



The Chicago Park District and The Chicago Conservation Center

Celebration of the Mural Preservation Project To Conserve 58 Murals in 11 Chicago Park Field Houses &

The Work in Progress on Pulaski Park Field House's *Allegorical Scene*

5:30-6:00: Open House

6:00-6:30: Ceremony Speakers

Alderman Ted Matlak, 32nd Ward

Mayor Richard M. Daley

Heather Becker, The Chicago Conservation Center

Norman Bobins, LaSalle Bank Corporation

Marshall Field, Philanthropist

Timothy Mitchell, Chicago Park District

6:30-6:45: Break for drinks and food

6:45-7:00: Lecture Presentation followed by Question and Answer Session

7:00-7:30: Reception

Hidden by decades of grime and discolored varnish, one of the city's most important collections of Progressive & New Deal Murals will soon regain their original glory and take pride of place in Chicago's Field Houses as a result of a partnership between the Chicago Park District and The Chicago Conservation Center, the city's own and one of the nation's premiere art and antique preservation specialists.

Thank you for joining us tonight, Thursday, June 29th when Mayor Daley and Chicago Park District Superintendent Timothy Mitchell will celebrate the preservation effort alongside The Chicago Conservation Center CEO Heather Becker and Center Advisory Board members Norman Bobins and Marshall Field. We are also pleased to announce we have raised sufficient funds to restore 58 murals in 11 Park District Field Houses, as we reveal the conservation in progress of "Allegorical Scene" at Pulaski Park Field House to highlight the work in progress.

The Chicago Conservation Center has restored over 400 murals in the Chicago Public Schools, and CEO Heather Becker is author of "Art for the People", which recounts their experiences in undertaking this preservation effort and explores the significance of Chicago's public murals.



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Field House Mural Preservation Project Donors**

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The Chicago Park District and The Chicago Conservation Center Field House Mural Conservation Project Overview

A. Significance:

Public murals create a social environment in which a community's history, beliefs and hopes for the future are expressed on a monumental scale. Because they are experienced on a day-to-day basis, they have a living presence that museum and art galleries collections lack. This is furthered by the connection, direct or indirect, between murals that are on walls and the activities that occur within them. The Chicago Park District Field Murals are a link to a period in Chicago's History when the vital role of community centers and organizations in assuring the development and welfare of the public first blossomed. They are an element of our public heritage whose preservation will help ensure the continued recognition of these programs and the ideals that nourished them.

B. National History:

The Chicago Park Field House murals were painted over a 29-year period, from 1912 to 1941. These years encompass both the Progressive Era and the New Deal-Era, both of which embraced the ideals of social justice including the consequence of industrialism for workers, issues of urban housing, child labor and the rights of women. Theodore Roosevelt's 'Square Deal' and Franklin Delano Roosevelt's New Deal policy-makers recognized the ability of the arts to give shape and awareness to these issues, even as they could foster a belief in each individual's personal creative potential.

In making art available to all citizens mural commissions were awarded to schools, libraries, park field houses and other urban community centers where the public could experience them on a daily basis. It was hoped that bringing artists and the general public together by securing art for public environments would teach constructive use of leisure time, instill appreciation for every individual's inherent creativity, and pride in creating items that are both beautiful and well made. This emphasis on the arts is evident in *The Participation of the Youth in the Arts* by P. A. C. (Eugene Field Park Field House – Project 2).

The Chicago Field House mural project began at the time when there was little escape available from the crowded tenement conditions for urban children, many from immigrant families. Recognizing the hazard of this situation, the Playground Association of America was founded in Washington, D. C. in 1906 with the support of Theodore Roosevelt. Their goal was to provide green spaces, positive recreational activities and educational opportunities for these children, now free to enjoy the benefits of childhood with the abolishment of child labor. These beliefs were vocalized in the motto, "Constructive Recreation, and the Vital Force in Character Building". The Association had their first national convention in Chicago in 1907, where development of the local park system, particularly on the south side, was given high priority. The construction of park field houses, with spaces for classrooms, sports activities and bathing facilities, soon followed.

