



**CITY OF SURPRISE**  
**Arts & Cultural Advisory Commission**  
**16089 N Bullard Ave,**  
**Surprise, AZ 85374**  
Monday, November 4, 2024 @ 6:00 PM  
Surprise Regional Library

- A. Call To Order
- B. Roll Call
- C. Pledge of Allegiance
- D. Staff Reports
- E. Arts and Cultural Advisory Commission Agenda

**CALL TO THE PUBLIC:**

**INSTRUCTIONS:** In order to address the Board\Commission, you will need to fill out a Call to the Public Form available at the front counter, and then turn it in to the Secretary before the meeting begins.

Note: A.R.S. 38-431.01(H) - During this time members of the public may address the Board\Commission only on issues within the jurisdiction of the Board\Commission which are not an item on the agenda. At the conclusion of the open call, the Board\Commission may respond to criticism, may ask staff to review the matter or may ask that the matter be put on a future agenda. No discussion or action shall take place on any item raised.

**CONSENT AGENDA:**

**REGULAR AGENDA ITEM - NON-PUBLIC HEARING:**

- |    |          |                                                                                                                 |                                    |
|----|----------|-----------------------------------------------------------------------------------------------------------------|------------------------------------|
| 1. | Citywide | Consideration and action pertaining to the October 7, 2024 Arts & Cultural Advisory Commission meeting minutes. | Arts, Culture & Library Department |
| 2. | Citywide | Presentation pertaining to the Oasis Court Mural.                                                               | Arts, Culture & Library Department |
| 3. | Citywide | Discussion of strategies to advance the SACAC's mission.                                                        | Arts, Culture & Library Department |
| 4. | Citywide | Discussion pertaining to a review of the art collection survey and discussion of restoration priorities.        | Arts, Culture & Library Department |

**REGULAR AGENDA ITEM - PUBLIC HEARING:**

- F. Other Business and Future Agenda Items
- G. Current Events and Reports
- H. Adjournment

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KRISTI PASSARELLI, CITY CLERK

**POSTED: Tuesday, October 29, 2024 @ 4:00 PM**

**SPECIAL NOTE: PERSONS WITH SPECIAL ACCESSIBILITY NEEDS, INCLUDING LARGE PRINT MATERIALS OR INTERPRETER, SHOULD CONTACT THE CITY CLERK'S OFFICE @ 623.222.1200 OR TTY 623.222.1002, BY NO LATER THAN 24 HOURS IN ADVANCE OF THE REGULAR SCHEDULED MEETING TIME.**



**CITY OF SURPRISE**  
**Arts & Cultural Advisory Commission**

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Council Meeting Date: November 4, 2024      Contact Person:  
Submitting Department: Arts, Culture & Library      District: Citywide  
Department  
Staff Recommendations:

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Consent: No      Regular: Yes      Public Hearing: No      Report/Discussion: No

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**Agenda Wording:**

Consideration and action pertaining to the October 7, 2024 Arts & Cultural Advisory Commission meeting minutes.

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**Motion:**

I move to approve the October 7, 2024 Arts & Cultural Advisory Commission meeting minutes.

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**Background:**

N/A

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**Objective Analysis:**

N/A

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**Policy Compliant:**

N/A

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**Financial Impact:**

N/A

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**Budget Impact:**

N/A

**FTE Impact:**

N/A

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**ATTACHMENTS:**

1. 100724 SACAC Meeting Minutes DRAFT
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**CITY OF SURPRISE**  
**Arts and Cultural Advisory Commission**  
**16089 N. Bullard Avenue**  
**Surprise, Arizona 85374**  
Monday, October 7, 2024 @ 6:00 PM  
Surprise Regional Library  
**Meeting Minutes**

A. Call to Order

B. Roll Call

Chair Pullins, Vice-Chair Kupper, Commission members Hassan Rasul, Katherine Dunphy, Margaret Lieu, Steve Wallgren and Susan deJong.

Absent: None

Staff: Julie Akerly – Arts & Culture Manager, Hobie Wingard – Senior Assistant City Attorney and Heather Donaldson – Arts, Culture & Library Management Analyst, Sr.

C. Pledge of Allegiance

D. Staff Reports

Ms. Akerly, Arts & Culture Manager, reported on the following items:

- Welcome new commissioners and introductions
- Vista study survey is now live at [surpriseaz.gov/VistaStudy](https://surpriseaz.gov/VistaStudy)
- Vista study consultants will be doing a site visit Oct 22-26. Meeting with stakeholders, attending community events, and conducting interviews
- Basketball court muralist proposal was selected, will be on a future agenda
- Capably kick-off event took place last week, 8 Surprise organizations are participating in the organizational development program. Program funded by \$13,555 grant from Arizona Commission on the Arts
- Finalizing commissioner support assignments for panels and events with the two new commissioners and will be sending out information soon

E. Arts and Cultural Advisory Commission Agenda

**CALL TO THE PUBLIC:**

None

## REGULAR AGENDA ITEMS – NON-PUBLIC HEARING:

1. Consideration and action pertaining to the September 9, 2024 Arts & Cultural Advisory Commission meeting minutes.

Commissioner Lieu moved to approve the September 9, 2024 Arts & Cultural Advisory Commission meeting minutes. Vice Chair Kupper 2<sup>nd</sup>. 7 Yes votes. Motion carried.

2. Discussion regarding the FY26 Percent for Art Plan & Initial Project Description Review.

Ms. Akerly lead a discussion with the Commission regarding the 5 Year Percent-for-Art Plan and its related FY26 budget packages and requests for percent for art projects. The following topics were addressed:

- FY26 Proposed Projects
  - FY26 Traffic Cabinet Artwork
  - iHOLA! – Regional Library

3. Discussion pertaining to the SACAC recognition for arts and culture leadership.

Ms. Akerly lead a discussion with the Commission to discuss the name, title, and process for formal recognition of individuals and organizations nominated to be acknowledged for their advocacy and action affecting arts and culture in Surprise. She presented the Commission with a Draft Award Guidelines document and asked for their input. The document contains the following information:

- About (description of program)
- Process
- Criteria (list of ideas)

The Commission agreed to call the award The HeART and Culture of Surprise Award. They went on to discuss and select the criteria they want to be used when selecting an award nominee.

4. Consideration and action pertaining to FY25 recognition of arts and culture leadership.

Commissioners were able to nominate any candidate(s) who they would like to recognize for The HeART and Culture of Surprise award. They discussed their nominee as they relate to the determined criteria and voted as reflected below to approve an individual or organization to recognize.

Commissioner Lieu moved to approve Mayor Skip Hall as the nominee for recognition of the 2025 HeART and Culture of Surprise award. Commissioner deJong 2<sup>nd</sup>.

Yes: Crystal Kupper, Dr. Charlotte Pullins, Hassan Rasul, Katherine Dunphy, Margaret Lieu, Steve Wallgren and Susan deJong

No: None

Abstain: None

Vote Result: Passed

F. Other Business and Future Agenda Items Steps

- Basketball Court Mural Panelist Presentation
- Inventory of Works of Art Collection

G. Current Events and Reports

- Commissioner deJong attended the Golden Rule breakfast and a MLK Planning meeting and provided the Commission with information and a link to participate in the #SurpriseCelebratesMLK challenge.

**ADJOURNMENT:**

Motion to adjourn at 7:15 p.m. – Commissioner Lieu. Commissioner Hassan 2<sup>nd</sup>. 7 Yes votes. Motion Carried.

|                                                                                                                                                                                                                                                                                                    |                                             |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|
|                                                                                                                                                                                                                                                                                                    | <hr/>                                       |
|                                                                                                                                                                                                                                                                                                    | Dr. Charlotte Pullins, Chair                |
| <b>ATTEST:</b>                                                                                                                                                                                                                                                                                     | <hr/>                                       |
|                                                                                                                                                                                                                                                                                                    | Heather Donaldson, Management Analyst – Sr. |
| <b>CERTIFICATION:</b><br>I, Julie Akerly, Arts & Culture Manager for the City of Surprise Arts, Culture & Library Department, Maricopa County, Arizona, do hereby verify that these are the true and correct minutes of the Arts and Cultural Advisory Commission meeting held on October 7, 2024. |                                             |
|                                                                                                                                                                                                                                                                                                    | <hr/>                                       |
|                                                                                                                                                                                                                                                                                                    | Julie Akerly, Arts & Culture Manager        |



**CITY OF SURPRISE**  
**Arts & Cultural Advisory Commission**

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Council Meeting Date: November 4, 2024      Contact Person:  
Submitting Department: Arts, Culture & Library      District: Citywide  
Department  
Staff Recommendations:

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Consent: No      Regular: Yes      Public Hearing: No      Report/Discussion: No

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**Agenda Wording:**

Presentation pertaining to the Oasis Court Mural.

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**Motion:**

None.

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**Background:**

Thirty-nine (39) eligible artists from Arizona applied to a call for a basketball court mural at the new community pool. A representative of the SACAC served on a panel with five (5) other community members to select finalists to create proposals and a final proposal design. Artist Estevan Curiel's proposal was selected through a review process based on published criteria, and has entered the design phase of the project where he is seeking feedback and input. It is required for all public art designs to be reviewed for feedback and input by the SACAC prior to installation.

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**Objective Analysis:**

Staff and the SACAC representative will provide a review of the proposal selection process and panel discussion. The artist, Estevan Curiel, will provide a presentation of his proposal, and have a discussion with commission members for feedback and input on the initial design.

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**Policy Compliant:**

Aligns with City Policy.

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**Financial Impact:**

None at this time.

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**Budget Impact:**

None at this time.

**FTE Impact:**

None.

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**ATTACHMENTS:**

1. Court Mural Panel Update
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# Oasis Court Mural Presentation

— Panel Update & Artist Presentation —

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## Community Pool Project Background

- Part of new complex with a community pool, park, and firestation
- Serving growing area of the community with many families





## Artist Mentorship & Project Consultant

- Finalist onboarding
- Selected artist support
- City staff project consultation

# BLANKWALLS



[www.blankwalls.com](http://www.blankwalls.com)



# Process

- **Round 1: Qualifications**
  - Open to Arizona mural artists
  - 51 applications, 39 eligible
  - Panel selected 3 finalists and 1 alternate to create proposals
- **Round 2: Proposals**
  - Artists met with staff and consultants for onboarding
  - Parks and recreation reviewed first designs and requested redesigns
  - Panel discussed and scored proposals



## Proposal Guidelines

- Connect to themes or ideas of the Oasis Complex (emergency services, oasis, water, basketball)
- Designs must use the Oasis Complex color palette
- Functionality of court for players
- Lines and shapes should be clear and bold
- Propose methods to engage community
- Must use approved paint for courts



## Examples of Clear, Bold, Court Lines

\*Can be done with tape lines

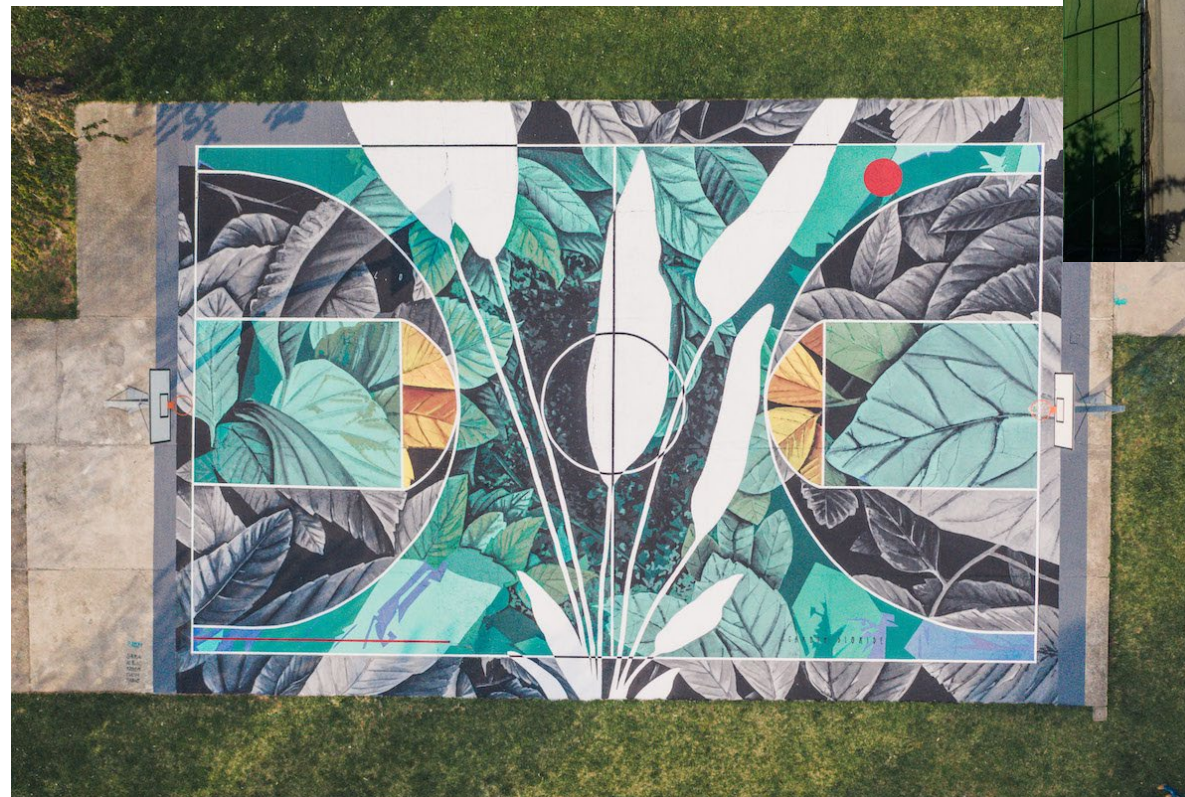
\*Uses 4-7 colors





## Not Allowed: Complex Shading

- \*requires extensive hand painting
- \*requires color mixing and blending





## Must align with Oasis Pool Design & Themes





# Selected Proposal

## **\*NOTE**

The images and information shared on the next slides are from the proposal. **THIS IS NOT THE FINAL DESIGN.**

The artist will undergo design revisions and stakeholder meetings to create their final design.

DESIGNED & CREATED BY ESTEVAN CURIEL

AUGUST 25, 2024

# SURPRISE BASKETBALL COURT MURAL PROPOSAL

“A vision to enrich a community through Art”.



BLANKWALLS





# EXECUTIVE SUMMARY

- **Overview:** Surprise Basketball Mural Project highlights our fellow community of first responders, life guards and oasis space.
- **Key Objectives:** The goal is the execute each phase on time and engage with the community in the process.
- **Expected Outcomes:** For this space I want to identify with the community of Surprise, the oasis theme and local first responders for a mural installment in spring 2025.

Oasis Pool, Park, and Fire station



Perryville and Cactus Road



# ARTIST & PORTFOLIO

- **ESTEVAN CURIEL:** Born 1990 in Phoenix, Arizona, second generation chicano with a BFA in Painting from Arizona State University, 2018.
- Formerly Phoenix Elementary District no. 1 Art Teacher for four years at Magnet Traditional School.
- Now a Design Thinking teacher at Bernard Black Entrepreneurial Academy.
- **TEAM ROLES:** Estevan contracts the court painter and videographer for timeline phases.



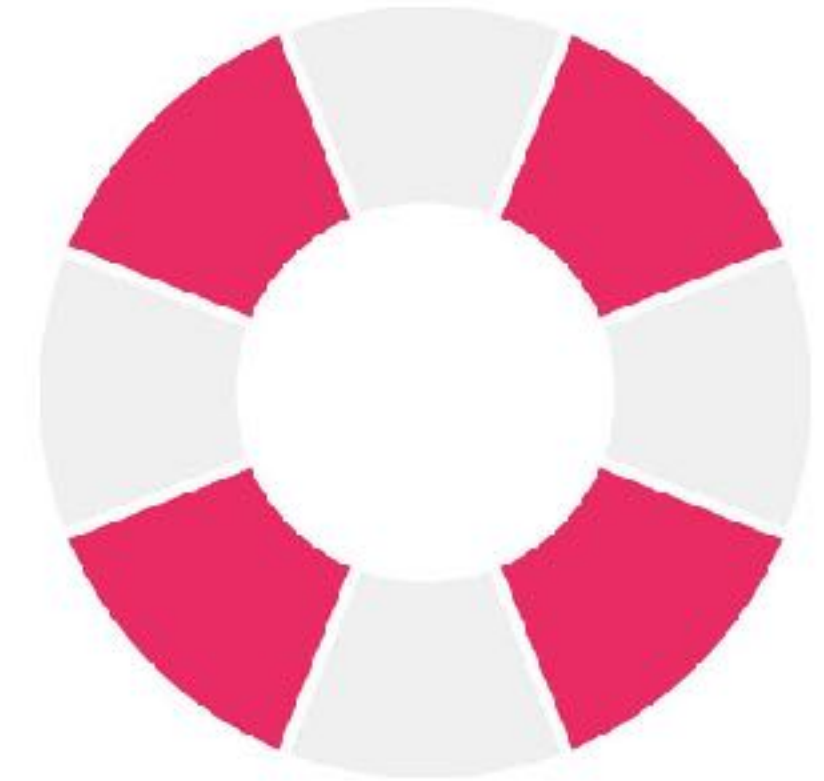


# CONCEPT & DESIGN

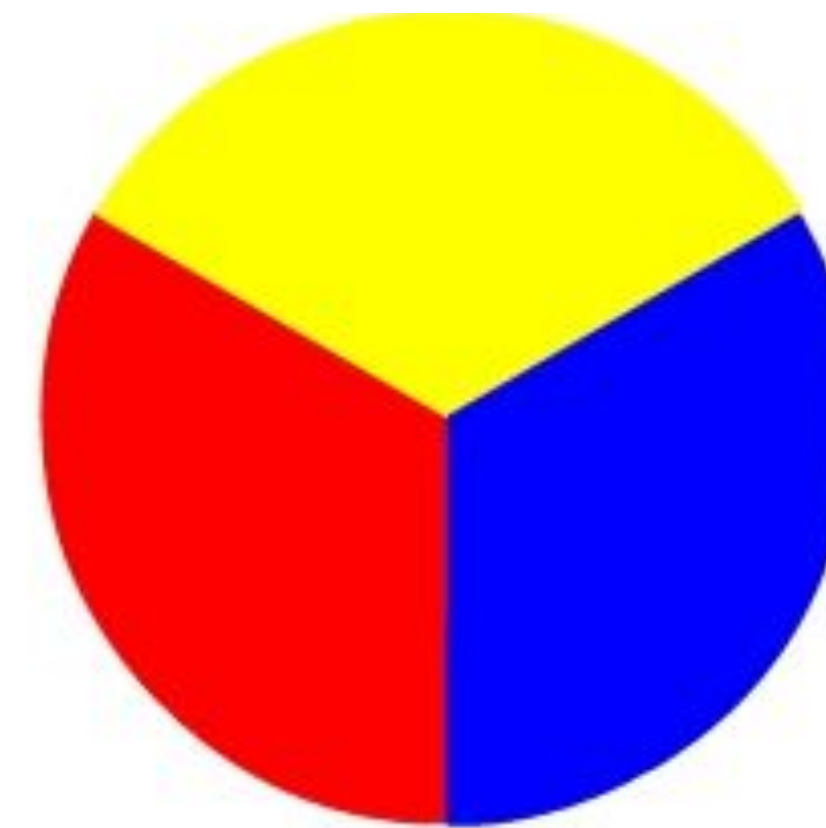
- **Mural Concept:** The vision behind the mural design stems from the oasis, aquatic complex, life guards and fire department station 309.
- **Color Scheme: Primary Colors-** Red, Yellow, and Blue.
- **Inspiration Sources:**
  - 1. First Responders
  - 2. Primary colors
  - 3. Oasis



Fire Fighters



Lifeguards



Primary Colors



Oasis



# COMMUNITY ENGAGEMENT

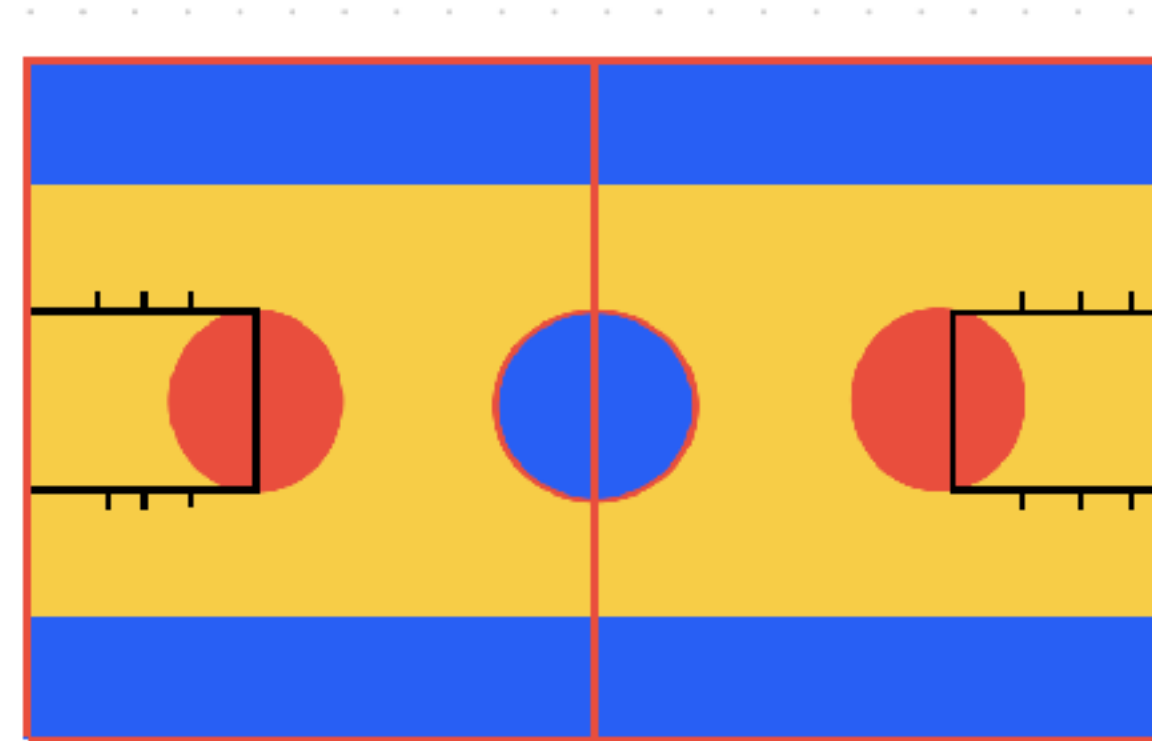
- Engagement Strategies: For a community engagement event, involving the first responders and local community during unveiling.
- Collaboration with First Responders, BBQ and free throw challenge.
- Promotion: Share videography of the process. Ariel drone footage of before and final stages for presentation.





