

**PUBLIC ARTWORK ASSESSMENT
PALO ALTO, CALIFORNIA**

Condition Assessment and Recommendations for Selected Artworks



Prepared for:
City of Palo Alto

Prepared by:
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CS15021



Executive Summary

The City of Palo Alto retained ARG Conservation Services (ARG/CS) to provide a condition assessment for fifteen high-priority, permanent artworks in the City of Palo Alto's public art collection. The selected artworks, located throughout the city, were installed between 1970 - 2014. In sum, the selected artworks included eleven metal sculptures (*Kaikoo V*, *Homage to Silence*, *Skyhook Boca Raton*, *Tangents To L2*, *Go Mama*, *Digital DNA*, *Tilted Donut #5*, *Cube Construction*, *Nude in Steel*, *Filaree*, and *Albuquerque*), one wood sculpture (*Palo Alto*), one fiberglass sculpture (*Rrrun*), and two murals (*Year of the Ocean* and *Boy with Fishing Pole*).

The assessment began with a three day survey that commenced on June 29, 2015. The team met prior at the Public Art Program office prior to starting the first assessment to discuss logistics and protocol. The City of Palo Alto provided records of previous treatments and repairs to inform the survey findings and recommendations for each piece. After the site survey work, the team met with the City mascot, "Palo Alto Perry", to help communicate this project to the public.

An assessment template was created for each artwork's survey data. The data is organized into sections including a general description, condition photographs and summaries, siting notes, treatment recommendations, and cost estimates. Each artwork was assigned as a low, medium, or high treatment priority based on the evaluation of its current condition and environment. Cost estimates were provided for budget-planning purposes and include the cost of treatment only. Some estimates that required lift or access equipment also include a line item for equipment rental. Estimates were not provided for associated costs that may include: permitting, administration, documentation, or meetings.

In sum there are four artworks that were assigned a high treatment priority and these artworks include: *Go Mama*, *Boy Fishing*, *Digital DNA*, and *Year of the Ocean*. In general the metal and wood artworks are in overall stable condition and the painted artworks show the most progressed deterioration. Of the remaining eleven artworks, six were included in the medium treatment priority group with the other five were designated a low priority.

Team

City of Palo Alto

Elise DeMarzo, Public Art Program Director

Nadya Churpina, Public Art Assistant

ARG/CS

David Wessel, Principal-In-Charge

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Sarah Devan, Conservator

Johana Moreno, Conservator



Condition Assessment



Title: *Nude in Steel*

Artist: Hans Wehrli

Year: 1976

Accession No: S.1976.01

Dimensions: 36" w x 12" d x 62" h,
Pedestal 21" w x 21" d x 21" h

Location: Main Library, 1213
Newell Road

Materials: Painted steel, concrete

Description

Standing nude female figure comprised of curved and angular pieces of painted steel, spot-welded together. Pieces have an irregular surface texture, similar to weld splatter. Figure is attached to rectangular pedestal, also of painted steel; pedestal is bolted to a concrete base. Figure and pedestal are painted a flat gray color.

Existing Conditions

Figure

- Figure welded to pedestal at feet. Moderate corrosion at feet and welds, figure unstable.
- Broken weld under proper left arm.
- Paint coating is re-application over earlier glossy gray paint. Uneven coating, thicker in some areas. Reportedly repainted 4-5 years ago. Earlier gloss coating still visible in concealed areas.
- Paint loss and preferential corrosion at water-shedding surfaces, in particular back of proper right arm, back of hips, lower back, and back of proper left thigh.
- Localized corrosion at front of figure, particularly at welds and edges of steel.
- Mild to moderate surface corrosion at unpainted interior surfaces of concealed areas within legs.
- Light atmospheric soiling throughout, heavier at head.
- Bird guano and cobwebs at head and shoulders.
- Flower/ leaf debris at head and shoulders; grass debris at base.

Pedestal

- Top surface has no slope. Standing water and tide lines visible at feet.
- Paint chalked and faded throughout.
- Bronze signage plaque soiled/ tarnished.

Base

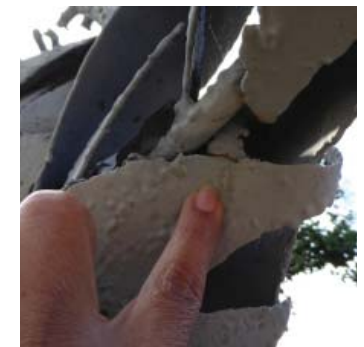
- Concrete surfaces deteriorated; soiling, bio growth present.
- Cracks at three out of four corners.
- Missing bolt fastener at front right corner.

Comments on Location

- Sited within an open lawn area.
- Spotlight within 5 ft of front.
- Near in-ground sprinkler. Water spray hits figure right at hip line, contributing to paint loss/ abrasion and preferential corrosion.



Detail of paint loss and corrosion at back of leg.



Detail of broken weld under proper left arm.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Nude in Steel*

Artist: Hans Wehrli

Treatment Priority:
MEDIUM

Treatment History

- Installed in 1977 inside Civic Center lobby. Moved in 1986 to Main Library, and to current location in 1993.
- Repainted in 1993 by a friend of the artist.

Treatment Recommendations

Figure and pedestal

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Reinforce broken weld at arm and welds at feet with epoxy resin.
- Perform in-painting to visually integrate losses.
- Test effectiveness and apply cold paste wax coating at painted surfaces.
- Identify original coatings if possible, and consider stripping and repainting.

Concrete base

- Reinstall sculpture on new reinforced concrete pad.

References

- Letter from City of Palo Alto, dated 2/8/1977, accepting gift.
- Bill of Sale, dated 2/11/1977.
- Message from Maureen Roll to Leon Kaplan, dated 12/9/1993, referencing poor repainting work with "battleship gray latex paint."
- SOS Sculpture Survey Condition Report by Lesley Bone, 1998.
- Estimate for repainting with Trimco Vulkem polyurethane paint, Detail Construction and Waterproofing, dated 10/5/2011.

Treatment Cost Estimate

Labor (two conservators x
8 hours x rate of \$125/hr): \$2,000*

*Does not include repainting.

Materials: \$100

New concrete base: \$3,600

Total: \$5,700

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Modify sprinkler system (relocate, redirect or change head type) to avoid the sculpture.
- Remove accumulated debris when found.
- Perform overall cleaning with conservation-grade detergent, and renew wax coating (if applicable) on annual basis.
- Monitor for corrosion-related damage.



View of top of podium and feet.
Note surface water, tide lines, and
corrosion at welds.



Detail of damage at concrete
pad.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Filaree*

Artist: Gene Montez Flores

Year: 1977

Accession No: S.1977.01

Dimensions: 7'-8" dia.; base 38"w x 38"d x 34"h

Location: Greer Park, near Amarillo Avenue

Materials: Weathering steel, concrete.

Description

Abstract sculpture consisting of a rounded disc form spiralling outward at front and reverse sides. The sculpture is fabricated from weathering steel (commonly referred to as "Cor-Ten", a proprietary name.) It is elevated and anchored to a square reinforced concrete base, which is articulated on the top with a v-groove drainage channel, and on each side with a v-groove curving line.

Existing Conditions

Sculpture

- Structural cracks at front and back sides where spiral form meets the central disc form; sculpture unstable.
- Weathering steel appears to have an evenly developed and stable patina (protective oxide barrier layer).
- Accumulations of bird guano throughout.
- Biological growth at sky-facing portion of spiral on front side.
- Localized debris and insect nests/cobwebs at underside of spiral forms.

Base

- Concrete surfaces soiled.
- Biological growth at top surface adjacent to sculpture.

Comments on Location

- Sited within an open lawn area.
- No nearby sprinklers or lights observed.



