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*Description:*

**Title:** Centennial Mural  
**Type:** Oil paint on cotton duck sailcloth  
**Artist:** Duard Marshall  
**Signature:** lower right of all panels, "Duard Marshall 1939"  
**Created:** 1939  
**Size:** 84" x 360"  
**Framed:** Frame has been fabricated, but is not present; mounted with wood collar and strips

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*Related History*



Neosho, MO

(birthplace of Thomas Hart Benton). on-site visit to examine the named mural for conservation, cleaning and restoration. It is displayed at the Neosho Library. Examination was performed with available light, ultraviolet light and microscopic magnification. An aqueous and solvent-based cleaning test was performed. Please refer to this report for the condition in general.

The Centennial Mural was painted by Duard Marshall, student of Thomas Hart Benton, upon Benton's recommendation after turning down the commission himself. The mural was painted in 1939 to commemorate Newton County's Centennial Celebration. The mural depicts 100 years of Newton County history and growth, including the first settlers, natives from the Osage tribe, scenes from the Civil War, notable figures from the area, and important regional industries. The mural was originally housed in the Municipal Auditorium for 68 years, until it was removed in 2007 and reinstalled in the Neosho/Newton County Library in 2008.

## *Summary of Condition*

### **Auxiliary Support**

The mural is comprised of three separate canvas panels, each approximately 126", tacked onto custom-built strainers with foundry tacks. There does not appear to be a central support installed as the mural billows to the touch. The strainers are slightly bowing in the center where the panels meet, creating a visible gap between panels. The undulating billowing effect may be a structural issue due to the lack of central supports or cross bars. The canvases are collared in 2"x6" wood boards with 1" wood strips screwed into overlapping the edges and installed onto a painted brick wall in the main library. The lighting is insufficient to light the mural.

### **Primary Support**

The carrier is artist-primed cotton duck sailcloth, which appears to be in good condition.

### **Paint Layer**

The paint is heavy impasto oil paint with no varnish present. There is heavy accumulation of dust and airborne grime. Cleaning tests with tri-sodium-meta-silicate, cleared with alcohol, also revealed a heavy layer of soot, likely from coal-fired furnaces.

The center panel has a 14" square cut out at the top left where an air vent was installed in a previous location. The cut out portion has been retained and is displayed in place but not attached. There is evidence of water damage in the form of long rills originating from the cut out. Visible in raking light are water rills that run the length of the mural.

There are losses around the seams where the canvases were originally butted up against each other and filled; these losses are uneven, which creates visible gaps and disfigures the overall presentation. There are two staples in the third panel. These staples do not appear to have a structural purpose and are presumed to be the result of vandalism.

### **Lighting**

The lighting in the area where the mural is displayed is dim, uneven, and inadequate for ideal presentation.

## *Treatment Proposal*

- We advise the Arts Council to engage local help of two men on two 20' foot ladders to dismantle the inner wood strips holding the mural onto the 2"x6" collar and bring the mural to floor level Remove the mural from the wall and reinstall the mural after restoration is complete
- Tarp an area close to the site
- Treat mural panels individually at ground level
- Structurally re-attach the cut out portion of second panel fill and inpaint to match the surround
- Remove staples from the second panel
- Install crossbars from the verso (if necessary) to counteract the bowing of the seams and add structural support
- Clean panels with tested tri-sodium meta-silicate or appropriate surfactant and clear with alcohol
- Smooth and level uneven edges where panels seams join
- Inpaint losses with conservation-grade raw pigments suspended in solvent
- Seal the cleaned mural with UV matte varnish
- Reinstall murals onto the existing wall support, shimming sides to tighten seams as necessary
- Adjust and relocate current fluorescent lamp ballasts to balance and maximize light cast on mural with a local electrician

