

PUBLIC ARTWORK CONDITION ASSESSMENT CITY OF ROCKVILLE, MD

Prepared for:

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INTRODUCTION

The City of Rockville retained Past Matters, LLC to provide a conditions assessment of their collection of public artwork, which includes fifty-two pieces installed within parks and in or around city buildings throughout the city. The collection is made up of murals, sculptures, fountains, mosaics, photographs, and other types of artwork in a variety of mediums. The on-site assessment was undertaken in June of 2017, with all pieces inspected from ground level. Conditions were noted in narrative form and documented through photographs, which included both general and detailed views.

To facilitate the survey, a template was created to document all data for each artwork. This includes the name, artist, date, cost, material make-up, and address of the artwork, as well as a brief description with approximate dimensions, condition and location notes, and general treatment recommendations. A cost estimate and representative images are also provided. Each artwork is assigned a low, medium, or high priority rating based on the evaluation of its existing condition, which is given one of the following categorical ratings:

Excellent: The artwork is in stable condition and requires only basic maintenance.

Good: The artwork is in stable condition and exhibits minor cosmetic issues or other negligible damage, which do not require immediate attention.

Fair: The artwork exhibits ongoing deterioration, and requires treatment within the next one to three years, the level of urgency depending on the extent of damage and deterioration. There is no danger of imminent or significant loss and damage.

Poor: The artwork exhibits material failure and/or excessive damage and deterioration, which should be addressed within one year or less. In certain cases, the artwork is in unstable condition and requires immediate action. There is a greater potential for imminent loss and damage and/or risk of harm and personal injury.

The assessment was undertaken entirely as an on-site inspection of the collection. An examination of the City's archives and records was not conducted, and individual artists were not contacted. The City provided some basic information for each piece, which generally consisted of descriptions and/or proposals from the artists prior to installation. In a few cases, it appears that the artwork was not fabricated and installed per the artist's original vision for the piece. Additionally, there is evidence that several pieces have undergone some form of treatment or restoration. The City provided proposals/invoices for a few pieces as background information on what was done; there was only one treatment report. This indicates that documentation for repairs, conservation, or restoration is minimal.

Overall, the collection is in relatively good condition. Of the 52 artworks, 5 are in excellent condition, 25 are in good condition and 15 are in fair condition. For the most part, these have been assigned low to medium priority ratings. There are 7 artworks in poor condition – all have been given a high priority rating. The condition of the artworks in this last category vary, depending on the piece. There is a ceramic monolith in imminent danger of losing more tiles, bronze sculptures exhibiting excessive corrosion, and an artwork that has collapsed within its frame.

The assignment of treatment priorities, from low to high, is designed to help the City prioritize the work within the limits of available resources (i.e., budgets). Funding allowing, the City should implement a yearly maintenance program that addresses the collection on an ongoing basis, beginning with works categorized as high priority. It is worth mentioning that regular care for the artworks through a maintenance program can ward off further deterioration and protect vested interest in newly acquired and restored artworks. Noted high priority pieces are as follows:

1. Untitled, William Calfee
2. Salangadou, Sirpa Yarmolinsky
3. Untitled, John Ferguson
4. Rockville, Nizette Brennan
5. Map of Rockville, Steven Weitzman
6. Let It Go, Julio Teich
7. Growing Tall, Mile Jevtic
8. Draco, Richard Lew
9. Mosnaic, Deidre Saunder
10. Memory Walk, Christine Honestine
11. Spirit of Rockville, Dan Davidson
12. Every Person Has a Song to Sing, Judith Inglese
13. Starstruck, Mary Ann Mears
14. Gaea's Corner, Deirdre Saunder
15. ColorPlay, Stephen Canneto
16. Mattie Stepanek and Micha, Jimilu Mason
17. Things Left Behind, Beverly Ress
18. Untitled, Valerie Theberge
19. Blossom, Wayne Healy

The City should keep in mind that certain recommendations can be performed in-house by facilities staff. This includes making changes to siting conditions, such as improving lighting fixtures, redirecting sprinklers away from artworks, removing plants in direct contact with artworks, and pruning overhanging trees. The City should reach out to grounds maintenance staff to review artworks and solicit their help to monitor and report deterioration or presence of graffiti. It is possible that missing components noted within the survey have been retained by grounds personnel and facilities staff, who are unaware that these pieces should be retained and returned to the City. Also, it is important that grounds maintenance staff be reminded to take special care while working near artworks. This will help to minimize damage such as scratches, abrasions, and losses noted on several pieces, and which appear to be the result of lawnmower activity. Similarly, the same should be done with facilities staff for artwork located within buildings.

It should be noted that given the large size of the collection and short timeframe for the conditions assessment, treatment recommendations are general in nature and must be reviewed prior to undertaking any hands-on work. Consultation with the artist is important to determine products or procedures, and testing is recommended. It is also important to remember that conditions change, especially if there is a prolonged time lapse between the assessment and request for work. Last, cost

estimates have been provided for budget-planning purposes only, and each artwork is priced as a stand-alone project. These costs can vary if more than one piece is done during a single mobilization. The City should also keep in mind that costs are provided for the year 2017, and should expect yearly increases of 3-5%.

It is important to note that based on available information, it appears that the City does not have a definitive reference catalogue inclusive of artwork descriptions, artists' statement of intent and instructions on long-term care, contact information for artists, photos of the artwork when newly installed, numbers of components for the artwork, dimensions, locations, colorant names or type, materials, etc. Moving forward, it would be in the best interest of the City to develop such a catalogue and provide a general understanding of each artwork, including its components and overall conceptual design. Besides the need for insurance purposes, this information will be helpful to the City when specifying involved treatments, including replicating surface finishes (e.g., paint or patina) or components that require replacement. Furthermore, the City should maintain careful documentation of treatments and maintenances in a report format that is inclusive of before and after images and information on methodology and materials. Along with the public artwork catalogue, these reports should be requested from conservators as part of any repair or maintenance work, and kept in the City's archives for future reference. Among other things, this will ensure that treatments and maintenances are consistent and also in line with the original intent of the artist.

The City of Rockville is taking an important step in addressing the needs of their public art collection through this initial assessment. Works of art are frequently commissioned and created, but no future funds are set aside for their upkeep and maintenance. Compounding the problem is that maintaining art is not always a simple fix – it often requires the services of a professional conservator. If funding is to be set aside for the purchase of new artwork, it is important that additional funding be provided for its upkeep. For example, if \$20,000 is the budget for the acquisition of a new artwork, \$5,000 is retained for its maintenance, and that money is put in a reserve fund leaving \$15,000 to be spent on buying the artwork. As small set-asides like this can only cover so much, the City needs to establish an overall annual budget for the care of its artwork to ensure that funding is available to perform maintenances and repairs and also respond to emergency needs (e.g., graffiti removal). It is advisable that the City secure these funds, so that they do not get appropriated or redirected in times of a budget crisis.



Title: Untitled

Artist: William Calfee

Date: 1981

Cost: \$55,000

Dimensions: 9'2"H x 17'L x 9'6"W (sculpture), 22"H x 10'L x 54"W (base)

Medium: Brass, bronze, granite

Address: Rockville Civic Center Park, F. Scott Fitzgerald Theatre, 603 Edmonston Drive

Description:

Large abstract sculpture consisting of two brass triangular shapes with round cut-outs, encircled by smaller heavily textured rectangular bronze reliefs, all of which rest diagonally on top of a rectangular mahogany granite veneer base. While the larger of the triangles is flanked by two reliefs, one on each side, the smaller triangle has one relief, which bows outwards. One of reliefs has cutouts of various shapes and sizes. A small bronze name plaque is installed on a low concrete base on the northwest side of the sculpture.

Location:

- The sculpture is sited directly in front of the F. Scott Fitzgerald Theatre, on the lawn of a large traffic island, with tall overhanging trees in the immediate vicinity.
- Five ground spotlights surround the sculpture.

Conditions:

- Overall atmospheric soiling throughout, with localized accumulations of biological debris from nearby trees. Leaves and dirt are concentrated in recesses and contained spaces within the sculpture. Soiling has also collected in areas where water preferentially runs and pools.
- Bird guano and insect nests in several areas.
- Sealant in the joints of the granite base has failed completely, with material losses, allowing the infiltration of water within.
- Damage of granite at corners, with scratches, nicks, and small losses. 17"-long vertical crack and 21"-long diagonal abrasion on the front (northwest) side. Some of this damage could be due to lawnmower strikes.
- Small area of white hazing on the back (southwest) side of the granite base, possibly due to the migration of efflorescing salts from underlying concrete base.
- Corrosion of the metals is most visible on the reliefs and hardware. They contain concentrated areas of powdery bright green corrosion products, possibly indicative of bronze disease. Flat skyward-facing areas also exhibit light brown staining, possibly from overhanging trees.
- Considerable scratching of the brass, particularly around flat bolt heads.
- Incompatible weld solder has been used to immobilize bolts and nuts, which has promoted galvanic corrosion due to high iron content.
- Lack of positive drainage is promoting corrosion on lower elevations and within recesses of the sculpture.
- Erosion at ground level has exposed the concrete footing for the base.
- Corrosion of mild steel bolts used to anchor the sculpture.
- Copper corrosion from the top is streaking down over the sides of the sculpture, along seams where water is preferentially running.

- Light fixtures are all partially buried and there is evidence of condensation. It is unclear if they function.

Treatment History:

Although no information exists on any previous treatment, there is some evidence of work having been done. It appears that several bolts were replaced, most likely due to corrosion. Attempts at cleaning the brass surfaces can be clearly discerned, possibly to remove corrosion products. These attempts have left significant circular scratches on the brass. Some of it is found concentrated around hardware locations.

Treatment Recommendations:

1. Use 6’ ladders to access the sculpture.
2. Research the original intent of the artist regarding the final appearance of brass and bronze finishes prior to performing the recommendations outlined below.
3. Remove all accumulations of dirt and debris from sculpture.
4. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.
5. Remove existing sealant from joints of granite base and provide new sealant similar in color to existing, or as approved by the City of Rockville.
6. Inject cracks with a conservation-grade micro-injection grout (Jahn or comparable).
7. Reduce bright green corrosion, especially on bronze reliefs, with pressure washing and Scotch Brite pads. Consider using Renaissance Metal DeCorroder to further reduce corrosion, testing to ensure compatibility and appropriateness.
8. Apply a thin coat of an appropriate outdoor sculpture wax to brass and bronze surfaces, using natural bristle

brushes. Mildly heat bronze surfaces with a propane torch to aid in the application of the wax and help provide a smooth and even coating. After the wax has set, buff to a soft sheen.

9. Apply a second coat of wax at ambient temperatures, allow to set, and perform a final buffing to enhance the luster of the protective coating.
10. Replace any deteriorated hardware as needed, preferably with bronze hardware.
11. Consider replacing existing lighting fixtures.

Conditional Rating:

Poor

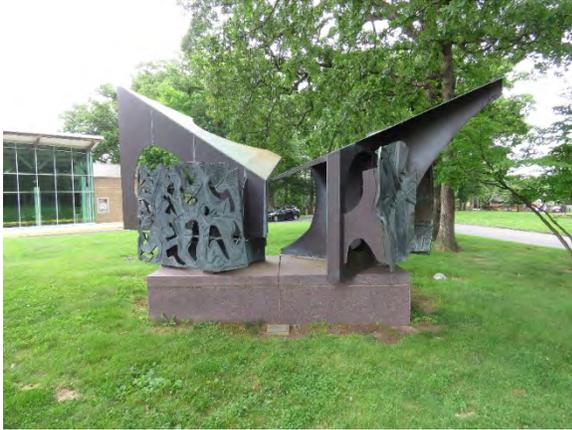
Priority Rating:

High (due to ongoing corrosion)

Cost Estimate:

Labor, 2 conservators	
x 40 hours @ \$115/hr	\$9,200
Materials	\$500
Total Cost*	\$9,700

* Does not include replacement of lights.



The sculpture in front of the F. Scott Fitzgerald Theatre.



Spots of powdery bright green corrosion, possibly indicative of bronze disease.



Dirt and grime on base, along with failing caulk within the joints.



Corrosion on top of sculpture, with staining.



Corrosion around nuts due to improper metal use.



Collection of dirt and debris within shelter pockets of the sculpture.



Title: Stele VI

Artist: Robert Sanabria

Date: 1981

Cost: \$515

Dimensions: 44”H x 17”W (artwork); 4’3½”H x 23”W x 2¾”D (frame)

Medium: Paper

Address: Rockville Civic Center Park, F. Scott Fitzgerald Theatre, 603 Edmonston Drive

Description:

The cast paper relief is made of acid-free natural fibers – cotton linters that are macerated in a water bath and, after adding an acid-free bonding agent, cast into a mold and allowed to air dry. The cast paper is then sealed front and back with clear acrylic spray and mounted on a linen-covered stretcher, framed under clear Plexiglas with frosted sides. The signature of the artist can be found on the lower right corner, with the name of the artwork aligned at center. This piece is number 5 of 25.

Location:

- It hangs inside the F. Scott Fitzgerald Theatre, in a hallway in front of the women’s

restroom. The piece receives both artificial light from a compact florescent bulb and natural day light.

Conditions:

- Light layer of dust on the exterior and interior of the frame, with slight scratching of the Plexiglas. There are also some accretions, both on the front and sides of the frame, possibly paint.
- There is slight curling/bending of the paper at edges and some minor tears, all of which may be original to the artwork.
- Mounting appears to be stable. It is unclear whether archival materials have been used.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Remove the piece from the wall to facilitate maintenance.
2. Inspect the back of the frame for stability of hanging mechanism and the use of archival-safe materials. Replace any inadequate hanging hardware with anti-theft, museum-grade hanging hardware such as link hangers or T-screw security hangers. This should include replacing the phillips screws wound into the sides of the frame with stainless-steel tamper-resistant screws.
3. Dust the frame with a clean microfiber cloth to remove layer of dust. If needed, use a cloth dampened with distilled water to perform additional cleaning of the frame, drying completely with a soft clean cloth. Carefully open the frame to dry clean interior spaces. Perform only dry cleaning on the paper artwork, using soft Japanese Hake brushes for dusting.
4. Remove paint accretions from the Plexiglas mechanically with non-abrasive probes followed by mild organic solvents,

testing to ensure appropriateness and compatibility.

5. Polish out scratches on the Plexiglas as needed with Novus Fine Scratch Remover or comparable.
6. Consider replacing florescent bulbs near artwork with LED bulbs containing a low-wattage rating.

Conditional Rating:

Excellent

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator

x 4 hours @ \$115/hr \$460

Materials \$200

Total Cost \$660*

*Includes screws and hanging hardware. Replacement of bulbs can be carried out by facilities staff.



Bending of cast paper at edges, most likely original to the artwork. Note number 5 of 25 pieces produced.



Dust and other debris inside the frame.



Location of the artwork inside the F. Scott Fitzgerald Theatre.



What appear to be paint accretions on the side of the frame. Note the use of frosted Plexiglas for the sides and a phillips screw securing Plexiglas to frame.



Title: Coronation Series I & II

Artist: Hilda Thorpe

Date: 1981

Cost: \$760

Dimensions: 10”H x 10”W (top artwork), 11”H x 9”W (bottom artwork), 14”H x 14”W x 5½”D (frames)

Medium: Paper, watercolor, metallic paints

Address: Rockville Civic Center Park, F. Scott Fitzgerald Theatre, 603 Edmonston Drive

Description:

The artwork consists of two framed 3-dimensional pieces made from homemade paper pulp, painted with watercolors and metallic paints and shaped into abstract designs. Each handmade paper sculpture is mounted inside its own boxed frame made of clear Plexiglas.

Location:

- The pieces hang diagonally in the Scott F. Fitzgerald Theater, in an alcove in front of the coat closet.
- There is interior lighting from the sides and florescent lighting from above.

Conditions:

- The frames appear to be well secured to the wall, and the artworks firmly mounted inside their frames.

- The Plexiglas frames exhibit smudges, a few scratches, and what appears to be a handprint on one. There is also an accumulation of dust and paint accretions that look to be the same color as the wall on which the artworks hang. The lower piece has losses to the Plexiglas at the bottom back edges. Although it does not appear to alter the structural strength of the case, it is visually distracting.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use ladders as needed to access the artworks and remove from the wall.
2. Dust the frames with a microfiber cloth to remove layer of dust. Use a soft clean cloth dampened with distilled water as needed to perform additional cleaning of the frame, drying completely afterwards.
3. Remove paint accretions from the Plexiglas mechanically with non-abrasive probes followed by mild organic solvents, testing to ensure appropriateness and compatibility.
4. Polish out scratches with Novus Fine Scratch Remover or comparable as needed.
5. Since the loss to the Plexiglas cannot be repaired, consider replacing broken members of the case or the entire case, should losses become unsightly or larger.
6. To avoid strong fading of the artwork, reduce lighting levels by keeping overhead florescent lights turned off or de-installing these lights altogether.

Conditional Rating:

Excellent

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator	
x 4 hours @ \$115/hr	\$460
Materials	\$100
Total	\$560*

*Does not include cost of new frames.



Location of the artworks within an alcove of the F. Scott Fitzgerald Theatre, hung diagonally on the wall.



The piece appears to be securely mounted within its frame. Note the use of silver metallic paint.



A break in the lower right back corner of the Plexiglas, with what appears to be a paint accretion.



One of two paper and watercolors artworks. Note the use of gold metallic paint.



Title: Salangadou

Artist: Sirpa Yarmolinsky

Date: 1981

Cost: \$1,470

Dimensions: 44”H x 45”W x 5”D (artwork),
45”H x 50”W x 6 ¼”D (frame)

Medium: Linen, paper

Address: Rockville Civic Center Park, F. Scott Fitzgerald Theatre, 603 Edmonston Drive

Description:

The artwork is a sculptural piece made of predominantly blue linen yarns and red paper rope woven on the diagonal, with red paper fragments attached to the surfaces at the top ends. The piece is mounted on a white linen background inside a shadowbox frame made of clear Plexiglas.

Location:

- The artwork is currently being stored inside the coat closet of the F. Scott Fitzgerald Theatre due to damage to both the artwork and frame. It sits on the floor and faces inward towards the wall. Presumably, it hung on the wall of the theatre.

Conditions:

- Artwork has suffered structural damage. At least two points of connection for the ropes have detached from the top of the frame. This

has allowed the ropes to slump together at the bottom of the shadowbox, causing them to deform into an “S” bend shape rather than the repeated vertical effect desired by the artist.

- Plexiglas frame is broken and structurally unsound. There are cracks on the proper left top and bottom corners, as well as multiple linear scratches on the top upward-facing side.
- Observable layer of dust, with some dirt and loose fibers inside the frame.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Consider replacing frame and remounting the artwork inside a new archival and Plexiglas frame system with appropriate anti-theft, museum-grade hanging hardware. Discussions are needed with the artist to determine the re-mounting of the artwork.
2. If this is not performed within the next three to six months, move the artwork to a safer location, providing proper cushioning and support. This can be accomplished by removing the artwork from the case and storing flat, with the ropes straightened and aligned (if possible), and placing in a museum storage environment. Use only archival materials for storage of the artwork (e.g., acid-free tissue paper, etc.).

Conditional Rating:

Poor

Priority Rating:

High (due to unstable conditions)

Cost Estimate:

Labor, 1 conservator	
x 16 hours @ \$115/hr	\$1,840
Materials	\$200
Total	\$2,040*

*Does not include cost of new frame, since prices can vary considerably. Labor price is for a conservator to perform the work. The cost of the artist is unknown.



The artwork is temporarily stored inside the coat closet of the theatre, facing the wall.



Break in the proper upper left corner of the Plexiglas frame, with multiple linear scratches at the top.



Break in the proper lower left corner of the Plexiglas frame, making it unstable.



Attachment of the artwork to the Plexiglas frame with a thin tube of unknown material.



These two tubes have detached from the top of the frame, causing deformation of the artwork.



Title: Memorial Day Parade

Artist: William Woodward

Date: 1983

Cost: \$35,000

Dimensions: 29'L

Medium: Acrylics, oils

Address: 111 Maryland Avenue

Description:

This is a large mural in the atrium of Rockville City Hall, depicting the city's traditional Memorial Day Parade. It can be viewed from the first-floor glass wall behind the reception desk and by looking up from the ground floor. The mural is painted directly on the wall, using acrylics and oils, according to the City of Rockville.

Location:

- The mural is in the atrium of City Hall, approximately 8' off the ground when viewed at ground level.
- It is lit by track lighting and receives indirect daylight from the atrium skylight, filtered through the glass wall on the first floor.
- An HVAC exhaust vent is located at one end of the mural.

Conditions:

- It is in excellent overall condition, with no apparent damage.

- Fine layer of dust on surfaces.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the mural with a small 19' scissor lift.
2. Remove surface dust with soft Japanese Hake or natural bristle brushes, using a HEPA-rated vacuum and light suction to contain dust particulate.
3. Continue cleaning by passing dry-cleaning sponges over surfaces (Dirt Eraser by Absorbene, cosmetic sponges, or comparable), testing first to ensure appropriateness. Wet cleaning methods do not appear to be needed at this time. A close-up inspection will confirm this.
4. Take the opportunity to perform an up-close inspection to note conditions that might not be not observable from ground level, such as if the level of soiling is more pronounced on the end of the mural closest to the HVAC exhaust vent. Document any new findings and discuss with the City of Rockville.

Conditional Rating:

Excellent

Priority Rating:

Low

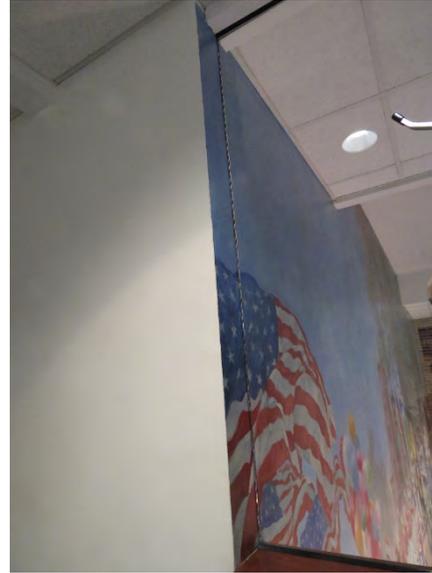
Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Equipment, 1-day rental	
for scissor lift	\$800
Materials	\$300
Total Cost	\$2,940*

*Does not include aqueous cleaning.



