

TOWN OF FRISCO
Public Art Assessment & Maintenance Plan

September 7, 2023



Prepared for the
Rose Gorrell, Museum Manager
Frisco Historic Park & Museum
Town of Frisco
120 East Main Street
Frisco, CO 80443

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

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



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September 1, 2023

Rose Gorrell, Museum Manager
Frisco Historic Park & Museum
Town of Frisco
120 East Main Street
Frisco, CO 80443

Dear Rose Gorrell:

Pacific Coast Conservation (PCC) is pleased to submit the following proposal for a Public Art Assessment and Maintenance Plan for the Town of Frisco's public art collection. This proposal will address the scope of work that was discussed in mid-August 2023.

We believe that our longstanding and varied experience in outdoor public sculpture conservation will provide the maximum benefit to the Town of Frisco. We have over 45 years of combined professional experience in the care of outdoor sculpture, conservation and management of art collections. Our team has developed policies and care plans for collections throughout the United States, with specific focus on the city collections and the National Park Service. Our experience ranges from the delicate handling of paper conservation to the operation of 130-foot articulated boom lifts to perform public art maintenance on an 80ft monumental bronze sculpture on delicate floor pavers. We are dedicated to performing museum-quality conservation, preservation, and collection support for any project, regardless of size.

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

Sincerely,

A handwritten signature in cursive script that reads "Alison Leard".

Alison Leard, Director

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



II. COMPANY PHILOSOPHY FOR CARE OF PUBLIC ART

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

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

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



III. FIRM PROFILE

Pacific Coast Conservation (PCC) is an S-corporation firm based in Denver, CO offering holistic care, preservation, and conservation for works of art and artifacts. Established in 2014, PCC was developed by Alison Leard, serving in the care of collections for the past 15 years, to meet the need of a focused art management company that addresses all physical needs of a collection. PCC brings together a team of conservators, registrars, collection managers, editors, technicians, and mount-makers to produce the most professional and museum quality results. All projects are carried out according to the Code of Ethics and Guidelines for Practice of the American Institute for the Conservation of Historic and Artistic Works and the Secretary of the Interior's Standards for the Treatment of Historic Properties. The staff and subcontractors offer a broad client base that includes an extraordinary number of collections in museums, universities, public art agencies and private collections that span the United States. PCC is owned by Alison Leard, who is authorized to contractually bind PCC.

PCC Staff:

Leard and Linderman are Professional Associates of the American Institute for Conservation (AIC).

Professional Associate status with the AIC ensures the highest level of professionalism in the field of conservation. Professional Associates have been reviewed by their peers; graduate degrees (or two years of related formal training) and three years of post-training full-time work in conservation or conservation-related field is required. See Appendix B: Resumes for more information about these PCC staff members.

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

Lucinda Linderman, PA-AIC, Sr. Conservator, is a Professional Associate Member of the AIC who specializes in the conservation of outdoor sculpture. Her twenty years of experience include site and project management, artwork assessment, treatment, restoration, and conservation on national, public, and private art collections in Florida, Tennessee, Georgia, California, and Hawaii. She is an expert in the mild steel fabrication of sculpture and mounts. Lucinda holds an M.F.A. in Sculpture from the University of Miami, a B.F.A in Biology from Southern Adventist University, and attained continuing education workshops through the American Institute for Conservation (AIC) and The Getty Conservation Institute(GCI). In 2016, Linderman completed Apprenticeship Training in Conservation with Rosa Lowinger, and continued to work for RLA Conservation until 2021, recently transitioning to contract services. Prior to working with RLA conservation, Linderman was the fabrication studio manager for sculptor John Henry, from 2002-2006, and is considered a preferred conservator by the artist's studio.

Joy Carlsen, Assistant Conservator, holds a postbaccalaureate diploma in the Conservation of Cultural Heritage from the University of Lincoln in the UK, a BFA in Digital Art & Design and an Associates of Science degree in Photography. She has been training in art conservation for the past 8 years in various specialties to build her expertise. In 2017, Ms. Carlsen participated in the Poggio Civitate archeological dig in Murlo, Italy, where she solidified her skills in excavation and conservation, as well as XRF testing. With PCC, she has been leading the onsite technicians to carry out conservation



assessments and treatments of public art, specifically bronzes, painted and stainless steel wood and stone sculptures.