Detail of structural crack at front side (reverse side sim.)



Detail of bird guano at top of disc form.



Detail view of biological growth at front spiral.



View of base. Note soiling, bio growth and guano.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Filaree*

Artist: Gene Flores

Treatment Priority:
MEDIUM

References

- SOS Sculpture Survey Condition Report, dated 8/11/1998.
- Email from artist with sketches for design of concrete base, dated 11/4/2009; references "v-grooves to carry any rust water."
- Images (10), dated 11/14/2013.
- "Weathering Steel Sculpture" by Patrick Gallagher. <http://www.cool.conservation-us.org/byauth/gallagher/wthrng.html>.

Treatment History

- Installed at Civic Center Plaza in 1977; moved to Municipal Service Center grounds in 1987; moved to Greer Park in 2011.
- 1980, artist noted redwood pedestal was deteriorated; replaced later w/ concrete base designed by artist.
- Microcrack noted in 1991, and by SOS in 1998.
- SOS noted concrete base coated with Armaglaze clear sealer.

Treatment Recommendations
Sculpture

- Reinforce structural cracks with epoxy resin.
- Rinse surfaces with distilled water to remove surface soiling and debris.
- Remove additional grime/ guano in localized areas with swabs.
- At areas where patina has been disrupted, treat with dilute acid solution to accelerate formation of new oxide layer.

Base

- Clean concrete surfaces with a pH neutral conservation-grade detergent.

Treatment Cost Estimate

Labor (two conservators x 8 hours x rate of \$125/hr):	\$2,000
Materials:	\$100*
*does not include site protection costs.	
Aerial lift rental:	\$1,500
Total:	\$3,600

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Treatment of weathering steel should only be performed by trained personnel. The stable oxide layer can be easily disrupted. It will eventually "heal" itself but may take up to two years to match the adjacent patina.
- Remove accumulated debris and bird guano by rinsing surfaces evenly with water. Do not use a pressure washer, solvents or cleaners of any kind. Do not scrub, brush or sand the surface. Perform rinsing on a regular basis, in particular when surface grime develops and after rain storms (irregular washings).
- Monitor for loose, unstable, flaky corrosion (pack-out).
- Ensure no lawn sprinklers are hitting steel surfaces;



ARG Conservation Services Inc.
Project No. CS15021



Title: *Cube Construction*

Artist: Gary Slater

Year: 1977

Accession No: S.1977.02

Dimensions: 6 ft x 6 ft x 15 ft

Location: Bowden Park, 2380 High Street at Alma Street and Oregon Expressway.

Material: Weathering steel

Description

Abstract geometric sculpture consisting of two columns of five cubes, oriented at 45-degrees and stacked on end. Cubes are welded together to form columns; bottom cubes are welded to a flat square-shaped metal base. The sculpture and base are fabricated from weathering steel (commonly referred to as "Cor-Ten".)

Existing Conditions

Sculpture

- Stable structural condition, welds appear in tact.
- Weathering steel has developed a stable patina (protective oxide barrier layer), but is irregular due to surface water runoff (drip lines, etc.)
- Overall atmospheric soiling throughout.
- Accumulations of bird guano at sky-facing sides of cubes.
- Thick accretions of bio growth, mostly at undersides of cubes.
- Localized debris and insect nests/ cobwebs at underside of cubes.

Base

- Small nicks/ abrasions at edges, most likely related to lawn care.
- Base sits within a depression; potential for corrosion from ground water collection and further damage during lawn care.
- Signage plaque was relocated; residue from prior adhesive (epoxy?) at original location.

Comments on Location

- Sited in lawn area, close to vegetation and trees.
- No nearby sprinklers or lights observed.



Detail of drips/ irregular patina.



Detail of damage at base.



Detail of biological growth.



Detail of plaque at base. Note adhesive residue at original location.





Title: *Cube Construction*

Artist: Gary Slater

Treatment Priority:
LOW

Treatment History

No information provided.

Treatment Recommendations

Sculpture

- Rinse surfaces with distilled water to remove surface soiling and debris.
- Remove additional grime/ guano in localized areas with swabs.
- At areas where patina has been disrupted, treat with dilute acid solution to accelerate formation of new oxide layer.

Base

- Rinse surfaces with distilled water to remove surface soiling and debris.
- Remove adhesive residue at original plaque location.

Location

- Regrade site surrounding sculpture so that ground slopes away from base. Install a mow strip of crushed stone or other material to prohibit lawn growth and provide a buffer strip to prevent future damage from lawn care.

Treatment Cost Estimate

Labor (two conservators x 8 hours x rate of \$125/hr):	\$2,000*
*Site re-grading not included.	
Materials:	\$100
Aerial lift rental:	\$1,500
Total:	\$3,600

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Treatment of weathering steel should only be performed by trained personnel. The stable oxide layer can be easily disrupted. It will eventually “heal” itself but may take up to two years to match the adjacent patina.
- Remove accumulated debris and bird guano by rinsing surfaces evenly with water. Do not use a pressure washer, solvents or cleaners of any kind. Do not scrub, brush or sand the surface. Perform rinsing on a regular basis, in particular when surface grime develops and after rain storms (irregular washings).
- Monitor for loose, unstable, flaky corrosion (pack-out).
- Trim trees away from sculpture.
- Ensure no lawn sprinklers are hitting steel surfaces; irregular washing will disrupt the even patina.





Title: *Homage to Silence*

Artist: Jerome Kirk

Year: 1981

Accession No: S.1981.01

Dimensions: 38" x 10" x 64"

Location: Palo Alto Art Center,
1313 Newell Road

Material: Painted aluminum
and stainless steel, rubber, paint-
ed concrete

Description

Abstract kinetic sculpture composed of central tower element divided into three parts, each part containing a set of two rings which pivot about a central point. The rings move soundlessly with the prevailing breeze, and are prevented from full rotation by black rubber stops. The tower is anchored to a rectangular concrete plinth. The plinth sits on a slightly wider concrete pad, most likely integrally cast. The plinth top is sloped for drainage. The tower and rings are constructed of aluminum and stainless steel, painted a bright red color. The plinth and pad are painted black.

Existing Conditions

Sculpture

- Stable structural condition; kinetic components move with ease.
- Red paint coating appears stable, has spray texture when viewed up close. Very minimal fading from UV exposure.
- Overall soiling, debris, and insect nests/cobwebs throughout, heavier accumulations at sky-facing surfaces of tower and rings, and near base.
- Rubber components exhibit minor bio-growth.
- Paint loss at metal components at rotation point.

Base

- Heavy paint loss throughout, particularly at concrete pad. Paint is slightly chalked/ faded.
- Hairline and fine-width cracks at each side near center.
- Overall soiling and debris at concrete surfaces.

Comments on Location

- Sited in wooded area of lot, with nearby trees and surrounding mulch.
- Two spotlights provided; lighting/cover boxes distracting/ visually unappealing.
- Adjacent light pole for other site-specific sculpture also distracting/ visually unappealing.



Detail of rubber stop and paint loss at pivot point.



Detail of anchorage to plinth. Note soiling/ debris.



Detail of soiling at sky-facing surface of ring.



Detail of paint loss at the concrete pad.



ARG Conservation Services Inc.
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Title: *Homage to Silence*

Artist: Jerome Kirk

Treatment Priority:
LOW

References

- Images (2) "dirty" (pre-treatment) dated 11/10/2011;
- (1) "clean" (post-treatment) dated 11/13/2011.

Treatment History

- Maintenance cleaning performed in 11/2011.
- No treatment information provided.

Treatment Recommendations

Sculpture

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Test effectiveness and apply clear paste wax or protective compound.
- Consider lubricating pivot connections to ensure continued soundless operation.

