

TOWN OF CASTLE ROCK

Public Art Assessment & Maintenance Plan

October 2, 2020



<http://crgov.com/2406/Public-Art>

Prepared for the
Maia Aman, Administrative Supervisor
Town of Castle Rock
1375 W Plum Creek Parkway
Castle Rock, CO 80109

Prepared by
Alison Leard, Principal
Pacific Coast Conservation
Art Collections Care & Conservation
2334 Colorado Boulevard
Denver, CO 80207

The proposal is private and directed to the Town of Castle Rock for the purposes of awarding a contract for the assessment of the public art collection. It should not be used as a directive for others to use in the care of works of art, nor distributed outside of the staff of the Town of Castle Rock. Proposal is valid for 30 calendar days from date of submittal.

TOWN OF CASTLE ROCK

ASSESSMENT & MAINTENANCE PLAN 2020

October 2, 2020

Maia Aman, Administrative Supervisor
Town of Castle Rock
1375 W Plum Creek Parkway
Castle Rock, CO 80109

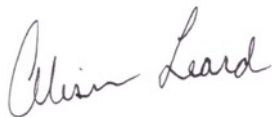
Dear Ms. Aman:

Pacific Coast Conservation (PCC) is pleased to submit the following proposal for a Public Art Condition Assessment and Public Art Maintenance Plan for the Town of Castle Rock's public art collection. This proposal will address the scope of work that has been communicated in the RFP put out by the Castle Rock Public Art Commission.

We believe that our longstanding and varied experience in outdoor public sculpture conservation will provide the maximum benefit to the Town of Castle Rock. We have over 33 years of combined professional experience in the care of outdoor sculpture, conservation and management of art collections. Our team has developed policies and care plans for collections throughout the United States, with specific focus on the National Park Service and city collections. Our experience ranges from the delicate handling of paper conservation to the operation of 130-foot articulated boom lifts to perform public art maintenance on a 29ft monumental bronze sculpture, situated on delicate floor pavers. We are dedicated to performing museum-quality conservation, preservation, and collection support for any project, no matter the size.

I am a Professional Associate of the American Institute for Conservation and work with professionally trained conservators who hold Masters' degrees from recognized conservation-training programs and well-trained conservation technicians that have been directly trained by conservators. Our technicians have all worked in conservation of sculpture for over 5 years. We have coordinated similar efforts for over 20 similar collections (see below), and we are known for creating partnerships with our clients to provide the best and most cost-effective sculpture care programs.

Sincerely,



Alison Leard, Director

Pacific Coast Conservation
2334 Colorado Blvd.
Denver, CO 80207
310-383-4710
alison@pacificcoastconservation.com
www.pacificcoastconservation.com

II. COMPANY PHILOSOPHY FOR CARE OF PUBLIC ART

PCC's established work in the public art arena has guided us towards creating a conservation philosophy that applies specifically to the care of public art collections:

- All public art works and commissions must, first and foremost, be sited and maintained in a manner that protects the public safety.
- Preventive conservation is always preferable to remedial conservation.
- Care of artworks in disaster-prone zones requires additional planning to ensure long-term care and protect public safety.
- Understanding the overall cultural significance of a site, monument or work of art, as well as a location's climate, and the environmental impact of specific sites is important to the proper implementation of long-term conservation.
- Though the goal of preservation is retention of an aesthetic, historical and conceptual intent, in the public art arena this goal may need to be weighed against public safety and social needs.
- The goal of conservation is to remedy visible and structural problems in a manner that is ethical, sustainable, cost-effective, and easily communicated to our clients.
- Outdoor architectural finishes, including those on murals, are particularly vulnerable to damage from overreaching treatment protocols.
- Vandalism of sites and artworks is something that must be understood in its broader historical perspective and its prevention must involve strategies that go beyond conservation methods.
- We work together with agencies to reduce environmental impact of sprinklers, sunlight, pollutants, weather conditions and the public on works of art.
- We provide clear communication to our clients and stakeholders so that, where appropriate, treatment decisions are not imposed on a community, but are, instead, part of a clearly delineated process.
- We thoroughly document all of our work with photographs and a written report that explains in clear narrative the way we have arrived at our treatment decisions and who among the stakeholders has vetted our processes.

These philosophical approaches to conservation are based on our deep rooted work with public agencies and our research into issues of historic structures, graffiti, and public monuments / artworks.

III. FIRM PROFILE

Pacific Coast Conservation (PCC) specializes in the care, preservation and conservation of fine art and artifacts. Alison Leard, Principal, has been involved with the care of art and artifacts for over 15 years and works with a team of conservators, conservation technicians, and registrars to create advanced, museum-quality conservation, preservation, and registrar support.

Alison is a Professional Associate of the American Institute for Conservation (AIC) and assures that all projects carried out at PCC uphold the Code of Ethics and Guidelines for Practice of the AIC and the Secretary of the Interior's Standards for the Treatment of Historic Properties. Professional Associate status with the AIC ensures the highest level of professionalism in the field of conservation. Professional Associates has been reviewed by their peers, graduate degrees (or 2 years of related formal training) and 3-years of post-training full time work in conservation or conservation-related field is required. She is also an assessor for the Conservation Assessment Program through the Foundation for Advancement in Conservation (FAIC).

PCC began in 2014 and the background of the staff and subcontractors offers a broad client base that includes an extraordinary number of collections in museums, universities, public art agencies and private collections that span the United States.

