room was split into two, one section of the mural was destroyed (see last image) and all of the original furniture was sold at auction.



PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*The Story of Rip Van Winkle*

Background Information

The mural cycle of *The Story of Rip Van Winkle* was designed for the children's section of the New Haven Public Library, a panorama which wrapped around three walls of the original space. In 1988-1990 the library was completely refurbished, the children's room was divided and transformed into the Community Room and one wall of the Rip Van Winkle mural was destroyed. One section of the original mural cycle now resides in the corridor outside of the Community Room. The remaining murals were conserved by Patricia Garland and Stephen Kornhauser in an effort spearheaded by the New Haven Preservation Trust.

In an article from December 1934 in the Architecture section of the *New Haven Register*, the "young group of New Haven artists" is listed as Salvatore DeMaio, Frank Rutkowski, Lois North, Joseph Schork, Alexandra J. Darrow, F. Giles Young, Allen Pope and Phillip Dunn. The mural cycle begins with an inscription listing the title of the work and the committee of organizers, led by Edwin Park Root of the Library Board and Lindsay Brown, Librarian. The next mural section is a map of the New York region, the Catskill setting for the 1819 story by Washington Irving. The map is filled with symbols of the natural and cultural environment, including a bear, an Indian head, squirrels, a ship, and whale. A village nestled along the Hudson River is identified as "The Town Where Rip Lived" and thus Irving's story begins to unfold in the next painted scenes. Notation regarding the mural appears in the "List of Original Photographs Taken of Murals and Paintings Made in the City of New Haven" which breaks down

the mural cycle into either sections, including: (1) Rip Van Winkle, (2) Hunter, (3) Arrival at Inn, (4) Resting at Inn, (5) Return of Colonial Father, (6) Under Tree, (7) Birch Trees and (8) Woodland Scene.

### References

Blas, Gy, "Rip Van Winkle in Public Library Among City's Best," *New Haven Register*, December 16, 1934.

FERA Art Projects, List of Original Photographs Taken of Murals and Paintings made in the City of New Haven, RG032, Box 16, CT State Library.

HABS (Historic American Building Survey) Report, CT-414, David Ransom, 1988.

Katella, Kathleen Mary, "Rip Van Winkle Mural Should Be Ready by Late Summer," *New Haven Register*, May 8, 1990.

Patricia Sherwin Garland

Rip Van Winkle Mural Restoration Project Spring/Summer 1990  
Conservation Treatment Report

The Rip Van Winkle murals are located in the former children's room of the Ives Memorial Library, New Haven, CT. The project was completed in two phases: Initially, the five murals in the current community room [Legend and Title, Map of Hudson River Area, Young Rip with His Dog, Young Rip Watching Men Read the Newspaper, Rip with Children] were restored to completion. The remaining three murals in the hallway [Rip with Keg, Rip with a Stein, Rip Waking up Under a Tree], were restored later, and the treatment was more limited (due to lack of funding).

Condition:

The murals were consistently covered with a heavy layer of black soot. For the most part, the soot was dry and powdery. However, in some areas, particularly those surrounding the vents on the Young Rip Watching Men Reading the Newspaper and Rip with a Stein panels, the soot was bound in a greasy material.

Extensive flaking was present throughout the murals. Major areas of loss occurred as a direct result of having been covered with plywood panels and exposed to the elements during the course of the restoration of the building.\*

\*The conservators had examined the murals two years earlier. At that time, there were virtually no structural problems. The murals were simply very dirty, with very few indications of flaking. The conservators were not consulted as how to best preserve the murals during the course of the building renovation.

There were three varieties of flaking present: 1) Large "potato chip" looking flakes dangled in many areas off the wall. These paint chips were very brittle and heavy and continued to drop off the wall until finally consolidated. 2) smaller, lighter flakes of paint were more readily consolidated. They either took the form of blisters or cupped paint. 3) Micro-flakes, the third type, were those that would react to any contact by literally brushing off the wall in a powder, with any abrasion to the surface.

Support:

The plaster wall support itself was damaged during the building renovation, rendering it near to impossible to consolidate the oil paint to it.

The conservators speculated that the sizing on the plaster wall was dissolved by the moisture which was trapped under the plywood panels during the building renovation.

40 Autumn Street  
New Haven, Connecticut 06511

Patricia Sherwin Garland

Treatment:

While it would have been ideal to clean all of the murals at the outset (given the nature of the surface grime), this was impossible due to the structural condition of the panels.

After pre-treatment photographs were taken (35mm color slides), the murals were cleaned, wherever possible, with a dilute solution of ammonium hydroxide in water. Areas of flaking were avoided. These flaking areas were consolidated before cleaning as follows: 1) The macro-flaking was brushed with B72 resin in xylene. This proved effective in stabilizing these areas. 2) The small lifting and cupped flaking was consolidated with HEMA 371® adhesive in xylene. The areas were infused with the resin and subsequently gone over with a warm spatula to flatten lifting point. 3) The larger flakes were not treatable in the above manner, as there appeared to be little wall sizing remaining. It was therefore necessary to use a third adhesive (discovered after extensive experimentation), Elvace®, a Poly-vinyl Acetate adhesive, which effectively sealed the wall, while adhering the paint to it.

After consolidating the flaking areas, these were able to be cleaned. Some cleaning was accomplished with xylene (removing residual adhesive, while removing surface dirt). Cleaning over the areas consolidated with Elvace was accomplished by gently surface abrasion--rolling a swab over the area produced a gum eraser effect, removing residual adhesive and grime at once.

All murals were brushed with B72 resin in xylene as an isolating coat of varnish. \*Retouches were completed in Bonour Magma Colors. Some major losses were retouched in alkyd colors.

In a very few areas, filling of holes and discrepancies in the surface was necessary. This was completed with Polyfilla®, a synthetic gesso paste.

A spray coat of B72 resin in xylene was applied as a final varnish.

\*The five murals in the community room were retouched to completion. The three murals in the entrance hallway were retouched in major loss areas only, due to a lack of funding.

Please note:

The murals must be maintained at a constant temperature and humidity to remain in good condition. The conservators recommend temperature of between 60°-70° and humidity of 30%-40%. Drastic fluctuations in temperature and humidity will result in a reoccurrence of structural problems.

Respectfully submitted,

*Patricia Sherwin Garland*

Patricia Sherwin Garland  
Conservator

Stephen M. Hornhauser  
Conservator

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Susan Smith Sheridan Memorial*

Artist

Michele Martino and Mariano Corda

Date

1936

Location

Sheridan Academy for Excellence, 191  
Fountain Street, New Haven, Connecticut,  
06515

Medium

Bas relief

Material

Wood

Measurements

2' x 3'

Significance

Susan Smith Sheridan (1852-1928) was the first teacher in the New Haven school system with a Ph.D. -- which she received from Yale. She taught for 50 years and was head of the school system's English Department.



Conservation

Good condition.

FAP/WPA Project #: 59

GPS Coordinates:

41.3269 / 72.965883





CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

*Timothy Francis Ahearn Memorial*

Artist

Karl Lang

Date

1937

Location

West River Memorial Park, Ella T. Grasso Boulevard and Derby Avenue, New Haven, Connecticut, 06511

Medium

Sculpture

Material

Bronze (sculpture); granite (base)

Measurements

3' x 5' x 11'

Significance

A New Haven World War I hero, Corporal Timothy Ahearn was a member of Company C, 102nd U.S. Infantry, 26th Division. He won the Distinguished Service Cross for action at Verdun by assuming control of his broken unit and wrote a note to his superiors stating he was "ready for any duty I am called to perform."



Conservation

Conserved in 2001 by Francis Miller under a grant from the SOS! Program.

