Environmental Description Summary

Temperature range of 69 to 82 throughout the year. Diurnal fluctuations are present but not generally more than a few degrees. RH ranged from 15% to 63.5%. Seasonal trends in T and RH are notable. RH swings are mainly dramatic and sudden drops, presumably due to Santana Wind conditions.

Sampling, Analysis, Testing

Flakes collected from representative color areas, at south end of north groin vault. Cross sections mounted; x-sections and back of flakes examined using visible light microscopy.
Treatment Recommendations

Conservator:
- Determine extent of incipient cleavage of paint layers through a detailed surface mapping of all vaults.
- Inject/consolidate flaking and insecure areas with an appropriate adhesive.
- Continue testing removal of varnish, or reduction of varnish thickness. The varnish on a collected sample was found to be moderately soluble in a gel made with Triton X-100 in xylene and water (2:5:3, v:v). A small amount of triethanolamine (<1%) was added. It is possible that this gel worked on the presumed newer varnish, leaving older, more oxidized varnish or oil glaze intact.
- Remove inappropriate varnish layers with the selected solvent/gel system. Small areas at a time may need to be treated.
- Isolate losses with a reversible barrier resin. Fill losses to emulate the surrounding sanded texture with an appropriate fill material.
- Inpaint fills with appropriate media to closely match the surrounding painted surfaces.
- Document conditions found, test results, treatment rationale and treatment methods and materials used in a written report. Include digital images showing conditions before, during and after treatment. Include diagrams showing locations of conditions and treatments.

Monitoring and Maintenance Instructions

- Establish a monitoring log, noting the conditions and locations of paint loss. Instruct staff to collect fallen paint flakes and give to Project Restore staff. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.
<table>
<thead>
<tr>
<th>Estimated Cost</th>
<th>Conservator</th>
<th>220 hours @ $125/hr</th>
<th>$27,500</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Conservation assistants</td>
<td>220 hours @ $90/hr</td>
<td>$19,000</td>
</tr>
<tr>
<td></td>
<td>Materials and supplies</td>
<td></td>
<td>$2000</td>
</tr>
<tr>
<td></td>
<td>Equipment rental (excluding scaffolding)</td>
<td></td>
<td>$2500</td>
</tr>
<tr>
<td></td>
<td>Scaffolding</td>
<td>$11,000 - $15,000</td>
<td></td>
</tr>
<tr>
<td>TOTAL ESTIMATED COST</td>
<td></td>
<td></td>
<td>$63,000 - $67,000</td>
</tr>
<tr>
<td>Building Floor #</td>
<td>3</td>
<td></td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Feature Name</td>
<td>Vaulted ceiling, walls, window surrounds in antechamber</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building Orientation</td>
<td>North</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Description</td>
<td>Board of Public Works</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Specific Feature Reference</td>
<td>Three groin vaults of column arcade at back of room. Painted decoration on back (south) wall</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Location Orientation</td>
<td>South</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Notes**

- Logger 2304722 is located on column capital. Column is located west of the main chamber entry arch.