# DESIGN PROCESS

- **Initial Sketches:** Beginning drafts take place on paper or iPad.
- **Final Render:** Revision are made for for rendering. Consist communication between contractors and artist.
- **Challenges and Solutions:** Simplifying the concept render for the contractor. Basic shapes, colors and solid fill ins for the court space.



First Draft



Second Draft



Third Draft



# GAME PLAN: MATERIALS, TIMELINE & BUDGET

- Materials: **Laykold** Paint- scarlet, canary, pro blue, pumpkin, white and black.
- Budget Breakdown: Contractors estimate cost \$12,000 to \$15,000 for 6 colors on the court and overall design.
  - Deposit required upon start date and final payment after completion of the mural project.
- Timeline:
  - Phase 1\_Contractors Installation
  - Phase 2\_Community Engagement
  - Phase 3\_Videography of Mural Project

| SPRING 2025                        | MARCH 1, 2025  |
|------------------------------------|----------------|
| PHASE 1- CONTRACTORS INSTALLATION  | MARCH 1, 2025  |
| PHASE 1- COMPLETION OF COURT MURAL | MARCH 21, 2025 |
| PHASE 2- COMMUNITY ENGAGEMENT      | MARCH 29,2025  |
| PHASE 3- VIDEOGRAPHY PRESENTATION  | MARCH 31, 2025 |

# PROJECT IMPLEMENTATION

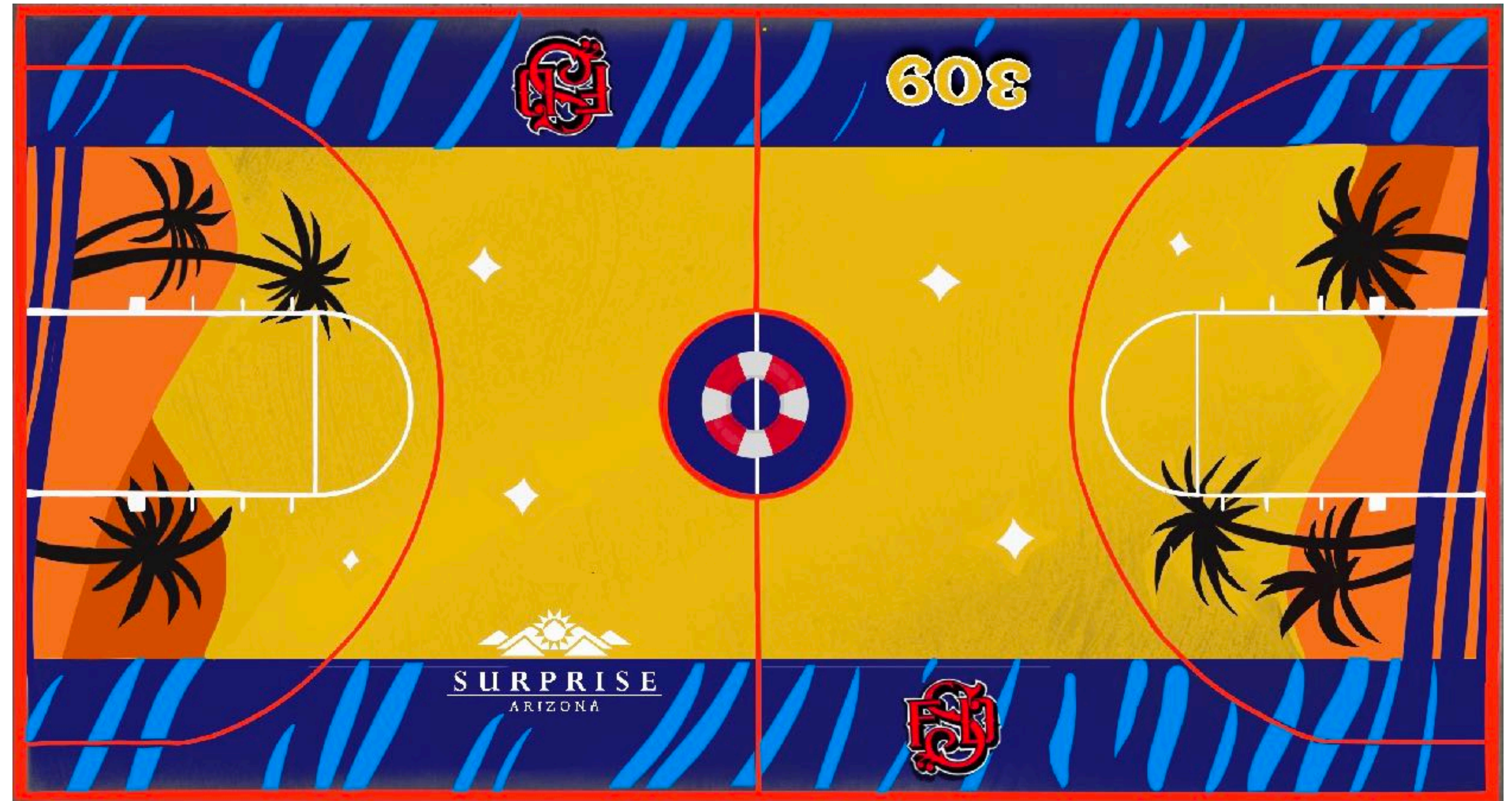
- **Phase 1: Contractors Installation- John Bryon from Outplay Sports Surfacing.**
  - John is a specialist in painting basketball courts for over 25 years and works with recommended Laykold paint brand for maximum durability.
- **Phase 2: Community Engagement- After the installation, invite local fire fighters stations, life guards, parks and rec. officials.**
- **Phase 3: Video documentation of the start to finish. Aerial drone footage and shots of the finished mural for social media and promotions.**



# VISUALS & REFERENCES

- Mural Design: *Surprise Oasis Mural*.
- References: Each element reflects the communities input on the final design.
- Key symbols: Fire station logos, Life saver, oasis theme and City of Surprise logo.

## Surprise Oasis Mural



Final Render







**FIRE STATION 309**

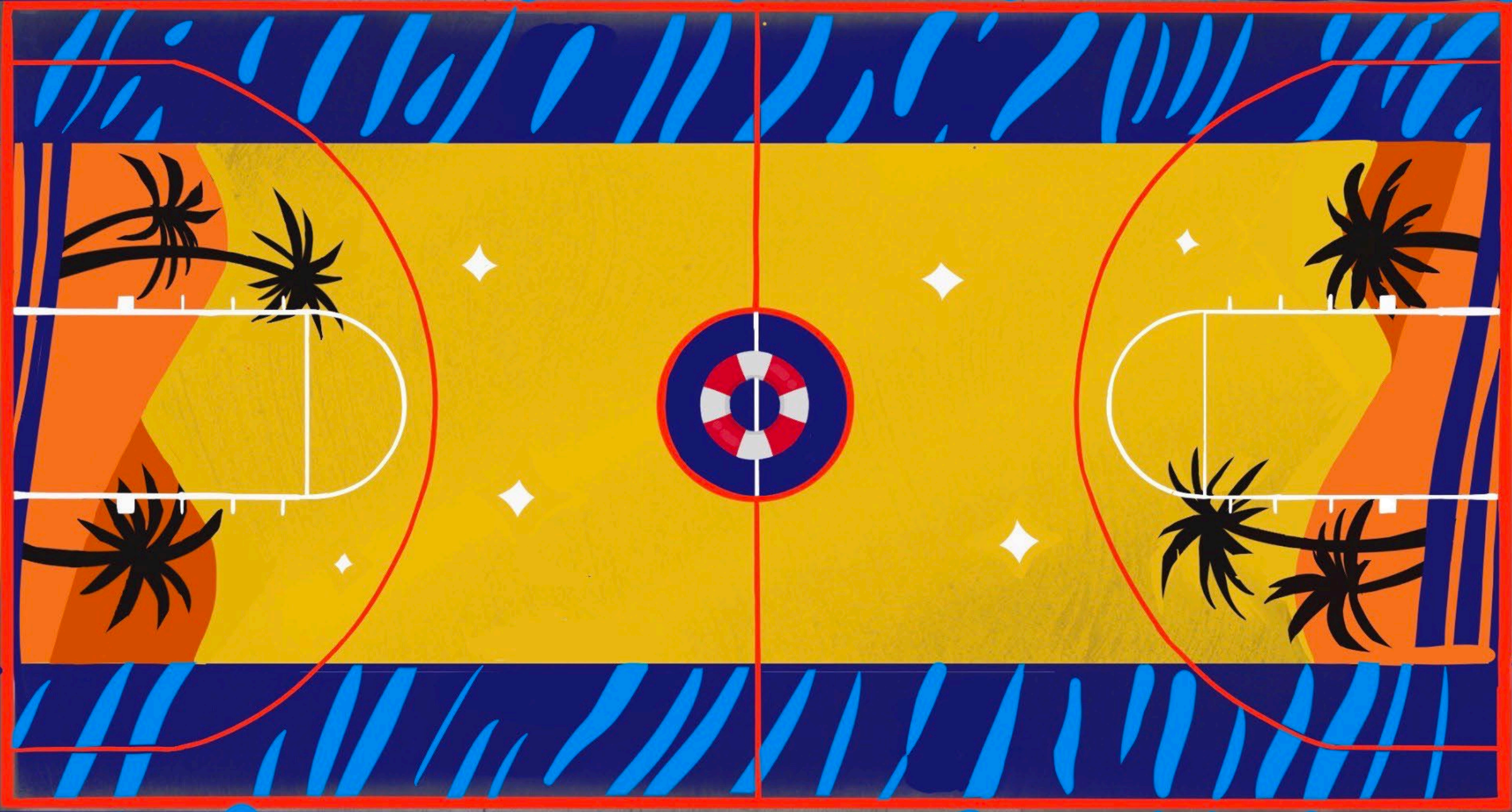


**FIRE STATION 309**





**FIRE STATION 309**

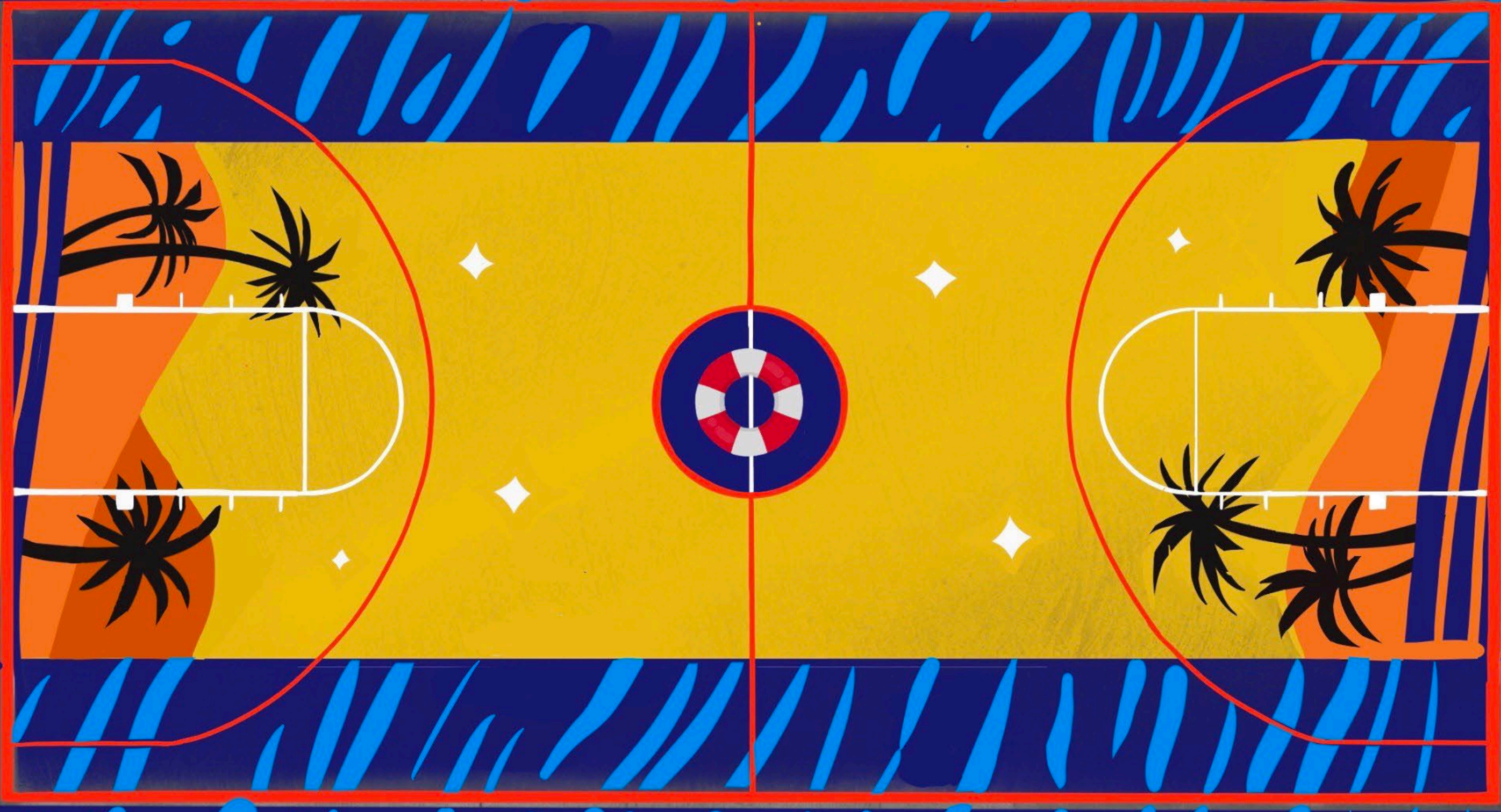


**FIRE STATION 309**





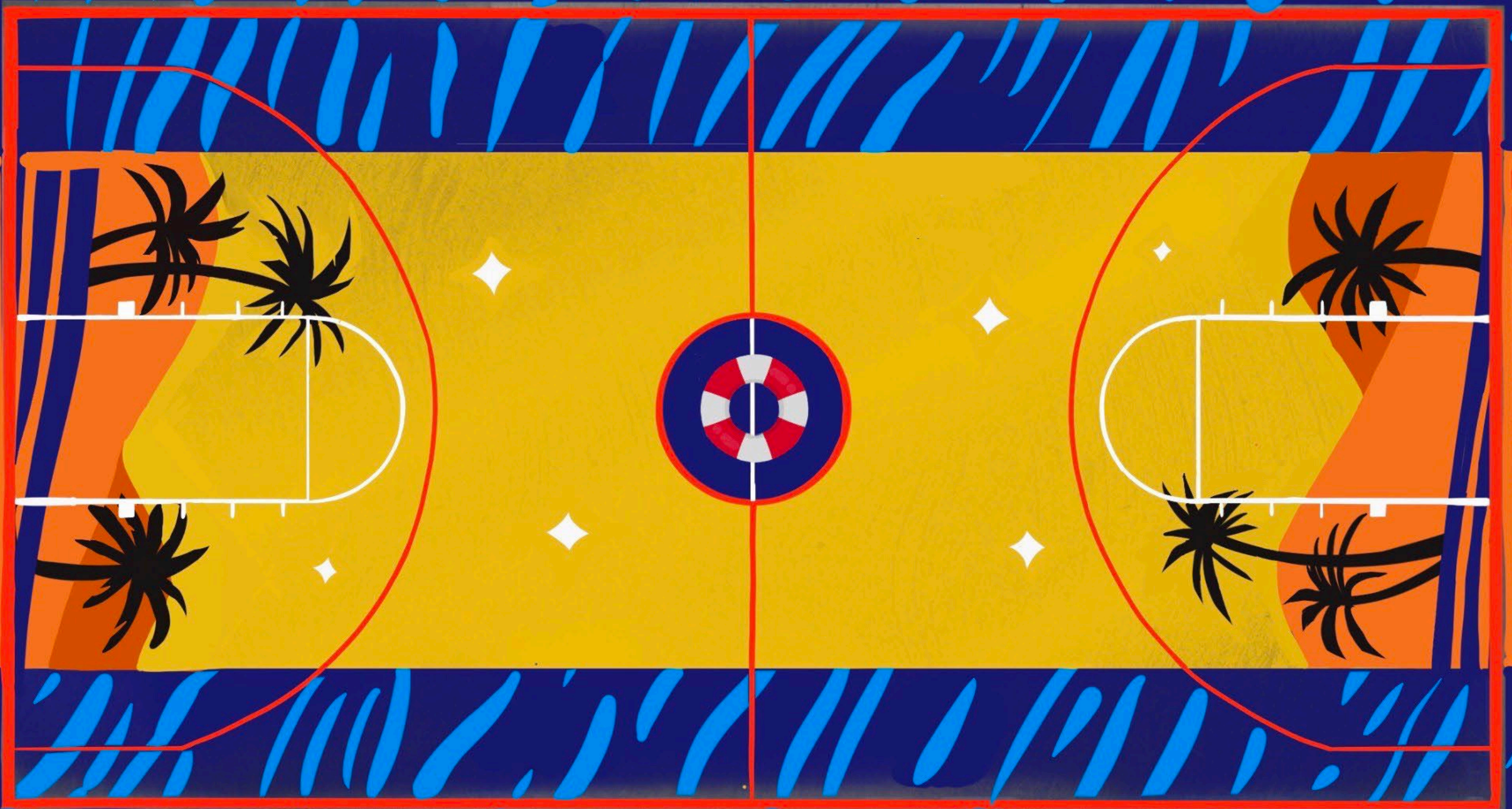
**FIRE STATION 309**



**FIRE STATION 309**



FIRE STATION 309



FIRE STATION 309





**CITY OF SURPRISE**  
**Arts & Cultural Advisory Commission**

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Council Meeting Date: November 4, 2024      Contact Person:  
Submitting Department: Arts, Culture & Library      District: Citywide  
Department  
Staff Recommendations:

---

Consent: No      Regular: Yes      Public Hearing: No      Report/Discussion: No

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**Agenda Wording:**

Discussion of strategies to advance the SACAC's mission.

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**Motion:**

None.

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**Background:**

City Council approved an update to the mission, powers, duties, and responsibilities at the August 20, 2024 regular council meeting. The updated mission for the SACAC is: *To encourage arts and cultural growth through education and advocacy, and promote the development of related opportunities and resources, as well as the creative, social, and community benefits they provide.*

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**Objective Analysis:**

The SACAC will discuss and brainstorm strategies to actively fulfill their mission, powers, duties, and responsibilities.

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**Policy Compliant:**

Aligns with City Policy.

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**Financial Impact:**

None.

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**Budget Impact:**

None.

**FTE Impact:**

None.

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**ATTACHMENTS:**

1. SACAC Mission Discussion
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# SACAC MISSION STRATEGIES

Discussion

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## Mission

To encourage arts and cultural growth through education and advocacy, and promote the development of related opportunities and resources, as well as the creative, social, and community benefits they provide.