PCC Staff:

Alison Leard, PA-AIC, Director, is a Professional Associate of the American Institute for Conservation (AIC) and holds a Master of Arts degree in Museology from the University of Washington. She is also an assessor for the Conservation Assessment Program through the Foundation for Advancement in Conservation (FAIC). Ms. Leard has worked on object treatments of stone, metals, wood, plastics, glass, ceramics, and historic buildings. She specializes in the administration of conservation and collection management projects. She has worked with private clients, cities, counties, universities, museums, libraries, gardens and galleries throughout the United States. Pieces treated have ranged in age from the second century A.D to contemporary artworks.

Melissa Swanson, Conservator, holds an MS in Historic Preservation from Columbia University and an BA in Art History and Anthropology from Wheaton College. As part of her role at the Conservation Branch of the Naval History and Heritage Command, Swanson has completed Naval Occupational Health and Safety ASHORE training. She serves as the Conservation Branch Safety Liaison working with command and base safety personnel to meet federal safety regulations, maintain SDS and chemical inventories, complete safety training, and conduct branch safety briefings. Furthermore, she has helped lead Arts, Monuments and Archives training for active duty Marines and Navy reservists in emergency response for heritage sites, survey and photography techniques, and safe object handling. In fact, Swanson has received a personal letter of commendation for her work as the Conservation Branch Safety Liaison at the Naval History and Heritage Command's conservation lab.

Samantha Hunt-Durán, Conservation and Collections Associate, holds a MA in Art History and a BFA in Pre-Art Conservation from the University of Denver. Ms. Hunt-Durán has project managed PCC's SOCS projects for 17 Alaska Regional NPS units (9 currently underway) and CPS projects for four (4) Intermountain Region NPS units. She is trained in polarized light microscopy pigment identification and specializes in objects and outdoor sculpture conservation. Besides conservation treatment, Ms. Hunt-Durán has experience in collections management, archives processing, collections packing and moving, disaster mitigation, and historic preservation. She is the Vice President of the Cultural Council in Commerce City, CO.

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Frank E Lucero, Conservation Technician, holds a BA in Communication from the University of Colorado, Denver. Mr. Lucero has worked in the care of art collections since 2014, in institutions such as the Denver Art Museum, Dairy Center for the Arts, Boulder Museum of Contemporary Art, and Museo de Las Americas. He has vast knowledge of condition reporting, art handling and installation. Since beginning with PCC, he has carried out conservation treatments of sculptures throughout the Denver Metro area, while under the supervision of a conservator. He has also been integral in the art handling and packing of a historic artifact collection being treated at PCC for the Wilson's Creek National Battlefield.

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The staff brought together by PCC has a broad client base that includes an extraordinary number of private clients, public art agencies, and fine art collections. Select public clients:

- Cities of: Sioux Falls, SD, Golden, CO, Arvada, CO, Loveland, CO, Longmont, CO, Sioux Falls, SD, Beverly Hills, CA, Santa Monica, CA, Los Angeles, CA, San Jose, CA, Inglewood, CA, Santa Fe Springs, CA, West Hollywood, CA, Pasadena, CA and Honolulu, HI.
- National Parks Service:
 - DEVA - Death Valley, CA
 - KEFJ – Kenai Fjords NP
 - ARCC – Alaska Regional Curatorial Center
 - LACL – Lake Clark NP & P
 - KATM – Katmai NP & P
 - ALAG – Alagnak Wild River
 - ANIA – Aniakchak NM
 - GLBA – Glacier Bay NP
 - KLGO – Klondike Gold Rush
 - SITK – Sitka NHP
 - YUCH – Yukon-Charlie Rivers
 - GAAR – Gates of the Arctic
 - DENA – Denali NP & P
 - BELA – Bering Land Bridge
 - NOAT – Noatak NP
 - CAKR – Cape Krusenstern NM
 - KOVA – Kobuk Valley NP
 - WRST – Wrangell-St. Elias
 - GRCA – Grand Canyon NP
 - CHCU – Chaco Culture NHP
 - ZION – Zion National Park
 - SEUG – Southeast Utah Group
 - GLAC – Glacier NP
 - GRKO – Grant Kohrs Ranch NHS
 - YELL – Yellowstone NP
 - BIBB – Big Bend NP
 - WICR – Wilson’s Creek National Battlefield
- Los Angeles County Museum of Art, Los Angeles, CA
- El Segundo Museum of Art
- The Menil Collection, Houston, TX
- Santa Monica Conservancy
- Beverly Hills Fine Art Framing
- Carpenters Workshop Gallery, London
- Heather James Gallery, Palm Desert, CA
- California Restoration & Waterproofing
- Columbia Memorial Space Center, Downey, CA
- Palm Springs Art Museum, Palm Springs, CA
- Petersen Automotive Museum, Los Angeles, CA
- The Sculpture Foundation / Seward Johnson Atelier, Santa Monica, CA
- University of Southern California, Los Angeles, CA
- University of California, Santa Barbara, CA
- W Hotel / Marriott
- Chvostal Art Advisory / Chvostal Contents Consulting, Long Beach, CA
- American International Group (AIG), Art Collection Management Department, National
- Chubb
- City of San Diego, Balboa Park, CA
- James Kelly Contemporary, Santa Fe, NM
- White River Valley Museum, WA
- Japanese Friendship Garden, San Diego
- LD Brinkman Western Art Collection, Kerrville, TX
- Contents Restorers of California
- General Services Administration (GSA), National
- Los Angeles Metropolitan Transit Authority
- Hawaii State Foundation for Culture and the Arts
- California Parks Association
- Broad Art Foundation, Santa Monica, CA
- J. Paul Getty Museum, Los Angeles, CA
- Huntington Art Gallery and Gardens
- Tread of Pioneers Museum, Steamboat Springs, CO
- Utah State History, Salt Lake City, UT