Base

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Apply a new paint coating to match existing color.

Location

- Consider relocation of sculpture to non-wooded area.
- Consider upgrading lighting.
- Consider relocation of adjacent light pole.

Treatment Cost Estimate

Labor (two conservators x	
8 hours x rate of \$125/hr):	\$2,000
Materials:	\$200
Total:	\$2,200

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Trim overhanging trees away from sculpture.
- Perform overall cleaning with conservation-grade detergent on annual basis.
- Monitor for damage, paint loss, or inoperability.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Albuquerque*

Artist: Gale Wagner

Year: 1983

Accession No: S.1983.02

Dimensions: 30-ft w x 13-ft d x 12-ft h;
base 23'-9" w x 13'-7" d

Location: Palo Alto Art Center, 1211 Newell
Road, near Embarcadero Road

Material: Painted steel, concrete

Description

Massive abstract sculpture consisting of a tubular steel grid, with one tube intersecting an angled circular form. Steel surfaces are painted a flat deep red color. Sculpture is anchored to an elliptical concrete pad. Pad has steel inserts cast into concrete at anchor points, and sculpture is welded to inserts. Signed "Wagner 82" in welding bead on left side tube near base.

Existing Conditions

Sculpture

- Stable structural condition.
- Moderate corrosion where welded to base inserts.
- Heavy corrosion and section loss (hole in steel) at bottom of tubular grid where attached to base.
- Open/incomplete weld at tubular grid.
- Localized areas of paint loss throughout, from flaking paint, fine scratches and small chip losses to deep gouges through all paint layers. Most are abrasion damage from the public climbing on the sculpture, and vandalism.
- Deep gouge at front edge of tube grid; corrosion of steel substrate observed.
- Marks/paint transfer at top of tube section between circular form and ground.
- Localized areas of chalked/faded paint.
- Prior in-painting at some loss areas; paint is stable, good color match.

Sculpture, continued

- Overall atmospheric soiling, dust and pollen throughout; transfer soiling/ shoe marks also noted.
- Stains/ drip marks from surface runoff at undersides of elements. At heavier runoff collection points, such as back edge of circular piece, paint loss and mild corrosion observed.
- Bird guano at uppermost portion of tube grid.

Base

- Concrete pad in good condition, minor hairline cracks.

Comments on Location

- Sited within an open lawn area.
- Sprinklers located near sculpture. Surface water observed at base, contributing to corrosion-related damage.
- Spotlights located within 20 ft of sculpture.



Detail of welded connection at base of tubular grid. Note heavy corrosion and staining/drip marks.



Detail of gouge at front of tube. Note peeling paint and corrosion.





Title: *Albuquerque*

Artist: Gale Wagner

Treatment Priority:
MEDIUM

References

- SOS Sculpture Survey Condition Report by Tracy Power and Lesley Bone, 5/19/1998.
- Estimate for repainting with Kelley Moor Paints AC223-5 "Dark Cherry Tart" by Detail Construction and Waterproofing, dated 10/5/2011.
- Images (4) prior to treatment, dated 7/2011; (2) after treatment, dated 8/2013.

Treatment History

- Vandalized in 1986; artist supervised repainting in 1991.
- Restored by artist in 1994, including repairs, painting and welding to new concrete base. Discussed Imron polyurethane enamel or Deltron acrylic urethane paint; unclear which was used.
- SOS mentions may have been more of a plum color; paint chalked and faded to a rust red.

Treatment Recommendations

Sculpture

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Chemically stabilize areas of corrosion.
- Fill deep gouges with a compatible filler, based on conservator testing.
- Perform in-painting to visually integrate losses.
- Test effectiveness and apply clear paste wax or protective compounding wax.

Concrete base

- Overall cleaning with low-pressure water spray.
- Inspect welded connections and repair as necessary.
- Chemically stabilize areas of corrosion at steel inserts.
- Apply a protective paint coating at inserts.

Location

- Consider installation of site fence or other security measures to deter climbing and/or vandalism.

Treatment Cost Estimate

Labor (two conservators x 16 hours x rate of \$125/hr):	\$4,000
Materials:	\$500
Total:	\$4,500

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Modify sprinkler system (relocate, redirect or change head type) to avoid spraying the sculpture and base.
- Perform overall cleaning with conservation-grade detergent, and renew wax coating on annual basis.
- Monitor for corrosion-related damage.



Detail of paint peeling and corrosion at edge of circular piece.



Detail of transfer marks, paint loss and surface corrosion.





Title: *Kaikoo V*

Artist: Betty Gold

Year: 1988

Accession No: S.1990.01

Dimensions: 20 ft x 23 ft x 14 ft

Location: Palo Alto Municipal Golf Course,
1875 Embarcadero Road

Material: Painted steel, concrete

Description

Massive abstract geometric sculpture consisting of three angled vertical steel plates with circular cut-outs, and two semi-circular base plates. All plates are welded together, with full welds on one side and spot welds on the reverse. The steel is painted a bright red color. The sculpture sits on a concrete pad, with no visible sign of attachment.

Existing Conditions

Sculpture

- Stable structural condition.
- Paint loss, chips/abrasion at back vertical plate near base, and at front vertical plate at edge. Mild surface corrosion noted at loss areas.
- Bird guano accumulation at top third of sculpture, below overhanging tree.
- Debris, insect nests/cobwebs at vertical joints.
- Soiling and debris at semi-circular base plates; minor paint loss this area.
- Vertical marks/ surface marring at back side of left vertical plate.
- Localized area of white marks/ surface marring at left side of front plate.

Base

- Light soiling and debris at concrete surfaces.
- Biological growth at corner surrounding signage plaque.
- Fine width crack at center of slab, front side.

Comments on Location

- Sited within an open lawn area, with nearby vegetation and an overhanging tree.
- Spotlights in lawn adjacent to sculpture.
- Sprinklers located near sculpture. Surface water observed at base and sculpture.



Detail of paint loss/ abrasion at back vertical plate.



Detail of paint loss at front edge.



Detail of debris and insect nests at vertical joint.



Detail of marks/surface marring on reverse.





Title: *Kaikoo V*

Artist: Betty Gold

Treatment Priority:
LOW

Treatment History

No information provided.

Treatment Recommendations

Sculpture

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Chemically stabilize areas of corrosion.
- Perform in-painting to visually integrate losses.
- Test effectiveness and apply clear paste wax or protective compounding wax.

Concrete base

- Overall cleaning with low-pressure water spray.

Treatment Cost Estimate

Labor (two conservators x 12 hours x rate of \$125/hr):	\$3,000
Materials:	\$250
Total:	\$3,250

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Perform overall cleaning with conservation-grade detergent, and renew wax coating on annual basis.
- Monitor for corrosion-related damage.
- Modify sprinkler system (relocate, redirect or change head type) to avoid spraying the sculpture and base
- Trim overhanging trees.



View of base plate. Note overall soiling, debris and surface water.



Detail of surface marks at front plate.





Title: *Skyhook Boca Raton*

Artist: Peter Shire

Year: 1993

Accession No: S.1993.01

Dimensions: 128"w x 21"d x 144"h

Location: Palo Alto Art Center,
1313 Newell Road

Material: Stainless steel, porcelain
enamel, steel cable, concrete

Description

Abstract geometric sculpture consisting of a stainless steel framework supporting multi-color triangular and square porcelain enamel panels, spoked wheels (similar to film reels), and steel cable. Composition suggests that wheel rotate and act as guides or pulleys for moving cables, but sculpture is static. The superstructure is raised on a stainless steel base with angled leg supports. Sculpture is anchored to a concrete pad.