# Powers, Duties, and Responsibilities

- **Advocate for the support and growth of arts and culture in Surprise to residents, stakeholders, the city staff, and the city council.**
- Serve as a liaison for the community by passing on citizens' recommendations and opinions to Arts & Culture leadership.
- Provide suggestions and/or make recommendations pertaining to short-term and long-term plans as prepared by Arts & Culture leadership.
- Advise Arts & Culture leadership on general policy relating to arts and culture operations. The recommendations of the commission shall be advisory only and shall not be binding upon City staff or City Council.

## Discussion Prompt:

What are some ways the SACAC can  
*encourage arts and cultural growth through  
education and advocacy?*





**CITY OF SURPRISE**  
**Arts & Cultural Advisory Commission**

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Department  
Staff Recommendations:

---

Consent: No      Regular: Yes      Public Hearing: No      Report/Discussion: No

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**Agenda Wording:**

Discussion pertaining to a review of the art collection survey and discussion of restoration priorities.

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**Motion:**

None.

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**Background:**

The City contracted an outside art consultant, RLA Conservation, to conduct a survey of the current works of art collection. The survey includes an evaluation of replacement and restoration costs and a multi-year maintenance plan. The survey also includes a prioritization of maintenance and restoration needs. Commissioners completed a survey to evaluate the curatorial priority of each artwork.

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**Objective Analysis:**

Staff will provide an overview of artworks in the collection that have high restoration costs compared to replacement values, high maintenance priorities, low curatorial priorities, and/or high annual maintenance costs. The commission will discuss the priorities of these projects and provide input on next steps towards maintenance, restoration, and/or deaccessioning.

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**Policy Compliant:**

Aligns with City Policy.

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**Financial Impact:**

None.

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**Budget Impact:**

Discussion of this item will inform the FY26 Percent for Art Budget package. The budget will be derived from the Municipal Arts Fund and will be subject to the policies outlined in Ordinance #2021-05.

**FTE Impact:**

N/A

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**ATTACHMENTS:**

1. Collection Survey Review Presentation
  2. Maintenance Priority List for SACAC
  3. Maintenance Survey
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# Art Collection Survey

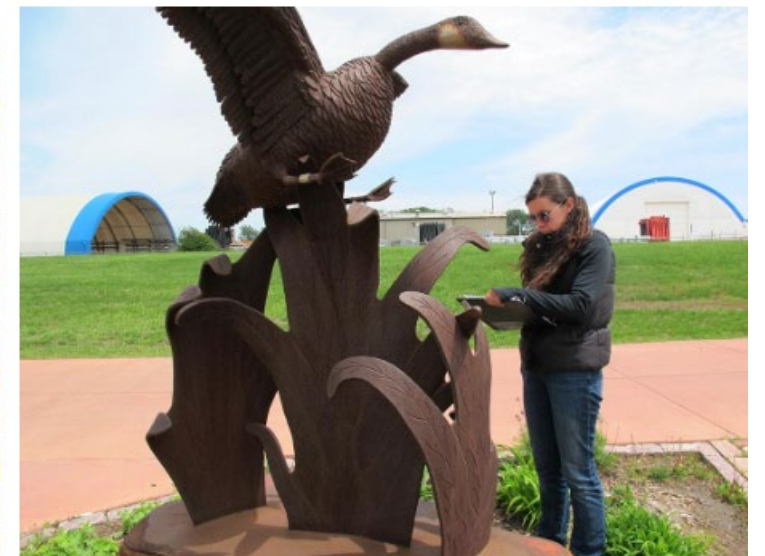
— Priority Review & Discussion —

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# RLA Conservation

- City hired consultants to survey collection and create a maintenance plan
- Professionally trained conservators and artisans specializing in the care of public art
- Based in LA and Miami





# Restoration Summary

| Restoration Priority | Number of Artworks | Cost                               |
|----------------------|--------------------|------------------------------------|
| 1                    | 1                  | \$19,350 + artist fees             |
| 2                    | 10                 | \$275,350 + subcontractor expenses |
| 3                    | 10                 | \$112,350 + electrical             |
| Restoration Total    |                    | \$407,050 + Subcontractors         |

# Maintenance Summary

| Recurrence                   | Number of Artworks | Cost                       |
|------------------------------|--------------------|----------------------------|
| 1 Year                       | 15                 | \$21,840                   |
| 2 Years                      | 8                  | \$15,975                   |
| 3 Years                      | 5                  | \$28,650                   |
| 4 Years                      | 7                  | \$32,150                   |
| As Needed                    | 4                  | \$11,975                   |
| First-Time Maintenance Total |                    | \$110,590 + Subcontractors |

# Works for Discussion

The following artworks warrant consideration and review based on curatorial priority, maintenance priority, replacement value, restoration cost and/or maintenance costs.

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# Objective

**Determine next steps for artworks in need of restoration:**

1. Restoration
2. Maintenance Only
3. Deaccession



## Life in Arizona

- HIGH maintenance priority (1)
- LOW curatorial priority (4)
- Restoration = Replacement
- Not publicly accessible in gated garden



## Leaf Benches (5)

- Restoration = Replacement
- High annual maintenance
- Offsite restoration
- Insecure base
- LOW curatorial priority (4)





# The 5 C's of Arizona

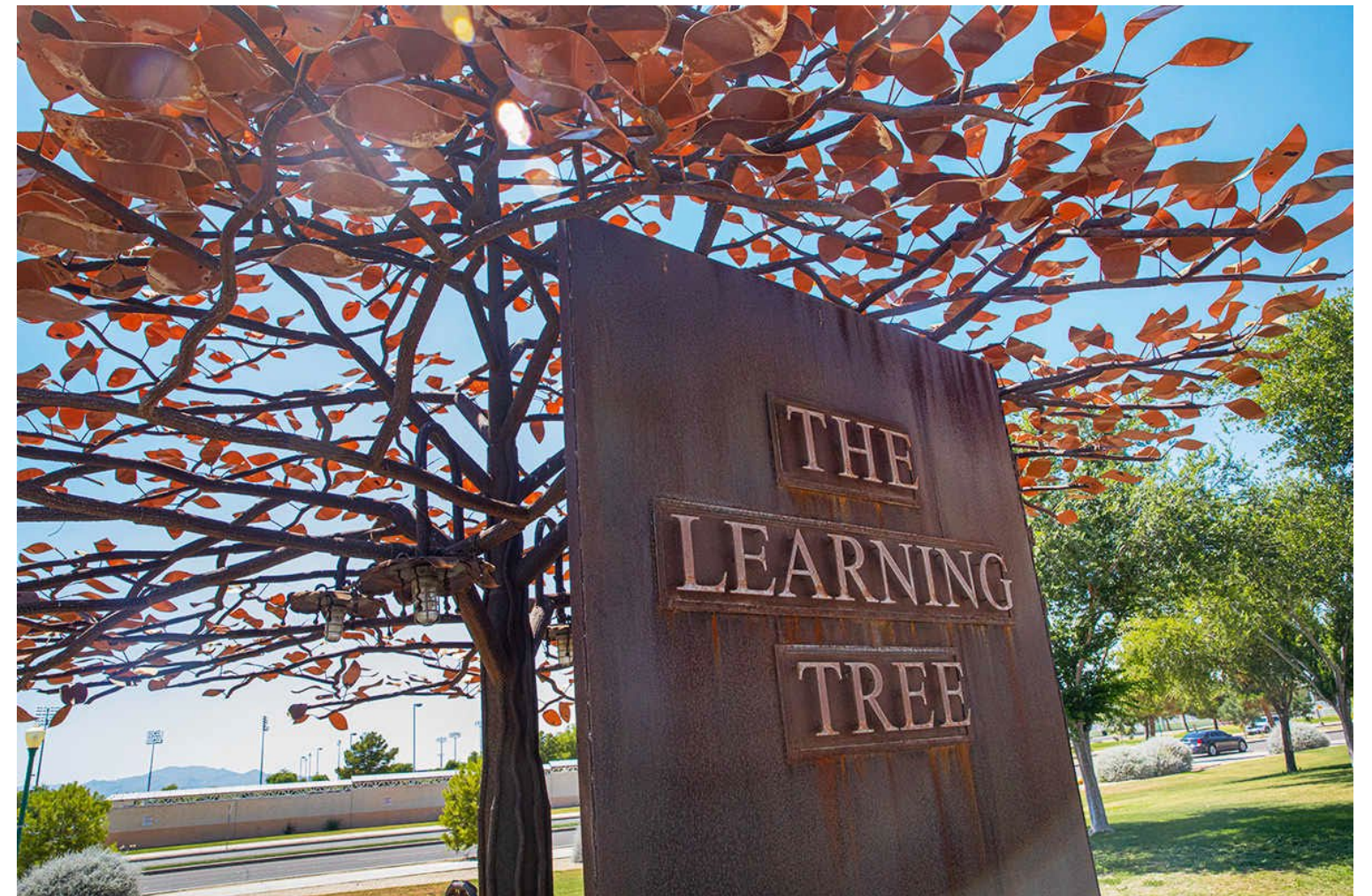
- Restoration = 2x Replacement
- LOW curatorial priority (4)
- Significant corrosion
- Offsite restoration
- Re-site to avoid cleaning, humidity, and safety concerns





# The Learning Tree

- Restoration = 50% Replacement
- HIGH curatorial priority (1)
- Offsite restoration
- Accelerated corrosion, water damage, and electrical
- Safety hazard







## Brian's Story

- Restoration = 3x Replacement
- HIGH curatorial priority (2)
- Potential future renovation of Veteran's Circle





## Be Yourself, Find Your Crowd

- Restoration = 4x Replacement
- LOW curatorial priority (4)
- Issues with wall damage
- Concerns with original design inspiration

# Swimming with Porpoises & Splash

- Restoration = Replacement
- HIGH curatorial priority (1)





# We Are the Past, Present, and Future of Surprise

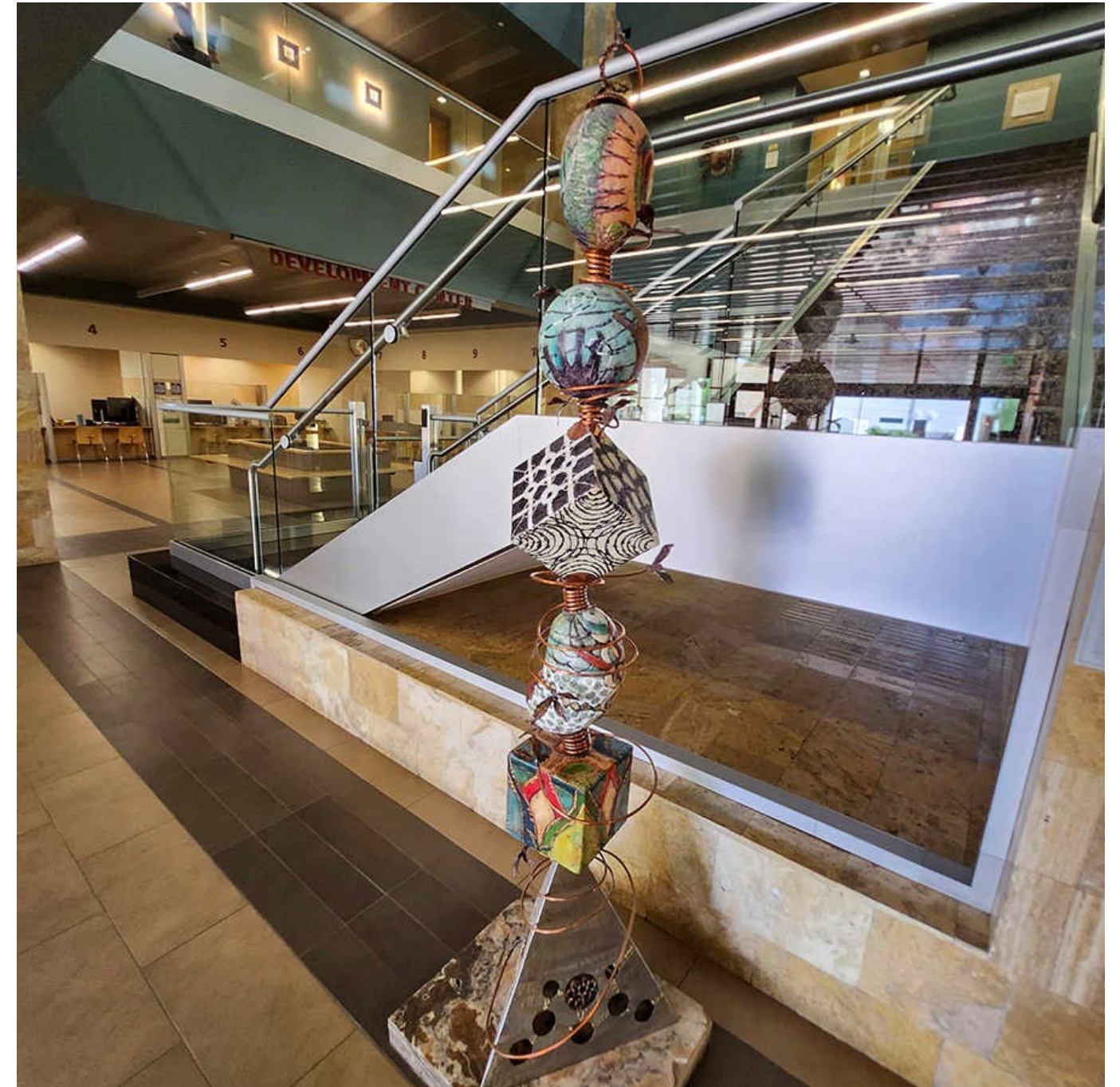
- Restoration = 44x Replacement
- HIGH curatorial priority





# Totem

- Restoration = Replacement
- LOW curatorial priority (4)
- Move location from HVAC vent to reduce annual maintenance





## Regina Well Memorial Bench

- Restoration = 5x Replacement
- HIGH curatorial priority
- Biological growth



# Objective

**Determine next steps for artworks in need of restoration:**

1. Restoration
2. Maintenance Only
3. Deaccession



# Artwork Collection Survey Summary

|   |   |                                                    |                                                                              |                                                         |            |           |          |           |
|---|---|----------------------------------------------------|------------------------------------------------------------------------------|---------------------------------------------------------|------------|-----------|----------|-----------|
| 4 | 1 | Life in Arizona                                    | Connie Whitlock & Citizens of Surprise, AZ                                   | Benevilla Community Garden                              | \$ 22,000  | \$ 19,350 | \$ 2,400 | 2-Years   |
| 1 | 2 | The Learning Tree                                  | Joe Tyler                                                                    | Regional Library                                        | \$ 96,000  | \$ 62,700 | \$ 9,850 | 3-Years   |
| 2 | 2 | Reflections of Surprise                            | Niki Glen with Artistic Contributions by Other Artists and Community Members | Surprise Regional Library                               | \$ 167,500 | \$ 26,975 | \$ 5,150 | 3-Years   |
| 2 | 2 | Veterans Reflection Circle - Brian's Story Mural   | Jeremy Cites                                                                 | Veterans Reflection Circle                              | \$ 3,200   | \$ 12,300 | \$ 975   | 2-Years   |
| 3 | 2 | Full Equinox                                       | Ken Kasten                                                                   | City Hall                                               | \$ 38,000  | \$ 9,850  | \$ 1,190 | 1-Year    |
| 4 | 2 | Always There, Always Ready                         | Joe Tyler                                                                    | Fire Station 301                                        | \$ 46,000  | \$ -      | \$ 6,675 | 5-Years   |
| 4 | 2 | Be Yourself, Find Your Crowd (Youth Council Mural) | Surprise Youth Council under the direction of Hugo Medina                    | Well Retention Wall at Surprise Recreation Campus       | \$ 10,000  | \$ 44,425 | \$ 8,000 | 5-Years   |
| 4 | 2 | Courage Walk 308                                   | Kai Ekundit d.b.a 23byKai                                                    | Fire Station 308                                        | \$ 100,000 | \$ 8,050  | \$ 2,650 | 2-Years   |
| 4 | 2 | Leaf Benches (x5)                                  | Joe Tyler                                                                    | Arts HQ, Breezeway, and Benevilla Garden                | \$ 70,000  | \$ 56,000 | \$ 7,200 | 1-Year    |
| 4 | 2 | The Five C's of Arizona                            | Joe Tyler                                                                    | Surprise Regional Library                               | \$ 12,450  | \$ 20,150 | \$ 1,500 | 1-Year    |
| 4 | 2 | Top Knot                                           | Kevin Caron                                                                  | City Hall                                               | \$ 14,000  | \$ 8,050  | \$ 1,750 | 1-Year    |
| 4 | 2 | Vaya Con Dios                                      | Jim Covarrubias/Oscar Unes/The Atizilan Team                                 | Surprise Community Park/Decommissioned Fighter Airfield | \$ 70,000  | \$ 26,850 | \$ 3,250 | 1-Year    |
| 1 | 3 | A Hero/Firestation 304                             | Logan Simpson Design, WERE Urban Design, Trevor O'Tool, Jeremy Cites         | Fire Station 304                                        | \$ 63,000  | \$ 7,350  | \$ 2,025 | 2-Years   |
| 1 | 3 | Bloom Where You're Planted                         | Brad Oldham d.b.a. Brad Oldham Sculpture                                     | Surprise Community Park                                 | \$ 342,000 | \$ 14,900 | \$ 3,150 | 1-Year    |
| 1 | 3 | Surprise History Wall                              | Muriel Sawicki & Virginia Mungovan                                           | City Hall - Mayor's Atrium                              | \$ 16,515  | \$ -      | \$ 3,350 | As Needed |
| 1 | 3 | SURPRISE!                                          | Kayla Newnam and Luke Watson                                                 | City Cashier Office                                     | \$ 4,650   | \$ -      | \$ 975   | 5-Years   |
| 1 | 3 | Swimming with Porpoise                             | Jeremie Frank a.k.a. BacPac                                                  | Surprise Aquatic Center                                 | \$ 24,000  | \$ 21,850 | \$ 6,700 | 3-Years   |
| 2 | 3 | Memorial Bench                                     | Connie Whitlock                                                              | Surprise Senior Center                                  | \$ 2,000   | \$ 10,050 | \$ 1,300 | 1-Year    |
| 2 | 3 | Revitalized Roots                                  | Gallery 37 Apprentices under the direction of Ryan Williams                  | Xeriscape Demonstration Garden                          | \$ 15,000  | \$ 5,550  | \$ 2,450 | 2-Years   |
| 2 | 3 | Three Reptiles (x3)                                | Joe Tyler                                                                    | Surprise Regional Library                               | \$ 21,000  | \$ 14,750 | \$ 1,250 | 1-Year    |
| 2 | 3 | We Are the Past, Present, and Future of Surprise   | WHAM Staff and Teen WHAM Artists                                             | Bicentennial Park                                       | \$ 500     | \$ 22,025 | \$ 8,000 | 5-Years   |
| 2 | 3 | Wind in the Wilderness                             | B.J. Katz & Chris Klein                                                      | City Hall                                               | \$ 200,000 | \$ -      | \$ 3,600 | As Needed |
| 3 | 3 | All in a Days Work                                 | Logan Simpson Design/Trevor O'Tool                                           | Public Works Operations Facility                        | \$ 42,000  | \$ 3,025  | \$ 3,025 | 2-Years   |
| 3 | 3 | Nature Unwinding                                   | Gallery 37 Apprentices under the direction of Ryan Williams                  | Xeriscape Demonstration Garden                          | \$ 15,000  | \$ 8,450  | \$ 2,450 | 2-Years   |
| 3 | 3 | Public Safety Evidence & Readiness Center Wall     | Weitzman Studios, Inc.                                                       | Public Safety Evidence & Readiness Center               | \$ 200,000 | \$ -      | \$ 4,700 | 5-Years   |
| 4 | 3 | May Peace Prevail on Earth                         | Joe Tyler                                                                    | Public Safety Plaza                                     | \$ 20,000  | \$ -      | \$ 3,600 | 3-Years   |
| 4 | 3 | Quilt of Life                                      | Connie Whitlock & Citizens of Surprise, AZ                                   | Surprise Senior Center                                  | \$ 1,500   | \$ -      | \$ 1,900 | 5-Years   |
| 4 | 3 | The Nature of Public Service                       | Koryn Rolstad                                                                | Public Safety Building                                  | \$ 17,616  | \$ -      | \$ 3,025 | As Needed |
| 4 | 3 | Totem                                              | Laurel Delaney                                                               | City Hall                                               | \$ 4,000   | \$ 4,400  | \$ 1,250 | 1-Year    |
| 5 | 3 | Heritage Tree                                      | Connie Whitlock & Citizens of Surprise, AZ                                   | Surprise Senior Center                                  | \$ 800     | \$ -      | \$ 1,900 | 5-Years   |
| 5 | 3 | Oracle                                             | Frank Williams                                                               | City Hall 2nd Floor                                     | \$ 3,500   | \$ -      | \$ 2,000 | As Needed |



*Prepared for*  
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## 1. INTRODUCTION AND METHODOLOGY

The following report contains the results of a sculpture conservation survey conducted in late April 2024 for the City of Surprise, Arizona's Art in Public Places Program (hereafter referred to as the City). The purpose of the survey was to examine thirty-two (32) distinct works of art under the City's care (artworks selected by the City), determine the current condition of the artworks, and identify damaging factors that may be contributing to the artwork's deterioration. Where applicable, general cost ranges for treatment were calculated to provide an estimate of the scope of funding that would be required to achieve a baseline, stable state for every artwork. Treatment costs include treatment time, materials, equipment, mobilization time, and administrative time. **Costs do not include** any travel-related expenses, art handling (e.g., transportation, de-installation, installation), welding, special permits, traffic control, electrical, and/or structural engineering. Where those may be applicable (aside from travel), RLA has noted so in the individual survey report. Chief Conservator Christina Varvi and Assistant Conservator Cait Greeley carried out the survey. All works were viewed from ground level with the aid of binoculars and zoom camera lenses, where necessary. Ms. Varvi reviewed all reports as well as prepared costs, treatments, and priority designations.