IV. PORTFOLIO

Client: University of Southern California, Los Angeles, CA



Hecuba, Bronze; Before Treatment



Hecuba, Bronze; After Treatment

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Client: Private Client



Tom Otterness sculpture; Bronze; Before Treatment



Tom Otterness sculpture; Bronze; After Treatment

Client: Beverly Hills Framing, CA



Fan: Ivory, Silk, Feathers; Before Treatment



Fan: Ivory, Silk, Feathers; After Treatment

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Client: City of Beverly Hills, CA



Alex McCrae, *Conversation*: Before Graffiti Removal



Alex McCrae, *Conversation*: After Graffiti Removal



Bailey Oakes, *Spiral of Life*: Before Treatment (redwood)



Bailey Oakes, *Spiral of Life*: After Treatment (redwood)

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Fletcher Benton, *Untitled*: Before Treatment (repainting)



Fletcher Benton, *Untitled*: After Treatment (repainting)

Client: Private Client



Kissing Couple Tom Otterness; Bronze; Before Treatment

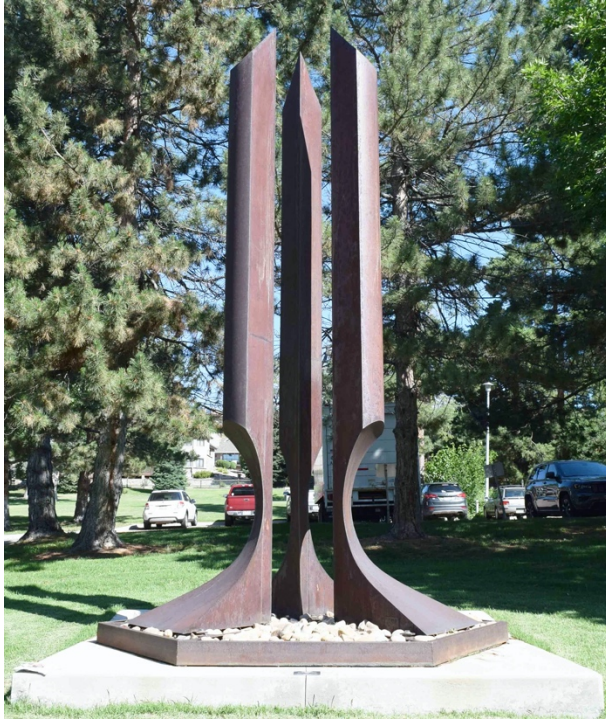


Kissing Couple Tom Otterness; Bronze; After Treatment

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Client: City of Arvada, CO



Wilson, *Untitled*: Before Maintenance



Wilson, *Untitled*: After Maintenance

Client: Huntington Library & Gardens, CA



Library Fountain, Stone: Before Treatment



Library Fountain, Stone: After Treatment

V. SIMILAR PROJECTS & REFERENCES

1. CITY OF ARVADA, ARVADA, CO

PCC is involved in a multi-year, continuing assessment and maintenance contract for twenty-six (26) city-owned sculptures owned by the City of Arvada, CO. This contract included the development of an initial collection assessment, which utilized a specially-prepared form keyed to the collection that identified areas of concern for works and their siting. The assessments documented conditions and proposed individual strategies for conservation and maintenance of works. The results of assessment were used to design a long-range plan for collections care with the City's Arts & Culture Commission. This plan included proposing lists of prioritized treatments, which are being executed by PCC. As part of this project, PCC provided the city with strategies for commissioning new works, for disaster response, and for utilizing the most cost-effective resources to implement ongoing maintenance.

Contact: **Charise Canales**
Neighborhood Engagement Coordinator,
& Staff Liaison to Arvada Arts and Culture Commission
720-898-7535
ccanales@arvada.org

2. CITY OF LOVELAND, LOVELAND, CO

In 2016, PCC participated in the Art in Public Places Sculpture Maintenance Program of Loveland, which focused on the annual cleaning of 54 indoor and outdoor sculptures, found throughout the city. The sculptures received a variety of treatments, ranging from light cleaning with anionic cleaner to hot wax treatments performed using specialized equipment and tools. The sculptures were mostly bronze, but also included stainless steel, and were found in various states of repair. Each sculpture was individually assessed, aided by conservator recommendations, and treated in accordance with current conservation methods of metals, to ensure their continued protection in locations open to environmental effects.

Contact: **Jennifer Cousino**
Cultural Services Department
500 E 3rd Street
Loveland, CO 80537

3. CITY OF AURORA, AURORA, CO

PCC is engaged in the continued sculpture maintenance and treatment contract with the City of Aurora in Aurora, CO. This contract currently includes nine (9) bronze sculptures, two (2) multi-media sculptures at an RTD rail station, one (1) large fiberglass sculpture, and one (1) large suspended steel sculpture. Each sculpture was individually assessed, aided by conservator recommendations, and treated in accordance with current conservation methods, to ensure their continued protection in locations open to environmental effects.

