

Town of Castle Rock, CO
Public Art Condition Assessment and Maintenance Plan

October 6, 2020

John Thomas Robinette
Principal

General Project Information

The Town of Castle Rock seeks qualified individuals or firms with proven experience to conduct a condition assessment of its artworks and to develop a five-to-ten-year maintenance plan for future implementation.

This project shall include two central elements:

1. An assessment of the current condition of each piece within the collection.
2. The development of a Public Art Maintenance Plan, using the information obtained from the artist and/or generally accepted practices for the cleaning and maintenance of artwork, in addition to the condition assessment. Using the assessment as a guide, the Public Art Maintenance Plan shall incorporate recommendations for restorative treatments with a suggested timeline for such treatments to occur and their estimated costs. The plan shall also identify recommendations for ongoing maintenance and conservation practices. Ideally, once the conservation work identified through the assessment and plan is complete, the Public Art Commission will be able to continue its use of the plan to project its annual maintenance needs well into the future.

Point of Contact:	Town of Castle Rock, Parks and Recreation Department
Name:	Maia Aman, Administrative Supervisor
Email:	maman@CRgov.com
Phone:	720-724-2095

*The objects subject to review include those 33 works on the list entitled “Master Inventory of the Public Art Collection” provided in the original Request for Proposals.

JT Robinette

ART & ARTIFACTS
Collections Management

October 6, 2020

Maia Aman
Town of Castle Rock
Parks and Recreation Department
1375 W. Plum Creek Parkway
Castle Rock, CO 80109

Dear Ms. Aman,


I am pleased to present this proposal for the condition assessment and maintenance plan for their public works of art of the Town of Castle Rock, Colorado. I am confident that the following proposal will successfully demonstrate our vast experience working in government institutions, at a comparable scale, and on comparable objects. Further, I believe it will instill overwhelming confidence in our ability to execute the assessment and conservation planning services requested by your personnel all according to the time frame you propose.

Our signature approach is to provide a singular point of contact in order to best coordinate any service in the art and artifact sector in any part of the world. In this case, I will personally serve as the contact to supervise our two proposed conservators based on the master inventory provided. The concept allows conservators to spend more time on conservation-related services and less on logistics, allows the client easier dialog with the contractor, and also allows the client access to any service necessary even if it falls outside of the original scope of work.

For this project, J.T. Robinette would coordinate the site visits and reports of two different conservation studios: one for objects conservation and one for paintings conservation. (I have included a separate document detailing which conservator will review each object.) Further, we would present the reports as a coordinated package to the Town thus simplifying the process.

In the end, we welcome your careful deliberation toward our proposal and hope to discuss the project further with you soon. Please do not hesitate to let me know if you have further questions.

Best regards,



John Robinette
Collections Specialist/Principal
J.T. Robinette, LLC

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Business Information

Offeror:

J.T. Robinette, LLC

Designated Small Business

Point of Contact

Phone

Address

Email

D-U-N-S Number

CAGE Code

John Thomas Robinette, Collections Specialist/Principal

917-586-9332

44 Overlook Rd

Ossining, NY 10562

JTR@JTRobinette.com

110963108

8M1B1

Paintings Conservation

Phone

Email

Website

Western Center for the Conservation of Fine Arts

Carmen F. Bria, Jr.: Director / Head Conservator

303-573-1973

wccfa@wccfa.com

<https://wccfa.com/>

Objects Conservation

Phone:

Email:

Website:

Parker Art Conservation

Julie Parker: Director / Head Conservator

720-429-3906

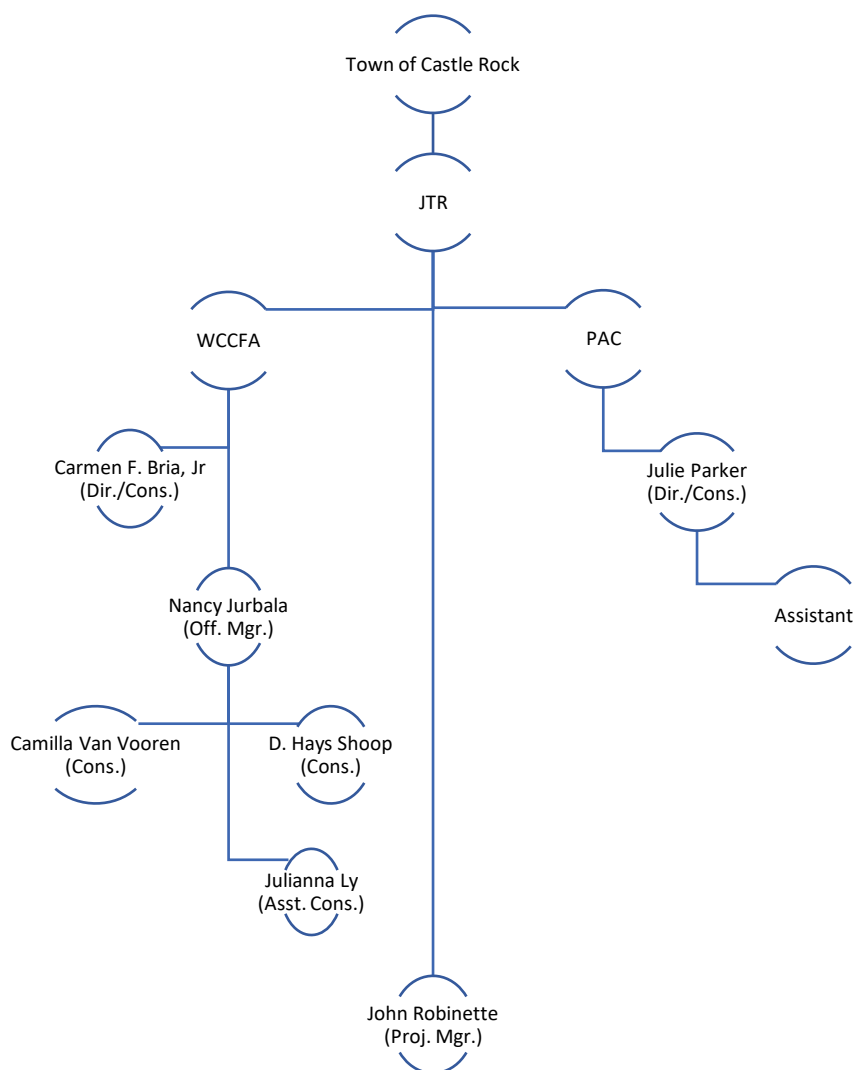
Julie@ParkerArtConservation.com

<http://www.parkerartconservation.com>

Project Management

This project places John Robinette, principal of J.T. Robinette, LLC (**JTR**) and experienced collections manager, as the main point of contact and project manager. He remotely manages all documentation, coordinates the services of the key personnel, and organizes any logistics such as packing and transportation.

The other key personnel in this case belong to two different conservation studios and represent the two areas of expertise defined by the RFP: paintings and objects conservation. The Western Center for the Conservation of Fine Arts (**WCCFA**) and Parker Art Conservation (**PAC**) will supply experienced conservators as the key personnel whose expertise fits and exceeds the requested requirements.



Coordination Plan

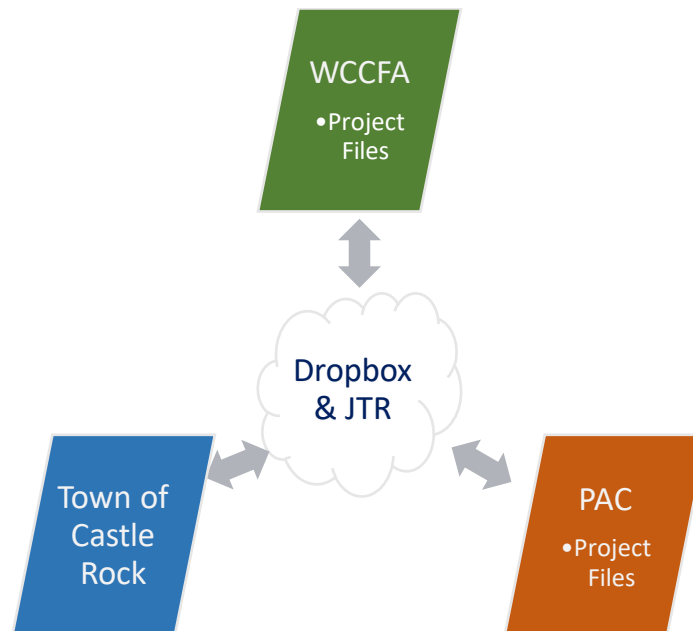
In order to efficiently coordinate between all parties, the Town of Castle Rock can count on a single point of contact, John Robinette. John will operate as a hub between the 2 conservation studios and the Town in order to aggregate and distribute the information flowing in each direction.

In order to facilitate the remote workflow necessary with teams working on-site or independently of each other, we will use Dropbox, a secure, cloud-based file-sharing platform as a hub to best facilitate up-to-date document distribution. With documents regularly uploaded to the cloud, we increase our security and reduce the dependence on the individual electronic devices and their operators for backups. We will even include the Town of Castle Rock in order to provide complete transparency. Through Dropbox, JTR can easily distribute any necessary documents and instantly upload any reports created on-site by conservators.

Each team, WCCFA and PAC, will have their own private archive that they share only with JTR and the Town. WCCFA and PAC will not share their documents with each other in order to reduce the chance of unnecessary breaches of privacy.

We will communicate in writing by email in order to create a searchable, written record. Any phone correspondence requires a follow-up email by JTR summarizing the conversation in order to commit the information to writing in the same consolidated format.

JTR has employed this proven workflow for years in other situations and trusts its efficiency, resilience, and security.



Project Schedule

We have preserved the basic timeline of the original schedule and further specified staggered site visits by our different conservators. We propose staggering the site visits in case the same town personnel needs to accompany the conservators or provide them access to the works.

We would determine later which conservator would visit when based on availability and town priorities. We would recommend, however, that the objects conservator visit first in order to allow for an extra week to prepare the reports since they would review double the number of objects.

November 2 – Contractor 1 executes on-site condition assessment

November 9 – Contractor 2 executes on-site condition assessment

December 4 – J.T. Robinette submits draft plan for review

December 10 – Contractor presents initial plan and overall report to Commission and staff

December 31 – Contractor submits final plan with any reasonable incorporations, changes, edits, etc. as discussed at December 10 presentation

Key Personnel: Painting Conservation

Western Center for the Conservation of Fine Arts (WCCFA)

WCCFA has provided art conservation services to the public and private sectors for nearly 40 years. Their clients include numerous museums, libraries, historic houses, public school districts, governmental agencies, state capitols, colleges and universities, galleries, artists, corporations, and private collectors throughout the country.

Camilla J. Van Vooren

Conservator of Paintings

M.S. in Art Conservation
B.A. in Art History
Professional Associate
President Emeritus

H.F. du Pont Winterthur Museum / University of Delaware, 1990
Phi Beta Kappa, University of California, Irvine, 1982
American Institute for Conservation of Historic and Artistic Works (AIC)
Western Association for Art Conservation (WAAC)

- ☐ Western Center for the Conservation of Fine Arts, 1991-present
- ☐ J. Paul Getty Museum, 1989-1991
- ☐ Atelier de Charles François Daubigny, Auvers sur Oise, France, 1989
- ☐ Musée Gustave Moreau, Paris, France, 1988
- ☐ Los Angeles County Museum of Art, 1987
- ☐ James L. Greaves Conservation Services, Santa Monica CA, 1986
- ☐ Balboa Art Conservation Center, San Diego CA, 1984-1986.