The primary responsibility for care and maintenance of the collection falls under the auspices of the City's Arts, Culture, and Library Department. The artworks in the collection that were surveyed include medium-to-large sized outdoor sculpture, murals, seating elements, and infrastructure enhancements. The most highly represented materials are bronze, weathering steel, mild steel, acrylic paint, painted or powder coated metals, and mosaic (glass, stone, and glazed ceramic). Other materials include glass, acrylic, stainless steel, organic material, and concrete.

Many of the outdoor installations, like Joe Tyler's *The Learning Tree* and Kevin Caron's *Top Knot* receive high public interaction, with pedestrians frequently touching, sitting, and/or climbing on the artworks. The majority of the collection is exposed to extreme temperatures, big fluctuations between daytime high temperatures and lower overnight temperatures, as well as very strong ultraviolet light. These present challenges for long-term care and maintenance that are addressed in the individual reports.

A full examination of each piece/installation, together with condition reports and treatment recommendations are included in Section IV of this report. Comments on location, siting and other environmental factors were included for each object. Recommendations and cost estimates for maintenance are included in the individual survey reports. Overall, the collection is relatively stable and in relatively good condition despite deferred maintenance.

Digital photographs were taken for each artwork examined. To access a Dropbox folder of all survey images, please copy and paste the following link into your browser:

<https://www.dropbox.com/scl/fo/2hls4jjlretozgdf6pvn/AJGdaS8Qts1fu0cDE4O-P9o?rlkey=n2vjqk593qt0qlq25yultikl9&dl=0>

**Priorities:** RLA has prioritized the artworks in terms of their current state of conservation. RLA **has not** taken into account the City of Surprise’s curatorial priorities into consideration in this ranking. The criteria for the conservation rating system are outlined below in Section 3 of the Summary, along with a breakdown of how the full collection falls within the three priority categories. The artworks identified as most in need of conservation/intervention are as follows (in order of most in need):

- 1.) Whitlock – *Life in America*      \$ 19,350.00 + artist fees  
(potential for large-scale delamination and loss)

An artwork’s treatment cost was calculated based on the estimated hourly rate of labor for an RLA conservator and a technician(s) in 2024. Materials and equipment costs (e.g., scissor lifts, baker scaffolds, ladders, etc.) and security fencing are also included in the estimate range, where applicable. Please note that these **costs do not include** any travel to Surprise, parking permits, restricted access permits, structural engineers, plumbers, electricians, welders, general contractors, or art handling/storage services as these are variable and city/company dependent. The City should expect the costs of treatment and maintenance to increase by approximately 3%-5% every year to take annual inflation and corresponding fee increases into account.

In being top priority pieces, the above artworks represent the most pressing conservation treatments because of observed material instability and aesthetically distracting damage. RLA commends the City for taking this step towards repair of their collection and recommends allotting funding for maintenance as part of the overall treatment of the entire collection. Regular maintenance of the collection helps aid in preventing the need for future, more remedial work.

## 2. GENERAL OBSERVATIONS ON COLLECTIONS

The care of the City of Surprise’s artworks requires a proactive and ongoing policy to make sure they are maintained for future generations. For the City’s size and population, the collection is relatively large, though we understand that the City is still undergoing a period of rapid development and growth. The following are general observations pertaining to the overall condition and care that were noted during the survey:

- All of the artworks in the collection require some form of maintenance or conservation to repair damage. Treatment can be as simple as surface cleaning and wax application, and as complex as re-painting or repairing damage to metals.
- Nine (9) or twenty-eight percent (28%) of the artworks are located indoors. The remaining twenty-three (23) or seventy-two percent (72%) of the artworks surveyed are sited outdoors. The majority of the outdoor artworks are in high-traffic pedestrian areas and are easily or somewhat accessible to the public. Adding signage and some deterrent plantings or fencing may help deter some public interaction. Adding security cameras (whether functional or just for display) as well as adding signage indicating that the sculptures are under surveillance may help further deter people from climbing or touching them. If certain sculptures are considered or designated as “climbing”



sculptures, the City should consider increasing the frequency of maintenance on these works to account for high levels of public interaction. Additionally, due to high UV and extreme heat, the City may want to add signage adjacent to metal sculptures (particularly bronzes) indicating that the surface of the metal will be extremely hot and may cause injury if touched.

- A large contributing factor to surface damage at multiple sculptures appears to be prolonged exposure to strong UV light as well as fluctuations between high heat and cooler temperatures. Many of the artworks have clear lacquer, paint, or powder coatings, all of which are susceptible to various forms of damage due to prolonged UV exposure. Deferred maintenance and not applying sacrificial coatings (such as wax) further contribute to coating failure. Most coatings only last approximately ten (10) years outdoors. Those subjected to strong UV and high heat may have even shorter service lives depending on the coating quality and frequency of maintenance. Large swings in temperature also cause metal substrates to expand and contract significantly. As coatings age and become more brittle, they are less able to respond to these fluctuations and movement, resulting in coating delamination and/or hairline cracks that then permit moisture and oxygen to reach the substrate. This typically leads to corrosion formation and additional deterioration of coatings.
- The concern with the priority 1 artwork is primarily that due to the poor installation of the upper portion of the mural (e.g. the distant mountain glazed ceramics and the blue colored glass sky elements), these areas will detach and could be lost or irreparably damaged. There is less concern for the colored glass since it is not original, but the mountain elements appear to be original and made by residents of the City.
- Artworks sited outdoors in an urban environment are exposed to higher levels of corrosive atmospheric pollution and exhaust particles as well as environmental factors such as wind, rain, and temperature extremes. The somewhat extreme nature of the City's environment necessitates a routine maintenance plan to mitigate deleterious conditions as well as catch and treat issues before they become more pervasive and more time consuming/expensive to fix down the road. Material selection and siting/landscaping for future acquisitions and commissions will also be key. Pre-fabrication and acquisition reviews would be beneficial for ensuring the longevity of future City-owned artworks.

### 3. RATING SYSTEM

In order to assess priorities, each artwork was assigned a numerical designation based upon its state of conservation. The priorities were based on a combination of factors having to do with materials, condition, siting, and the ability to safeguard the artwork using factors such as maintenance. The priority ratings range from 1 to 3, with 1 being the pieces in most dire need of conservation, and 3 being pieces that presently require minimal treatment.

Specifically, the ratings should be interpreted in the following manner:

- **Priority 1** objects exhibit **structural** instability that could result in imminent, irreversible damage to either the piece itself or to the public. Pieces with severe **surface** issues—delamination, active surface loss, self-perpetuating corrosion—are also included in this category. It is recommended that treatment on these works be carried out as soon as possible. If the condition is too pervasive, the City should consider deaccessioning the artwork.
- **Priority 2** objects are not in imminent danger; however, the artworks exhibit condition issues that exhibit normal wear and tear from the elements that results in corrosion, breakage, loss, abrasion, or paint loss. If maintenance is continued, treatment could be carried out within 2-4 years.
- **Priority 3** objects require minor treatment, such as cleaning, minor corrosion removal, coating application, and/or fungal removal, but lacking urgency. If maintenance is continued, treatment can be carried out within 3-5 years.

Based on this priority breakdown the collection can be said to be in relatively good condition overall. The majority of the collection (66% or 21 artworks) are in relatively good condition and largely require routine maintenance or somewhat minor surface interventions. Three percent (3%) of the works (1 artwork) require attention within 1-2 years, largely due to the potential for loss of material due to instability of the installation. Another 31% of the collection (10 artworks) requires attention within 2-4 years. Priority 1 and Priority 2 artworks constitute thirty-four percent (34%) of the total collection. It is our opinion that environmental and material/coating selection factors along with deferred maintenance and fabrication issues are generally the problem with Priority 1 and 2 artworks and that once the collection is brought up to a good state of conservation it will be possible to keep them more stable with regular, ongoing care/maintenance.

The following is the breakdown of the artworks examined by conservation priority. Artworks are not further prioritized by severity/need within each category.

### 4. PRIORITY RATING & CONSERVATION COST ESTIMATES

#### **Priority 1 = 1 artwork1**

|                                       |                            |
|---------------------------------------|----------------------------|
| 1.) Whitlock – <i>Life in Arizona</i> | \$ 19,350.00 + artist fees |
| SUBTOTAL FOR PRIORITY 1 ARTWORKS      | \$ 19,350.00 + artist fees |



**Priority 2 = 10 artworks**

|                                                  |                                                                 |
|--------------------------------------------------|-----------------------------------------------------------------|
| 1.) Caron – <i>Top Knot</i>                      | \$ 8,050.00 (spot-treat only)                                   |
| 2.) Cites – <i>Veteran’s Reflection Circle</i>   | \$ 12,300.00                                                    |
| 3.) Covarrubias – <i>Vaya Con Dios</i>           | \$ 26,850.00                                                    |
| 4.) Ekbundit – <i>Courage Walk 308</i>           | \$ 8,050.00 (spot-treat only)                                   |
| 5.) Glen – <i>Reflections of Surprise</i>        | \$ 26,975.00                                                    |
| 6.) Kasten – <i>Full Equinox</i>                 | \$ 9,850.00 + transportation &<br>off-site workspace            |
| 7.) Medina – <i>Be Yourself, Find Your Crowd</i> | \$ 44,425.00                                                    |
| 8.) Tyler – <i>Leaf Benches</i>                  | \$ 56,000.00 + transportation, off-<br>site workspace, & welder |
| 9.) Tyler – <i>The Five C’s of Arizona</i>       | \$ 20,150.00 + off-site workspace                               |
| 10.) Tyler – <i>The Learning Tree</i>            | \$ 62,700.00 + welder &<br>electrician                          |

|                                  |                                           |
|----------------------------------|-------------------------------------------|
| SUBTOTAL FOR PRIORITY 2 ARTWORKS | \$ 275,350.00 + subcontractor<br>expenses |
|----------------------------------|-------------------------------------------|

**Priority 3 = 21 artworks**

|                                                                                             |                           |
|---------------------------------------------------------------------------------------------|---------------------------|
| 1.) Delaney – <i>Totem</i>                                                                  | \$ 4,400.00               |
| 2.) Frank – <i>Swimming with Porpoise</i>                                                   | \$ 21,850.00              |
| 3.) Gallery 37, Williams – <i>Nature Unwinding</i>                                          | \$ 8,450.00               |
| 4.) Gallery 37, Williams – <i>Revitalized Roots</i>                                         | \$ 5,550.00               |
| 5.) Katz & Klein – <i>Wind in the Wilderness</i>                                            | (no treatment required)   |
| 6.) Logan Simpson Design – <i>All in a Day’s Work</i>                                       | \$ 3,025.00               |
| 7.) Logan Simpson Design – <i>A Hero</i>                                                    | \$ 7,350.00               |
| 8.) Newnam – <i>SURPRISE!</i>                                                               | (no treatment required)   |
| 9.) Oldham – <i>Bloom Where You’re Planted</i>                                              | \$ 14,900.00 + electrical |
| 10.) Rolstad – <i>The Nature of Public Service</i>                                          | (no treatment required)   |
| 11.) Sawicki – <i>Surprise History Wall</i>                                                 | (no treatment required)   |
| 12.) Tyler – <i>Always There, Always Ready</i>                                              | (no treatment required)   |
| 13.) Tyler – <i>May Peace Prevail on Earth</i>                                              | (no treatment required)   |
| 14.) Tyler – <i>Three Reptiles</i>                                                          | \$ 14,750.00              |
| 15.) Untitled – <i>Aviator Memorial</i>                                                     | (no treatment required)   |
| 16.) Weitzman Studios, Inc. – <i>Public Safety Evidence &amp;<br/>Readiness Center Wall</i> | (no treatment required)   |
| 17.) WHAM – <i>We Are the Past, Present, and Future of<br/>Surprise</i>                     | \$ 22,025.00              |
| 18.) Whitlock – <i>Heritage Tree</i>                                                        | (no treatment required)   |
| 19.) Whitlock – <i>Memorial Bench</i>                                                       | \$ 10,050.00              |
| 20.) Whitlock – <i>Quilt of Life</i>                                                        | (no treatment required)   |
| 21.) Williams – <i>Oracle</i>                                                               | (no treatment required)   |

|                                  |                              |
|----------------------------------|------------------------------|
| SUBTOTAL FOR PRIORITY 3 ARTWORKS | = \$ 112,350.00 + electrical |
|----------------------------------|------------------------------|

**TOTAL ESTIMATED COST OF COLLECTION TREATMENT: \$ 407,050.00 + subcontractors**

## 5. RECOMMENDATIONS:

The following are overall recommendations for the collection:

- Carry out treatment on as many of the Priority 1 artworks as possible. Begin with works that have already been identified as needing treatment and continue with the list until completed.
- Increase a security presence around the artworks, especially in areas with low lighting. This can include installing additional lighting and dummy (non-functional) security cameras in the area to deter vandalism and people climbing on the artworks.
- Establish a regular maintenance program for the works included in the survey. A detailed recommendation for each artwork is included in their individual survey forms included in this report. A summary of maintenance protocol and schedules is included in this report as well.
- Create a digital database organizing all of the City's accessioned artworks with artwork information, location, cost for maintenance, maintenance schedule, and value. This will allow the City to maintain a regular maintenance schedule as well as determine need and cost for repair.
- Establish a systematic approach for documenting and redressing damage or vandalism. If possible, vandalism should be mitigated as soon as possible to discourage the public from continuing to vandalize the artworks.
- Establish a system of vetting new works using the most up to date Design-Phase conservation review. Such a review would provide analyses of materials and techniques proposed for fabrication of new works and make recommendations for siting and maintenance. The review will also allow the City to properly plan for costs associated with future maintenance. Sample forms for new commissions are included in Section III of this report.

## 6. CONCLUSIONS:

Based on our examination, it appears as though UV, moderate public interaction, and extreme temperatures have all contributed to the various degrees of deterioration observed within the public art collection. Many of the artworks in the collection are in need of some form of conservation treatment in order to bring the collection to a condition level that can be maintained with regular cleanings and care. Outdoor artworks will continue to require the most recurring and frequent maintenances due to the deleterious effects of the elements as well as the impact that corrosive materials and UV light have on the various material surfaces. RLA recommends instituting a maintenance program that addresses the work on an ongoing basis and requiring that future commissions include funds for artwork maintenance.

Submitted by:



Christina Varvi, President & Chief Conservator



## II. MAINTENANCE RECOMMENDATIONS & SCHEDULE

Generally, artworks classified as either Priority 2 or Priority 3 can receive routine maintenance prior to more in-depth conservation treatments. **Priority 2** objects are not in imminent danger; however, the art may have condition issues that exhibit normal wear and tear from the elements that results in corrosion, breakage, loss, abrasion, or paint loss. If maintenance is continued, treatment could be carried out within 2-4 years. **Priority 3** objects require minor treatment, such as cleaning, minor corrosion removal, coating application, and/or fungal removal, but lacking urgency. If maintenance is continued, treatment (if warranted) can be carried out within 3-4 years.

Many pieces will not require annual maintenance. Large-scale installations with complex access issues may limit the frequency in which a piece is maintained. Within each individual condition assessment, RLA has indicated whether the City should aim to maintain the artwork annually, biennially, every 2-3 years, every 3-5 years, or on an as needed basis. Maintenance instructions have also been included in each individual report, with the expectation that trained conservation professionals will be carrying out maintenances.

Below is a list of all of the artworks included within the survey, their recommended maintenance frequency, and the expected cost of maintenance should it be performed by a conservation professional. The proposed costs include the cost of materials. Where required, additional access needs are indicated and will incur additional costs that are included (e.g., scaffolding installation, scissor lift rental). They do not include any special permits, overnight or weekend work differentials, travel, permits, etc. The City of Surprise should expect the costs of maintenance to increase annually by at least 3-5% to take inflation into account. Aside from their general priority groups and recommended frequency, the artworks are not further prioritized within these groups.

### **Annual:**

#### Priority 2: 9 artworks

|                                            |             |
|--------------------------------------------|-------------|
| 1.) Caron – <i>Top Knot</i>                | \$ 1,750.00 |
| 2.) Covarrubias – <i>Vaya Con Dios</i>     | \$ 3,250.00 |
| 3.) Kasten – <i>Full Equinox</i>           | \$ 1,190.00 |
| 4.) Tyler – <i>Leaf Benches</i>            | \$ 7,200.00 |
| 5.) Tyler – <i>The Five C's of Arizona</i> | \$ 1,500.00 |

#### Priority 3: 7 artworks

|                                                |             |
|------------------------------------------------|-------------|
| 1.) Delaney – <i>Totem</i>                     | \$ 1,250.00 |
| 2.) Oldham – <i>Bloom Where You're Planted</i> | \$ 3,150.00 |
| 3.) Tyler – <i>Three Reptiles</i>              | \$ 1,250.00 |
| 4.) Whitlock – <i>Memorial Bench</i>           | \$ 1,300.00 |

**Sub-Total – Annual: \$ 21,840.00**

### **Biennial:**

#### Priority 1: 1 artwork

|                                       |             |
|---------------------------------------|-------------|
| 1.) Whitlock – <i>Life in Arizona</i> | \$ 2,400.00 |
|---------------------------------------|-------------|

Priority 2: 1 artwork

- |                                                |             |
|------------------------------------------------|-------------|
| 1.) Cites – <i>Veteran’s Reflection Circle</i> | \$ 975.00   |
| 2.) Ekbundit – <i>Courage Walk 308</i>         | \$ 2,650.00 |

Priority 3: 2 artworks

- |                                                       |             |
|-------------------------------------------------------|-------------|
| 2.) Gallery 37 – <i>Nature Unwinding</i>              | \$ 2,450.00 |
| 3.) Gallery 37 – <i>Revitalized Roots</i>             | \$ 2,450.00 |
| 4.) Logan Simpson Design – <i>All in a Day’s Work</i> | \$ 3,025.00 |
| 5.) Logan Simpson Design – <i>A Hero</i>              | \$ 2,025.00 |

**Sub-Total – Biennial: \$ 15,975.00**

**Every 2-3 Years:**

Priority 2: 4 artworks

- |                                           |             |
|-------------------------------------------|-------------|
| 1.) Glen – <i>Reflections of Surprise</i> | \$ 5,150.00 |
| 2.) Tyler – <i>The Learning Tree</i>      | \$ 9,850.00 |

Priority 3: 4 artworks

- |                                               |             |
|-----------------------------------------------|-------------|
| 1.) Frank – <i>Swimming with Porpoise</i>     | \$ 6,700.00 |
| 2.) Tyler – <i>May Peace Prevail on Earth</i> | \$ 3,600.00 |
| 2.) Unknown – <i>Aviator Memorial</i>         | \$ 3,350.00 |

**Sub-Total – Every 2-3 Years: \$ 28,650.00**

**Every 3-5 Years:**

Priority 2: 1 artwork

- |                                                  |             |
|--------------------------------------------------|-------------|
| 1.) Medina – <i>Be Yourself, Find Your Crowd</i> | \$ 8,000.00 |
|--------------------------------------------------|-------------|

Priority 3: 1 artwork

- |                                                                                      |             |
|--------------------------------------------------------------------------------------|-------------|
| 1.) Newnam – <i>SURPRISE!</i>                                                        | \$ 975.00   |
| X.) Tyler – <i>Always There, Always Ready</i>                                        | \$ 6,675.00 |
| 3.) Weitzman Studios, Inc. – <i>Public Safety Evidence &amp; Readiness Ctr. Wall</i> | \$ 4,700.00 |
| 3.) WHAM – <i>We Are the Past, Present, and Future of Surprise</i>                   | \$ 8,000.00 |
| 2.) Whitlock – <i>Heritage Tree</i>                                                  | \$ 1,900.00 |
| 3.) Whitlock – <i>Quilt of Life</i>                                                  | \$ 1,900.00 |

**Sub-Total – Every 3-5 Years: \$ 32,150.00**

**As Needed:**

Priority 3: 3 artworks

- |                                                   |                               |
|---------------------------------------------------|-------------------------------|
| 1.) Katz & Klein – <i>Wind in the Wilderness</i>  | \$ 3,600.00                   |
| 2.) Rolstad – <i>The Nature of Public Service</i> | \$ 3,025.00                   |
| 3.) Sawicki – <i>Surprise History Wall</i>        | \$ 3,350.00 + art<br>handlers |
| 2.) Williams – <i>Oracle</i>                      | \$ 2,000.00                   |

**Sub-Total – As Needed: \$ 11,975.00 + art handlers**



III. SAMPLE FORMS

**IN-HOUSE SCULPTURE MAINTENANCE AND EXAMINATION FORM**

Date: -----

Sculpture: -----

Location: -----

Yes    No    check

1. Coating issues?

2. Bird droppings?

3. Graffiti?

If so, describe (material, color and placement)

4. Gum and other accretions:

5. Does it appear securely mounted?

6. Pooling water or other noticeable problems:

**WORK CARRIED OUT: [list materials used and methods.]**

Signature of technician: \_\_\_\_\_

**Methods and Materials Conservation Review Sheet for New Commissions**

**Artist Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**City, State ZIP:** \_\_\_\_\_

**E-mail address:** \_\_\_\_\_

**Phone #:** (     ) \_\_\_\_\_ **Fax #:** (     ) \_\_\_\_\_

**Date Completed:** \_\_\_\_\_

**1. Commissioning Agency**

What department is commissioning the artwork? Please list the name, address and phone number for the primary contact person.