Brittany Wallace, Assistant Conservator, holds an MA in Conservation of Cultural Heritage from the University of Lincoln in the UK and a BFA in Museum Conservation from New Mexico State University. She has been working with Pacific Coast Conservation as a Conservation Technician since May 2021. Brittany has experience working with a variety of objects from ceramics, to metals, to paintings, etc. during her degree and working in private practice under a conservator in Brazil as well as assisting in conservation and collections care work at museums in New Mexico and England. Her experience with metals is in the forms of restoring a WWII bubble sextant, paintings on tin plated iron, and outdoor sculpture maintenance. She has also worked with wood during the restoration of a large gilt frame.

Patrick Lee, Conservation Technician, Lead Historian & Project Manager, holds a Master of Science degree in the History of Science, Medicine, and Technology from the University of Oxford, a Bachelor of Arts degree with a double major in History and Philosophy from the University of Colorado, and both an Associate of Arts and Associate of Science degree from Pikes Peak State College (formerly Pikes Peak Community College). Lee formerly acted as the Collections Technician and Outdoor Sculpture Maintenance Technician at the Colorado Springs Pioneers Museum. He has presented original historical research at the University of Oxford History of Science, Medicine and Technology Postgraduate Conference and the Colorado Springs Undergraduate Research Forum, as well as guest lecturing for the University of Colorado, Colorado Springs' Fall 2022 Collections Management Class. Lee has performed primary source analysis and historical record evaluation in order to produce written text for both exhibits and digital resources. His historical focus is on the cross section of Science, Technology, and Culture and their interdependent development.

Karah Binkowski, Conservation Technician, Historian & Researcher, holds a Master of Arts degree in the History from the University of Colorado at Colorado Springs (UCCS), a Bachelor of Arts degree with a major in History from the University of Colorado. Binkowski's graduate research focused on historical interpretations of art and memorials, oral history analysis and memorialization of silenced histories. She has presented original historical research at the UCCS Graduate Conference and was awarded the UCCS Outstanding Research in Cultural History Award in 2022. Karah also completed an internship at the Colorado Springs Pioneers Museum, processing both artifacts and archival material. She was previously contracted by the Aiken Audubon Society and Rock Ledge Ranch to develop a comprehensive photographic history of the Society, which included archival and secondary source materials.



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

- Cities of: Beverly Hills, CA; Breckenridge, CO; Dublin, CA; Frisco, CO; Glenwood Springs, CO; Santa Monica, CA; Los Angeles, CA; San Diego, CA; San Jose, CA; Inglewood, CA; Santa Fe Springs, CA; Santa Monica, CA; West Hollywood, CA; Pasadena, CA; and Honolulu, HI; Denver, CO; Louisville, KY; Castle Rock, CO; Golden, CO; Arvada, CO; Loveland, CO; Aurora, CO; Dublin, CA; Colorado Springs, CO; Lafayette, CO; Longmont, CO.
- Los Alamos County, NM
- National Parks Service:
 - Death Valley NP, CA
 - Kenai Fjords NP, AK
 - Alaska Regional Curatorial Center
 - Lake Clark NP & P
 - Katmai NP & P
 - Alagnak Wild River
 - Aniakchak NM
 - Glacier Bay NP
 - Klondike Gold Rush NP
 - Sitka NHP
 - Yukon-Charlie Rivers
 - Gates of the Arctic
 - Denali NP & P
 - Bering Land Bridge
 - Noatak NP
 - Cape Krusenstern NM
 - Kobuk Valley NP
 - Wrangell-St. Elias NP
 - Grand Canyon NP
 - Chaco Culture NHP
 - Zion National Park
 - Southeast Utah Group
 - Arches NP
 - Canyonlands NP
 - Hovenweepn NM
 - Natural Bridges NM
 - Glacier National Park
 - Grant Kohrs Ranch NHS
 - Yellowstone National Park
 - Big Bend National Park
 - Wilson's Creek National Battlefield
- Los Angeles County Museum of Art
- El Segundo Museum of Art
- The Menil Collection, Houston, TX
- Santa Monica Conservancy
- Beverly Hills Fine Art Framing
- Carpenters Workshop Gallery, London
- Heather James Gallery, Palm Desert, CA
- California Restoration & Waterproofing
- Columbia Memorial Space Center, Downey, CA
- Palm Springs Art Museum, CA
- Petersen Automotive Museum, Los Angeles, CA
- The Sculpture Foundation / Seward Johnson Atelier, Santa Monica, CA
- University of Southern California, Los Angeles, CA
- University of California, Santa Barbara, CA
- W Hotel / Marriott
- Chvostal Art Advisory / Chvostal Contents Consulting, Long Beach, CA
- American International Group (AIG), Art Collection Management Department, National
- Chubb
- City of San Diego, Balboa Park, CA
- James Kelly Contemporary, Santa Fe, NM
- White River Valley Museum, WA
- Japanese Friendship Garden, San Diego
- LD Brinkman Western Art Collection, Kerrville, TX
- Contents Restorers of California
- General Services Administration (GSA), National
- Los Angeles Metropolitan Transit Authority
- Hawaii State Foundation for Culture and the Arts
- California Parks Association
- Broad Art Foundation, Santa Monica, CA
- J. Paul Getty Museum, Los Angeles, CA
- Huntington Art Gallery and Gardens
- Tread of Pioneers Museum, Steamboat Springs, CO
- Utah State History, Salt Lake City, UT