Julianna M. Ly

Assistant Conservator of Paintings

M.S. in Art Conservation
B.A. in Art History & Conservation
Student member

H.F. du Pont Winterthur Museum / University of Delaware, 2020
University of Delaware, 2015
American Institute for Conservation of Historic and Artistic Works (AIC)

- ☐ Fulbright Graduate Intern, Royal Picture Gallery Mauritshuis, 2019-2020
- ☐ Graduate Intern, Smithsonian American Art Museum, Washington, D.C., 2019
- ☐ Fellow, Delaware Public Humanities Institute (DELPHI), University of Delaware, Newark, DE, 2019

Relevant Experience: WCCFA

NOTE: We highlight four (4) specific projects between 2017 and 2020 that directly relate to the current solicitation. The following reference projects relate to the current solicitation in that they provided the following:

- ☐ Long-term state and federal commitments
- ☐ Condition reports detailing current conditions
- ☐ Treatment recommendations
- ☐ Treatment proposals and cost estimates
- ☐ Execution of conservation services on site and in the studio
- ☐ Post evaluation and/or post treatment documentation including high quality images

We have provided sample documents for your reference. These projects were selected for their relevance to the RFP, but the client specified the format of the reports in order to reduce costs. In some cases, the on-site condition assessment is combined with a cost estimate and treatment report, which saves both time and money. Treatments in the WCCFA facility will provide more detailed condition reports and treatment reports. In all treatment reports, WCCFA provides image files separate from the report. A few images have been added for ease of review.

JT Robinette

ART & ARTIFACTS
Collections Management

Over the course of 37 years, Director and Chief Conservator Carmen F. Bria, Jr. has completed general assessments of murals and individual framed paintings for various public and private institutions as well as many state capitols and have treated them both on-site and in the studio. Some of those capitols include the Wyoming State Capitol (Contact: **Jim Allison**, Wyoming State Museum, (307) 777-7022); the Oklahoma State Capitol (Contact: **Alan Atkinson**, Oklahoma Arts Council, (405) 521-2039); and the Montana State Capitol/Montana Historical Society (Contact: **Amanda Trum**, Montana Hist. Soc., (406) 444-4719).



Their most ambitious project was the restoration of over 6,000 square feet of murals in the Utah State Capitol rotunda (Contact: **David Hart**, former Architect of the Utah State Capitol, (801) 557-3542). The assessment took place in 2004 and the treatment took place in 2006–2008 (see images below). They continue to work in the capitol to this day.

This trajectory continues in his and WCCFA's more recent projects and is evidenced in the selected examples.



Project Number 1: Colorado State Capitol Governor Portraits

Client	Colorado State Capitol via AUM Framing and Gallery (AUM acted as “General Contractor”)
Date	2019-2020
Project Description	Similar to the requirements of the current solicitation, WCCFA performed an initial on-site assessment of 19 Framed Governors’ Portraits. A condition report was prepared for each painting as well as a treatment proposal and cost estimate. WCCFA treated the paintings in their studio.
Cost	\$49,000
Contract Number	20-125
Contact	Trevor Byrne, AUM, (303) 722-4646 or (303) 394-3362 or Trevor@dcgoldleaf.com Larry Ryan, Colorado State Capitol, (303) 8663752 or Larry.ryan@state.co.us
Personnel	Camilla Van Vooren and D. Hays Shoop worked on the assessment and treatment. Our office manager, Nancy Jurbala, managed the administrative aspects coordinating with AUM and the Colorado State Capitol.

NOTE: WCCFA has treated murals in the Rotunda of the Colorado State Capitol since 1991.



WESTERN CENTER FOR THE CONSERVATION OF FINE ARTS

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PORTRAIT OF JULIUS GUNTER by J.I. Mc Clymont

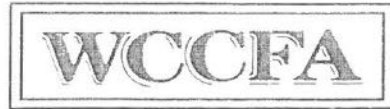
Oil on canvas; 50.5" x 60"

Proposal for Treatment:

1. Remove painting from its frame and document condition with digital photographs and written reports as required by the Code of Ethics and Guidelines for Practice put forth by the American Institute for the Conservation of Artistic and Historic Works (AIC). (You will be provided with photographs and written documentation.)
2. Remove grime and reduce discolored varnish from the surface of the painting to the extent safely possible.
3. Clean dust and debris from between the stretcher and the canvas.
4. Gently vacuum dust and debris from the reverse of the canvas.
5. Reduce old putty patches from the reverse, mechanically.
6. Locally relax distortions in canvas plane with humidification treatment.
7. Mend small tears or punctures, as necessary with appropriate materials.
8. Replace missing keys and key out stretcher to appropriate tautness.
14. Apply an appropriate, reversible varnish coating to the painting surface.
15. Fill losses.
16. Inpaint, as necessary, in a reversible medium.
17. Apply a final varnish layer, as necessary, to achieve appropriate finish.
18. Clean and retouch frame.
14. Attach a protective backing board to the stretcher reverse.

Cost Estimate: \$3995.00

Initial: _____



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John Inglis McClymont

PORTRAIT OF JULIUS GUNTER, 1917-1919

Oil on canvas

2019.178

50" x 60" (127cm x 152.4cm)

Owner or agent: Larry Ryan
State of Colorado
1525 Sherman Street 5th Floor
Denver, CO 80203

Examined by: Camilla J. Van Vooren on 6 June 2019.

The painting is signed, "McClymont" in dark pink oil paint (estimate) on the lower left.

Examination Report

The painting is stretched onto a 5-member, handmade (estimate), heavy duty, keyable wooden stretcher constructed of 3" x 1" stock. The corners are of simple mortise and tenon construction with full miters. The horizontal cross bar is constructed of 3 $\frac{1}{2}$ " x 3 $\frac{3}{4}$ " stock and is screwed into the back of the stretcher 9" from the top edge with 1 $\frac{7}{8}$ " overhang on the proper right. (This bar may have been previously used for hanging rather than bracing the stretcher; as it is fixed to the reverse, it is not keyable. The members are not profiled/beveled to prevent the reverse of the canvas from contacting the stretcher. 4 of 8 possible keys are present.

The stretcher appears to be adequately sturdy and stable.

The fabric support is a medium weight, plain, closed weave linen (estimate). The fabric is fixed to the tacking edge with metal tacks spaced approximately 2" apart. There is an approximately 1" wide fold-over onto the reverse which is only fixed to at the corners. A second set of tack holes, exposed, unpainted ground along the lower and top right edge and fold over creases along the periphery on the face of the support suggest that the fabric was removed from the stretcher bars at some time in the past.

The support is stable and sound but somewhat brittle. There are numerous planar irregularities in the fabric support caused by improper stretcher tension (corner and edge draws), particularly across the top edge with more broad distortions at the lower 2 corners. There are other, scattered, minor bulges and dents across the surface. 3, small, brown putty mends on the reverse are likely old restorations of punctures, holes or tears. They are located (from the lower, left corner, reverse as follows: 1) at H: 22 $\frac{1}{4}$ " - 22 $\frac{3}{4}$ "; W: 13" - 13 $\frac{1}{2}$ ", 2) at H: 16 $\frac{1}{4}$ " - 17"; W: 25 $\frac{5}{8}$ " - 26 $\frac{1}{4}$ " and 3) at H: 29" - 29 $\frac{1}{2}$ "; W: 32 $\frac{5}{8}$ " - 32 $\frac{7}{8}$ ". There is a small puncture 12 $\frac{7}{8}$ " from the top edge and 11 $\frac{1}{2}$ " from the left edge. There is a slight stretcher crease on the upper right, face.

The ground layer is tan-colored and was applied commercially. The layer is evenly applied, firm and of moderate thickness. The support's texture remains evident.

There are no defects characteristic of problems with the ground or size layer.

The paint appears to be oil. It was applied directly with smooth brushwork in paint of a creamy consistency and moderate thickness with low impasto in the brushwork in details.

The paint layers appear to be sound, stable and in good condition. There are likely some repaints in areas corresponding to the repairs mentioned above.

The painting has been coated with a natural resin varnish (based on UV fluorescence).
The unvarnished surface carries a moderate grey grime layer. The varnish coating appears to be somewhat discolored (yellow).

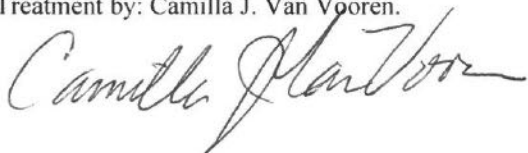
The painting was removed from the frame upon arrival at WCCFA and the frame was released to AUM/Dry Creek Gold Leaf Frame Makers of Denver Colorado for treatment.

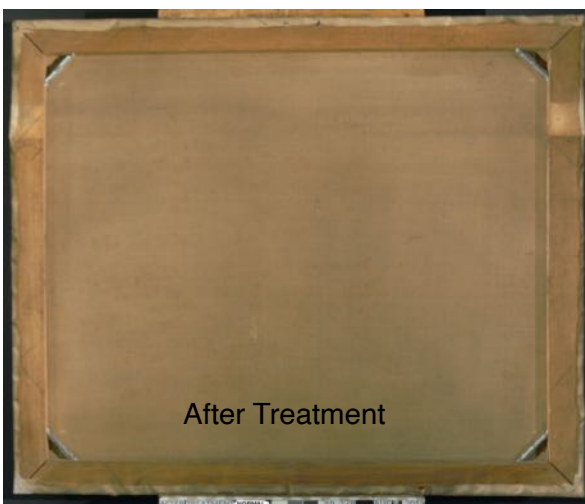
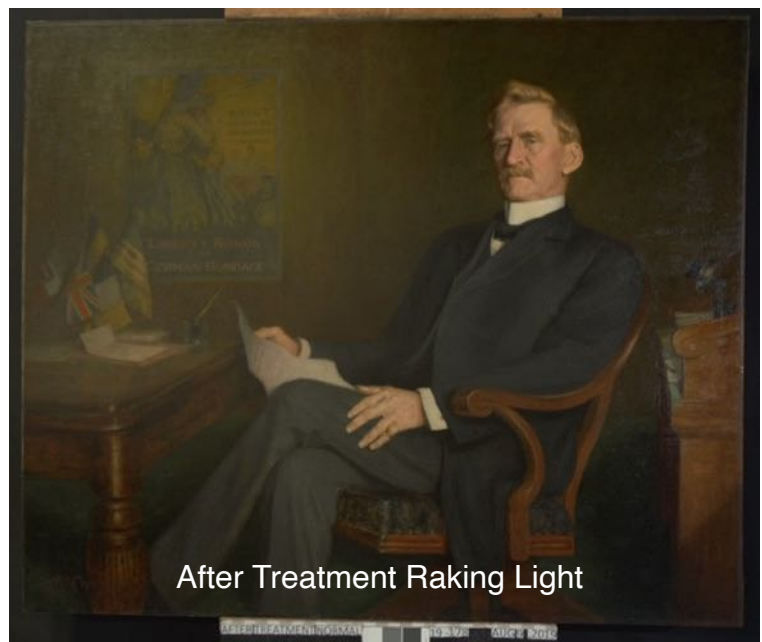
TREATMENT REPORT

- 1 The painting was removed from its frame and its condition was documented with digital photographs and written reports.
- 2 Grime was removed using distilled water with the adjusted to pH 8.5 with 0.8% Bicine buffer (N, N-Bis(2-hydroxyethyl)glycine), rinsed with pH adjusted water (pH 8.5 set with acetic acid and ammonium hydroxide, diluted to conductivity of 1000 micro-siemens).
- 3 Old, discolored varnish was reduced to the extent safely possible using a solution of 1-methoxy-2-propanol : Shell Sol® D-38 acetone and isopropanol.
- 4 Planar distortions were relaxed by locally humidifying the area moisten blotter and the areas were dried under weight, overnight.
- 5 The remaining, old keys were replaced with Best Keys (Mechanical stretcher expanders), Jack Richeson & Co., Inc. which were screwed into the inside edges of the stretcher at the corners. The painting was keyed out to proper tautness.
- 6 The small puncture was mended using a small piece of Cerex (spun-bound nylon), Cerex infused with Beva® 371 (ethylene vinyl acetate adhesive), Conservator's Products Co and applied with a tacking iron; the lower right (lower proper left) corner was reinforced with a piece of •Holitex® (spun bonded polyester), Beva 371 Film adhesive applied with a tacking iron.
- 7 The paint surface received a brush / spray coating of Regalrez® 1094 (hydrogenated hydrocarbon) resin, 26%, in Shell Sol® D-38 with 2% Tinuvin 292 (hindered amine light stabilizer).
- 8 The small loss attending the puncture was filled using Modostuc® (proprietary poly[vinyl acetate] /calcium carbonate filler), Plasveroi SpA
- 9 The small loss and other minor deformations were inpainted using Gamblin® Conservation Colors (pigments ground in urea aldehyde resin), Gamblin Artists Colors and Orasol Dyes, pure dyes made from complexes of chromium, cobalt or copper, Ciba-Geigy, ground in Gamvar® (hydrogenated hydrocarbon resin) with Gamvar (aldehyde resin) added as extra medium/.
- 10 The loose fold-over edge of the support was secured with a few additional metal tacks.
- 11 The painting was released to AUM/Dry Creek Gold Leaf Framers for reinstallation in its frame.