Contact: **Roberta Bloom**
Public Art Coordinator
14949 E. Alameda Pkwy.,
Aurora, CO 80012
303.739.6747
rbloom@auroragov.org

4. UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES, CA

PCC is engaged in a long-term, continuing sculpture maintenance contract with the University of Southern California. Recently completed, Youth Triumphant, is a bronze sculpture central to the USC campus, which must be removed annually, and stored for safety reasons. Large equipment, such as a 12ft gantry and scaffolding is employed to lift the sculpture and ensure the safety of the surrounding fountain and sculpture base, which is highly carved and historic to the sculpture. A further example, using USC, is the bi-annual treatment of their treasured “Tommy Trojan”, which occupies a place of pride in the main thoroughfare. The bronze sculpture is treated using a boom lift to gain access to the 14’ sculpture, while vigilant care is taken to ensure safety of the staff, students, and sculpture.

Contacts: **George Huber**, Maintenance Manager
Facilities Management Services
University of Southern California, Los Angeles, CA
213-821-5733
georgehu@usc.edu

5. SCOTTY’S CASTLE, DEATH VALLEY NATIONAL PARK, CA

In 2016, PCC was contracted with NPS to pack, track, transport, store for a period of 4 years and then return and re-install over 12,000 artifacts in the Scotty’s Castle Collection. Scotty’s Castle went through a major flood in the fall of 2015, necessitating the emergency removal of the entire collection, including all pieces in the castle, along with artifacts in storage. All objects were placed into a dedicated storage space with layout and design supervised by PCC and U.S. Art project managers. Objects including, but limited to household artifacts, paintings, works on paper, textiles, ceramics, taxidermy, furniture, leather items and horse tack, etc. We were onsite full time for 4 months with 14 full-time employees, including two project managers, 8-10 art handlers/craters, and 2 art handlers/drivers. 32,000 sq ft facility.

Contact: **Gretchen Voeks**, Museum Curator, Scotty’s Castle
Death Valley National Park
PO Box 579
Death Valley, CA 92328
760.786.3258
gretchen_voeks@nps.gov

VI. PROJECT PLAN

Task 1: Condition Assessment

PCC understands that the Town of Castle Rock wishes to have a qualified contractor provide an assessment of 33 permanently sited public artworks throughout the City with current conditions, and recommendations for conservation (if needed). We propose to carry out the following:

1. Review any past documentation you have of the collection and its care.
2. Prepare a conservation assessment form to be approved by the commission (sample attached in Appendix A).
3. Meet with commission to discuss approach to site investigations, goals and priorities.
4. Conduct an onsite examination of the works in question, preparing a report for each work examined. Track patterns of damage/deterioration if previous surveyed were completed.
5. Photograph the pieces in situ, documenting overall conditions and details. Submit overall and detailed images that illustrate condition issues digitally or on a thumb drive. Also include images in report.
6. Provide a recommendation for routine maintenance and treatment for each of the 33 identified artworks, including detailing what maintenance can be carried out prior to conservation, if conservation is necessary.
7. Provide estimated time / costs yearly moving forward. Based on findings and discussions with Town, this may be spread out over more or less years based upon where a good balance of time and costs can be found.

Task II: Public Art Maintenance Plan

Using findings from the Assessment:

1. Develop recommendations for maintenance and conservation to include: step-by-step conservation treatment recommendations for each work; comments on location, mounting, and safety matters regarding the artworks, including risk management; recommendations for improvements to siting; a priority numbered ranking list for artworks according to conservation needs; maintenance treatments for each piece if more than one treatment will be necessary for conservation.
2. Lay out general care of the various materials that are present in the collection.
3. Provide a summary of the findings that includes a long-range plan for collections care.
4. Provide a draft of the plan in digital format for review and comments by commission.
5. Meet with Commission to review draft and discuss findings.
6. Integrate notes from edits and from the meeting into the final report.
7. Provide a final report in electronic and/or printed (if requested) formats.
8. Be available for questions on the report and to provide future assistance with planning.

Strategy for Condition Survey of Approximately 33 Works of Public Art:

- The survey will begin with PCC preparing a specialized condition form for reporting. This form will be vetted by City personnel and items included will be discussed with the client.

- The site project will, ideally, begin with a meeting with key City personnel that the public art division deems important to meet with us. The aim of this is to help us determine the key issues to consider in our survey. It will also allow us to understand any condition issues that are not easily observable.
- The individual object-by-object survey will be carried out in situ over the course of one week. Works will be photographed overall from each side and details of noted conditions will be taken.
- Following the onsite examination, a condition report and maintenance plan will be prepared for each artwork. These documents will describe the present condition of the artwork, structural stability, surface conditions, issues related to upgrading disaster protection, and siting with particular attention to matters such as overhanging trees, proximity to sprinklers, and lack of proper lighting that are exacerbating noted conditions.
- Recommended conservation treatments will be outlined for each artwork. Where no treatment is required, this will be noted.
- A proposed maintenance schedule and plan will be outlined for each piece. These recommendations will inform the long-range maintenance plan and schedule for the entire collection.
- PCC will provide the City with sample forms for recording damage and maintenance performed.
- The Public Art Maintenance Plan will include a summary report that compiles the information in the individual reports and provides a prioritization for the work to be carried out.