**Substrate**
- Cement plaster ceiling, groin vaults; cement plaster wall surface.

**Painting Substrate**
- Direct on plaster

**Painting Ground Substrate**
- Adhesive sizing on smooth, white plaster. Sanded texture mixed in ground layer

**Under Leafing**
- Gold leaf

**Coatings**
- Possible colored glazes, varnish

**Underpainting**
- Brushed tones, stencil marks

**Paint Layers Description**
- Oil and/or water-based paint layers with some impasto, stippling; local gold and silver colored metal leaf both above and below paint layers (integrated during the paint application process)
<table>
<thead>
<tr>
<th>Overall Assessment</th>
<th>Overall good condition, with some minor paint loss, local staining. Retouched.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Condition History / Previous Restoration</td>
<td>Past history of minor touch-ups with oil paint over unfilled flake losses. Grime on walls from human contact, overpainted, scrubbed, etc. Tatyana Thompson conducted solubility and cleaning tests in 1999.</td>
</tr>
<tr>
<td>Structural Condition</td>
<td>Structural cracks in window surrounds, reported in 1999.</td>
</tr>
<tr>
<td>Surface Condition</td>
<td>Minor paint loss, local dark staining, e.g. at apex of vaults, grime, related abrasions from public contact on back wall, proximity of furniture, etc. Possible re-varnishing is exacerbating paint loss. Pinhole losses, presumably from lost sand grains.</td>
</tr>
</tbody>
</table>
Vaulted ceiling, walls, window surrounds in antechamber

Board of Public Works
Vaulted ceiling, walls, window surrounds in antechamber
Environmental Monitoring
Data Graphs

Vaulted ceiling, walls, window surrounds in antechamber

Board of Public Works
Environmental Description

Summary

Temperature range of 64 to 82 throughout the year. Diurnal fluctuations are present but not generally more than a few degrees. RH ranged from 15% to 75.7%. Seasonal trends in T and RH are notable. RH swings are mainly dramatic and sudden drops, presumably due to Santana Wind conditions.

Sampling, Analysis, Testing

All colors, except for medallions painted over metal (silver?) leaf, were found to be highly soluble in distilled water by Tatyana Thompson in 1999. Cleaning tests were performed with Wishab dry cleaning pads. The varnish on a collected sample was found to be moderately soluble in a gel made with Triton X-100 in xylene and water (2:5:3, v:v). A small amount of triethanolamine (<1%) was added. It is possible that this gel worked on the presumed newer varnish, leaving older, more oxidized varnish or oil glaze intact.
Treatment Recommendations

- Determine extent of incipient cleavage of paint layers through a detailed surface mapping of all vaults.
- Written and photographic documentation of condition before, during and after treatment. Include diagrams showing conditions and local treatments performed.
- Stabilize flaking paint with a heat-activated adhesive based on ethylene vinyl acetate (e.g. Beva D8 or Beva 371), followed by realignment of distorted paint using controlled, gentle heat and pressure, e.g. with a heated spatula or tacking iron. Protect the paint surfaces with silicone coated mylar during this process. Clean excess adhesive using an appropriate organic solvent (e.g. VM&P naphtha and/or xylene.)
- Superficially clean the ceiling to remove loosely adhered dust and soiling with gentle vacuum pressure and soft, natural bristle brushes.
- Continue testing removal of modern varnish, or reduction of varnish thickness.
- Remove or reduce added varnish layers with the selected solvent/gel system. Small areas at a time may need to be treated.
- General cleaning of ceiling with dry cleaning pads, e.g. Wishab pads or Gonzo soot sponges, based on testing.
- Surface clean surfaces not sensitive to water using distilled or deionized water and cotton swabs. Confirm presence of transparent coating on gold colored areas. After cleaning areas of coated metal leaf or metallic paint, re-coat locally with an appropriate reversible varnish to help prevent tarnishing.
- Reduce old overpaint, if present, using an appropriate organic solvent or aqueous system, based on solubility testing.
- Fill losses to closely match the surrounding surface topography and texture with an appropriate compatible fill material, e.g. an acrylic paste (e.g. Flugger). Imitate sanded surface as appropriate.
- Inpaint fills with an appropriate medium to closely match the surrounding surfaces. Paints based on low molecular weight resin such as Gamblin conservation colors (Regalrez 1094) or Golden MSA colors. Supplement with dry pigments as appropriate.

Conservator:

Monitoring and Maintenance Instructions

- Establish a monitoring log, noting the conditions and locations of paint loss. Instruct staff to collect fallen paint flakes and give to Project Restore staff. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.