FAP/WPA Project #: n/a

GPS Coordinates

41.309683 / 72.954083





# SOS! Survey Questionnaire

Save Outdoor Sculpture!, National Institute for the Conservation of Cultural Property  
3299 K Street, NW, Washington, D.C. 20007 (1-800-421-1381)

- Read the entire form carefully before beginning the survey.
- Type or print using a ballpoint pen when filling out this form. Legibility is critical.
- Do not guess at the information; an answer of "Unknown" is more helpful.
- For sculptures with several separate sculptural components, complete one questionnaire for the entire work. If necessary, complete relevant sections of the *SOS! Survey Questionnaire* for each component and staple them together.
- If possible, attach a photograph, photocopy, slide or other reproduction of the sculpture to this form.
- Refer to *SOS! Handbook* for further clarification of terminology.
- Contact your local SOS! Project Coordinator if you have any questions.

## PART I: BASIC DESCRIPTIVE INFORMATION

Title of Work (if unsure, note "unknown"; if artist named work "Untitled," note accordingly)

Timothy Ahearn Memorial

Alternate Title(s) \_\_\_\_\_

Primary Artist(s) Karl Lang

Person(s) responsible for the overall conception and creation of the work. Frequently the artist's name will appear toward the back, lower edge or another inconspicuous place on the sculpture, followed by the abbreviations "Sc." "Sculp" for sculptor/sculpted.

Other Collaborators (check as many as apply).

Carver \_\_\_\_\_

Designer \_\_\_\_\_

Architect \_\_\_\_\_

Other (Designate role, e.g., landscape architect, engineer) Erected by Maxwell & Pagano, New Haven, Connecticut

### Foundry/Fabricator

If the piece was cast, the foundry name or monogram symbol, as well as cast date, may appear on the base of the sculpture or another inconspicuous place.

Execution Date (often found by sculptor's name) 1937

Other Dates (check as many as apply) \_\_\_\_\_

Other dates to report might include the date the sculpture was commissioned, copyrighted, cast (often found beside the foundry's name) or dedicated.

Cast \_\_\_\_\_

Copyright \_\_\_\_\_

Dedicated \_\_\_\_\_

Record the text of any associated nearby identification or commemorative plaques.

Bronze plaque set into nearby boulder: WEST RIVER/MEMORIAL  
PARK/THIS PLANTING IS A GIFT FROM/THE GARDEN CLUB OF NEW  
HAVEN/1934/NEW HAVEN PARK COMMISSION

Are any inscriptions badly worn or unreadable?  Yes  No  Unable to determine

**PART II: LOCATION/JURISDICTION INFORMATION**

The sculpture is currently located at:

Street address or site location 170 Derby Avenue (opposite) West River Park  
City New Haven County New Haven State CT

Owner/Administrator (name of agency, institution or individual that currently owns or administers the sculpture and is responsible for its long-term care)

Name City of New Haven  
Department/Division Department of Parks and Recreation  
Street Address 720 Edgewood Street  
City North Haven State CT Zip Code 06515  
Contact Name Mr. Frank Williams, Jr. Telephone ( 203 ) 787-8027

If sculpture has been moved, please list former location(s) or owner(s).  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**PART III: CONDITION INFORMATION**

**Structural Condition** (check as many as apply)

Instability in the sculpture and its base can be detected by a number of factors. Indicators may be obvious or subtle. Visually examine the sculpture and its base.

	Sculpture	Base
Is the armature/internal support unstable/exposed? (look for signs of exterior rust)	<input type="checkbox"/>	<input type="checkbox"/>
Any evidence of structural instability? (look for cracked joints, missing mortar or caulking or plant growth)	<input type="checkbox"/>	<input type="checkbox"/>
Any broken or missing parts? (look for elements (i.e., sword, rifle, nose) that are missing due to vandalism, fluctuating weather conditions, etc.)	<input type="checkbox"/>	<input type="checkbox"/>
Any cracks, splits, breaks or holes? (look for fractures, straight-line or branching, which could indicate uneven stress or weakness in the material)	<input type="checkbox"/>	<input type="checkbox"/>

**Surface Appearance** (check as many as apply)

	Sculpture	Base
Bird guano (e.g., bird droppings, other animal/insect remains)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Black crusts	<input type="checkbox"/>	<input type="checkbox"/>
Etched, pitted or otherwise corroded (usually applies to metal)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Metallic staining (e.g., run-off from copper, iron, etc.)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
Organic growth (e.g., moss, algae, lichen or vines)	<input checked="" type="checkbox"/>	<input type="checkbox"/>
White crusts	<input type="checkbox"/>	<input type="checkbox"/>
Chalky or powdery (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Granular, sugary or eroding (applies to stone only)	<input type="checkbox"/>	<input type="checkbox"/>
Spalling or sloughing (applies to stone only) (parallel splitting off of the surfaces)	<input type="checkbox"/>	<input type="checkbox"/>
Other (e.g., applied adhesives, spray paint, graffiti, gouges)		

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Does water collect in recessed areas of the sculpture and/or base?

Yes     No     Unable to determine

**PART V: SUPPLEMENTAL BACKGROUND MATERIALS**

In addition to your on-site survey, any supplemental secondary information you can provide related to the artist or portrait subject, to the historical commissioning, patronage or funding of the work, as well as previous conservation treatment histories will be welcomed. When citing sources, provide enough detail to enable researchers to locate the information easily. Include the full citations of each source (i.e., author, title, publisher, date, pages). If possible, photocopy source materials and attach. Make sure attached sources are clearly identified.

Book \_\_\_\_\_

Magazine or journal article \_\_\_\_\_

Newspaper article or account \_\_\_\_\_

Unpublished archival or manuscript materials W.P.A., Federal Arts Project files,  
Connecticut State Library, 231 Capitol Avenue, Hartford, CT 06106

Other (specify) \_\_\_\_\_

Where can a photograph or illustration of the work be obtained?

Attached

If photographic image is attached, please identify type of image.

Photograph Neg. #B6, 7

Photocopy

Slide

Illustration

Other (specify) \_\_\_\_\_

SOS! Survey Questionnaire

Continuation Sheet

New Haven  
170 Derby Avenue (opposite) West River Park  
Timothy Ahearn Memorial

PART I: ADDITIONAL MARKINGS

(Front of base) CORPORAL/TIMOTHY FRANCIS AHEARN/D.S.C./COMPANY C, 102 U.S. INFANTRY/TWENTY-SIXTH DIVISION/1898-1925/HE BEST EXEMPLIFIED THE/SPIRIT OF THE ENLISTED MEN/OF THE YANKEE DIVISION.

(Left side of base) WHEN CORPORAL AHEARN ASSUMED/COMMAND OF HIS SHATTERED COMPANY/HE SENT THIS MESSAGE ON THE/ENVELOPE OF A LETTER FROM HIS/MOTHER TO HIS REGIMENTAL/COMMANDER. "HAVE MADE TWO SKELETON/PLATOONS OF FOUR SQUADS APIECE. PVT KEENY IS MADE ACTING FIRST/SARGEANT. AM READY FOR ANY DUTY I AM/CALLED UPON TO PERFORM. AM READY FOR REPLACEMENTS." SIGNED T. AHEARN/CORPORAL COMMANDING COMPANY C

(Rear of base, bronze plaque with raised letters) ERECTED A.D. MCMXXXVII/BY/NEW HAVEN CHAPTER, YANKEE DIVISION VETERANS ASSOCIATION/AND THE FEDERAL ART PROJECT OF THE/WORKS PROGRESS ADMINISTRATION/KARL LANG, SCULPTOR/COMMITTEE (29 names)/POST NO. 47-AMERICAN LEGION/POST NO. 130-AMERICAN LEGION/POST NO. 132-AMERICAN LEGION/POST NO. 86-JEWISH WAR VETERANS/CHAP. NO. 2-DISABLED AMERICAN VETERANS.