Treatment completed:

Treatment by: Camilla J. Van Vooren.





Project Number 2: Camp Douglas POW Murals

Client	Camp Douglas; Douglas, Wyoming
Date	May 2018–May 2019
Project Description	In May of 2018, WCCFA provided the museum with a condition report, treatment proposal, and cost estimate for the on-site treatment of the 17 murals painted by Italian POWs during WWII in what was formerly the commander's offices. While on site to do the assessment, we performed some local on-site treatments such as dusting, local grime removal, and local consolidation of flaking paint. WCCFA carried out the on-site treatment of the murals in May of 2019 and provide a final treatment report.
Personnel	Carmen F. Bria, Jr.
Cost	\$10,980
Contract Numbers	L18-009 and CB19-008
Contact	Mel Glover at 307-358-9288 or 307-359-8721 (cell) or mel.glover@wyo.gov OR Jenna Thorburn at jenna.thorburn@wyo.gov

WCCFA
11415 WEST I-70 FRONTAGE ROAD NORTH
WHEAT RIDGE, COLORADO 80033
303-573-1973 * WCCFA@WCCFA.COM

May 27, 2019

WCCFA NUMBER: CB19-008

ON SITE TREATMENT OF THE 4 LARGE POW MURALS
IN THE CAMP DOUGLAS OFFICERS' CLUB
DOUGLAS, WYOMING

The **DESCRIPTION** and **GENERAL CONDITION STATEMENT** are as stated in the report dated May 22, 2018 [See L18-009: **POW MURALS AT CAMP DOUGLAS / ON SITE EXAMINATION**]. Although there are several murals in the barroom of the officers' club, this project is limited to the treatment of the 4 large murals in the main room due to limited funding. Some local on-site treatment of the barroom murals was done during the on-site examination referenced above [See **LOCAL ON SITE TREATMENT** section of the above report]. All aspects of the treatment outlined in the above referenced report were not completed during this project and additional treatment will be required when funding is found.

CONDITION NOTES

The one change in condition since the on-site examination in May of 2018 is due to the removal of the drop ceiling. This has left a series of small nail holes in the upper part of the murals and has revealed a number of paint losses. The nail holes are relatively small and although there is some loose, flaking and lost paint attending these holes, it is not as bad as one might suspect. However, there are other, more significant, paint losses not associated with the nail holes as a result of the removal of the drop ceiling.

In addition, the area previously covered by the drop ceiling is darker (dirtier—not cleaned during the previous treatment in the early 2000's—and, possibly, less faded) than the rest of the mural and will require cleaning although this visual difference may be permanent but can be minimized to some extent.

TREATMENT REPORT

The condition of the murals was documented with digital photographs (using an iPhone in the existing lighting) and this report.

Areas of loose, insecure paint (mostly attending nail heads and seams as described in the above referenced report), including any insecure paint attending the nail holes resulting from the removal of the drop ceiling, were consolidated and set-down using Aquazol® 200 adhesive (poly[2-ethyl-2-oxazoline] polymer medium), Conservation Materials.

Selected, local areas of the murals were lightly “cleaned” of dust, particulates, and superficial grime using a soft long bristle badger hair brush and/or a chemical sponge.

[NOTE: The murals do have an overall accumulation of grime but their overall surface appearance is good and a more intensive, wet cleaning is not warranted at this time. The murals were cleaned about 20 years ago so an overall grime removal might be appropriate in another 5 to 10 years.]

Selected losses and disfigurements were inpainted using QOR WATERCOLORS (QoRcolors, Golden Artist Colors, Inc). ***[NOTE: Not all losses were inpainted due to a lack of funding.]*** Selected losses, but not all, were filled prior to inpainting using Modostuc® (proprietary poly [vinyl acetate]/calcium carbonate filler), Plasveroi SpA. ***[NOTE: The inpainting was done so that the murals would look, more-or-less, “whole” from a normal viewing distance.]***

Grime and some discolored varnish were removed from the area at the top of the murals that had been covered by the drop ceiling using a dilute aqueous solution of triammonium citrate followed by acetone. ***[NOTE: There is still a visual difference between these previously covered areas at the top of the murals and the main part of the murals that were not covered but some improvement was made. I believe that the part of the murals that have been exposed to light all these years have faded to some extent while those areas covered by the drop ceiling and, therefore, protected from light have not faded. If this is the case, then the difference in appearance is permanent.]***

[NOTE: The paint layer in the sky of the MAN ON HORSEBACK WITH PISTOL, much of which was covered by the drop ceiling and was in need of cleaning, was very sensitive to all organic solvents that were tested. No further cleaning should be attempted. The mural on the wall next to the above mural was also cleaned to

the extent possible and looks relatively good. The areas at the top of the two murals in the front of the room that were covered by the drop ceiling will require a little additional cleaning and additional filling and inpainting in order to look whole. All four murals may require some filling and inpainting in the main body of the design areas as well.]

The above treatment was documented after treatment with digital photographs (using an iPhone in the existing lighting) and this report.

Treatment was performed on site at Camp Douglas Officers' Club State Historic Site on May 20 and 21, 2019 by Carmen F. Bria, Jr.

Prepared by Carmen F. Bria, Jr.



1. Mural before treatment



2. Mural detail before treatment



3. Mural detail after treatment

Project Number 3: Cherokee Ranch & Cattle Foundation Paintings

Client	Private collection; Cherokee Ranch & Cattle Foundation
Date	February of 2014–October of 2017
Project Description	WCCFA began work with this collection in 1990. WCCFA (Hays-2014/Carmen-2017) made a condition assessment of a large collection of paintings and provided condition reports, treatment proposals, and cost estimates similar to the requirements of this solicitation. WCCFA has treated 3 paintings in their studio (one each year between 2017–2019)
Personnel	Camilla Van Vooren and D. Hays Shoop
Cost	\$18,000
Contract Numbers	14-148, L17-022, 17-204, 18-132, and 19-119
Contact	John Lake, Collections Manager, (303) 898-7285 or johnlake1@msn.com

See sample survey, treatment proposal, and cost estimate attached

Project Number 4: The Anchorage Museum Paintings

Client	The Anchorage Museum , Anchorage, AK
Date	July 2016–April 2019
Project Description	WCCFA began working with this collection in the 1980's and has made 9 site visits to The Anchorage Museum in Alaska over the last several years. The first visit involved condition assessments and reporting on 42 paintings and the following 8 involved the on-site treatments of those paintings.
Personnel	Camilla Van Vooren and D. Hays Shoop. Gwen Manthey (independent contractor) also assisted on the project.
Cost	\$82,850
Contract Numbers	16-210.1, 16-280, 16-303, 17-145, 17-151, 17-193, 17-235, and 19-155
Contact	Monica Shah, Chief Collections Officer / Chief Conservator, at (907) 929-9240 mshah@anchagemuseum.org

Present Project: Siouxland Heritage Museum Murals

Client	Siouxland Heritage Museum in Sioux Falls, South Dakota
Date	June of 2017 – On-site treatment in October of 2020
Project Description	Similar to the requirements of the current solicitation, WCCFA made an assessment of all 16 murals in the Siouxland Heritage Museum. At that time the museum was provided with a condition report and a treatment proposal and cost estimate for the murals.
Cost	\$13,000
Contract Numbers	L17-011 and 20-175
Contact	Jessie Nesseim , Curator of Collections, Siouxland Heritage Museums jnesseim@minnehahacounty.org Irene Hall Museum Resource Center, Sioux Falls, SD Office: 605-978-7004, Main Building Number: 605-367-4210).
Personnel	Carmen F. Bria, Jr. performed the assessment. D. Hays Shoop and Carmen will perform the actual on-site treatment.

WCCFA Methods

Whether examining a painting on-site or in the studio, the methods employed are very similar: First of all, most paintings consist of several layers, generally (starting from the reverse), a) the auxiliary support (stretcher, strainer, etc.); b) primary support (canvas, wood, paperboard, metal, ...just about anything—cigar box top, corrugated cardboard, paper, etc.); c) ground layer; d) paint layer (oil, acrylic, enamel, etc.); varnish layer (natural resin, synthetic, etc.); and old restorations that might be on top or under the varnish or directly on the paint layer if unvarnished. Each of these layers is examined to the extent possible assuming that these layers are all, more or less, visible. Some of the techniques used to examine these layers are:

1. Viewed from normal viewing distance in order to get a general overview
2. Viewed closeup with the unaided eye
3. Viewed closeup with magnification (head loop—on-site / head loop or binocular microscope—in the studio)
4. Using Ultraviolet light (UV) to assist in determining if there are old restorations (retouching/overpainting, etc.)
5. Using various organic solvents in small, out of the way areas to test for the feasibility of removing old varnishes and/or old restorations and the like
6. Using various aqueous solutions in small, out of the way areas to test for the feasibility of removing accumulated grime and/or accretions and/or old restorations
7. Additional testing might be necessary, i.e., mechanical removals using a scalpel or other tool.

At this point, a treatment proposal and cost estimate can be made by outlining each step that the conservator determines is needed to address the problems found during the examination. The cost is determined by estimating a cost for each of these steps (based on the time that will be necessary to accomplish each step either on-site (if possible) or in the studio. Documentation time/costs are also included (photography and report time) as well as administrative time/costs and any unusual or extraordinary costs. Material costs may also be added depending on the nature of the project.

WCCFA Facility

11415 W Interstate 70 Frontage Rd N
Wheat Ridge, CO 80033

In the event that works require extensive restoration, WCCFA boasts a newly renovated, modern 3,500 sq. ft. studio. Their location on the I-70 Frontage Road between Kipling Boulevard and Ward Road provides **easy load access** and space for convenient pick-up and delivery of artworks. The facility has a 10' high cargo door and **18' high ceilings**.

The new studio has an **HVAC system** that provides complete climate control and a new, modern, \$38,000 **fume extraction/air makeup unit** to provide good overall conditioned air circulation and protection for the staff and artworks.



The studio is protected by a **centrally monitored burglar and fire alarm system**. There is ample **storage for works of art** in a variety of vertical and flat bins and drawers.

There is a **separate varnish spray room** for spraying/brushing varnishes and adhesives as necessary.

Our dedicated **photography area** is incorporated into the space and has a camera linked directly to the computer system. All photographs and documents are automatically backed up to our server and to the cloud from all WCCFA computers.

Key Personnel: Object Conservation

Parker Art Conservation (PAC)

Since 2009, Parker Art Conservation has provided conservation services for museums, government agencies, regional conservation labs, private conservation firms, and individual clients.

They specialize in the treatment of a range of materials including wood, paper, leather, stone, ceramics, glass, textiles, composites, and painted services. Further, they provide museum services including condition reporting for insurance and exhibition purposes, collection surveys, and consulting on collections care issues.

Julie Parker

Director / Conservator of Objects

MA in Art Conservation

BA in Art History

Studio Arts

Professional Associate

Buffalo State College

University of Georgia

Sacramento City College

American Institute for Conservation of Historic and Artistic Works (AIC)

- ☐ Denver Art Museum – CO
- ☐ Denver Museum of Nature and Science – CO
- ☐ Gerald Ford Center - Omaha, NE
- ☐ National Park Service - Harper's Ferry, WV
- ☐ National Park Service - Grand Canyon, AZ
- ☐ International Conservation Services - Sydney, Australia
- ☐ Northern California Art Conservation - Sacramento, CA

Select Clients

- | | |
|--|---|
| <input type="checkbox"/> National Park Service | <input type="checkbox"/> Science Museum of Minnesota |
| <input type="checkbox"/> Denver Museum of Nature and Science | <input type="checkbox"/> Aspen Historical Society |
| <input type="checkbox"/> Denver Art Museum | <input type="checkbox"/> The Ryobi Foundation |
| <input type="checkbox"/> Arizona State University | <input type="checkbox"/> The Powers Art Center |
| <input type="checkbox"/> Colorado State University | <input type="checkbox"/> Museum of Contemporary Art, Denver |

Relevant Experience: PAC

Below we highlight four (4) specific projects between 2017 and 2020 that directly relate to the current solicitation and exhibit expertise in the treatment of a wide variety of media. The following reference projects relate to the current solicitation in that they provided the following:

- ☐ Condition reports detailing current conditions
- ☐ Treatment proposals and cost estimates
- ☐ Execution of conservation services on site and in the studio
- ☐ Post evaluation and/or post treatment documentation including high quality images (note: PAC provides each client with a separate archive of high-resolution images with each report).