**2. General Description of Artwork**

What is the title for the artwork?

What are the dimensions for the artwork?

What is the weight of the artwork?

Describe placement of the artwork, it's environment and public use. Be specific about location vis-à-vis trees, public access, proximity to streets, water, etc.

**3. Fabrication**

What materials are used for fabrication of artwork? Please be as specific as possible. List types of paint, stone, metal, plastic, tile, mortars and adhesives you may be using in the creation of the work. Include the materials for the sub-structure and the surface of the work.

Who is the proposed fabricator for artwork? Please provide all relevant contact information. Specify each fabricator of each component part.



Suppliers:

Coatings:

Who is fabricating and supplying the electrical and/or lighting components?

Explain in detail the proposed fabrication methods.

What is the fabricator warranty?

Who will prepare shop drawings?

#### **4. Installation**

Explain proposed installation method. Be specific as possible about all materials, including adhesives and mortars.

Please indicate any aspect of installation that may require special attention (For example, a consideration of protection of the artwork to prevent portions that could scratch or coatings that could peel if not properly handled.)

Have you completed a project of this type before? If so, where and when was it installed? Please list name and contact information for Owner. Indicate any aspect of the installation involves using new materials.

#### **5. Maintenance**

Artist maintenance recommendations? Please make a general statement, given your experience with this material, about your sense of how this piece is expected to weather.

**CONDITION REPORT**

Object Type:

Sculpture\_\_\_\_\_ Painting\_\_\_\_\_ Works on Paper\_\_\_\_\_ Electronic Media\_\_\_\_\_

Date of Examination:

Artist Name:

Title/Date:

Object description:

Materials:

Location:

Comments on Location:

Comments on Mount/Frame:

General Condition Notes:

Summary and Treatment Recommendations:



**ART DAMAGE REPORT**

Date and time of examination: \_\_\_\_\_

Relative date and time of damage: \_\_\_\_\_

Artwork: \_\_\_\_\_

CAUSE: [vandalism, accident, storm, other]: \_\_\_\_\_

Description of Damage-type, location, perceived severity:

Additional Comments:

Number of photographs taken:

Recommended follow-up:

Signed: \_\_\_\_\_

## IV. INDIVIDUAL SURVEY REPORTS



**Examined By:** Christina Varvi

**Examined On:** 5/2/24

**Artist:** Kevin Caron

**Title:** *Top Knot*

**Date:** 2016

**Materials:** Powder-coated steel

**Dimensions:** 112" H x 4' x 4'

**Location:** 16000 N. Civic Center Plaza (City Hall)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The sculpture is a series of square stock steel tubing that is continuous and intertwines to create a geometric trefoil knot form. According to the artist, the “tubes” and base are formed from one quarter inch thick (1/4”) steel that have been MIG welded together. The mild steel has been powder coated with a bright orange red coating (RAL 3002) and a clear topcoat applied overtop. The sculpture is welded to a pyramidal base that is integral to the sculpture itself and has been powder coated black (RAL 8022), again with a clear topcoat applied overtop. The powder coating was performed by Desert Coating Solutions in Phoenix. The brand and product name of the clear topcoat has not been provided. There is a small dedication plaque mounted to a black powder coated pedestal to the southeast of the sculpture.

**Condition:** Overall, the sculpture appears to be structurally sound and securely mounted. The surface condition is fair. There are moderate accumulations of ferrous corrosion around the base of the sculpture at the flange that is used to connect the artwork to the surrounding pavement. Though sprinklers were not on during the assessment, they were observed in other parts of the grassy lawn. It is likely that sprinkler water over sprays and hits the sculpture frequently. Because of the tight connection between the base and the concrete, water is likely trapped along the underside of the base, which promotes corrosion. The pavement along this connection was visibly wet at the time of assessment. There is also evidence of mineral deposit buildup on the underside of the red sculptural element as well as throughout the sides of the pyramidal base. The base also appears somewhat faded and discolored, likely due to prolonged, strong UV exposure. There are copious amounts of scuff marks, abrasions, and scratches throughout the base due to public interaction. There are two small areas of powder coating loss on the red sculptural elements on the side facing the pedestrian pathway. In this area, the mild steel base metal is exposed. There is also a small hole on the north side of the sculpture that is inherent to the original fabrication. Ferrous corrosion runoff

was emanating from this hole. Moderate accumulations of bird droppings were noted throughout the red sculptural elements.

**Previous Conservation Treatments or Condition:** Previously maintained in January 2019, though the details of this maintenance have not been provided.

**Comments on Mounting:** The pyramidal base of the sculpture appears to be welded to a three-quarter (3/4) or 1" thick steel plate that extends slightly larger than the sculpture base itself. The sculpture is secured to the surrounding concrete pavement with a threaded metal rod at each corner. The rods are likely secured into the concrete pavement with epoxy. The sculpture was then placed over top and secured with hex nuts.

**Comments on Location:** The sculpture is installed along a pedestrian pathway in a landscaped quad between a parking lot and several other buildings that belong to Ottawa University at the Civic Center complex. The sculpture is highly accessible to the public and shows signs of frequent public interaction, particularly at the lower surfaces. It may be subjected to higher concentrations of corrosive vehicle exhaust particulates due to its proximity to a four (4) level parking garage within two hundred feet (200') of the sculpture. The sculpture appears to be in shade during the morning but in full sun throughout the rest of the day. There are no encroaching plantings, overhanging trees, or nearby trees. However, it appears that the sculpture is routinely hit by sprinkler overspray due to the grassy lawn within five feet (5') of the artwork. The sculpture does not appear to be spotlit, but there is ambient light from a streetlamp within ten feet (10') of the artwork. There are several security cameras mounted on nearby buildings which may help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Re-direct sprinklers so that they do not overspray and hit the sculpture. If possible, slightly elevate the sculpture on shims so that there is a slight gap between the underside of the sculpture and the pavement, which will allow for airflow and for the underside of the sculpture to dry out after rain events or if sprinklers cannot be modified.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder. If sprinklers cannot be re-directed away from the artwork, they will need to be turned off for any in-situ treatments or maintenances.

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Option 1 – Spot Repairs:
  - a. Since the sculpture is less than ten (10) years old, there are some cosmetic treatments that can be performed to help improve the appearance of the artwork and extend the existing service life before full re-coating is necessary.



- b. Dry brush surfaces to remove loose particulate matter.
  - c. Wash with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes.
    - i. Rinse with distilled water and dry with microfiber cloths.
  - d. Remove loose, flaking paint down to sound coating.
  - e. Mechanically remove accessible ferrous corrosion down to bare metal and apply a corrosion passivating solution to accessible surfaces.
    - i. Allow to dwell overnight and remove residue with organic solvents.
  - f. Compound powder coating surfaces to reduce the appearance of mineral deposit build-up, scratches/abrasions, and improve the saturation of the powder coating color.
  - g. Prime areas of exposed ferrous metal and in-paint with an exterior-grade paint system and varnish to blend with adjacent surfaces in color and sheen.
    - i. Please Note: Powder coatings cannot be touched up in situ in kind. In-painting is the only way to spot-repair powder coating losses. Because they are inherently different materials with different physical and chemical properties, the in-painting will weather differently than the powder coating and will become more visible over time.
  - h. Apply two (2) coats of cold, clear carnauba paste wax to all surfaces to act as a sacrificial barrier layer for mineral deposits, bird droppings, etc.
    - i. Allow wax to dry after each application and buff with a horsehair bristle brush.
3. Option 2 – Full Re-Coat:
- a. Because the base and the sculpture are welded together and because powder coating cannot be touched up in the field in kind, the sculpture has to be de-installed, transported to a powder coating company, completely stripped, and re-powder coated to address areas of missing coating, scratches and abrasions, discoloration, and corrosion. Alternatively, the sculpture can be deinstalled and stripped of its powder coating and instead painted with an industrial grade paint system if approved by the artist. This would allow for easier touchups in the field and repainting in situ rather than having to completely de-install the sculpture every time it needs to be re-coated.

**Estimated Treatment Costs:**

|                                |                    |
|--------------------------------|--------------------|
| <b>Option 1 – Spot Repairs</b> | <b>\$ 8,050.00</b> |
| <b>Option 2 – Full Re-Coat</b> | <b>\$ TBD</b>      |

**Estimated Special Equipment Required:** Rigging, transportation, powder coating, compressor, possibly HVLP spray, security fence with privacy screen if treated in situ.

**Recommended Maintenance:**

- 1. Document treatment with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
- 2. Dry brush surfaces to remove loose particulate matter.
- 3. Wash with a solution of filtered tap water and a conservation-grade detergent.
  - a. Rinse with distilled water and dry with microfiber cloths.

4. Blow under base with compressed air to remove pooling water.
5. Remove extant carnauba wax with mineral spirits.
6. Add two (2) coats of clear, cold carnauba paste wax to all surfaces.
  - a. Allow to dry between each application and buff with horsehair bristle brushes.
7. Inspect surfaces for damage and notify the City if additional treatment is warranted.

**Estimated Maintenance Costs:**

**\$ 1,750.00**

**Recommended Frequency of Maintenance:** Annual

**Examined By:** Cait Greeley

**Examined On:** 4/29/24

**Artist:** Jeremy Cites & Sierra Kimsey

**Title:** *Veterans Reflection Circle – Brian’s Story*

**Date:** 2019

**Materials:** Paint, concrete, rebar, zip ties, aluminum

**Dimensions:** Each concrete barrier block: 5’ W x 49” H x 10” at narrowest D & 30” at widest D

**Location:** 16089 N. Bullard Ave. (Veterans Reflection Circle, north of the Surprise Regional Library)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The installation consists of ten (10) concrete jersey barrier blocks, five (5) on each side, that curve in towards each other. At the west end of the installation, there are three (3) aluminum memorial plaques. Three (3) blocks have been painted likely with acrylic paints that depict battle scenes and two (2) blocks have been painted with nature scenes. According to the artists, Behr® Premium Plus Deep Base exterior paint was used to create the murals over two to three (2-3) coats of Killz® All Purpose Primer. A range of color swatches (no names or color codes) have been digitally provided via PDF. After the murals were completed, they were coated with three (3) coats of Behr® Low Luster Masonry Sealer. Ten (10) flags sit on top of the blocks on the north side and nine (9) flags sit on top on the south side’s blocks, each tied to a loop of rebar with zip ties. The installation is placed in a serene, landscaped garden area.

**Condition:** Overall, while the concrete substrates are structurally sound, the condition of the murals is fair. Each concrete jersey barrier block is intact. There are multiple hairline cracks visible throughout, which naturally occurs in cement over time. There are three (3) small areas of concrete and paint loss on the north side, and several areas along cracks where the paint is flaking. Along other hairline cracks in the surface, the paint appears to be cracking and slightly lifting/curling as well. These could be areas of future paint loss if not stabilized. Overall, the work appears to have a fairly matte appearance. The artists state that the intended sheen is matte to satin. Therefore, the work has become more matte over time, likely due to prolonged sun exposure. Per the artists, they estimated the color vividness life expectancy to be 3-5 years provided the murals are not exposed to direct sunlight. They did recommend annual re-application of the Behr® Premium Low-Luster sealer at no more than



two (2) coats per year to improve color durability. It is unknown if this annual maintenance has been performed. Vertical drip marks are observed throughout the painted blocks as well. All surfaces exhibit light surface soiling. The plaques are in good condition and stable on their mount. There are a few surface scratches on the plaques primarily on the north side.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** Each concrete block is directly placed onto the ground. There do not appear to be any below grade footings or pads to support these elements. The three (3) aluminum memorial plaques are mounted into the concrete blocks with epoxy.

**Comments on Location:** The artwork is located northeast of Surprise Regional Library in a landscaped garden surrounded by rocks and desert plants with a water feature and trees nearby. The installation is near Community Park Lake. There are no overhanging trees or plants encroaching on the artwork. There are no sprinklers nearby. The artwork is in full sun throughout the day and highly accessible to the public. Streetlamps are in close proximity and security cameras from the library are visible, both which may help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** None

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
3. Damp clean all surfaces using a conservation-grade detergent and distilled water.
  - a. Rinse the artwork with distilled water and pat dry with microfiber cloths.
4. Patch three (3) small losses in concrete on the north side.
5. Inject or flow stabilizing adhesive into cracks and behind any areas of lifting paint.
  - a. Once the adhesive cures, set down areas of lifting/flaking paint with a warm tacking iron and silicone release mylar to stabilize.
6. Inject and fill cracks in the concrete with a conservation-grade injection grout and patching mortar that is compatible with concrete substrates.
7. Apply a protective barrier layer varnish over the mural that has UV light stabilizers.
8. In-paint losses to blend with adjacent surfaces.
9. Apply another layer of varnish over all surfaces that has UV light stabilizers. If acceptable to the artist, we recommend that the varnish be glossy in sheen to make it easier to clean and help reflect sunlight.
10. Mitigate/reduce surface scratches on the plaques.
11. Apply a vapor permeable water repellent to the exposed concrete surfaces so that water cannot migrate into the system and build-up hydrostatic pressure behind the murals.

12. Apply one cold, clear coat of carnauba paste wax to all plaque surfaces.
  - a. Allow wax to dry and buff with horsehair bristle brushes.

**Estimated Treatment Costs:****\$ 12,300.00**Costs are inclusive of labor, documentation, and materials *only*.**Estimated Special Equipment Required:** None**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
3. Damp clean all surfaces using a conservation-grade detergent and distilled water.
  - a. Rinse the artwork with distilled water and pat dry with microfiber cloths.
4. Inspect all surfaces for paint loss & other damage that may have occurred between annual maintenances and notify the client if additional treatment is recommended.
5. Apply one cold, clear coat of carnauba paste wax to all plaque surfaces.
  - a. Allow wax to dry and buff with horsehair bristle brushes.

**Estimated Maintenance Costs:****\$ 975.00**Costs are inclusive of labor, documentation, and materials *only*.**Recommended Frequency of Maintenance:** Biennially

**Examined By:** Cait Greeley

**Examined On:** 4/29/24

**Artist:** Jim Covarrubias, Oscar Unes, The Ariztlan Team

**Title:** *Vaya Con Dios*

**Date:** 2002

**Materials:** Bronze, stone, paint, pigment

**Dimensions:** 104" W x Approx. 10' H x 14.5" D

**Location:** 15953 N. Bullard Avenue (Surprise Community Park/ Decommissioned Fighter Airfield)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The artwork consists of a tall vertical stone face with four (4) bronze plaques on either side. Three (3) of the plaques are on the north side, and one (1) plaque is on the south side. One (1) of the plaques on the north side is oriented face-up on the base. Two (2) rectangular stones are placed on either side of the vertical stone with a gap measuring approx. 0.5" from the vertical stone's surface, likely for stabilization. The vertical stone sits on a circular concrete base that has a paint coating on the horizontal surface. Pigmented stone tiles line the outside of the base depicting imagery of the desert and local culture in warm tones. There is a small rock outcrop located approximately 20' south of the artwork. It is unknown if the outcrop is part of the installation.

**Condition:** Overall, the artwork is in fair condition. The larger structure of the installation appears to be stable. The surface of the vertical stone is in relatively good condition. These elements appear to be face-bedded sandstone, so delamination of the stone layers may occur over time as the material ages. There appears to be a fragment of stone missing from the top visual right corner when viewed from the south, however that could be inherent to the stone. The sides show a few hairline cracks. Dried bird droppings are visible towards the top of the stone. There are moderate accumulations of surface soiling present.

The concrete base is in fair to poor condition. There is a long crack that runs along the perimeter of the concrete base between the base and the inlaid stone tiles measuring approximately 1 cm at its widest and .015 mm at its narrowest. Small hairline cracks are visible throughout the base and there are some areas where the concrete is pitting. One (1) of the stone tiles on the north side is broken off diagonally. The warm tones of the tiles that surround the base appear lighter and more faded on the north/east sides than the west/south



sides. Horizontal abrasion marks are visible on the faces of engraved stone tiles, likely from landscaping activities to trim the adjacent lawn. Micro biological growths were noted on the faces of some engraved stone tiles. These tiles are face-bedded sandstone, so delamination of the stone layers may occur over time as the material ages. The north side also displays moderate amounts of stagnant water pooling on the base filled with dirt and debris. The source of the water is likely from nearby sprinklers. The base appears to be uneven. The paint coating on the base is delaminating in several areas. A sticker is adhered to the base near the plaque. Bird droppings and surface soiling are visible on skyward-facing surfaces. Shoe prints are visible from people walking on the base. It is not clear whether the horizontal surface of the base was originally painted or if it has been overpainted to mask graffiti, graffiti ghosting, and/or soiling from public use and weathering. The artist should be consulted to verify if this element is meant to be painted.

The vertical mounted plaques appear very dry and have moderate accumulations of mineral deposits. The vertical plaques on the south side appear to have a dark brown/black-tinted coating on them. There are gaps and cracks in the sealant applied to the perimeter of the plaques particularly along the bottom with a dark-colored residue running down from the corners. The plaque situated face-up on the base is saturated in stagnant water and mineral deposits.

Per the maintenance instructions provided by the artist, they recommend applying a clear acrylic sealer after maintaining the sculpture. It is not clear where the sealer is to be applied and how frequently it should be applied. The artist states they use Utrecht® Gloss Medium purchased from Blick® Art Materials, which is a clear acrylic coating. It is not clear if this product is designed to be used on stone and/or bronze.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The circular concrete base likely extends below grade and cast in place with ferrous rebar reinforcement. The vertical stone face is likely mounted into the circular concrete base likely with threaded rods and pre-drilled holes that have been mortared or epoxied into the concrete. There is a flexible sealant around the perimeter of the stone. The three (3) bronze plaques are mounted to the sides of the stone with epoxy and a sealant added around the perimeter. The bronze plaque that is face-up on the base is likely mounted to the base using an epoxy. The carved stone tiles around the perimeter of the concrete base are likely set with thinset mortar. There is grout between the stone tiles.

**Comments on Location:** The artwork is located in a large grassy lawn south of the Surprise Regional Library's entrance in Surprise Community Park and is highly accessible to the public. The grass was damp to the touch at the time of assessment at 9AM, indicative of sprinklers nearby. At least one (1) side of the artwork is always in direct sunlight throughout the day. There are nearby trees, but nothing overhanging the sculpture. Grass grows up to the faces of the applied engraved tiles mounted to the concrete base. The artwork does not appear to be spot-lit. It is flanked by flag poles with ambient lights. There are no security cameras visible within close proximity to the artwork to help deter vandalism.

**Comments on Safety/Risk Management:** The majority of the rim around the perimeter of the concrete base has a deep crack and does not appear stable which may pose a structural risk for people standing on the base.