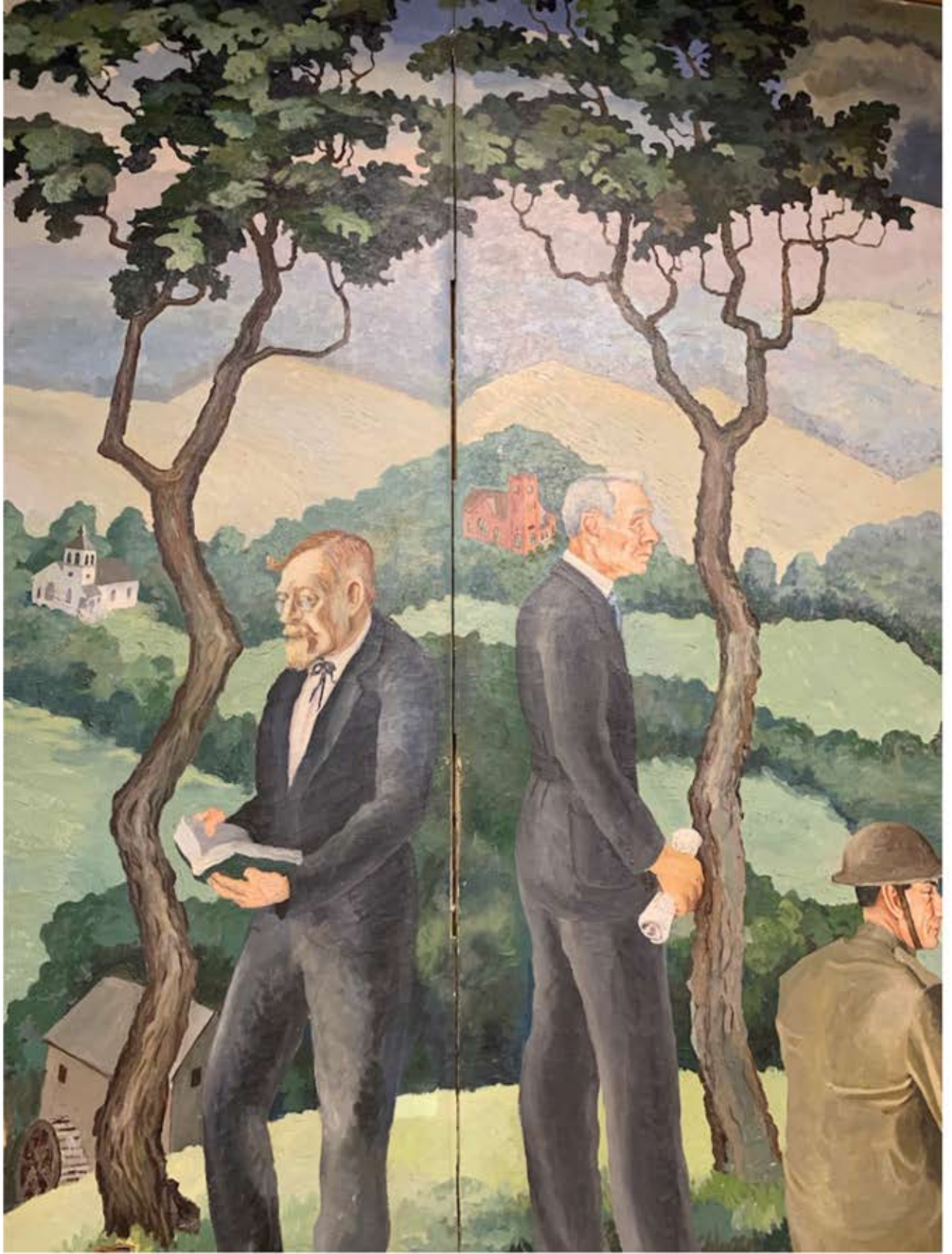
The mural will be in satisfactory condition after the recommended treatment is performed, and will be sound and fit for public exhibition.