Existing Conditions

Sculpture

- Stable structural condition.
- Porcelain enamel panels have edge coating failure, typical throughout. This may be a pigmented lacquer coating, common among conservators for retouching porcelain objects, and among porcelain enamel sign manufacturers for repairing defects.
- Mild corrosion at edges of panels and fastener locations.
- Porcelain enamel colors have faded with UV exposure, and possible interaction with coating. Some colors have faded more than others, especially the red panels.
- Localized marks/surface marring at black porcelain enamel panels, possibly related to prior cleaning.
- Mild corrosion at welds and fastener locations on frame.
- Mild corrosion at steel cables and turnbuckle connections.
- Prior in-painting with glossy paint in localized areas.
- Overall soiling and debris accumulation throughout, in particular at sky-facing surfaces and connections between elements.
- Biological growth and water stains/tide lines at top of metal base.

Base

- Concrete pad in good condition. Reportedly replaced one year ago; prior pad was too narrow for sculpture.

Comments on Location

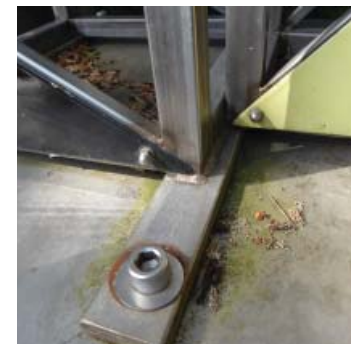
- Sited within a wooded area of the sculpture garden, near vegetation and overhanging trees.
- Sprinkler within 10 ft of sculpture, most likely sprays lower portion and base.
- No lighting observed nearby.



Detail of surface marring at black panel.



Detail of corrosion at panel fastener location.



Detail of corrosion, debris and bio growth at metal base.



Detail of coating failure at edge of porcelain enamel. Also note color fade.



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Title: *Skyhook Boca Raton*

Artist: Peter Shire

Treatment Priority:
MEDIUM

References

- SOS Sculpture Survey Condition Report by Tracy Power and Lesley Bone, 4/29/1998.
- Image (1) after installation at new concrete base, dated 6/4/2014.

Treatment History

- No information on prior maintenance; some panels show evidence of prior cleaning/ treatment.
- Installed on new concrete base 6/2014.

Treatment Recommendations

Sculpture

- Carefully document all porcelain enamel panels and fasteners, including specific location/ orientation. Carefully disassemble and remove panels for testing and treatment in lab setting.
- Clean surfaces of porcelain enamel with warm water. Test solubility of coating prior to any use of solvents or other cleaners.
- Based on conservator testing, stabilize existing coating. Consider removal.
- Clean surfaces of metal components with a pH neutral conservation-grade detergent.
- Chemically stabilize areas of corrosion.
- Reattach porcelain enamel panels.

Base

- Overall cleaning with low-pressure water spray.

Location

- Consider adding lighting.

Treatment Cost Estimate

Investigation (8 hours x rate of \$125/hr):	\$1,000
Labor (two conservators x 16 hours x rate of \$125/hr):	\$4,000
Materials:	\$100
Total:	\$5,100

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Perform overall cleaning on annual basis, based on conservator recommendations.
- Monitor for corrosion-related damage.
- Trim overhanging trees.
- Modify sprinkler system (relocate, redirect or change head type) to avoid spraying the sculpture and base



ARG Conservation Services Inc.
Product No. CS15021



Title: *Tangents to L2*

Artist: Paul Gorenium

Year: 1994(?)

Accession No: S.1994.01

Dimensions:

Location: Sarah Wallis Park,
202 Ash Street

Material: Weathering steel,
concrete

Description

Abstract geometric sculpture consisting of two curved vertical steel plates, spaced apart and turned opposite to each other, with two rings separated by a tube sandwiched in between. This tower assembly is welded to a base plate and there is a half-sphere at the center of the base plate. The half sphere and central tube are gilded (chemical gilding or electroplating). The other tower elements and base plate are weathering steel (commonly referred to as "Cor-Ten".) The base plate is anchored to a square concrete base.

Existing Conditions

Sculpture and Metal Base

- Stable structural condition.
- Scratches, abrasion, and delamination of patina at half sphere. Uneven patina/ losses at tube.
- Weathering steel has developed a stable patina (protective oxide barrier layer), but is irregular in localized areas due to surface water runoff (drip lines, etc.)
- Overall atmospheric soiling throughout. Insect nests/ cobwebs at central rings and tube.
- Thick accretions of bird guano, particularly at metal base; also at vertical tower.
- Disruptions in patina at vertical tower approx. 4 ft above grade (lighter colored streaks), most likely due to removal of guano. Also some lighter colored spotting at metal base from prior cleaning or surface washing.

Concrete Base

- Light soiling and ferrous staining at concrete surfaces.
- Moderate corrosion at bolt fasteners.

Comments on Location

- Sited within a planting bed in an open area, surrounded by mulch; near to small vegetation.
- No lights were observed nearby.
- Two sprinklers are located nearby but do not appear to spray the sculpture.



Detail of streaks in patina, most likely due to prior cleaning.



Detail of patina loss and soiling at gilded tube.



Detail of guano accumulated at metal base.



Detail of patina loss at half sphere element.



ARG Conservation Services Inc.
Product No. CS15021



Title: *Tangents to L2*

Artist: Paul Goreniciuc

Treatment Priority:
MEDIUM

References

- Maintenance proposal, Jonathan S. Fisher, MFA, undated (2013).
- Condition report and treatment summary, Jonathan S. Fisher, MFA, 4/4/2013.

Treatment History

- Prior treatment in 4/2013 by Jonathan S. Fisher, MFA. Included dry brushing; wet brushing/sponging and rinsing with distilled water; cleaning, waxing, and polishing of gilded elements; cleaning of concrete base with orvus detergent; and removal of epoxy residue at signage plaque.

Treatment Recommendations

Sculpture and Metal Base

- Rinse surfaces with distilled water to remove surface soiling and debris.
- Remove additional grime/ guano in localized areas with swabs.
- At areas where ferrous oxide patina has been disrupted, treat with dilute acid solution to accelerate formation of new oxide layer.
- Clean and stabilize gilded patina; apply clear protective wax coating.

Concrete Base

- Overall cleaning with low-pressure water spray.

Treatment Cost Estimate

Labor (two conservators x	
8 hours x rate of \$125/hr):	\$2,000
Materials:	\$250
Total:	\$2,250

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Treatment of weathering steel should only be performed by trained personnel. The stable oxide layer can be easily disrupted. It will eventually “heal” itself but may take up to two years to match the adjacent patina.
- Remove accumulated debris and bird guano by rinsing surfaces evenly with water. Do not use a pressure washer, solvents or cleaners of any kind. Do not scrub, brush or sand the surface. Perform rinsing on a regular basis, in particular when surface grime develops and after rain storms (irregular washings).
- Monitor for loose, unstable, flaky corrosion (pack-out).
- Ensure no lawn sprinklers are hitting steel surfaces; irregular washing will disrupt the patina.



ARG Conservation Services Inc.
Product No. CS15021



Title: *Untitled (El Palo Alto)*
"Ropepole"

Artist: Po Shu Wang

Year: 1997

Accession No: S.1997.02

Dimensions: 20-ft h, width varies; base 6-ft dia.

Location: California Avenue median, near Birch Street

Material: Cedar heartwood, concrete

Description

Abstract sculpture consisting of a carved, slender pole that spirals and tapers at the top. The pole is carved from a twenty foot tall Cedar tree, reportedly obtained from Golden Gate Park. The tree sits on a raised round reinforced concrete base. It is reportedly anchored with four #7 reinforcing dowels set into the concrete base. The dowels are set in epoxy. The pole is finished with a linseed oil-based outdoor wood stain. The base has a smooth concrete top surface and exposed aggregate finish at the sides.