IV. PORTFOLIO

Client: University of Southern California, Los Angeles, CA



Hecuba, Bronze; Before Treatment



Hecuba, Bronze; After Treatment



Client: Private Client



Tom Otterness sculpture; Bronze; Before Treatment



Tom Otterness sculpture; Bronze; After Treatment

Client: Beverly Hills Framing, CA



Fan: Ivory, Silk, Feathers; Before Treatment



Fan: Ivory, Silk, Feathers; After Treatment

Client: City of Louisville, KY



Treatment photos of the staining, caulking before (left) and after (right)

Client: City of Beverly Hills, CA



Alex McCrae, *Conversation*: Before Graffiti Removal



Alex McCrae, *Conversation*: After Graffiti Removal



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



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



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



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

Client: Private Client



Kissing Couple Tom Otterness; Bronze; Before Treatment



Kissing Couple Tom Otterness; Bronze; After Treatment



Client: Wyoming State Capitol





V. SIMILAR PROJECTS & REFERENCES

1. CITY OF ARVADA, ARVADA, CO

Beginning in 2019, PCC is involved in a multi-year, continuing assessment and maintenance contract for twenty-six (26) city-owned sculptures owned by the City of Arvada, CO. This contract included the development of an initial collection assessment, which utilized a specially-prepared form keyed to the collection that identified areas of concern for works and their siting. The assessments documented conditions and proposed individual strategies for conservation and maintenance of works. The results of assessment were used to design a long-range plan for collections care with the City's Arts & Culture Commission. This plan included proposing lists of prioritized treatments, which are being executed by PCC. As part of this project, PCC provided the city with strategies for commissioning new works, for disaster response, and for utilizing the most cost-effective resources to implement ongoing maintenance.

Contact: **Adele Burton, Special Events Coordinator**
City Liaison to Festivals Commission and Arts & Culture Commission
City of Arvada
720-898-7403
aburton@arvada.org

2. CITY OF GOLDEN, GOLDEN, CO

In September of 2020 we surveyed the outdoor public art collection in Golden, Colorado. The collection is primarily figural bronze life-size sculptures. The survey used a unique form developed for the project to record structural and surface condition issues with the sculptures. Using this survey, we developed a conservation treatment plan and maintenance plan for each artwork. We have begun work based on our recommendations and will complete treatment and maintenance of all 33 sculptures in the collection by end of July this year. We are also developing a maintenance schedule for the collection as a whole to plan for long-term needs.

Contact: **Steve Glueck**
City of Golden
1000 10th Street, Golden, CO 80401
303-384-8095
sglueck@cityofgolden.net

3. CITY OF AURORA, AURORA, CO

Since 2020, PCC has engaged in a sculpture maintenance and treatment contract with the City of Aurora in Aurora, CO. This contract currently includes nine (9) bronze sculptures, two (2) multi-media sculptures at an RTD rail station, one (1) large fiberglass sculpture, and one (1) large suspended steel sculpture. Each sculpture was individually assessed, aided by conservator recommendations, and treated in accordance with current conservation methods, to ensure their continued protection in locations open to environmental effects.

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



4. UNIVERSITY OF SOUTHERN CALIFORNIA, LOS ANGELES, CA

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

Contacts: **Flo Langilotti**, Maintenance Manager
Facilities Management Services
University of Southern California, Los Angeles, CA
213-821-5733 ; langilot@usc.edu

5. CITY OF LOUISVILLE, LOUISVILLE, KY

In November of 2022 we began conservation and maintenance on nine (9) sculptures that are a part of the outdoor public art collection in Louisville, Kentucky. We have now moved into the yearly maintenance of the collection. An additional 5 sculptures have been added to the maintenance care place and this number will continue to grow over the years as we bring the entire collection up to standard and in good care. The collection is composed primarily of historic monumental bronze and stone sculptures whose care required extensive planning and coordination. At each stage, we identified the care each sculpture required, any specialty tools or equipment needed to perform the work properly, and developed a schedule for our staff that ensured work would be finished with the given time frame. This project has involved care for traditional and modern bronzes, fountain elements, war memorials, stone walls and pedestals, and granite elements. Condition of each piece was documented before and after treatment, and this information provided to the city, in order to aid in future conservation and maintenance considerations.