Detail of 2"x6" wood collar and strips used to mount mural to wall



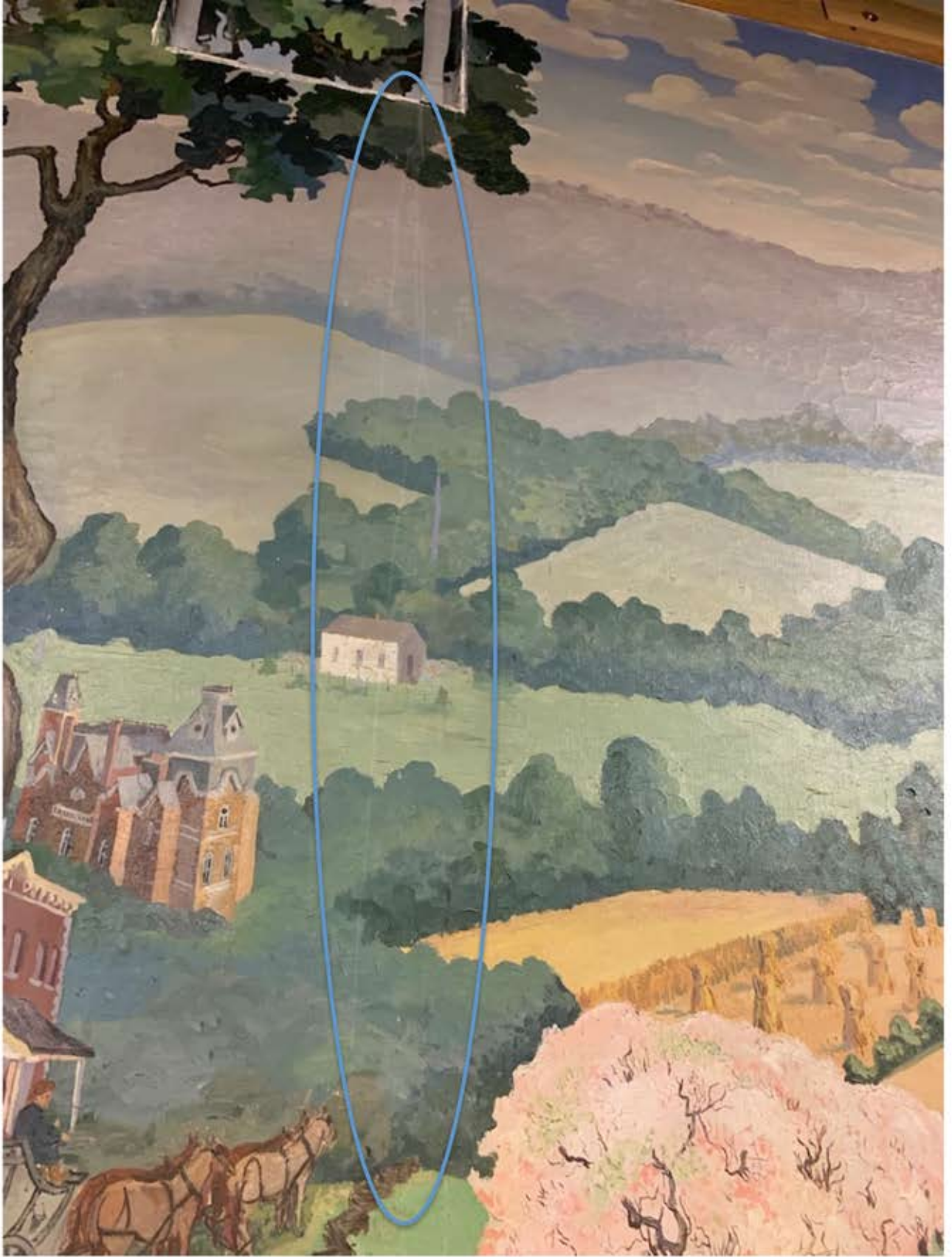
Visible gap between panel 1 and panel 2



Visible gap between panel 2 and panel 3



Cut out section from previous installation; note difference in color between cut out section and the rest of the mural - indicative of airborne grime accumulation



Water rills originating from cut out section, which previously housed an air vent





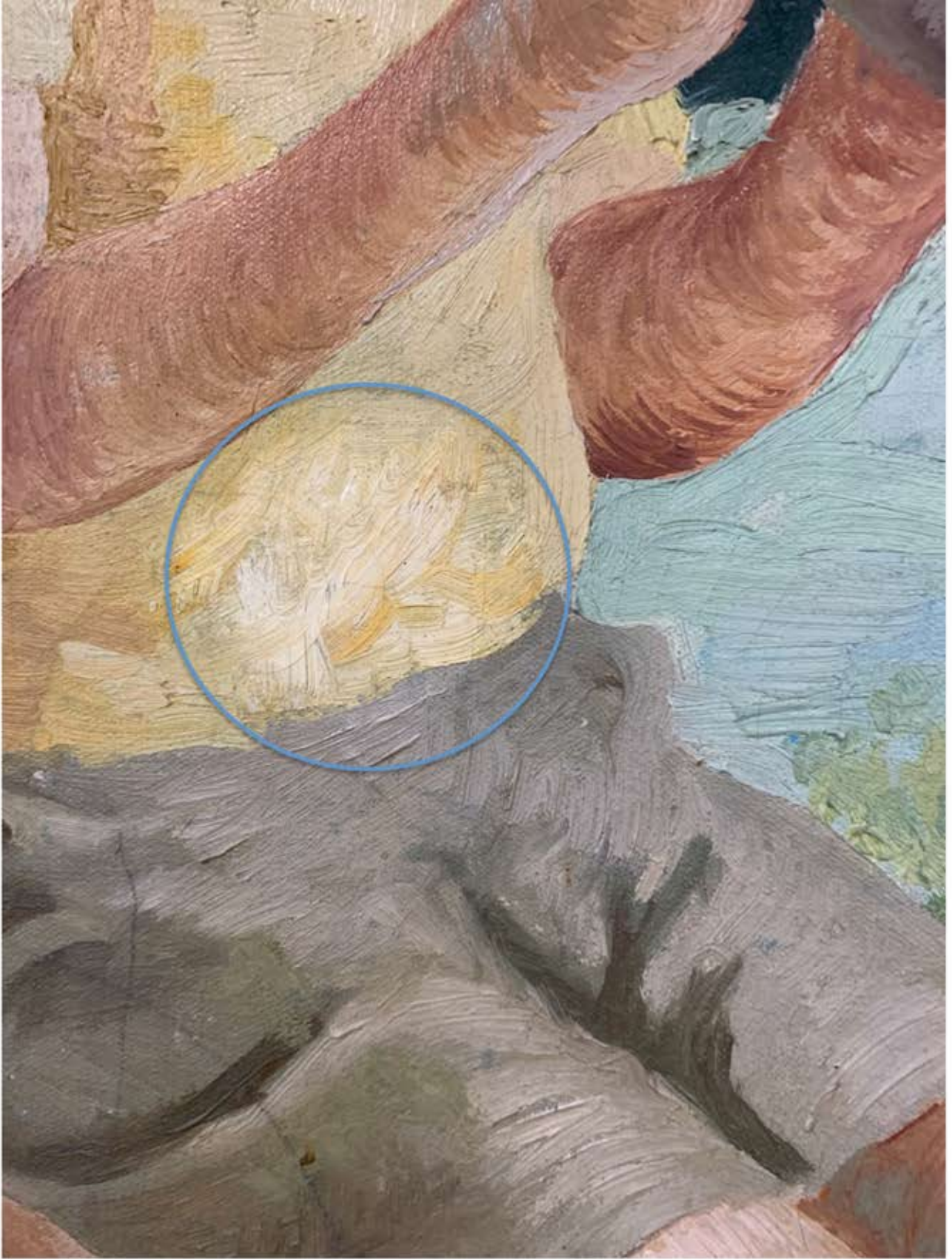
Detail of gap created by bowing strainers and uneven seam