(Under plaque) ERECTED BY MAXWELL & PAGANO/NEW HAVEN, CONN.

(Right side of base) NEAR VERDUN, FRANCE, ON OCTOBER/27, 1918, AFTER ALL THE OFFICERS AND/SARGEANTS OF HIS COMPANY HAD BE-/COME CASUALTIES, CORPORAL AHEARN/TOOK COMMAND OF THE REMNANTS OF/HIS COMPANY, REORGANIZED IT INTO/A FIGHTING UNIT AND LED HIS MEN/THROUGHOUT THE REMAINDER OF THE/DAY WITH GREAT BRAVERY & ABILITY./LATER THE SAME DAY HE RESCUED/A WOUNDED OFFICER IN THE FACE OF HEAVY MACHINE GUN FIRE. HIS/COUNTRY AWARDED HIM THE DISTIN-/GUISHED SERVICE CROSS.



## SOS! Survey Questionnaire

### Continuation Sheet

New Haven  
170 Derby Avenue (opposite) West River Park  
Timothy Ahearn Memorial

#### PART IV. OVERALL DESCRIPTION

Description: The sculpture depicts a standing male figure dressed in military uniform and wearing a World War I helmet. The figure is writing in a tablet with a pen in his PR hand. The tablet rest on his PR leg, which is raised, resting on the upper section of the granite base. The PL hand steadies the writing tablet.

The figure stands on a two-part granite base. The rear portion of the base is a solid granite cube. The front of the base is a thick granite slab, which is turned on end and stands higher than the cube.

The sculpture has much discoloration, and there are areas of rust on the jacket and the PR shoe.

Artistic Significance: The sculpture is the work of Karl Lang, a Works Progress Administration artist.

Lang was born in Biberach, Germany, on September 9, 1897. After an unsuccessful career as a clerical worker, he came to America at the age of 16. He settled in Connecticut and worked with Gutzon Borglum in Stamford before establishing his own studio in 1926. He completed 22 works as an artist with the Federal Arts Project.

In addition to the Timothy Ahearn Memorial, his most notable works, as listed in the W.P.A. profile, are the Head of Mrs. Solon Kelly, currently housed in the Stamford Public Library, and the Fitch Memorial in Darien, Connecticut. The W.P.A. personal history file states that Lang's work is "filled with feeling and action."

The work is a good example of a naturalistic, heroic human figure produced at a time when portraiture was enjoying a renewed popularity.

Historical Significance: The sculpture commemorates the life of Corporal Timothy Ahearn, a local World War I hero. Also significant is the fact that this work was produced as part of the W.P.A.'s Federal Arts Project.

# ConservArt LLC

19 Lansdowne Avenue, Hamden, CT 06517  
tel: 203.248.2530 fax: 203.248.6120 e-mail: [millerfrancis@hotmail.com](mailto:millerfrancis@hotmail.com)

## TREATMENT REPORT

### AHEARN MONUMENT

### NEW HAVEN, CONNECTICUT

Submitted To: Laura Macaluso  
Elm City Parks Conservancy  
720 Edgewood Avenue  
Hew Haven, CT 06515  
P 203.946.5713  
F 203.946.8024

Submitted by: ConservArt LLC  
19 Lansdowne Avenue  
Hamden, CT 06517  
P 203.248-2530  
F 203.248.6120



---

Francis Miller  
Sculpture Conservator  
Professional Associate of AIC

January 7, 2001  
Date

# ConservArt LLC

19 Lansdowne Avenue, Hamden, CT 06517

tel: 203.248.2530 fax: 203.248.6120 e-mail: [millerfrancis@hotmail.com](mailto:millerfrancis@hotmail.com)

## SCULPTURE

<b>Title:</b>	Ahearn Monument		
<b>Sculptor:</b>	Karl Lang		
<b>Date:</b>	1937		
<b>Location:</b>	West River Park		
<b>Materials:</b>	Sculpture:	Bronze	
	Base:	Stony Creek Granite	
<b>Dimensions:</b>	Base:	H 51"	W 42" D 69"
	Sculpture:	H 106"	W 30" D 60"
	Plaque:	H 25"	W 21 1/2" D 1/2"

## DESCRIPTION

The bronze depicts a soldier in uniform standing with his proper right foot forward and raised on the upper portion of a granite base. The soldier gazes down to his proper right thigh, with a pen in his proper right hand and a paper in his proper left, as he writes a letter. The granite base has a bronze plaque on the back. The sculpture is protected with a painted iron fence located in a perimeter approximately 4' from the granite base.

## CONSERVATION HISTORY

No documentation of the conservation history was provided by the client. However, it is known that the sculpture was relocated to the current sight from a nearby location.

## BRONZE CONDITION

### Surface

The bronze was predominantly covered with a thick, well-adhered layer of black copper sulfide/carbon deposits. The exposed regions had a thinner layer of light green copper sulfates, such as the top of the helmet, shoulders, proper right thigh, etc. Some regions of the sculpture, such as the back, and the chest, had streaking that caused a disfiguring appearance.

The plaque was a light green color overall, predominantly covered with copper sulfates.

### Cast Quality

Close inspection of the cast revealed a porous surface with numerous pits and deep cavities in the bronze.

### Cracks

The top of the proper left foot had a large hole/crack through the bronze surface, clearly exposing the interior of the cast. The interior had some core material and foundry sand, but was not filled enough to have caused the crack during freeze thaw cycles. The damage may have occurred when the sculpture was moved to its current location.

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## Losses/Attachments

The end of the proper right foot had a red brown discoloration. The section of bronze was an attachment fabricated to fit the sculpture. The surface lacked the same modeling details of the surrounding sculpture, and clearly has grinding marks and a welding band at the attachment point. There is no record of the treatment on file. The foot may have been damaged and repaired when the sculpture was moved to the current location.

The plaque was missing the original rosettes covering the anchor screws.

## STONE CONDITION

### Surface

The lightly soiled Stony Creek granite reflected the years of outdoor display. Other than general soiling and minor biological growth, the stone was in excellent condition.

### Mortar Joints

The failing narrow joints of the monument required repointing.

### Attachment hardware

A copper alloy anchor was attached to the center of the front horizontal surface of the base. A portion of the anchoring device was broken. The purpose of the hardware was not known.

## CONSERVATION PERSONELL

The Elms City Parks Conservancy provided a conservation assistant, Karen Hughes, for the treatment of the monument. Ms. Hughes contributed greatly to all aspects of the bronze and stone treatment procedures. Her assistance was much appreciated.

## BRONZE TREATMENT

### Cleaning

Due to the lack of water available to the site, the sculpture was washed using hand pump spray bottles. The sculpture was washed with a solution of Orvus mixed in water (approximately 1 tablespoon per five gallons of water). The solution was applied with natural fiber Tampico brushes and gently scrubbed. The bronze was copiously rinsed to remove Orvus residue.

### Corrosion Removal

The sculpture thoroughly air-dried. Loose corrosion products were removed using pressurized walnut shells. A 90-cfm compressor delivered compressed air to a Lindsey blasting pot. 10B grade walnut shells pressurized to 30 psi were used as the abrasive. The walnut shell caused small regions of bare bronze exposure around the circumference of the porous openings. The dark sulfides behind the proper right ear detached during the walnut shell process exposing the Cuprite layer below.