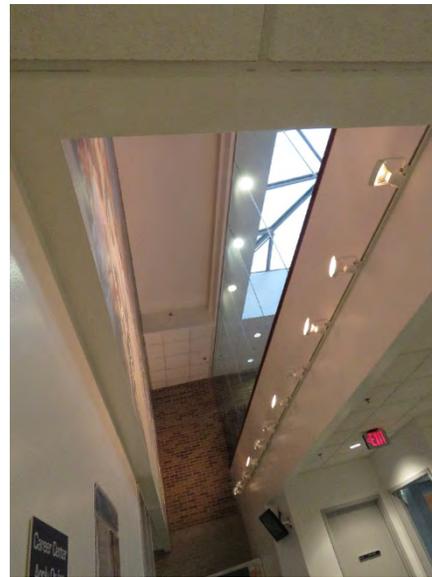
The mural behind a glass wall, as seen from the first floor.



A small 57 1/4"H x 4 3/4"W section of the mural outside of the glass partition.



View of the mural from the ground floor.



The mural is lit by both track lighting and indirect natural daylight from the atrium skylight and first-floor glass partition wall.



Title: Untitled

Artist: Judith Inglese

Date: 1983

Cost: \$10,000

Dimensions: 56'L x varying height (10'H at shortest section and 4'H at highest)

Medium: Ceramic

Address: Rockville Swim and Fitness Center, 355 Martins Lane

Description:

The artwork is a large indoor ceramic frieze, composed of individually crafted free-form tiles that fit together to depict underwater life, including fish, shells, crustaceans, and plants. The bas-relief tiles, which are vibrantly colored and glazed, are set in a long undulating wave centered along the length of an entire wall.

Location:

- The mural is located inside the Rockville Swim and Fitness Center, on a tile wall directly in front of the indoor pool.
- It is lit by fluorescent lighting, and receives some natural daylight.
- There is moisture in the air from the pool.

Conditions:

- Minor loss of finishes (e.g., black eyes of school of small fish).

- Ceramic tiles are in overall excellent condition, especially given the age of the mural. Grout and glazing appear to be intact.
- Minute splatters of paint on the tile, presumably from painting the ceiling or upper wall area.
- 2"-long horizontal hairline crack on the right quadrant; 2 horizontal side-by-side cracks at center, 7" and 6 1/2" long.
- The puffer fish near the center of the mural has two graffiti tags applied to it: one in blue felt marker reads "HEY," the second on the tail is applied with red felt marker and reads "ALEX."
- A lag shield anchor and large eye bolt have been inserted near each end of the mural. Located approximately 7' off the pool deck, the anchor and screw have been used to tie off banners, which mark the pool ends. One of the anchors is inappropriately inserted into a fish shaped tile and causing minor chipping at the insertion point.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use ladders as needed to access the upper sections of the ceramic mural.
2. Wash the mural with a pH-neutral, conservation-grade detergent (such as Orvus WA Paste) diluted in distilled water, using soft brushes to dislodge adherent dirt. Rinse thoroughly with distilled water to remove detergent residue.
3. Use cotton swabs and solvent to remove small splatters of white paint and graffiti tags. Test to ensure compatibility and effectiveness.
4. Monitor cracks. Measure and record exact locations. They appear to be stable and require simple yearly monitoring to ensure there is no increase or widening and no

additional cracks appear. Use B-72 adhesive to fill cracks.

5. In-paint areas of finish loss (e.g., eyes of fish, etc.) with acrylic paints such as Golden Artist Colors, mixed with Golden Polymer Medium as necessary to achieve the desired level of reflectiveness and blend in with surrounding surfaces.
6. Inspect eye bolt and anchor to confirm stability. Consider relocating anchor and bolt to the non-decorative, white tile portion of the wall when they are ready to be replaced. Fill and in-paint subsequent holes.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator	
x 8 hours @ \$115/hr	\$920
Materials	\$300
Total Cost	\$1,220*

*Does not include relocation of anchor and bolt or associated repairs.



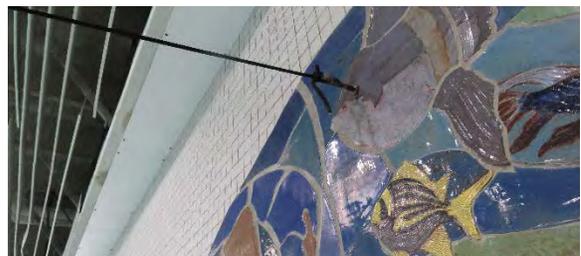
Graffiti tag on puffer fish using blue felt marker.



School of fish with minor loss of finishes at eyes.



Cracking in ceramic tiles.



Anchor to tie off pool banner inserted directly into ceramic tiles.



Mosaic spanning the entire length of a wall next to an indoor pool.



Title: In Line

Artist: Nancy Frankel

Date: 1983

Cost: \$2,200

Dimensions: 4'1"H x 6'11"L x 1'D
(sculpture); 3'L x 8'W (base)

Medium: Cast stone

Address: Corner of Wootton Parkway and Fallsmead Way

Description:

The sculpture is composed of four separate but interdependent elements made of cast stone – three chevrons leaning in one direction and a column leaning in an opposing direction, all of which are set on a plain rectangular concrete base. The four pieces are painted, with red being the predominant color and pink used on the lower inner sections of the chevrons. The name of the artist and date can be observed inscribed at the base of the column.

Location:

- The artwork is located near the top of a hill, surrounded on the front by a small flowerbed garden.
- The concrete base is set into the hill, which slopes down toward the sculpture on the back side, leveling out with the base.

- There are several trees in the immediate vicinity.
- The associated name plaque (bronze set on a concrete base) was found to be partially buried beneath garden dirt and mulch.

Conditions:

- Atmospheric soiling, bird droppings, and considerable biological debris from nearby trees and vegetation on sculpture and base.
- Soil creep and erosion is responsible for the submerging of the back side of the base and plaque and washing of soil onto the base and around the sculpture.
- Biological staining on concrete base.
- Paint finish appears whole and sound; however, it is dulled by weathering and sun exposure. The smallest chevron has two losses on the top.
- Small crack on horizontal surface of concrete base, at front center.
- Lacquer coating on plaque is deteriorated, with active flaking and losses.
- Minor red paint accretions from repainting the sculpture exists on concrete base.

Treatment History:

According to the artist's statement, four colors ranging from red to red-orange move across the piece. Only two colors were noted at the time of the inspection. The small drips of red paint on the concrete base indicate that the piece may have been repainted more recently. Also, an image of the artwork in a short video montage of the city's public artwork shows this piece with a green base and very faded red paint on the chevrons and column. Discussions with the artist might clarify the final appearance and color palette. This information should be documented for future reference.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.

2. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
3. In-paint losses at top of chevron, using Golden Artist Colors, mixed with Golden Polymer Medium to achieve the matte appearance.
4. Monitor crack and base for any further cracking. Document and record existing crack to ensure it does not increase and no new cracks appear.
5. Remove paint accretions on concrete base by spot treating with cotton swab and solvent or environmental paint stripper, as needed.
6. Remove existing lacquer from plaque, clean, and re-lacquer. Prior to installation, clean base and remove all old sealant and provide new sealant.
7. Maintain tree and prune back any dead or encroaching branches.
8. Consider grading hill soil to expose the sculpture base more fully, and install a retaining wall to prevent soil creep from covering the base again.
9. Consider excavating the name plaque and resetting into an elevated concrete base.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator	
x 8 hours @ \$115/hr	\$920
Materials	\$300
Total Cost	\$1,220*

*Does not include landscaping or excavating and resetting name plaque.



Accumulation of dirt and plant debris on the back side of the sculpture. Capable of retaining moisture, these materials can lead to discoloring and losses to the sculpture.



Bird guano on vertical surface and two losses in the paint and dirt deposition on horizontal surface.



Hairline crack at the top of the base. Note small paint accretion, which is same color as sculpture.



Associated plaque and concrete base found partially covered with surrounding soil and mulch.



Location of the sculpture on the small hill, with the back side of the concrete base fully embedded in eroded hill soil.



Title: Agio

Artist: Steve Bicklely

Date: 1983

Cost: \$2,200

Dimensions: 13 ½'H (sculpture); 21 ½"L x 16 ¾"W (base)

Medium: Mild steel

Address: North Farm Park, 600 Farm Pond Lane

Description:

Sculpture made from mild steel that has been cut and welded, with ground and rounded edges, to form a highly stylized bird figure. The three bar legs are welded to the base plate that is anchored to a larger, square steel plate by welds and with large steel nuts, washers, and all thread rods. This larger plate is anchored via steel posts to a submerged concrete slab at least 12" deep with the top surface at ground level. According to the artist, the surface has been treated with oil to insure its color performance. An associated etched bronze plaque is mounted to a low concrete base that is nearly flush with the ground. It is next to the sculpture.

Location:

- The sculpture is installed in a lawn area and surrounded by trees.
- No observable water sprinklers or lighting in the immediate vicinity.

Conditions:

- Overall atmospheric soiling throughout, with concentration of cobwebs on the undersides of the sculpture.
- Steel is weathering evenly and has a stable reddish-brown patina layer, with some irregularity in localized areas due to water runoff (i.e., drip lines). Numerous localized pits in the surface have formed; this is consistent with mild steel in an outdoor environment.
- Accumulation of soils and tree/plant detritus on base, with a weed sprouting at center and vegetation growing around it.
- Minor biological growth evident mid-way along the sculpture.
- Minor corrosion of bolts with lichen growth evident.
- The plaque has nicks, with tarnishing and drip marks from spillage. Soil and debris have collected on and around the plaque, with the concrete base partially embedded in the ground and vegetation growing around it.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use 10' ladders to access the sculpture.
2. Take the opportunity to inspect upper sections of sculpture for any damage.
3. Rinse the entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in distilled water to remove accumulation of dust, dirt, and debris. Use only soft bristle brushes and very gentle scrubbing so as not to disturb patina layer,

and rinse thoroughly with distilled water to remove all cleaning residue.

4. Contact artist and discuss possibility of renewing the oil treatment. If appropriate, reapply using same or comparable product.
5. Wash associated plaque and base with same detergent solution as above, allow to dry, and apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing to a lustrous finish in between coats.
6. Excavate sculpture and plaque bases to remove soils.
7. Prune back tree canopy to promote ready drying of the sculpture.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator

x 4 hours @ \$115/hr \$460

Materials \$150

Total Cost \$610*

*Does not include oil treatment, excavating, or tree pruning. Add an additional 4 hours and material costs for oil treatment.



Note regular pitting of steel surfaces due to exterior location, and concentration of cobwebs on the undersides.



Dirt, sticks, leaves, and other organic matter concentrated at the base of the sculpture. Note heavy soiling promoting plant growth in this area.



Weathering of the piece is more or less uniform, with some localized drip marks and washing down patterns.



Location of the artwork on the grounds of North Farm Park, surrounded and shaded by trees.



Bronze name plaque mounted on a concrete base. Note small loss at upper left corner, as well as tarnishing and staining.



Title: Untitled

Artist: John Ferguson

Date: 1983

Cost: \$2,200

Dimensions: 4'4"H x 4'4"W x 2'7"D
(sculpture), 1'3"H (base)

Medium: Corten steel

Address: James Monroe Park, 90 Monroe Street & E. Jefferson Street

Description:

Abstract artwork with elevated sculptural wing-like forms that hang high in the air in the form of a "V" shape. Made of weathering steel, which is commonly referred to as "Corten," the sculpture is anchored to a square Corten base that is installed on a low red-brick pedestal by lag bolts. The pedestal is secured to a 4"-deep concrete slab at ground level. The etched bronze plaque is mounted to a low, almost ground-level, concrete base next to the pedestal.

Location:

- The sculpture is situated on the lawn of a small island in the park, surrounded by a mulched garden on the back side. The

plantings in the mulched garden are kept at an appropriate distance.

- It is directly under several overhanging trees, and always in shade.

Conditions:

- Uneven weathering of the protective oxide patina layer, with prominent streaking.
- Significant amount of biological growth (lichen, algae) on the metal, especially the outer face of the larger "wing." The growth is most developed on the skyward-facing section.
- General overall atmospheric soiling. Heavy accumulation of dirt (from splash back) at masonry base. Gathering of debris at the intersection of the wings, where it forms a "V," which can promote aggressive corrosion.
- Localized bird guano at the top.
- Negligible loss of mortar in masonry joints. Some biological growth at base.
- Tarnishing and soiling of associated name plaque.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use step ladders as needed to access the sculpture.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash the entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in distilled water. Rinse thoroughly with distilled water to remove all cleaning residue.
4. Do not scrub while washing to avoid disrupting the oxide layer. Instead, use soft natural bristle brushes with gentle action to dislodge adherent dirt and biological growth.

5. If deemed necessary, treat biological growth with non-toxic, biodegradable D/2 Biological Solution, as needed, testing to ensure compatibility and effectiveness.
6. Remove bird droppings with swabs as needed.
7. Wash associated plaque and base with same detergent solution as above, allow to dry, and apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing to a lustrous finish in between applications.
8. Prune back tree canopy to promote ready drying of the sculpture.
9. Monitor mortar joints. Repointing is not needed at this time.

Conditional Rating:

Fair

Priority Rating:

High (due to significant biological growth)

Cost Estimate:

Labor, 1 conservator

8 hours @ \$115/hr \$920

Materials \$200

Total Cost \$1,070*

*Does not include tree pruning.



Location of the sculpture at James Monroe Park, in constant shade underneath a canopy of trees.



Soiling and accumulation of organic matter on the sculpture.



Note streaking caused by biological growth.



The sculpture rests on a steel base that is anchored to a red-brick pedestal.



Bronze plaque mounted to a low concrete base, installed in front of the sculpture.



Title: Gateway II

Artist: Richard Lew

Date: 1988

Cost: \$15,000

Dimensions: 7'2"H x 9 1/2"W (flanking columns); 1 1/4'H x 5'8"W (stucco arch)

Medium: Marble, stucco, cast concrete

Address: Montrose Park Community Center, 451 Congressional Lane

Description:

Gateway II was designed as a site-specific sculpture for the Montrose Park Community Center, and originally consisted of three elements: a dancing pattern of various marble pieces inlaid in white stucco onto the existing brick wall at the entrance of the park; a doorway surround; and three tinted cast concrete benches. The first of the three elements was deaccessioned (and removed) due to the condition of the artwork, which posed a potential safety hazard. It is unclear if only one bench was fabricated, or if two were also deaccessioned and removed for the same reasons. It is also unclear if the bench on site is part of the artwork. The main remaining element is the door surround, which consists of unpolished blue/grey and polished black marble veneers flanking the doorway, with a

white stucco arch above. Various colored marble pieces are inlaid in the arch.

Location:

- The doorway is protected by the entranceway roof.
- The bench is located on a lawn area.

Conditions:

- Mortar in joints is deteriorated, with cracking and loss of adhesion.
- Numerous paint accretions on marble. Appears to be from painting the brick walls without properly protecting the door surround.
- General atmospheric soiling, dust, insect activity, graffiti (pencil markings), accretions.
- Mortar accretions on marble near base, evident on left side.
- Voids where the brick wall meets the marble, with insect activity within.
- Gaps in caulk between marble pieces and door.
- Small chip in marble at mid-right side near door.
- Small pieces of clear tape over marble.

Treatment History:

Deaccessioning and removal of elements of the artwork after 2014.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from art installation by sweeping away with soft bristle brushes.
2. Wash entire door surround with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.
3. Remove paint accretions with solvent.
4. Remove existing mortar and repoint side veneer stones with Type N mortar, profile and color to match existing or as approved by the City of Rockville.
5. Remove caulk at door joints and re-caulk with suitable caulk, color to match existing.

Caulk voids where veneer meets the wall, using paintable caulk and baker rod if needed to fill deep voids. Paint to match the wall.

6. Patch small loss in stone with Superfine White Milliput or comparable, and in-paint to match surrounding surfaces. If the loss increases, consider using a patching mortar (Jahn or comparable).
7. Confirm if existing bench is part of the artwork. If so, clean as described above and check for any structural issues.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Labor, 1 conservator	
x 20 hours @ \$115/hr	\$1,840
Materials	\$200
Total Cost	\$2,040



Door surround is of marble and stucco.



Cracking of mortar at joints, with loss of adhesion.



Location of the public artwork within the park. Note concrete bench at front.



voids behind the marble veneers.



Dust, soiling, and insect activity.



Title: Rockville

Artist: Nizette Brennan

Date: 1988

Cost: \$25,000

Dimensions: 52'L x 32'W (sculptural assembly); letters vary in size

Medium: Potomac bluestone

Address: Monument Park, 550 Maryland Avenue

Description:

A sculptural environment created by twenty-six pieces of stone at the top of a hill, arranged in a circle to form the word, "Rockville." The "R" and first "L" stand vertically, while the remaining letters lay flat, stepped into the grade of the hill. While some of the stones display the natural rock face, others show a cut face, creating a contrast between smooth and rough surfaces and lines. The stone used for the artwork, Potomac Bluestone (commercially classified as a granite), is indigenous to Maryland. The associated bronze relief plaque is mounted to a low pedestal made from this same stone, located northeast of the stone letters.

Location:

- The stone pieces are all located at the top of a hill, most of them set on a slightly sloping surface.

- A baseball diamond is at the base of the hill, northeast of the artwork. On occasion, people might use the flat-laid stones as seats.
- No sprinklers or lighting observed in the immediate vicinity.

Conditions:

- Overall atmospheric soiling, bird guano, accumulations of organic debris.
- Linear streaks of iron corrosion are present on the tops and sides of many of the blocks. The streaks on the sides are attributable to lawn mower strikes, whereas the streaks on other surfaces may be the result of tools used during installation or quarrying. Other lines and grooves observed on the stone also appear to be due to installation or quarrying.
- Many of the blocks have settling cracks, with several having multiple cracks. Some blocks display cracking between bed plains.
- The upright "L" has several painted-on graffiti tags.
- The upright "L" has a continuous diagonal crack that has cleaved a large triangular fragment of stone from the main block at the lower right rear corner. While there is an associated spall at the top of the crack, the pieces remain aligned and do not appear to be in current danger of separating, which could cause the block to fall over. This upright stone has many other edge cracks, some that travel into the stone along bedding lines and others that transverse across the bedding lines.
- Quarrying marks such as holes/circular cuts are retained by several blocks.
- Biological growth in the form of lichen and algae is found over many surfaces.
- The plaque has scratches, bird guano, and failing lacquer.
- Many blocks have numerous spalls and losses along their edges and multiple scratches and abrasions on their faces.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use step ladders as needed to access upright letters.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
4. Reduce iron stains by spot cleaning with appropriate chemical, if deemed necessary.
5. Test removal of the graffiti with appropriate solvent, paint stripper, or poultice material. Should none of these products work, use blasting methods such as dry ice, sponge jet, or soda blasting. This should be undertaken by a conservator experienced with these mediums.
6. Wash associated plaque and base. Allow plaque to dry, and apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, buff and repeat with a second coat as before, buffing to a final lustrous finish. Alternately, consider refinishing the plaque by stripping the existing coating and applying a new lacquer coat.
7. Monitor significant cracks in stone for expansion or misalignment along edges, which would be indications of further cleavage and breakage in the stone.

Conditional Rating:

Good

Priority Rating:

High (due to graffiti tags)

Cost Estimate:

Labor, 2 conservators	
10 hours @ \$115/hr	\$2,300
Materials	\$300
Total Cost	\$2,600*

*The price does not include using blasting methods to remove graffiti and refinishing the plaque.



The sculptural environment as seen from the northeast. Note the several graffiti tags on the upright “L.”



Iron staining and biological growth on surfaces of the stone.



Linear abrasions in stone, possibly from quarrying or installation.



Graffiti tags on the upright “L.”



Circular cuts in the stone to facilitate quarrying and installation.



Name plaque installed on bluestone base. Note deterioration of lacquer coat.



Title: Lincoln Park Community Center Group

Artist: Judy Byron

Date: 1989

Cost: \$15,000

Dimensions: 5'10 ¼ H x 9"W x 1 3/8"D (whole group); 5'10 ¼"H x 2' 3 ¼"W (left and right); 5' 10 ¼"H x 4' 2 ¼"W (center)

Medium: Paper

Address: Lincoln Park Community Center, 357 Frederick Avenue

Description:

The public art consists of three individually framed, poster-sized polychrome woodcuts that together form a triptych-style group portrait of people from the Lincoln Park Community Center. The frames are gold anodized aluminum with acrylic glazing. The associated etched bronze name plaque is hung immediately left of the artwork.

Location:

- The triptych is displayed in the hallway of the Lincoln Park Community Center, which appears to receive a moderate amount of foot traffic throughout the day.
- Track lighting installed overhead illuminates the artwork with compact fluorescent bulbs.

Conditions:

- Overall layer of dust on surfaces.

- The pieces are hung crookedly, which give the artwork a slightly unstable appearance.
- There are a few scratches on the glazing.
- Coating on name plaque is deteriorated and bronze is tarnished. There is white paint on the back edges of the wood base, most likely from painting the wall without protecting or removing the plaque.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the artwork with a 6' ladder or smaller step ladder as needed.
2. Remove all three pieces from wall and rehang evenly. Take the opportunity to inspect back side to confirm if the art piece has proper archival-safe backing materials. Replace any inadequate hanging hardware with anti-theft, museum-grade hanging hardware such as link hangers or T-screw security hangers. Use archival, self-adhesive silicone or felt bumpers at the lower back corners.
3. Dust the frame with a clean microfiber cloth to remove layer of dust. If needed, use a cloth dampened with distilled water to perform additional cleaning of the frame, drying completely with a soft clean cloth.
4. Polish out any scratches on the glazing with Novus Fine Scratch Remover or comparable.
5. Refinish name plaque by removing coating, polishing the bronze, and applying a new lacquer coat.
6. Replace florescent bulbs near artwork with LED bulbs with a low-wattage rating.