In March 2017, PAC provided a maintenance schedule and guidelines for an anonymous private collector based in Colorado who prefers to not be contacted which is why we do not include the project as a reference. The general maintenance guidelines are below, however, and represent a guideline for the Castle Rock maintenance plan.

Description: Assessment of approximately 250 objects for current condition concerns. Provide a detailed collection management recommendation document

- 1) Report Overview
 - a) Long Range Planning
 - b) Collection Goals
- 2) Staff Safety
 - a) Hazardous Materials
 - b) Bullets/Ammunition Procedures
- 3) Environment
 - a) Environmental Guidelines for Organic Materials
 - b) Degradation of Leather
 - c) Environmental Monitoring
 - d) Pests
- 4) Collections Management
 - a) General Policies
 - b) Routine Cleaning
 - c) Storage enclosures
 - d) Documentation

Project Number 1: History Colorado, Ute Ethnographic Objects

Client	History Colorado 1200 Broadway Denver, CO 80203
Date	2018
Contact	Kimberly Kronwall
Telephone	303-866-4692
Cost	Price: 10,546.75
Project Description	Pre-exhibition Condition Assessment and Treatment Proposals, Conservation Treatment. Twenty-five objects of Ute origin, ranging in size from 15 cm–177.5 cm, were examined on 6/11/2018 to prepare treatment proposals and estimates. The contract was submitted in June of 2018. The objects were treated between August 24th–November 2, 2018.

The objects consisted of a wide range of ethnographic materials including beaded leather bags, garments, and utilitarian objects, an eagle feather headdress, textiles and a saddle. All the objects were gathered for an onsite survey at the History Colorado Center facility, where the conservator assessed the current condition of each object, referencing earlier condition records to note any changes. The conservator recommended treatment options and provided an estimate of time and materials required for each treatment. Once curatorial approval was secured then the selected objects were treated (also on-site)

This Assessment also provided guidance for curatorial staff in determining which objects could be safely exhibited on long term display (@ Ute Indian Museum, Montrose CO).

Personnel	Julie Parker, Object Conservator
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Project Number 2: Denver Art Museum Architecture, Design, and Graphics Collection

Client	Denver Art Museum 100 W. 14th Ave Pkwy Denver, CO 80204-2788
Date	January 2017–September 2019
Contact	Kate Moomaw
Telephone	720-865-5047
Cost	\$6,527.81
Dimensions	H: 32.125 in, W: 19.25 in, D: 18.5 in, SH: 16.25 in
Project Description	The client requested a detailed condition assessment and conservation treatment for a pair of Verner Panton stacking chairs.

The surveyed objects consisted primarily of chairs, but also a desk and other domestic furnishings. They encompassed a wide range of materials including wood, steel, aluminum, plastic, textiles, felt, and resin. The objects were assessed for current condition referencing earlier condition records to note any changes. Microchemical testing was conducted on some of the objects to inform possible future treatment options. The conservator recommended treatment options and provided an estimate of time and materials required for each treatment. Once curatorial approval was secured then the selected objects (The pair of Verner Panton Stacking Chairs) was treated at an off-site conservation facility.

This project was a combination of condition assessment and subsequent conservation treatment. The initial assessment provided guidance for curatorial staff in determining which objects should be prioritized for funding. Conservation treatment was carried out when funding was secured.

Personnel	Julie Parker, Object Conservator
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Project Number 3: Anonymous Private Collection Sculptures

Client	Private Collection Bank of America Private Bank 114 West 47th Street, 9th Floor, New York, NY 10036
Date	November 2019
Contact	Dana M. Prussian - Vice President, Art Services
Telephone	212-852-3243
Cost	\$2,450
Project Description	Condition Assessment of 12 contemporary sculptures ranging in size from 13" to 174" and belonging to the estate of a prominent Denver collector and art dealer. Objects were assessed for the purpose of establishing a baseline condition for the works prior to sale and shipment to an auction house in New York. The works featured a range of materials including cast bronze, marble, core-ten steel, granite, and polished aluminum and were assessed and photographed on site in the collector's residence. The conservator provided detailed condition reports, as well as treatment, maintenance, and handling recommendations.
Personnel	Julie Parker, Object Conservator

Project Number 4: The Kirkland Museum Rug Collection

Client	The Kirkland Museum 1311 Pearl Street Denver, CO 80203
Date	October–November 2017
Contact	Rebecca Gates
Telephone	303-832-8576 x 105
Cost	\$1,800
Project Description	<p>This project involved an on-site condition assessment and cleaning of 46 rugs ranging in size from 19" x 30" to 104"x 138" in the Kirkland Museum collection.</p> <p>The collection consisted of rugs in a wide variety of materials and techniques, ranging from traditional Navajo rugs, Middle Eastern carpets, modern European and American designer rugs, and unique handmade decorative tapestries.</p> <p>The Objects were cleaned with a vacuum as part of routine maintenance before exhibition, and several were treated (by freezing) as a pest mitigation response. The conservator made prioritized treatment recommendations for the future as well as environmental and display suggestions.</p>
Personnel	Julie Parker, Object Conservator



PO Box 3644 Littleton CO 80161
 Julie Parker - Conservator - 720-429-3906
 Julie@ParkerArtConservation.com

Condition Assessment Report

11/21/2019

Project: [REDACTED] Art Collection	Address: 114 West 47 th Street, 9 th Floor, New York, NY 10036
Client/Representative: Dana M. Prussian Vice President, Art Services Bank of America Private Bank	Phone: Tel: 212.852.3243 Mobile: 502.271.8568
	Email: dana.prussian@BofA.com

Collection Information:

The objects assessed from the collection include 12 three-dimensional sculptural works by various artists in various media including 8 works by Louise Bourgeois, 2 works by Donald Judd, 1 Ellsworth Kelly, and 1 Roni Horn. One additional work, "Conversation Piece" by Juan Munoz was on location in Santa Fe and unable to be evaluated.

Condition Reports :

Client requests detailed museum-quality condition reports including:


1. Thorough examination of each object by a professional conservator
2. Written documentation of current condition, noting any damages or structural instabilities
3. Overall photographic documentation of current condition, including details of relevant damage noted above

Location of Artworks:

The artworks are currently housed at two locations in Denver, in a private residence and an art gallery. In the residence artworks are located throughout the house, and in some cases sited outside on the house grounds. Photographs were taken from all angles, where possible, and include photographic details of damages or other condition notes. One additional work, "Conversation Piece" by Juan Munoz ,was originally included in the assessment inventory; however once this conservator was onsite it was confirmed that the artwork is currently on display in Santa Fe, NM, and was therefore unable to be evaluated.

Notes:

To avoid confusion with 3-dimensional objects which can be viewed from many angles, this conservator uses the terms Proper Left, Proper Right, Front, and Reverse to aid in locating condition features noted in the report. They refer to locations from the point of view of the object itself, and this remains consistent no matter which direction the object is oriented in space or where the viewer stands.

Collection ID #: BOUR 63	Date of Examination: 11/12/2019
Artist: Bourgeois, Louise	
Title: Eye Benches I	
Date: 1996-97	
Media: 2 benches in black Zimbabwe granite	
Dimensions: each 48 3/4 x 53 x 45 1/4 inches	
Location: Front yard	
Surface and Structural Condition: Overall good condition. Stable.	
Chemical Deterioration: Mineralization, staining from water, found mostly on seat of both benches.	
Biological Deterioration: Plant detritus, cobwebs, soil and other evidence of outdoor exposure on both benches	
Environmental Considerations: Water staining and mineralization will continue with outdoor exposure	
Previous Treatment:	None apparent.
Treatment Recommendations:	Surface clean/wash with gentle detergent and water, soft rags. If buildup on seats remains, may need to adjust PH or use mild abrasive (with extreme caution). However if continued outdoor exposure is likely then extensive treatment isn't recommended, as the mineral deposits will reform.
Special Handling:	Consult qualified rigger/art handlers for recommendations on strapping and padding securely to avoid risk of surface wear on the polished stone.
Other Notes:	

Condition Photos



Overall Reverse (west) / Front (east)



Overall Front (west) / Reverse (east)



Side view



Opposite side view



Detail: West bench seat with soil near drainage outlet and water staining



Detail: West bench reverse with surface soiling and plant debris/webbing



Detail: West bench front with surface soiling



Detail: East bench reverse with surface soiling and plant debris/webbing




Detail: East bench seat with soil near drainage outlet and water staining



Detail: East bench front with surface soiling



Detail: East bench reverse with surface soiling and plant debris/webbing

Collection ID #: BOUR 39	Date of Examination: 11/12/2019
Artist: Bourgeois, Louise	
Title: Female Portrait	
Date: 1962 - 82	
Media: Unique bronze	
Dimensions: 13 x 13 x 11 1/2 inches	
Location: Dining room	
Surface and Structural Condition: Overall good condition and stable. Several scattered droplets of white paint.	
Chemical Deterioration: Minor white corrosion or encrusted material in deep interstices.	
Biological Deterioration: Dust and detritus overall.	
Environmental Considerations: Sculpture is currently resting on a plexiglass plinth, but it does have brackets below for mounting. See image taken through plex.	
Previous Treatment:	None evident
Treatment Recommendations:	Surface clean overall with soft brushes and HEPA filtered vacuum.
Special Handling:	Gloves, support.
Other Notes:	

Condition Photos



Overall Front



Detail: Proper Left Side



Detail: Reverse



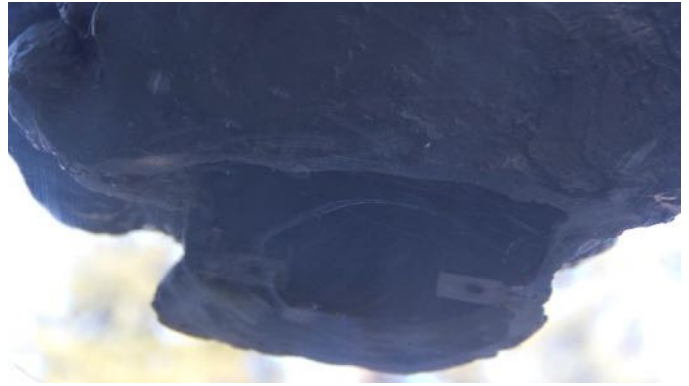
Detail: Proper Right side




Detail: accretion



Detail: Minor white paint droplet



Detail: View from below plexiglass

Collection ID #: KELL 01	Date of Examination: 11/12/2019
Artist: Kelly, Ellsworth	
Title: Untitled (EK 680)	
Date: 1982	
Media: weathering steel	
Dimensions: 75 x 174 x 164 inches	
Location: Back yard	
Surface and Structural Condition: Overall good. Evidence of outdoor exposure including cobwebs, plant and animal detritus, and natural weathering of the steel. There is a strip of discolored surface on the top side of PR side "wing" related to strapping used for transport on a previous occasion. Suspect vibration rubbed or burnished surface. No directly correlated darkening on opposite side, but some isolated patches are visible.	
Chemical Deterioration: Corrosion, heavier corrosion on underside PLside most notable. Perhaps this area receives heavier exposure to weather due to orientation in relation to typical wind patterns. Waterstaining on lower PL side near ground, likely from snow accumulation or moisture buildup.	
Biological Deterioration: Webbing and insect debris under center join	
Environmental Considerations: Movement straps and lifting have previously caused damage: surface must be protected. Corrosion surface is part of the artist's intent.	
Previous Treatment:	None apparent
Treatment Recommendations:	Dust clean overall; possible mild aqueous cleaning to remove detritus, without disturbing the corrosion layers.
Special Handling:	Consult qualified rigger/art handlers for recommendations on strapping and padding securely to avoid risk of disruption of the surface corrosion.
Other Notes:	The curator noted the sculpture returned from a loan (many years ago) with distinct marks where the strapping had rubbed the surface. Since the weathering of the Corten steel is part of the artist's intent, and the disruption of that corrosion layer is visually inappropriate, additional measures should be employed to avoid future damage.