Existing Conditions

Sculpture

- Appears to be in stable structural condition. Artist noted during install that center of trunk has dry rot; modified anchoring system from central drilled reinforcing rod to four reinforcing dowels.
- Wood surfaces are grayed and weathered, particularly near the top.
- Checking (splits in wood) were observed throughout.
- Staples observed at lower portion of tree, ferrous staining at staple locations.
- Soiling/ debris, bird guano, and biological growth noted at base of tree.

Base

- Concrete surfaces soiled throughout; stains at top surface.
- Accumulations of debris and biological growth noted at top surface.
- Top surface relatively flat, no slope for drainage.

Comments on Location

- Sited within a traffic median. Small vegetation nearby but held back from base, closer at one side.
- No spotlights observed; street lighting.
- Sprinklers nearby, sprays concrete base and lower portion of tree.



Detail of weathering at top of pole.



Detail of staple and ferrous staining at wood.



Detail of base of tree. Note debris and bio-growth.



Detail of carved spiral. Note checking in wood.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Untitled (El Palo Alto)*
"Ropepole"

Artist: Po Shu Wang

Treatment Priority:
MEDIUM

References

- Letter from artist dated 9/5/1997 referencing material, finish, and maintenance recommendations.
- SOS Sculpture Survey Condition Report by Tracy Power and Lesley Bone, 5/11/1998.

Treatment History

- No information provided.
- Artist intent was for an "overall slow radial checking and coloring [to] add texture and tone."
- Artist recommended to "coat the entirework with clear (transparent) linseed oil based outdoor stain every year. Two coats a few hours apart."

Treatment Recommendations

Wood

- Investigate condition of concealed reinforcement at wood, and stabilize surrounding wood material as necessary with compatible patching compound.
- Investigate condition of interior of trunk, and stabilize dry rot areas as necessary with injections of wood preservative.
- Perform overall dry cleaning with conservation sponges and wood tools.
- Localized wet cleaning solvents to remove stubborn stains.
- Biocidal treatment at base.
- Test effectiveness and apply either an oil-based transparent stain as artist suggests or a clear penetrating water repellent with UV stabilizers.

Concrete base

- Overall cleaning with low-pressure water spray.
- Localized cleaning to remove stains.

Treatment Cost Estimate

Labor (two conservators x	
16 hours x rate of \$125/hr):	\$4,000
Materials:	\$400
Aerial lift rental:	\$1,500*
*Work permits not included.	
Total:	\$5,900

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Remove collected debris at base on a regular basis using dry brushes and small wooden tools; avoid wet methods.
- Dry clean and reapply coating minimum every five years.
- Monitor for wood rot/ deterioration.
- Modify sprinkler system (relocate, redirect or change head type) to avoid spraying the sculpture and base.
- Trim back vegetation on near side.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Go Mama*

Artist: Marta Thoma

Year: 1999

Accession No: S.2000.01

Dimensions: 42" x 72" x 54", 84" dia. base

Location: California Avenue at Ash Street

Material: Bronze, paint, concrete

Description

Surrealistic figural sculpture of a child's doll, running in place, with the depiction of a child's face on the doll's stomach. The sculpture is cast bronze with some areas overpainted, such as the doll's face and feet. The sculpture is anchored to a large round concrete base, most likely with a concealed support within the leg. The concrete base has exposed aggregate sides, and a smooth finish top surface. The top features bronze leaf ornaments and inscribed bilingual lettering: "Go, Mama! / Andale, Mama! / Mylostoryourstoryherstory / Mi cuento esta saliendo en tu corazon."

Existing Conditions

Sculpture

- Unstable structural condition when horizontal force is applied.
 - Concrete splatter at planted foot, outstretched foot and leg, and back of skirt. Reportedly recent damage from sidewalk construction.
 - Fine scratches at back of skirt.
 - Bronze surfaces soiled throughout; water stains/ drip marks at arms.
 - Grease marks/ fingerprints at skirt and foot.
 - Wax coating is blanching and deteriorated.
- Possible color shift to patina (see artist's photo on following page.)
- Irregular color/ imperfections in patina at top of proper left shoulder.
 - Localized paint flaking at back of head and proper left eye.

Base

- Built-up mortar around foot anchored to base; hairline cracks, separations, and water stains.
- One of two leaf ornaments loose at base; removed and given to Palo Alto Art Center for safekeeping until it can be reinstalled.
- Concrete surfaces soiled throughout; stains at top surface.
- Minor localized biological growth.
- Top surface relatively flat, no slope for drainage.

Comments on Location

- Sited in an open area at a public sidewalk.
- No spotlights observed; street lighting.



Detail of doll's back. Note blanching wax coating.



Detail of concrete splatter at doll's proper left foot.





Photo courtesy artist's website. Note overall bright golden patina color at doll's face and dress. Also note differences in paint color at doll's face (duller/more subtle hues), and lack of inscriptions or leaf ornament at base. Photo taken in process of installation? Was the face repainted?

Title: *Go Mama*

Artist: Marta Thoma

Treatment Priority:
HIGH

References

- Artist's website, www.mthoma.com/gomama3.html



ARG Conservation Services Inc.
Project No. CS15021

Treatment History

No information provided.

Treatment Recommendations

Sculpture

- Consult the artist regarding original/intended paint colors and patina finishes.
- Mechanical removal of concrete splatter.
- Test solubility of paint coatings.
- Clean surfaces with a pH neutral conservation-grade detergent.
- Stabilize flaking paint with appropriate adhesive based on conservator testing.
- As needed, perform in-painting to visually integrate losses.
- Apply protective hot wax coating at bronze surfaces.
- Visually integrate irregularities in patina with pigmented wax (reversible).
- Test effectiveness and apply cold wax coating at painted surfaces.

Base

- Overall cleaning with low-pressure water spray.
- Localized cleaning to remove stains.
- Reinforce mortar mound at foot for increased structural stability.
- Reset removed bronze leaf ornament in epoxy.
- Clean bronze ornament surfaces with a pH neutral conservation-grade detergent.
- Apply protective hot wax coating at bronze ornament surfaces.

Treatment Cost Estimate

Labor (two conservators x 12 hours x rate of \$125/hr):	\$3,000
Materials:	\$250
Total:	\$3,250

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Perform overall cleaning with conservation-grade detergent, and reapply wax coating on annual basis.
- Monitor for further paint loss or damage.



Detail of doll's skirt. Note fingerprints and blached wax.



Detail of irregular patina at proper left shoulder.



Title: *Digital DNA*

Artist: Adriana Varella and Nilton Malz

Year: 2005

Accession No: S.2005.01

Dimensions: 7 ft. dia. x 5 ft h

Location: Lytton Plaza, 202 University Street at Emerson Street

Material: Fiberglass, circuit boards, misc. materials

Description

Egg-shaped sculpture clad in recycled circuit boards. Superstructure is fabricated from layers of polystyrene foam, coated in fiberglass, with a central threaded support rod for anchoring to the plaza. Circuit boards are anchored to the superstructure with galvanized fasteners. Several boards are further treated with gilding, various coatings, wiring, inscriptions and writing in several languages.

Existing Conditions

Sculpture

- Stable structural condition; one point of attachment, can be pushed or rotated slightly.
- Translucent coating has been applied (2013 maintenance coating) Coating is peeling throughout, with losses in some areas.
- Photochemical degradation of circuit boards and exposed fiberglass.
- Mild corrosion noted at fasteners.
- Embrittlement and peeling of localized applied coatings by artist.
- Loose wires and threads at localized areas of circuit boards.
- Minor areas of graffiti and scratches.
- Remnants of paper bills and adhesive at one side.
- Few voids or holes noted throughout into superstructure.