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tel: 203.248.2530 fax: 203.248.6120 e-mail: [millerfrancis@hotmail.com](mailto:millerfrancis@hotmail.com)

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## Lead Fills

Large holes in the sculpture were filled with lead. Lead was cut from a sheet slightly larger than the hole to be filled. Hammering and chasing the lead with customized brass tools formed a tight fill in the bronze. The lead was patinated with Liver of Sulfur to blend in with the surrounding patina.

## Testing

A ¼" weep hole was drilled into the bottom of the proper left foot to allow for water drainage to the area incase the crack was cause from interior ice expansion during the winter months. The bronze shavings were collected and analyzed by Analytical Consulting Technology, Inc. to determine the composition of the bronze. The test results are included at the end of this report. The primary constituents consisted of 86% copper, 11% zinc and 1% lead.

## Welding

Research was done to determine the most appropriate welding rod available for the specific alloy composition of the sculpture. Unfortunately, no commercial products close to the Ahearn sculpture could be found. The electrode selected was Lincoln Silicon Bronze. The sides of the crack on the proper left foot were cleaned to bright metal with a die grinder and the crack welded with Lincoln Silicon Bronze electrodes. The weld was chased flush with a die grinder and small files.

## Plaque & Rosettes

During the cleaning process an attempt was made to flush debris from the back of the plaque. The plaque was removed to remove the accumulated dirt and organic matter. The bottom of the plaque had approximately a ¼" of the material that had caused the plaque to heave forward during the winter months. It was discovered during the removal process that the lower anchors had become loose. The anchors consisted of copper alloy shields and copper alloy flat head slotted machine bolts. The shields were reset with Sikadure 31 Hi Mod Epoxy, a moisture insensitive structural adhesive.

Replacement rosettes were patinated and waxed as described below and attached to the plaque anchoring screws with #6-32 threaded brass studs.

## Patination

The goal of the patination was to maintain the aged character of the monument by retaining the green appearance of the bronze. An attempt was made to locally patinate the dark areas of the bronze. Due to the distribution of the areas with dark copper sulfides, it was not possible to visually unify the areas by only localized treatment. A thin patina using Sulfated Potash was both sprayed and applied with natural fiber brushes over the entire surface. This toned down the light green areas and also provided patination to small spots of bright metal around the pitted regions. The bronze surface was heated to approximately 220 degrees Fahrenheit using propane torches during the patination process. The darker areas of the bronze were patinated green using Cupric

# ConservArt LLC

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tel: 203.248.2530 fax: 203.248.6120 e-mail: [millerfrancis@hotmail.com](mailto:millerfrancis@hotmail.com)

Nitrate. The Cupric Nitrate was brushed onto the surface as described above. Tests were conducted during the patination process and presented to the client.

Patination was a tedious process. Due to the nature of Cupric Nitrate patination solutions, a thick patination layer is easily obtained that is dense and that will not saturate with wax and turn a dark green color as will the surrounding light green copper sulfate areas. This required the use of thin patinas that were repeatedly layered.

The proper right foot and the welded section on the proper left foot required extensive patination of the discolored areas. Both Sulfated Potash and Ferric Nitrate were used. An exact match of the surrounding patina was not possible and the regions required minor pigmentation during the waxing phase to achieve a uniform color.

## Coating

Following the patination process, the bronze received a protective barrier coating of a high melting point wax. The wax mixture consisted of 15% Polywax 1000 Polyethylene Wax, 15% Petranauba C and 70% Victory White Microcrystalline Wax. In order to ensure good penetration into the bronze substrate no solvents were used in the wax. The solidified wax could only be applied onto a surface that was sufficiently warm enough to melt the wax. Solvent-thinned wax can lead to blanching if applied over cool areas. The bronze was heated to approximately 170 degrees Fahrenheit using propane torches until the wax melted onto the surface after the removal of the flame. The solidified wax was melted onto the hot surface and spread evenly with natural bristle brushes. Excess wax was removed by blotting the with cotton towels. The bronze was heated a second time and additional wax was applied as needed. The sculpture was carefully examined for misses or "holidays" in the recesses and backsides of the figurative appendages and locally reheated and waxed where required. The bronze was buffed with shoe polishing brushes and lint free cloths after the wax had cooled over night.

## STONE TREATMENT

### Cleaning

The stone was cleaned with D/2 Antimicrobial solution. The granite was misted with the D/2 and allowed to dwell for 3-5 minutes and the stone thoroughly scrubbed using natural fiber Tampico brushes. The solution was rinsed thoroughly after cleaning.

### Pointing

The joints were cleaned using a hammer and steel scrappers (due to the thin joints). Lead shims were found at the tops of the joints and left in place. The joints were flushed clean with water. The anchor on the top of the base was drilled out and the hole flushed clean with water.

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Crushed Stony Creek granite aggregate was collected directly from a quarry still in operation in Stony Creek, Connecticut. The aggregate was washed and screened to medium grained sand to dust. The joints were pointed with one part lime putty: one part white Portland cement: 6 parts aggregate. The sides of the granite were masked with blue 3M easy release tape and pointed flush. The fresh mortar was misted daily for seven days.

## MAINTENANCE

The purpose of a maintenance program is to provide ongoing care for the Ahearn Monument in order to circumvent deterioration of the sculpture's protective coating. If regular maintenance is not performed the coating will breakdown and the bronze substrate will undergo further corrosion. This can lead to a more costly treatment involving the removal of the coating and repatination of the affected areas.

The following treatment can be conducted annually by Interns or volunteers for the Elm City Parks Conservancy. This paste wax maintenance will extend the life of the Polyethylene/Microcrystalline coating applied by ConservArt LLC, and may delay the need for a professional conservator to provide additional maintenance for 2-5 years, depending on the environmental conditions of this specific sculpture.

### Procedures for Bronze Maintenance with a Wax Coating

1. The sculpture should be visually inspected. Notes should be kept in a dossier that document the condition of the sculpture and unusual findings, such as regions with accelerated corrosion, vandalism, etc. "Before" color slides should be taken at this time
2. Rinse the sculpture of loose debris using pressurized water not to exceed 2500 psi with a fan spray setting of 20 degrees and a minimum working distance of 12".
3. Add a tablespoon of Orvus to a bucket and add 3 gallons of water, agitating to dissolve the soap paste. With a sponge, gently scrub the surface to remove soiling. Rinse the sculpture copiously to remove all soap residues as described above.
4. Dry the bronze by patting with cotton cloths or towels. Wait 1-2 hours for the sculpture to thoroughly air-dry.
5. Protect the granite base with 3M easy release blue masking tape and plastic to prevent wax from dripping on the surfaces.
6. Apply a coating of paste wax such as Butcher's Clear Paste Wax. The wax should be evenly spread using natural fiber brushes. Excess wax should be removed by blotting with a cotton cloth.



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7. The solvents in the paste wax need time to evaporate, which can vary between 2-4 hrs depending on temperature and humidity levels. The waxed surface should be buffed with natural fiber shoe polishing brushes and lint-free cloths.