Prioritization:

- 1
- 2
- 3
- 4

Vaulted ceiling, walls, window surrounds in antechamber

Griswold Conservation Associates, LLC Conservation Assessment Survey Selected Decorative Painted Surfaces, Los Angeles City Hall

Page 7 of 8
Estimated Cost

In 1999, Thompson estimated $9,000 - $11,250 for the ceiling, $12,000 - $15,000 for the blind arches, and $20,000 to $25,000 for the window surrounds, all excluding scaffolding. This did not address removal or reduction of any recent varnish.

Adjusted estimated cost:
- Conservator 220 hours @ $125/hr  $27,500
- Conservation assistants 220 hours @ $90/hr  $19,000
- Materials and supplies  $3500
- Equipment rental (excluding scaffolding)  $2500
- Scaffolding  $10,000 - $14,000

TOTAL ESTIMATED COSTS  $63,500 - $67,500
<table>
<thead>
<tr>
<th>Building Floor #</th>
<th>Main Feature Name</th>
<th>Location</th>
<th>Council Chambers</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>Main ceiling with beams</td>
<td>Specific Feature Reference</td>
<td></td>
</tr>
<tr>
<td>Building Orientation</td>
<td>South</td>
<td>Location Orientation</td>
<td>Southeast</td>
</tr>
<tr>
<td>Location Description Notes</td>
<td>Logger 2304721 located on marble sill of wooden window. The window vents to the catwalk located between Council Chambers and exterior of the building.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Building Related Substrate</td>
<td>wood, cast cement, or hollow-cast plaster ceiling beams, acoustic tile (Celotex)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting Substrate</td>
<td>Direct on wood, plaster, cement, acoustic tile</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Painting Ground Substrate</td>
<td>Adhesive size, oil ground color(?)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Under Leafing</td>
<td>Gold leaf; gold colored metal leaf</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Coatings</td>
<td>Possible oil glazes or varnish</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Underpainting</td>
<td>Stencil guide marks visible. Paint on acoustic tiles reportedly water soluble.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Paint Layers Description</td>
<td>Opaque oil paint layers, local gold leaf incorporated into painted design; possible transparent glazes. Acoustic tiles reportedly water soluble colors.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Overall Assessment

Binocular survey indicates the ceiling is in good overall condition, but heavily soiled with dark grime. Any past inpainting or other touch-ups are not apparent. Paint on Celotex ceiling tiles are highly sensitive to water, very friable, especially the blue-green color, according to Thompson report (1999). Blind arches on back wall are stable but soiled. Some sensitivity to water found by Thompson on all but gold, beige and black banding.

### Condition History / Previous Restoration

No significant work reported. Tatyana Thompson conducted solubility and cleaning tests in 1999.

### Structural Condition

Good structural condition, based on remote observation. Internal structure, reinforcements should be confirmed and evaluated in the future. Window opening marouflage panels appear to be well-adhered.

### Surface Condition

Some general darkening has occurred due to soiling and oxidation of coatings, etc. Abrasion and grime on lower areas within contact of public. Water soluble paint is friable.

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Based on comparison with archival photos (USC Digital Library ID# chs-m1854, Part of Los Angeles Area Chamber of Commerce Collection, 1890-1960 USC; and ID# chs-m21101, California Historical Society Collection, 1860-1960 USC), the tonal range and contrast between background and design elements remains consistent since 1928.
Environmental Description Summary

Temperature range of 59 to 86.8 degrees F throughout the year, one of the widest ranges observed. Diurnal fluctuations are not generally more than a few degrees, but periodic spikes are not infrequent. RH ranged from 15% to 64.5% Seasonal trends in T and RH are not notable. RH swings are more pronounced with sudden drops, presumably due to Santana Wind conditions. However, it is significant to note that the hallway where the most failure of canvas and paint adhesion has occurred has an environment closely similar to other, more stable areas on this floor.