Condition Photos



Overall Front



Proper Left side



Proper Right side



Detail: area of heavier corrosion under Proper Left side



Detail: Webbing underside center join



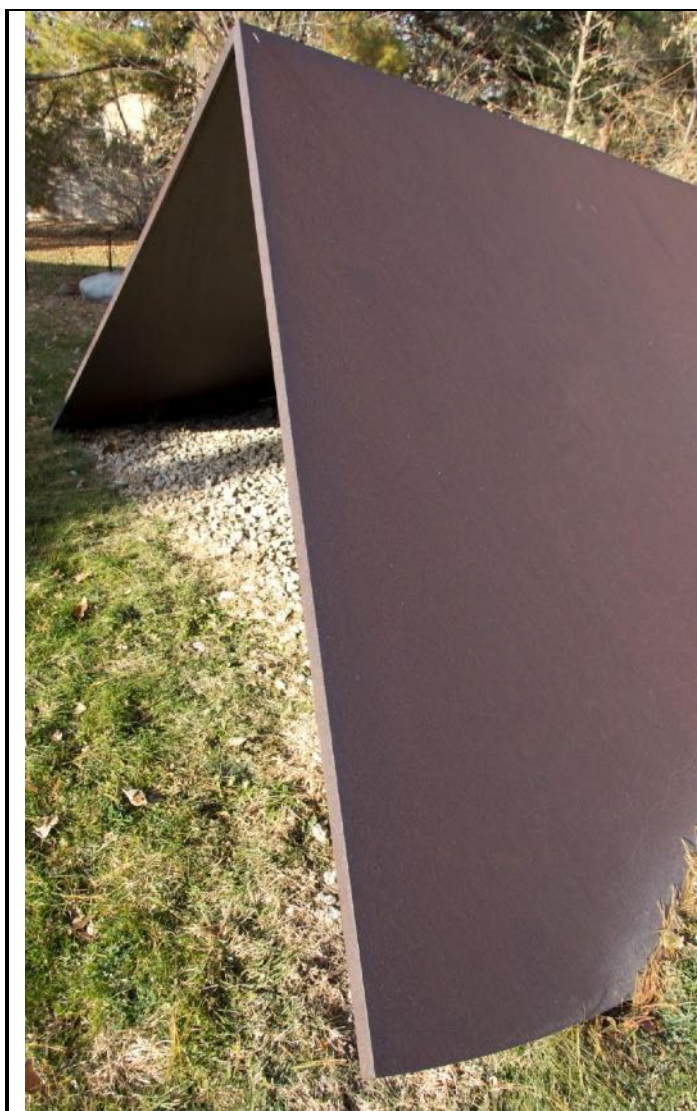
Detail: Lower edge of Proper Left Side, water or snow lines on surface



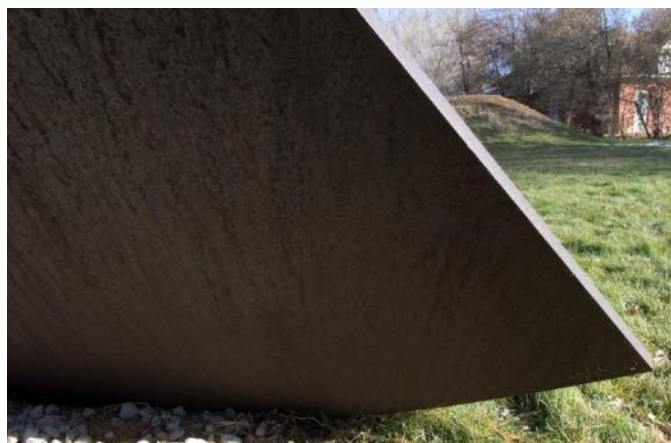
Detail: rear PL side, showing uniform corrosion



Detail: rear PR side, showing impact at back edge, also accretion on surface



Detail: front edge



Detail: front edge showing corrosion pattern

High resolution images transmitted electronically. Additional Hardcopies are available on request. Full records are retained by the Conservator in perpetuity. Please contact Parker Art Conservation to request additional copies as needed.

This report respectfully submitted by Julie Parker, Art Object Conservator on 11/21/2019

Conservator Signature:

A handwritten signature in dark ink, consisting of a large, stylized loop followed by a long, horizontal, slightly wavy line.

Date:

11/21/2019



PO Box 5277 Centennial CO 80155
Julie Parker - Conservator - 720-429-3906
Julie@ParkerArtConservation.com

Examination and Treatment Report



Client: The Kirkland Museum Contact: Rebecca Gates	Email: rgates@kirklandmuseum.org
Address: 1311 Pearl Street, Denver, CO 80203	Phone: 303-832-8576 x 105
Object(s): 46 Various Rugs	Date of Report: 11/2/2017

The following reports describe the condition of the 46 rugs examined at the Kirkland Museum between October 2 and 10, 2017. Treatment proposals are provided in each report.

Summary Listing of those objects recommended for treatment:

Low Priority	Moderate Priority	High Priority
1998.0033	2004.7794	2004.3156
2000.0062	2005.0428	2004.4569
2002.0158		2004.7795
2002.0159		2007.0849
2003.0319		2013.0578
2003.0320		2013.0628
2004.1244		2015.0008
2004.3491		
2004.3502		
2004.3503		
2004.3536		
2004.4567		
2004.7793		
2004.7796		
2004.7801		
2008.0865		
2009.0131		
2013.0631		



Respectfully submitted by Julie Parker, Principal of Parker Art Conservation LLC, on 10/31/2017.

Object Number: 1998.0033	Date of Examination: 10/6/2017
Object/Title: Art Deco Wool Carpet	
Artist/Maker: Bruhns, Ivan da Silva	
Media: wool, other indeterminate textiles (likely cotton and hemp)	
Dimensions: 137 1/2 x 103 in.	
Pest Status: beetle shell found	
	
Overall Front	
	
Overall Back	
Current Condition:	Overall good and stable, though very dirty.

Treatment Notes:	<ol style="list-style-type: none">1. Rug was photographed prior to cleaning.2. Rug was vacuumed using a variable suction vacuum (adjusted as appropriate to conditions) on both sides.3. Manual removal of debris as needed.4. Rug was rewrapped for interim storage or delivered to the appropriate gallery as installation team requested.		
Future Treatment Recommendations:	Recommend professional washing.		
Treatment Priority:	Low	Est. Hours and/or Staffing Notes:	see Mann Rugs

Object Number: 2000.0062	Date of Examination: 10/6/2017
Object/Title: Tabriz Rug (Iran)	
Artist/Maker: Unknown	
Media: wool, other indeterminate textiles (likely cotton)	
Dimensions: 126 1/2 x 86 3/4 in.	
Pest Status: Minor evidence of prior infestation, one beetle carcass and some frass/casings.	
	
Overall Front	
	
Overall Back	
Current Condition:	Overall good. Worn from age but very stable. Noted several staples in corners, likely from old tags no longer extant.

Treatment Notes:	<ol style="list-style-type: none">1. Rug was photographed prior to cleaning.2. Rug was vacuumed using a variable suction vacuum (adjusted as appropriate to conditions) on both sides.3. Manual removal of debris as needed.4. Rug was rewrapped for interim storage or delivered to the appropriate gallery as installation team requested.		
Future Treatment Recommendations:	Remove staples.		
Treatment Priority:	Low	Est. Hours and/or Staffing Notes:	1 hours

Object Number: 2002.0158	Date of Examination: 10/3/2017
Object/Title: Art Deco Carpet, Probably Belgian	
Artist/Maker: Unknown	
Media: wool, other indeterminate textiles (likely cotton and hemp)	
Dimensions: 72 x 37 in.	
Pest Status: No living insects noted. Definite evidence of frass and webbing, particularly on reverse. Evidence of damage due to webbing clothes moth. Also beetle carcass.	
	
Overall Front	
	
Overall Back	

Present Projects

Client	Anonymous Private Collection
Personnel	Julie Parker, Object Conservator
Estimated Cost	\$4,200 - \$6,050
Current State	25% Complete
Project Description	Japanese Edo period (ca. 1600–1860) <i>Butsudan</i> (traveling shrine). The project involves a condition assessment on-site in Colorado Springs and treatment of the object in the PAC Studio.

Client	Anonymous Private Collection
Personnel	Julie Parker, Object Conservator
Project Description	18 th Century Spanish Colonial Devotional Figure of St. Michael. The project involves a condition assessment on-site in Colorado Springs and treatment of the object in the PAC Studio.
Estimated Cost	\$2,250 - \$2,850
Current State	50% Complete

Facility

4967 E Fair Drive
Centennial, CO 80121

The Parker Art Conservation studio features full climate control, central station-monitored fire and security system, and fire extinguishers for localized fire suppression. The facility best suits the treatment of small to medium-sized objects.

In the event that a sculpture conservation project requires more space or more specialized equipment (such as a high-volume fume extraction system for chemical applications) than the PAC studio allows, we have an agreement to utilize space in the WCCFA studio. See information on their studio in the previous section.

PAC Methods

Given the wide range of materials, assembly methods, and scale involved in object conservation, providing a single methodology for assessing the state of an object and proposing a treatment plan would not suffice. The best way to gain an idea of how PAC approaches their assessments and treatments is to review the condition and treatment reports attached for the diverse media presented.

That said, some factors remain constant such as taking into account the material, its history, its age, and its environment. Taking those factors into account, the PAC workflow typically resembles the following: assess, document, propose, treat, and document again.

Key Personnel: Project Management

J.T. Robinette: Art and Artifact Collections Management

John Thomas Robinette, Principal and Collections Manager

For 9 years, John worked for the prominent private collector, Patricia Phelps de Cisneros, in New York. As part of her collections management team, he simultaneously supervised 4 storage facilities worldwide as well as two historic residences. As part of that supervision, he ensured the proper documentation, storage/housing, installation, and inventory procedures for a wide variety of objects from ethnographic, decorative arts, modern, and contemporary art with respect to both the objects' and locations' physical and legal requirements.

More relevant to this RFP, however, John remotely managed these projects as well as the logistics of object acquisition, loans, and collection care. For example, this meant that while he might be supervising the installation of works at a museum abroad, he still coordinated the shipping of other objects for other loans and solicited estimates for conservation services. He developed his remote project management protocols from this experience

Recently, as an independent collections manager and registrar, he continued his project management on his own. He now consults with private collectors, museums, and foundations worldwide and also works with museums to change exhibitions and courier and install objects internationally.

As an additional part of his professional practice, John served on the board of the Association of Registrars and Collections Specialists (ARCS) and speaks internationally on various topics in the field including best practices, shipping art and artifacts in Latin America, and courier practices. He also moderates a live monthly discussion and podcast called #ARCSchat about relevant topics in the field of collections stewardship.

Selected Clients

- ☐ Museo de Arte Contemporáneo, Lima, Peru
- ☐ Neue Galerie, New York, NY
- ☐ Anonymous Artist Foundation, New York, NY
- ☐ Colección Patricia Phelps de Cisneros, New York, NY/Caracas, Venezuela
- ☐ Studio One / Yoko Ono, New York, NY
- ☐ Museum of Art of São Paulo, São Paulo, Brazil
- ☐ Colección Hochschild, Lima, Peru
- ☐ Archivo Fotografía Urbana, Caracas, Venezuela
- ☐ Wadsworth Atheneum, Hartford, CT
- ☐ Masterpiece International, New York, NY

Relevant Experience: JTR

Project Number 1: Anonymous Artist Foundation

Location New York, NY
Date July 2020–Present
Contact Remain Anonymous
Cost ≈\$20,000

Project Description

- ☐ Supervised collection storage relocation logistics
- ☐ Supervised move of collection archives
- ☐ Unpack, rehouse, and store objects in the new facility
- ☐ Conduct an object inventory in October 2020

Project Number 2: Manoa Colección de Arte

Location Remote/Caracas, Venezuela
Date February–April 2020
Contact Diana López, Founder
Email dianalopez.cultura@gmail.com
Cost ≈\$5,000

Project Description

- ☐ Develop a collections management policy
- ☐ Assess existing protocols
- ☐ Develop new protocols for collecting and maintaining collection
- ☐ Define the ethics and care standards of the collection
- ☐ Create an employee hierarchy and define roles and titles
- ☐ Create a plan for future collection protocol development

Project Number 3: Museo de Arte Contemporáneo

Location Lima, Peru
Date June 2019
Contact Nicolás Gómez, Director
Email ngomez@maclima.pe
Cost ≈\$5,000

Project Description

Conducted a collection-oriented diagnostic that included a review of their protocols for object safety, object handling, emergency preparedness, database maintenance, object storage, and a public presentation of findings along with current best practice procedures to their employees.