Contact: **Jessica Kincaid**, Public Art Administrator
444 S 5th Street, Suite 600
Louisville, KY 40202 / USA
Jessica.Kincaid@louisvilleky.gov ; 502-574-3058

6. CITY OF LOVELAND, LOVELAND, CO

PCC is involved in the yearly assessment and conservation contract for three-hundred and three (303) sculptures owned by the City of Loveland, CO. This contract involves the yearly assessment and planning for the care of all artworks in the City’s collection. If conservation treatments are necessary, these are proposed, approved by the City, and carried out by PCC. Regular maintenance is carried out by a local firm that solely focuses on washing and waxing sculptures. PCC oversees and directs their work.

Contact: **Suzanne Janssen**, Public Art Manager
City of Loveland
970-962-2495
Suzanne.Janssen@cityofloveland.org



VI. PROJECT PLAN

Option I: Condition Assessment & Maintenance Plan

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

Option II: Assessment, Initial Maintenance & Plan

All things noted above are also a part of Option II, but here we add in an initial maintenance of the collection. This allows us to spend more time with each piece, carry out any testing that may be needed, and clean and protect the piece for the upcoming year. This also helps us determine costs more precisely when planning for future years.

1. Bronzes:
 - a. Wash
 - i. The sculptures will be rinsed to remove dust particulates.
 - ii. Wash with a solution of a conservation grade detergent, mineral spirits and water. Then fully rinsed to clear all residues. The surfaces will be dried using microfiber and/or cotton cloths.
 - b. Protect
 - i. Methods will be tested at time of maintenance to reduce any accretions, mineral deposits, corrosion, and/or staining.
 - ii. If there are losses to the patina and they are visually distracting, these may be inpainted.
 - iii. Areas of lacquer that are failing may be touched up if we have the matching coating. If not, testing will be done to determine appropriate coating for next year.
 - iv. Protective wax coating will be applied, using gentle heat, allowed to set and buffed.
 - v. If needed, the surface will be visually integrated to improve appearance using pigmented wax or other conservation appropriate method.
 - vi. Note: The weathering steel on *Soaring Eagle* will only be washed. No coating applied.
2. Stone & Mural:
 - a. Wash



- i. The pieces will be rinsed to remove dust particulates.
 - ii. Wash with a conservation grade detergent and water. Then fully rinsed to clear all residues. The surfaces will be dried using microfiber and/or cotton cloths.
 - iii. *Earth Blessing*: If needed, staining may be poulticed to draw out color.
 - iv. *Mural*: Testing for any coatings and/or stability of the paint layer.
3. A final report will be written for each piece detailing the methods and materials used for maintenance. Full before and after treatment photographs will be supplied to the Town.
 - a. If Option II is chosen, the assessment and treatment report will be grouped into one document instead of two for ease of access to all applicable information for each artwork.

Strategy for Condition Survey of Approximately 7 Works of Public Art:

- The survey will begin with PCC preparing a specialized condition form for reporting. This form will be vetted by Town personnel and items included will be discussed with the client.
- The site project will, ideally, begin with a meeting with key Town personnel that the public art division deems important to meet with us. This aims to help us determine the key issues to consider in our survey. It will also allow us to understand any condition issues that are not easily observable.
- The individual object-by-object survey will be carried out in situ over the course of 1.5 days. Works will be photographed overall from each side and details of noted conditions will be taken.
- Following the onsite examination, a condition report and maintenance plan will be prepared for each artwork. These documents will describe the present condition of the artwork, structural stability, surface conditions, issues related to upgrading disaster protection, and siting with particular attention to matters such as overhanging trees, proximity to sprinklers, and lack of proper lighting that are exacerbating noted conditions.
- Recommended conservation treatments will be outlined for each artwork. Where no treatment is required, this will be noted.
- A proposed maintenance schedule and plan will be outlined for each piece. These recommendations will inform the long-range maintenance plan and schedule for the entire collection.
- PCC will provide the Town with sample forms for recording damage and maintenance performed.
- The Public Art Maintenance Plan will include a summary report that compiles the information in the individual reports and provides a prioritization for the work to be carried out.

Resources to be Provided by Town of Frisco

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

- Earlier surveys, condition assessments, and/or treatment reports for individual artworks to be reviewed by PCC for comparison with current observed conditions.