Test area before cleaning test is administered



Test are after cleaning test is administered



Another test area after cleaning test is administered



Staples in third panel



## *Summary of Condition*

### **Auxiliary Support**

The mural is comprised of 1" ceramic tiles adhered to an exterior wall with mortar. Cracks have formed in the mortar and in some of the tiles, possibly as a result of water damage behind the mortar and/or structural issues with the building. The mural appears to no longer be in plane, again possibly as a result of structural issues with the building. The mortar is discolored and crumbling in multiple areas causing the tile to delaminate and fall to the ground.

### **Primary Support**

The carrier is 1" ceramic tile in a variety of colors. Several tiles are missing or broken.

### ***Treatment Proposal***

- We advise Neosho Arts Council to engage a local structural engineer or contractor to inspect the building for structural integrity and water damage
- Restoration of the mural is not advised until building and wall have been cleared
- Reproduce missing tiles with new tiles custom-fired to match, depending on availability
- Remove built up grime and mortar from areas where tiles have been lost or removed
- Clean mural with an ionic surfactant
- Remove crumbling grout from the mosaic and repoint and fill losses
- Reinstall missing tile
- Seal grout and wax the mural

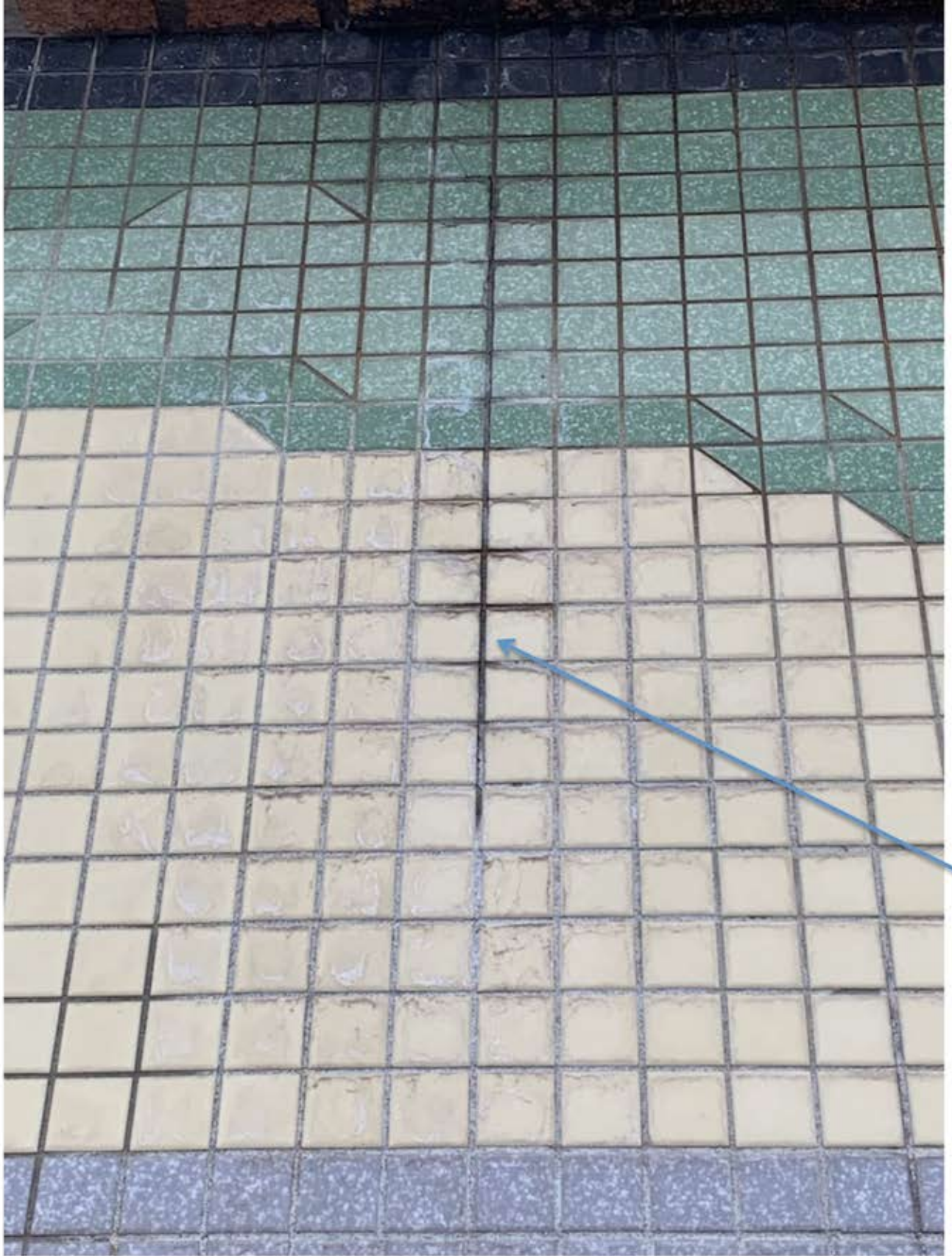
The mural will be in satisfactory condition after the recommended treatment is performed, and will be sound and fit for public exhibition.