C. Chicago History:

The commissioning of public art for these facilities was bolstered by Chicago's position at the forefront of mural painting in America. This was largely due to the School of the Art Institute of Chicago's mural program, founded in 1907 in response to efforts to improve arts education in Illinois. The course was so popular that students competed for positions in the class, and Chicago emerged as a national leader in both the quality and quantity of murals produced for its city walls.

The Chicago Mural School was also significant for its emphasis on realistic portrayals of everyday people engaged in everyday acts, which came to be known as the 'American scene'. Many of the Park Field House murals were painted by local artists, and more than half of the artists represented by the current Chicago Conservation Center/Chicago Park District mural restoration project were graduates of the School of the Art Institute's mural program. These include Tom Lea (Calumet Park Field House – Project 1), George Hruska (Warren Park – Project 11) and Jas Oligert (Pulaski Park – Project 8). John Warner Norton (Hamilton Park – Project 4) taught the mural painting class from 1914 to 1929.

D. Subjects and Themes

Mural painting conveyed important messages about America's capacity to overcome present hardships. Grand allegorical themes including the discovery of the 'New World, the importance of the industrial and agricultural classes, achievements in engineering and technology, and both American and Chicago history, were meant to inspire students to view themselves as heirs to historical progress with an important role to play in overcoming hardship to ensure its continued advancement.

This emphasis reflected a search for a common history that could be use by native-born Americans and immigrants alike to form a shared national consciousness. This message is typified by M. R. Decker's *May the Spirit of 1776 Live On* at Independence Park Field House (Project 5). American leaders, including writers, artists, composers, engineers and architects, as well as the founding fathers, explorers, and civic leaders portrayed in Palmer Park's *Historical Portrait Series* (artist unknown – Project 7), were also presented as role models.

A particular focus of history paintings were peaceful encounters between different cultures, as seen in Tom Lea's *Illinois Heritage Series* (Calumet Park), which was considered particularly important for guiding encounters between children from varying immigrant backgrounds. Morality and political universality was presented as an ideal and a defense against war and oppression. The lives and cultures of Native American communities, as portrayed in the Pottawattomie Art Class's *Native-American Village* (Warren Park Field House), gained importance as examples of the ability to thrive in the natural environment, for alternate social structures supportive of individual rights and needs, and for ideologies and cultural systems unique to the American identity.