**Recommended Site Improvements:** Re-direct sprinklers away from the artwork to mitigate water pooling on the base.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder, security fencing with privacy screen, access to water hook-ups, pressure washer, generator

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Prior to treatment, erect a security fence with privacy screen around the perimeter of the site. Secure site with chain and combination lock and provide the combination to all pertinent City departments.
  - a. City to turn off all sprinklers in the work area for the duration of treatment and until all applied coatings can cure.
2. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
3. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
4. Strip overpaint on horizontal base surfaces with chemical paint strippers and low-pressure washing.
  - a. If there is graffiti or graffiti ghosting below the overpainted surfaces, reduce appearance with specialty graffiti removal chemicals.
5. Once overpaint has been removed, clean all surfaces with a solution of distilled water and a conservation-grade detergent, using natural bristle brushes.
  - a. Rinse all surfaces with distilled water and pat dry to remove standing water.
6. Apply a non-toxic biocide to all stone surfaces to mitigate micro biological growths.
7. Stabilize large crack in base by injecting with epoxy.
8. Fill losses in concrete with a patching mortar compatible with concrete surfaces.
9. Work with artist to replace broken carved stone tile along vertical perimeter of the base.
10. If approved by the artist, tone engraved tiles with pigmented potassium silicate to renew any specialized coloration originally intended by the artist.
11. Utilize a micro-abrasive cleaning system to remove all mineral deposit accretions from bronze plaques.
  - a. Re-patinate plaques to the original patina.
  - b. Hot wax plaques using a blend developed by the Getty Conservation Institute for high UV and heat environments.
  - c. Apply two (2) cold, clear coats of sacrificial carnauba wax to all plaques.
    - i. Allow wax to dry after each application, then buff with horsehair bristle brushes.
12. Remove and replace all flexible sealant throughout the monument.
13. Apply a vapor permeable sealant to all stone and concrete surfaces to mitigate the effects of water ingress and public interaction.

14. Following treatment, we recommend that the City remove the grass from around the base of the sculpture at least six (6) inches away from the carved stone tiles to help mitigate damage from lawncare equipment. The material can be replaced with small stones to act as a buffer between the lawn and artwork.

**Estimated Treatment Costs:****\$ 26,850.00**

Costs are inclusive of labor, documentation, access, equipment, security fencing, and materials *only*.

**Estimated Special Equipment Required:** Ladder, security fence with privacy screen, compressor, water tank, generator

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of filtered tap water and a conservation-grade detergent, using natural bristle brushes.
  - a. Rinse all surfaces with distilled water and pat dry to remove standing water.
4. Apply one (1) cold, clear sacrificial coat of carnauba-based wax to all four (4) plaques.
  - a. Allow wax to dry after each application and buff all surfaces to the appropriate sheen using a horsehair buffing brush.
5. Reapply non-toxic biocide to all surfaces.
6. Monitor hairline cracks for changes and notify the City of any recommended additional treatments.

**Estimated Maintenance Costs:****\$ 3,250.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** Annual



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Laurel Delaney

**Title:** Totem

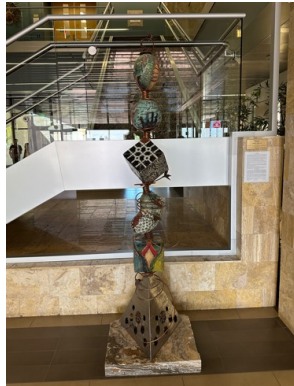
**Date:** 2009-2014

**Materials:** Encaustic wax, oil, concrete, copper, brass, steel, Grand Canyon onyx

**Dimensions:** 86" H x 22" x 24"

**Location:** 16000 N. Civic Center Plaza (City Hall)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** According to the description provided by the artist, the Totem represents a cyclical inference of birth, life, death, and ultimately rebirth. The base of the sculpture is a three-dimensional triangle shaped from welded steel with hole cutouts and adorned with copper and brass wire. The square above is an encaustic form that represents a lotus flower. Above this is an encaustic chrysalis, followed by an encaustic cube turned on its corner with different patterns on each side in black and white glaze. Above the cube is an encaustic globe and the composition is topped with a glazed ceramic egg form. The stacked forms are made of specially formulated light weight concrete over a wire (presumably ferrous) structure. The brand and product of concrete has not been provided. The artist states that the concrete is very rough and required many layers of wax before they could begin to paint the final imagery. This wax paint (Encaustic Wax) is made of beeswax, dammar resin from trees, and pigment. After these are melted together, the material is applied to the surface and worked with hot tools. Each layer of "paint" must be fused or heated into the previous layer so it adheres properly. Copper coils surround each level of the totem; looser coils encircle the forms while the coils are tighter around a central support pole that runs through each stacked element. Each coil ends with a small budding leaf form. The original support pole was copper. The artist mentions switching this out to stainless steel so that it can be connected to a stone base for public display. It appears that this was done as the central support has been painted black (unlikely to have been done with copper) and is epoxied into a Grand Canyon onyx stone base.

**Condition:** Overall, the sculpture appears to be structurally sound and in relatively good condition. There is an area of missing Encaustic Wax measuring approximately half an inch in area (1/2") at the vertical edge of the lotus box form, facing the stairs. Moderate accumulations of dust and cobwebs were noted throughout the installation with the heaviest accumulations occurring on skyward-facing surfaces. Localized areas of blue green copper

corrosion were noted in recesses of copper welds. The copper in general appears darker and more tarnished on skyward-facing surfaces. Dust can be corrosive and trap moisture on surfaces, which accelerates tarnishing and corrosion. The artist should be consulted on whether or not the color shift of the copper is acceptable and/or intended for this artwork.

**Previous Conservation Treatments or Condition:** Previously maintained in February 2019. Details about what was done during this maintenance have not been documented or provided.

**Comments on Mounting:** The sculpture is mounted to a rectangular base of Grand Canyon onyx, which is approximately two inches (2") thick. Epoxied into the center of this base is a threaded rod that has been painted black. It is believed this is stainless steel. The artwork components appear to stack over this central rod through their centers. It is unclear if they are physically attached to the rod by any other means, especially the element at the top. It is not clear if the sculpture base is mounted to the floor or if the base weight keeps it in place.

**Comments on Location:** The sculpture is located on the ground floor of Surprise City Hall in the main atrium. It is set somewhat out of the way adjacent to a set of stairs to the second floor mezzanine and a structural column. There appears to be an HVAC outflow vent above the artwork. If this is an outflow vent, this may be contributing to the accumulation of dust on the artwork surfaces and can also result in adverse fluctuations in temperature that can cause damage long-term. The work is highly accessible to those in the building and may be subjected to general custodial cleaning practices (e.g., floor mopping). The slight elevation of the base likely helps mitigate some damage. The work is not spot lit, but there is constant police presence in this area, which deters vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Reposition the artwork so that it is not under an outflow HVAC vent.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder or work bench

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush and vacuum surfaces with soft, natural bristle brushes and a HEPA filter vacuum.
3. Perform additional dry cleaning with cosmetic and vulcanic sponges.
4. Perform damp cleaning as needed with a solution of distilled water and a conservation-grade detergent.
  - a. Damp rinse surfaces to remove detergent residue and dry with microfiber cloths.

5. In-paint/fill loss in Encaustic Wax coating with new Encaustic Wax, using a heated spatula.
6. Mechanically remove blue green copper corrosion with small hand tools.
  - a. Apply a copper corrosion passivating solution to these areas and allow to dwell overnight. Clear residue with organic solvents.
7. If the artist deems that the copper should not be allowed to darken/tarnish, polish accessible areas of copper with a fine metal polish and clear residue with organic solvents.

**Estimated Treatment Costs:****\$ 4,400.00**

**Estimated Special Equipment Required:** Ladder or work bench, extension cord, access to outlet

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush and vacuum surfaces with soft, natural bristle brushes and a HEPA filter vacuum.
3. Perform additional dry cleaning with cosmetic and vulcanic sponges.
4. Perform damp cleaning as needed with a solution of distilled water and a conservation-grade detergent.
  - a. Damp rinse surfaces to remove detergent residue and dry with microfiber cloths.

**Estimated Maintenance Costs:****\$ 1,250.00**

**Recommended Frequency of Maintenance:** Annual (if left under HVAC outflow vent)



**Examined By:** Cait Greeley

**Examined On:** 5/1/24

**Artist:** Kai Ekbundit d.b.a 23byKai

**Title:** *Courage Walk 308*

**Date:** 2021

**Materials:** Steel, aluminum, paint, clear coat

**Dimensions:** Each panel: 3' W x 6" D x 8.5' H

**Location:** 13771 W. Cactus Rd. (Fire Station #308)

**General Condition:**   Excellent           Good X           Fair           Poor



**Description:** The artwork consists of eight (8) steel panels screwed into steel frames. Six (6) of them are perforated steel sheets. Each panel features a white painted aluminum letter cut-out that has been stud mounted to the panel's surface. The panel with the letter "U" displays the entire panel as a cut-out. When combined, the panels spell out "C-O-U-R-A-G-E." The panel on the far visual right side features text. Though not confirmed, the artwork appears to be primed and painted with a clear coat applied overtop rather than powder coated. There is no plaque associated with the artwork. Each panel is up-lit from the front with eight (8) above-ground lights.

**Condition:** Overall, the artwork is in relatively good condition and structurally stable. There are many small areas of localized corrosion specifically near torx screws, near the upper corner of the letter "U," and along the bottom of the far visual right panel. This lower area is due to abrasion. There are a few scratches on the sides and backs of the panel that exhibit corrosion. The clear coating on each panel appears to be crazing in multiple areas especially along the sides and around torx screws. There are some areas around torx screws where the paint coating is visibly flaking off. It is likely that multiple screws were overtightened or the threads cut into the paint coating, allowing corrosion to take hold. Paint coatings are also notoriously thinner along sharp edges/right angles, because surface tension pulls the paint away from these corners. As such, the City will likely see additional corrosion forming along the many sharp edges of the perforated steel as the work ages. The middle panel with the letter "U" displays a gap in the seam along the base of the letter "U." There are light accumulations of surface soiling, spider webs, and insect nests visible throughout. The above-ground up-lighting was not on at the time of assessment during the day, so it is unknown if the lights are functional at night.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** Each panel is mounted directly into the rocky ground. There are likely below-grade footings for each panel “foot” to which they are mounted. Each letter is stud mounted into the steel panels using hex screws and hex nuts. The back of each screw is sealed with silicone caulk. The panels are screwed into square tabs welded to each panel frame using torx screws.

**Comments on Location:** The artwork is located at the corner of Fire Station #308 in a wide-open area surrounded by small rocks and desert vegetation. There are two shrubs close to the artwork, one in front and one behind. There are trees nearby but nothing overhanging or encroaching on the artwork. The installation is in full sun throughout the day and highly accessible to the public. There are nearby streetlights and security cameras to help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Option 1 – Spot Repairs:
  - a. Since the sculpture is less than three (3) years old, there are some cosmetic treatments that can be performed to help improve the appearance of the artwork and extend the existing service life before full re-coating is necessary.
  - b. Dry brush surfaces to remove loose particulate matter.
  - c. Wash with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes and microfiber cloths.
    - i. Rinse with distilled water and dry with microfiber cloths.
  - d. Remove loose, flaking paint down to sound coating.
  - e. Mechanically remove accessible ferrous corrosion down to bare metal and apply a corrosion passivating solution to accessible surfaces.
    - i. Allow to dwell overnight and remove residue with organic solvents.
    - ii. This may require temporarily installing the attached letters to adequately access areas of corrosion.
  - f. Prime areas of exposed ferrous metal and in-paint with an exterior-grade paint system and clear coat to blend with adjacent surfaces in color and sheen. It would be helpful to obtain the original paint stack system from the fabricator.
  - g. Apply two (2) coats of cold, clear carnauba paste wax to all surfaces to act as a sacrificial barrier layer for mineral deposits, bird droppings, etc.
    - i. Allow wax to dry after each application and buff with a horsehair bristle brush.

3. Option 2 – Full Re-Coat:

- a. For full re-painting, the sculpture should be de-installed, transported to an off-site facility or painting company, completely stripped, and re-coated to address areas of missing coating, scratches and abrasions, clearcoat failure, discoloration, and corrosion. Prior to re-coating, it would be prudent to have a conservator who specializes in public art review the paint stack recommended by the company re-painting the artwork (e.g., primer, topcoat, and clearcoat) to ensure it is robust enough for this environment. A conservator can also oversee the re-coating process, ensuring that proper surface preparation, priming, top coating, and clear coating are performed.

**Estimated Treatment Costs:**

|                                |                    |
|--------------------------------|--------------------|
| <b>Option 1 – Spot Repairs</b> | <b>\$ 8,050.00</b> |
| <b>Option 2 – Full Re-Coat</b> | <b>\$ TBD</b>      |

**Estimated Special Equipment Required:** Ladder

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent using microfiber cloths and soft brushes.
  - a. Rinse all surfaces with distilled water and dry with microfiber cloths.
4. If deemed necessary, apply one (1) coat of clear, cold carnauba-based wax to all surfaces to provide a protective, sacrificial wax coating to try and extend the service life of the paint and clear coatings.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen.
5. Inspect surfaces for signs of corrosion and other damage. Notify the City if additional treatment is warranted.

**Estimated Maintenance Costs:****\$ 2,650.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** Biennially



**Examined By:** Christina Varvi

**Examined On:** 5/2/24

**Artist:** Jeremie Frank

**Title:** *Swimming with Porpoise*

**Date:** 2020-2021

**Materials:** Aerosolized urethane paint, water-borne urethane clear coat

**Dimensions:** Approx. 9' H x 157' L

**Location:** 15831 N. Bullard Ave. (Surprise Aquatic Center)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The installation is a colorful mural depicting people swimming below the ocean as well as multiple dolphins and other small marine life including coral. The mural spans one hundred and fifty-seven feet (157') along the length of the north side of the Surprise Aquatic Center. According to the artist, the mural was primarily painted with aerosolized Montana, Ltd.® urethane paints, via spray can and airbrush. The mural was coated with Modern Masters® Urethane Satin Clear coating. The number of coats of clear coat were not specified. It is not evident if primer was used on the wall before the mural was painted. The artist's signature is painted onto the mural's lower visual right corner. The overall paint color scheme is cool tones with accents of warm colors. There does not appear to be spotlighting of the artwork. There is no affiliated dedication plaque.

**Condition:** Overall, the mural appears to be in relatively good condition. Along the roofline, there are multiple vertical hairline cracks in the stucco, likely along seams that appear to be the result of settling or expansion. There is one (1) area at the east side of the mural where there are two (2) indentations in the stucco wall that have damaged the mural. There are several small losses of paint on the entryway columns as well as gum stuck to the mural surfaces. There is paint applied to the flexible sealant in the stucco expansion joints along the walls which exhibits cracking throughout the surfaces. Near the entryway, there is one (1) area of missing paint along the west side of the entry along the flexible sealant. In recesses along the roofline, there are multiple insect nests. Plant debris and other surface soiling was noted throughout the artwork with heavier concentrations along the bottom recesses and overhangs of the roofline. The artist recommends in their maintenance manual that the mural be re-coated with the Modern Masters® Urethane Satin Clear coating via spray per the manufacturer's specifications, though the frequency of re-application is not specified. They concede that areas where fluorescent paint was used will fade more quickly than other colors.

as they are less light stable than other paints. They did add extra clear coat over the areas of fluorescent paint for added UV protection. It is possible that some of the brighter colors throughout the mural have faded or shifted color since the work was completed. The current colors should be compared against photographs of the mural immediately after it was completed.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The mural is applied directly to an exterior, north facing wall. It is unknown if the wall was first primed (and if so with what material) or what other surface preparation was performed before the mural was painted.

**Comments on Location:** The mural is located along the entire north wall of the Surprise Aquatic Center, including the entryway and cantilevered roof columns. Most of the mural starts twenty-seven inches (27") above grade. The entryway surfaces are highly accessible to the public and there is evidence of public interaction. The broad surfaces are technically accessible but are set back from pedestrian paths with landscaping in front. The mural is next to a large parking lot and somewhat busy roadway. As such, the artwork may be subjected to higher concentrations of corrosive vehicular exhaust particulates. The work appears to be predominantly in shade throughout the day. There are a few trees nearby that may overhang the wall and encroach. There are no encroaching low plantings. It does not appear as though the installation is hit by sprinkler overspray. The work is not spot lit, but there is ambient lighting from nearby streetlights of the parking lot. There are security cameras on the building facing the parking lot that may help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Routinely trim tree branches so they do not encroach on the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders and/or baker's scaffolding. Treatment and maintenance near the entrance should be performed when the aquatic center is closed to the public. Work can only take place when temperatures are between 40 and 90 degrees Fahrenheit.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of filtered tap water and a conservation-grade detergent using soft, natural-bristle brushes.
  - a. Rinse the artwork with distilled water and pat dry with microfiber cloths.
4. Route cracks and fill with a paintable, flexible material so that the cracks serve as expansion joints.
5. Patch indentations in wall and emulate stucco texture.

6. In-paint losses and fills to blend with adjacent surfaces.
  - a. Apply a UV protective varnish to all mural surfaces.

**Estimated Treatment Costs:****\$ 21,850.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Estimated Special Equipment Required:** Power hookups/generator, power tools, ladders, baker's scaffolding**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of filtered tap water and a conservation-grade detergent using soft, natural-bristle brushes.
  - a. Rinse the artwork with distilled water and pat dry with microfiber cloths.
4. Inspect all surfaces for cracks, paint losses, and other damage that may have occurred between maintenances. Notify the City of recommended additional treatment.

**Estimated Maintenance Costs:****\$ 6,700.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Every 2-3 years



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Gallery 37, Ryan Williams

**Title:** *Nature Unwinding*

**Date:** 2021-2022

**Materials:** Steel, epoxy/resin, bronze, enamel/paint,

**Dimensions:** 42" D x 38" W x 9' H

**Location:** 16080 N. Civic Center Plaza (Xeriscape Demonstration Garden)

**General Condition:**   Excellent           Good X           Fair           Poor



**Description:** The sculpture is an abstract form that includes naturalistic, humanoid, and stylized forms. The overall structure gives the impression of a tree trunk that is becoming unwound. The lower third (1/3) of the sculpture most strongly represents a tree trunk and is made from mild steel sheet welded to a steel base plate. The texture of the trunk is created through applied welds on the surface. At the center of the sculpture is a steel support pole. The majority of this pole is exposed steel with more applied welds so that the surface appears like bark or a branch. Welded to this central support pole are lengths of mild steel rebar, which connect to and support the outer tree bark as it spirals upwards around the pole, giving the impression of "unwinding". On the front and back outer surfaces of the unwinding bark are applied painted or powder coated yellow graphics secured with stainless steel security hardware. They are placed vertically along the surface and depict leaves, a watering can, grass, a spigot, and can opener. The order of the images differs from front to back. Mounted to the interior upper edges of the spiraling/unwinding sheet metal are clusters of ferrous wire coated with green paint or enamel. These clusters are only present on the "front" side of the sculpture. Towards the top of the unwinding tree bark, two (2) human arm forms made of rebar are welded to the central pole. Mounted to a steel plate at the wrist of each arm is what appear to be solid bronze hands. The hands are open with palms facing toward the sky. Suspended from each hand are three (3) mild steel chain links that terminate with a triangular form over which translucent blue teardrop or water droplet forms are cast. It is unclear if the resin is blue throughout or a tinted blue coating was applied overtop. Extending between and above the arms/hands, the center support pole is painted or powder coated blue at the upper surfaces and terminates at a yellow painted or powder coated sphere. The sphere is presumably steel as well. An engraved and antiqued stainless steel dedication plaque is mounted to a bespoke pedestal in front of the artwork. This pedestal is made of uncoated mild steel sheet, tube, and rebar, which is intertwined to correlate with the sculpture.

All of the exposed mild steel elements have been allowed to rust naturally. There may be a clear protective coating to arrest progression of the corrosion “patina” that they desired.

**Condition:** Overall, the sculpture appears to be structurally sound and in relatively good condition. Areas of active ferrous corrosion were noted throughout the composition, particularly at welds on the lower trunk, chains that support the tear/water droplets, base plate, interior rebar, and connections of the wire clusters to the interior surfaces as well as on the wires themselves. Corrosion was also observed at the connection of stainless steel safety screws to the yellow coated graphic elements. The screws may have breached the coating during installation, allowing corrosion to take hold. The green paint on the wire clusters appears to be shifting color due to weathering and prolonged strong UV exposure. The outer surfaces of the tear/water droplets appear to be crazing, which may imply that the blue translucent coating was applied over the cast elements. The surfaces are also abraded, likely from the droplets striking one another during high wind events. The bronze hands appear dry and parched, likely lacking a protective wax coating. Bird droppings were noted throughout the installation, particularly on the bark, water/tear droplets, and green wire clusters.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The central support pole and outer edges of the tree trunk are welded to a roughly half inch (1/2”) thick steel plate cut to generally match the profile of the tree trunk. The work is mounted to a concrete pad with stainless steel washers and threaded hex bolts. There are four (4) points of attachment total. The hex bolts are likely secured with epoxy into pre-drilled holes.

**Comments on Location:** The sculpture is installed within the Xeriscape Demonstration Garden at the Civic Center complex. It is in full sun throughout the day and is highly accessible to the public. It is centered on an elevated plinth which is flanked by steps or seating, which encourages the public to get close to the artwork. There are no nearby or overhanging trees or encroaching plantings. There do not appear to be sprinklers in the vicinity that could overspray the sculpture. The work is not spot lit at night, but there is ambient lighting from streetlamps to help deter vandalism. There are security cameras mounted to nearby buildings that may also help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush surfaces to remove loose particulate matter and debris.