## **Procedures for Granite Maintenance**

1. The granite should be visually inspected. Notes should be kept in a dossier that document the condition of the granite and unusual findings, such as regions with cracking, spalling, staining, pointing mortar loss, vandalism, etc. "Before" color slides should be taken at this time
2. Rinse the stone of loose debris using pressurized water not to exceed 2100 psi with a fan spray setting of 40 degrees and a minimum working distance of 18".
3. Add a tablespoon of Orvus to a bucket and add 3 gallons of water, agitating to dissolve the soap paste. Gently scrub the surface with Tampico brushes to remove soiling. Rinse the sculpture copiously to remove all soap residues using the specifications described above.
4. If organic growth persists, the surface can be treated with D-2 Antimicrobial Solution following the manufacturer's recommendations.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

Untitled (Decorated Wooden Beams)

Artist

Francis Coiro and Michele Russo

Date

1934

Location

Worthington Hooker School, 180 Canner Street, New Haven,  
Connecticut, 06511

Medium

Ornamentation

Material

Paint

Measurements

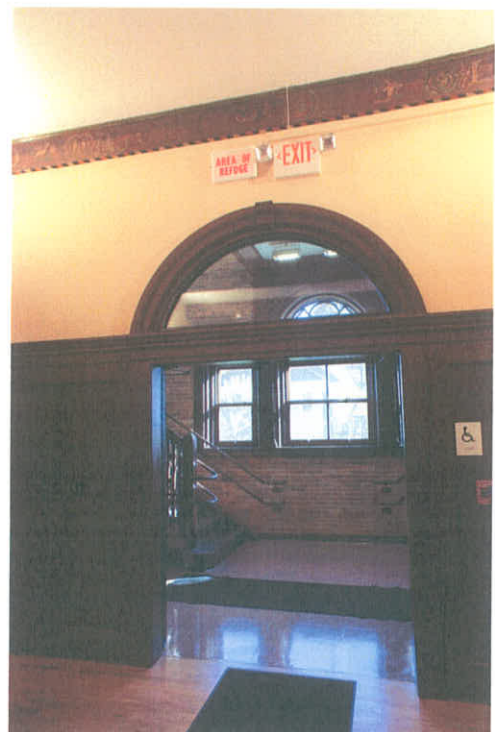
6" x 20' (each)

Significance

The wooden beams, decorated in colors to complement the rich interiors of dark wood and Greek reliefs, were painted in a number of designs called "Romanesque."

Conservation

Conserved in 2007 during the school reconstruction program.



FAP/WPA Project #: 39

GPS Coordinates

41.323944 / 72.913882





CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

Untitled (History of New Haven)

Artist

Hugo Ohlms

Date

1939

Location

Augusta Lewis Troup School, 259 Edgewood Avenue, New Haven,  
CT, 06511

Medium

Mural

Material

Paint on canvas

Measurements

12' x 9' (each)

Significance

Series of seven murals depicting various scenes from New Haven history, including: "Whitney Invents the Cotton Gin" and "Lafayette Visits New Haven." These paintings were done for New Haven's Tercenterary celebrations and were illuminated by floodlights at night, explaining their heavy outlines and gold backgrounds. Exhibited on the exterior of Malley Co. on Chapel Street, they were later installed at Troup School.



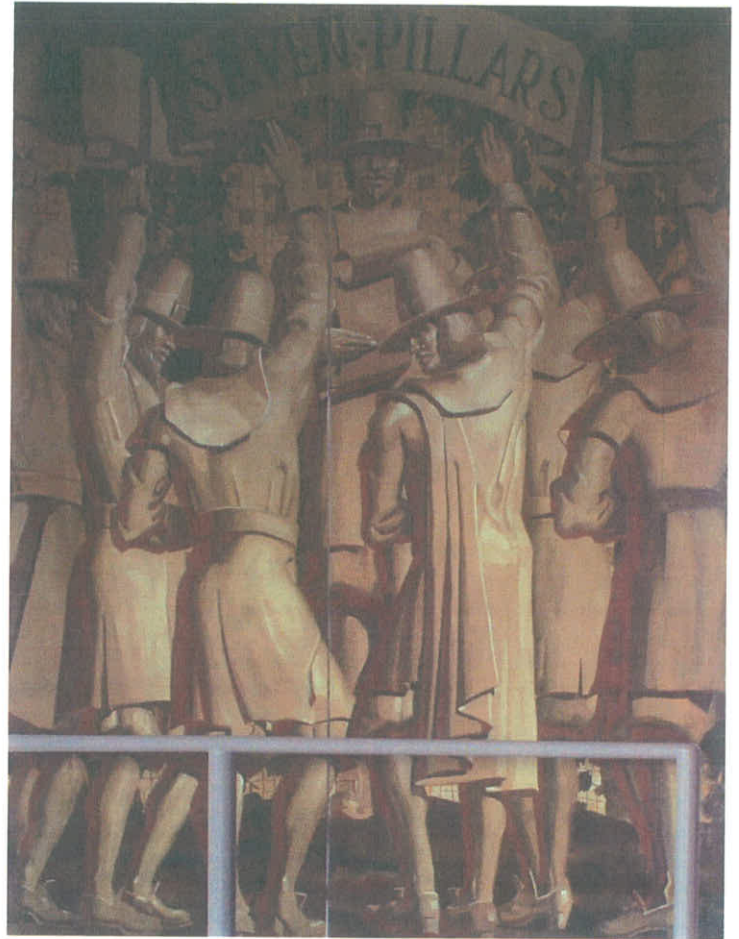
Conservation

Good condition. Conserved by Patricia Garland in 2007 during the school reconstruction project.

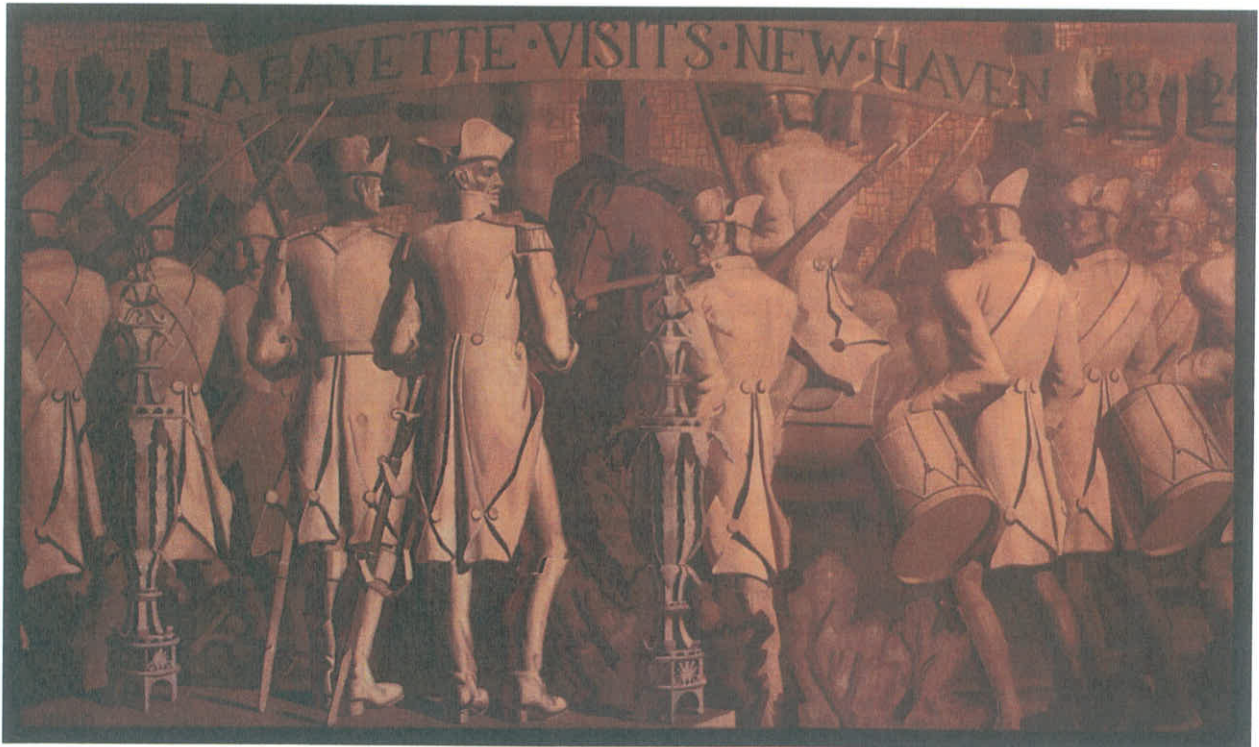
FAP/WPA Project #:

GPS Coordinates

41.312919 / 72.942516









PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

*History of New Haven*

Background Information

Hugo Ohlms, who lived at 194 Orange Street in New Haven, received his BFA from Yale. He had assisted artist Eugene Savage at Sterling Memorial Library on the mural located over the circulation desk, which is extant. According to the FAP/WPA Records located at the State Library, this mural cycle is a combination of four murals painted by Hugo Ohlms, originally placed on the façade of Malley's Department store on Chapel Street in New Haven, and the later addition of two more mural panels, painted by Frank Rutkowski, who had painted the *New Haven Pioneers of Industry and Invention* murals also at Troup. Edward Malley donated the Ohlms murals to Troup School, which already had a collection of FAP/WPA murals. The "Art in June" newsletter of the Works Progress Administration in Connecticut states that "it proved a very difficult job to pull them off without tearing, thus the Board of Education appealed to the Federal Art Project to lend a hand. Artists Salvatore DeMaio and Joseph Schork successfully supervised the work and got the burlap murals in their new permanent home without damaging their artistic value." The August newsletter of the Works Progress Administration in Connecticut then states that "preliminary sketches for two mural panels on the subject of the Amistad Captives, and the ten original ministers or trustees of Yale College, have recently been submitted to headquarters by Frank Rutkowski. The artist will start painting the murals this fall. They will supplement the four panels on New Haven history that Wallace Malley recently gave Troup Junior High School. The original panels were painted by Hugo Ohlms, and the color scheme, design and scale values of Rutkowski's work will be in keeping with the Ohlms murals."

## Reference

Wayland Williams, "Art in June" and "Art in August," Art Reports since 1935," Record Group 033, Box 309, Connecticut State Archives, Connecticut State Library.

Treatment Report for the WPA Murals  
in  
Troup Middle School

The murals fall into three categories: 7 oils on canvas (5 located on the second floor of the school and 2 located in the auditorium); 10 oils on plaster (located in the library); and 9 oils on bristol board (located on the first floor and one in each of two stairwells to the second floor).

- A. Oils on canvas by Hugo Olms: These murals are glued to the walls with hide glue. They are all painted in a monochromatic palette of sepia tones.

(Second Floor)

1. **“Eaton Landing at the Quinnipiac River”**: (approx. 9’ x 12’).

*Pre- Construction Condition*: The surface of the mural is dirty and discolored. There are many scratches and extensive graffiti along the lower ½ of the painting. Several of the scratches extend down to the plaster wall, some down to the canvas support and some are only surface scratches. There is scattered flaking of the paint film.

*Pre-Construction Treatment*: Flaking paint was consolidated. The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax. This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition*: When the wooden protection was removed, it became apparent that damage had occurred during the construction phase, due to the lack of climate and excess moisture in the building. Extensive mold was observed on the painting in dark splotches and extensive areas of blanching.

*Post Construction Treatment*: Tissue with wax mixture and varnish was removed with petroleum benzine. Areas of mold were minimized as best as possible, with solvent. Areas of blanching were minimized where possible with varnish application. The paintings were varnished overall with Regarlez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied.

2. **“Seven Pillars”**: (approx. 9’ x 7’)

*Pre Construction Condition*: The painting is seamed and in three sections. The surface is dirty and discolored. Old restorations are disfiguring along the seams where there is putty residue and retouching has darkened. There are many scratches and extensive graffiti along the lower ½ of the painting. There is a large loss (approx. 49 x 5”) along the right side of the mural. There is another large tear

and loss on the left side of the painting (approx. 25" x 6"). All edges of the painting are separating from the wall support.

*Pre Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax. This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* When the wooden protection was removed, it became apparent that damage had occurred during the construction phase, due to the lack of climate and excess moisture in the building. Extensive mold was observed on the painting in dark splotches and extensive areas of blanching.

*Post Construction Treatment:* Tissue with wax mixture and varnish was removed with petroleum benzine. Areas of mold were minimized as best as possible, with solvent. Areas of blanching were minimized where possible with varnish application. The paintings were varnished overall with Regalrez Varnish. Tears were flattened, realigned, mended and re-adhered to the wall with a compatible adhesive. Edges of the painting were re-adhered to the wall. Areas of loss were filled (some canvas inserts were used in large losses). Areas around large losses and small losses were filled with gesso putty. The painting was varnished with Regalrez varnish and losses were retouched as necessary with acrylic paints. Major losses in the missing areas were reconstructed to complete design. Final varnish spray was applied with Acryloid B72 to integrate retouches.

### 3. "The Amistad Captives" (approx. 9' x 15.5')

*Pre-Construction Condition:* The surface of the mural is dirty and discolored. There are many scratches and extensive graffiti along the lower ½ of the painting. There are adhesion problems around all four edges. In addition, there are several pockets of separation from the wall with resultant cracklure. There are drips on the surface of the painting.

*Pre-Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax. This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* When the wooden protection was removed, it became apparent that damage had occurred during the construction phase, due to the lack of climate and excess moisture in the building. Extensive mold was observed on the painting in dark splotches and extensive areas of blanching.

*Post Construction Treatment:* Tissue with wax mixture and varnish was removed with petroleum benzine. Areas of mold were minimized as best as possible, with

solvent. Areas of blanching were minimized where possible with varnish application. The paintings were varnished overall with Regarlez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied. Edges of the painting were re-adhered to the wall.

4. **“Founding of Yale 1700-1701”** (approx. 9’ x 7.4’)

*Pre-Construction Condition:* The surface of the mural is dirty and discolored. There are many scratches and extensive graffiti along the lower ½ of the painting. There are adhesion problems around all four edges of the painting and other areas of separation from the wall in the lower half. There are two long slices into the mural, one 14” in length; one 24” in length. Additionally, there is extensive flake loss and active flaking in the lower ½ of the painting and two small gouges.

*Pre-Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax. This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* When the wooden protection was removed, it became apparent that damage had occurred during the construction phase, due to the lack of climate and excess moisture in the building. Extensive mold was observed on the painting in dark splotches and extensive areas of blanching.

*Post Construction Treatment:* Tissue with wax mixture and varnish was removed with petroleum benzine. Areas of mold were minimized as best as possible, with solvent. Areas of blanching were minimized where possible with varnish application. Flaking was consolidated with BEVA D8 Dispersions. Edges of the painting were re-adhered to the wall with wallpaper adhesive. The paintings were varnished overall with Regarlez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied.

5. **“Davenport Preaching Under the Oak 1638”** (approx. 9’ x 11.6’)

*Pre-Construction Condition:* The surface of the mural is dirty and discolored. There are many scratches (and resultant flaking) and extensive graffiti along the lower ½ of the painting. There is some gouging down to the plaster wall support (some small canvas loss).

*Pre-Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax.

This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* When the wooden protection was removed, it became apparent that severe damage had occurred during the construction phase, due to the lack of climate and excess moisture in the building. Extensive mold was observed on the painting in dark splotches and extensive areas of blanching. The painting was no longer adhered to the wall. Extensive mold was visible behind the mural.

*Post Construction Treatment:* The mural was re-adhered to the wall after mold was diminished with ammonium hydroxide. Tissue with wax mixture and varnish was removed with petroleum benzine. Areas of mold were minimized as best as possible, with solvent. Areas of blanching were minimized where possible with varnish application. Flaking was consolidated with BEVA D8 Dispersions. The paintings were varnished overall with Regarlez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied

(Auditorium)

#### 6. “Whitney Invents the Cotton Gin” (approx. 10’ x 16’)

*Pre-Construction Condition:* The surface of the mural is dirty and discolored.