E. Arts Education and the Chicago Park Field Houses

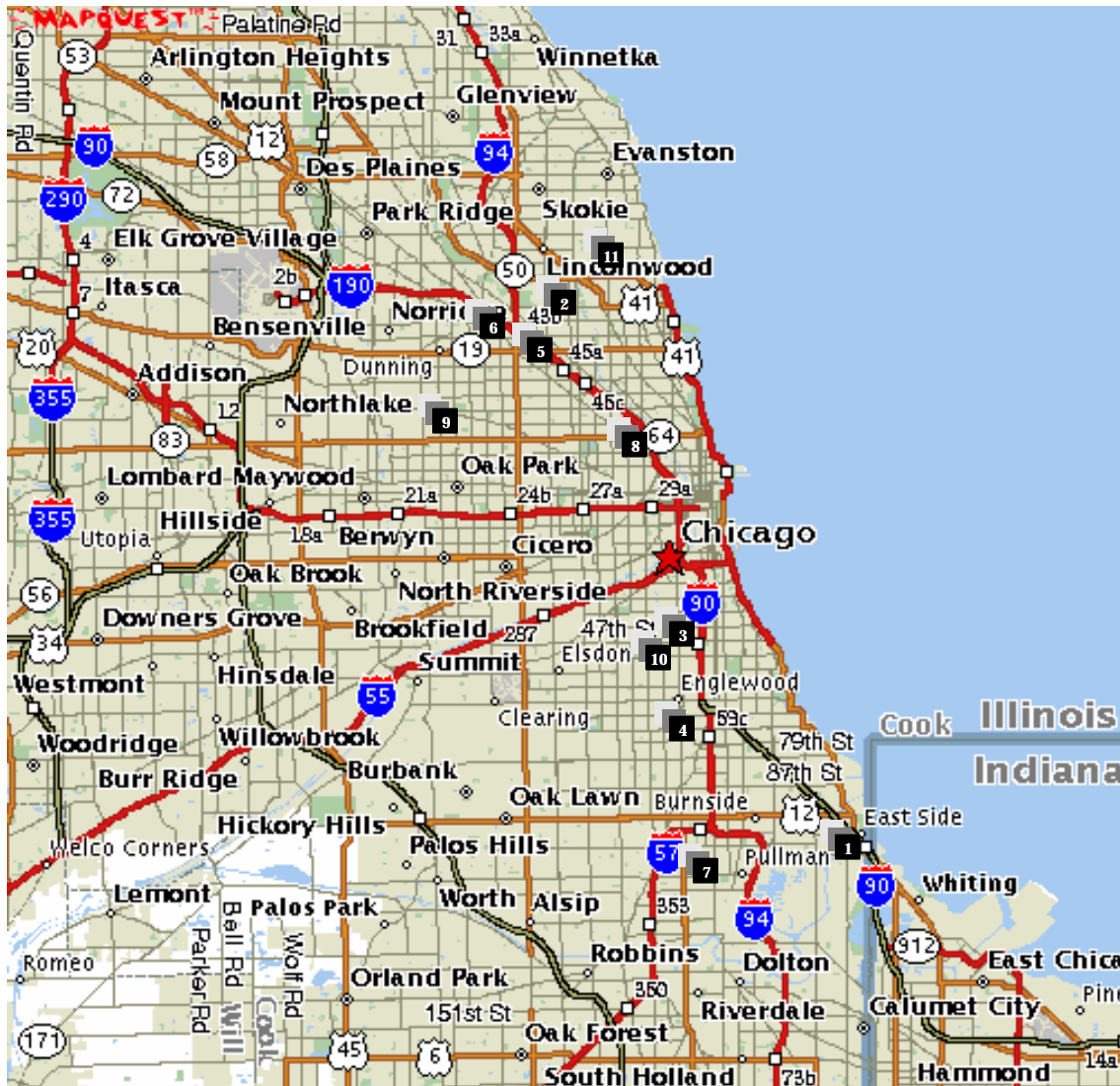
An important element to the Chicago murals' significance is that, unlike those in other major urban centers, they were freed from attempts to link subject matter to the character of specific locations. City leaders recognized the potential of all children to contribute and have a stake in the furthering of American progress, no matter their background or field of study.

The pedagogical framework did create a special emphasis, however, on narratives and subjects that could complement educational agendas. Many of these themes, including an awareness of different cultures and the potential of all Americans, no matter their background, to contribute to the wealth of the nation, continue to have relevance today. In many ways, they have become more important as children search for role models in an increasingly complex global society. This is particularly true of the communities serviced by the Chicago Park Field Houses.

Art appreciation also teaches students different ways of communicating in a peaceful environment even as it fosters creativity. By using the murals as a starting point, children can be inspired to express themselves through the visual arts as well as literature, drama, and dance. As the history of murals themselves demonstrates, an entire community is enriched when creative expression, and individual potential, is supported.

The process of conservation itself, and the extended arts programming that accompanies these efforts, will further bring the people served by the Field Houses into contact with arts education and preservation. This project will not only preserve the murals for generations, but also further public arts awareness, demonstrating the ability of the arts to contribute meaningfully to the life of individuals and communities alike. We hope our efforts will bring renewed vitality to both the murals and community spirit itself through this undertaking.

Chicago Park District Field House Mural Locations



Legend:

- | | |
|--------------------------------------|-----------------------------------|
| 1. Calumet Park Field House | 9801 South Avenue G |
| 2. Eugene Field Park Field House | 5100 North Ridgeway Avenue |
| 3. Fuller Park Field House | 331 West 45 th Place |
| 4. Hamilton Park Field House | 513 West 72 nd Street |
| 5. Independence Park Field House | 3945 North Springfield Avenue |
| 6. Jefferson Park Field House | 4822 North Long Avenue |
| 7. Palmer Park Field House | 11100 South Indiana Avenue |
| 8. Pulaski Park Field House | 1419 West Blackhawk Street |
| 9. Rutherford Sayre Park Field House | 6851 West Belden Avenue |
| 10. Sherman Park Field House | 1301 West 52 nd Street |
| 11. Warren Park Field House | 6621 North Western Avenue |