Comments on Location

- Located in an open area with no vegetation around. At a plaza with heavy traffic.



Detail of gilding loss at circuit board.



Detail of circuit boards. Note heavy color shift/ fade.



Detail of remnants of applied paper bills and adhesive.



Detail of possible dislodged/ rotated circuit board.



Detail of coating failure at circuit board.



Detail of circuit boards. Note exposed fiberglass, coating failure and mild corrosion at fasteners.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Digital DNA*

Artist: Adriana Varella and Nilton Malz

Treatment Priority:

HIGH

References

- Artist's website, www.adrianavarella.net
- Restoration proposal from Adriana Varella and Alex Lage, dated 12/5/11.
- Treatment summary, Jonathan S. Fisher, MFA, dated 11/5/2013.
- Images: (1) at night, dated 11/16/2013, and (2) condition photos from 2015.

Treatment History

- First sculpture destroyed in fire in 2004; current is second version re-created from scratch.
- Vandalized just after installation, repaired by artist.
- Artist proposal for restoration included removal to off-site studio, complete replacement of skin with new circuit boards, etc., repairs to internal structure, and coating in protective resin.
- 2013 Treatment by Fisher included soft brush/vacuum to remove soiling and peeling coating, additional mechanical removal of peeling coating, and re-sealing with C-500 gloss water-based polyurethane.

Treatment Recommendations

Sculpture

- Consult with the artists regarding fabrication and treatments, including applied coatings.
- Test solubility of existing coatings and treatments.
- Perform overall dry cleaning with conservation sponges, and based on conservator testing perform localized wet cleaning with a pH neutral conservation-grade detergent and/or solvents.
- Stabilize loose wires/ threads, gilding, and artist-applied coatings.
- Consider partial or complete removal of failed maintenance coating.
- Test effectiveness and apply a new clear protective water repellent with UV stabilizers.

Location

- Overall cleaning of plaza with low-pressure water spray.

Treatment Cost Estimate

Labor (two conservators x 8 hours x rate of \$125/hr):	\$2,000
Materials:	\$250
Total:	\$2,250

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Based on conservator recommendations, perform overall cleaning on annual basis.
- Monitor for further UV degradation/damage and coating failure. Reapply water repellent coating as



Sculpture in process. Note significant color difference. Photo courtesy artist's website.



Photo comparison of circuit board. Above photo from artist's website, below is current condition.



ARG Conservation Services Inc.
Project No. CS15021



Title: *Tilted Donut #5*

Artist: Fletcher Benton

Year: 2005

Accession No: S.2006.01

Dimensions: 11-ft w x 11-ft d

Location: Corner of El Camino Real and Page Mill Road

Material: Weathering steel, concrete

Description

Massive abstract geometric sculpture consisting of donut shapes, tubes, spheres, angled zig-zag plates, and rods. Components are fabricated in weathering steel (commonly referred to as “Cor-Ten”).

Composition is tilted at an angle to the painted concrete base, with no visible anchoring system.

Existing Conditions

Sculpture

- Stable structural condition, welds appear in tact.
- Weathering steel has developed a stable patina (protective oxide barrier layer). Has irregular but visually interesting patterns of drip lines, etc. due to surface water runoff.
- Overall atmospheric soiling throughout.
- Localized accumulations of bird guano, biological growth, debris, and insect nests/cobwebs.

Base

- Painted surfaces are soiled and weathered. Numerous losses, abrasions, and cracks, as well as ferrous staining.
- Prior repairs at concrete, left unpainted.
- Base is relatively flat, no slope for drainage.

Comments on Location

- Sited in a vegetative lawn area, close to tall grasses.
- Sprinklers noted near sculpture, range unknown.
- No spotlights observed nearby.



Detail of surface runoff stains at weathering steel.



Detail of soiling and ferrous stains at base.



Detail of biological growth at weathering steel.



Detail of paint loss and patch repairs at base.





Title: *Tilted Donut #5*

Artist: Fletcher Benton

Treatment Priority:
LOW

Treatment History

No information provided.

Treatment Recommendations

Sculpture

- Rinse surfaces with distilled water to remove surface soiling and debris.
- Remove additional grime/ guano in localized areas with swabs.
- At areas where patina has been disrupted, treat with dilute acid solution to accelerate formation of new oxide layer.

Base

- Overall cleaning with low-pressure wash.
- Fill cracks and losses in concrete with compatible fill material.
- Repaint concrete surfaces.

Location

- Consider installing a mow strip of crushed stone or other material to prohibit lawn growth and provide a buffer strip to prevent future damage from lawn care.

Treatment Cost Estimate

Labor (two conservators x	
16 hours x rate of \$125/hr):	\$4,000
Materials:	\$200*
*does not include site protection costs.	
Aerial lift rental:	\$1,500
Total:	\$5,700

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Treatment of weathering steel should only be performed by trained personnel. The stable oxide layer can be easily disrupted. It will eventually “heal” itself but may take up to two years to match the adjacent patina.
- Remove accumulated debris and bird guano by rinsing surfaces evenly with water. Do not use a pressure washer, solvents or cleaners of any kind. Do not scrub, brush or sand the surface. Perform rinsing on a regular basis, in particular when surface grime develops and after rain storms (irregular washings).
- Monitor for loose, unstable, flaky corrosion (pack-out).
- Ensure no lawn sprinklers are hitting steel surfaces; irregular washing will disrupt the even patina.





Title: *Rrrun*

Artist: Marta Thoma

Year: 2006

Accession No: S.2006.03

Dimensions: 42" x 77" x 80 ft

Location: Bowden Park, 2380 High Street
at Alma Street

Material: Fiberglass, concrete

Description

Surrealistic figural sculpture consisting of a car morphed with or growing out of the torso of a running figure. The figure has an integrally cast base with sloping ends. The figure and cast base are constructed of fiberglass in a flat gray color. The sculpture sits on top of a concrete pad, with no visible anchorage points.

Existing Conditions

Sculpture

- Stable structural condition.
- Crack in fiberglass base near toes.
- Crack in fiberglass base at proper left side.
- Photochemical degradation of fiberglass surfaces, including discoloration, fading, chalking, and tide line effects. Particularly visible at top of outstretched leg and hood of car.
- Overall atmospheric soiling throughout; bird guano drops at top of car.
- Gold paint splatter at fiberglass base.

Base

- Good condition, surface water/ stains directly below fiberglass base.

Comments on Location

- Sited in an open lawn area.
- Sprinkler nearby, surface water observed under fiberglass base.
- No spotlights observed nearby.



Detail of photochemical degradation on top of leg.



Detail of crack in side of fiberglass base.



Detail of crack in fiberglass base near toes.





Title: *Rrrun*

Artist: Marta Thoma

Treatment Priority:
LOW

References

- Artist's website, www.mthoma.com/rrrun.html

Treatment History

No information provided.

Treatment Recommendations

Sculpture

- Clean all surfaces with a pH neutral conservation-grade detergent.
- Repair cracks in fiberglass with compatible epoxy filler, based on conservator testing
- Consider and test effectiveness of repainting (either in localized areas or in entirety).
- Consider and test effectiveness of a clear penetrating water repellent with UV stabilizers.
- Monitor test areas for extended period prior to any application of larger treatment. Consult the artist.

Base

- Overall cleaning with low-pressure water spray.

Location

- Modify sprinkler system (relocate, redirect or change head type) to avoid spraying the sculpture and base.

Treatment Cost Estimate

Investigation and artist consultation (16 hours x rate of \$125/hr):	\$2,000
Labor (two conservators x 12 hours x rate of \$125/hr):	\$3,000
Materials:	\$200
Total:	\$5,200

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Perform overall cleaning with conservation-grade detergent on annual basis.
- Monitor for further UV degradation or damage.