Project Number 4: Neue Galerie

Location New York, NY
Date Fall 2019–Spring 2020
Contact Allison Needle, Head Registrar
Email allisonneedle@neuegalerie.org
Cost Varied

Project Description for various exhibition changes

- ☐ Review and report object condition
- ☐ Supervise exhibition installation
- ☐ Supervise proper object handling and packing

Present Projects

Client **National Parks Service, Natchez National Historical Park (NATC)**
Location Natchez, Mississippi
Contact Laurie Sherrod, Contracting Specialist NPS – SER West MABO
Telephone (404) 938-0178
Email Laurie_Sherrod@nps.gov
Solicitation 140P5220Q0076
Cost \$15,000
Project Description A J.T. Robinette contractor will update the current Museum Emergency Operations Plan (MEOP) for the historic site which has 10 unique locations housing objects in the collection. The project involves an upcoming site visit as well as the creation of the final document and staff training. JTR serves as the project manager.

Client **Archivo Fotografía Urbana (AFU)**
Location Remote / Caracas, Venezuela
Contact Diana López, Founder/Director
Email dianalopez.cultura@gmail.com

Project Description John himself is currently conducting a collection diagnostic and subsequently writing a collections management policy for Archivo Fotografía Urbana, a private foundation based in Caracas Venezuela.

This project involves examining the current organizational structure and collections management practices of the institution and formalizing them into a single document. In some cases, we will have to adapt their existing protocols to conform to current collections management practices.

The new management structure will identify the institution's key personnel, where they reside in the hierarchy of the institution, and their job description. We, again, formalize this structure in the document which will serve as an institutional best-practices reference guide for how the organization's staff serve the needs of the collection.

Price Schedule

Documentation on-site will include current condition notes, testing (if applicable), photographs, and a site assessment. Some testing of materials may be required in order to accurately assess their composition in order to offer potential treatment and maintenance options.

Condition reports will include written documentation of the on-site findings in digital and hardcopy formats. They will also identify objects in need of repair, the urgency of the repair, and an estimated cost range for the repair.

The maintenance proposal will include a schedule of maintenance, recommended techniques and materials with instructions on application (or will note if it is possible to “self-maintain”), and advice on when to solicit a qualified conservator.

WCCFA will send 2 conservators, Camilla Van Vooren and Julianna Ly, to visit 11 works over the course of 2 days.

Paintings & 2D Art Conservator: 11 Works	
Task 1: On-site Condition Assessment and Reports	\$7,285
Task 2: Maintenance Plan	\$1,000
Total: Paintings & 2D Work	\$8,285

PAC will send a lead conservator, Julie Parker, and an assistant to view the works on-site over the course of 4 consecutive days.

*Note that PAC will provide their own ladder for reviewing taller works. In some instances, however, they may recommend a separate review with a scissor lift for objects they suspect have more extensive needs or damage. As this would add significant cost, we will recommend this only if absolutely deemed necessary and will create a separate proposal if the Town wishes to consider the option.

Objects & 3D Art Conservator: 22 Works	
Task 1: On-Site Condition Assessment	\$6,770
Condition Reports	\$7,400
Task 2: Maintenance Plan	\$6,440
Total: Objects & 3D Art Work	\$20,610

Total: Paintings & 2D Work	\$8,285
Total: Objects & 3D Art Work	\$20,610
Total Project Cost	\$28,895

Resumes

See attached resumes of key personnel and principal

WCCFA

WESTERN CENTER FOR THE CONSERVATION OF FINE ARTS

11415 W I-70 Frontage Road N, Wheat Ridge, CO 80033
303-573-1973; camilla@wccfa.com

Camilla J. Van Vooren
Conservator of Paintings
Curriculum Vitae

Education	1990	University of Delaware/Winterthur Museum Art Conservation Program, Newark/Winterthur, Delaware Master of Science/Painting Conservation
	1982	University of California, Irvine, CA Bachelor of Arts/Art History Phi Beta Kappa
Apprenticeships/ Internships	1990-1991	J. Paul Getty Museum Painting Conservation Internship
	1989-1990	J. Paul Getty Museum Painting Conservation Internship
	1989	Atelier de Charles François Daubigny, Auvers sur Oise France.
	1988	Musée Gustave Moreau, Paris, France.
	1984-1985	Balboa Conservation Center: Volunteer Painting Conservation Assistant.
	1987	Los Angeles County Museum of Art: Textile Conservation Volunteer.
Employment	1991- present	Western Center for the Conservation of Fine Arts, Denver, CO Painting Conservator
	1985-1986	Balboa Conservation Center: Painting Conservation Assistant
	1986	James L. Greaves Conservation Services, Santa Monica CA Painting Conservation Assistant
Publications	1997	“The Conservation of the PORTRAIT OF LUCY BENT RUSSELL”, <u>RUSSELL’S WEST, the C.M. RUSSELL MUSEUM MAGAZINE</u> Vol. 6, no.2.
	1994	“Georgia O’Keeffe’s <u>CROSS WITH RED HEART</u> : “The Alteration of the Shape of a Painting”, <u>Post prints to the Proceedings of the Paintings Specialty Group Meeting of the 23rd Annual Meeting of the American</u>

Institute for the Conservation of Artistic and Historic Works (AIC), Nashville, TN.

1992 Motta, Jr., E. and Van Vooren, C., “A Aoaência Dos Bernizes, Uma Avaliação Prática”, ANAIS DO V SEMINÁRIO, Escola de Belas Artes, Universidade Federal do Rio De Janeiro (1992): pp.30-38.

1989 Svoboda, S., and Van Vooren, C., “ An Investigation in Albert Pinkham Ryder’s Painting Materials and Techniques with Additional Research on Forgeries” ,Post prints to the Proceedings of the Paintings Specialty Group Meeting of the 17th Annual Meeting of the American Institute for the Conservation of Artistic and Historic Works (AIC), Cincinnati, OH.

1989 Ibid. “Ryder’s Technique and Materials; Problems in Conservation and Authentication”, Selections From the Lloyd Goodrich-Albert Pinkham Ryder Archives, Catalog to the Exhibition, Hugh M. Morris Library, University of Delaware, April 17-August 15, 1989, Newark, DE (1989):pp.13-14.

**Professional
Development**

ATTENDANCE TO PROFESSIONAL MEETINGS: AIC: 1989-1997 (1992 & 1994 - presenter) 2001-2002, 2004, 2006-8,2015,2017; WAAC: 1985-1986, 1989 (presenter), 1992, 1999-2001, 2003-7, 2008 (presenter), 2009; 2017-2019; IIC: 1991; IICOM: 1992.

2005 & 2018 Attendee: The Modular Cleaning System for Paintings, (computer aided program for creating customized cleaning systems for paintings.) Intermuseum Laboratory, Oberlin, Ohio/ Kuniej-Berry Associates, Chicago, IL

2004 Attendee: American Institute for the Conservation of Artistic and Historic Works in partnership with the J. Paul Getty Museum: “Tear Repair Paintings” 22-24 April, J. Paul Getty Museum, Brentwood, CA.

1994 Attendee: “Varnishes: Authenticity and Permanence” Sept. 19-20, 1994, Ottawa, Canada.

**Additional
professional activities**

2013 Instructor for workshop: “Conservation Assessment of Paintings”, Mountain Plains Museum Association Annual Meeting, Lincoln, Nebraska

2008 Presenter: Western Association for Art Conservation Annual Meeting, J.Paul Getty Museum, Brentwood, CA. “The Conservation of a Painted Fabric Silent Movie Poster”

2007 & 1994 “The Conservation of the Spanish Colonial Paintings Collection at the Denver Art Museum” presented to the Alianza de Las Artes Americanas (support group for specialty collection of the DAM).

2003 & 1994 “Georgia O’Keeffe’s CROSS WITH RED HEART: The Alteratic of the Shape of a Painting”, paper presented to the Paintings Specialty Group, AIC 23rd Annual Meeting, Nashville; invited presenter of an updated version at the New York University, Art History Department Conference:

“Marching Towards Modernism: American Post-Impressionism & Early Modernism in Context” May 16-18, 2003.

2000 Instructor for workshops on identifying painting conservation needs of collections in Cheyenne, WY, Denver, CO, Pueblo, CO and Ignacio, CO for an IMLS grant awarded to the Colorado/Wyoming Association of Museums.

1999 Presenter: Mountain Plains Museum Association Annual Meeting, Santa Fe, New Mexico, “Nicolai Fechin – His Life, Work and Issues in its Preservation”

1996 “Who Cares? Owners and Conservators of Artifacts Working Together” Museum of Western Art, Denver, CO.; Organizer, presenter.

1993 Art Conservation Theory and Artist’s Techniques Lectures to graduate and undergraduate students at the University of Denver.

1992 “Retrofitting an Old Building to Acceptable Health and Safety Standards for Conservation”, paper presented to the Conservators in Private Practice Specialty Group, AIC Annual Meeting, Buffalo, NY

Surveys

1992 World Figure Skating Museum, Colorado Springs, CO, Conservation Assessment (CAP) Survey
1992 University Museum, University of New Mexico, Albuquerque, NM, CAP Survey
1999 Brigham Young University, Provo, UT, participant in Conservation Survey of Collection
2001 University of Alaska Museum, University of Alaska, Fairbanks, participant in Conservation Survey of Collection.
2002 Birger Sandzén Memorial Gallery, Lindsborg, KS, CAP Survey.
2005 Springville Museum of Art, Springville, UT, CAP survey

Professional memberships

American Institute for the Conservation of Historic and Artistic Works (AIC): Member, 1987-present; Professional Associate, 1994-present; Secretary/Treasurer of the Paintings Specialty Group, 1991-1993.

Western Association for Art Conservation (WAAC): Member: 1985-1987; 1991-present; Member-at-Large: 1999-2000, 2009; Vice-President: 2006; President: 2007-2009

International Institute for Conservation of Historic and Artistic Works: Member, 1987-2000.

DUART! University of Denver School of Arts and Art History, Board Member, 2010 - 2013

Julianna M. Ly

2080 California Street, Apt 707, Denver CO 20805

Tel: +1302 463-3015 julianna.m.ly@gmail.com

Portfolio: www.juliannaly.com (pw: jmlconservation)

EDUCATION

M.S. in Art Conservation

Winterthur/University of Delaware Graduate Program in Art Conservation, Greenville, DE; Fall 2017-Spring 2020

Specialty: *Paintings Conservation*

GPA: 4.0/ 4.0

B.A. in Art Conservation with Honors Distinction

B.A. in Art History

University of Delaware, Newark, DE; Fall 2011- Fall 2015

Thesis: *The Development of a Mold and Casting Technique for Infilling Losses on Varnished Chinese Export Lacquerware Pieces*

CONSERVATION EXPERIENCE

Assistant Conservator of Paintings, Western Center for the Conservation of Fine Arts, Denver, Colorado August 2020-Present
Under Director, Carmen Bria, and alongside Camilla J. Van Vooren and D. Hays Shoop

Fulbright Graduate Intern, Royal Picture Gallery Mauritshuis August 2019- August 2020
Under the direction of Sabrina Meloni and Dr. Maartje Stols-Witlox

Conservation & Research Projects:

- 1) Treating a painting previously attributed to Rembrandt and now considered to have been done within his circle. Although the painting, *Praying Woman*, has received aesthetic treatments in the past, the thick discolored varnish layer has not been removed since 1897. The treatment involves reducing this thick coating as well as large areas of overpaint which obscures a large loss down to the wooden substrate. Prior technical analysis conducted as part of the Rembrandt Research Project will be revisited as well as additional imaging including MA-XRF and IRR.
 - 2) Treating Adriaen van de Venne's *Dancing Beggars*. Last treated in 1891, this treatment involves reducing a severely discolored varnish coating as well as reintegrating many areas of abrasion and loss from the previous treatment. The painting was executed on a re-used panel with a prior composition underneath.
 - 3) Conducted a technical study on Simon Luttichuy's *Still Life with a Lidded Vase, Hazelnuts, and an Orange*. Investigated the materials and techniques used by the artist through the use of MA-XRF, cross-sections, HPLC, infrared reflectography, and other imaging techniques. Treated the painting by consolidating lifting areas of paint, reducing a thick layer of grime, and adjusting past retouching.
- Additional activities include participating in conservation workshops, symposiums, courier trips, and lectures with the University of Amsterdam painting conservation students.