The Projects

<u>Chicago Park District Field House</u>	<u>Murals</u>	<u>Neighborhood</u>	<u>Project Fees</u>
Calumet Park Field House	(4) Progressive-Era Murals <i>Illinois Heritage Series</i> by Tom Lea, 1927-28	Eastside	\$30,000.00 (Completed)
Eugene Field Park Field House	(2) WPA Murals <i>The Participation of Youth in the Realm of the Arts & Portrait of Eugene Field</i> c. 1930's	Ravenswood	\$20,000.00 (Completed)
Fuller Park Field House	(8) Progressive-Era Murals <i>French Explorer Series</i> by John W. Norton, c. 1912	Englewood	\$10,000.00 (Completed)
Hamilton Park Field House	(14) Progressive-Era Murals <i>American Heritage Series</i> by John W. Norton, 1916	Englewood	\$60,000.00 (Planned, Fall/Winter 2006-07)
Independence Park Field House	(1) WPA Mural <i>Spirit of 1776</i> by M. R. Decker, 1937	Albany Park	\$18,000.00 (Completed)
Jefferson Park Field House	(4) WPA Murals <i>Historical Portrait Series</i> L. Caracciolo, c. 1934	Jefferson Park	\$25,000.00 (In Progress)
Palmer Park Field House	(4) WPA Murals <i>American Scenes</i> by James Edward McBurney, 1934	Roseland 3	\$38,000.00 (Planned, Fall, 2006)
Pulaski Park Field House	(1) Progressive-Era Mural <i>Allegorical Scene</i> by Jas Oligert, 1924-26	Bucktown	\$50,000.00 (In Progress)
Rutherford Sayre Park Field House	(1) WPA Mural <i>Portrait of Samuel Rutherford</i> Artist Unknown, c. 1930's	Sayre Park	\$5,000.00 (Planned, 2006)
Sherman Park Field House	(18) Progressive-Era Murals <i>The New World Series</i> Various Artists, 1912	Englewood	\$100,000.00 (Completed)
Warren Park Field House	(1) WPA Mural Native-American Village Various Artists, 1941	Rogers Park	\$20,000.00 (Planned, Winter/Spring 2007)
Total Project Costs:			\$376,000.00

Location: **Sherman Park Field House**, 1301 West 52nd Street
Completed February, 2005

Title: *The New World Series*
Artist: Various artists
Program: Progressive-Era
Size: (18) Murals; dimensions varied

Medium: Oil on canvas
Date: 1912
Location: Auditorium

The artists:

Beatrice Braidwood, George Steinberg, Anita Parkhurst, Roy Tyrrell, Nouart Seron, Paul Sargent and Lucille Patterson were all Chicago artists who graduated from the School of the Art Institute of Chicago and who later joined its ranks within the Mural Department. Parkhurst also worked as an illustrator for publications such as the *Saturday Evening Post*. Gerritt Sinclair, born in Grand Haven, Michigan also studied at the School of the Art Institute of Chicago and went on to exhibit his work both in the Midwest region and in Paris, also completing a number of WPA mural commissions including the Wasau, Wisconsin Federal Building; St. James Church; the Milwaukee County Courthouse and various Chicago Schools.

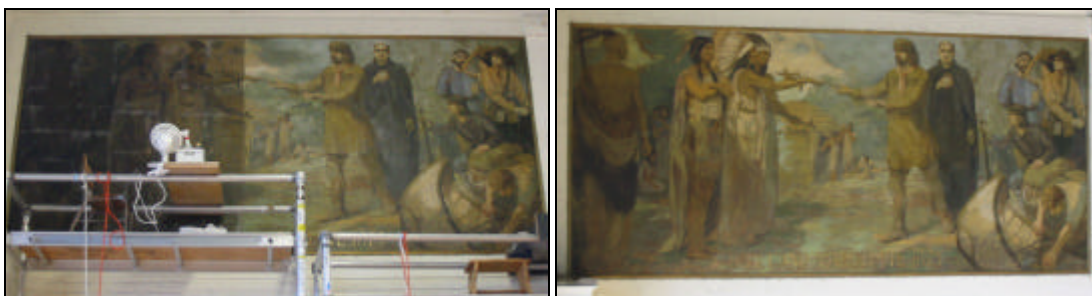
The murals:

This mural series, which surrounds the Sherman Park Field House Auditorium, presents significant events in North American history, some with additional relevant dates, finished in gold lettering and signed by the individual artists, beginning on east wall:

1. Nouart Seron, *Columbus, 1492*
2. Paul Sargent, *Jamestown, 1607*
3. George Steinberg, *Plymouth, 1620*
4. Lucille Patterson, *Puritan Settlement*
5. Lucille Patterson, *King Philip's War*
6. Lucille Patterson, *The Pioneer of the South*
7. Lucille Patterson, *The Settlement of Kentucky*
8. Lucille Patterson, *Colonial Army in 1777*
9. Lucille Patterson, *Winter in Valley Forge*
10. Beatrice Braidwood, *Joliet and Marquette, 1673.*
11. Gerritt Sinclair, *LaSalle and Tonty, 1682*
12. George Steinberg, *George Rogers Clark, 1778*
13. Anita Parkhurst, *The Indian Fur Traders*
14. Anita Parkhurst, *The Coureurs de Bois*
15. Roy Tyrrell, *The Evacuation of Fort Dearborn*
16. Roy Tyrrell, *The Treachery of the Indians*
17. Anita Parkhurst, *Crossing the Prairies*
18. Anita Parkhurst, *Pioneers of the Middle West*

Condition:

The murals were in varying condition based on their location within the Auditorium. The 12 murals on the north and south walls were coated in heavy particulate and discolored varnish films. The 6 murals on the east and west walls further suffered from lifting canvas and tears along with paint layer cracks and loss, resulting from former structural cracks to the supporting wall surfaces.



Beatrice Braidwood's Joliet and Marquette, 1673 (above) and Anita Parkhurst's The Coureurs de Bois (below) during and after conservation treatment



Location: Calumet Park Field House, 9801 South Avenue G
Completed, May 2005

Title: *Illinois Heritage Series*
Artist: Tom Lea
Program: Progressive-Era
Size: (4) Murals; H. 8' x W. 12'

Medium: Oil on canvas
Date: 1927-1928
Location: Auditorium/Gymnasium

The artist:

Tom Lea was born in El Paso, Texas, in 1907, and was only 20 years old when he began his mural commission for Calumet Park Field House. Studying under John W. Norton at the School of the Art Institute of Chicago, and later in Italy, he eventually returned to his native Texas where he became known as one of the state's foremost artists and illustrators.

The murals:

This skillfully executed mural series, located in the Auditorium, focuses on the history of Illinois with an emphasis on the lives of Native-Americans in the region.

1. *Native-American Ceremony*
2. *Father Jacques Marquette and Louis Joliet*
3. *Native-American Hunting Party Returning Home*
4. *Native-Americans and Fur Traders*

Condition:

The unvarnished murals were coated with an overall layer of dirt and environmental particulates which settled between the inner grooves on the unvarnished paint surface. Mural #3, *Native-American Hunting Party Returning Home* also had lifting areas of paint and canvas over the area of a former structural crack on the supporting wall.

Father Jacques Marquette and Louis Joliet, *before & after conservation*



Location: Eugene Field Park Field House, 5100 North Ridgeway Avenue
Completed, September 2005

Title: *The Participation of Youth in the Realm of the Arts* and *Portrait of Eugene Field*
Artist: P.A.C. and Josh Holland

Size: (2) Murals; H.10' x W.8' & H.5' x W.3'
Medium: Oil on canvas
Date: dates unknown

The artists:

The monogram "P.A.C." is evident at upper right of *The Participation of Youth in the Realm of the Arts*. Josh Holland, whose name is inscribed on the canvas verso of the *Portrait of Eugene Field*, was a member of the Pottawatomie Art Class of 1941.