Project Schedule

If possible to have the entire project start in 2021, that would be preferable. We are fully booked through 2020. Payment can occur at any time in 2020, or when the project starts in 2021. If the project absolutely needs to begin in 2020, PCC would propose this as an alternative schedule than what was presented in the RFP:

Friday, October 2 - Deadline for submissions

Week of October 19 - Interviews with Public Art Commission members and staff / selection committee

Week of October 26 - Project awarded to selected contractor

December 1 - Contractor begins condition assessment and development of plan

January 12 - Contractor submits draft plan for review

January 14 - Contractor presents initial plan and overall report to Commission and staff

January 31 - Contractor submits final plan with any reasonable incorporations, changes, edits, etc. as discussed at January 14 presentation

Resources to be Provided by Castle Rock

If possible, the following items would be helpful in order to streamline the onsite investigation as well as provide the maximum amount of information that could be pertinent to the future treatment and maintenance of the artworks in question.

- Earlier surveys, condition assessments, and/or treatment reports for individual artworks to be reviewed by PCC for comparison with current observed conditions.
- A map or street addresses and locations indicating the location of each of the 33 permanently-sited artworks identified by the City. Please identify any pieces that are in locations inaccessible to the public. Note that we do have the linked public art map provided in the RFP.
- Contact information for any site-specific personnel/coordinators in order to access certain indoor works of art as necessary.

Potential Risks

The only potential risks that PCC can foresee that could delay the project would be:

1. A blizzard or comparable natural disaster.
2. Major construction occurring in any areas along streets, etc. where art may be located
3. Closure of buildings or streets for any other reason.
4. Pandemics which restrict/delay safely travelling to and from the on-site work environment.

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VII. BUDGET

Task I: Condition Assessment

ASSESSMENT OF COLLECTION: It is anticipated that the assessment and initial meetings with Town of Castle Rock staff, including review of prior documentation, will take 2 days onsite by a Conservator and Technician, including travel time, an additional additional day allowed for report preparation and photographic compilation.

Survey (2 days x 2 ppl)	32 hrs @ \$110 per hour	\$3,520.00
Travel time (2 days x 1.5 hrs r/t x 2 ppl)	6 hrs @ \$55 per hour	\$330.00
Mileage (76 miles r/t x 2 trips)	152 miles @ \$.58 per mile	\$88.00
Report writing, off-site	8 hrs @ \$110 per hour	\$880.00

Task I: **\$4,818.00**

Task II: Public Art Maintenance Plan

First Draft	16 hrs @ \$110 per hour	\$1,760.00
Meeting with Commission	2 hrs @ \$125 per hour	\$250.00
Travel time (1.5 hrs r/t)	1.5 hrs @ \$62 per hour	\$93.00
Mileage	76 miles @ \$.58 per mile	\$44.00
Final Draft	6 hrs @ \$110 per hour	\$660.00

Task II: **\$2,807.00**

TOTAL COST: **\$7,625.00**

Note: Payment can occur at any time in 2020, or when the project starts in 2021.

VIII. CONCLUSION AND SIGNATURE

Based on our extensive experience with outdoor public art, it is PCC's opinion that the strategy put forth by the Castle Rock Public Art Commission for assessing and development of a maintenance plan for its public art collection constitutes a proactive and excellent approach. In particular the use of assessments prior to wholesale treatment makes good sound sense.

Thank you for your consideration of this proposal. Please do not hesitate to contact us with any questions regarding our protocol, experience, or costs. We greatly look forward to working with the Castle Rock Public Art Commission.

Proposed by:



Alison Leard, Principal
October 2, 2020

APPENDIX A: SAMPLE ASSESSMENT FORM

CITY OF GOLDEN

OUTDOOR SCULPTURE CONSERVATION SURVEY 2020

Date of Report

Artist

Title

Date

Materials

Dimensions

Location

Description

Condition

Comments on Mounting

Pacific Coast Conservation1

CITY OF GOLDEN

OUTDOOR SCULPTURE CONSERVATION SURVEY 2020

Comments on Location

Recommended Site Improvements

Recommended Treatment

Treatment Cost Estimate

Maintenance

Maintenance Cost Estimate

Maintenance Frequency

Treatment Priority

Annual

Biannual

Other, Specify:

1

2

3

Pacific Coast Conservation2

CITY OF GOLDEN

OUTDOOR SCULPTURE CONSERVATION SURVEY 2020

PHOTO HERE	PHOTO HERE
PHOTO HERE	PHOTO HERE

Pacific Coast Conservation

3

APPENDIX B: RESUMES

ALISON TISUE LEARD

Professional Associate, AIC

PROFESSIONAL EXPERIENCE

Pacific Coast Conservation, Art Collections Care & Conservation, Los Angeles/Denver Principal, September 2014 – Current

- Founder of Los Angeles and Denver-based studio dedicated to preservation and conservation of artworks and historic artifacts.
- Directs Pacific Coast Conservation in assuring compliance with the Secretary of Interior's Historic Preservation Professional Qualification and Standards for Conservation of Historic and Artistic Works, and the American Institute for Conservation's Code of Ethics.
- Works in all aspects of art collection management and conservation for private and public collections, including collection and conservation assessments, treatments, project estimating, planning and management, and art movement. Manages conservators, technicians, interns, and subcontractors.