Conditional Rating:

Excellent

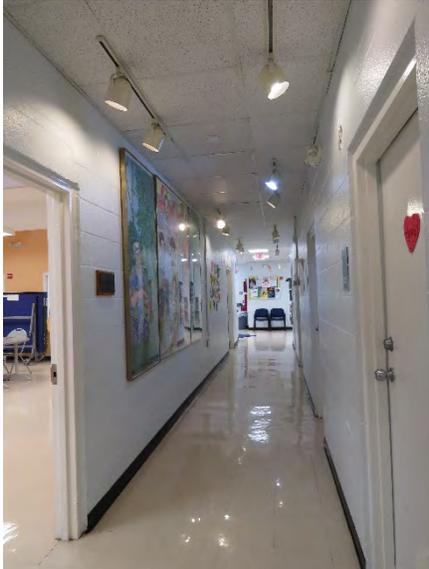
Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
4 hours @ \$115/hr	\$920
Materials	\$200
Total Cost	\$1,120*

*The price reflects working on the pieces in situ, with an appropriate work table provided. If they are transported to an off-site studio, the price may increase. It does not include replacement of hanging hardware.



Location of the woodcut triptych in the hallway of the community center.



Name plaque exhibits heavy tarnishing, which is mottling the once polished surface of the bronze.



Dust and minor scratches on the surface of the Plexiglas.



Without felt bumpers on the lower reverse corners, the frames can easily move on the wall when bumped, leading to them hanging out of alignment.



Title: Gude's Arbor

Artist: Barry Tinsley

Date: 1990

Cost: \$30,000

Dimensions: 12'H x 9'W x 4'D (sculpture);
9'H x 10'W x 4'D (base); 1'H x 6'7"L x
1'3"W (benches)

Medium: Granite, bronze

Address: Intersection of West Gude Drive
and Piccard Drive

Description:

An abstract post-and-lintel construction using Dakota mahogany granite with polished and unpolished surfaces. A cast bronze tree trunk is attached to the upright granite piece at the very top with a stainless steel bracket and bolts. There is a small thin etched bronze plaque on back side. The whole assembly sits on a rectangular concrete base. Two large rectangular slabs of granite are set west of the sculpture, possibly for use as benches. The stone components retain evidence of quarrying (holes, unfinished faces).

Location:

- The public artwork is in a lawn area, at the top of a small hill with overhanging trees on the back side. The stone benches are set directly on the grass, near a foot path.
- Faces street with moderate amount of vehicular traffic.
- No nearby sprinklers or lights were noted.

Conditions:

- General atmospheric soiling on entire sculpture, with heaviest concentration on concrete base, especially in the area between the two large vertical pieces of granite.
- Uniform green patina on bronze branch might be part of the original intent of the artist. It does not appear to have a protective coating (i.e., lacquer, wax).
- Encroachment of landscape at back of base. Biological growth observed on vertical and horizontal surfaces of concrete.
- Neon yellow staining on downward-facing edges of horizontal granite stone. Appearing as drip marks on the undersides, this discoloration seems to be due to pollen.
- Scratches on the underside of stone is probably from installation.
- Hairline crack on polished section of granite.
- Back corner of concrete base is covered with eroded soils.
- Small thin plaque on backside of sculpture exhibits overall tarnishing with spots of bright green corrosion.
- Associated name plaque was found detached from its concrete base at time of inspection. It was removed and handed over to the City of Rockville. Its protective lacquer coating has failed and is actively flaking. There is damage in the form of nicks and scratches, with spots of bright blue-green corrosion. The concrete base (for the plaque) has old sealant residue.
- Evidence of bird guano and dog urine on stone benches. Horizontal scratches/marks on the sides could be attributed to lawnmower strikes, which could also have

caused some of the minor chips/small losses on edges and sides. There is one crack that appears to go through the entire height of one of the benches and may be attributable to settling. A series of parallel horizontal streaks on the sides of the benches may be attributable to original fabrication.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the sculpture with a small articulating lift or scaffold.
2. Wash entire sculpture (including the two stone benches) with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
3. Reduce corrosion on the thin plaque on the back side with Scotch Brite pads, and apply two layers of an appropriate outdoor sculpture wax, the first hot and the second at ambient temperature, using a hand-held torch and buffing to a soft sheen in between applications.
4. Check stability of bronze tree trunk to ensure structural integrity.
5. Have discussions with the artist to determine whether the bronze tree trunk had a protective coating. Apply two coats of wax at ambient temperature, buffing to a soft sheen in between applications.
6. Remove existing lacquer and refinish bronze name plaque. Reinstall on concrete base, using appropriate sealant. Remove all old sealant from base prior to installation.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$300
Lift Rental	\$850
Total Cost	\$2,990*



The sculpture is located at the top of a small hill, surrounded on the back side by overhanging trees.



Two low stone benches are west of the main sculptural assembly, next to the footpath into the park.



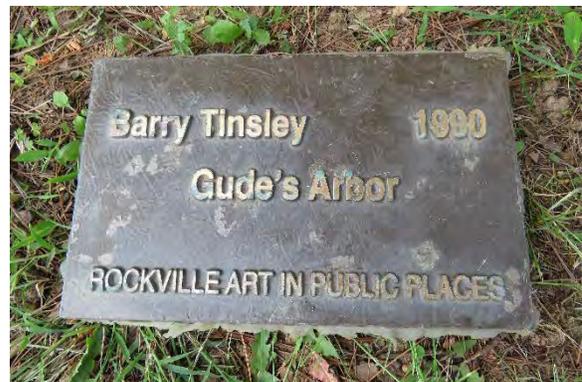
Concentration of atmospheric soiling on the concrete base.



Both polished and unpolished surfaces. Note the small losses at center, which appear to be original to installation.



Attachment of the bronze branch to the granite, using three stainless steel bolts.



The plaque was found detached from its base. Its lacquer coating is deteriorated and needs replenishing.



Title: Map of Rockville

Artist: Steven Weitzman

Date: 1990

Cost: \$28,275

Dimensions: 12'L x 12'W x 3/4"H

Medium: Granite, brass

Address: Broome Athletic Park, 751
Twinbrook Parkway

Description:

A twelve-foot-square map of Rockville, Maryland made from cut sections of pink granite tile, which have been pieced together and set at ground level on a poured concrete foundation to allow for orientation from above. The map shows engraved city streets and parks intersected by major highways made of inlaid brass strips. It appears that three different textures were used to vary the surface of the granite: flamed, polished, and honed. The associated name plaque is installed at the front (west) side of the map.

Location:

- The artwork is surrounded on all four sides by trees, their branches creating a canopy overhead. Benches are to the northwest and southeast.
- It is installed in a mulched area delineated by a stone border to form a square. Stone-bordered mulched pathways from the

northeast parking lot and southwest city sidewalk lead to the map.

- There are no sprinklers or lights nearby.
- At the time of the site visit, an old mattress was discarded next to some trees.

Conditions:

- Heavy atmospheric soiling throughout, with dulling of granite surfaces. Accumulation of tree detritus around the piece.
- Tarnishing of inlaid brass bands and small bronze name plaque. Over-application of sealant/adhesive at plaque.
- Deterioration of caulking at brass seams, with biological growth in these areas. Biological growth can also be observed on the sides of the granite and concrete foundation, which is partially exposed.
- Damage to foundation, with small losses of concrete.
- The proper top right (east) corner has a significant triangular-shaped loss measuring 14"H x 8"W. Below it is a 35"-long crack.
- Scratches, small losses at edges, minor cracks.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from artwork by sweeping away with soft bristle brushes.
2. Wash entire granite map with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
3. After washing, determine whether polishing of stone is needed.
4. Monitor significant cracks in stone for expansion.

5. Replace missing corner tile section with compatible stone adhered into place with appropriate epoxy.
6. Remove existing caulk at brass seams and re-caulk in-kind. Polish brass inlay with Dremel tool and water-based polishing compound.
7. Wash associated plaque and base. Allow plaque to dry, and apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, buff and repeat with a second coat as before, buffing to a lustrous finish.
8. Consider cutting back tree canopy.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Labor, 2 conservators	
x 16 hours @ \$115/hr	\$3,680
Materials	\$400
Total Cost	\$4,080



Location of the granite map at Broome Athletic Park, surrounded by trees on all sides.



Various finishes were used to vary the surface of the granite, as seen above. Polished surfaces are now dulled.



The 12'-square map is installed on a poured concrete foundation.



Tarnishing of brass band, deterioration of caulk at seams, and small crack in granite.



Large triangular-shaped loss at proper right (or east) corner.



Losses in the concrete foundation, with damage to stone at edge.



Title: Let It Go

Artist: Julio Teich

Date: 1991

Cost: \$37,000

Dimensions: 16'H x 30'W (when installed)

Medium: Painted steel, cast glass

Address: Currently in storage, address unknown

Description:

Mild steel tubes, sheets, and bars have been cut and welded to form the three figural elements – an arch, a zigzag, and a circle – that make up the large artwork. All steel pieces have a protective paint coating in a primary or secondary color schematic that varies from element to element, as well as within elements. Rectangular sections of colored cast glass have been intermittently placed within the arch and zigzag pieces. These sections of glass appear to be held in place with a type of white caulk.

Location:

- Formerly installed outdoors near a pool at the Rockville Swim & Fitness Center. It

appears that the artwork was causing stress on the ceiling of the mechanical room below.

- The sculpture was de-installed by the City of Rockville and is kept in a storage unit, the components piled randomly on top of each other, set directly on the concrete floor without any cushioning or protection. The unit has climate control.

Conditions:

- The paint coatings exhibit significant weathering, with fading, flaking, loss, and chalkiness.
- Wrinkling, drip marks, and sheeting found within the paint along with the exposure of underlying coatings are indications of multiple painting campaigns and improper application.
- Heavily soiled surfaces, with accretions, accumulations of dirt and other organic debris, and footprints.
- Paint and other accretions on colored glass.
- Evidence of iron corrosion, especially at the base plates.
- Caulk surrounding glass inserts appears relatively whole and sound. No breaks or cracks in the glass were observed.

Treatment History:

Although there are no reports on the treatment of this piece, it has clearly undergone at least one restoration, possibly more. The steel was repainted using colors that do not match the original scheme. Also, it appears that one or more of the following occurred: the use of what may be low-quality paint systems; not preparing surfaces properly; painting the sculpture in less-than-ideal conditions; and not following the manufacturer's recommendations. These paint coatings are noticeably flaking and fading. In certain areas, the paint has a wrinkled appearance, most likely due to the thick application of paint, which promotes its uneven shrinkage during curing. According to

the City of Rockville, the restorations were performed by facilities staff.

Treatment Recommendations:

1. Discussions are needed to choose a new location to reinstall the artwork. It is unclear where this will be.
2. Until it is reinstalled, palletize the artwork on polyethylene pallets for storage (should appropriate storage shelving be unavailable). Use archival bracing and padding materials, so that components are not touching or abrading one another or storage furnishings.
3. Chemically stabilize areas of corrosion and repaint artwork according to the artist's original specifications using a superior grade of exterior paint and primer, such as Tnemec, following the manufacturer's recommendations. Remove accretions from glass inserts and re-caulk as needed. Repainting will require partial or complete removal of existing coatings.

Conditional Rating:

Poor

Priority Rating:

High (due to improper storage conditions)

Cost Estimate:

Labor, 2 conservators	
x 80 hours @ \$115/hr	\$18,400
Materials	\$2,500
Equipment	\$2,500
Total Cost	\$22,900*

*Reinstallation is not included.



The artwork was de-installed and is stored inside a storage unit, piled directly on the concrete floor without any cushioning or protection.



At least two painting campaigns on the section of blue arch, with the top layer noticeably failing. Significant corrosion of base plates, with loss of paint.



Heavy soiling on surfaces, with accretions and staining. Note corrosion of base plates.



Paint accretion on glass, from not providing proper protection during re-painting.



Wrinkle pattern of non-original paint layer, due to heavy application.



Actively flaking paint, with significant losses.



Title: On Site

Artist: Gabriele Schmidt-Heins

Date: 1991

Cost: \$30,000

Dimensions: 15'H x 22 ¾"W x 5'10"D at widest point (at base); 23' diameter (circle)

Medium: Cast concrete, aluminum, Lucite

Address: Welsh Park, corner of Martins Lane and Mannakee Street

Description:

Five 15'-high triangular concrete pillars, facing each other in a circle. The pillars have a peach tone and are clad in the front with aluminum panels, each topped with Lucite plates, four blue and one black. The aluminum cladding is scored in halves, moving to smaller divisions as one moves up. Each Lucite plate is two separate plates scored in half by an aluminum band. According to the artist's description, the pillars are ferroconcrete with concrete color, and made in Rockville. The five aluminum eloxal plates were made in Hamburg, Germany, as were the ten pieces of Lucite. The associated relief enameled bronze name plaque is located several feet north of the artwork, and is set on the side of an elevated concrete base.

Location:

- No observable sprinklers or lighting.

- Situated in an open lawn area, at the northwest corner of the park, with trees located at a safe distance.

Conditions:

- General atmospheric soiling throughout.
- Cracking or mapping over most concrete surfaces is inherent to fabrication and indicates a rapid curing of the concrete.
- Considerable linear abrasion/scratching on aluminum near ground level, with numerous nicks at edges. Appears to be due to lawnmower activity. This same type of damage is apparent on the concrete.
- Small losses to concrete surfaces. Wear at corners, exposing the aggregate. Fading of finishes on concrete.
- Small pieces of scotch tape and minor adhesive residue on aluminum, possibly from posting a sign.
- Handprints on Lucite plates, indicating that people are climbing the piece.
- Round staining on aluminum cladding, possibly from throwing a small ball against the surface.
- Small black accretion on the side of one pillar, on both the aluminum and concrete surfaces, possibly paint.
- Concrete base for name plaque is heavily soiled, with considerable biological growth, abrasions, and losses. Some of this damage can be attributed to lawnmower strikes. Sealant around plaque is failing, and plaque exhibits abrasions from lawnmower strikes. Foundation is almost entirely exposed.
- Soils and plants are in contact with the bottoms of the sculpture, which over time can promote corrosion of the aluminum.

Treatment History:

According to the City of Rockville, Colossal Contractors, Inc. cleaned the sculpture by hosing down components and washing with a bristle brush and Sure Klean 600. A proposal from the contractor dating from February of

2015 indicates that the work may have been done in the spring of the same year. Additionally, there are a few small patches on the concrete, which may be original to installation.

Treatment Recommendations:

1. Access sculpture with an all-terrain scissor lift.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly to remove cleaning residue. Use soft natural bristle and synthetic brushes to help remove adherent dirt.
4. Remove paint accretions and tape from the aluminum and concrete mechanically with non-abrasive probes followed by the use of an appropriate solvent.
5. Wash associated plaque and base. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed. Dry plaque and apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a lustrous finish.
6. Confer with lawn maintenance crew and instruct mowing and cutting activities be scaled back to hand trimming with shears immediately around the artwork to create a setback for lawn trimming equipment. Failing this, re-landscape the area to create appropriate setbacks that prevent lawn equipment from striking the artwork.
7. Reset plaque base. Clean away and reseal plaque edges with appropriate caulk.

Conditional Rating:
Fair

Priority Rating:
Medium

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$300
Lift	\$600
Total Cost	\$2,740*

* Does not include resetting base of plaque.



Location of the public artwork in an open lawn area of the park.



Linear abrasions and scratches on aluminum, with nicks at edges.



Typical of losses observed on the concrete.



Fingerprints on Lucite plates.



Linear abrasions and scratches at base, most likely due to lawnmower activity.



Name plaque, with considerable soiling, biological growth, and damage on both concrete and bronze. Note exposure of concrete foundation.



Title: Growing Tall

Artist: Mile Jevtic

Date: 1992

Date: \$15,000

Dimensions: Various sizes, covers an overall area 16' x 43', tallest piece is approximately 7'6"H.

Medium: Cast concrete

Address: Woodley Gardens Park, 900 Nelson Street

Description:

A sculptural grouping within a park setting, consisting of eighteen individual pieces made of cast concrete, including ten seats, four tables, one drinking fountain, and three tall decorative elements (two mushroom shapes and one column). According to the artist's statement, the decorative elements have a metal inner structure, and all pieces are secured to the ground with a concrete footing. The concrete is finished in white, pink, and beige, and appears to have a clear acrylic coat as protection. No associated name plaque was found.

Location:

- The pieces are within a mulched area of the park, underneath a large, overhanging tree and surrounded by lawn. A baseball diamond is west of the artwork.

- There were no observable sprinklers or lights within the immediate vicinity.

Conditions:

- General atmospheric soiling throughout.
- Extensive loss of finishes, with fading of colors. There is evidence that the finishes originally had a slight gloss, most likely the clear acrylic coat. Other observable colors appear to be non-original.
- Staining, mostly concentrated on the undersides of the mushroom caps on the columns. The staining appears to be attributable to biological growth and concentrated atmospheric soiling from water run-off.
- Losses of concrete, most pronounced on a small seat and the water fountain. For the latter, the losses are on the base and the body of the fountain.
- Bird guano and insect nests.
- Pooled water on one of two large seats, indicating poor drainage in this area. Cracks on the supporting base "stone" at the back of same seat.
- Piling up of mulch on the pieces, to the extent where the surrounding dirt and mulch have partially buried several components. This is evident when compared with earlier images of the public artwork, in which pieces appear much taller. Some of the tables are now completely buried. Also, it appears that a table top has fallen off its stand.
- Cracking or mapping over most concrete surfaces is inherent to fabrication and indicates a rapid curing of the concrete.
- One red paint accretion on one of the columns appears to be graffiti. A light blue accretion on a second column appears to be another graffiti tag.
- Trees and other plants are growing next to components, which over time will contribute to foundation problems and soiling.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. The entire artwork should be inspected by a structural engineer to deem whether footings and mount pins are whole, sound, and capable of supporting the sculpture elements.
2. Regrade area to encourage positive drainage and expose ground level components by removing excess soils and mulch.
3. Remove plant growth in and around sculpture components.
4. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
8. Wash components with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.
5. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
6. Consider inspecting drinking fountain to ensure it is operational and that the plumbing is adequate according to local codes. Make any necessary repairs to plumbing.
7. Reinstall displaced components on bases with new pins according to their original location, and as directed by the structural engineer's report. Patch losses in concrete with Jahn Restoration Mortars or comparable and refinish with artist recommended finishes. Touch up all finishes in original color scheme.

Conditional Rating:

Poor

Priority Rating:

High (due to ongoing deterioration)

Cost Estimate:

Cost will be dependent on recommendations provided by structural engineer. Assume between \$2,000 and \$5,000 for additional studies.



Location of the whimsical artwork on the grounds of the park, underneath a large, overhanging tree.



Water fountain, with loss of concrete on the body and base of the fountain. Biological growth can also be observed on the sides.



Three columns in various states of deterioration. Note red paint accretion from graffiti on the one on the right.



Two seats, with considerable loss of finishes. Note pooling of water on left seat, indicating poor drainage.



Loss of finishes and staining, the latter concentrated on the undersides of the mushroom caps and partly attributable to rain runoff. Some of this staining appears to be biological growth.



Loss of concrete at sides, with exposed aggregate. Note fading of finishes, with loss on the skyward-facing surface.



Title: Naiad's Pool

Artist: Paul Daniel

Date: 1992

Cost: \$15,000

Dimensions: 9'H (sculpture); 10'L x 5'W x 2 ½'H (stone base)

Medium: Painted steel, stainless steel, stone

Address: Rockcrest Ballet Center and Park,
1331 Broadwood Drive

Description:

An abstract steel sculpture with four tall slender legs at the top of which is a long arm that balances a rotating stainless steel sheet at one end and a large round stone at the other end. While the legs and arm are painted blue, the rotating stainless-steel sheet has an irregular swirl pattern created by a wire wheel attached to a drill or grinder. The sculpture is installed at one end of a large natural stone base, with a shallow depression for water at the other end. According to the artist's statement for the piece, the stone base is biotite gneiss, and the metal is painted with a polyester powder baked-on coating. In addition to the materials listed above, the artist mentions the use of aluminum. It is unclear which portions, if any, are aluminum. The whole assembly appears to be set on a concrete foundation.

Location:

- Sculpture is set in a mulch bed surrounded by bushes, which are overgrown and almost completely covering the pool (i.e., shallow depression in the stone).
- No observable nearby sprinklers or lighting.

Conditions:

- Overall fading of paint finishes, with losses noted on the legs. Minor corrosion in areas of exposed steel.
- General atmospheric soiling throughout.
- Piece of stone held by steel arm is heavily soiled, with some observable biological growth on the underside.
- Pool in stone base is filled with vegetation. Additional accumulations of plant debris on top of the base and around legs of the sculpture.
- Localized staining of stainless steel sheet on the downward-facing side with minor associated corrosion.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the sculpture with a small articulating lift.
2. Trim back plant growth away from base and sculpture.
3. Clear away all plant debris from horizontal surfaces and inside pool of stone base.
4. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
5. Using cotton swabs, apply a mild citric or oxalic acid cleaner to reduce areas of corrosion on the stainless steel plate, should washing alone not adequately address condition.

6. Stabilize localized areas of corrosion on the painted steel sections with light sanding as needed and in-paint to integrate losses in paint. Alternatively, consider replenishing the coating on the steel to match the existing in color.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Labor, 2 conservators

10 hours @ \$115/hr \$2,300

Materials \$300

Lift \$850

Total Cost \$3,540*

*Includes in-painting losses rather than replenishing the existing coating.