3. Clean accessible surfaces with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry surfaces to remove standing water.
4. Warm surfaces of the bronze with a small, hand-held propane torch and apply a wax blend developed by the Getty Conservation Institute for high UV and heat environments.
  - a. Allow wax to cool, then buff with a horsehair bristle brush.
  - b. Apply two (2) coats of clear, cold carnauba-based paste wax to all surfaces.
    - i. After each application, allow wax to dry and buff with a horsehair bristle brush.
5. Remove painted yellow graphic elements from sculpture surfaces.
  - a. Remove any loose, flaking paint to sound material and mechanically remove corrosion.
  - b. Prime and in-paint any areas of loss to protect against future corrosion.
  - c. Re-install elements in original configuration. Utilize anti-seize lubricant during installation to mitigate breaches to paint layer as well as mitigate water and oxygen intrusion into the attachment assembly to again mitigate corrosion.
6. Lightly scarify the surfaces of the cast resin droplets and apply a blue tinted varnish with inherent UV light stabilizers to renew intended appearance.
7. Apply exterior-grade clear coat that is compatible with intentionally rusted steel surfaces to areas of active corrosion that are accessible to encapsulate them and arrest further corrosion development.
8. Apply one (1) layer of cold, carnauba-based paste wax to all surfaces to act as a sacrificial layer to help prolong the service life of applied coatings.
  - a. Allow wax to dry, then buff with horsehair bristle brushes.

**Estimated Treatment Costs:****\$ 8,450.00****Estimated Special Equipment Required:** Ladder**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and debris.
3. Clean accessible surfaces with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry surfaces to remove standing water.
4. Remove any areas of blanching wax with mineral spirits.
5. Apply one (1) layer of cold, carnauba-based paste wax to all surfaces to act as a sacrificial layer to help prolong the service lift of applied coatings.
  - a. Allow wax to dry, then buff with horsehair bristle brushes.
6. Inspect all surfaces for signs of damage and notify the City if more in-depth treatment is warranted.

**Estimated Maintenance Costs:****\$ 2,450.00****Recommended Frequency of Maintenance:** Biennial



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Gallery 37, Ryan Williams

**Title:** *Revitalized Roots*

**Date:** 2021-2022

**Materials:** Steel, paint/enamel

**Dimensions:** 11' H x 5' D x 9' L

**Location:** 16080 N. Civic Center Plaza (Xeriscape Demonstration Garden)

**General Condition:**    Excellent                      Good X                      Fair                      Poor



**Description:** The sculpture is a stylized tree fabricated from a combination of found and fabricated materials. The trunk and branches of the tree are made of mild steel pipes of varying diameters. The trunk is made of two (2) tiers of larger tubing with the upper tier being slightly smaller in diameter. A painted or enameled hand wheel pipe valve is mounted towards the front. There are two (2) main branches welded to this lower trunk. The visual left one is made of ninety degree angle pipe elbows and a hand water pump. The other side is only ninety degree angle pipe elbows and small sections of straight pipe. The upper, smaller branches are made of smaller diameter pipe with applied welds to give the surface the textured appearance of bark. Mounted to these smaller branches are various found objects, including a stainless steel funnel, a smaller painted or enameled hand wheel pipe valve, a sprinkler head, drainage valve or chute, a watering can head, and painted pipe tap. The smaller branches and twigs are made of mild steel rebar and wire. Affixed to the ends of the wires are enameled or painted sheet steel leaves. These leaves make up a dense canopy at the top of the sculpture. An engraved and antiqued stainless steel dedication plaque is mounted to a bespoke pedestal in front of the artwork. This pedestal is made of uncoated mild steel sheet, tube, and rebar, which is intertwined to correlate with the sculpture. All of the exposed mild steel elements have been allowed to rust naturally. There does not appear to be a clear protective coating to arrest progression of the corrosion "patina" that they desired.

**Condition:** Overall, the sculpture appears to be in relatively good condition and structurally stable. Ferrous corrosion continues to develop throughout the work, with corrosion runoff staining visible running down onto the surfaces of the canopy leaves and on the surrounding concrete pad. On the hand water pump, the corrosion is resulting in surface material flaking and delaminating from the body of the element. The work was viewed from ground level, so we were not able to see if there is damage occurring on the top-most surfaces of the canopy. Corrosion was also noted forming on the stainless steel mounting hardware. The red coating

on the lower hand wheel pipe valves is chipped and abraded around the entire wheel and the green coating on its mount exhibits fading and discoloration. However, since this is a found object, we presume it was installed looking like this. There are extensive bird droppings throughout the artwork as it is a high point in the area and they like to perch among the branches. Droppings are corrosive and can cause surface discoloration as well as promote corrosion. Light atmospheric soiling was noted throughout the majority of the sculpture.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The lowest part of the sculpture "trunk" is welded to a half inch (1/2") thick mild steel plate. The plate is secured to an elevated concrete pad via five (5) stainless steel washers and hex bolts. The bolts are likely secured with epoxy set into pre-drilled holes.

**Comments on Location:** The sculpture is installed within the Xeriscape Demonstration Garden at the Civic Center complex. It is in full sun throughout the day and is highly accessible to the public. It is centered on an elevated plinth which is flanked by bushes that are encroaching upon the base and lower surfaces of the sculpture. The work is not spot lit at night, but there is ambient lighting from streetlamps to help deter vandalism. There are security cameras mounted to nearby buildings that may also help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Routinely trim back bushes from around the artwork base so that they do not encroach, touch, or overhang any element of the sculpture.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush surfaces to remove loose particulate matter and debris.
3. Clean accessible surfaces with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry surfaces to remove standing water.
4. Access upper leaf canopy for a more in-depth assessment and see if there is any damage occurring on the top surfaces of the leaves.
  - a. Compound accessible leaves to reduce or remove corrosion runoff staining from leaf surfaces.
5. Passivate corrosion on stainless steel surfaces with a citric acid gel.
  - a. Clear residue with distilled water and polish surfaces to intended sheen based on discussions with the artist.

6. Apply one (1) layer of cold, carnauba-based paste wax to all surfaces to act as a sacrificial layer to help prolong the service life of applied coatings and slow the rate of corrosion/oxidation.
  - a. Allow wax to dry, then buff with horsehair bristle brushes.

**Estimated Treatment Costs:****\$ 5,550.00****Estimated Special Equipment Required:** Ladder**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and debris.
3. Clean accessible surfaces with a conservation-grade detergent and filtered tap water using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry surfaces to remove standing water.
4. Remove any areas of blanching wax with mineral spirits.
5. Apply one (1) layer of cold, carnauba-based paste wax to all surfaces to act as a sacrificial layer to help prolong the service life of applied coatings.
  - a. Allow wax to dry, then buff with horsehair bristle brushes.
6. Inspect all surfaces for signs of damage and notify the City if more in-depth treatment is warranted.

**Estimated Maintenance Costs:****\$ 2,450.00****Recommended Frequency of Maintenance:** Biennially



**Examined By:** Christina Varvi

**Examined On:** 5/2/24

**Artist:** Niki Glen & Community Members and Artists

**Title:** *Reflections of Surprise*

**Date:** 2008

**Materials:** Glazed ceramic tiles, glass, stone, ferrous metal, mortar, grout, paint (acrylic), clear coat, powder coating

**Dimensions:** Client to provide information (at least 50' long)

**Location:** 16089 N Bullard Avenue (Northwest Regional Library)

**General Condition:**   Excellent           Good           Fair X           Poor



**Description:** The mural is a combination of painted stucco and applied mural/mosaic elements. The painted mural is largely geometric in composition and depicts desert mountains in cool tones with blocks of gradient warm tones radiating out from the center, which gives the appearance of sunrise or sunset behind the mountains. At the center and along the bottom edge of the painted mural are applied mural/mosaic and three dimensional sculptural elements made in glazed ceramic glass, stone, and mild steel. At either far end of the applied mural are desert scenes with representative flora and fauna. At the center of the applied mural are figures representing the citizens of Surprise; a woman reading to a group of children, a baseball player, farming, hikers, someone riding a bike, a family, and pilots. A globe is slightly off set behind the figures to the visual left. Applied patinated steel leaves are mounted around the citrus tiles and a cluster of steel flowers is below the baseball player and farming scene. In the maintenance recommendations from 2006, the artist states that the metal areas will need to be clear coated every two (2) years, but does not supply any recommended product information. She also notes that other areas of metal have been powder coated, though it is not readily evident what these components are in the mural. The applied mural has been grouted with black or dark gray grout. A detailed guide of the colors the artist used (and/or were used during the 2020 restoration) is on file with the City. The artist has provided a detailed map labeled with numbers that correspond to colors included below the map as well as a labeled color chart. Some of the sections are to be blended together. The colors correspond to a color chart provided by the paint manufacturer, Molotow® spray paint from their Premium line.

**Condition:** The mural was assessed from ground level using binoculars and a camera with a zoom lens. Overall, the mural appears to be in fair to relatively good condition with no major structural concerns noted. It appears that one (1) glazed ceramic tile is missing toward the visual right side of the mural, above the bird and its nest. White thinset mortar is visible where the missing tile was originally located. One (1) tile in the central woman figure's hair appears to be cracked in half vertically. Multiple cracks were observed in the grout and along

the edges of the applied tiles. Along the bottom edge, the grout edges are slightly stepped, which indicate there may be delamination/separation occurring. The applied mural elements should be inspected up close and sounded to ensure they are secure. Efflorescence was also visible throughout the grout with some dripping down onto the artwork's surfaces. The applied steel elements are intentionally rusted and exhibit signs of ongoing corrosion. If there was an applied coating as the artist documentation suggests, it may have been lost to weathering and UV degradation. There are some paint drips on glazed tile elements. The painted elements appear to be in relatively good condition. However, since the mural faces west, it receives strong, direct UV in the afternoon, so it is likely that some colors have started to fade/shift since 2020.

**Previous Conservation Treatments or Condition:** Per records provided by the City, the mural portion of the installation was repaired or redone in 2020. The company who restored the mural patched imperfections in the stucco wall, then washed the mural. It does not appear that this individual used the same exact products and colors as the original mural installation. Rather, he selected products from a local art supply store that match the original colors as close as possible. He then coated the mural with a protective clear coat. The brand and product line of spray paint and clear coat were not provided.

**Comments on Mounting:** The mural has been installed on an exterior wall of the Surprise Regional Library. The mural spans the full length of this wall and is directly above three (3) doors that lead to classrooms in the library as well as three (3) sets of windows. Both the tile and painted portions of the mural have been applied directly to the stuccoed wall. It is unclear what surface preparation was performed before the artwork elements were applied. A white thinset mortar is visible below an area where a ceramic tile is missing. The work has been grouted with black/dark gray sanded grout. It is unclear how the three dimensional applied metal components are attached to the wall.

**Comments on Location:** The wall onto which the mural has been installed is west facing and therefore receives direct sunlight throughout the afternoon and shade in the morning hours. The area directly below and in front of the mural does not appear to be a high traffic pedestrian area. Minimal amount of surface area of the lower surfaces is accessible to the public, but people could throw objects up at the mural. The mural is set back approximately fifty to one hundred feet (50'-100') from a busy roadway, but may collect corrosive vehicle exhaust particulates from car traffic. There are no encroaching plants, trees, or sprinkler overspray exposure. The mural is not spot lit at night, but there is minimal ambient lighting emitted from nearby streetlamps. Security cameras are present at the south end of the mural.

**Comments on Safety/Risk Management:** Because one tile is missing and there are stepped cracks visible along the bottom edges of the mural as well as other hairline cracks throughout the grout, the mural should be sounded to ensure the applied elements are stable. Because the mural is elevated and over three (3) doorways, loose tiles would pose a safety hazard.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Narrow scissor lift. Block off access to the doorways while work is occurring overhead. Block off pedestrian access to the grassy lawn area immediately to the west of the mural while work is occurring.

**Treatment Priority:** 2**Curatorial Priority:****Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Rinse surfaces with filtered water from a low-pressure hose and wash with a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and remove standing water with cotton cloths.
3. Sound all applied mural surfaces to check for any areas of delamination.
  - a. If delamination is noted, inject areas of delamination with a micro-injection grout to stabilize.
4. Fill cracks or losses in tiles with an exterior conservation-grade patching material that is compatible with ceramic substrates.
  - a. In-paint fills with an exterior paint and varnish system to blend with adjacent surfaces in color and sheen.
5. Source replacement tile from artist and install in its intended location with mortar.
6. Remove any deteriorated grout and replace in kind.
7. Tone grout stained by efflorescence with potassium silicate paint.
8. If deemed necessary and appropriate, apply a vapor permeable water repellent/sealant to all grout lines.
9. Apply protective clear coat rated for use on rusted metal to applied metal elements.
  - a. Allow material to cure and apply two (2) coats of clear, cold carnauba-based paste wax to all surfaces.
  - b. Allow wax to dry between applications and buff with a horsehair bristle brush.
10. Apply a solvent-based varnish with inherent UV light stabilizers over the painted mural area for better protection against UV damage/fading.

**Estimated Treatment Costs:****\$ 26,975.00****Estimated Special Equipment Required:** Narrow scissor lift, stanchions, generator**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Rinse surfaces with filtered water from a low-pressure hose and wash with a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and remove standing water with cotton cloths.
3. Apply one (1) coat of clear, cold carnauba-based paste wax to all surfaces.
  - a. Allow wax to dry between applications and buff to appropriate sheen.
4. Sound all applied mural surfaces to check for any areas of delamination. Notify the City of any damage that warrants additional treatment.

**Estimated Maintenance Costs:****\$ 5,150.00****Recommended Frequency of Maintenance:** Every 2-3 years (because of location over doorways)



**Examined By:** Christina Varvi

**Examined On:** 5/2/24

**Artist:** Ken Kasten

**Title:** *Full Equinox*

**Date:** 2018

**Materials:** Polished steel, clear coat, powder coating, concrete, travertine

**Dimensions:** Base: 37.5" H x 57" x 57"

Sculpture: 112" H x 40" W x 29" D

**Location:** 16000 N. Civic Center Plaza (City Hall)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The sculpture consists of four (4) levels of square shapes with semi-circular cut outs and semi-circular reliefs in a generally columnar form. The sculpture is made of welded sheets of mild steel that have a machine to finish in a pattern that follows the curve of the cut-out forms. The artist describes this finish as “polished” in their 2018 proposal to the City. The artist notes that the sculpture was sealed with a clear coat, but information on the product used was not provided. Where the coating is extant, it appears very glossy. The sculpture is mounted atop a raised travertine-clad plinth with four (4) up-lights in the corner of the base. The core of this plinth is concrete. The artwork’s mounting mechanism is visible. These components are powder coated dark gray. A small dedication plaque is mounted to a coated metal mount that is embedded in the ground directly in front of the artwork on the west-facing side. In the maintenance instructions provided by the artist, he recommends cleaning and waxing the sculpture two (2) times per year. The wax he recommends is Meguiar’s® Ultimate Liquid Wax. It is unclear if this has been performed as recommended.

**Condition:** The sculpture appears to be structurally sound and secure on its mount. The surface condition is fair. The applied glossy clear coating has severely degraded on the west, south, and west surfaces of the artwork. The north facing side is still relatively glossy. There is a large building immediately north of the sculpture that likely helps block additional sunlight. There are swaths of ferrous corrosion throughout the sculpture, predominantly on the south facing side where the coating is most deteriorated. Ferrous corrosion was also observed along almost every corner or edge, sometimes with larger swaths of corrosion working from the corner outward across the face of the metal. Corners are notoriously weak points on coated surfaces as the applied coating is inherently thinner in these areas due to surface tension pulling the coating back from the artwork edges. A strip of bird spike deterrent has been applied to the top horizontal surface of the sculpture. It is not visible how

this anti-bird device is applied or attached to the sculpture itself. Bird droppings were noted throughout the surface as well as light to moderate dust and atmospheric soiling. The travertine-clad base also appears to be in good condition. The up lights were not operating during the day. It is unknown if they are operable.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** There appear to be four (4) threaded rods emanating from the underside of the sculpture at its four (4) base corners. These have been secured to powder coated steel wedge like feet with a stainless steel hex nut and washer. The stainless steel feet have been secured to half inch (1/2") diameter threaded stainless steel rods that are embedded in the sculpture base, likely with epoxy or encased in the cement plinth core. The artwork feet slide over these rods and sit atop some type of plastic or neoprene washer. They are then secured with a stainless steel washer and hex nuts.

**Comments on Location:** The sculpture is installed atop an elevated pedestal in a planter adjacent to pedestrian pathways to the south of one of the entrances to City Hall. The lower surfaces of the sculpture are highly accessible to the public, though there does not appear to be a lot of public interaction evident with this piece. The presence of bird spikes on the sculpture suggest that it has a lot of interaction with birds and likely copious amounts of bird droppings. There are no encroaching plantings or overhanging tree branches or nearby trees. Sprinklers were not visible in the surrounding planter area. There are four small LED up lights mounted in the sculpture base. The artwork was assessed in the morning, so it is not evident whether or not these are currently operable. There is ambient lighting from the surrounding buildings. There is also security cameras and a high security presence in the area because of its location at the main Civic Center complex and City Hall.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders. Art handlers to de-install and transport artwork to off-site work location and re-install after treatment.

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. The artwork should be de-installed from the powder coated mounts and transported to a City-owned warehouse or local shop where it can be treated.
3. Strip extant clear coat throughout the sculpture with chemical paint strippers and organic solvents.
4. Attempt to polish steel surfaces to remove ferrous corrosion without having to re-do the swirl marks added by the artist.

- a. If polishing is not sufficient to unify the surface, utilize angle grinders with abrasive metal finishing pads and resurface the sculpture marking the surface in the same orientation as the artist.
    - i. Note: It is not advisable to only locally machine the surface of the artwork. Newly machined surfaces will be significantly and noticeably brighter than surrounding surfaces that have inevitably tarnished somewhat, even through the protective clear coating.
5. Once the surface is polished or re-honed, clean surfaces with distilled water and a conservation-grade detergent to remove any extant residue.
  - a. Rinse with distilled water and dry with microfiber cloths.
6. Apply clear, UV stable lacquer to all surfaces. Because of the harsh UV environment, six (6) coats of lacquer is recommended.
7. Allow lacquer to cure for 72 hours and apply two (2) cold, clear coats of clear carnauba-based paste wax to all surfaces.
  - a. Allow wax to dry after each application, then buff with microfiber cloths.
8. The bird spikes will be removed during the coating stripping process. Rather than re-introducing them after the work is resurfaces (since they are visually detracting) we recommend attaching plastic mirrors to the top surfaces of the work with removable museum wax or comparable adhesive. These can be renewed during maintenances and they deter birds from landing on artwork surfaces.

**Estimated Treatment Costs:****\$ 9,850.00 + off-site workspace & art handlers****Estimated Special Equipment Required:** Ladders**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide Dropbox link to all maintenance images.
2. Dry-brush surfaces to remove loose particulate matter.
3. Wash surfaces with filtered tap water and a conservation-grade detergent using microfiber cloths.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Remove any extant blanching wax with mineral spirits.
5. Re-apply one to two (1-2) cold, clear coats of clear carnauba-based paste wax to all surfaces.
  - a. Allow wax to dry after each application, then buff with microfiber cloths.
6. If mirrored bird deterrents have dislodged, clean and replace in kind with museum wax or other non-permanent adhesive.

**Estimated Maintenance Costs:****\$ 1,190.00****Recommended Frequency of Maintenance:** Annually



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** B.J. Katz & Chris Klein

**Title:** *Wind in the Wilderness*

**Date:** 2009

**Materials:** Art glass, stainless steel, mirrored glass, lighting

**Dimensions:** each panel 19" W x 29" H x 1" D

**Location:** 16000 N. Civic Center Plaza (City Hall – Mayor's Atrium)

**General Condition:**   Excellent           Good X           Fair           Poor



**Description:** The artwork consists of ten (10) long glass panels hanging in the mayor's atrium at Surprise City Hall. Each panel has three (3) rectangular panes of colorful art glass that have been mounted into the wall via stainless steel standoffs. Behind each panel of glass is a long rectangular sheet of mirrored glass that has been mounted to the wall in a recessed niche. There is one (1) overhead recessed can light that emits light downward behind each panel. There is a glass plaque at the visual left of the artwork.

**Condition:** Overall, the installation appears to be structurally sound and secure on its mounts. Two (2) of the overhead lights in the recesses/niches are not on/working. It is unclear if the bulbs just need to be replaced or if there is an issue with wiring. Moderate to heavy accumulations of dust were noted on the skyward-facing surfaces of the top edge of the rectangles, the tops of the wall mounts/stand-offs, and the bottom of the wall recess/niche. One (1) of the mirrors exhibits surface soiling in a splatter/droplet pattern. Insect carcasses were noted within several niches.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The rectangular glass elements appear to be secured via stainless steel standoffs mounted to the wall/column. They are installed in front of 8" D x 11.5" W recesses. The recesses extend slightly above and below the installed glass art panels. The recesses also have a single pane of mirrored glass mounted to the back wall. There are no visible brackets at any of the mirrors, indicating they are likely adhered in place on their versos. The recesses start 5' above ground level. The bottom edge of each lower glass panel is 65.5" up from the floor. The glass plaque is also mounted to the wall via stainless steel standoffs.