Title: *Boy Fishing*

Artist: Greg Brown

Year: Unknown

Accession No: N/A

Dimensions: 9 ft x 10 ft

Location: U.S. Post Office Building, 380 Hamilton Avenue

Material: Paint, stucco

Description

Whimsical trompe-l'oeil mural of a boy holding a fishing pole, with the line caught on a window grate. The window and grate are identical to actual ones on the building. The mural is most likely acrylic paint, and is applied over the painted stucco wall.

Existing Conditions

Mural

- Overall poor condition.
- Cracking and flaking of paint throughout, including artist-painted surface and paint coating at stucco.
- Repainted, reportedly by artist. Earlier scheme still visible below in loss areas. Earlier paint is lighter, faded with UV degradation.
- Artist may have changed the color scheme in the over-paint; green color noted at losses at boy's blue jeans.
- Glossy finish or coating observed in localized areas of loss, suggesting earlier version may have been sealed prior to repainting.
- Wall surfaces are soiled throughout, water stains visible.

Comments on Location

- Located in a secluded area of the site, partially obscured by tree. Metal grates for below-grade areaway immediately adjacent.
- Conditions at building roof, wall, and drainage system contributing to deterioration of mural.
- No spotlight observed nearby.
- Sprinkler near but aimed away from wall.



Detail of paint cracking and flaking at fishing rod.



Detail of paint cracking at window grate.



Detail of paint loss at pants. Note prior green color below.



Detail of paint loss and cracking at proper right arm.



Detail of paint loss and previous in-painting.



Detail of flaking and cracking paint at stucco wall.





Title: *Boy Fishing*

Artist: Greg Brown

Treatment Priority:
HIGH

References

- Artist website, www.artofgrebrow.com/pa4.html

Treatment History

- No information provided.
- Repainted by artist, date unknown.

Treatment Recommendations

Building

- Repair existing building roof and drainage system prior to any conservation treatments.

Mural

- Stabilize and reattach flaking paint with appropriate adhesive based on conservator testing.
- Perform overall dry cleaning with conservation sponges.
- Coat loss areas with a reversible barrier resin to encapsulate and protect original artwork.
- In-paint to visually integrate losses.
- Consider and test effectiveness of clear water repellent with UV stabilizers.

Location

- Consider consulting a lighting designer to enhance display.
- Consider design and installation of shed roof or awning at wall below second floor windows for additional protection.

Treatment Cost Estimate

Labor (two conservators x
24 hours x rate of \$125/hr): \$6,000*

*Building repairs and/or location improvements not included.

Materials: \$400

Total: \$6,400

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Trim trees adjacent to mural.
- Monitor for further paint loss or damage.
- Monitor building for conditions that may contribute to mural deterioration, and notify U.S. Post Office of conditions that may occur.





Title: *Year of the Ocean*

Artist: Oscar Castillo

Year: 1998

Accession No: N/A

Dimensions: 240 ft l x 8-10 ft h

Location: California Avenue Underpass
(pedestrian tunnel)

Material: Paint, concrete

Description

Realistic trompe-l'oeil mural of an ocean scene, complete with fish, mammals, mer-man, and sea floor/ vegetation. Wall sconces are also incorporated into the design. The mural is most likely a combination of latex and acrylic paints, applied over the concrete tunnel and retaining walls. Other related items include pipe handrails and guardrails, light fixtures, grilles, surface-mounted conduit, etc. Completed by artist and a team of local youth.

Existing Conditions

- Painted surfaces have soiling, stains and grime.
- Multiple areas of paint loss, including flaking paint and abrasions from traffic.
- Earlier paint scheme or graffiti noted below mural at tunnel walls near ground.
- Localized areas of overpainting, including repairs to some of the figures, and obliteration of others.
- Painted surfaces at portions of exterior walls much lighter in color, possible UV degradation.
- Damaged and missing grille covers.
- Damage and overpainting at railings.
- Missing backer rod and sealant at expansion joints.

Comments on location

- Pedestrian tunnel received a lot of traffic, particularly from bicycles.
- Stylized wall sconces contribute to the mural. Fluorescent light fixtures at ceiling appear to have been added at a later date.



Detail of concrete spall at outdoor wall. Also note railing.



Detail of outdoor wall. Note missing grilles and deteriorated expansion joint



Detail of overpainting at tunnel wall.



Detail of soiling and flaking at tunnel. Note primary colors below.



Detail of soiling and flaking paint near ground at tunnel.



Detail of paint loss/ abrasion at tunnel walls.





Title: *Year of the Ocean*

Artist: Oscar Castillo

Treatment Priority:
HIGH

Treatment History

No information provided.

Treatment Recommendations

- Consult the artist regarding methods and materials used, and possible involvement in restoration work.
- Stabilize and consolidate flaking paint with appropriate adhesive based on conservator testing.
- Perform overall dry cleaning with conservation sponges, and localized wet cleaning with pH neutral conservation-grade detergent and/or solvents to remove stubborn stains.
- Coat loss areas with a reversible barrier resin to encapsulate and protect original artwork.
- In-paint to visually integrate losses, preferably by artist.
- Consider and test effectiveness of clear water repellent with UV stabilizers.
- Perform crack repairs and spall repairs at concrete walls prior to mural work.
- Install new backer rod and sealant at expansion joints.
- Replace damaged or missing grilles with similar manufacturer's stock design.
- Clean and repair existing railings to remain.

Location

- Consider alternate lighting at ceiling that will complement the artwork.
- Consider alternate guardrails or similar barrier systems that will force cyclists to walk through the tunnel, thereby reducing future damage.

Cost Estimate

Investigation and artist consultation (8 hours x rate of \$125/hr):	\$1,000
Labor (two conservators x 40 hours x rate of \$125/hr):	\$10,000
Materials:	\$2,000
Total:	\$12,000

Maintenance Recommendations

Routine maintenance after initial treatment to include the following:

- Monitor for further paint loss or damage.
- Keep areas clean and free of litter/ debris.



Long Term Recommendations



Title: Nude in steel

Artist: Hans Wehrli

Treatment Priority:
MEDIUM

Long Term Recommendations

- Overall paint coating is recommended every 5 years.
- An annual condition assessment should be performed, to assess any signs of corrosion, paint weathering or changes on the concrete base.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed



ARG Conservation Services Inc.
#799537



Title: Filaree

Artist: Gene Flores

Treatment Priority:
MEDIUM

Long Term Recommendations

- A regular cleaning maintenance should be performed, preferable every 6-12 months to avoid the accumulation of debris and bird guano on the surface. Thick deposits, such as bird guano and bio-growth, are hard to remove on CorTen surfaces and require special treatments. Thus, avoiding the accumulation of these thick deposits is crucial because the extra moisture and chemical components coming from these accretions, interrupt the metal's naturally stable rust protective patina.
- An annual condition assessment should be performed to assess any signs of deterioration. Checking weld-points and ensuring they weather at the same rate as the other materials is important, to avoid structural damages.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No re-location is advised if maintenance recommendations are followed.



ARG Conservation Services Inc.
#799537



Title: Cube Construction

Artist: Gary Slater

Treatment Priority:
LOW

Long Term Recommendations

- A regular cleaning maintenance should be performed, preferable every 6-12 months to avoid the accumulation of debris and bird guano on the surface. Thick deposits, such as bird guano and bio-growth, are hard to remove on CorTen surfaces and require special treatments. Thus, avoiding the accumulation of these thick deposits is crucial because the extra moisture and chemical components coming from these accretions, interrupt the metal's naturally stable rust protective patina.
- An annual condition assessment should be performed to assess any signs of deterioration. Checking weld-points and ensuring they weather at the same rate as the other materials is important, to avoid structural damages.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No re-location is advised if maintenance recommendations are followed.