Accumulation of plant debris at base of sculpture.



Loss of blue paint finish, with minimal corrosion in areas of exposed steel.



Location of sculpture in front of the Rockcrest Ballet Center and Park, surrounded by overgrown bushes.



Pink granite at the end of the arm, heavily soiled with biological growth.



Stainless steel plate, with what appears to be localized staining and minor corrosion.



Title: Draco

Artist: Richard Lew

Date: 1992

Cost: \$15,000

Dimensions: 4 $\frac{3}{4}$ 'H x 12 $\frac{1}{2}$ 'L x 7'W (dragon head); 1 $\frac{1}{2}$ 'H x 6'L x 1 $\frac{1}{2}$ 'D (benches); 12" x 12" (stars); 2'H x 6 $\frac{1}{2}$ 'L x 4'W (dragon tail)

Medium: Painted steel, Indiana limestone, slate

Address: Potomac Woods Park, 2276 Dunster Lane

Description:

A multi-component sculpture based upon the constellation "Draco," or dragon in Chinese. It consists of a main piece representing the dragon's head, made of sliced triangular limestone pieces that are pinned, cemented, and counterbalanced to one another and to a steel bracket. The head component is made of cut sheet steel bisecting a semicircular limestone bench. Nearby is a crescent-moon-shaped bench made of limestone with sheet-steel stands on a concrete courtyard, which has a series of fourteen slate stars embedded into it. At the entry to the park, directly underneath the entrance sign, is the dragon's tail, made of limestone and sheet steel. A duplicate crescent bench sits across the entrance pathway. All steel elements have a protective paint coating.

Location:

- Main component (dragon head) is located at the corner of a concrete courtyard. It has an L-shaped concrete base/foundation and is surrounded by lawn.
- Bench near dragon head is installed on concrete courtyard, in front of the fourteen stars, which are embedded in the concrete.
- Bench near dragon tail is installed on a concrete base and surrounded by lawn. There are overhanging trees.
- Tail is situated directly under park entrance sign. It has a concrete base and is surrounded by lawn.
- No sprinklers or lights near the various components.
- Stars receive a fair amount of pedestrian foot traffic.

Conditions:

- Overall atmospheric soiling, with heavy accumulations of dust, leaf, and other organic debris.
- Biological growth and staining on limestone dragon's head and tail.
- Small losses, nicks, and scratches to limestone, some of it possibly due to lawnmower strikes. Minor cracks.
- Pencil graffiti on limestone.
- Loss of mortar at base of counterbalanced limestone triangles at dragon's head.
- Deteriorated caulking material in seams where the limestone seat and back rest on the dragon's head meet the metal components.
- Benches have heavy scratches/abrasions on skyward-facing surfaces of the limestone seats, possibly due to skateboarding or other activity.
- Actively flaking finishes, with losses. Pitting, flaking, and general corrosion in areas of exposed metal, some of it advanced and leading to loss of material. Areas with significant corrosion include the dragon's tail (where material loss is noted) and the support

bracket for the counterbalanced limestone pieces, which exhibits advanced deterioration.

- The artwork has received several paint applications. Paint losses of most recent application appears to be due to poor surface preparation.
- Back corner loss of concrete base for the crescent seat at entrance to the park. The base is partially embedded in dirt on the back side.
- Bench near dragon’s head is missing two bolts at legs, and exhibits minor corrosion of one bolt.
- There are small losses to several stars, with delamination of stone.
- Plant growth in and around sculpture elements.

Treatment History:

No information on any previous treatment. It is unclear why the dragon’s head has two different paint colors, and whether it was part of some previous repair. Although it appears that blue is the original color, discussions with the artist or analysis will determine the appropriate color to use for repainting.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
2. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
3. Repaint artwork according to the artist’s specifications using a superior grade of exterior paint and primer, such as Tnemec, following manufacturer’s recommendations. As needed, fill loss in steel with an appropriate conservation-grade epoxy material. If possible, the support bracket should be de-installed for

corrosion removal and painting, and then reset. During reinstallation, all seams should be caulked to prevent water from getting trapped within brace points. The tail may require replacement of steel sections.

4. Provide Type N mortar for limestone triangles at dragon’s head, as needed, blending to match with existing. Patch stone in areas of loss, where appropriate, using Jahn Restoration mortars or comparable.
5. Remove existing deteriorated caulk and re-caulk artwork with appropriate caulking material.
6. Regrade area to encourage positive drainage and arrest washing of soils onto sculpture components.
7. If skateboarding activity for the benches increases, consider installing skateboard stoppers.
8. Monitor stars for any additional damage.

Conditional Rating:

Poor

Priority Rating:

High (due to ongoing deterioration and loss)

Cost Estimate:

Labor, 2 conservators	
48 hours @ \$115/hr	\$11,040
Materials	\$800
Total Cost	\$11,840*

*Does not include regrading or installing skateboard stoppers.



Metal component on the dragon's head, exhibiting two colors; much of the brown overpaint has flaked away.



Corrosion of the steel support bracket due to loss of paint, with heavier concentrations at brace points where water enters.



Counterbalanced limestone pieces, with heavy staining, biological growth, scratches and abrasions, and loss of material.



Typical loss to embedded slate stars.



One of two benches, both of which exhibit general soiling, with scratches and abrasions of the limestone seats and deterioration of finishes on the painted steel legs, with corrosion of the exposed metal.



Significant deterioration of metal component at the dragon's tail, leading to loss of material. Note encroaching plant growth.



Title: Mosnaic

Artist: Deidre Saunder

Date: 1994

Cost: \$15,000

Dimensions: 100'L x 17'H (snake head at highest point); 2 1/2'W (snake body)

Medium: Ceramic tile, mirrored glass, wood, iron

Address: Elwood Smith Recreation Center, 601 Harrington Road

Description:

The artwork is a tile mosaic mural of an undulating snake that extends along a wall, over pavers, and above the roofline. Various colored glazed ceramic tiles and cut pieces of mirrored glass have been pieced together and set in grout to create the artwork. Metal flashing trims the upper sections of the mosaic that extend above the roof, whereas caulking is used on the mosaic section that is embedded within the pavers. A small relief bronze name plaque is mounted on the wall near the entrance.

Location:

- The artwork is installed along the entire painted cinderblock wall on the northern elevation of the Elwood Smith Recreation Center. Part of the piece is installed on the brick paved walkway in front of the main

entrance, and a section extends above the roofline, supported by wood and metal brackets on the back side.

- Tree/bush is encroaching the ceramic mural on the east end, near the snake's head.
- A power conduit is located east of the snake, next to snake's head/upper body section.

Conditions:

- Significant silvering out or mirror rot (the separation of the mirror film from the glass) of mirrored glass, with some cracked/broken glass.
- Biological growth along grout lines in areas near vegetation (east end). It appears to be caused from water washing down this portion of the mural.
- Section of ceramic on floor exhibits deterioration of the caulking, with the installation of new caulking in a few areas. There is also considerable damage to tiles at edges, with numerous whole-tile losses. A section of the floor tiles is not level with surrounding pavers, with displacement of up to almost 3/4". This presents a trip hazard. Also, soil from adjacent garden has washed over a portion of the mosaic.
- Small area of graffiti in the form of scribbling at entrance, using a blue-green felt marker.
- Tape and adhesive residue, as well as other accretions, including gum. The scotch tape remnants may be from putting up signs.
- Minor losses in tiles/glaze.
- 3'3"-long crack at corner joint, where the two walls meet. There is also splattering of white paint on the tiles in this area.
- Evidence of bird guano, cobwebs, insect nests, and spider specs.
- The metal and wood support for the snake's head exhibits signs of deterioration, including failure of the paint system and corrosion of the metal, as well as opening of wood joints and beam displacement. An inspection from the roof was not possible, and so it is unclear

if the supporting members are structurally stable. The flashing that trims the mosaic above the roofline has areas of separation as well as corrosion.

- The associated name plaque has multiple incised scratches on the finishes.

Treatment History:

A fax dating from August of 2001 from Craig Moloney of CEM Design to Dave Hubbard discusses steel beams to use as supports for diagonal bracing of the snake head. Mr. Moloney notes that the angle of the snake head must change – that is, it must be directed down more toward the front door. He recommends coordinating the exact angle with the artist and the new roof framing. This indicates that the center was undergoing roof repairs, which may have required modification to the existing support system of the snake head. There is also the possibility that it may have been an opportunity to replace or improve an inadequate system.

Treatment Recommendations:

1. Access the head and upper body portion above roof line with a 45’ articulating lift.
2. Inspect metal and wood supports and flashing to confirm they are whole and structurally sound. Any repairs will be based on the inspection. From the ground level, these supports clearly require removal of corrosion and repainting, among other possible repairs. The lifting flashing also needs to be re-attached, with replacement of any missing sections.
3. Reset surrounding brick pavers to level out with the mural to remove trip hazard. During the process, provide protection to the mural to prevent damage.
4. Remove existing caulk and replace with an appropriate caulk.
5. Remove all accumulations of dirt and debris from artwork by sweeping away with soft bristle brushes.
6. Wash entire mosaic with a dilute solution of pH-neutral, conservation-grade

detergent (Orvus WA Paste or comparable) and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.

7. Use cotton swabs dampened with appropriate solvent (e.g., acetone) to remove graffiti. Test to ensure compatibility and effectiveness.
8. Wash associated plaque and base as noted above. Allow to dry and apply appropriate lacquer to diminish heavy scratches. Upon curing of lacquer, apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a lustrous finish.
9. Regrade adjacent garden to arrest washing of soils onto mural.
10. Consult with artist to replace any missing tiles. It appears that most if not all came from Ademas Tile on Capitol Hill and Mosaic Tile in Rockville. Discussions will be required to address the mirrored tiles.

Conditional Rating:

Fair

Priority Rating:

High (due to deterioration noted at section above the roofline, which may require a structural evaluation)

Cost Estimate:

Labor, 2 conservators	
16 hours @ \$115/hr	\$3,680
Materials	\$400
Lift	\$850
Total Cost	\$4,930*

*Does not include repairs at roof line (snake head/upper body section). Includes assessment with a lift. The final cost can only be estimated after an up-close inspection from the roof and/or lift. Lift rental cost is for one day only. This should allow sufficient time for general cleaning and inspection. Cost also does not include resetting of pavers or regrading, which can be done by facilities staff.



Location of the ceramic mural on the north elevation of the Elwood Smith Recreation Center.



Typical of silvering out on glass tiles.



Deterioration of paint finishes can be observed on metal and wood elements. Corrosion of exposed metal and open joints between wood support bracing is also noted.



Typical of damage on tiles installed on horizontal surfaces, with losses at edges and deterioration of border sealant.



A section of the mural continues on the paved walkway in front of the center's entrance.



Displacement of tiles at pavers, with loss of caulk at edge.



Title: Memory Walk

Artist: Christine Honestine

Date: 1995

Cost: \$15,000

Dimensions: approximately 1,200 square feet; 23'1" x 27'7" (central square at widest points); 56'5"L x 5'W (north walkway); 58'11"L x 5'W (south walkway); 13'5"L x 5'W (west walkway)

Medium: Concrete, clay

Address: Memory Walk Park, corner of Lincoln Avenue and Douglas Avenue

Description:

A walkway with mosaic work of red, teal, blue, and cream glazed clay strips/tiles depicting figures or scenes embedded within rectangular sections of incised poured concrete. The central portion of the walkway widens out to a small court area with a single walkway radiating from the north, south, and west sides to meet up with pedestrian sidewalks that run along the avenues. Many of the clay strips/tiles are shaped like handprints or are rectangular labels, which themselves are incised with various words. The strips are vitrified clay (low absorption) and set 1 1/2" to 2" deep in the concrete. Caulk has been added

to seal the expansion joints. The associated relief enameled bronze name plaque is set on the front of a large rock located within a small rose garden several feet from the artwork.

Location:

- The walkway spans the Lincoln Avenue and Douglas Avenue corner of Memory Walk Park and is level with the lawn.
- Large sections of the walkway are shaded or covered by adjacent trees.

Conditions:

- Overall atmospheric soiling and black biological growth. Bird droppings and gum accretions found throughout.
- Sections of the concrete have wide cracks, possibly attributable to settling. Many of these cracks extend through the embedded tiles. Plant growth and dirt are found within some of these cracks. Other cracks have been patched with either concrete or some type of caulking material. Smaller hairline cracks exist throughout the artwork. Infrequent small losses in the incised decoration of the concrete were found.
- Cracking within concrete extends either the whole width or only partially.
- Despite evidence of settling, the artwork remains level across its whole expanse with only minor widening of joints.
- One large 7" x 3 1/2" loss with soils and moss within central plaza area.
- Several tiles are noted to have losses due to foot traffic or spalling from crack formation. In some cases, losses have resulted in the partial or whole loss of text labels or tiles. Some of the spalls remain fixed, but could become future losses. One hand tile has a pigmented, cementitious fill in areas of deep loss. Some of the fill has small losses in it.
- Scratches and abrasions throughout.
- Losses at edges of concrete appear to be due to lawnmower strikes.
- Evidence of power washing.

- Caulking within expansion joints is deteriorated, with large losses throughout walkway.
- Regular black against gray linear parallel pattern throughout the artwork (most notable in the southeast corner) indicates past power washing efforts to minimize soiling.

Treatment History:

An invoice from Colossal Contractors, Inc. dating from August of 2014 mentions work performed, which includes the following for the walkways: power washing with low pressure water blaster (500 psi or lower); routing all cracks; rinsing cracks out with clean water; installing high-strength mortar into cracks and finishing level and smooth; and square-cutting any concrete repairs and installing high-strength repair material, finishing smooth and level. It also describes terracotta restoration as follows: delicately removing deteriorated terracotta material with hand tools; hand washing and rinsing; installing Jahn M100 SI-TC material and finishing smooth; and installing Jahn B-97 clear sealer to entire Memory Walk.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from walkway by sweeping away with soft bristle brushes. Use a vacuum as necessary to aid in the removal of loose soiling, taking care not to vacuum any loose pieces of artwork.
2. Wash entire walkway with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Use soft natural bristle and synthetic brushes to aid in the removal of tenacious soiling.
3. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
4. Wash plaque as noted above. Upon drying, apply a thin coat of an appropriate

- outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing to a lustrous finish in between applications.
5. Consult with artist to develop replacement tiles for labels with whole or partial loss.
 6. Stabilize areas of pending loss with appropriate epoxy.
 7. Clean out and fill large cracks and large losses in cement with a conservation-grade patching mortar, with color matching surrounding surfaces. Use a conservation-grade injection grout to fill hairline cracks. Patch losses in tiles with tinted mortars, blended to match existing color. Possible products include Cathedral Stone, Edison Coatings, or comparable. Patching mortars should be suitable for horizontal surfaces.
 8. Remove old caulking material and replace with an appropriate caulk, color to blend in with surrounding surfaces or as approved by the City of Rockville.

Conditional Rating:

Fair

Priority Rating:

High (due to potential of tile loss)

Cost Estimate:

Labor, 2 conservators	
x 32 hours @ \$115/hr	\$7,360
Materials	\$800
Total Cost	\$8,160*

*Does not include replacement of any tiles. If possible, replacement of tiles should be undertaken by the artist.



West walkway leading towards central plaza.



Cracks in a handprint with loss of glazing and tile and pink paint accretions.



Central plaza has three figures joining hands, surrounded on all sides by handprints.



Losses at edges of plaza area, possibly due to lawnmower strikes.



Typical loss of tiles incised with words.



Crack running through the west sidewalk.



Title: Spirit of Rockville

Artist: Dan Davidson

Date: 1996

Cost: \$175,000

Dimensions: 16 ½'H x 8' diameter (bronze section only)

Medium: Bronze

Address: Courthouse Square Park, corner of Maryland Ave. and West Montgomery Ave.

Description:

Bronze sculpture of a female figure standing atop a fountain in Courthouse Square Park. The figure's left arm reaches forward, with a clear ribbed glass globe within a metal armature resting in her open palm. Her right hand clutches an unfurled document, held back behind her sleeveless gown and bare shoulders. While the base has symbols reflecting the agricultural and transportation crossroads that identified early life in Rockville, the crack in the base symbolizes the division in the Rockville community during the Civil War. Groups of leaves adorn the underside of the basin in a linear pattern. According to the artist's description of the

piece, the bronze has a stainless-steel superstructure on the inside for support.

Location:

- Installed centered on a shallow polished black granite basin, with continuous water flow.
- Four underwater lights installed within the granite. It is unclear if they function.
- The bronze piece is approximately 2' off the ground (grey granite measures 1'2"H and black granite 10"H).

Conditions:

- General atmospheric soiling.
- Uneven and considerable weathering of bronze surfaces, with significant bright blue-green corrosion and heavy mineral build-up. Red cuprite corrosion is also present on lower components.
- Water stains/drip marks in various locations (e.g., arms, border of basin).
- Biological growth at the base near the water and around the area with the crack/division.
- There is evidence of a protective coating, which can be observed on the female figure. This coating is highly weathered and exhibiting significant loss.
- Water ingress into the globe has led to iron corrosion dripping out of a weep hole on the back of the hand.

Treatment History:

The fountain underwent conservation treatment only two years after its installation, in November of 1998, according to a conservation treatment report by Nicolas Veloz. The work was performed by Mr. Veloz and James Allen. The report describes the fountain in relatively good condition, with some light green corrosion beginning to develop in the more exposed areas and light green streaks forming on the underside of the basin and down the fountain support. There is also some accumulation of mineral deposits on the lower portion of the fountain, due to

the evaporation of water from the mist nozzles, as well as evidence of biological growth. The treatment included the following: washing with Igepal-CO 630 and water using a pressure washer and soft nylon bristled brushes; treating the bronze with a 1 ½ - 2% aqueous solution of BTA, containing approximately 25% isopropanol; applying a spray application of wax using a clear or white wax containing Barico Victory White and heating surfaces with a torch; and spraying from a garden hose and buffing with damp terry cloth rags to provide a final shine. Mr. Veloz notes that after treatment, the sculpture was darker and significantly more uniform in color.

Treatment Recommendations:

1. Although the recommendations are for the bronze only, the City of Rockville should assess and maintain the granite components and address water quality.
2. With the water turned off and the fountain drained, access fountain elevations with scaffold, providing protection for the ceramic flooring as necessary.
3. Use blasting methods such as medium- to high-pressure hot water washing, dry ice, or sponge jet to remove heavy minerals and corrosion. These methods can also help to remove the deteriorated coating over the bronze. This should be undertaken by a conservator experienced with these mediums.
4. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
5. Replace corroding iron material in the globe with corrosion resistant stainless steel or bronze.

6. Apply a thin coat of an appropriate outdoor sculpture wax using natural bristle brushes. Mildly heat bronze surfaces with a propane torch to aid in the application of the wax and help provide a smooth and even coating. After the wax has set, buff to a soft sheen.
7. Apply a second coat of wax at ambient temperatures, allow to set, and perform a final buffing to enhance the luster of the protective coating.
8. Look to improving water quality by installing a non-chlorinated, de-mineralized water system, which will arrest much of the mineral and corrosion problems for the fountain.

Conditional Rating:

Poor

Priority Rating:

High (due to ongoing corrosion)

Cost Estimate:

Labor, 2 conservators	
48 hours @ \$115/hr	\$11,040
Materials	\$200
Scaffold/Equipment	3,000
Total Cost	\$14,240*

*Price includes pressure washing and no other blasting methods, which may increase the total cost.



The bronze sculpture set within a shallow granite basin in front of the courthouse.



Water stains/drip marks around the border of the bronze basin.



Back side of the fountain.



Staining, corrosion, minerals, and biological growth.



Evidence of a deteriorated protective coating can be observed on the figure.



Significant blue green corrosion with heavy layer of mineral deposits.



Title: Past, Present & Future

Artist: Jim Gallucci

Date: 1998

Cost: \$22,000

Dimensions: Vary slightly in dimensions, 11'H x 13'W x 1 1/2"D, 11'H x 16'W x 1 1/2"D, 12'H x 14'W, 1'D.

Medium: Finished steel (possibly a form of powder coating), granite

Address: Veterans Park, intersection of Route 28 and Route 355

Description:

A veterans' memorial of three black arches, each at one of three paved sidewalks entering the park and leading up to a 65-foot-high flag at the center. The sculpture is meant to symbolize past, present, and future veterans. The first arch symbolizes the past with two 13-star American flags and a quote from George Washington. The second arch represents the present with two abstract sentinels standing guard to defend the country and a quote from Homer. The third arch symbolizes the future using swords and plowshares to depict peace and a quote from Isaiah 2:4 from the Bible. The quotes are inscribed into a granite slab set underneath each arch. Material make-up of the arches is bent tube steel and plate steel, which have

been cut and formed into various shapes, with the whole being welded together.

Location:

- Installed on round exposed aggregate concrete bases, 6" diameter and 4" high (for positive drainage), set in a mulch bed.
- Encroachment of bushes and trees at two of the arches.
- Cast concrete and brick pavers create the walkways that lead to and from the arches.

Conditions:

- General atmospheric soiling throughout, some of it in a washing down pattern. Bird droppings observed at the tops of the arches.
- Abrasions to the finish, especially in areas closer to pedestrian activity. Some oxidation of the coating. Small localized losses of finishes, with minor corrosion of the exposed metal.
- Cobwebs and insect nests observed.
- Biological growth at exposed aggregate concrete sculpture bases.
- The concrete foundations for the sculpture bases are partially exposed in a few areas.
- The bottom of one of the arches is in contact with mulch – a potential corrosion problem.
- Some of the pavers are deteriorated and/or missing, creating a potential tripping hazard.

Treatment History:

According to the City of Rockville, Colossal Contractors, Inc. applied epoxy paint to the arches in September of 2012.

Treatment Recommendations:

1. Access the sculptures with a small 19' scissor lift or rolling scaffold.
2. Clean with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water, using natural and synthetic bristle brushes and rinsing thoroughly with clean water.

3. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
4. Locally apply a corrosion-inhibiting, acrylic primer, such as Loctite Extend Rust Treatment to areas of corrosion. Upon curing, in-paint to match with appropriate exterior-grade acrylic. Alternatively, have discussions with the artist to determine type of existing coating and use in-kind for touch-ups.
5. If appropriate, apply a thin coat of paste wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a lustrous finish.
6. Use existing mulch or new mulch as needed to cover exposed areas of concrete foundation and regrade soils from around other bases to prevent contact and corrosion.
7. Replace missing or broken pavers.

Conditional Rating:

Good

Priority Rating:

Medium

Cost Estimate

Labor, 2 conservators	
x 32 hours @ \$115/hr	\$7,360
Materials	\$500
Scaffold	\$500
Total Cost	\$8,360*

*Does not include landscaping or replacement of broken pavers.



West entrance and walkway leading up to one of the arches, the past, which is symbolized by two 13-star American flags.



Pronounced scratches on the post (foreground); mulch beginning to cover bases and arch components (background).



Dull, weathered paint with minor scratches and exposed foundation from soil erosion.



Small chips in the paint, exposing underlying steel. Note streaking from rainwater effluent.



South entrance and archway with encroaching trees. The abstract figures at each end represent sentinels standing guard.



Bird guano on upper elevations of the arch.



Title: Every Person Has a Song to Sing

Artist: Judith Inglese

Date: 1999

Cost: \$15,000

Dimensions: 8'H x 3'3"W x 8"D

Medium: Ceramic

Address: Rockville Senior Center, 1150
Carnation Drive

Description:

A free-standing cast concrete monolith covered on all four sides with terracotta tiles, which are designed in a low bas-relief and glazed with a variety of matt and glossy finishes. Numerous geometric and floral designs are depicted within the artwork, with the patterns woven together to form an arch on each side. The tiles are adhered to the concrete with a dry set mortar, and an epoxy grout is used in the joints. Apparently, the tiled areas were sealed with a graffiti-resistant coating such as NYbco's Erase One or equal, although this cannot be confirmed. No associated name plaque was observed.

Location:

- Located at one end of a mulched garden within a traffic circle in front of the Rockville Senior Center.
- Plants are at a safe distance.
- No sprinklers or lighting were observed in the immediate surroundings.

Conditions:

- Concrete exhibits cracking, minor losses at edges, and biological growth. It appears to have had a light pinkish yellow finish which is largely lost.
- Biological growth can also be observed along grout lines.
- General atmospheric soiling throughout.
- Loss of what appear to be four tiles on the lower back side, with the imminent loss of two more, which are detaching from the substrate.
- Linear and network cracking of the glaze and ceramic with several losses, most prominent on the mauve tiles lining the top of both sides. These tiles may have been fired at different temperatures. Cracking and smaller losses can be observed on the decorative tiles below, and range in size from 1/2" x 1/2" to 2 1/2" x 2 1/2".
- Some of the losses in the surfaces of the tiles appear to be due to freeze/thaw cycles.
- Minute white efflorescence crystals are noted on the mauve tiles in areas of loss. While the efflorescence is minimal, it can contribute to losses.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the sculpture with a step ladder as needed.
2. Wash the entire public artwork with a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly to

remove all cleaning residue. As needed, apply biocide such as D/2 Biological Solutions to localized areas of biological growth.

3. Stabilize areas of friable ceramic with a solution of B-72 in solvent, applying to surfaces with a fine brush until it is no longer absorbed. Use same solution to inject cracks.
4. Infill losses using an appropriate fill material such as Superfine White Milliput, sculpting by hand or with the aid of stainless steel sculpting and carving tools to match the profile of adjacent surfaces. After cure, lightly sand with fine-grit sandpaper and in-paint with acrylic paints such as Golden Artist Colors, mixed with Golden Polymer Medium to adjust gloss and mimic the surrounding glaze.
5. Confer with artist, who appears to be active within the Rockville area, as to the original design of the artwork and have her recreate missing tiles, should these not be found. Also, confirm clay type to make sure the tiles are made of a high-fire temperature clay rated for exterior use, with a 3% or less water absorption rate. Other ceramic clays tend not to endure exterior weathering well.
6. Discussions with the artist will also help to determine the finish on the concrete, and whether it should be re-coated/re-stained.
7. If found, reinstall the tiles with suitable dry set mortar and epoxy grout.
8. Since there is a chance of a vehicle impacting the artwork, consider installing bollards in the grassy area around the artwork.

Conditional Rating:

Poor

Priority Rating:

High (due to potential to lose more tiles)

Cost Estimate:

Labor, 2 conservators	
x 24 hours @ \$115/hr	\$5,520
Materials	\$350
Total Cost	\$5,870*

*Includes resetting missing tiles but not replacing them. Does not include re-coating/re-staining concrete surfaces.



View of artwork from the street, showing low curbing and close location to the intersection.



Tile breakage and loss with associated efflorescence due to water ingress behind glaze.



West side of artwork.



Loss of multiple tiles at bottom of west side.



Losses in tile most are likely due to water ingress under the cracked glaze and freeze/thaw cycles.



Cracking with material displacement indicates site of pending loss once colder weather arrives.



Title: Taking Flight

Artist: Marcia Billig

Date: 1999

Dimensions: 8'H x 5'L x 3'W

Medium: Bronze, granite

Address: Twinbrook Park, 12920 Twinbrook Parkway

Description:

The sculpture depicts a man in movement, with his arms outstretched and palms facing up. A child sits on his proper left shoulder, with arms uplifted towards a flock of birds flying overhead. It is made of bronze and installed on a rectangular light grey granite base. Based on images from the artist's website, it is possible that the green patina, which appears to contain hints of ferric nitrate and possibly liver of Sulphur, is original. There is evidence of a protective coating on the face of the man. No associated name plaque was observed.

Location:

- The sculpture is at the entrance of the Twinbrook Community Recreation Center in Twinbrook Park. It is located at the top of a hill, surrounded by a small mulched garden

with a large overhanging tree. Given its location at a high point on the hill, it appears to have positive drainage.

- No observable nearby sprinklers.
- Two ground spotlights illuminate the sculpture. It is not known if they function.

Conditions:

- General overall atmospheric soiling. Soiling of the granite base is more pronounced near ground level, with some biological growth on the sides.
- Bronze has localized areas of bright green corrosion. Black crust/staining can be seen on the undersides, particularly on the bodies and wings of the birds.
- Bronze may have had a protective coating, as evidenced by remnants on the man's face.
- Bird guano on both the bronze and granite.
- Tree debris in crevices, cobwebs.
- Plant encroachment at the granite base.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Wash the entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water. Use soft natural or synthetic bristle brushes to remove adherent soiling, and rinse thoroughly with clean water to remove all detergent residue.
2. Apply biocide to granite base as necessary. Use a product such as non-toxic, biodegradable D/2 Biological Solution or comparable, and follow manufacturer's instructions for procedures.
3. Reduce bright green corrosion and black crust staining using the delicate application of Scotch Brite pads and Renaissance Metal De-Corroder.
4. Use appropriate solvent to remove any remnants of failed coating as needed.

5. Apply a thin coat of an appropriate outdoor sculpture wax using natural bristle brushes. Mildly heat bronze surfaces with a propane torch to aid in the application of the wax and help provide a smooth and even coating. After the wax has set, buff to a soft sheen.
6. Apply a second coat of wax at ambient temperatures, allow to set, and perform a final buffing to enhance the luster of the protective coating.
7. Consider removing plants encroaching on the base.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Labor, 1 conservator x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Total Cost	\$1,120



Location of the sculpture under a tree, surrounded by a mulched garden.



Bright green corrosion on the proper right foot of the child.



Evidence of a protective coating can be seen concentrated on the proper left side of the man's face.



Accumulation of soiling at the base of the sculpture, with some biological growth on the sides of the granite. Note the encroachment of plants near the base.



Black crust formations on the undersides of the birds.



Title: Starstruck

Artist: Mary Ann Mears

Date: 1999

Cost: \$15,000

Dimensions: 13'H x 20'W (space coverage of 2 wall sections); 14' diameter (central piece)

Medium: Painted aluminum

Address: Rockville Civic Center Park, F. Scott Fitzgerald Theatre, 603 Edmonston Drive

Description:

Public artwork in three parts, including two wall reliefs installed on the two facing L-shaped walls, which frame the entrances to the lobby of the theater, and a center tripartite mobile suspended under a skylight. The mobile rotates without the suspended sections touching each other. All three parts incorporate linear elements punctuated by geometric forms. The pieces are fabricated from 1/8" T6 aluminum coated with bulletin enamel (a high-quality alkyd enamel paint) in bright hues, including red, orange, purple, magenta, green, and teal. Wall pieces are attached by means of keyhole in brackets slipped over screws/anchors or mollies.

Location:

- The artwork is located within the main entrance/lobby area of the theater, with floor-

to-ceiling windows lining the front and side walls.

- The artwork hangs at both ceiling and table height. The mobile hangs from the ceiling underneath the central skylight.

Conditions:

- Vertical purple wavy line at the north entrance does not appear to be well secured to the wall. The mounting screws are starting to pull away from the wall, perhaps due to the weight of the piece. On the south side, the purple wavy line exhibits similar conditions, as does other artwork components, indicating the mount screws and anchors used throughout might be inappropriate.
- Heavy layer of dust, especially on horizontal upward-facing surfaces.
- Minor abrasions/scratches, which is most notable on red tulip-shaped attachment on one end of mobile.
- Fingerprints on central mobile, at the bottom of magenta swirl.
- Minor losses and flaking of paint around areas of installation (i.e., attachment points of two metals, mounting systems).
- Black smudges and abrasions exist at the sides of many of the lower artwork components, evidence that they are loose and swivel on their mounts.
- Small losses to paint at edges due to impact and other abrasion.
- Residues of cleaning products exist as numerous splatters, which appear to have locally etched the surface of the plaque. The artist recommended using Windex for cleaning, and these spots could be from spraying the product directly on surfaces.

Treatment History:

No information or evidence of any previous treatment. Fingerprints on the mobile may indicate infrequent dusting by facilities staff.

Treatment Recommendations:

1. Access the artwork with a 19' indoor electric scissor lift and ladders as needed. A rolling scaffold may be another suitable option.
2. Inspect the cable from which the mobile hangs and the mounting for other pieces at each entrance to confirm structural stability.
3. Working from the top down, dust all elements (including the hanging cable) with a synthetic microfiber dust cloth, turning frequently to present a clean surface with each pass.
4. Follow dry cleaning with wet cleaning using hand-held spray bottles and a solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or similar) diluted in distilled water. Rinse with distilled water to remove all cleaning residue and dry thoroughly with absorbent cloths/toweling. Ensure protection of carpeted surfaces during the process.
5. Clean plaque as noted above.
6. In-paint losses and touch up scratches with acrylic paints such as Golden Artist Colors, mixing with Golden Polymer Medium to adjust gloss level.
7. Consider replacing mounting screws and anchors for the wall reliefs. Discussions will be needed with the artist and City of Rockville. If mounting screws are found to be adequate, tighten loosened screws.

Conditional Rating:

Good

Priority Rating:

High (due to possible instability of wall-mounted components)

Cost Estimate:

Labor, 2 conservators	
16 hours @ \$115/hr	\$3,680
Materials	\$200
Lift	\$675
Total Cost	\$4,555*

*Does not include replacing mounting hardware.



Wall relief at the north entrance. The purple vertical squiggly line appears to be slightly unstable.



Chipping of paint due to impacts along edge of purple wavy line.



The screw for the lower mounting bracket appears to be pulling out from the wall, perhaps due to the weight of the piece.



Accumulation of dust and fingerprints on mobile component.



Thick layer of dust on upward-facing surfaces.



Minor abrasions/scratches to the metal, with loss of finishes.



Title: American Holly and Dogwood Benches

Artist: Rodney Carroll

Date: 2001

Cost: \$15,000

Dimensions: 3'2''H x 5 1/2'W x 2'3 1/2''D and 4'H x 6'W x 2'4''D (benches); 4' x 2' (concrete bases, at ends) and 2' x 1'7 1/2'' (concrete bases, at center)

Medium: Aluminum

Address: Dawson Farm Park, 312 Ritchie Parkway

Description:

Two benches cast and fabricated out of aluminum, each representing a different tree, American Holly and Dogwood. Giant American Holly leaves and Dogwood flowers representative of each tree form the end supports for the respective bench, with the common and botanical names of the trees inscribed on the curved seats. A middle support is welded at center to the underside of each seat. All supports are attached to individual cast concrete bases (one for each support) using tamper-proof bolts. According to the artist, the benches were hand carved in wood and then cast into aluminum; this gives the warm texture of chiseled wood to the leaves and flowers. The finish of the

aluminum is a light sandblast, brushed finish and waxed.

Location:

- Located on a lawn area, approximately 15-16' apart, next to a large evergreen tree.
- They are on a slight slope, near the top of a hill.
- No nearby sprinklers or lighting were observed.
- They are elevated off the ground by approximately 5''-high concrete bases.

Conditions:

- General overall atmospheric soiling, with accumulations of dirt and other organic debris at support bases. There are grass clippings and pine needles around all benches supports. Overtime, these materials will trap moisture and cause corrosion.
- Ring mark stains from placing cans/bottles of liquid on top of seats.
- Damage with some loss at outer corners/edges of concrete bases, possibly from lawnmower strikes.
- Bird guano on both benches. The leaves and flowers provide ideal perch points.
- Pencil graffiti on interior side of proper right flower of Dogwood.
- Biological growth on interior side of flowers on Dogwood.
- Minor incidental scratches from use and incised graffiti, especially on horizontal surfaces (seats).
- Proper left and center bases of American Holly partially buried due to erosion.
- Slight tarnishing of the aluminum.
- The adjacent tree is now encroaching on both benches.
- Small stickers have been applied to each bench, two on the Dogwood bench and one on the American Holly bench.
- Mount washers, nuts, and all-threads are corroding.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
2. Remove pencil graffiti with a white vinyl eraser prior to washing.
3. Remove tape and adhesive residues with solvent.
4. Wash the benches with a pH-neutral, conservation-grade detergent (Orvus WA Paste or similar) diluted in potable water. Use natural or synthetic bristle brushes to remove adherent dirt, and rinse thoroughly with clean water to remove all detergent residue.
5. Treat biological growth with non-toxic, biodegradable D/2 Biological Solution, as needed.
6. Lightly polish out rings stains and pronounced scratches with an aluminum polish, such as Bright Work Aviation Metal Polish. When required, use micro-mesh sanding cloths of an appropriate grit size.
7. Apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a soft sheen.
8. The losses at the concrete base are not significant and do not require repair at this time. The City of Rockville should hold discussions with landscape maintenance staff to ensure that no further damage takes place during maintenance of the surrounding lawn.
9. Consider slight regrading of bases, especially at American Holly. This can be performed by landscape maintenance facilities staff.

10. Replace all ferrous mount materials with type 316 or superior stainless steel.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$300
Total Cost	\$2,140*

*Does not landscaping (regrading at bases).



Dogwood bench, with concrete bases at center and each end.



American Holly bench, with representative leaves at each end. Note the proximity of the evergreen tree in the back.



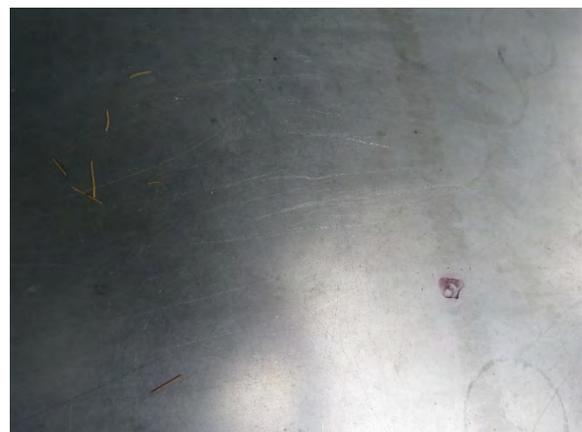
Typical damage at outer corners of concrete bases.



Accumulation of grass clippings from mowing activity and pine needles from adjacent trees.



Soiling, biological growth, and bird guano on Dogwood.



Scratches, ring stains, and bird guano on the seat of American Holly.



Title: Gaea's Corner

Artist: Deirdre Saunder

Date: 2001

Cost: \$15,000

Dimensions: 10'H x 40'L

Medium: Ceramic tile

Address: Croydon Creek Nature Center, 852 Avery Road

Description:

Large floor-to-ceiling mixed media mosaic spanning an entire curved wall at the entrance of the Croydon Creek Nature Center. Titled after the ancient Greek name for "Mother Earth," the mostly ceramic mural features fanciful images of animals, with embedded seashells, glass fish, and plastic birds, among other found objects and decorative inserts. In addition to ceramic tiles, materials include mirrored glass, shells, slate, resin cast, acorns, tree fungus (possibly a type of bracket fungus), colored glass, wood and geodes. The mosaic pieces are attached to the wall with mortar and grouted where possible.

Location:

- The mosaic is in the entrance lobby of the center, and accessible to visitors and the various groups of people who come in to participate in many of the interpretive programs that are available. One end of the

mural is next to the door of the Program Room, where many activities take place. The other end leads to glass exit doors.

Conditions:

- In excellent overall condition, with some general soiling.
- Partial detachment of a large fungus, with some associated loss. Currently unstable.
- Detachment of glass ball. Staff at the center have been storing the detached piece.
- Minor losses of grout bordering tile joints.
- Wooden bird has white accretions speckled across its face and tail.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the mural with ladders as needed.
2. Dry clean the entire mural with artist brushes and dusters with soft bristles. Use of a HEPA-rated vacuum within the vicinity will help to minimize dust redistribution.
3. Wipe all tiled and finished surfaces with microfiber dusting cloths slightly dampened with distilled water to remove adherent dirt and grime. As needed, use appropriate solvent to remove tenacious accretions.
4. Stabilize loose fungus by injecting behind it using B-72 adhesive bulked up with glass microspheres.
5. Reattach detached glass ball with A + B Epoxy Paste or similar.
6. Touch-up any losses in grout with appropriate grout to match existing in color.

Conditional Rating:

Good

Priority Rating:

High (due mainly to unstable tree fungus)

Cost Estimate:

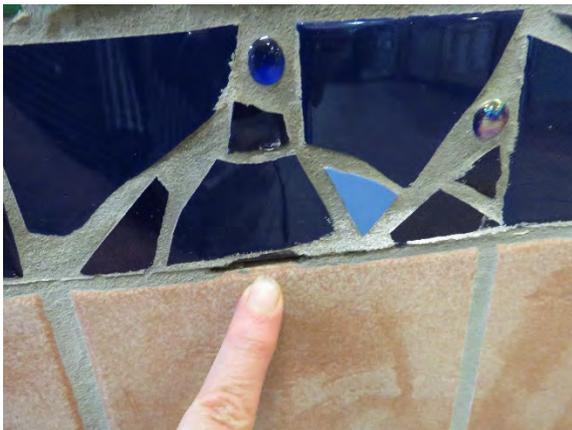
Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Total Cost	\$2,040



The mosaic spans an entire curved wall.



Seashells are inserted in decorative patterns and are mostly stable.



Loss of grout at tile joint.



A bird figurine grouted into the mural.



An unstable fungus insert, which is partially detaching from the mural, with some losses.



A green glass ball that has detached completely.



Title: Reach for the Stars

Artist: Deirdre Saunder

Date: 2001

Cost: \$10,000

Dimensions: Varies between 2-4' diameter

Medium: Plexiglas

Address: Lincoln Park Community Center,
357 Frederick Avenue

Description:

Suspended public artwork depicting the Little Dipper with seven colorful Plexiglas mobiles. The mobiles hang from stainless steel cables about 1'-2' from the ceiling. While six hang vertically, one hangs horizontally. According to the artist, the horizontal mobile represents Polaris. The Plexiglas is painted with special transparent coatings in different colors, including red, blue, purple, and green; there are also clear areas of Plexiglas. Each mobile has discs within discs, which are connected by pins to allow for movement and reflection of light. The associated enameled bronze relief plaque is located on an adjacent wall.

Location:

- The artwork hangs from the ceiling of the entrance foyer, which measures approximately 20' x 16' with a 13'-high ceiling.
- It receives considerable daylight from the floor-to-ceiling glass front façade of the foyer.

There are also numerous recessed lights directly above.

- Entrance doors are immediately below the artwork. There is moderate amount of foot traffic in and out of the center.

Conditions:

- All seven mobiles appear to be structurally stable; cables and connections appear sound.
- Plexiglas surfaces have a thick layer of dust. Fingerprints/handprints can be observed on at least two mobiles.
- Paint coatings appear to be whole.
- Drip marks, surface scratches, minor accretions, and bird droppings on Plexiglas surfaces. A white beaded necklace can be seen hanging from one mobile.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the artwork with a small 19' scissor lift.
2. Remove white beaded necklace. Inspect all cables and connections to ensure stability. Report any concerns to City of Rockville.
3. Dust all mobiles (including cables) with an electrostatic dusting or microfiber cloth, taking special care to prevent artwork from swaying during process.
4. Perform additional cleaning with a pH-neutral, conservation-grade detergent (Orvus WA Paste or similar) diluted in distilled water. Use hand sprayers for cleaning, rinsing with distilled water alone to remove detergent residue. Dry all components thoroughly with toweling/absorbent cloths.
5. If needed, use solvent to remove tenacious accretions, testing first to ensure compatibility with existing coatings (i.e., test solubility of transparent Plexiglas finishes).

Conditional Rating:
Good

Priority Rating:
Low

Cost Estimate:
Labor, 1 conservator
x 8 hours @ \$115/hr \$920
Materials \$100
Lift \$500
Total Cost \$1,520



The artwork is located at the entrance foyer, which is surrounded by a wall of glass.



Stainless steel cables appear sound, but are covered with dust.



The artwork receives both artificial and natural light.



A mobile hanging vertically next to the only one that is hung horizontally. The latter represents Polaris.



White beaded necklace hanging from a mobile.