*Pre-Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax. This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* The wooden framework was removed. The painting appears in stable condition.

*Post Construction Treatment:* Tissue with wax mixture and varnish was removed with petroleum benzine. The paintings were varnished overall with Regarlez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied

#### 7. “Lafayette Visits New Haven” (approx. 10’ x 16’)

*Pre-Construction Condition:* The surface of the mural is dirty and discolored.

*Pre-Construction Treatment:* The surface of the mural was cleaned aqueously with a 2% solution of tri-ammonium citrate in distilled water, rinsed with water, to remove grime and graffiti and to thin discolored varnish. The painting was faced with a double layer of Japanese tissue and a solution of dammar and wax.

This was applied as a protective coating for the construction. The mural was protected, in addition, with a perforated wooden framework.

*Post Construction Condition:* When the wooden protection was removed, the mural appeared stable.

*Post Construction Treatment:* Tissue with wax mixture and varnish was removed with petroleum benzine. The paintings were varnished overall with Regalrez Varnish. Losses were filled with gesso putty. Losses and discolorations were retouched as necessary with acrylic paints. Final varnish spray of Acryloid B72 was applied

- B. Oil on plaster lunettes, Philosophers by E.H. Hart, (all approx. 3 ½' x 9')

(Library/Science Rooms)

**Aquinas, Spinoza, Locke, Kant, James, Lao-Tse, Buddha, Plato, Aristotle and Plotinus:**

*Pre-Construction Condition:* The surface of these murals is dirty and discolored. There is extensive flaking and resultant loss (approx. ¼ of painting is lost).

*Pre-Construction Treatment:* Surface dirt was removed aqueously where possible. All flaking was consolidated with BEVA D8 Dispersion, applied dilutely to set down flakes to the surface of the plaster. Murals were covered with Tyvec, sheeting that allows protects the surface, but allows for air flow and humidity transfer. Perforated wooden frameworks were attached to the faces of the murals for protection during construction.

*Post Construction Treatment:* The wooden frameworks were removed. Murals, for the most part remained stable. Several areas of overspray (from room painting) were noted. The surfaces of the mural were lightly cleaned to remove grime. The paintings were varnished lightly with Regalrez varnish and losses were retouched as necessary with acrylic colors.

- C. Oil on bristol board lunettes

(First floor)

**Chauncey Jerome – Hiram Camp** (approx. 4' x 9'); **James Brewster** (approx. 4' x 9'); **Eli Whitney** (approx. 3 ½' x 9'); **“These Pioneers...”** (approx. 3 ½' x 9'); **Samuel F.B. Morse** (approx. 3 ½' x 9'); **Joseph B. Sargent** (approx. 3 ½' x 9'); **Oliver Winchester** (approx. 3 ½' x 9'); **Ithiel Town** (approx. 3 ½' x 9'); **Charles Goodyear** (approx. 3 ½' x 9')

*Pre-Construction Condition:* The surfaces of the murals are dirty and discolored. There are breaks in some of the panels. There are numerous scratches, losses, small holes and discolorations scattered about the paintings. The paintings were removed from the walls and stored off site during the construction phase.

*Treatment:* After construction, the murals were reinstalled in place after the old adhesive residue was minimized and the walls prepared with a smooth coat. Murals were attached with wall adhesive. The two end wall murals required fabrication of inserts where EXIT signs had been removed. Masonite inserts were fitted and painted with corresponding design in acrylic paints. The painting were varnished lightly with Regalrez varnish and losses were filled with gesso and retouched as necessary with acrylic paints.



CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

Untitled Panel and Tablet

Artist

Large Panel – Michele Martino and Mariano Corda  
Tablet – Arthur Schmalz and Mariano Corda

Date

1934

Location

Bethany Town Hall, 40 Peck Road, Bethany, Connecticut, 06524

Medium

Bas relief

Material

Wood

Measurements

Panel: 4.5' x 2'  
Tablet: 2' x 1.5'

Significance

This is the largest wooden tablet in the New Haven region of the WPA and contains in a narrative regarding the first schools in the Town of Bethany. This was done to commemorate the new Bethany Community School building which was completed in 1934. The smaller tablet documents the names of the School Committee members and the name of the architect (Douglas Orr) and builders.

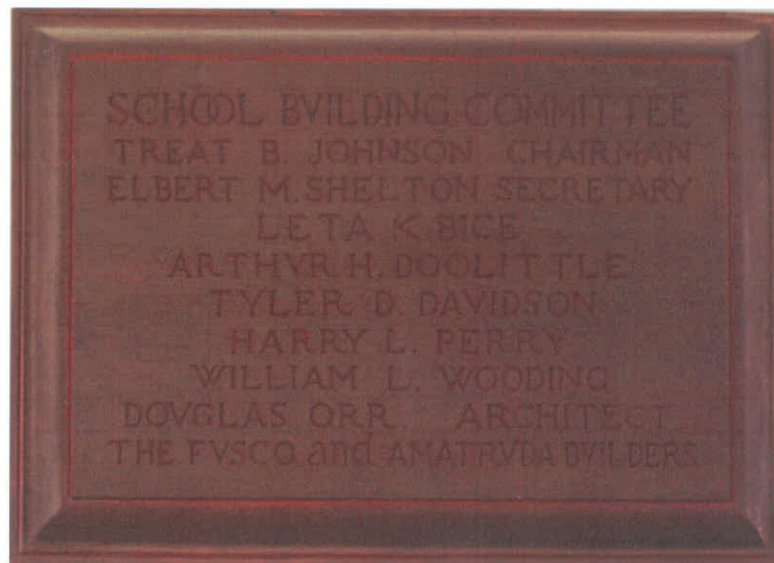
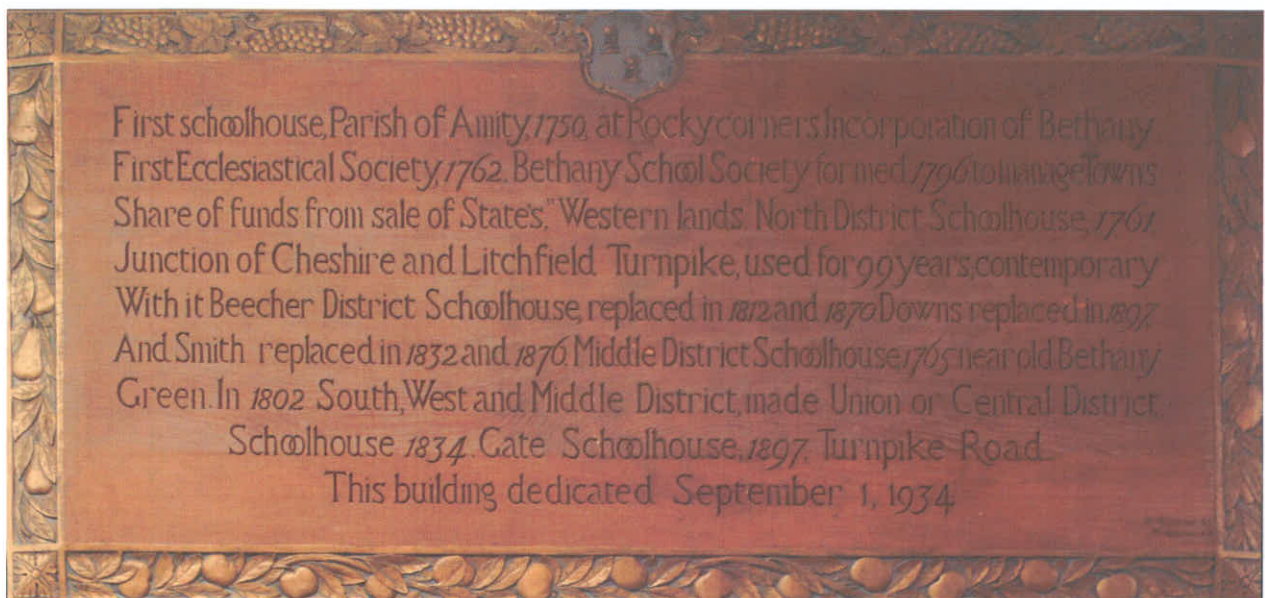
Conservation

Good condition.