The murals:

1. *The Participation of Youth in the Realm of the Arts* features a group of young adults dancing, painting, playing music and acting in a field house environment, is a particular testament to the spirit of the Field House mural collection as it highlights the enjoyment and personal development that children experience through arts activities.
2. *The Portrait of Eugene Field* is a beautiful commemoration of an important Chicago figure. It is signed on the verso by Josh Holland, of the Pottawatomie Art Class of 1941.

Condition:1. *The Participation of Youth in the Realm of the Arts*

The mural surface was coated with heavy superficial particulate layers in addition to extensive scattered graffiti, paint splatters and abrasions resting on top of a discolored varnish film. *The Portrait of Eugene Field* further demonstrates overall surface deformations along with cracks and losses to the paint layer.

2. *The Portrait of Eugene Field*

The portrait of Eugene Field had suffered from general age and deterioration. The cotton canvas was stretched onto a strainer, with stretcher creases evident on all four sides. The thin oil base paint layer was coated with heavy particulates and accretions resting on top of an uneven varnish film. There were surface scuffs, gouges, scratches, abrasion and powdering pigment throughout. There was also evidence of poorly executed previous retouching to address past losses in the figure's head and the background at upper left.

The Participation of Youth in the Realm of the Arts after cleaning treatment (below)



Location: Fuller Park Field House, 331 West 45th Place
Completed, July 2005

Title: *French Explorer Series*
Artist: John W. Norton
Program: Progressive-Era
Size: (9) Murals; dimensions varied

Medium: Oil on canvas
Date: c.1912
Location: Auditorium

The artist:

John Warner Norton (1876-1934), one of Chicago's foremost mural artists, attended Harvard University as well as the School of the Art Institute of Chicago, where he later became director of the School's landmark mural department. His work has been displayed at Helen C. Peirce Elementary School, the 1933 Century of Progress Exhibition, the Cliff Dweller's Club, the Fuller and Hamilton Park Field Houses, the Chicago Board of Trade, Chicago Normal College, the Chicago Daily News Building, the 333 N. Michigan Ave. Building, and Loyola University Library among other locations.

The murals:

This mural series, located on the West Wall of the Auditorium, depicts significant scenes from the exploration and settling of America. They feature French explorers and Native-American guides within forested landscapes from the unexplored frontier. The individual scenes are painted in a muted yet striking palette of greens, grays and reds. Norton's interest in Japanese woodblock prints and imagery is reflected in the ornamental shaping of many of the landscape elements, adding a uniquely decorative tone to this important historical series.

Condition:

Treatment focused on the cleaning of the murals and the repair of structural cracks, some of which were previously treated in the 1980's. During treatment, condition details were determined which limited the extent of work undertaken. Further details on the murals' current condition will be detailed separately.



Above Left: Detail of the structural crack in the semi-circular doorway mural before treatment.. Right: The crack after treatment.

Location: **Independence Park Field House**, 3945 North Springfield Avenue
Completed, September 2005

Title: *May the Spirit of 1776 Live On*
Artist: M. R. Decker
Program: WPA-FAP
Size: (1) Mural; H. 10' x W. 8'

Medium: Oil on canvas
Date: 1937
Location: Auditorium

The artist:

M. R. Decker was a Chicago Artist who graduated from the School of the Art Institute of Chicago and later joined its ranks within the staff of its landmark Mural Department.

The mural:

May the Spirit of 1776 Live On, painted during the height of the Great Depression, focuses on the American spirit as a source of hope and inspiration for overcoming the hardships of the time. As such, it highlights American patriotism in action through its depictions of a Revolutionary War soldier being lifted by the Spirit of Independence from the battlefield where he has fallen, to an elevated realm hallmarked by the American Flag and Independence Hall.

Condition:

The mural surface was coated with a heavy particulate layer resting on top of a discolored varnish film. There were surface deformations including a general canvas sagging and waviness. There was an 18-inch horizontal canvas tear at lower center right. There was an extensive paint layer craquelure with related flaking and minor scattered losses. De-installation revealed the canvas had not been stretched onto a strainer or stretcher, but had been stapled directly to the interior perimeter of the frame. This was reflected in the irregular orientation of the canvas, exposing the taking edges in isolated areas.