Sampling, Analysis, Testing

No samples collected from this location. Thompson performed cleaning tests with Wishab dry cleaning pads and Triton X100 non-ionic surfactant in xylene in 1999 on the water-soluble paint areas. Both achieved good results but the latter required vigorous clearing and was too toxic to recommend. The dry cleaning method risked abrasion/loss of friable paint surface, but was recommended. Gold decoration was successfully cleaned of grime with distilled water.
Treatment Recommendations

- Written and photographic documentation of condition before, during and after treatment. Include diagrams showing conditions and local treatments performed.
- Stabilize flaking paint with a heat-activated adhesive based on ethylene vinyl acetate (e.g. Beva D8 or Beva 371), followed by realignment of distorted paint using controlled, gentle heat and pressure, e.g. with a heated spatula or tacking iron. Protect the paint surfaces with silicone coated mylar during this process. Clean excess adhesive using an appropriate organic solvent (e.g. VM&P naphtha and/or xylene.)
- Superficially clean the ceiling to remove loosely adhered dust and soiling with gentle vacuum pressure and soft, natural bristle brushes.
- General cleaning of ceiling with dry cleaning pads, e.g. Wishab pads or Gonzoo soot sponges, based on testing.
- Surface clean surfaces not sensitive to water using distilled or deionized water and cotton swabs. Confirm presence of transparent coating on gold colored areas. After cleaning areas of coated metal leaf or metallic paint, re-coat locally with an appropriate reversible varnish to help prevent tarnishing.
- Reduce old overpaint, if present, using an appropriate organic solvent or aqueous system, based on solubility testing.
- Fill losses to closely match the surrounding surface topography and texture with an appropriate compatible fill material, e.g. an acrylic paste (e.g. Flugger).
- Inpaint fills with an appropriate medium to closely match the surrounding surfaces. Paints based on low molecular weight resin such as Gamblin conservation colors (Regalrez 1094) or Golden MSA colors. Supplement with dry pigments as appropriate.

Monitoring and Maintenance Instructions

- Establish a maintenance log, noting changes in condition and locations of retouchings or other interventions. Be alert to signs of water intrusion. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.
**Estimated Cost**

In 1999, Thompson estimated $42,000 - $52,500 for the ceiling, excluding scaffolding, and with caveats about unknown conditions to be discovered on closer inspection.

Adjusted estimated cost:
- Conservator 300 hours @ $125/hr  $37,500
- Conservation assistants 300 hours @ $90/hr  $27,000
- Materials and supplies  $3,500
- Equipment rental (excluding scaffolding)  $3000
- Scaffolding  $25,000 to $35,000

**TOTAL ESTIMATED COSTS**  $96,000 - $106,000
Building Floor #: 3

Main Feature Name: Vaulted ceiling

Building Orientation: South

Location Description:

Notes: Logger 2304720 is located on top of the southwest column capital at the spandrel intersect.

Building Related Substrate: cement plaster vaults, marble columns and arches

Painting Substrate: Direct on plaster; marouflaged canvas roundels

Painting Ground Substrate: Adhesive sizing on smooth, white plaster. Sanded texture, appears to be mixed in ground layer

Under Leafing: Gold leaf

Coatings: Colored glazes, varnish

Location: South Hall Stair Vestibule

Specific Feature Reference:

Location Orientation: South

Underpainting: Brushed tones, stencil marks

Paint Layers Description:

Oil paint layers with some impasto, stippling; local gilding both above and below paint layers (integrated during the paint application process); canvas has been sized, primed with oil priming, oil...
Overall Assessment

Generally good condition overall, some active flaking at lower corners of vault springs.

Condition History / Previous Restoration

Retouching, various campaigns. Mismatched green touch-up paint applied over loss without infilling.

Comparison with archival photo, ca. 1928, shows the design and tonal range of the fields, etc. is relatively intact today. (See photo from USC Digital Library archive, ID# examiner-m13189 (part of Los Angeles Examiner Prints Collection, late 1920's - 1961).

Structural Condition

Good apparent structural condition. Marouflage elements appear well adhered.

