

EXHIBIT A

ONE PERCENT (1%) FOR ART PROGRAM
CONSERVATION RECORD

Institution University of Oregon

Project College of Education

Artist Jef Gunn

Title of Work Earth

Size of Work 48" x 24"

Location of Work Stairwell, University High Building

I - FABRICATION AND INSTALLATION INFORMATION

A. Materials

1. Material(s)
ENCAUSTIC (BEE SWAX, DAMAR RESIN), PAPER, TAR &
LINOLEUM ON WOOD PANEL

2. Material Finish
SAME WAX (ENCAUSTIC MEDIUM)

3. Materials used in the preservation of the artwork
SAME

B. Fabrication

1. Fabricator (name, address, telephone)

THE ARTIST - JEF GUNN



2. Fabrication technique or method (attach diagram or drawing)

ON SPECIALLY PREPARED PANEL, ENCAUSTIC MEDIUM IS APPLIED. OPEN CREATIVE PROCESS LED TO USE OF COLLAGE OF WOOD CUT (BLUE IN UPPER PORTION), LINOLEUM (REQUIRED GLUEING TO SUBSTRATE W/OUT WAX LAYER - SO USED FLOORING ADHESIVE BETWEEN LINO & BARE WOOD) →

C. Installation

1. Installation executed by (name, address, telephone)
Artworks Fine Arts Services

2. Installation method (attach diagram of substructure, footings)

BY WIRE

D. External Factors

1. Describe physical positioning of the artwork
Centered vertically between handrail and lowest moulding.

2. Describe existing environment factors which may affect the condition of the artwork and any precautionary measures

NO EXCESSIVE HEAT AND KEEP IT FREE FROM IMPACT DAMAGE. DUST OCCASIONALLY

E. Desired Appearance

1. Physical qualities for which the agency should strive in order to maintain the artist's intent.

2. If the work is site-specific, the artist should describe in detail the particular relationship of the work to its site including any significant physical aspects of the site which, if altered, would significantly alter the artist's intended meaning and/or appearance of the work.

NA

CONT'D: THEN MORE WAX W/ PIGMENTS. THEN CARVED THE HAND* INTO LIND & FILLED W/ BLUE PIGMENTED WAX MEDIUM. EACH LAYER OF WAX MEDIUM IS FUSED TO THE PREVIOUS LAYER W/ HEAT (TORCH). TAR WAS USED OVER THE WOOD CUT LAYER AND LAYERED W/ WAX MEDIUM UNDER AND OVER. THE WAX & TAR "GET ALONG" WELL. THAT IS THEY BOND WELL.

* BTW - This hand became the "part of the real" that grounds the painting in some meaning. It is in the ^{Touching} Earth mudra ^(gesture) that is found in many statues & paintings of the Buddha.

- F. Packing and Shipping Instructions (and diagrams)
NA

II - CONSERVATION INSTRUCTIONS

A. Instructions To Be Provided By Artist

1. Routine maintenance

DUSTING, CHECK FOR IMPACT DAMAGE.

2. Cyclic maintenance

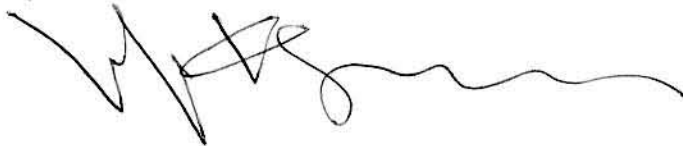
IF YOU LIKE IT SHINY, THEN ^{OCCASIONALLY} ~~RUB~~
RUB W/ SOFT CLOTH, OR OLD NYLONS. A
SPRITZ W/ WATER WILL HELP

B. To Be Completed By Agency (Institution)

1. Condition of artwork upon accession

GOOD

Artist Signature



Date May 28 2009

Send completed form to:
Oregon Arts Commission
775 Summer St. NE
Salem, OR 97301

Thank you for choosing
my art work.