FAP/WPA Project #: 47 and 48

GPS Coordinates:

41.4223 / 73.0008



PWAP/FAP/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven  
**Background Information**

Work of Art

Panel and Tablet

Background Information

These two wooden tablets were cut by Alfred Cooper, Cabinet Maker and Architectural Woodworker, located on Water Street in West Haven. The original receipt for the tablets exists in the PWAP/FAP/WPA Art Project manuscript collection at the New Haven Museum & Historical Society. The cost for both was \$14.50 which was paid for by Professor Treat B. Johnson who lived in Bethany and was a professor of organic chemistry at Yale. The large tablet was carved with words written by Johnson and the school organizing committee, which reads,

*First schoolhouse, Parish of Amity, 1750, at Rocky Corners, Incorporation of Bethany First Ecclesiastical Society in 1762, Bethany School Society formed 1796 to manage town's share of funds from sale of States' "Western Lands," North District schoolhouse, 1761, junction of Cheshire and Litchfield Turnpike, used for 99 years, Contemporary with it Beecher District Schoolhouse replaced in 1812 and 1870, Downs replaced in 1897 and Smith replaced in 1832 and 1876, Middle District schoolhouse, near Bethany Green, In 1802 South, West and Middle Districts made Union or Central District Schoolhouse 1834, Gate schoolhouse, 1897, This building dedicated September 1, 1934.*

References

Letter to Alfred Cooper from Theodore Sizer, October 1, 1934, MSS 145 FAP/WPA Art Project Box 1, Folder LL, New Haven Museum & Historical Society.

CT Commission on Culture & Tourism  
Historic Preservation Division

FEDERAL ART PROJECT/WORKS PROGRESS ADMINISTRATION INVENTORY  
Extant Works of Art in New Haven County  
Department of Cultural Affairs, City of New Haven  
December 2010

Work of Art

West Shore Fire District Map

Artist

Ernest Hart

Date

1936

Location

West Shore Fire Department, 852 Ocean Avenue, West Haven, Connecticut, 06516

Medium

Mural

Material

Paint on canvas

Measurements

6' x 9'

Significance

This wonderful, useful map was made for the West Shore fire station when the building was erected in 1936. In addition to witnessing the changes over time to West Haven's landscape -- seen in areas of the map where new roads have been painted over pastures and land where animals once roamed, tacks have been used to indicate the location of fire hydrants. This building is on the State Register of Historic Places.



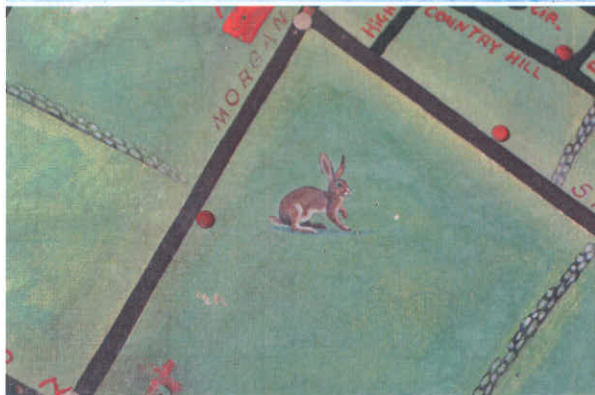
Conservation

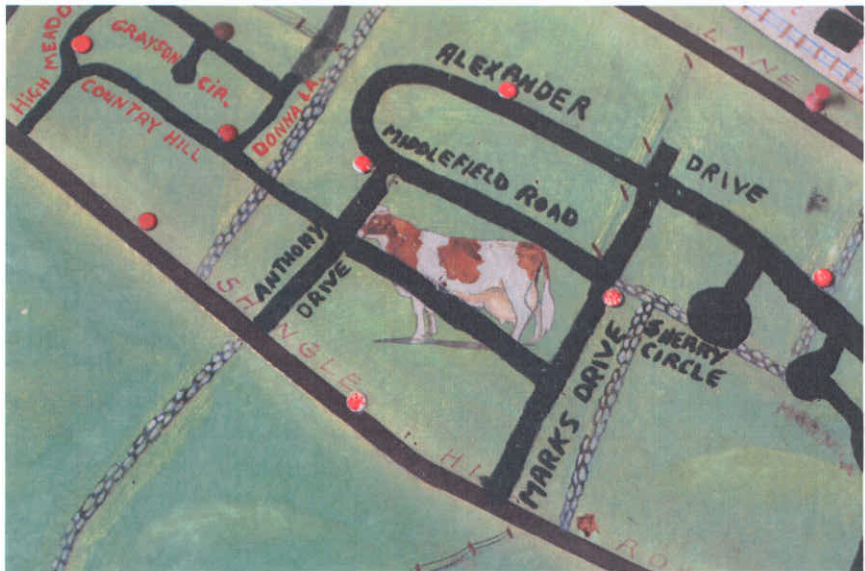
Needs conservation treatment, as there are multiple holes in the canvas from tacks and the varnish has yellowed, but map is actively used. The hangs in the garage, and therefore exposure to water, dirt and the humidity of the seaboard location also contribute to its weathered condition.

FAP/WPA Project #: n/a

GPS Coordinates

41.2475 / 72.9658





ERNEST H. HART

DURING THE 1930s AND 1940s THE WORKS PROGRESS ADMINISTRATION (WPA) HAD COMMISSIONED ARTISTS TO PAINT MURALS, MAPS AND DECORATIONS FOR PUBLIC BUILDINGS. THIS WAS IN AN EFFORT TO PROVIDE JOBS FOR ARTISTS AND OTHER TRADES DURING THE ROOSEVELT ADMINISTRATION, THE PROVERBIAL 'ALPHABET SOUP' OF PUBLIC WORKS PROJECTS.

ERNEST H. HART,( b. 1910) WAS ONE OF THOSE WPA ARTISTS COMMISSIONED TO PAINT THE DISTRICT MAP FOR OUR FIREHOUSE WHILE THE WPA BUILT THE EDIFICE. MR. HART SPECIALIZED IN PAINTING ANIMALS AND OTHER WILDLIFE SCENES. THIS CAN BE EVIDENCED BY THE EXCELLENT VIEWS OF LIVESTOCK AND NATIVE ANIMALS ON OUR MAP. I HAD THE OPPORTUNITY TO LOOK AT THE WPA ARTIST PROJECT WEBSITE AND TO CONVERSE WITH A GALLERY WHO WAS FAMILIAR WITH MR. HARTS WORK. INTERESTINGLY, HE ALSO ILLUSTRATED AND AUTHORED SEVERAL DOG BREEDING AND DOG TRAINING BOOKS BELOW IS A COPY OF ONE OF HIS PAINTINGS COMPLETED IN 1930 TITLED ' MATES'. NOTICE THE SAME TECHNIQUE IN RENDERING ANIMALS ON THE MAP.

LT. KEVIN MCKEON 08/04/2004