Surface Condition

Star over stairs in center vault, paint peeling (speck) revealing plaster substrate, SW.
Environmental Monitoring
Data Graphs
Environmental Description

Summary

Temperature range of 70.8 to 82 degrees F throughout the year. Diurnal fluctuations are present but not generally more than a few degrees. RH ranged from 15% to 63.3% Seasonal trends in T and RH are notable. RH swings are mainly dramatic and sudden drops, presumably due to Santana Wind conditions.

Sampling, Analysis, Testing

No samples collected from this location.
Treatment Recommendations

Conservator:
- Determine extent of incipient cleavage of paint layers through a detailed surface mapping of all vaults.
- Inject/consolidate flaking and insecure areas with an appropriate adhesive.
- Continue testing removal of varnish, or reduction of varnish thickness. The varnish on a collected sample was found to be moderately soluble in a gel made with Triton X-100 in xylene and water (2:5:3, v:v). A small amount of triethanolamine (<1%) was added. It is possible that this gel worked on the presumed newer varnish, leaving older, more oxidized varnish or oil glaze intact.
- Remove inappropriate varnish layers with the selected solvent/gel system. Small areas at a time may need to be treated.
- Isolate losses with a reversible barrier resin. Fill losses to emulate the surrounding sanded texture with an appropriate fill material.
- Inpaint fills with appropriate media to closely match the surrounding painted surfaces.
- Document conditions found, test results, treatment rationale and treatment methods and materials used in a written report. Include digital images showing conditions before, during and after treatment. Include diagrams showing locations of conditions and treatments.

Monitoring and Maintenance Instructions

- Establish a monitoring log, noting the conditions and locations of paint loss. Instruct staff to collect fallen paint flakes and give to Project Restore staff. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.
<table>
<thead>
<tr>
<th>Estimated Cost</th>
<th>Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conservator</td>
<td>40 hours @ $125/hr</td>
<td>$5,000</td>
</tr>
<tr>
<td>Conservation assistants</td>
<td>40 hours @ $90/hr</td>
<td>$3,600</td>
</tr>
<tr>
<td>Materials and supplies</td>
<td></td>
<td>$700</td>
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<tr>
<td>Equipment rental (excluding scaffolding)</td>
<td></td>
<td>$400</td>
</tr>
<tr>
<td>Scaffolding</td>
<td></td>
<td>$2,000 - $4,000</td>
</tr>
</tbody>
</table>

**TOTAL ESTIMATED COSTS** $11,700 - $15,700
Building Floor # 3
Main Feature Name Arched ceiling murals at window surrounds
Building Orientation South
Location Description
Notes

Location Council Chambers
Specific Feature Reference

Location Orientation West

Building Related Substrate Cement plaster

Painting Substrate Direct on cement plaster.

Painting Ground Substrate Adhesive size, sand-textured ground

Under Leafing Gold leaf; gold colored leaf

Coatings Possible oil glazes or varnish

Underpainting Water based and/or oil paints?

Paint Layers Description Opaque oil paint layers, local gold leaf incorporated into painted design; possible transparent glazes
Overall Assessment

Dark staining from moisture damage, cracks in plaster, friable paint overall, except gold areas, reported by Thompson. Many small pinhole losses, presumably due to loss of sand grains, described in the Thompson report.

Condition History / Previous Restoration

Local areas of inpainting scattered throughout murals. Tatyana Thompson conducted solubility and cleaning tests in 1999. Murals may have been treated since then, as surfaces no longer seem dry and chalky; possibly coated or consolidated. Pinhole losses may have been inpainted. Stains may have been at least partially overpainted.

Based on comparison with archival photos (USC Digital Library ID# chs-m1854, Part of Los Angeles Area Chamber of Commerce Collection, 1890-1960 USC; and ID# chs-m21101, California Historical Society Collection, 1860-1960 USC), the tonal range and contrast between background and design elements remains consistent since 1928.

Structural Condition

Cracks, moisture-related damage, presumably stabilized in seismic rehabilitation project.