- A map or street addresses and locations indicating the location of each of the 7 permanently-sited artworks identified by the Town. Please identify any pieces that are in locations inaccessible to the public.

Potential Risks

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

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



VII. BUDGET

Option 1: Condition Assessment & Maintenance Plan

Sr. Conservator	12 hrs @ \$150 per hour	\$1,800.00
Hotel (1 night, GSA rate)	1 night @ \$185 per night	\$185.00
Per Diem	1 day @ \$79 per day	\$79.00
Travel time	3 hrs @ \$75 per hour	\$225.00
Mileage	156 miles @ \$.65 per mile	\$102.00
Report writing, off-site	7 hrs @ \$150 per hour	\$1,050.00

Option I: **\$3,441.00**

Option II: Assessment, Initial Maintenance & Plan

Sr. Conservator	12 hrs @ \$150 per hour	\$1,800.00
Asst. Conservator	12 hrs @ \$130 per hour	\$1,560.00
Sr. Technician	12 hrs @ \$115 per hour	\$1,380.00
Materials		\$350.00
Hotel (3ppl. 1 night, GSA rate)	3 nights @ \$185 per night	\$555.00
Per Diem (3ppl, 1 full day)	3 day @ \$79 per day	\$237.00
Travel time (3 ppl, average rate)	9 hrs @ \$65 per hour	\$585.00
Mileage	156 miles @ \$.65 per mile	\$102.00
Report writing, off-site	7 hrs @ \$130 per hour	\$910.00

Option II: **\$7,479.00**



VIII. CONCLUSION AND SIGNATURE

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

I appreciate your consideration of this proposal. Please do not hesitate to contact us with any questions regarding our protocol, experience, or costs. We greatly look forward to working with the Town of Frisco.

Proposed by:

A handwritten signature in cursive script that reads "Alison Leard".

Alison Leard, Principal
September 7, 2023



APPENDIX A: SAMPLE ASSESSMENT FORM

CITY OF LOUISVILLE, KY

PUBLIC ART CONSERVATION ASSESSMENT

Date of Report

Artist

Title

Date

Materials

Dimensions

Location

Description

Condition

Mounting

Comments on Location

Recommened Site
Improvements

Recommened
Treatment

Treatment Cost Estimate

Labor

Materials

Recommened
Maintenance

Maintenance Cost Estimate

Labor

Materials

Maintenance Frequency

Treatment Priority



SCULPTURE CONDITION ASSESSMENT FORM									
CLIENT									
ARTIST									
TITLE									
YEAR									
DIMENSIONS									
LOCATION									
MEDIA & FABRICATION	Copper Alloy	Cast Stone	Steel	Ceramic	Stone	Wood	Glass		
	Other/Notes:								

STRUCTURAL ISSUES				SURFACE ISSUES			
Leaning		Unbalanced		Scratches		Abrasions	
Broken		Cracks		Pitting		Etching	
Splits		Holes		Staining		Salts/Efflorescence	
Missing parts		Dent/Deformation		Mineral Deposits		Pooling Water	
Chips/ Losses		Disjointed		Discoloration		Surface Corrosion	
Previous Repairs		Erosion		Soil/ Grime		Flaking/Cleaving	
Insect Damage		Loss of function		Spalling		Accretions	
Vandalism		Structural Corrosion		Smudges		Failed Coating	
Failed Connection				Droppings/Insects		Biological Growth	
Other:				Worn Patina		Graffiti	
Other:				Other:			

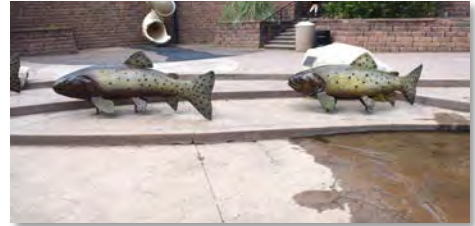
Condition Summary	•				Firm Notes	
	•					
Maintenance Proposal	•					
	Maintenance Cost Estimate	Materials \$	Equipment \$	Labor \$	Total \$	
Treatment Proposal	Frequency	Once Yearly	Twice Yearly	Other:		
	•					
	Treatment Cost Estimate	Materials \$	Equipment \$	Labor \$	Total \$	
	Treatment Priority	1: High		2: Medium	3: Low	



6/13/2022

Client: Steve Glueck
Community & Economic Development, Director
City of Golden
303-384-8095

Prepared by: Alison Leard, Director
Lucinda Linderman, Sculpture Conservator
Brittany Wallace, Conservation Technician
Frank Lucero, Conservation Technician
Pacific Coast Conservation



Treatment began on June 2nd with cleaning and was completed at the end of July / early August. It was carried out by Lucinda Linderman, sculpture conservator, Brittany Wallace, assistant conservator, Frank Lucero, conservation technician.