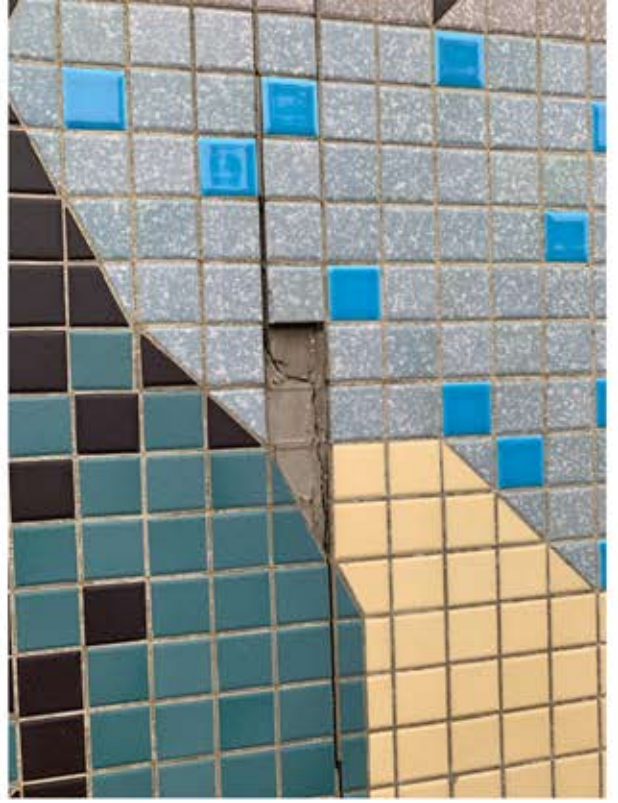




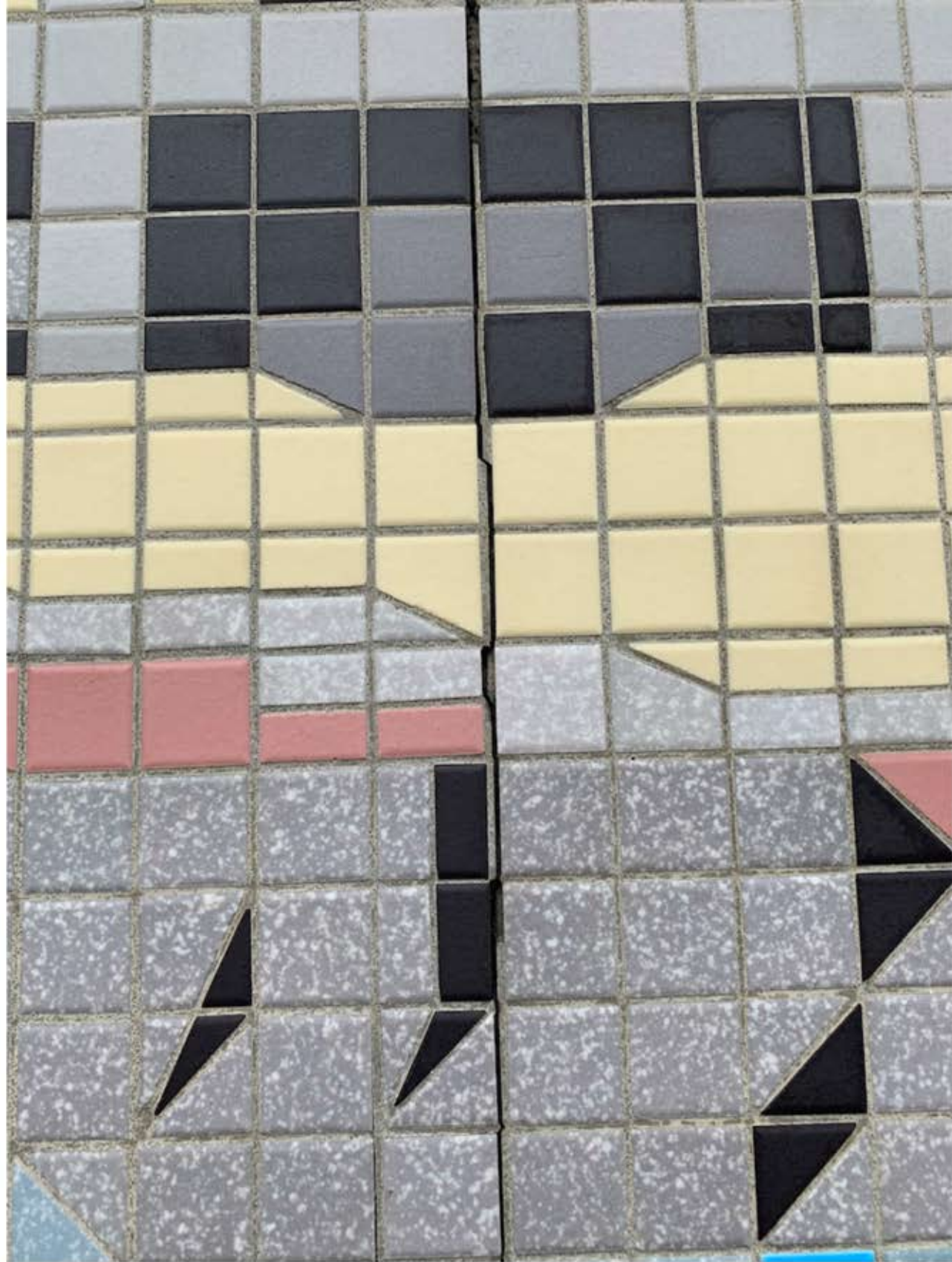
*Seal of tile to brick wall is broken and not water tight, tiles are delaminating*