A thick layer of dust, with fingerprints and drip marks.



Title: IN-2-NRG

Artist: Robert T. Cole

Date: 2001

Cost: \$24,500

Dimensions: 5 ½'H x 3'W (at bottom) and 1'5 ½''W (at top) (base); 13 ¼'H (ribbons)

Medium: Stainless steel

Address: King Farm Park, 401 Watkins Pond Boulevard

Description:

Abstract sculpture made entirely from stainless steel plate and welded throughout. It has a tall rectangular base that tapers at the top, and from which multiple ribbons sprout into a swirling reach for the sky. The finish has a somewhat regular pattern created by a wire or sanding wheel attached to either a drill or grinder.

Location:

- The artwork is surrounded by grasses in the center of a raised planter bed.
- There is about a 1' clearance on all four sides of the base from plants; however, there are several weeds growing right up against the sculpture.
- It is unclear whether there is a sprinkler system within the garden.

- Location of the artwork and design of the ribbons at top make this an ideal perch point for birds.

Conditions:

- General atmospheric soiling throughout, with heavier accumulations at top of base.
- Significant bird guano on both horizontal and vertical surfaces.
- Localized tarnishing of the metal throughout, due to accretions and possibly wheel/brush work to create the patterning.
- Encroachment of plant growth at the base, with weeds growing directly against the metal. Also present are garden soils and mulch that are covering the bottom of the sculpture – a potential corrosion problem.
- Minor scratching of the metal noted on vertical surfaces of base.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the sculpture with a small articulating lift.
2. Wash entire sculpture with a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) diluted in potable water. Rinse thoroughly to remove all detergent residue.
3. If needed, use cotton swabs dampened with odorless mineral spirits to remove tenacious soiling and accretions (such as some of the bird guano).
4. Using cotton swabs, apply a mild citric or oxalic acid cleaner to reduce areas of tarnishing on the stainless steel plate, should washing alone not address condition.
5. Remove plant growth as well as soils and mulch in and around sculpture components.

Conditional Rating:
Good

Priority Rating:
Medium

Cost Estimate:
Labor, 2 conservators
x 10 hours @ \$115/hr \$2,300
Materials \$200
Lift rental \$850
Total Cost \$3,350*

* Does not include landscaping.



Accumulation of dirt where the metal strips meet the base, with observable bird guano.



Birds regularly perch on the sculpture.



Minor scratching on the base of the sculpture.



Localized tarnishing of the brushed steel.



Bird guano down the side of the base. Note the encroachment of plants.



Title: ColorPlay

Artist: Stephen Canneto

Date: 2002

Cost: \$150,000

Dimensions: 18'H x 12'L x 9'W; 3' diameter (sphere); 3'H x 20' diameter (base)

Medium: Stainless steel, art glass

Address: Village Green Park, 401 Casey Lane

Description:

Made of cut and welded stainless steel, the artwork consists of a circle of four dancing figures, each with one linked arm and one elevated arm. A smaller figure sits on the shoulder of one of the dancing figures, with both arms reaching up towards a glass and stainless steel sphere. Suspended in air by the elevated arms of the figures, the sphere has various colors of glass, which are caulked and held in place within individual, circular stainless-steel frames. The artwork is elevated above the surrounding pedestrian walkway on a large two-tiered, circular base made of mortared brick walls and limestone capstones. Large stainless-steel all-thread and bolts anchor the figures to the base. The lower elevation holds recessed lighting, which focuses light upwards into the sphere.

Location:

- Set on a large brick paved walkway at the top of a low knoll, the artwork is flanked by Fallsgrove Drive on one side and a grass and stone amphitheater on the other.
- 75% of the circumference of the base is planted with boxwood shrubs.
- This multi-tiered sculpture base provides seating and invites the viewer to interact with the sculpture.
- Recessed lighting at the lower elevation of the base.

Conditions:

- At least two missing pieces of colored glass. There also appears to be some cracks in the glass.
- Accumulation of dirt and other atmospheric pollutants on the glass, most notable on interior horizontal surfaces.
- General atmospheric soiling throughout.
- Multiple fingerprints and infrequent scratches on lower portions of the steel from people interacting with the sculpture.
- Minor bird guano, insect nests.
- Some of the figural mount plates had holes enlarged for ease of adjustment during sculpture installation. These holes were not sealed and now appear capable of holding water and promoting corrosion.
- Localized tarnishing of the metal, mostly due to accretions.
- In general, the mortar joints between the capstones have minor losses, cracking or separation throughout. However, the capstones on the lower elevation display larger losses of whole sections of mortar, which slipped down within the joint. Also, the recessed lights no longer have any mortar or sealant around them. The open joints are allowing water in, which appears to have no way of escaping.
- It is unclear whether the lights work at this time.

- Biological growth exists on the exterior side walls, with very minor growth on the capstones.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access sculpture with a small articulating lift.
2. Wash entire sculpture with a pH-neutral, conservation-grade detergent (such as Orvus WA Paste or comparable) diluted in potable water. Rinse thoroughly to remove all cleaning residue. During cleaning, carefully remove accumulations of atmospheric debris on art glass.
3. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.
4. If needed, use cotton swabs dampened with odorless mineral spirits to remove tenacious soiling and accretions (such as some of the bird guano).
5. Using cotton swabs, apply a mild citric or oxalic acid cleaner to reduce areas of tarnishing on the stainless-steel plate, should washing alone not address condition.
6. Inspect stability of glass inserts and determine whether re-caulking is needed. Treat unstable cracked glass by injecting with Hxtal NYL-1 or similar epoxy specifically formulated for glass. Replacement of missing glass circles will require discussions with the artist.
7. Repoint limestone joints with Type N mortar, profile and color to match existing or as approved by the City of Rockville.
8. Wind large cap nuts off and remove washers to access space around threaded rod. Insert backer rod and apply appropriate sealant within void. Replace washer.

9. Inspect lights and make any necessary repairs. The City of Rockville should hold discussions with maintenance staff to confirm that the lights are operable

Conditional Rating:

Fair

Priority Rating:

High (due to the possibility of detachment of more glass pieces)

Cost Estimate:

Labor, 2 conservators	
24 hours @ \$115/hr	\$5,520
Materials	\$400
Lift	\$1,550
Total Cost	\$7,470*

*Does not include replacing broken/missing glass or re-caulking of glass. Repairs to lights are also not included.



View of artwork within the park setting, with shrubs partially surrounding the base.



Scratch with associated corrosion.



Heavy accumulations of dirt on glass surfaces.



Fingerprints from people touching the artwork.



Localized tarnishing of the sanded steel from accretions.



Figural mount plate with enlarged, unsealed hole where water can pool and promote corrosion.



Title: The Flow of Life

Artist: Deirdre Saunder

Date: 2003

Cost: \$7,500

Dimensions: 12'6" diameter (at widest point); 6' diameter (central garden space)

Medium: Ceramic tile

Address: Mary Trumbo Park, corner of Park Road and North Grandin Avenue

Description:

Ceramic floor mosaic in a whimsical star-like shape that encircles a small garden area. Tile colors include various shades of blue and green, as well as teal, white, and black, all of which are set in a dark grey grout. A black tile border trims the whole pattern. Located at soil level, bands of steel have been used to edge the perimeter of the central garden.

Location:

- Located within a small neighborhood park, the public artwork is the focal point of a circular 16'-diameter concrete plaza, which is intersected by a pedestrian walkway.
- Three wood benches and garden plantings are found along the perimeter of the walkway all around. There is no lighting. Stone textured concrete walkways lead to the artwork from either bordering street.

Conditions:

- General atmospheric soiling throughout.
- Tiles and grout appear to be whole and sound.
- Accumulation of dirt and other organic debris from round central garden and surrounding vegetation.
- Gum accretion on tile.
- Slight corrosion of the steel border.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from public artwork by sweeping away with soft bristle brushes.
2. Wash entire mosaic with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in clean water and rinse thoroughly.
3. To prevent washing of garden soils onto the mosaic, consider installing additional garden edging material at the perimeter to a height of 3". Remove excess soil as needed to ensure soils or mulch stay within this new perimeter.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator	
x 4 hours @ \$115/hr	\$460
Materials	\$100
Total Cost	\$560*

*Does not include installation of new perimeter edging material.



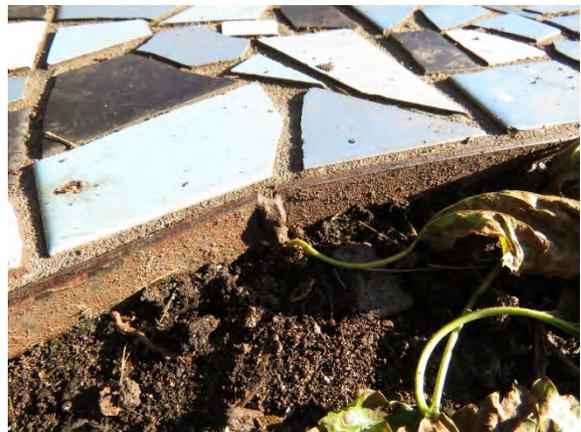
Overall view of artwork in surrounding landscape.



Soiling from dirt and footprints.



Composition of the artwork, centered within the concrete plaza.



Steel banding used to edge the garden.



Collection of garden soil and leaf debris covering the mosaic.



Sparse planted garden with loose soils spilling over onto the mosaic.



Title: Crossroads

Artist: Craig Kraft

Date: 2007

Cost: \$80,000

Dimensions: 16'H x 30'W x 4'D

Medium: Aluminum, glass

Address: Rockville Town Square Plaza,
between Gibbs Street and Maryland Avenue

Description:

A public artwork that uses a building façade to create a large-scale illuminated sculptural bas relief incorporating blue and green powder coated rolled aluminum tubing and neon glass tubing. The pieces are held by stainless steel rods bolted through the wall with orange brackets. Rubber wiring extending from the façade to the back of the separate components provides electricity for the neon lighting. The powder coating is an industrial fine acrylic power electrostatic sprayed and then baked on the aluminum. The sculpture is photocell switched.

Location:

- On the façade of Arts and Innovation Center, several stories up, above trees planted in the square.
- With no sheltering roof overhang, the artwork is exposed to all extreme weather

conditions and bright sun due its high position on the south building façade.

- All tubing is beyond the reach of the public.

Conditions:

- The piece was inspected from the ground level with the aid of a zoom lens. Beyond general atmospheric soiling, no conditional issues were noted. It appears to be structurally sound.
- The finishes are whole with no apparent damage or evidence of corrosion. There is only some minor chalking and dulling of the paint.
- Since the artwork was not visited at night, it is not known if all the neon lights function.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Hold discussions with the artist for eventual replacement of neon lights.
2. Use a 60-80' articulating lift to perform an up-close conditions assessment of the artwork to inspect material soundness, structural stability, and electrical connections.
3. Brush away dust from surfaces with soft natural bristle brushes.
4. Wash surfaces with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$100
Lift	\$1,800
Total Cost	\$3,740*

*Does not include cost of special permits (street closure, etc.).



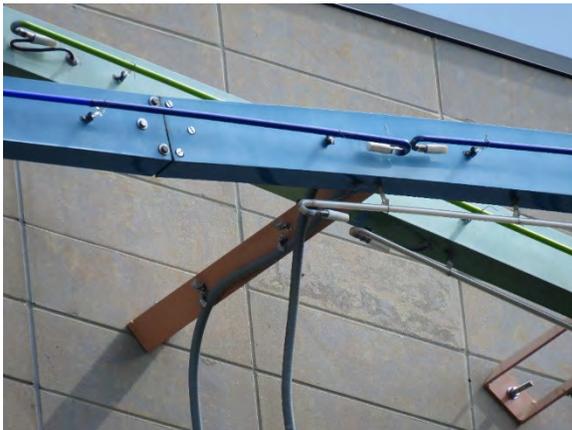
Slight whitening and dulling of the surface due to exposure to sun and weathering.



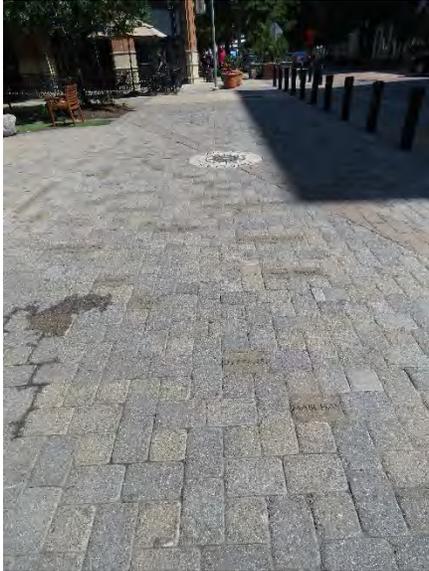
View of the artwork from the street, on the south façade of the Arts and Innovation Center.



Configuration of artwork with overlapping components.



View of orange bracketing and electrical wiring.



Title: Under One Roof

Artist: Dan Snyder

Date: 2008

Cost: \$40,000

Dimensions: 32' x 15' (entire surface area); 3 1/2' diameter (compass); 5 1/2" x 8" and 5 1/2" x 5 1/2" (pavers)

Medium: Cement pavers, brass plates

Address: Rockville Town Square, Maryland Avenue sidewalk

Description:

Public artwork set within a wide paved sidewalk, with a compass and crossroads as the focal point, around which is a collection of inscribed text messages and brass images on colored cement pavers. The texts are of different fonts, stained black to allow them to stand out. Occasionally, small brass figural elements have been set into the tops of the pavers. At the center of the walkway and the point where two lines of reddish brown pavers intersect is a compass rose made of pink, gray, and black granite pavers inlaid with brass compass points and letters that spell out "HOME." Black granite letters spelling the word "WELCOME" have been inlaid into the

pink granite. This word is repeated in numerous languages within the pavers as inscribed text.

Location:

- Set as a portion of the larger pedestrian walkway that lines and cuts through the plaza.
- Adjacent to an active, car traversed street and a square with considerable pedestrian movement.
- Proximity to street may subject pavers to road salts during the winter.

Conditions:

- General atmospheric soiling and dirt deposition due to location.
- Pavers remain whole and sound overall; however, one was found with a crack, located between a paver with a turtle on it and pavers with the words "HUNGER" and "FORD'S TAVERN."
- Brass has scratches and abrasions, with tarnishing. Some have small amounts of localized corrosion.
- Gum accretions throughout.
- Staining from spilled beverages.
- A small amount of brown staining was noted within the compass rose. It is unclear what the cause of this is without further investigation.
- Fading of black paint/stain within letters and symbols.
- Loss of mortar in joints of compass rose.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
2. Wash cement pavers and bronze plates with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and

rinse thoroughly to remove all cleaning residue.

3. Remove gum accretions with non-abrasive probes and solvent as needed.
4. Reduce corrosion on the bronze elements with Scotch Brite pads, rinsing well during the process. Apply two coats of an appropriate outdoor sculpture wax at ambient temperature, allow each coat to set, and buff to a soft sheen in between applications.
5. Re-stain select pavers with black concrete stain to match existing.
6. Repoint compass rose in areas of loss.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 24 hours @ \$115/hr	\$5,520
Materials	\$300
Total Cost	\$5,820



View of artwork looking north.



Text paver next to a paver with a brass inlay. Note slight tarnishing and minor corrosion of brass.



Central compass rose and interesting reddish-brown pavers.



Close-up view of the compass rose with inlaid brass and black granite. The brass exhibits tarnishing and minor corrosion.



Close-up view showing black-stained text with gum accretion. Note slight fading of black staining.



Text inscription with fading of black finishes.



Title: Rockville/Nature Trail

Artist: Claudia DeMonte and Ed McGowin

Date: 2008

Cost: \$90,000

Dimensions: 11'H x 4'W x 6'D (4 grilles);
12'4"H x 4'W x 6'D (2 grilles)

Medium: Cast stone

Address: Rockville Town Square, North
Washington Street Parking Garage

Description:

A series of six identical cast stone grilles depicting flora and fauna laid out in a large grid pattern. Each grill is suspended within the center of a wide arched opening by large painted iron brackets (on the reverse) and flanked by painted iron fence sections, which are mounted with galvanized iron brackets.

Location:

- Located on the west façade of the North Washington Street parking garage.
- The artwork is shaded by trees.
- A pedestrian sidewalk with positive drainage fronts the artwork on the outside. A grade-level change means that the grilles are approximately 3-4' above parking spaces on the inside.
- Each grille is illuminated at night by overhead lighting.

- Bird activity in recesses and ceiling directly above the grilles.
- Small diameter corrugated drainage pipe has been installed along the tops of each grill with an unknown caulk to prevent the nesting of birds.

Conditions:

- General atmospheric soiling and dirt deposition, with heavy discoloration on the back due to car pollutants.
- Corrosion of all brackets on back side with paint loss. Minute cracks have formed at the corners of many of the mount brackets, with some spalling evident. Iron staining of concrete is also noted.
- Bird droppings throughout, with a higher concentration on adjacent fence components, bottom of openings, back of the grilles, and top mount brackets.
- Patches on the sides of the grilles indicate mount points for an older replaced fence. Removal of former fence brackets has on occasion promoted spalling at the rear edge.
- Localized black smudges and scratches due to contact with the public.
- Some mortar loss in openings of masonry arch directly above grilles.
- Air pockets in the concrete, part of the casting process.
- Trees are beginning to encroach onto the artwork.
- With no drip edge or flashing installation, it appears that rainwater is washing directly onto the artwork from the building. This can lead to problematic staining and localized erosion.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access artwork with 19' scissor lift or rolling scaffold.

2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash grilles with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly to remove cleaning residue.
4. Remove all iron brackets and replace with type 316 (or better) stainless steel. This will require bracing and structural support of the grilles.
5. Patch losses as needed with a conservation-grade mortar such as Jahn Masonry Repair Mortars or comparable.
6. Consider installing appropriate flashing to ease the washing of rain runoff onto the grilles.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Assume between \$2,000 and \$5,000 for additional studies to determine bracing and structural support.



Sidewalk view of artwork. Slope of sidewalk towards the street appears to create positive water drainage.



Close-up of atmospheric soiling and bird dropping.



View of a whole grill and fencing set within an arch.



Interior view of parking garage and back side of grilles.



Corrosion of iron bracket has caused staining and spalling at the corner.



Corrosion and paint loss of iron brackets holding the top of a grill. Note heavy accumulation of bird droppings.



Title: Clio

Artist: Howard Kalish

Date: 2008

Cost: \$30,000

Dimensions: 8'H x 18 ½'L (sculptural assembly); books vary in size, from 1'4" x 1 ½" to 9" x 11"; 1' diameter (concrete bases)

Medium: Bronze

Address: Rockville Town Square, corner of Beall Avenue and Maryland Avenue

Description:

The artwork is a series of thin books joined corner to corner to form a semi-circular free-formed lattice structure. It has the appearance of a flock of birds taking flight. The artwork is made of sheet bronze that has been cut, bent, and welded together. The finish appears to be a brush-applied lacquer coat. The books are supported by five stainless steel posts and brackets mounted to the tops of round poured concrete bases.

Location:

- Located next to the Rockville Memorial Library, within a garden that is overgrown with low shrubs.
- A low masonry and stone knee wall fronts the garden, separating it from the sidewalk.

Conditions:

- General atmospheric soiling with visible layer of dust.
- Scratches and abrasions within the protective lacquer coating. Some localized losses to finishes have allowed corrosion to form.
- Heavy cobwebs.
- Bird droppings, many of which have etched the surface.
- Corrosion on stainless steel materials (i.e., mounting posts, hardware).
- Heavy drip marks with associated corrosion on back of some of the books.
- Shrubs are in contact with lower elevations of artwork.
- Streakiness, sheeting, and drip marks indicate the finish was brush applied. It appears to have been thickly applied.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the public artwork with a 19' scissor lift and ladders as needed.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly to remove detergent residue.
4. Remove corrosion from bronze with Renaissance Metal De-Corroder cleaner with cotton swabs, testing first to ensure appropriateness and compatibility. Wipe away cleaner residue and wash area as noted above.
5. Apply appropriate lacquer to diminish heavy scratches and seal areas of corrosion. Upon curing of lacquer, apply a thin coat of an appropriate outdoor

sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a lustrous finish.

- Using cotton swabs, apply a mild citric acid cleaner to areas of corrosion on the stainless steel.

Conditional Rating:

Good

Priority Rating:

Medium

Cost Estimate:

Labor, 2 conservators	
x 10 hours @ \$115/hr	\$2,300
Materials	\$300
Lift	\$500
Total Cost	\$3,100*

*Does not include patina touch-ups.



Scratches from public interaction.



Rain runoff, promoting corrosion of bronze and streaky appearance.



Public location of artwork, in front of the Rockville Memorial Library.



Concrete base/footing with mounted stainless steel post. Note minor brown discoloration of post due to corrosion.



Etched coating from bird dropping. Note the brush-applied lacquer coating.



Title: Mattie Stepanek and Micha

Artist: Jimilu Mason

Date: 2008

Cost: \$198,679

Dimensions: 4 ¼'H x 4'W x 4'D

Medium: Bronze

Address: Mattie J. T. Stepanek Park, 1800 Piccard Drive

Description:

A life-size bronze sculpture of a boy sitting in his wheelchair, assisted by his service dog. The boy holds an open book and has one arm extended towards the dog. Sitting in front of the boy, the dog lifts his proper left paw toward the boy. A hat is perched on the wheelchair behind the boy.

Location:

- The sculpture is located within the Peace Garden at the park, which features pavers set in a circular pattern and several pathways leading to its central location. Three sets of concrete game tables with two seats each surround the artwork.
- No spotlights were observed.