Title: Return of the Cutthroat #2
Artist: Pat Madison
Material: Bronze, Paint
Dimensions: Three fish, each approximately 3' H x 4' W x 6" D

Background:

The purpose of this treatment by Pacific Coast Conservation was to repatinate, inpaint, lacquer and wax the sculpture. There was significant losses to the original coloration of the surface from public interaction with the artwork.

Condition Assessment:

The original design of the greenback cutthroats (3) patina has completely worn away from visitors interact with the sculptures. River levels can get high, and the public traffic is a concern for the longevity of the sculptures.

Two of the three sculpture rock slightly when pressure is applied, causing the tails to hit the concrete. This appears to be from the connection to the concrete and not a crack in the connection between the install rods and the fish bodies.

Treatment Completed:

1. Written documentation and high resolution digital photographic documentation of condition before, during, and after maintenance.
2. The surface was wiped down with a solution of Vulpex and Naptha remove the previous wax coating and surface soiling.



3. Applied chemical patina to the surface.
4. Spray applied a mixture of tinted G.J Nikolas lacquer.
5. Spray applied spots to the tail and the body, referencing past photographs and the other two associated cutthroat over by the hotel.
6. Heated the surface to completely dry and then applied a coat of clear G.J. Nikolas lacquer overall.
7. Finally, we heated the surface of the metal with a propane torch and applied a protective wax coating of Getty wax.
8. Once cooled the wax was buffed to a sheen with soft microfiber cloths.

Future Maintenance Recommendations:

The sculpture should be assessed yearly. Annual washing and waxing will keep the sculpture in good condition. Continue to monitor the wear of the patina on the fish.



Before Treatment





After Treatment



Before Treatment



After Treatment



APPENDIX B: RESUMES

ALISON TISUE LEARD

Professional Associate, AIC

PROFESSIONAL EXPERIENCE

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

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

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

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

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

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

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

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

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

Seattle Art Museum / Olympic Sculpture Park, Seattle, WA

Conservation Department Assistant, Contract, 2007 - 2008

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

Henry Art Gallery, Seattle, WA

Collections/Registration Assistant, 2006 - 2008

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

EDUCATION

University of Washington, Seattle, WA

Master of Arts, Museology, 2008

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

Minneapolis College of Art and Design, Minneapolis, MN

Bachelor of Science, Entrepreneurial Studies, 2003

MEMBERSHIPS

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

International Institute for Conservation of Historic and Artistic Works

Western Association of Art Conservation

American Alliance of Museums

Registrar's Committee of the American Alliance of Museums

Western Museums Association

INTERNSHIPS

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

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

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

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

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

A. Lucinda Linderman, Sculpture Conservator
1814 South Holly St., Chattanooga, TN 37404

Expert in outdoor metals and coatings, mount making, and conservation site management. Professional Member of AIC.

Professional Experience

Pacific Coast Conservation, Denver, CO

Sculpture and Object Conservator, January 2022 to Present

- Leads conservation for PCC.
- Ensures that all projects meet AIC standards for conservation and preservation.
- Carries out assessments for National Park collections, public and private collections to advise on the care and preservation of the collections.
- Develops assessments, proposals, treatment reports and assists with the development of management documents for federal collections.
- Directs and carries out treatment plans for artworks, artifacts and objects.

LucinArts Conservation, Chattanooga, TN

Sculpture and Object Conservator, June 2020 to Present

- Subcontractor for RLA Conservation as the onsite lead project conservator:
 - Conservation and oversight of the relocation of two Erwin Wurm sculptures from Miami, FL, to Nashville, TN. Performed repairs: removed corrosion spots under the paint, airbrushed paint losses, and cleaned the sculptures. Provided written updates and photographic documentation to RLA (January 2022)
 - Maintenance and restoration of fourteen sculptures for the Hawaii State Foundation. Managed multiple worksites in coordination with state contacts, created daily schedules, procured materials. The majority of the sculptures were bronze requiring re-patina and hot wax. Painted the Queen Kapiolani statue with colors matched to historical photographs and documentation. Provided written report and photo documentation outlining all treatments to the senior conservator. (August to October 2021)
 - Restoration and cleaning of twenty-four large outdoor sculptures that had been through a forest fire in Napa Valley, CA. The works included works by Barry Flanagan, Ai Weiwei, Juame Plensa, Ursula Von Rydingsvard, and Erwin Wurm. Trained technicians onsite in chemical patina application and hot wax application techniques and safety. Provided weekly reports including written notes and photographs to the principal conservator and the house manager. (February to April 2021)
 - Assisted as the onsite conservator for maintenance of outdoor sculptures for private collections throughout Florida.