Surface Condition

Some general darkening has occurred due to soiling and oxidation of coatings, etc. Added consolidant or coating may be contributing to loss of adhesion of paint at ground layer.
Arched ceiling murals at window surrounds

Council Chambers
Arched ceiling murals at window surrounds

Council Chambers
Environmental Description

See other record for this room. Heat gain and light exposure at windows are contributing factors to deterioration processes.

Sampling, Analysis, Testing

No samples collected from this location. Thompson performed cleaning tests with Wishab dry cleaning pads followed by distilled water. Red paint was found to be sensitive to aqueous cleaning. Grime was mostly intractable in a wide range of aqueous and solvent-based test solutions. Some positive results for grime reduction were reported with 5% triethanolamine and ammonia in distilled water (pH 7.5).
**Treatment Recommendations**

- Written and photographic documentation of condition before, during and after treatment. Include diagrams showing conditions and local treatments performed.
- Stabilize flaking paint with a heat-activated adhesive based on ethylene vinyl acetate (e.g. Beva D8 or Beva 371), followed by realignment of distorted paint using controlled, gentle heat and pressure, e.g. with a heated spatula or tacking iron. Protect the paint surfaces with silicone coated mylar during this process. Clean excess adhesive using an appropriate organic solvent (e.g. VM&P naphtha and/or xylene.)
- Superficially clean the ceiling to remove loosely adhered dust and soiling with gentle vacuum pressure and soft, natural bristle brushes.
- General cleaning of ceiling with dry cleaning pads, e.g. Wishab pads or Gonzo soot sponges, based on testing.
- Surface clean surfaces not sensitive to water using distilled or deionized water and cotton swabs. Confirm presence of transparent coating on gold colored areas. After cleaning areas of coated metal leaf or metallic paint, re-coat locally with an appropriate reversible varnish to help prevent tarnishing.
- Reduce old disfiguring overpaint, if present, using an appropriate organic solvent or aqueous system, based on solubility testing.
- Fill losses to closely match the surrounding surface topography and texture with an appropriate compatible fill material, e.g. an acrylic paste (e.g. Flugger).
- Inpaint fills with an appropriate medium to closely match the surrounding surfaces. Paints based on low molecular weight resin such as Gamblin conservation colors (Regalrez 1094) or Golden MSA colors. Supplement with dry pigments as appropriate.

**Prioritization:**

- 1
- 2
- 3
- 4

**Monitoring and Maintenance Instructions**

- Establish a maintenance log, noting changes in condition and locations of retouchings or other interventions. Be alert to signs of water intrusion. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.
In 1999, Thompson estimated $19,600 - $24,500 for treatment, excluding the beige painted banding areas, and presumably excluding scaffolding.

Adjusted estimated cost:
- Conservator 120 hours @ $125/hr $15,000
- Conservation assistants 120 hours @ $90/hr $10,800
- Materials and supplies $1,500
- Equipment rental (excluding scaffolding) $1000
- Scaffolding $2,000 to $4,000

TOTAL ESTIMATED COSTS $30,300 - $32,300
<table>
<thead>
<tr>
<th>Building Floor #</th>
<th>3</th>
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</thead>
<tbody>
<tr>
<td>Main Feature Name</td>
<td>Ceiling</td>
</tr>
<tr>
<td>Location</td>
<td>Elevator Lobby</td>
</tr>
<tr>
<td>Building Orientation</td>
<td>Central</td>
</tr>
<tr>
<td>Location Orientation</td>
<td>Central</td>
</tr>
</tbody>
</table>

**Building Related Substrate**
cement plaster ceiling vault, above marble pilasters, cornice and arches

**Painting Substrate**
Cement plaster

**Painting Ground Substrate**
Presumed adhesive size on plaster. Stippled and/or sanded texture may be in oil ground layer