Rosa Lowinger and Associates, Conservation of Art and Architecture, Los Angeles/Miami Operations Director & Project Manager, July 2012 – November 2014 Studio Manager and Senior Conservation Technician, April 2010 – July 2012

- Directed the Los Angeles and Miami studios, managing projects and client relations.
- Supervised team of 3 conservators and 6 technicians.
- Business and financial management for both Los Angeles and Miami studios, including managing all budgets, insurance policies, contract negotiations, bookkeeping and human resources for a private practice of 15 employees.
- Project management for Los Angeles and national based art and architectural conservation projects including the public art collection of the cities of Beverly Hills, CA, West Hollywood, CA, Inglewood, CA, Santa Monica, CA Sioux Falls, SD.
- Performed surveys, assessments and implemented treatment plans for objects and sculpture. Materials ranging from bronze, stainless steel, painted metal, weathering steel, stone, fiberglass, acrylic, wood, concrete, and ceramics, among others.
- Coordinated with art handlers and contractors for the installation and de-installation of sculpture, ranging in size from life-size to painted steel sculptures measuring 25 feet tall.

Los Angeles County Museum of Art, Los Angeles, CA Registrar, Contract, August – October 2009

- Condition reported and accessioned incoming collections.
- Catalogued incoming/outgoing loans and gifts of ceramics, paintings, textiles.
- Supervised the shipping and transport of traveling works.

White River Valley Museum, Auburn, WA Curator of Collections, 2008/09 Collections & Education Assistant, 2008

- Managed the historic collection of 30,000+ objects, including archives, photography, artifacts, a historic home, and library collections.
- Lead the implementation of archive accessibility project; wrote and received an AASLH grant to realize the project. Directed team of volunteers in carrying out project.
- Facilitated placing 4,300 of the collection's photographs online.

- Developed and implemented a re-housing project for 120 textiles dating from 1860 - 1940.
- Researched and wrote educational packets, presented tours, and ran special events about Muckleshoot culture and Japanese-American internment in the Northwest.

Seattle Art Museum / Olympic Sculpture Park, Seattle, WA

Conservation Department Assistant, Contract, 2007 - 2008

- Researched and produced recommendations for improvement of image management.
- Cleaned and maintained bronze, painted steel, glass, wood, fiberglass, stone and plastic sculptures at the outdoor Olympic Sculpture Park.

Henry Art Gallery, Seattle, WA

Collections/Registration Assistant, 2006 - 2008

- Exhibit preparation: developed installation manuals, condition reported incoming/outgoing loans, organized and packed outgoing loans, and coordinated matting and framing of in house exhibitions.
- Created detailed manuals and installation instructions for traveling exhibitions.
- Maintained art library and artist files, digital photography, and rights and reproductions information improving access for curators and researchers.

EDUCATION

University of Washington, Seattle, WA

Master of Arts, Museology, 2008

Thesis: Organizing Conservation Documentation for the Olympic Sculpture Park:
Analysis of Databases and Recommendations for Future Use

Minneapolis College of Art and Design, Minneapolis, MN

Bachelor of Science, Entrepreneurial Studies, 2003

MEMBERSHIPS

American Institute for Conservation of Historic and Artistic Works - **Professional Associate**

International Institute for Conservation of Historic and Artistic Works

Western Association of Art Conservation

American Alliance of Museums

Registrar's Committee of the American Alliance of Museums

Western Museums Association

INTERNSHIPS

Film Archive, University of Washington Libraries, Special Collections, Seattle, WA, 2007

Preparation, Experience Music Project / Science Fiction Museum, Seattle, WA, 2007

Collections Management, Vesterheim Norwegian-American Museum, Decorah, IA, 2006

Museum Studies, Peggy Guggenheim Collection, Guggenheim Foundation, Venice, Italy, 2004

Program Development, Minnesota Children's Museum, St. Paul, MN, 2003

Melissa Swanson

(978) 319-2531 · mjswanson88@gmail.com

EXPERIENCE

Conservation Branch, Naval History and Heritage Command, Richmond, VA
Conservator *January 2016 - Present*

Conserve US Navy artifacts both independently and under the supervision of senior conservators; independently prepare treatment plans and documentation. Assist with collections management and facility management at offsite storage facility.

- Conduct analysis of materials and objects, taking samples, analyzing and interpreting the data to inform treatments.
- Serve as the Conservation Branch Safety Liaison working with command and base safety personnel to meet federal safety regulations, maintain SDS and chemical inventories, complete safety training, and conduct branch safety briefings.
- Help lead Arts, Monuments and Archives training for active duty Marines and Navy reservists in emergency response for heritage sites, survey and photography techniques, and safe object handling.
- Onsite conservation projects:
 - USS Nimitz keel laying plaque: conserving the plaque in preparation for loan to Assistant Secretary of the Navy for display at the Pentagon.
 - USS Stack bell: conserve the exterior and interior surfaces of the bell, and create a safe storage mount to monitor and prevent the spread of a large structural crack.
 - USS Carr builder's plaque: safely remove lead paint, and prepare the plaque for display on loan.
- Offsite conservation projects:
 - VC-4 Memorial, Absecon, NJ: Independently assessed and treated a bronze and granite memorial and bronze plaque; reduced biological growth, and applied a protective wax coating to the bronze plaque. Received command award for completing the project working above grade level.
 - Seabees Museum Recruiting Diorama, Port Hueneme, CA: Worked with other conservators to treat a large composite material, multi-component diorama at the museum on time for display in an exhibition.
- Research materials, techniques, and equipment; assist with purchasing conservation supplies, including equipment, and chemicals.
- Work with command staff to present the history of the Navy to diverse audiences through its material culture through tours, training, and outreach events.