Conditions:

- General atmospheric soiling, bird guano, and insect activity.
- Bronze has an overall green patina layer with localized areas of bright blue-green corrosion. Some of this corrosion can be found in a streaking or washing down pattern, as if something has been spilled onto the surface. It is also possible that the use of de-icing salts on the surrounding walkway is promoting corrosion on the sculpture.
- A few small localized spots of patina worn down to bright bronze metal, most likely from repeated touching or other human interaction (e.g., the top of the dog's head).
- No evidence of any protective coatings (i.e., wax, lacquer). The bronze has a brown patina highlighted with green.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Wash entire sculpture with a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) diluted in potable water. Rinse thoroughly to remove all cleaning residue.
2. Reduce bright green corrosion and black crust staining with pressure washing and Scotch Brite pads. Determine whether patina touch-ups are needed following washing.
3. Apply a thin coat of an appropriate outdoor sculpture wax using natural bristle brushes. Mildly heat bronze surfaces with a propane torch to aid in the application of the wax and help provide a smooth and even coating. After the wax has set, buff to a soft sheen.
4. Apply a second coat of wax at ambient temperatures, allow to set, and perform a final buffing to enhance the luster of the protective coating.

Conditional Rating:

Fair

Priority Rating:

High (due to ongoing corrosion)

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials/Equipment	\$300
Total Cost	\$2,140*

*Does not include patina touch-ups.



Bright blue-green corrosion on the side of the wheelchair.



Location of the sculpture within the Peace Garden at the Mattie J. T. Stepanek Park.



Areas exhibiting wear of the patina layer, with exposure of bright metal.



Washing down pattern of the corrosion.



Bird guano dripping down the back side of the boy's head, onto his shoulder and back.



View of artwork from the street. Colors appear to remain vibrant despite the bright location.



Close-up of masonry nail and washer.



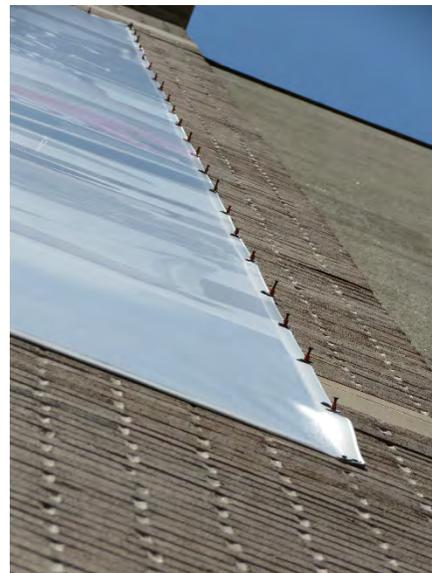
Artwork as seen from below.



Buckling and rippling in the vinyl is most severe at the low left corner.



Close-up view showing ripples along edges from uneven tension created at the time of nail insertion.



Pronounced buckling at lower right corner.



Title: Magnet

Artist: Charles Lees

Date: 2009

Cost: \$34,678

Dimensions: Occupies a 23'W x 115'L space

Medium: Painted aluminum, stainless steel

Address: Thomas Farm Community Center,
700 Fallsgrove Drive

Description:

Approximately sixty red and orange aluminum arrows spanning a 115'-long space and creating a pathway from each direction to the center attraction, the "magnet." The central magnet consists of an 8' x 2' stainless steel mesh ring with 1' x 12' intersecting, unpainted stainless steel rectangles with a linear pattern created by zigzagging a wire wheel across the surface. Arrows and smaller rectangles are placed around this grid. Artwork components are hung from the open beam ceiling of the center with stainless steel cables, clips and thimbles, and U-bolts.

Location:

- It receives both artificial and natural lighting.

- The artwork is hung approximately 13-15' off the ground, and occupies a space that is 23' wide by 115' long. It fills the entire space.

Conditions:

- Significant accumulation of dust, especially horizontal upward-facing surfaces.
- Piece of gum on one of the painted arrows.
- One slightly unstable arrow; steel cable is not taught.
- Two deflated balloons with ribbons caught on the artwork.
- Minor scratches.
- Tread print on one arrow indicates that this component was walked on prior to install.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use a 25' scissor lift to access the artwork.
2. Dust with a microfiber cloth to remove loose dust from the artwork and cables. Remove tangled balloons.
3. Remove gum with wooden probes and solvent as needed. Test solubility of paint prior to solvent use.
4. Wash with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in distilled water. Use hand-held sprayer for washing, rinse with distilled water, and dry thoroughly with absorbent toweling/cloths.
5. Tighten cable to remove slack from hanging wire. Inspect all cables to ensure stability.

Conditional Rating:

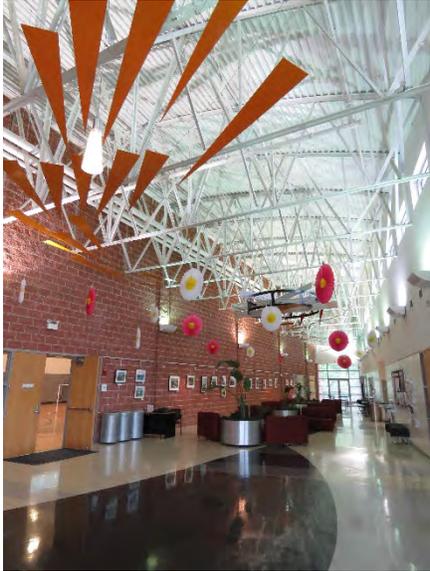
Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 24 hours @ \$115/hr	\$5,520
Materials	\$200
Lift	\$800
Total Cost	\$6,520



The public artwork occupies the entire foyer of the Thomas Farm Community Center.



The central "magnet," a stainless steel mesh ring. A deflated balloon can be seen on the left side, entangled in the mesh.



Unstable arrow due to loose cable.



Piece of gum stuck to the underside of the arrow.



Concentration of dust on upward-facing surfaces and the cables.



Title: Things Left Behind

Artist: Beverly Ress

Date: 2009

Cost: \$40,000

Dimensions: 9”H x 1’7”L x 1’2”W (aluminum newspaper); vary in size, from 2” x 2” to 5” x 3” (ceramic shards); vary in size, from 1 ¼” x 1 ¾” to 4” x 7” (bronze leaves)

Medium: Aluminum, bronze, ceramic

Address: Rockville Town Square, bench and sidewalk on Gibbs Street

Description:

The artwork is composed of three distinct components: a “discarded” aluminum newspaper on a metal bench, thirty-nine bronze leaves of various deciduous trees forming a swirl pattern in the sidewalk, and ten slip-glazed earthenware shards randomly placed in the sidewalk. While the aluminum component is attached at the bottom with a metal plate and two bolts and nuts, the sidewalk pieces are set in grout. For the latter, each piece is set within its own brick paver, with a terracotta colored grout used to seal the edges. The aluminum newspaper is in low relief, and contains a portrait image of William Gibbs and a headline about his win of the pay equity suit.

Location:

- All three components of the artwork can be found along Gibbs Street. The aluminum newspaper is located on top of a metal bench, and the two other components are installed in the paved brick sidewalk, which receives a considerable amount of pedestrian traffic. Several of the pottery shards are located within the immediate vicinity of a bicycle rack. While the leaves are flush with sidewalk surfaces, the shards are slightly raised, creating further opportunities for damage.

Conditions:

- The aluminum newspaper has accumulations of debris within the folds. It exhibits general atmospheric soiling and minor tarnishing.
- The pottery shards are in poor overall condition, with considerable damage. Most exhibit some form of loss, with several whole pieces now missing. This is due to the material make-up of the pieces and their three-dimensionality combined with the high amount of foot traffic. Their placement near a bicycle rack adds to the possibility of further damage.
- The bronze leaves exhibit tarnishing and corrosion. Some of the leaves are worn down to bare metal from the loss of patina due to foot traffic. The variation of colors and textures at edges of components is evidence of resealing, re-grouting, or possibly resetting. There is loss of grout around some of the leaves.

Treatment History:

No information on any previous treatment. It appears, however, that a few of the sidewalk pieces were re-grouted, given the variation in the color of the grout. Some of this re-grouting is not aesthetically compatible with the artwork/surrounding pavers.

Treatment Recommendations:

1. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
2. Wash all pieces with a pH-neutral, conservation-grade detergent (such as Orvus WA Paste or similar) diluted in potable water. Use soft bristle or synthetic brushes to aid in the removal of tenacious dirt, rinsing well with clean water.
3. Wash newspaper as noted above. Upon drying, apply a thin coat of an appropriate outdoor sculpture wax at ambient temperature. After set, repeat with a second coat as before, buffing in between applications to a lustrous finish.
4. Reduce corrosion on the bronze leaves with Scotch Brite pads, rinsing well during the process. Apply two coats of wax at ambient temperature to the surface of all bronze pieces. Allow for wax set and buff to a soft sheen after each application.
5. Remove failing and incompatible grout around bronze leaves and re-grout with a grout that matches in color with surrounding sidewalk (terracotta color).
6. Hold discussions with the City of Rockville and artist to determine the best course of action for the pottery shards. As described above, their placement in the sidewalk makes them prone to damage. Repairs will not address this issue.

Conditional Rating:

Fair

Priority Rating:

High (due to damage to pottery shards)

Cost Estimate:

Labor, 2 conservators	
x 10 hours @ \$115/hr	\$2,300
Materials	\$300
Total Cost	\$2,600*

*Does not include repairs to ceramic pieces.



The bronze oak leaves on the sidewalk, with tarnishing and corrosion.



Some of the leaves are worn down to bright bare metal.



Placement of the aluminum newspaper on a metal bench.



There is an accumulation of debris in the fold, and the aluminum exhibits general atmospheric soiling and some tarnishing.



Placement of the pottery shards in the sidewalk, near a bicycle rack.



Complete loss of the glazing of one shard and partial loss of another.



Title: The Current of Life is Ever Onward

Artist: Judith Inglese

Date: 2009

Cost: \$60,000

Dimensions: 10'4"H (at top of arch) x 16'W (each mural)

Medium: Ceramic

Address: Rockville Town Square, North Washington Street

Description:

The artwork consists of three murals made from large multiple colored glazed terracotta tiles, slightly recessed within arched niches in an exterior brick masonry wall. Moving from north to south, the mural depicts the advancement of Rockville from its rural and agricultural roots to its industrial and ethnic diversity in modern times. Many of the tiles have relief work, giving the art a slight three-dimensional aspect. Portions of tiles depicting human skin tones are not glazed and have a matt tonality. The perimeters of the mural are sealed with a dusty rose-colored caulk. Expansion joints within the murals contain the same caulk material. The grout along the bottom has evenly spaced weep holes to allow trapped moisture to escape.

Location:

- Set within three arched niches on North Washington Street.
- The artwork is shaded by trees.
- A pedestrian sidewalk with positive drainage fronts the mosaics.
- Each mosaic is illuminated at night by overhead lighting.

Conditions:

- General atmospheric soiling and dirt deposition due to location.
- Minor cracking in the foundation walls at the bases of the murals appear to be settling cracks.
- Hairline cracking in grout.
- Caulk exhibits deterioration, with loss of adhesion at sides.
- One patched area that appears to be original to installation period.
- Trees are encroaching onto the artwork.
- With no drip edge or flashing installation, it appears rain water is washing directly onto the artwork from the building. This can lead to problematic staining and localized erosion.
- Deterioration of sealant in joints of masonry arches above mural.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access mosaic murals with rolling scaffold.
2. Remove all accumulations of dirt and debris from mosaics by sweeping away with soft bristle brushes.
3. Wash murals with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly and repeatedly to remove all cleaning residue.
4. Remove existing caulk material and re-caulk perimeters and expansion joints of mural with appropriate caulk, color to

match existing or as approved by the City of Rockville.

5. Remove existing sealant from arches and provide appropriate in-kind sealant.
6. Consider installing appropriate flashing to ease the washing of rain runoff onto the tiles.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 24 hours @ \$115/hr	\$5,520
Materials	\$500
Scaffold	\$500
Total Cost	\$6,520*

*Does not include installation of flashing.

Oblique view to show relief work and purposeful lack of glazing on face.



Hairline cracking in grout around center tile.



Overall view of center mural.



View of the three murals from across the street. Note trees lining the sidewalk directly in front.



Deteriorating caulking at expansion joint is separating from the edges of the tiles.



Title: Cornerstone

Artist: William Cochran

Date: 2010

Cost: \$28,000

Dimensions: 11'H x 18'W (mural); 2'4 1/2"H (concrete and brick base)

Medium: Acrylic on canvas

Address: Rockville Town Square, corner of North Washington Street and Beall Avenue

Description:

Trompe l'oeil civil rights mural on permanent, acrylic-impregnated synthetic canvas using archival-quality Giclee pigment-based printing, overpainted with permanent, lightfast acrylic paints. Applied to an acrylic coated masonry surface using permanent acrylic adhesive, the mural depicts three central banners with historical text that include the "X" marks of illiterate freedmen on a pledge to pay for Rockville's first black school. The artwork also highlights African American heritage sites through historic images that appear to hang in front of the mural. They are placed near eye level for ease of viewing. It appears that the artwork received two isolation coats of acrylic medium and two overcoats of clear MSA varnish.

Location:

- Located within a curved alcove wall, facing North Washington Street, which has a moderate amount of pedestrian and vehicular traffic.
- The mural is designed to emphasize the height and width of the alcove.
- Recessed lighting for nighttime illumination is installed within the ceiling of the alcove.

Conditions:

- In excellent overall condition, with no fading of paint detected despite the exterior location.
- Fine layer of dust on surfaces. Heavier dirt deposition and streaking noted over the proper left arm of the figure.
- Gum accretions.
- Caulk at side edges of mural has separation due to building movement and settling.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the mural with a small 19' scissor lift.
2. Remove surface dust with soft Japanese Hake or natural bristle brushes, using a HEPA-rated vacuum and light suction to contain dust particulate.
3. Wash mural with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly and repeatedly to remove cleaning residue.
4. Use non-abrasive probes to remove gum and other accretions and mineral spirits dampened cotton swabs to remove residue left by accretions.
5. Take the opportunity to perform an up-close inspection to note conditions that might not be not observable from ground level. Document any new findings and discuss with the City of Rockville.

- 6. Monitor caulk at sides and consider replacing within the next 1-2 years.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Lift	\$500
Total Cost	\$2,540



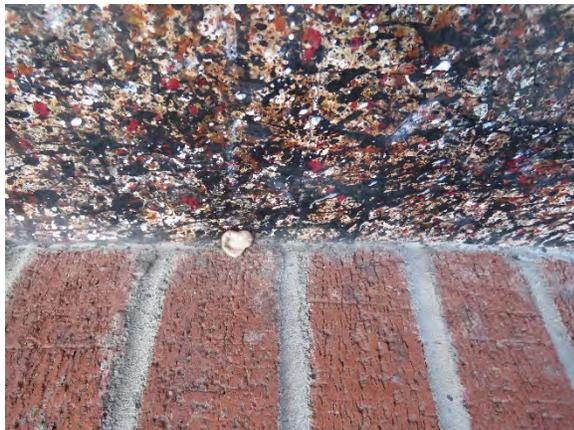
Crack at vertical seam, where the mural meets the wall.



View of artwork within its alcove at the corner of Rockville's Town Square, where North Washington Street meets Beall Avenue.



Soiling and streaking on surfaces with possible accretions.



Gum accretions.



Title: Spirit of Discovery

Artist: Bonnie Fitzgerald and Ali Mirsky

Date: 2010

Cost: \$75,000

Dimensions: 6'H (sculpture); 200' square feet (mosaic mural)

Medium: Concrete, mosaic glass

Address: Rockville City Hall, 111 Maryland Avenue

Description:

The artwork consists of a freestanding cast concrete figure of a girl looking through a telescope up at the front façade of Rockville City Hall, where stars and a celestial object made of glass mosaic tile work are depicted. Colorful glass tiles have been grouted to the figure to create the hair, clothing, and telescope. Glass materials include recycled glass, mirrored glass, stained glass, vitreous glass tiles, and hand-made fused glass baubles. The figure has a welded armature, carved polystyrene, and mesh. The glass/mesh are applied to the building façade in sections with thin-set mortar.

Location:

- The figure is set on a square, concrete base pad within a garden space planted with low shrubs. The concrete base is inset, so that the voluminous skirt hangs over it.

- Five flag poles are mounted in the façade wall.

Conditions:

- With no drip edge or flashing installation, it appears rainwater is washing directly onto the artwork from the building. This can lead to problematic staining and localized erosion.
- Atmospheric soiling exists throughout, with heavier amounts found as concentrated streaks under the flag poles and over many of the mosaic mural components.
- Loss of several singular iridescent tiles from the façade. Many of these can be found on a horizontal ledge that lines the bottom of the mural. There appear to be no additional losses to the mosaic work.
- Bird droppings, cobwebs, and spider specs.
- White calcareous staining on the undersides of both arms. Mild brown staining, possibly from pigmented grout or iron armature.
- Plants are growing up against the figure.
- Iron staining below some of the stars. Appears to be from corrosion of mild steel mount pins.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access artwork with a 45' or larger articulating lift.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash entire artwork with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly to remove cleaning residue.
4. Reduce iron staining on wall areas under the stars and flagpoles with an appropriate rust cleaner sensitive to painted surfaces.

5. Replace existing iron pins in stars with type 316 (or better) stainless steel and remount.
6. Collect loose tiles and re-adhere to mosaic using Sika AnchorFix-1 or comparable. Replace any additional losses with similar tiles as needed.
7. Monitor any increase in the iron staining on the arms of the figure. Confirm that there are no active sprinklers in this area. Redirect any sprinklers to spray water away from figure and change heads so that they emit a larger droplet that is less likely to be airborne.
8. Consider installing appropriate flashing to ease the washing of rain runoff onto the wall mosaic.
9. Hand trim or remove plants that are growing around the figure to create a 6-inch clearance. To prevent splash back of soils, line area with pea-gravel. Redirect sprinklers (if any exist) from figure.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 24 hours @ \$115/hr	\$5,520
Materials	\$500
Lift	\$1,550
Total Cost	\$7,570*

* Does not include installation of flashing or landscaping or special permits (such as street/sidewalk closure, etc.)



Overgrowth of plants at base.



Façade portion of the artwork. Note the five mounted flags on the façade.



View of artwork from the street.



Heavy, dark streak caused by rainwater washing down the façade and concentrating atmospheric pollutants under mounted objects.



Title: Photographs of Rockville

Artist: Peerless Rockville

Date: 2011

Cost: \$4,000

Dimensions: Dimensions vary slightly, with typical dimensions approximately 21 1/8"W x 18 3/4"H x 1 1/2"D.

Medium: Paper

Address: Pump House Community Center, 401 South Horners Lane

Description:

Ten framed and matted black and white photographs of historical scenes in the City of Rockville. Acid-free materials are used for the framing, which also includes black metal frames and conservation glass glazing to protect the photographs from light. The images are reproductions from Peerless' historic photograph collection. They depict the following scenes: Rockville Baseball Champions of 1893, St. Mary's Cemetery & Baltimore Road (1943), St. Mary's Catholic Church (1906), J.F. Collins Store (1912), East Montgomery Avenue (1917), Graduating Class of 1931, Pump House (1948), Veirs Mill Road & First Street (1922), Rockville Pike (circa 1910), and B&O Railroad Station (1917). Each photograph is identified with a

one-line caption in calligraphy on the mat board towards the bottom of the frame.

Location:

- Hung on four walls of a room inside the Pump House.
- Illuminated with fluorescent lighting.

Conditions:

- The photographs are in excellent condition.
- Overall layer of dust on both vertical and horizontal surfaces of frames.
- Specks/accretions of white paint on Rockville Baseball Champs of 1893, Pump House, and Rockville Pike.
- One framed photograph is hung crookedly (Veirs Mill Road & First Street).
 - B&O Railroad Station has mottling on the interior face of the glass from past cleaning. Also, brown specs of debris were found within.
- A piece of paper towel hanging off a corner of East Montgomery Avenue.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use small stepladders as needed to access the artwork.
2. Use a clean microfiber cloth to remove dust from all surfaces.
3. Remove paint accretions mechanically with non-abrasive probes followed by appropriate solvents, testing to ensure appropriateness and compatibility.
4. Level all frames and inspect hanging mechanism as needed. Place archival, self-adhesive silicone or felt bumpers at the lower back corners to stop movement of frames.
5. To avoid strong fading of the photographs, reduce lighting levels by keeping overhead florescent lights turned off when space is not in use. Replace

fluorescent bulbs near artwork with LED bulbs with a low-wattage rating.

Conditional Rating:

Excellent

Priority Rating:

Low

Cost Estimate:

Labor, 1 conservator	
x 8 hours @ \$115/hr	\$920
Materials	\$200
Total Cost	\$1,020*

* Does not include replacement of light bulbs.



White speck of paint on the glazing material.



One frame is hung slightly crooked.



White paint accretion on the metal frame.



Dust on the top of a frame, with fingerprints.



Title: Hydro-Eclectic Power

Artist: Eileen Doughty

Date: 2011

Cost: \$15,000

Dimensions: 50”H x 40”W and 28”H x 33”W (quilts); 24”H x 48”W (acoustic baffles)

Medium: Textile, acoustic baffles

Address: Rockville Swim & Fitness Center, 355 Martins Lane

Description:

Two sets of five art quilts, painted cotton duck fabric, pleated and quilted, and ten acoustic baffles, masked and spray painted. The quilt panels are installed with wood bars, creating spaces between the quilts and walls. The acoustic baffles are hung from the ceiling in landscape orientation, with chain that is linked through a painted metal grommet. It appears that the artist added PVC sleeves on the top of the acoustic baffles after installation, when they started to bow. The use of painted acoustical baffles and heavily textured (pleated) fabric wall art mitigates the major acoustical problems within these spaces.

Location:

- The artwork is divided between two rooms, five quilts and five acoustic baffles in Room A and five quilts and five acoustic baffles in

Room B. While the quilts are hung high on the wall, the baffles hang from the ceiling.

- The large windows allow natural light into the room. Additional lighting includes the fluorescent lighting in the room.
- Location (hung from ceiling, high placement on walls) makes it difficult to perform simple maintenance such as dusting.