Below: Detail, cleaning tests undertaken in the upper left corner.



Location: **Jefferson Park Field House**, 4822 North Long Avenue
In Progress

Title: *Historical Portrait Series*
Artist: L. Caracciolo
Program: WPA-FAP
Size: (4) Murals; dimensions varied

Medium: Oil on canvas
Date: 1934
Location: Auditorium

The artist:

At present, the artist's background is unknown.

The murals:

This series of large-scale portraits depicts significant early American leaders, including:

1. *Christopher Columbus*, who discovered the New World in 1492.
2. *Thomas Jefferson*, author of the Declaration of Independence and third President of the United States.
3. *John Marshall*, the first Chief Justice of the U.S. Supreme Court.
4. An unknown subject, who's identifying features are obscured by a thick particulate layer.

Condition:

The murals are coated with superficial particulate layers resting on top of discolored varnish films. Two murals have been backed at some point in their history to board supports, while the other two demonstrate surface deformations and flaking paint. The frames evidence surface films and abrasions.

Mural 1, *Christopher Columbus*, Jefferson Park Field House



Location: **Pulaski Park Field House**, 1419 West Blackhawk Street
In Progress

Title: *Allegorical Scene*
Artist: Designed by Jas Oligert,
Executed by Gilbert Hardic
Program: Progressive-Era

Size: (1) Mural; est H. 20' x W. 40'
Medium: Oil on canvas
Date: 1924 or 1926
Location: Auditorium

The artist:

Jas Oligert was a Chicago Artist who graduated from the School of the Art Institute of Chicago and later joined its ranks within the staff of its landmark Mural Department.

The mural:

This striking large-scale, beautifully executed mural forms an arch over the Auditorium entrance and features a lyrical representation of the arts through allegorical symbols.

Condition:

The mural surface is coated with a superficial particulate layer resting on top of a discolored varnish film. There are lifting seams resulting in paint loss at each panel juncture.



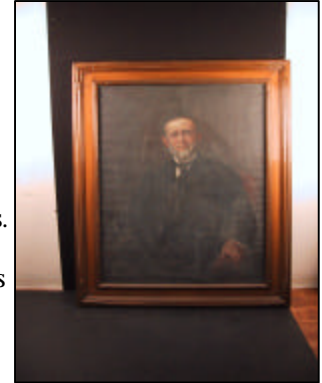
Location: **Rutherford Sayre Park Field House**, 6851 West Belden Avenue
Scheduled, 2006

Title: *Portrait of Samuel Rutherford* **Size:** (1) Mural; est H. 10' 6" x W. 8'
Artist: Artist unknown **Medium:** Oil on canvas
Program: WPA-FAP **Date:** 1930's

The artist:
At this time, the artist is unknown.

The mural:
This beautifully executed work offers a half-length portrait of Samuel Rutherford.

Condition:
The medium weave linen canvas support is in brittle condition. The stretcher lacks a necessary cross base for structural support. There are both corner and surface deformations. The ground layer is dry and brittle. The impasto oil base paint layer is thin in the background, heavy in the area of the face and hands. There is a heavy coating of particulates and accretions. The background area is abraded. There is a layer of discolored overpaint covering the upper area of the figure's suit. The paint surface is coated with an uneven and discolored varnish layer.



Location: **Palmer Park Field House**, 11100 South Indiana Avenue
Scheduled, Fall 2006

Title: *American Scenes* **Medium:** Oil on canvas
Artist: James Edward McBurney **Date:** 1934
Program: WPA-FAP **Location:** Auditorium/Gymnasium
Size: (3) Murals; est.H. 10' x W. 12'

The artist:
James Edward McBurney (1868-1955) studied in New York and Paris before moving to Chicago, where he became Art Director for the Chicago Park District. He was a member of the South Side Art Association, the Cliff Dwellers of Chicago and the Chicago Society of Fine Art, and exhibited with the Chicago Gallery Association and at the 1915 Pan-Pacific Exposition in San Francisco. Among other locations, his murals can be seen in Chicago at Parkside Elementary School, Wentworth School, Tilden Technical School, Scott School and University of Michigan in Ann Arbor, MI.