Rosa Lowinger & Associates, Los Angeles, CA
Contractor

November 2015

- Assisted in 1-week survey of the Charlotte, NC public art collection. Photographed, and assessed the condition of sculptures, a fountain, murals, and mosaics.

Historic New England, Boston, MA

Conservation/Collections Care Graduate Intern

September 2015-October 2015

- Assisted in rehousing extensive jewelry collection in archival boxes with custom inserts.
- Researched and compared the properties of protective winter covers for outdoor historic monuments.

Collections Conservation Branch, Northeast Region: Historic Architecture, Conservation, and Engineering Center, National Park Service, Lowell, MA

Worked independently and with CCB conservators on objects in the conservation lab, and at National Park Service sites. Produced treatment proposals and final reports on objects conserved in the lab and select outdoor monuments, including photographic documentation. Assisted in the management of the conservation lab including organizing the lab, preparing materials for on-site projects, and inventorying supplies.

Conservation Contractor

July 2014-August 2015

- Saint-Gaudens National Historic Site, Cornish, NH: Worked on the conservation of two over life-size bronze statues. Old coatings were removed using dry ice blasting, the statues chemically patinated, and hot waxed.
- Sagamore Hill National Historic Site, Oyster Bay, NY: Worked on the conservation of interior woodwork as part of site rehabilitation, removed clouded residue and reworked the historic shellac.

Graduate Conservation Intern

June-August 2013

- Highland Lighthouse, North Truro, MA:
 - Took paint and mortar samples from several locations at ground and lantern level.
 - Inspected exterior for cracks, and losses to the brick, made field drawings, created a report on the condition of the lighthouse tower.
 - Analyzed paint samples, testing for lead paint.
 - Combined testing data with scientific and historic research to help assess the condition of the structure and assist in preparing a treatment proposal.
- Minuteman National Historical Park, Concord, MA; Lincoln, MA: Assisted in the conservation of five stone monuments. Supervised a pre-program intern in documenting and treating the monuments.

Pre-Program Conservation Intern

September 2010-May 2012

- St. Croix International Historic Site, St. Croix, ME
 - Assisted in the conservation of six over life-size figures including documenting the condition of the statues with photographs before and after treatment, washing, hot waxing and buffing.

Conservation Solutions, Inc., Washington, DC

Conservation Science Contractor

January-May 2014

- Prepared and tested stone samples; graphed and interpreted the test data, looking for trends among the performance of proposed consolidants; worked with a full-time employee on producing a final report for the client.

Wheaton College, Norton, MA

Art Department Assistant Slide Curator *Sept. 2006-May 2008, Sept. 2009- May 2010*

- Catalogued images using the IRIS database system, created new entries and edited old entries based on independent research
- Maintained the slide collection, and kept the office clean and organized
- Supervised and trained student employees in slide rehousing, and cataloguing

The Museum of Fine Arts, Boston, MA

Art of the Americas Department Intern

September-December 2007

- Assisted with on-going database clean-up efforts, updated existing database entries
- Served as a department office assistant, including copying, filing, and distributing written materials, including confidential donor records, in the department, and to other offices.

AWARDS

Letter of Commendation, May 1, 2019

Personal letter of commendation thanking me for my work as the Conservation Branch Safety Liaison, and being part of establishing the Naval History and Heritage Command's conservation lab.

PROFESSIONAL MEMBERSHIPS

American Institute for Conservation, Member

The Association for Preservation Technology International, Member

EDUCATION

Columbia University in the City of New York, New York, NY

Masters of Science, Historic Preservation, May 2014

Wheaton College, Norton, MA

B.A., *cum laude*, Art History and Anthropology, May 2010

Post-Graduate Coursework:

Polarized Light Microscopy, The McCrone Group, Westmont, IL, June 2018.

Naval Occupational Health and Safety ASHORE training, April 2018.

Software: Basic Autocad, Adobe Photoshop, EMu, IRIS, Filemaker

CONTACT

6000 Krameria St.
Commerce City, CO 80022 USA

Cell: 303-378-2286
Email: samantha@pacificcoastconservation.com
Website: samanthamhunt.wixsite.com/portfolio

LinkedIn: linkedin.com/in/hunt-duran
Etsy: etsy.com/shop/Designing5280

SKILLS

> Professional:

- Research
- Databases
- Multidisciplinary
- Networking

> Technical:

- Conservation
- Collection Mgmt
- Curatorial
- Exhibitions
- Microscopy

LANGUAGE

SPANISH
Conversational

80%

ITALIAN
Academic

75%

EQUIPMENT & TECH

Boom & Scissor Lifts
Pallet Jack
Freight Elevator
Polarized Light Microscope
Portable X-Ray Fluorescence Analyzer
Chemical Storage & Waste Containers
Respirators (particle & organic vapor)
Tyvek Contamination Suit
Sewing Machine
Bookeye Scanner
Adobe Suite
Microsoft Office 365
Mac and Windows OS
Argus Museum & Artwork Archive Databases
Trello Project Management Software

SAMANTHA HUNT-DURÁN

CONSERVATION & COLLECTIONS ASSOCIATE

PROFILE

I hold an MA in Art History & a BFA in Pre-Art Conservation from the University of Denver. I have worked in private, institutional & academic labs both domestically & abroad, including: the Denver Art Museum, Clyfford Still Museum, various private practices, a Tuscan archaeological dig lab, & Studio Art Centers International (SACI) in Florence, Italy. I am trained in polarized light microscopy pigment identification & specialize in objects & outdoor sculpture conservation. I have experience in collections management, archives processing, collections packing & moving, disaster mitigation, & historic preservation.