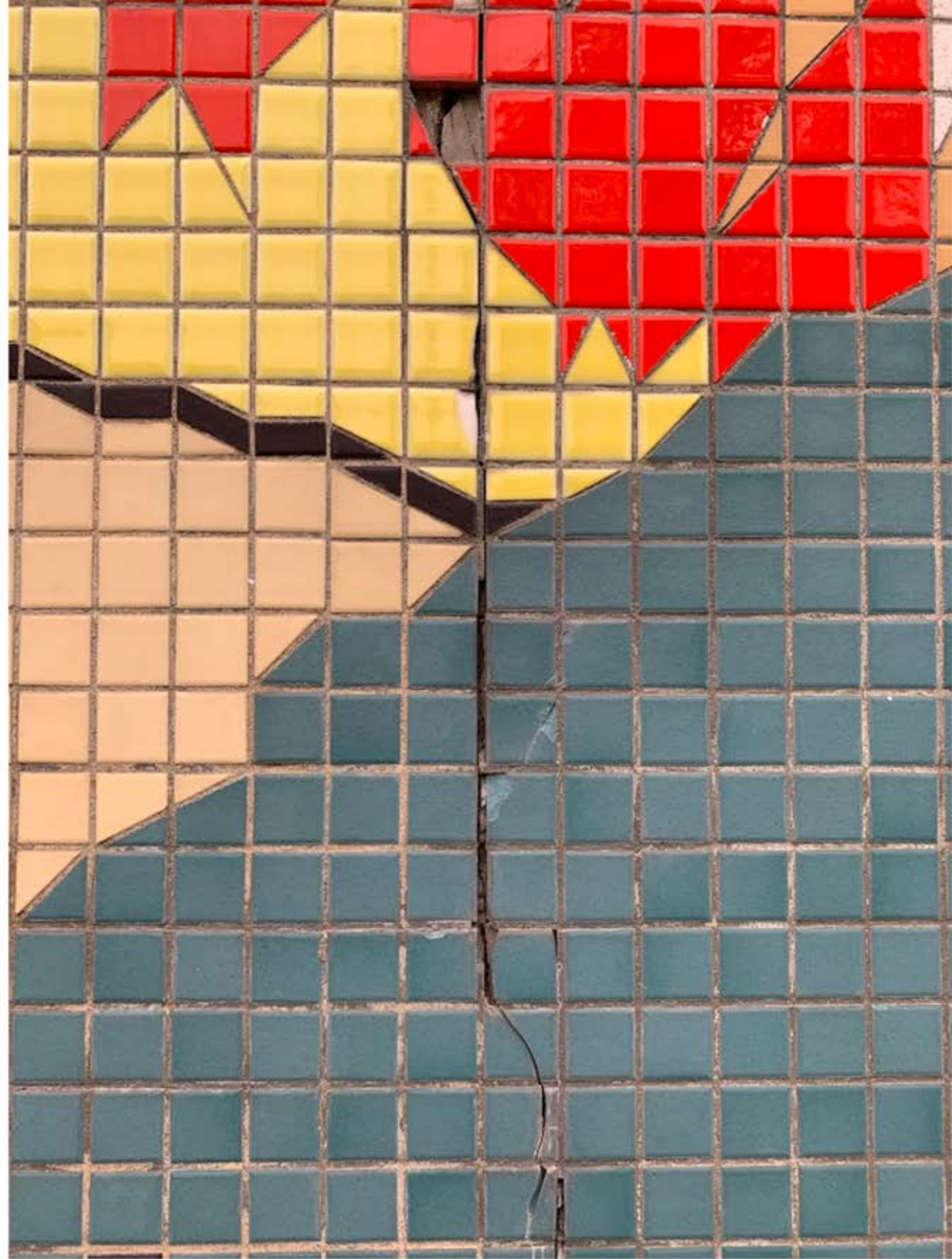


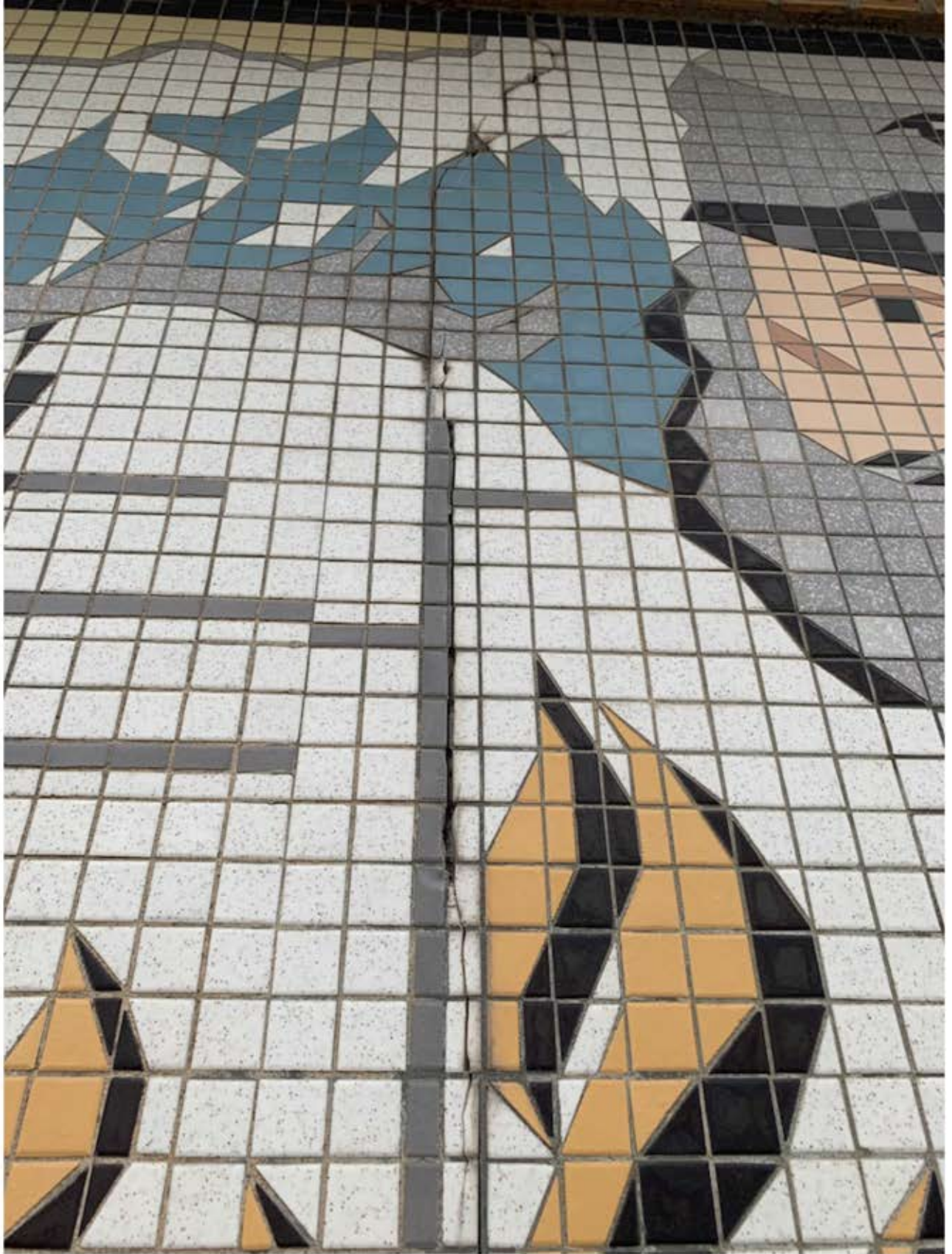
Discolored grout from water damage and mold



Missing tiles.







Cracks forming from structural instability



*Description:*

**Title:** Rocketdyne Mural  
**Type:** Acrylic on masonite  
**Artist:** Lawrence Sanchez, Jr.  
**Signature:** bottom right, "L. Sanchez 1963"  
**Created:** 1963  
**Size:** 536" x 107"  
**Framed:** 1" traditional profile, non-structural, medium-brown

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*Related History*



Neosho, MO (birthplace of Thomas Hart Benton), on-site visit to examine a mural displayed on a wall in the science wing of Davidson Hall at Crowder College for conservation. Examination was performed with available light, ultraviolet light and microscopic magnification. An aqueous and solvent-based cleaning test was performed. Please refer to this report for the condition in general.

The Rocketdyne Mural was painted by Lawrence Sanchez, Jr. in 1963 for the cafeteria at the Rocketdyne plant, a producer of components for the Saturn V rocket, where Sanchez was employed as a technical artist. The mural depicts an Apollo-era space capsule, a satellite, planets, stars, and the artist's interpretation of future space stations. In 2013, it was moved from its original location to Davidson Hall on the Crowder College campus.



## *Summary of Condition*

### **Auxiliary and Primary Support**

The mural is comprised of eight Masonite panels bolted to the cinderblock wall every 12" by sunken bolts. Each panel measures 48" x 72" and has 16-20 bolts. Totaling around 160 exposed losses. Many of the bolts are exposed; the rest are poorly filled and retouched. Several of the panels are bowing from changes in humidity, especially the fifth panel, creating gaps between the panel seams.

### **Paint Layer**

The painting is comprised of acrylic paint with no varnish present. The paint layer is relatively sound, with no cracking or cleavage. There is a light accumulation of airborne grime as well as various stains from being exposed in a public thoroughfare. There are extensive losses and an uneven finish where the painting has been bolted into the wall and retouched.