- Condition assessment reports for new, monumental sculptures installed for the City of Chattanooga.
- Repainted and repaired broken elements on an 8' tall John Henry painted aluminum sculpture; conservation and cleaning of additional nine outdoor sculptures consisting of materials including cement mosaic, painted steel, weathering steel, bronze, and ceramic sculptures; repaired a wall-mounted Harry Bertoia sculpture for a private collection in Baltimore.

RLA Conservation of Art & Architecture, Miami, FL

Assistant Conservator, December 2016 to March 2020

Conservation Technician, February 2010 to December 2016

- Completed over 300 conservation projects while an assistant conservator.
- Managed monumental outdoor painted sculpture restoration from assessment to treatment completion. Works include aluminum, steel, stainless and bronze substrates by a variety of well-known artists including: Hans van de Bovencamp, John Henry, Gary Hume, Alexander Liberman, Jane Manus, Barbara Neijna, Arnaldo Pomodoro, Jean Claude Rigaud, Tony Rosenthal, Joel Shapiro, and Tony Smith.
- Managed deinstallation, cleaning, and designed mounting for an Italian stone Arch from 1461. The arch was removed from a doorway and mounted on the wall at the Lowe Museum. The 500 lb stone arch had to be lifted into a mount on the wall with adjustable brackets to secure it in place.
- Designed and Fabricated mounts with lighted backs for two 16th century-stained glass windows installed for permanent exhibition at the Deering Estate; mounts for 3 full Egyptian cartonnages and an Anselm Kieffer paper airplane sculpture made from lead for private clients; mounts with antitheft security for a hotel including A Mali Puppet sculpture, African sword,
- Lead the relocation and conservation treatment of two monumental sculptures, a 35 foot tall Alexander Liberman sculpture and a 30 foot tall John Henry sculpture, within south Florida. The process included subcontracting art handlers, cranes, building contractors, and fabricators; disassembly and loading of sculptures working under a crane; preparing new footing areas for sculptures; installation of sculptures with art handlers; spot repair of damaged painted surfaces.
- Managed the maintenance and conservation of several public outdoor sculpture collections in South Florida including: The Lowe Art Museum, ICA Miami, Boca Raton Museum of Art, Florida International University, and the City of Fort Myers.
- Managed the maintenance and conservation treatments of sculpture collections for private clients with notable sculptures by Robert Indiana, Fernando Botero, Yayoi Kusama, Louise Nevelson, Ursula von Rydindsvard, Anish Kapoor, Arnaldo Pomodoro, Tony Rosenthal, Jeff Koons, Alexander Liberman, Udo Roninone, Ellsworth Kelly, Jaume Plensa, Les Lalanne, John Henry, Barbara Hepworth, Erwin Wurm, Fernand Leger, Mark di Suvero, Tony Smith, Nikki de St. Phalle, Antony Gormely, Liza Lou, Anthony Caro, and Lynn Chadwick.

- Performed Jahn and Edison mortar repair of architectural elements at Vizcaya Museum and Gardens and the Wolfsonian Museum, work completed on scaffolding, swing stages, and lifts under the direction of Lauren Hall, Associate Conservator.
- Restored bronze windows and doors at the Vanderbilt Mansion on Fisher Island, FL, included removing frames from walls, drilling and tapping new threads in existing frames where threads were stripped, ordering of correct bronze bolts for reinstallation, replacing glass in frames, historic glazing, patina, and waxing of bronze window frames, under the direction of Lauren Hall, Associate Conservator.
- Cleaned and performed conservation treatments for indoor collections with water damage from Hurricane Irma.
- Treated pest infestations with Anoxia using bag chambers for pest infested materials.
- Repaired small sculptures and objects in the studio as part of objects conservation apprenticeship training under the supervision of Rosa Lowinger, Chief Conservator. Objects were a variety of materials including glass, acrylic, plaster, wood, cast resins, ceramics, latex, plastics, and metals including steel, aluminum, bronze, silver, and sheet lead.