Graduate Intern, Smithsonian American Art Museum, Washington, D.C. Summer 2019, 400 hours
Under the direction of Amber Kerr.

Supervised three pre-program interns on the collaborative public-view treatment of David Hockney's 21-foot wide painting installation, *Snails Space with Vari-Lites, "Painting as Performance."* Treatment involved cleaning and performing wax reduction on all of the painted surfaces, full written and photographic documentation, and interfacing with the public. Treated a tempera-on-panel painted study by WPA artist, Michael Lenson. Treatment included consolidation, filling, inpainting, and creating a micro-climate enclosure for travel. Co-organized a workshop on tear repair techniques with Amber Kerr.

Fellow, Delaware Public Humanities Institute (DELPHI), University of Delaware, Newark, DE Summer 2019, 80 hours
Under the direction of Dr. Martin Brückner and Dr. Sandy Isenstadt.

Gained experience sharing conservation knowledge and treatments in different public engagement formats. The focus of this institute included: grant writing, public interviews, and website design to increase awareness and share the importance of public humanities.

CONSERVATION SKILLS

Written and photo documentation; Care and handling, Non-invasive analysis including UV, X-ray, IR, XRF; Destructive analysis including cross section analysis, fluorochrome staining, PLM, XRD, FTIR, GC-MS, RAMAN; Dry, aqueous, and gel cleaning; Consolidation with BEVA 371, Aquazol 200, animal skin glue, Lascaux Medium for Consolidation, sturgeon glue, and Funori; Removal of old lining materials (glue and wax); Lining and re-lining with BEVA 371; Thread-by-Thread mending; Filling with Modostuc, Flügger, and BEVA 371 fills; Texturing fills with thermoplastic silicone molds of a painted surface; Inpainting with Golden PVA, and Gamblin aldehyde; Reframing and installing backing boards; Frame loss compensation including creating molds and casts.

GENERAL SKILLS

Metigo Map 3-D Mapping Software, KE-EMu Database, Past Perfect Database, Microsoft Office: Word, PowerPoint, Excel; Photoshop; Google Applications and other Web 2.0 technologies; keyboarding skills; understanding of basic database functions/terminology; comfortable with MACs or PCs; English is my first language, but I also have basic knowledge of Mandarin Chinese and Spanish; strong written communication skills

AWARDS, GRANTS, & FELLOWSHIPS

Fulbright Scholar (Spring 2019)

Selected as the 2019-2020 Fulbright scholar for the Fulbright/American Friends of the Mauritshuis Award to conduct conservation work and research at the Mauritshuis and the University of Amsterdam.

Samuel H. Kress Foundation Travel Grant (Spring 2019)

Awarded to support research travel in nearby European collections while at the Mauritshuis.

Center for Material Culture Studies Presentation Fund Grant (Spring 2019)

Awarded to support travel to attend the upcoming Conserving Canvas conference at the Yale University Art Gallery in New Haven, October 2019 for authorship on a poster and paper.

Delaware Institute for Public Humanities Fellow Grant (Spring 2019)

Selected as one of fourteen fellows to participate in the 2019 Delaware Institute for Public Humanities.

Mae and Bob Carter Professional Development Award Grant (Fall 2019)

Awarded to support research travel within the Netherlands and Belgium for art historical research and included museum and conservation studio visits.

PROFESSIONAL AFFILIATIONS/ LEADERSHIP

2018 Project Assistant, Untold Stories Program

Elected class leader for two years by the Class of 2020, Winterthur/ University of Delaware Program in Art Conservation Class of 2020

Student member, American Institute for Conservation of Historic and Artistic Works (AIC)

Member and HBCU Mentor, Emerging Conservation Professionals Network (ECPN)



Julie Parker - Parker Art Conservation LLC

Parker Art Conservation has been serving Individual and Institutional clients since 2008 with a variety of Art Object Conservation Services including Collection Surveys, Condition Reporting for Exhibition and Insurance purposes, Object Conservation Treatments, and Consulting on Display and Storage issues. Her background includes training in Paper, Painting, and Objects Conservation, as well as studies in various studio arts (oil, watercolor, printmaking and ceramics), theater (costuming), and photography.



Large Scale Assessment and Treatment Projects

Denver Museum of Nature and Science (DMNS)

Save America's Treasures Native American Ethnology grant

- Condition Survey of over 13,000 Anthropology Collection objects
- Treatment and re-housing of over 100 ethnographic objects

IMLS Plains Nations Clothing and Accessories grant

- Treatment of 60+ objects from Plains Nations tribes in the Anthropology Collection

IMLS Paleobotany - Holomorphotype Assessment project

- Assessment of nearly 800 fossilized plant specimens in the Earth Sciences Collection

Denver Art Museum (DAM)

Architecture, Design, and Graphics Collection

- Furniture Assessment - *IMLS Museums for America: Collections Stewardship*
- Selected treatments for *Gio Ponti* and *Serious Play* exhibitions

Native American Ethnology Gallery Installation

- Documentation and Treatment of approx. 600 North American ethnographic objects

Selected Exhibitions Served

Permanent Collection

The United States Olympic and Paralympic Museum

American Pop Art: From the John and Kimiko Powers Collection

The Ryobi Foundation/ TBS Television, Inc.

Dead Sea Scrolls

DMNS

Written on the Land / Ute Voices, Ute History

History Colorado

Jasper Johns / Edvard Munch

Virginia Museum of Fine Art /
The Powers Art Center

City Life: Experiencing the World of Teotihuacan

Arizona State University / DMNS

Other Notable Clients: Museum of Contemporary Art Denver, Colorado State University, Utah State History, the National Park Service, and Private Collections of national significance.

Julie Parker
Owner / Lead Conservator
Objects Conservation Services



720-429-3906
Julie@ParkerArtConservation.com
www.ParkerArtConservation.com

Selected Treatments and Material Expertise

Gilded and Polychromed wood

Mixed Media

Ethnographic

Organic materials

Textiles

Ceramics

Modern Materials and Plastics

Metals

Glass

Treatment of *Innbruck 1976 Olympic Winter Games Torch*; USOPC

Treatment of post-war modern furniture pieces by Gio Ponti, Charles Eames, and others; DAM

Treatment of *Venus Bleue*, by Yves Klein; Private Collection

Professional Memberships and Appointments



American Institute for Conservation - Professional Associate Member

Western Association for Art Conservation

NEH *Preservation Assistance Grant* Reviewer

Smithsonian NMAACH *Hometown Treasures* Reviewer

Lecturer - University of Denver, Issues in Conservation

Internship Supervisor - Graduate Faculty of University of Colorado, Denver

Education and Training

Buffalo State College - Master of Arts and Certificate of Advanced Study in Art Conservation (2007)

University of Georgia - Bachelor of Arts in Art History (1998)

NSHS - Gerald R Ford Center	<i>Assistant Objects Conservator</i>	(Omaha, NE)
Denver Art Museum	<i>Advanced Objects Conservation Internship</i>	(Denver, CO)
NPS - Grand Canyon National Park	<i>Watercraft Conservation Internship</i>	(Grand Canyon, AZ)
NPS - Harper's Ferry	<i>Objects Conservation Internship</i>	(Harper's Ferry, WV)
International Conservation Services	<i>Objects Conservation Internship</i>	(Sydney, Australia)
Northern California Art Conservators	<i>Senior Conservation Technician</i>	(Sacramento, CA)
Georgia Museum of Art, University of Georgia	<i>Museum Registration Internship</i>	(Athens, GA)

JOHN THOMAS ROBINETTE III



JTR@JTROBINETTE.COM



917-586-9332



LINKEDIN.COM/IN/JTROBINETTE3

JTROBINETTE.COM

SUMMARY

Specialist in global logistics, storage, maintenance, and registration for fine art and artifacts.

EXPERIENCE

INDEPENDENT COLLECTIONS MANAGER NEW YORK, NY

February 2019 -- Present

Manage collectibles for private clients, museums, and galleries

Consult on storage, display, and handling conditions

Speaker on contemporary collections management issues

REGISTRAR / COLECCIÓN PATRICIA PHELPS DE CISNEROS NEW YORK, NY

June 2010 – July 2019

Manage 5 diverse collections for the esteemed private collector

Supervise several art storage facilities globally

Manage logistics for large-scale and extensive loan program

Negotiate contracts with vendors

Manage interns and assistants

Initiate climate control policies for all family locations

Initiated digital condition reporting

Initiated digital collaboration platforms

INDEPENDENT ART HANDLER NEW YORK, NY

2003-2010

Pack and install art in luxury residences and galleries
nationally

CURATORIAL ASSISTANT / ART HANDLER BLANTON MUSEUM OF ART AUSTIN, TX

2000-2003

Research for Latin American Collection catalog

Develop FileMaker Pro Database

Exhibition planning

Install, de-install, and pack art and artifacts



SKILLS

Fine art logistics
Collections management
Project management
Courier
Digital condition reporting
TMS proficiency
Cloud computing platforms
International network
Spanish fluency
Public speaking

EDUCATION

MFA, ART HISTORY
MINOR IN BUSINESS ADMINISTRATION

University of Texas at Austin
Universidad Complutense, Madrid
Universitat de Valencia
1995-2000

PROFESSIONAL ACTIVITIES

I served on the peer-nominated board of ARCS, an international professional organization serving the registrar and collections manager community worldwide.

I organize conferences and other events in the field.

I have spoken in English and Spanish at numerous events and conferences.

I host a podcast on collections management for ARCS.



Castle Rock Public Art Inventory

Highlighted works represent works covered in the WCCFA proposal

Sculpture

And The Wheels Go Round

Town Hall, 100 North Wilcox Street | 39°22'14.8"N 104°51'35.3"W



Curatorial Information

Title: And The Wheels Go Round

Edition: First

Date Completed: 2003

Narrative description of artwork: Granite slab combined with steel spring

Artist: Terrance Karpowicz

Conservation/Maintenance Information

Materials and sources used in the artwork: granite and steel

Size: 96" x 50" x 38"

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Beginnings

Philip S. Miller Park, 1375 W. Plum Creek Pkwy | 39°22'09.3"N 104°52'49.5"W



Curatorial Information

Title: Beginnings

Edition: First

Date Completed: 2015

Narrative description of artwork: Bronze sculpture honoring Castle Rock philanthropist Philip S. Miller and his wife

Artist: Robert Allison

Conservation/Maintenance Information

Materials and sources used in the artwork: Bronze

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Small Art

Bluebird Knocker

Chuck's Loop Trail, Gateway Mesa Open Space, 4678 E. Highway 86



Curatorial Information

Title: Bluebird Knocker

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Part of, "small art in unexpected places," program

Artist: Unknown

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Castle Rock Gateway

I-25 and Meadows Parkway Interchange | 39°24'45.7"N 104°52'08.4"W



Curatorial Information

Title: Castle Rock Gateway

Edition: First

Date Completed: 2007

Narrative description of artwork: Major gateway with signage commissioned to enhance the I-25 and Meadows

Artist: Barbara Grygutis

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Tapestry

Castle Rock Landscapes

Town Hall Atrium, 100 N. Wilcox St.



Curatorial Information

Title: Castle Rock Landscapes

Edition: First

Date Completed: 2001

Narrative description of artwork: A three-dimensional installation made of banners strung from Town Hall's atrium and other landscape views unique to Castle Rock.