**Under Leafing**
Gold leaf; gold colored metal leaf?

**Coatings**
Clear coat may be present (varnish, or oil glaze)

**Underpainting**
Oil color fields, stencil and linear markings

**Paint Layers Description**
Oil paint layers with some impasto, stippling; local gilding both above and below paint layers (integrated during the paint application process)
<table>
<thead>
<tr>
<th><strong>Overall Assessment</strong></th>
<th>Generally in good condition. Some darkening, oxidation of surface may have occurred. Generally well protected area.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Condition History / Previous Restoration</strong></td>
<td>None(?), other than surface cleaning of construction soiling after seismic renovation project.</td>
</tr>
<tr>
<td><strong>Structural Condition</strong></td>
<td>Good, with no apparent losses, erosion of details, cracks.</td>
</tr>
<tr>
<td><strong>Surface Condition</strong></td>
<td>Good, possible darkening, oxidation of glaze or other clear coat (varnish) if present.</td>
</tr>
</tbody>
</table>

Based on comparison with archival photo (ID# chs-m3951 Part of California Historical Society Collection, 1860-1960. USC Digital Library), the tonal range and contrast between background and design elements remains consistent since 1928.
Environmental Description

Sampling, Analysis, Testing

No samples collected from this area.
Treatment Recommendations

Superficial cleaning to remove adhered soiling and dust.

Prioritization: 1 2 3 4

Monitoring and Maintenance Instructions

- Establish a maintenance log, noting the conditions and locations of retouchings. Supplement with digital photographs.
- A conservator should be consulted if flaking, loss, efflorescence, etc. occurs. The conservator can coordinate work that may be done as appropriate by decorative paint contractor.
<table>
<thead>
<tr>
<th>Description</th>
<th>Hours</th>
<th>Rate (hr)</th>
<th>Total Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conservator</td>
<td>10</td>
<td>$125/hr</td>
<td>$1,000</td>
</tr>
<tr>
<td>Conservation assistants</td>
<td>20</td>
<td>$90/hr</td>
<td>$1,800</td>
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<td>Materials and supplies</td>
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<td>$100</td>
</tr>
<tr>
<td>Equipment rental (excluding scaffolding)</td>
<td></td>
<td></td>
<td>$800</td>
</tr>
<tr>
<td><strong>TOTAL ESTIMATED COSTS</strong></td>
<td></td>
<td></td>
<td><strong>$3,700</strong></td>
</tr>
</tbody>
</table>
Main Feature Name: Main ceiling

Location: Board of Public Works

Notes: Cofferred ceiling featuring an octagonal outer and inner design, with LA city seal at center.

Building Related Substrate: Cement beams and wood timbers, planks and panels may be incorporated with gypsum plaster imitations of same, cast in sections, reinforced with organic fibers or horsehair, black iron, etc.

Painting Substrate: Directly painted on plaster

Painting Ground Substrate: Adhesive size, oil ground color(?); sanded texture in ground layer in local areas

Underleafing: Gold leaf; gold colored leaf; silver or silver-colored leaf

Coatings: Possible oil glazes or varnish

Underpainting: Colored, opaque oil paint; stencil guide marks visible.

Paint Layers Description: Opaque oil paint layers, some water-soluble paints present; local gold and silver leaf, some with oil-based (?) transparent glazes or varnish, esp. the latter
Overall Assessment

Binocular survey indicates the ceiling is in good overall condition. Any past inpainting or other touch-ups are not apparent. Darkened overall.

Condition History / Previous Restoration

Thompson reports intermittent losses, with some inpainting; also gummy adhesive present at central medallion. Paints on areas between the beams and metal leafed areas are reportedly highly water-soluble, similar to the paint used on the acoustic tiles on the main ceiling of the Council Chamber.

Structural Condition

Good structural condition, based on remote observation. Internal structure, reinforcements should be confirmed and evaluated in the future.

Surface Condition

General darkening may have occurred due to soiling and oxidation of coatings, etc. Hall going into Board of Public Works: east side, paint flaking revealing white plaster substrate (west, south corner of center coffer). A dark-edged stain remains on central east side of ceiling, approximately 1 foot dia.