### **Frame**

The painting is displayed with a simple non-structural 1" medium-brown frame in a traditional profile. The frame has gapping at the corners, presumably from being improperly remounted after the mural was relocated.

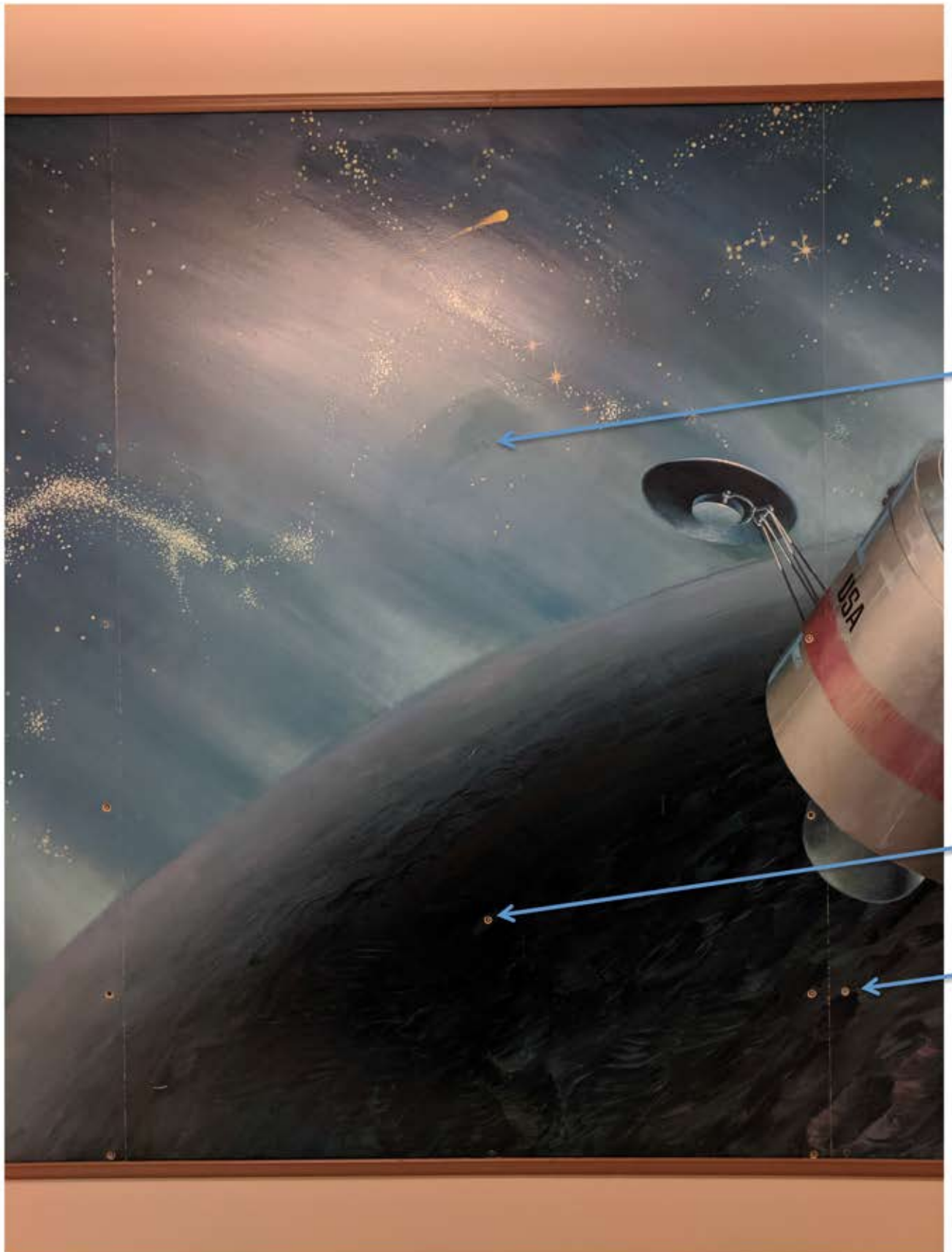
### **Lighting**

The hallway in which the mural is displayed is poorly lit, and the angle of the lighting accentuates the irregularities on the mural's surface.

## *Treatment Proposal*

- Tarp off the area surrounding the mural to allow for on site treatment
- Clean panels with tested surfactant or tri-sodium meta-silicate and clear cleaner with alcohol
- Level raised areas over sunken bolts and raised seams
- Infill bolt losses and seams with conservation-grade acrylic putty; sand and repeat fills as necessary to create smooth surface to match the surround
- Inpaint losses with conservation-grade raw pigments suspended in solvent
- Tent off workspace and spray mural with low-gloss UV varnish to facilitate future cleaning
- Tighten corner gaps in frame with wood glue and/or tacks
- We recommend that the Arts Council hire an electrician(or petition facilities department) to install appropriate lighting for display

The mural will be in satisfactory condition after the recommended treatment is performed, and will be sound and fit for public exhibition.



Examples of sunken bolt holes



Sample of untreated bolt





Artist's signature in bottom right corner; note split frame joint





Inadequate lighting