ARG Conservation Services Inc.
#799537



Title: Homage to Silence

Artist: Jerome Kirk

Treatment Priority:
LOW

Long Term Recommendations

- Overall paint coating is recommended every 10 years.
- An annual conditions assessment should be performed, to assess any signs of corrosion, paint weathering and changes on the concrete base.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades. Rubber parts should be inspected and replaced if necessary.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed. However, from the curatorial perspective, the sculpture could be displayed in a more visible area, as it tends to get lost under the trees in the current location.



ARG Conservation Services Inc.
#799537



Title: Albuquerque

Artist: Gale Wagner

Treatment Priority:
MEDIUM

Long Term Recommendations

- An overall paint coating is recommended every 10 years or earlier, if signs of deterioration are present.
- An annual conditions assessment should be performed, to assess any signs of corrosion, paint weathering and changes on the concrete base.

Overall Life Span

- If the metal structure is regularly maintained and preserved for corrosion and structural damage, then it can remain outdoors for decades.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed. Especial attention should be taken around the sprinkler system. If the sculpture remains in the current location, and sprinklers are not re-located, paint coating should be re-applied more regularly.



ARG Conservation Services Inc.
#799537



Long Term Recommendations

- An overall paint coating is recommended every 10 years or earlier, if signs of deterioration are present.
- An annual conditions assessment should be performed, to assess any signs of corrosion, paint weathering and changes on the concrete base.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed. Especial attention should be taken around the sprinkler system. If the sculpture remains in the current location, and sprinklers are not re-located, paint coating should be re-applied more regularly.

Title: Kaikoo V

Artist: Betty Gold

Treatment Priority:
LOW



ARG Conservation Services Inc.
#799537



Title: Skyhook Boca Raton

Artist: Peter Shire

Treatment Priority:
MEDIUM

Long Term Recommendations

- Enamel panels should be inspected and maintained annually, and re-coating of deteriorated units if necessary every 5 years.
- An annual condition assessment should be performed to assess any signs of corrosion, paint weathering and changes on the concrete base.

Overall Life Span

- If the metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed, especially the one related to tree trimming.



ARG Conservation Services Inc.
#799537



Long Term Recommendations

- A regular cleaning maintenance should be performed, preferable every 6-12 months to avoid the accumulation of debris and bird guano on the surface. Thick deposits, such as bird guano and bio-growth, are hard to remove on CorTen surfaces and require special treatments. Thus, avoiding the accumulation of these thick deposits is crucial because the extra moisture and chemical components coming from these accretions, interrupt the metal's naturally stable rust protective patina.
- An annual condition assessment should be performed to assess any signs of deterioration. Checking weld-points and ensuring they weather at the same rate as the other materials is important, to avoid structural damages.

Overall Life Span

If the metal structure is regularly maintained and preserved for corrosion and structural damage, then it can remain outdoors for decades.

Title: Tangents To L2

Artist: Paul Gorenium

Treatment Priority:
MEDIUM

Relocation Plans

No relocation is advised if maintenance recommendations are followed.



ARG Conservation Services Inc.
#799537



Long Term Recommendations

- Annual maintenance including removal of debris, dry cleaning, and application of biocide and wood preservatives if needed.

If the application of an oil-based stain and UV stabilizer are considered, they should be re- applied annually

Overall Life Span

- This organic substrate placement outdoors, makes it highly susceptible to the elements, especially related to changes in humidity, temperature, air pollution and UV light. If no UV stabilizers and oil-based stain are applied, then the exposed wood structure will deteriorate at a fast rate.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed.

Title: El Palo Alto/ Ropepole

Artist: Po Shu Wang

Treatment Priority:
MEDIUM



ARG Conservation Services Inc.
#799537



Title: Go Mama

Artist: Marta Thoma

Treatment Priority:
HIGH

Long Term Recommendations

- Installation of a landscaping barrier/fence around the sculpture to prevent public from climbing the artwork.
- Annual overall maintenance and waxing.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, then the sculpture can remain outdoors for decades.

Relocation Plans

- No relocation is advised if maintenance recommendations are followed.



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Title: Digital DNA

Artist: Adriana Varella and Nilton Malz

Treatment Priority:
HIGH

Long Term Recommendations

- Ideally, this sculpture should remain indoors as its components are highly susceptible to deteriorate due to elements. Because the piece is outdoors, there will be an increasing color shift (lightening and fading). However, if a sacrificial water based coating is applied annually and the artwork inspected regularly, it will be acceptable to keep it in its current location.

Overall Life Span

- Because circuit boards are not meant to be exposed to the elements, its metal parts corrode easily. Also, its acrylic components tend to deteriorate overtime. If the sculpture remains outdoors, an annual inspection and/or replacement of the circuit boards could be an option to address its quick deterioration.

Relocation Plans

- Sculpture could be moved indoors to slow down its rate of deterioration.



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Title: Tilted Donut #5

Artist: Fletcher Benton

Treatment Priority:
LOW

Long Term Recommendations

- A regular cleaning maintenance should be performed, preferable every 6-12 months to avoid the accumulation of debris and bird guano on the surface. Thick deposits, such as bird guano and bio-growth, are hard to remove on CorTen surfaces and require special treatments. Thus, avoiding the accumulation of these thick deposits is crucial because the extra moisture and chemical components coming from these accretions interrupt the metal's naturally stable rust protective patina.
- An annual condition assessment should be performed to assess any signs of deterioration. Checking weld-points and ensuring they weather at the same rate as the other materials is important, to avoid structural damages.

Overall Life Span

- If metal structure is regularly maintained and preserved for corrosion and structural damage, the sculpture can remain outdoors for decades.

Relocation Plans

- No re-location is advised if maintenance recommendations are followed.



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Title: Rrrun

Artist: Marta Thoma

Treatment Priority:
LOW

Long Term Recommendations

- If left in its current location, an annual application of a water repellent and UV filter should be performed. Other option is an overall color paint coating every 3-5 years.

Overall Life Span

- Fiber glass structures experience loss of strength and color changes due to two main factors: (1) UV light degradation, where the resins components degrade turning into a dull, chalky surfaces; and (2) prolonged water exposure, which transforms components into acids, thus breaking down the bond between the glass reinforcing and the resins. These two agents of deterioration cause accumulative damage on the fiber glass sculpture, as it remains outdoors.

Relocation Plans

- If no overall coatings are applied, relocating the sculpture indoors should be considered.





Title: Boy with Fishing Pole

Artist: Greg Brown

Treatment Priority:
HIGH

Long Term Recommendations

- Inspection of the architectural structure and wall should be performed twice a year to evaluate the existing condition of the stucco, building roof, and drainage system. Re-application of the protective coating and UV filters should be performed annually.

Overall Life Span

- Acrylic colors on stucco can be very stable if kept re-coated with an adequate UV light and water repellent coating. However, the main source of deterioration is the moisture content behind the mural due to the detachment of the stucco from the wall.

Relocation Plans

- Due to the difficulties of relocating the mural, it is best to implement and follow the previous recommendations.



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Long Term Recommendations

- Inspection of the walls should be performed twice a year to evaluate the existing condition of the design, particularly at the lower areas where the walls get hit by bicycles. An annual re-application of the protective coating and UV filter.

Overall Life Span

- Acrylic colors could be more stable if kept re-coated with an adequate UV light and water repellent coating, which will operate as a sacrificial layer of protection.

Title: Year of the Ocean

Artist: Oscar Castillo

Treatment Priority:
HIGH

Relocation Plans

- No relocation plans are proposed for this mural.



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