EDUCATION

MA Art History

2016 - 2018

University of Denver

- Concentration in Museum Studies
- Thesis on contemporary art
- criticism 3.77 GPA

BFA Pre-Art Conservation

2011 - 2015

University of Denver

- Minors in Chemistry & Italian
- Language Cum Laude with Honors &
- Distinction 3.89 GPA

CURRENT & RECENT ROLES

Conservation & Collections Associate

2019 - now

Pacific Coast Conservation

providing a wide range of art and artifact care, including preservation, conservation, survey, & assessment

2334 Colorado Blvd, Denver, CO 80207

- Writing statements of work & budgets
- Coordinating equipment rentals
- Collections surveys & assessments

Freelance Writer

Denver Art Review, Inquiry & Analysis

writing freelance art criticism columns for Denver-area exhibitions

Council Vice President

Commerce City Cultural Council

term-serving member of cultural council

Conservation Assistant

2014 - 2019

Denver Art Museum

treatment, report writing, mount-making, photo documentation, chemical lab maintenance, responding to incident reports, install & de-install

100 W 14th Ave Pkwy, Denver, CO 80204

- Objects, outdoor sculptures & textiles
- Coordinating treatment, accommodating various museum department needs

CONSERVATION WORK

- Outdoor Sculpture Maintenance Intern
 - ▷ Denver Art Museum
- Oil Paintings Conservation Intern
 - ▷ Kuniej Berry LLC, Chicago, IL
- Archaeological Artifacts Conservation Intern
 - ▷ Studio Art Centers, Intl., Florence, Italy
- Abstract Expressionism Conservation Intern
 - ▷ Clyfford Still Museum, Denver
- Polychrome Wood Conservation Intern
 - ▷ Art Objects Conservation LLC, Denver
- Paper Conservation Intern
 - ▷ Beth Heller Conservation LLC, Denver

PRESENTATIONS

- "Treatment of an Oil Painting by Jenne Magafan" "Polychrome Sculpture: Treatment & Research" "Undergraduate Research: Beyond STEM"
- "Marie Watt & the *Female* Heroic Gesture"
- "Art Conservation & International Culture" "Research in the Humanities"

PROF. DEVELOPMENT

> Conferences:

- AIC's 45th Annual Meeting
- AIC's 46th Annual Meeting
- DU Internationalization Summit
- Front Range Art History Symposium
- NCSC Council Conference
- DU Academic Opportunities Fair

> Workshops:

- Pigment Identification Workshop
- FAIC Preventive Conservation
- Workshop Collections Care Workshop
- Scrapbook Preservation Webinar
- Beginning Bookbinding

MEMBERSHIPS

- Commerce City Cultural Council (2019-2022)
- President & of DU Art History & Anthro.
- Group American Institute for Conservation
- Mortar Board National College Honors
- Society American Alliance of Museums
- National Society of Collegiate Scholars
- Emerging Conservation Professionals Network

COLLECTIONS MANAGEMENT

Gallery Maintenance & Install

2018

Denver Art Museum

wire mount install & gallery maintenance of the DAM's "Dior" exhibition, including garment adjustment, dusting decks, cleaning Plexiglas, cleaning garments

100 W 14th Ave Pkwy, Denver, CO 80204

- Install per loan requirements
- Maintenance per loan requirements
- Responding to incident reports

Collections Move Assistant

2017

Denver Art Museum

packing & making travel mounts for the collections move off-site, including the packing of Native Arts contaminated with heavy metals

100 W 14th Ave Pkwy, Denver, CO 80204

- Contamination PPE protocols
- Art packing & mount-making
- Logistics & art tracking

Archives Processing Assistant

2014 - 2015

University of Denver

processing, rehousing, digitizing, & handling archived Colorado heritage materials from the mid-1800s onward & training new assistants in these procedures

2150 E Evans Ave, Denver, CO 80208

- Establishing digitization protocol
- Digitizing fragile materials w/
- BookEye Training new employees in protocol

OTHER RELEVANT EXPERIENCE

Art School Accreditation Assistant

2016 - 2017

University of Denver

applying for the renewal of the art school's North American School of Art & Design (NASAD) accreditation

2150 E Evans Ave, Denver, CO 80208

- Logistics & scheduling per deadlines
- Compiling required materials
- Writing & editing accreditation study

Ars et Fides Docent

2013

Cathedral Duomo

providing free hour-long tours & information to visitors of the Cathedral through the organization, *Ars et Fides*

Piazza del Duomo, 50122 Firenze FI, Italy

- Content memorization & interpretation
- Catering to international patrons
- Public speaking

DaVinci Exhibition Docent

2012 - 2013

DaVinci Machines Exhibition

providing 40 minute docent tours of Leonardo DaVinci's life to large tour groups, catering to school-age groups

16th Street Pavillions, Denver, CO 80265

- Answering the gallery business line
- Answering patrons' history
- questions Gift shop & register