John Henry Sculpture, Chattanooga, TN

Fabricator, Welder, Fabrication Studio Manager 2002-2006

Apprentice 2001-2002

- Installed and painted a 60' sculpture in Hanover, Germany in 2001.
- Fabricated and installed three monumental steel sculptures with John Henry for Laumeier Sculpture park installation in 2002. Sculptures measured from 25' tall to 100' tall. This included four months of 12-16 hour days/ 6 days per week to meet the deadline.
- Fabricated, painted, and installed two monumental sculptures in the Chicago Tribune plaza in 2003.
- Managed fabrication crews hired for deadlines of up to 10 men.
- Worked under cranes: rigging sculpture elements, positioning elements using taglines, instructing crane movements, and directing other workers in order to safely erect sculptures.
- Worked on 40' high scaffolding for 4 months.
- Used forklifts, man lifts, bucket trucks, and scaffolding to access the sculptures during fabrication and installation.
- Gold leafed aluminum sculptures.
- Completed all finish surfacing and priming of smaller sculptures measuring under 15' in preparation for spray application of topcoats.
- Restored sculptures by Albert Paley with direction from the Paley studio; Alexander Calder through the Hunter Museum; and Lyman Kip. Cleaned and installed sculptures for clients of Construct Gallery. Restored John Henry sculptures.

Education

Apprenticeship with Rosa Lowinger for conservation of outdoor sculpture and objects, Miami, FL., 2014-2016

M.F.A. Sculpture, University of Miami, Coral Gables, FL, Degree Conferred December 2009, magna cum laude

Apprenticeship with John Henry for fabrication of monumental outdoor sculpture, Chattanooga, TN., 2001-2002

B.A. in Biology with a minor in Spanish, Southern Adventist University, Collegedale, TN., Degree conferred May 2001

Industrial Welding Course, Chattanooga State Community Technical College, Chattanooga, TN., January -May 1999

Spanish Language Course, Colegio Sagunto, Valencia, Spain, June 1995- May 1996

Mathews Paint Professional Certification, Atlanta, Georgia, February 2021

Cathedral Stone Jahn certification, Maryland, DC, May 2022

Osha 30 hour construction Certification, online, May 2022

Memberships

- Professional Associate Member of the American Institute for Conservation
 - Southeast regional conservation association member
 - Association for Visual Artists member
 - Chattlab Makerspace member
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Teaching, Presentations, Workshops

- "Practical session: addressing problems encountered during paint application treatment", co-instructor with Rosa Lowinger for Surface Treatment Strategies for Painted Outdoor Sculptures workshop at the Getty Research Institute, Los Angeles, CA., February 2018
- "An Unconventional Use of Conventional Materials: Conserving Barbara Neijna's Hand Painted "Sunrest". Lecture at the American Institute for Conservation 47th convention in Uncasville, CT., May 2019
- "Passivating Stainless Steel" presentation for the OSG Tips Session at the American Institute for Conservation 45th convention in Chicago, IL., May 2017
- "Topics in the Environment and the Humanities: Ecological Art", Course for Di Vinci students at the University of Miami in Ecosystem Science and Policy, Spring 2015

- “Dipping into the Waste Stream- How art can engage the community on climate change”, Lecture at Michigan’s Municipal League’s Policy Forum: What is the Future of Michigan under a Changing Climate – Mitigation, Adaptation, and Climate Migration. Grand Rapids, MI., February 2020
 - “Wet and Dry Felting Techniques”, workshop at The Frank, Pembroke Pines, FL., March 2019
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Skills

Professional:

- Ability to work independently and collaboratively in the academic, museum, and private practice settings.
- Communicates easily with colleagues, clients, and members of the public, about the conservation needs of sculptures and treatment objectives.
- Fluent in Spanish, both spoken and written.
- Ability to plan, implement, oversee technicians, and manage all aspects of onsite conservation work.
- Applies on-the-job training of conservation technicians in restoration. Trains house or museum staff in routine maintenance procedures for sculpture.
- Proficiency in Microsoft Word and Excel.
- Creates detailed cohesive condition and treatment reports.

Technical Skills:

- Paint application including rolling, brushing, and spraying.
- All aspects of mild steel fabrication including MIG Welding, Oxy-acetylene welding and cutting, Plasma cutting, and use of rollers and saws.
- Passivating stainless steel.
- Chemical patina application on bronze both hot and cold. Hot wax application to bronze.
- Experience in mixing a wide variety of custom-blended waxes for specific applications to metals.
- Micro air abrasion of surfaces using the IBIX® system, portable blasting equipment.
- Polishing metals, stone, and plastic materials.
- Mount making for small objects to large architectural elements.
- Gold leaf application to metal substrates.
- Jahn and Edison restoration mortar fills.
- Experience in the use of forklifts, aerial lifts, and experience in the safe use of scaffolding.