The murals:
This beautifully executed mural series illustrates the history of Illinois through three narrative vignettes:
1. *Indian Maidens* 3. *Early American Settlers*
2. *Father Marquette & Louis Joliet*

Condition:
The unvarnished murals are coated with a heavy particulate layer, particularly evident along the outer edges areas located directly above heating ducts, which has settled between the grooves of the paint surface. Mural #2 also evidences a surface tear in the central quadrant, resulting in lifting canvas and loss of paint and ground.

Canvas tear, Father Marquette & Louis Joliet



Location: **Hamilton Park Field House**, 513 West 72nd Street
Scheduled, Summer 2006

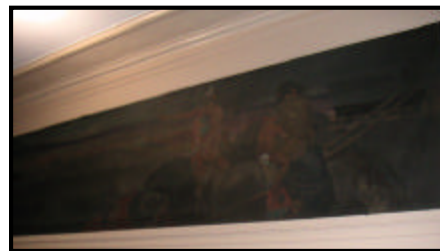
Title:	<i>American Heritage Series</i>	Medium:	Oil on canvas
Artist:	John W. Norton	Date:	1916
Program:	Progressive-Era	Location:	Foyer
Size:	(14) Murals; dimensions various		

The artist:

John Warner Norton (1876-1934), one of Chicago's foremost mural artists, attended Harvard University as well as the School of the Art Institute of Chicago, where he later became director of the School's landmark mural department. His work has been displayed at Helen C. Peirce Elementary School, the 1933 Century of Progress Exhibition, the Cliff Dweller's Club, the Fuller and Hamilton Park Field Houses, the Chicago Board of Trade, Chicago Normal College, the Chicago Daily News Building, the 333 N. Michigan Ave. Building, and Loyola University Library among others.

The murals:

The murals are positioned around the perimeter of the foyer, its two flanking wings, and the wall adjoining the two stairways to the second floor. This mural series focuses on significant personages and events in American history, creating a magnificent entrance area which distinguishes Hamilton Park Field House as one of the finest in the city. Six smaller insert panels, 3 per wing, act as bridging images between the individual scenes. The significance of each figure portrayed is richly spelt out in gilt lettering.



Left - Abraham Lincoln. Right - Westward Expansion

Condition:

The murals are in varying condition based on their location within the lobby. Those murals in the two flanking wings and along the stairways (#3-#12) are in overall good condition. They are generally coated in a particulate film. The four murals (#1, #2, #13 & #14) in the main entrance are in more critical condition. Former structural cracks to the supporting wall surface below each of these four murals has caused the canvas support to bubble and the paint surface to lift. Mural 2, further demonstrates localized water damage. Murals 1 and 14, located directly above heating outlets, are also coated with heavy particulate films, largely obscuring the gilt lettering which appears faded and dark.

Location: **Warren Park Field House**, 6621 North Western Avenue
Scheduled, Spring 2007

Title:	<i>Native-American Village</i>	Size:	(1) Mural; H. 10' x W. 8'
Artist:	George Hruska and the Pottawattomie Art Class	Medium:	Oil on canvas
Program:	WPA-FAP	Date:	1941
		Location:	In storage

The artist:

George Hruska was a graduate of the School of the Art Institute of Chicago, prize-winning artist, and art teacher at Pottawattomie Park among others. His work is held in the collections of the Neighborhood Women's College in Chicago and the Tuskegee Institute in Alabama. His students from the 1941 Pottawattomie art class included Nanette Burhart, Helen Cox, Dolly Dana, Martha Fildler, Cathryn Meyer, Mary Orsinger, Clara Stacher and Louise Wilson.

The mural:

This portrays a Native-American gathering with two Pottawattomie Chiefs and an American Statesman.

Condition:

The mural surface is coated with a superficial particulate layer resting on top of a discolored varnish film. There are surface deformations, scattered tears and holes, paint layer cracks and losses.