Artist: Mettje Swift

Conservation/Maintenance Information

Materials and sources used in the artwork: light translucent nylon fabric, sewn and structured on fiberglass tubing

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Limited-edition Print

Castle Rock Museum

Castle Rock Senior Center, 2323 Woodlands Blvd



Curatorial Information

Title: Castle Rock Museum

Edition: First limited-edition print

Date Completed: 2019

Narrative description of artwork: A limited-edition print of a watercolor of the Castle Rock Museum

Artist: Cindy Welch

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

[Town of Castle Rock News Release](#)

Other Descriptive/Identifying Information

None

Sculpture

Coolin' the Dogs

Fifth and Gilbert Intersection | 39°22'29.0"N 104°51'14.9"W



Curatorial Information

Title: Coolin' the Dog

Edition: First

Date Completed: 2008

Narrative description of artwork: Two bronze sculptures installed at the southwest corner of Fifth and Gilbert str

Artist: Craig Bergsgaard

Conservation/Maintenance Information

Materials and sources used in the artwork: Bronze cast

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Dancing Moon IV

Rhyolite Regional Park | 39°20'28.3"N 104°50'28.4"W



Curatorial Information

Title: Dancing Moon IV

Edition: Fourth

Date Completed: Unknown

Narrative description of artwork: Glass and steel dance, casting light, representational of the moon

Artist: Reven Swanson

Conservation/Maintenance Information

Materials and sources used in the artwork: Steel and glass

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

In 2019, the piece experienced vandalism or damage from snow plows (the exact cause of damage was never determined). In 2020, a new powder-coated steel pedestal was created for its new location at Rhyolite Regional Park.

Public Art Commission Memo

Dancing Moon Disc Repair Check Request

Dancing Moon Pedestal and Restoration Check Request

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Fire Dances the Shadows

Red Hawk Ridge Golf Course Entrance, 2156 Red Hawk Ridge Drive



Curatorial Information

Title: Fire Dances the Shadows

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Marble

Artist: Joshua Wiener

Conservation/Maintenance Information

Materials and sources used in the artwork: Marble

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Frame

Frame at Recreation Center

Recreation Center Outdoor Playground, 2301 Woodlands Blvd. | 39°23'16.3"N 104°50'5



Curatorial Information

Title: Frame at Recreation Center

Edition: First

Date Completed: 2019

Narrative description of artwork: Frame created by volunteer high-school art students for photographic opportunity

Artist: Volunteer Douglas County High School Students

Conservation/Maintenance Information

Materials and sources used in the artwork: paint, wood

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Gemstones

Gemstone Park, 6145 Sapphire Pointe Blvd. | 39°25'09.8"N 104°50'23.8"W



Curatorial Information

Title: Gemstones

Edition: First

Date Completed: 2006

Narrative description of artwork: Sculptures commissioned for Gemstone Park consisting of two compositions c

Artist: Joshua Wiener

Conservation/Maintenance Information

Materials and sources used in the artwork: limestone

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Joy

Castle Rock Recreation Center Entrance, 2301 Woodlands Blvd.



Curatorial Information

Title: Joy

Edition: Unknown

Date Completed: 2015

Narrative description of artwork: Bronze sculpture commissioned for Recreation Center

Artist: Robert Allison

Conservation/Maintenance Information

Materials and sources used in the artwork: bronze

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Keystone to the Castle

Wolfensenberger/I-25 Interchange | 39°22'47.0"N 104°51'36.6"W



Curatorial Information

Title: Keystone to the Castle

Edition: First

Date Completed: 2005

Narrative description of artwork: Steel and originally rhyolite sculpture welcoming visitors to Downtown Castle Rock reflects Castle Rock's Italianate-style architecture (1880's-1890's) of tall, narrow windows and doorways. The outline of the sculpture is a stylized representation of the Castle Rock's Italianate-style architecture.

Artist: Tim Upham

Conservation/Maintenance Information

Materials and sources used in the artwork: stainless steel, steel, rhyolite, glass

Size: 30' high x 20' long x 18' wide

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Local Backbone

Sixth and Front Streets Intersection | 39°22'31.8"N 104°51'30.5"W



Curatorial Information

Title: Local Backbone

Edition: First

Date Completed: 2006

Narrative description of artwork:

Artist: Rafe Ropek

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Pastel

Log Barn

Town Hall Second Floor, 100 N. Wilcox St.



Curatorial Information

Title: Log Barn

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: A vivid and inspired representation of the intersection of nature and agriculture,

Artist: Dennis Rhoades

Conservation/Maintenance Information

Materials and sources used in the artwork: pastel, canvas

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Acrylic on Board

Madras

Town Hall, 100 N. Wilcox St.



Curatorial Information

Title: Madras

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Abstract acrylic paint on board

Artist: Karen Scharer

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, board

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Acrylic with Gel

Pond Series I

Town Hall Second Floor, 100 N. Wilcox St.



Curatorial Information

Title: Pond Series I

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Acrylic paint and gel

Artist: Carol D. Nelson

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, gel

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Wrap

Scooter

Plum Creek Parkway and Perry Street Intersection | 39°21'54.4"N 104°51'40.1"W



Curatorial Information

Title: Scooter

Edition: Unknown

Date Completed: 2017

Narrative description of artwork: Electrical box wrap featuring wild animals traveling through a busy intersection

Artist: Factory 43 Art Collective

Conservation/Maintenance Information

Materials and sources used in the artwork: anti-graffiti laminates

Size: Unknown

Installation specifications: Unknown

[Method and frequency of maintenance: Cleaning and Care Instructions](#)

Photographic and Media Documentation

None

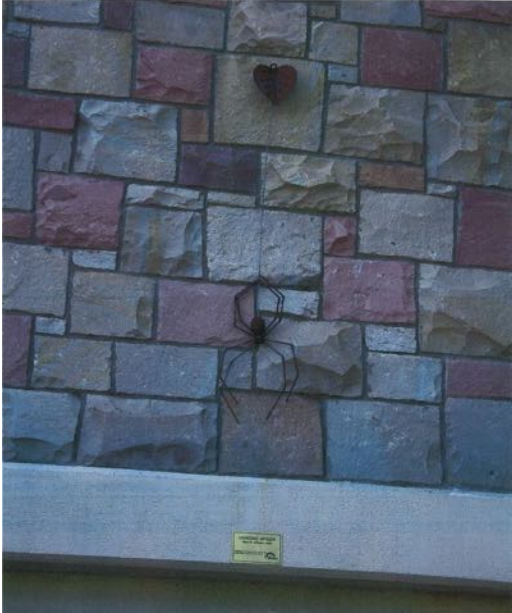
Other Descriptive/Identifying Information

None

Sculpture

Spider

Perry Street Bridge | 39°22'13.1"N 104°51'31.3"W



Curatorial Information

Title: Spider

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Art in unexpected places

Artist: Gary W. Johnson

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Wrap

Spirit Buffalo

Amphitheater at Philip S. Miller Park | 39°22'03.7"N 104°53'06.0"W



Curatorial Information

Title: Spirit Buffalo

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: White buffalo canvas painting extrapolated to laminate wraps to beautify and er

Artist: Linda Fitzgerald

Conservation/Maintenance Information

Materials and sources used in the artwork: anti-graffiti laminate

Size: Unknown

Installation specifications: Unknown

[Method and frequency of maintenance: Cleaning and Care Instructions](#)

Photographic and Media Documentation

[News Release](#)

Other Descriptive/Identifying Information

None

Acrylic on Metal

Stars for Castle Rock: Cherokee Castle

Castle Rock Service Center, 4175 N. Castleton Court



Curatorial Information

Title: Stars for Castle Rock: Cherokee Castle

Edition: First

Date Completed: 2013

Narrative description of artwork: Acrylic painting of the Cherokee Ranch on star-shaped metal

Artist: Renata Seick

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, metal

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Acrylic on Metal

Stars for Castle Rock: Shooting Star

The Grange at The Meadows, 3692 Meadows Blvd | 39°23'31.3"N 104°54'10.3"W



Curatorial Information

Title: Stars for Castle Rock: Shooting Star

Edition: First

Date Completed: 2013

Narrative description of artwork: Acrylic painting on star-shaped metal

Artist: Shohini Ghosh

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, metal

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Acrylic on Metal

Stars for Castle Rock: Zest

The White Pavilion, 414 Perry St.



Curatorial Information

Title: Stars for Castle Rock: Zest

Edition: First

Date Completed: 2013

Narrative description of artwork: Acrylic painting on star-shaped metal

Artist: Randy Rollheiser

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, metal

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Sweet Tooth

Fourth and Perry Streets Intersection | 39°22'24.4"N 104°51'31.5"W



Curatorial Information

Title: Sweet Tooth

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork: Bear enjoying the sweet-side of life

Artist: Walt Horton (deceased)

Conservation/Maintenance Information

Materials and sources used in the artwork: bronze

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Acrylic on Canvas

The Rock Paint-by-Number

Emergency Wing, Castle Rock Adventist Hospital, 2350 Meadows Blvd



Curatorial Information

Title: The Rock Paint-by-Number

Edition: First

Date Completed: 2019

Narrative description of artwork: Paint-by-number of the iconic Rock created by volunteers at the 2019 Castle F

Artist: Stephanie Brueggemann

Conservation/Maintenance Information

Materials and sources used in the artwork: acrylic, canvas

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Thought of a Treble Clef

Amphitheater at Philip S. Miller Park | 39°22'05.3"N 104°53'04.0"W



Curatorial Information

Title: Thought of a Treble Clef

Edition: First

Date Completed: 2017

Narrative description of artwork: Silvery, abstract treble clef leaves fleeting impression of sound and form on pa

Artist: John Banks

Conservation/Maintenance Information

Materials and sources used in the artwork: aluminum

Size: 120" x 24" x 34"

[Installation specifications: See Art Encounters Contract for details](#)

[Method and frequency of maintenance: Unknown](#)

Photographic and Media Documentation

[2018-2019 Douglas County Art Encounters Castle Rock News Release](#)

Other Descriptive/Identifying Information

None

Sculpture

Tree of Wings

Philip S. Miller Park | 39°22'07.9"N 104°52'47.6"W



Curatorial Information

Title: Tree of Wings

Edition: First

Date Completed: 2019

Narrative description of artwork: Vibrant, kinetic tree moves gracefully as it reflects the beauty, charm and activ

Artist: John King / Mary Williams

Conservation/Maintenance Information

Materials and sources used in the artwork: steel, sheet metal, automotive paint

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

[News Release](#)

Other Descriptive/Identifying Information

None

Sculpture

Tribal Jam

Skate Park at Metzler Ranch Community Park



Curatorial Information

Title: Tribal Jam

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork:

Artist: Rick Sargent

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Sculpture

Unity Dance

I-25 and Plum Creek Parkway Interchange, Northbound On-Ramp Wall



Curatorial Information

Title: Unity Dance

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork:

Artist: Jed Botsford

Conservation/Maintenance Information

Materials and sources used in the artwork: steel

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Fabric Panels

Untitled Fabric Panels

Castle Rock Water, 175 Kellogg Court



Curatorial Information

Title: Untitled

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork:

Artist: L.P. Gregory and Anne Redmond

Conservation/Maintenance Information

Materials and sources used in the artwork: copper, fabric panels

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Watercolor

Winter Dawn

Town Hall, 100 N. Wilcox St.





Curatorial Information

Title: Winter Dawn

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork:

Artist: Todd Winter

Conservation/Maintenance Information

Materials and sources used in the artwork: watercolor

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Oil on Canvas

Winter Light, South Platte

Second Floor Town Hall, 100 N. Wilcox St.



Curatorial Information

Title: Winter Light, South Platte

Edition: Unknown

Date Completed: Unknown

Narrative description of artwork:

Artist: Ron Zito

Conservation/Maintenance Information

Materials and sources used in the artwork: oil on canvas

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None

Mural

Castle Rock Early Growth Industries

Municipal Courtroom, 100 Perry St.



Curatorial information

Title: Castle Rock Early Growth Industries

Edition: First

Date Completed: 1999

Narrative description of artwork: Mural in Municipal Courtroom

Artist: Margaret Kasahara

Conservation/Maintenance Information

Materials and sources used in the artwork: Unknown

Size: Unknown

Installation specifications: Unknown

Method and frequency of maintenance: Unknown

Photographic and Media Documentation

None

Other Descriptive/Identifying Information

None