Conditions:

- Overall layer of dust on both the quilts and acoustic baffles.
- There is slight warping of some of the baffles at bottom edges.
- The top edges of many of the quilts have lifted from the bar and are leaning forward slightly.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use a 19’ scissor lift to access the quilts and acoustic baffles.
2. Remove surface dust with soft Japanese Hake or natural bristle brushes, using a HEPA-rated vacuum and light suction to contain dust particulate.
3. Inspect stability of mounting for the quilts and hanging mechanisms for the acoustic baffles.
4. Use tack stitches at the rear upper corners of the quilts to straighten and hold their position and prevent future deformation.
5. To avoid strong fading of the artwork, reduce lighting levels by keeping overhead florescent lights turned off when the space is not in use. Replace florescent bulbs near artwork with LED bulbs with a low-wattage rating.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Lift	\$500
Total Cost	\$2,540*

* Does not include replacement of light bulbs.



Room B of the Swim and Fitness Center, with 5 quilts and 5 acoustical baffles.



The artist added the PVC pipes at the top of the acoustical baffles after installation due to bowing.



Typical acoustical baffle hanging from the ceiling. Note slight bowing at lower ends.



Typical quilt, which pleated fabric to absorb sound.



The quilts are attached to the walls with wood bars spacers at corners to keep them from touching the wall. Note slight lifting of textile at upper corner.



Title: Untitled

Artist: Cecilia Lueza

Date: 2011

Cost: \$35,000

Dimensions: 10 ½'H x 6'2"W x 3-6"D

Medium: Urethane plastic, epoxy resin

Address: Rockville Town Square, Arts and Innovation Center, corner of Beall Avenue and Gibbs Street

Description:

Two interactive wall sculptures containing fiber optic and light-emitting diodes system activated in accordance with the frequency of sound. It appears that each one of the sculptures contains an imperceptible microphone that receives all surrounding ambient sounds, relaying this information to a small microchip controller that in turns sends electronic impulses to an array of different colored light-emitting diodes. The sculptures are made of high-density urethane plastics, UV-inhibited high-density epoxy resins, acrylic latex paint, and urethane finishes. Surfaces have a wet appearance due to the thickly applied clear epoxy coatings. The

pieces are installed using a Hilti threaded fastening bolt system in stainless steel.

Location:

- The artwork is mounted on the exterior façade of the Arts and Innovation Center (also known as Visarts), located at the corner of Gibb Street and Beall Avenue.
- The two-sectioned artwork is mounted on either side of the corner of the building, with a public sidewalk running directly in front.
- The artwork is partially sheltered by a building overhang.

Conditions:

- The artwork is in overall good condition.
- Inherent flaws of burst air bubbles, leaving many surfaces pockmarked with blow holes.
- Atmospheric soiling is heaviest within burst air pockets and on the top and bottom surfaces.
- Scratches and abrasions due to proximity to sidewalk.
- Mount brackets have become disconnected from a lower portion of the artwork hung on the Gibbs Street side.
- One paint accretion.
- The sides of both sections have numerous small blisters in the coating.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access artwork with ladders as needed.
2. Remove all accumulations of dirt and debris from artwork by sweeping away with a soft bristle brush.
3. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly. Use a clean microfiber cloth to apply detergent.

4. Remove paint accretion mechanically with non-abrasive probes followed by appropriate solvent, testing to ensure appropriateness and compatibility.
5. Maneuver and align mount brackets for the artwork facing Gibbs Street to reconnect mounting.

Conditional Rating:

Good

Priority Rating:

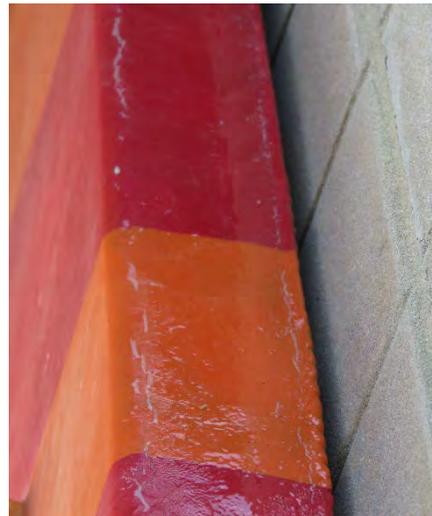
Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Total Cost	\$2,040



Typical of heavy concentrations of atmospheric soiling on horizontal surfaces.



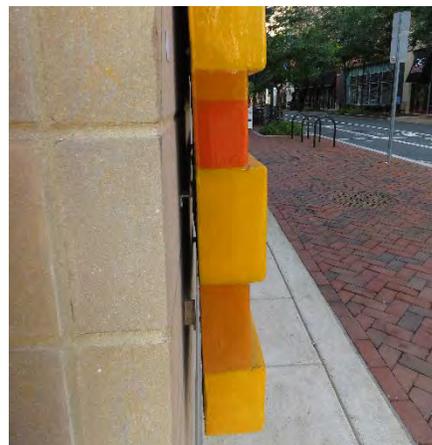
Blisters observed within the coating.



View from the street of the artwork, which is sheltered by the building overhang.



Pockmarks and linear scratch.



Dislodged mount bracket.



Title: Untitled

Artist: Valerie Theberge

Date: 2011

Cost: \$15,000

Dimensions: 11 ³/₄' diameter (tile area); 1'5"H x 14 ¹/₂' diameter (entire fountain)

Medium: Glass and Italian gold tiles

Address: Rockville Town Square, corner of Beall Avenue and Maryland Avenue

Description:

Multi-colored glass tiled fountain with gold-accent tiles are set in an abstract organic design, surrounded on the perimeter and interior walls with a black paint coating. The walls of the fountain are field stone with cast concrete capstones. The artist used glass tiles suitable for floor surfaces. They were adhered on the Miracote Fracture Resistant Membrane System with Mapei-brand Granirapid mortar (a two-component mortar system) and grouted with Mapei's Kerapoxy grout. Both have additives that make them suitable for extremes in weather. A single water jet is placed in the middle of the fountain.

Location:

- Installed on a street corner in downtown Rockville, in front of a restaurant and other businesses, where there is significant pedestrian traffic.

- Surrounded by metal benches on one side, with trees at a safe distance.
- Four lights installed within the fountain. Not known if they function.
- The cast stone capstones are wide enough (1'4"W) for people to sit.

Conditions:

- Loss of tile work, mostly the black border tiles. Estimate no more than 5% loss of tiles. A few loose tiles can be seen within the fountain.
- Deterioration of black paint finish on horizontal and vertical surfaces, with flaking and significant loss.
- Efflorescence on interior vertical concrete surfaces.
- Cracking of mortar at most joints of concrete capstones, with loss of adhesion at sides.

Treatment History:

No information of any previous treatment. It appears, however, that sections of the concrete capstones were repointed at some point, given the two different colors of mortar.

Treatment Recommendations:

1. Drain fountain and allow surfaces to dry.
2. Gather dislodged and loose tiles and reset using same Mapei-brand mortar and grout. Replace missing tiles as needed, with colors matching the existing design. Hold discussions with artist to obtain information for suitable replacement tiles.
3. Wash surfaces with a dilute solution of a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.
4. Remove old mortar and repoint capstone joints to match original in strength, profile, and color.
5. Seal interior surfaces of pool with appropriate pool-grade black paint.
6. Look to improving water quality by installing a non-chlorinated, de-

mineralized water system, which will arrest much of the mineral problems for the fountain.

Conditional Rating:
Fair

Priority Rating:
High (due to potential loss of more tiles)

Cost Estimate:
Labor, 2 conservators
x 32 hours @ \$115/hr \$7,360
Materials \$800
Total Cost \$8,160



Typical of loss of black paint finishes around perimeter.



Location of the fountain in front of shops and restaurants.



Two colors of mortar indicate repointing work.



Loss of tiles are most prominent around the black border.



Efflorescence on interior vertical concrete surfaces.



Title: William Gibbs

Artist: Charlotte Lees

Date: 2012

Cost: \$75,000

Dimensions: 14 ³/₄'H x 19'W x 1 ¹/₂'D; 11'3"H x 3'W x 1 ¹/₂'D (columns)

Medium: Stainless steel, granite, Plexiglas

Address: Rockville Town Square, Gibbs Street

Description:

The artwork is an arch that spans a walkway entrance between two buildings. It consists of three semi-circular stainless steel columns evenly spaced apart and set on granite bases. The interior back portion is lined with black Plexiglas. Elongated loops of stainless steel form the arch that connects all three columns together. Each column has its own label of "EDUCATOR," "LEADER," or "ADVOCATE" and its own corresponding cutwork design, all of which feature a central figure surrounded by symbols. The back of the "LEADER" column has hand symbols and the words "TAKE RISKS," "SOCIAL VISION," and "FIGHT INEQUALITY" cut into it. The text "William B. Gibbs 1905-1984" is etched into the base of the center column, "LEADER."

Location:

- Faces Gibbs Street.
- Staged on a pedestrian walkway between two businesses, the artwork narrows the path as people negotiate around the center column.

Conditions:

- Spider webs, bird droppings, and other accretions, which have discolored the stainless steel. The granite base has staining caused by dog urine.
- Scratches, some heavy with corrosion. Scuff marks/scratches on sides could be from people pushing carts/objects and scratching the surfaces of the metal.
- General atmospheric soiling throughout.
- Dirt and debris accumulations in the bottom of each column.
- Fingerprints, mostly on lower sections. Higher elevations also have evidence of fingerprints, indicating that people are climbing the artwork.
- ADVOCATE column has biological growth and a gum accretion on the base. Also noted is a small chip on the back corner and a rust colored linear scratch.
- Tape residue from a posted sign.
- Corrosion is found on the back corners of a bottom bracket. The purposeful bending of the metal is most likely promoting the localized corrosion here on all the columns.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Use a 19' scissor lift to access the artwork.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse thoroughly.

4. Use mild organic solvents in localized areas to remove tape and adhesive residues.
5. Using cotton swabs, apply a mild citric or oxalic acid cleaner to reduce areas of corrosion on the stainless steel plate, should washing alone not address the condition.

Conditional Rating:

Fair

Priority Rating:

Medium

Cost Estimate:

Labor, 2 conservators	
x 10 hours @ \$115/hr	\$2,300
Materials	\$300
Lift	\$800
Total Cost	\$3,400



Tape adhesive residue from a posted sign.



Dog urine on central column.



Reverse of the artwork.



Typical dirt and debris within one of the columns.



Heavy scratch with associated corrosion. Note the streaky surface from atmospheric soiling.



Title: Blossom

Artist: Wayne Healy

Date: 2012

Cost: \$30,000

Dimensions: 10'3"H x 2'8"W (at widest point near the top)

Medium: Steel, ceramic tile, concrete

Address: Corner of Park Road and South Stonestreet Avenue

Description:

The artwork consists of a six-sided concrete column that is veneered with printed tiles. A six-sided funnel-shaped component made of sheet steel with an orange paint finish is mounted to the top of the column. Each side of the component has cutouts of figures representing a different activity or sport. The open top is covered with an iron mesh screen that is painted orange. Tiles are both glazed and unglazed; they are 11 3/4" x 11 3/4" with joints 3/8" wide. The lower 1' of the column is not tiled.

Location:

- Installed on concrete pavement resembled to look like hexagonal stone pavers.

- Located across the street from the metro station parking lot. Significant amount of vehicular and pedestrian traffic.
- No nearby sprinklers or lights observed.

Conditions:

- General atmospheric soiling throughout. Concentration of dirt at upper steel section, with some of it washing down the sides. Biological growth can be observed on the concrete directly below the steel in these areas.
- Minor unknown accretion on ceramic tile.
- Some cracking at mortar joints. One tile has the potential to loosen from the substrate.
- Sealant at base joint is mostly lost, with voids and biological growth in these areas.
- Localized efflorescence on joints and tile. Some cracking and minor loss of tile near area of efflorescence.
- Efflorescence on concrete surfaces, both at the base and at the section where it meets the steel top.
- Impact damage and association hairline cracking on one tile.

Treatment History:

According to the City of Rockville, Wayne Healy fabricated and installed tiles of the image of William Gibbs, Jr., which were vandalized in June of 2012. The repairs were performed shortly afterwards, in the fall of 2012.

Treatment Recommendations:

1. Access the artwork with ladders as needed.
2. Remove all accumulations of dirt and debris from sculpture by sweeping away with soft bristle brushes.
3. Remove moss and other plants from around base.
4. Wash entire sculpture with dilute solution of a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in potable water and rinse

thoroughly. Apply biocide such as non-toxic, biodegradable D2 Biological Solution in localized areas, as needed.

5. Reduce efflorescence with a mild citric acid cleaner.
6. Use solvent to remove accretions as needed.
7. Reset loose tile with color-matching mortar.
8. Inject a conservation-grade micro-injection grout within hairline cracks. Use Jahn products or comparable.
9. Remove existing sealant from base and seal perimeter with appropriate sealant, color to match existing or as approved by the City of Rockville.

Conditional Rating:

Fair

Priority Rating:

High (due to potential to loss of tile)

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$300
Total Cost	\$2,140



Location of the public artwork, installed on a paved concrete surface, on a street with high traffic.



Cracking at mortar joint is making the tile unstable.



Typical of washing down of dirt and debris from upper steel section and biological growth on concrete surfaces. Some of the growth can be observed on the tile.



Efflorescence on concrete. Note loss of sealant at base, with biological growth.



Small losses and cracking of tile, with efflorescence.



Accretion on tile.



Title: Logistique

Artist: Deirdre Saunder

Date: 2012

Cost: \$35,000

Dimensions: 8½'W (from fountain to tile edge, all around)

Medium: Ceramic and glass tiles

Address: Courthouse Square Park, corner of Maryland Avenue and West Montgomery Avenue

Description:

Circular tile walkway surrounding a circular fountain located in front of the historic red brick courthouse building. While the background field is of commercial floor tile broken into random pieces and set in a bead of latex adhesive, the green, blue, and purple tendrils are made of “smalti,” which are pieces of brightly colored glass. The entire assembly is set in a dark grey grout.

Location:

- The mosaic tile flooring surrounds a circular fountain and is delineated on its outer border by a decorative iron grate. Six concrete benches are placed around the ceramic floor and fountain area. Four paved pathways lead to the space from opposite ends.

- Linear marks/corrosion on granite fountain indicate that stake boarders may be using this area.

Conditions:

- In good overall condition. Grout is whole and sound.
- Atmospheric soiling throughout, with accretions such as gum.
- Sealant around outer border appears to be in sound condition. Sealant at fountain border is beginning to show signs of wear.
- Accumulated silty dirt at outer border, where the tile meets the metal grates. This appears to be due debris getting caught on top of the grates during drainage.
- While the background light beige ceramic tiles are in excellent condition, the colored glass (smalti) tiles exhibit damage in the form of abrasion, chips, and losses.

Treatment History:

No information of any previous treatment. One purple tile has two fills with a slightly different color. This may be original to install.

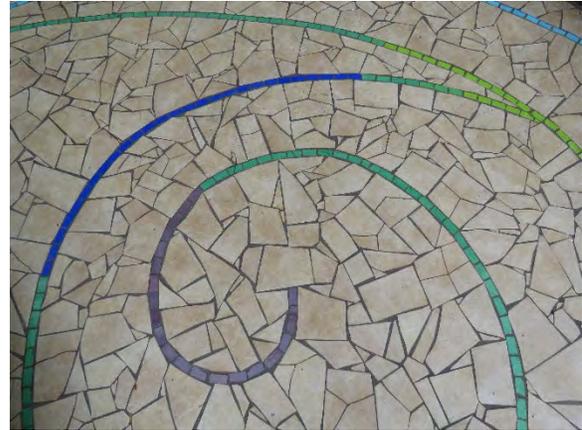
Treatment Recommendations:

1. Sweep up all loose dirt and soiling.
2. Wash the entire mosaic tile flooring with a pH-neutral, conservation-grade detergent (Orvus WA Paste or similar) diluted in potable water. Scrub with soft bristle or synthetic brushes to aid in the removal of adherent soiling, and rinse thoroughly and repeatedly with clean water to remove all detergent residue.
3. Remove gum and other accretions mechanically with non-abrasive probes followed by appropriate solvent, testing to ensure appropriateness and compatibility.
4. Fill losses in the colored tiles with a suitable epoxy, such as West System, dyed to match the color of the tile.
5. Monitor sealant on the inner and outer perimeters and consider replacing within the next 2-3 years.

Conditional Rating:
Good

Priority Rating:
Low

Cost Estimate:
Labor, 2 conservators
x 8 hours @ \$115/hr \$1,840
Materials \$300
Total Cost \$2,140



The light beige background tiles are in excellent condition, showing no apparent damage. The grout is whole and sound.



Location of the ceramic tile flooring at Courthouse Square Park.



Typical of losses in the colored tiles.



Accretions are mainly gum adhered to the tiles.



The only noted fills in a purple tile, which may be original to installation. The larger fill has a crack.



Accumulation of silty dirt at perimeter grates.



Title: Flourish

Artist: Harry McDaniel

Date: 2013

Cost: \$35,000

Dimensions: 18'H (sculpture); 32"D x 5 ½"H (concrete base)

Medium: Aluminum

Address: Rockville Senior Center, 1150 Carnation Drive

Description:

Kinetic sculpture of brushed aluminum with stainless steel hardware, consisting of a pair of glistening tree-like forms leaning toward one another to form an arch over the sidewalk.

The upper sections are connected with bearings to allow each section to move independently. The wind sets the moveable parts, or "branches," in motion. They are installed on round concrete bases, which are set approximately 8 ½' apart.

Location:

- Flanking a walkway on the west side of the center, the artwork is installed in mulch beds with low-growing bushes. There are large overhanging trees surrounding the piece.
- No observable nearby sprinklers or lighting.

Conditions:

- Bird guano on surfaces.

- The kinetic function appears to be working well, with movement of the branch-like components.
- General atmospheric soiling throughout, with concentration of dirt at the bases.
- Visible drip marks from dirt washing down surfaces.
- Slight tarnishing of the metal, which may be minute traces of iron from the use of a wire brush to create the brushwork design.
- Encroachment of plants at base.

Treatment History:

A video on the Harry McDaniel's Facebook page describes him repairing the artwork in the summer of 2016 due to falling branches from a nearby tree, which caused cosmetic damage to one of the branch-like components. A proposal from Mr. McDaniel, dating from July of 2016, describes his impression of the damage based on photographs. According to Mr. McDaniel, it appears that the center section of one piece of the sculpture was crushed. He mentions the possibility of re-building that section by re-using the two ends of the piece. Apparently, the damaged component was removed off site for repair, and returned after approximately two months. Evidence of these repairs is not visible from the ground.

Treatment Recommendations:

1. Use an all-terrain scissor lift to access the sculptural assembly.
2. Wash the entire sculpture with a pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) diluted in potable water, rinsing well to remove all cleaning residue.
3. Using cotton swabs, test the application of a mild citric or oxalic acid cleaner to reduce areas of tarnishing/iron corrosion within the brushwork.
4. Inspect connections for stability and kinetic function.

5. Consider trimming back bushes.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$200
Lift	\$600
Total Cost	\$2,640*

* Does not include landscape work around sculpture.



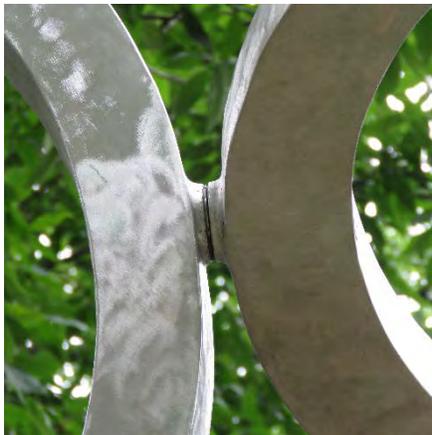
Corrosion within the brush marks may be iron based due to the use of a steel wire wheel.



Location of the public artwork, immediately west of the Rockville Senior Center. There are several large overhanging trees.



Drip marks from dirt washing down surfaces.



Point of connection, which allows movement of the kinetic components.



Concentration of dirt at the base. Note the encroachment of nearby plants.



Title: Untitled

Artist: David Hess

Date: 2013

Cost: \$50,000

Dimensions: 21'H x 6'W x 2'D

Medium: Mild steel, stainless steel

Address: Gude Drive Maintenance Facility,
14625 Rothgeb Drive

Description:

The sculpture is designed to celebrate the spirit of public service, and depicts a stainless steel likeness of the facility's trucks that serve the people of Rockville, placed at the top of a tall mild steel arc.

Location:

- Located just outside of Rockville's maintenance facility off Gude Drive.
- Installed at the top of a mulched mound, with rose bushes planted at an appropriate distance.
- No sprinklers or lights observed in the immediate vicinity of the sculpture.

Conditions:

- General atmospheric soiling throughout.

- The mild steel exhibits an even patina oxide layer, with minimal streaking and minor abrasions to the finish.
- Minor amount of bird guano on the mild steel.
- Staining pattern directly under truck, with only minimal disruption to the oxide layer.
- Minor corrosion of stainless steel truck, observed on the door handle and wheels.

Treatment History:

No information or evidence of any previous treatment.

Treatment Recommendations:

1. Access the sculpture with a 45' articulating lift.
2. Wash entire sculpture with a dilute solution of pH-neutral, conservation-grade detergent (Orvus WA Paste or comparable) in distilled water and rinse thoroughly to remove cleaning residue.
3. Regrade mulch around sculpture base to prevent aggressive corrosion of the bottom of the sculpture.

Conditional Rating:

Good

Priority Rating:

Low

Cost Estimate:

Labor, 2 conservators	
x 8 hours @ \$115/hr	\$1,840
Materials	\$150
Lift	\$850
Total Cost	\$2,840*

* Does not include regrading.



Street view of the artwork installed at Gude Drive Maintenance Facility.



A zigzag scratch running through the stable corrosion layer on the side of the beam.



Stainless steel truck on top of curved mild steel beam.



Mulch covering the mound and base of the sculpture.



Corrosion pattern on beam with bird dropping.