**Comments on Location:** The installation is located in the Mayor's Atrium area of the Surprise Civic Center Complex. The atrium has a long, narrow curved glass ceiling. The artworks are mounted to columns that line the atrium. The lower glass art panels are highly accessible to the public, but the high level of security at the complex (both cameras and physical presence) helps to deter vandalism. The works are indoors and protected from general weathering. They are possibly subjected to swings in temperature due to the glass atrium overhead. However, the art glass is likely too thick and the temperature changes too infrequent to cause any damage. The works may be subjected to routine custodial activities carried out within the building. There do not appear to be any HVAC vents pointed at the artwork surfaces.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders, possibly an electric scissor lift. Stanchions would be helpful to demarcate work area since it is a high traffic public space.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this point in time.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** Ladders, possibly electric scissor lift

**Recommended Maintenance:**

1. Document treatment with a written report and high-resolution digital photography.
2. Dry brush all surfaces to remove any loose atmospheric soiling and dirt.
3. Damp clean all surfaces with a solution of distilled water and Orvus® WA Paste, a conservation-grade detergent.
  - a. Rinse thoroughly with distilled water and dry with microfiber cloths to remove any detergent residue.
  - b. Dry all areas of thick art glass and accessible areas of mirrored glass.
4. Inspect mounts for stability and glass for cracks or other damage.
5. Replace lightbulbs that are burnt out. Note: This will likely require partially de-installing the upper-most panel on the affected groupings.
6. Where necessary, polish stainless steel mounts to mitigate darkening/tarnish.

**Estimated Maintenance Costs:** **\$3,600.00**

Costs are inclusive of labor, documentation, equipment, access, and materials *only*.

**Recommended Frequency of Maintenance:** As needed

**Examined By:** Cait Greeley

**Examined On:** 5/1/24

**Artist:** Logan Simpson Design, Trevor O'Tool

**Title:** *All in a Day's Work*

**Date:** 2019-2020

**Materials:** Weathering steel, galvanized or stainless steel

**Dimensions:** Approx. 10' H x Approx. 20' W

**Location:** 13659 Cactus Road (Public Works Operations Facility)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The artwork includes three (3) abstract/humanoid figures that were added to an already existing sign. The artwork consists of one (1) weathering steel figure climbing up a series of five (5) steel industrial pipes mounted to a tall trapezoidal concrete form on the visual left with two (2) weathering steel figures standing on either side. The figure on the visual right side is holding a galvanized or stainless steel geometric shape cut-out that appears to be missing from the abstract form in front of them. The figure on the visual left is holding a hammer and chisel as if they are about to chisel into the concrete form. All three (3) figures face the extant sign, which consists of an abstract form of steel geometric shape cut-outs and panels of steel wire mesh that are set in painted aluminum frames. The frames are painted in an orange/red color which rests on a long concrete pad surrounded by rocks. There does not appear to be a clear protective coating on the painted surfaces. Above the tall concrete form reads "CITY OF SURPRISE" with aluminum cut-outs of mountains and a sun painted in purple and yellow that have been mounted to the surface of the concrete. This appears to be the City's logo. The artwork is up-lit from the front, surrounding the figures. There is no plaque affiliated with the artwork. For the purpose of this assessment, only the weathering steel figures will be considered the artwork.

**Condition:** Overall, the artwork figures are in good condition and the entire site appears to be structurally stable. The patina of weathering steel continues to develop. There are more "active" areas of corrosion occurring where water sheds off of the figures, leaving a drip-like pattern. This is naturally occurring and should be considered part of the intended patina development. Heavy accumulations of dried bird droppings are visible on the top of the heads of the figures. It is unknown if the droppings have etched into the surface of the weathering steel, though it is likely as they are very corrosive and weathering steel "patina" is very sensitive to disruptions in its formation, such as bird droppings, fingerprints,



abrasions, etc. Light to moderate accumulations of dust/dirt were noted on the figures, particularly on skyward-facing surfaces and in deep recesses.

Though not part of the “artwork”, we did note conditions of the pre-existing sign that will need to be addressed at some point by the City. There are numerous hairline cracks in the tall concrete form. Paint is flaking and delaminating along the bottom and top edges of the painted frame. Overall, the paint appears very matte and weathered or faded due to strong UV exposure. Red, orange, and yellow pigments tend to be very light sensitive/fugitive. There is a ferrous mark on the east side of the concrete form, likely runoff from surrounding ferrous elements. Vertical marks of ferrous staining are noted on the steel geometric shapes. This is likely coming from the steel mesh above, from the panel itself (if they are galvanized), and/or ferrous hardware that is corroding. One (1) of the geometric circles located at the lower visual left of the back (south) side appears indented. At least two (2) hex nuts are missing from the shape cut-outs on the south side. Heavy accumulations of dried bird droppings are visible on the top of the sign. There are numerous surface scratches visible on both the north and south sides of the geometric shape cut-outs as well as moderate accumulations of surface soiling throughout. The installation was assessed during the day, so it is unknown if the in-ground lights are functional at night.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** Per the artist/fabricator, the weathering steel figures are each anchored into the ground with three quarter inch (3/4”) diameter threaded galvanized steel all-thread mortared or epoxied into below-grade footers.

**Comments on Location:** The installation is located at a roundabout entrance to the Surprise Gateway Training Facility. The installation is in full sun throughout the day. The artwork is set in a landscaped area with small rocks and desert vegetation. There are sprinkler heads nearby, but they are not directed towards the artwork. No overhanging trees or plants are encroaching on the artwork. Streetlamps are located nearby in addition to the up lighting, both which may help deter vandalism. Due to its location, the artwork is not in close contact with the public. There do not appear to be any security cameras in close proximity to the installation.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable.

**Estimated Special Equipment Required:** Ladders

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Remove more stubborn bird dropping accretions by first re-hydrating the accretions with a dampened microfiber cloth. Once softened, gently wipe the accretion off of the surface with minimal pressure.
4. Clean all surfaces with a solution of distilled water and a conservation-grade detergent, using soft microfiber cloths and natural bristle brushes.
  - a. Rinse with distilled water and pat dry to remove standing water.
5. If bird droppings have etched the weathering steel patina, attempt to reintegrate areas of patina discoloration by locally warming the area with a hand-held propane torch and applying a chemical patina to the affected area.
  - a. Once desired color is achieved, arrest patina development with distilled water.
6. If deemed necessary and appropriate, polish galvanized or stainless steel disc in figure's hand using a polish suitable for metals and a microfiber cloth.
7. Apply one (1) sacrificial coat of carnauba-based wax to the galvanized or stainless steel form in the figure's hands.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen using a horsehair buffing brush.

**Estimated Maintenance Costs:****\$ 3,025.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Biennially

**Examined By:** Cait Greeley & Christina Varvi

**Examined On:** 5/2/24

**Artist:** Logan Simpson Design, WERK Urban Design, Trevor O'Tool, Jeremy Cites

**Title:** *A Hero*

**Date:** 2020-2021

**Materials:** Bronze, paint, steel (weathered and stainless), clear coat, CMU block, lacquer

**Dimensions:**

Sculpture: 6' H x 3' W x 26" D

Base: 15" H x 49" D

Painted Mural Walls: 7.5" D x 79.5" L x 10' H (all 3)

**Location:** 24550 N 163rd Drive (Surprise Fire Station #304)

**General Condition:**    Excellent    Good    X    Fair    Poor



**Description:** The installation consists of a cast larger-than-life monumental bronze of a male firefighter in full gear holding an axe in his proper left hand. The figure was cast with Everdur® C873 silicon bronze. The entire installation is a relatively uniform statuary brown hue created with Liver of Sulfur patina chemicals with some possible highlights on some of the figural elements such as badges and equipment. According to the artist, the sculpture was waxed prior to installation. The brand and type of wax was not mentioned. The figure is mounted atop a circular concrete pad with a bronze dedication plaque mounted to the side, in front of the sculpture. Neither the sculpture nor the plaque appears to have any extant wax coatings, though they were probably originally hot waxed at the time of installation. The sculpture is up lit from the front.

Approximately ten feet (10') behind the sculpture to the southwest is a mural that has been painted onto three (3) CMU walls. The mural is oriented horizontally and features a desert landscape scene with a large centrally located firetruck flanked by cacti on the visual right and a U.S. Highway 60 sign and a cloud of smoke on the visual left. The overall tones are a mix of cool and warm hues. The artist's signature is visible at the lower visual right corner. Each wall of the mural is up lit from the front. According to the artist, the mural was painted by brush using Behr® Premium Plus Deep Base paints and Montana® 94 spray paints. A general color pallet in the form of digital color swatches has been provided as part of the maintenance plan. Specific color names, codes, or RAL numbers have not been provided. Some colors used were mixed by hand. The protective clear coat used was Behr® Low Lustre Masonry Sealer applied via roller in three (3) thin coats. The artist expected the color vividness to last three to five (3-5) years provided the work is not exposed to direct sunlight.



The intended sheen is matte to satin. The artist recommends bi-annual maintenance during which time an additional coat of Behr® Low-Lustre Sealer is to be applied via roller. It is unknown if maintenance has been performed on the mural.

Approximately twenty feet (20') south of the sculpture is a nearly ten foot (10') tall steel sign consisting of two (2) weathered steel beams with two (2) sheet of perforated weathered steel that wrap around the beams. The sign has stainless steel letter cut-outs that read "ALWAYS THERE ALWAYS READY." The sign is up lit from the front. This sign is not considered part of the artwork installation.

**Condition:** Overall the sculpture appears to be structurally sound and secure on its mount. The surface condition is fair. The sculpture appears to have been hot waxed originally, but there is no evidence of any extant wax coating on the bronze, only blanched wax flaking off, as it has likely degraded due to prolonged strong UV exposure, high heat, and general weathering over time. The surface overall looks very dry and somewhat blotchy due to the lack of a protective wax coating. There are small localized dried bird dropping accretions on the upper surfaces of the sculpture, predominantly on the firefighter's helmet. These may have disrupted the patina color as bird droppings are very corrosive to metals. The surface of the sculpture is moderately soiled with additional accumulations of spiderwebs particularly in recesses and the bottom of the figure's mask. The bronze dedication plaque on the front of the base does not appear to have any protective wax coating and exhibits moderate surface soiling. There is a small hairline crack on the front side towards the center of the elevated concrete pad, however, it does not appear to run all the way through to the back of the pad. The overall color of the pad appears somewhat faded with areas of a light sand color near the bottom.

Overall, the mural appears to be in good condition. The paint coating and clear coat on all three (3) walls appear intact. Based on the images included with the maintenance manual, the colors are starting to lose their vividness due to prolonged very strong UV exposure. The artwork appears to have a fairly glossy appearance, indicative of a clear coat present. There are light amounts of surface soiling throughout when viewed at an angle in raking light.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** Per the artist, three quarter inch (3/4") stainless steel all-thread was used to mount the figure to the concrete base. These were set into pre-drilled holes in the concrete pad and secured with industrial-grade epoxy. Similarly the dedication plaque on the front of the base is likely mounted with an epoxy via bosses cast on the backside of the plate and set into pre-drilled holes in the front of the base. The mural has been painted directly to the surface of the CMU walls. Per the artist, two to three (2-3) coats of Killz® All Purpose Primer was applied to the walls before applying the mural.

**Comments on Location:** The installation is located in front of and to the east of Surprise Fire Station #304. It is set back approximately thirty-five feet (35') from N 163<sup>rd</sup> Avenue. It is technically accessible to the public, and there is a sidewalk that crosses in front of the fire station, but because it is in front of the fire station, this is likely a deterrent to some public interaction. The work could be accessible to cars leaving the roadway. The sculpture appears to be in full sun throughout most of the day. There are a few trees to the east of the artwork

that may provide some shade. Currently, the trees do not overhang the installation. Small plants surround the mural on either sides and encroach on its surface. There are no other encroaching plants around the installation and there are no visible sprinkler heads within close proximity to the artwork. There is additional ambient lighting nearby from streetlamps in the fire station's parking lot. There are likely security cameras on the fire station's facade that may also help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Routinely trim back plant branches that are encroaching on the mural.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean the mural and sculpture with a solution of filtered tap water and a conservation-grade detergent using soft, natural bristle brushes and microfiber cloths.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Apply organic solvents to all bronze surfaces of the sculpture to remove any extant wax coatings.
5. Based on past photos/consulting with artist, adjust patina of the sculpture to renew any highlights, address corrosion, patina damage, etc. Apply heat to localized areas with a propane torch and apply appropriate patina chemical.
  - a. Once desired color is achieved, arrest patina development with distilled water and dry surfaces.
6. Apply heat to the sculpture using a large propane torch.
7. Apply one (1) hot coat of a carnauba and microcrystalline wax blend developed by the Getty Conservation Institute for high heat and UV environments to all bronze surfaces.
  - a. Lightly tint wax with dry pigments so that as wax breaks down over time, it will not appear white/blanched.
  - b. Allow wax to cool and buff to a sheen using a horsehair brush.
8. Apply two (2) coats of carnauba-based wax to all bronze and stainless steel surfaces to renew protective wax coating.
  - a. Allow wax to dry in between coats and buff all surfaces to the appropriate sheen using a horsehair buffing brush.
9. Apply two (2) coats of a clear protective lacquer with inherent UV light stabilizers designed for exterior murals to all mural surfaces.

**Estimated Treatment Costs:**

**\$ 7,350.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Estimated Special Equipment Required:** Ladders**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush all surfaces of the sign, mural, and sculpture to remove loose particulate matter and atmospheric soiling.
3. Dry brush all surfaces to remove loose particulate matter and atmospheric soiling.
4. Clean the mural and sculpture with a solution of filtered tap water and a conservation-grade detergent using soft, natural bristle brushes and microfiber cloths.
  - a. Rinse with distilled water and dry with microfiber cloths.
5. Apply one (1) coat of cold, clear carnauba-based paste wax to all bronze surfaces to renew protective sacrificial wax coating.
  - a. Perform spot hot wax touch-ups on skyward surfaces and areas of blanching wax if necessary.
  - b. Allow wax to dry and buff all surfaces to the appropriate sheen with a horsehair buffing brush.
6. Inspect all painted surfaces of the mural for breaches in clear coat, paint loss & other damage. Notify the City of any damage that warrants more involved treatment.

**Estimated Maintenance Costs:****\$ 2,025.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Annual



**Examined By:** Christina Varvi

**Examined On:** 5/2/24

**Artist:** Surprise Youth Council, Hugo Medina

**Title:** *Be Yourself, Find Your Crowd*

**Date:** 2014

**Materials:** Spray paint on stucco and galvanized steel

**Dimensions:** 98" H

**Location:** 15960 N. Bullard Avenue (Well Retention Wall at Surprise Recreation Campus)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The artwork consists of a mural painted directly onto a stucco-ed concrete masonry unit (CMU) wall and metal gate in the style of Keith Haring. The mural appears to have been primarily created using spray paint. The background of the mural is a mountain landscape where the ground is green, the mountains purple, and sky gradient of blue. Across the background are groups of multi-colored faceless humanoid figures that reveal no hint of gender, race, religion, etc., which underscores that humans are distinct but equal beings. At the far visual left of the composition is a DJ and group of people dancing. Moving right across the composition are more figures dancing, some being carried away by groups of balloons, and a large, centralized heart among these figures. Further to the right are figures on a swing, performing acrobatics, jumping into the air, and photographing individuals. At the center of the composition is a large rising or setting sun behind the mountains. The figures are supporting the word "SURPRISE" on an angle. The "S" is made up of a footprint. To the right of this is a helicopter carrying a sign that says "YOUTH" with surrounding figures flying, skateboarding, and doing more acrobatics. To their right is a group playing baseball. The mural terminates at the visual right with a figure pushing the word "COUNCIL", which is vertically oriented and on wheels. Additional acrobatic figures are sited below a plane/jet.

**Condition:** Overall, the mural appears to be in fair condition. There are sizable areas of concrete missing where something (likely a vehicle) has struck the columns near the painted metal gates. Cracks are forming in the stucco and appear to be occurring along the CMU joints. There are multiple areas of paint loss with many areas of additional lifting/flaking and crazing paint. Some of the losses are less than one inch (1"), but some are several square inches in area. It is unknown if there was any primer applied before the mural was painted. There is extensive fading and discoloration of the colors throughout the mural. There does not appear to be any clear protective UV or anti-graffiti coating. Localized drips of bird droppings are present on the mural face where bird spikes are not present along the top of

the wall. It appears as though there was a sign mounted to the wall to the visual left of the word "SURPRISE" at some point. The four (4) holes in the wall and extant ferrous hardware are still visible. It is not clear if this plaque was associated with the mural or with the existing facility/site.

**Previous Conservation Treatments or Condition:** Not available at this time

**Comments on Mounting:** The mural has been painted onto an exterior wall on stucco applied over a concrete masonry unit wall and onto galvanized steel rolling gates. It is not clear if primer was used on these surfaces before the mural was painted and/or how the surface was prepared before the paint was applied. The surface below flaking paint on the stucco is cream/white, but this could be the wall color prior to the mural being applied. Where paint is flaking on the galvanized steel gate, bare metal is exposed below.

**Comments on Location:** The mural is painted on north facing stucco walls and galvanized steel gates that comprise one of the perimeter walls for the Surprise Center Well Site. The wall is technically highly accessible to the public, but this area does not seem like it has a lot of foot traffic or public interaction, even though it is in close proximity to a large parking lot. The mural has been damaged by City or vendor vehicles entering and exiting the site. The mural is predominantly in the shade, though fading and light damage is apparent throughout the composition. The mural is not spot lit, but there is ambient light from nearby streetlamps. There are no overhanging trees or encroaching bushes. Security cameras mounted to the facility walls may help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders. When applying paint or clear coatings, the gates cannot be opened until these materials have dried. Therefore, it may be prudent to schedule work during off-duty hours or ensure that at least one gate is accessible at any given time.

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document the treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Inject or flow adhesive behind areas of lifting/flaking paint to stabilize them prior to cleaning.
  - a. Once the adhesive has sufficiently dried, set/lay down lifting paint with silicone release mylar and a warm tacking iron.
3. Dry clean surfaces to remove loose particulate matter and soiling.
4. Clean surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.

5. Apply a barrier layer clear coating with inherent UV light stabilizers to all surfaces. The solvent contained within the coating should saturate existing paint and help brighten colors.
6. Inject cracks in stucco with a conservation-grade injection grout.
7. Patch cracks, gouges in gate concrete columns, and four (4) holes in stucco. Prior to filling holes, encapsulate extant ferrous hardware with epoxy to mitigate corrosion.
8. In-paint areas of paint loss and fills to blend with adjacent surfaces.
9. Apply a minimum of three (3) coats of UV stable clear coat over entire mural to help slow/mitigate the deleterious effects of UV degradation.

**Estimated Treatment Costs:****\$ 44,425.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Estimated Special Equipment Required:** HVLP spray, compressor, ladders, generator, power tools**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Clean surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.
3. If deemed necessary and appropriate, apply an additional layer of UV-protective clear coat to provide additional protection as the topcoat starts to weather.
4. Note cracks, losses, or other damage to the mural and notify the City if additional treatment is warranted.

**Estimated Maintenance Costs:****\$ 8,000.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Every 3-5 years



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Kayla Newnam & Luke Watson

**Title:** *SURPRISE!*

**Date:** 2018

**Materials:** Acrylic Paint

**Dimensions:** 147" L x 91" H

**Location:** 16000 N. Civic Center Plaza (City Cashier Office)

**General Condition:** Excellent X      Good      Fair      Poor



**Description:** The artwork is a hand-painted mural on an interior wall. The mural depicts a stylized desert landscape scene at sunset. The sun's rays across the ground are alternating bands of red, yellow, and blue with stylized five (5) petal flowers in blue gray, purple, and yellow to contrast the bands. The sky is ombre medium blue to light purple densely populated with white and light blue gray randomized shapes. The work was likely painted with acrylic paints, though specific information about the paint system has not been provided by the artists. There are three (3) spotlights mounted to the ceiling in front of the mural. An engraved aluminum or stainless steel plaque is mounted to the wall at the lower visual right corner. There is no frame around the outer edges.

**Condition:** Overall, the mural appears to be in excellent condition. It has been painted directly onto an interior painted wall made of drywall. It is unknown if the wall was primed, what paints were used to create the mural, and/or if any protective clear coat was applied overtop. Even though the mural does not face any windows, it can still be susceptible to damage from UV and visible light from incandescent light bulbs.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The mural has been painted directly onto a drywall and metal stud wall. It is unknown if the mural area was cleaned and primed before the mural was painted or if it has been protected with a clear coating.

**Comments on Location:** The mural is located on an interior stud wall on the first floor of City Hall, in the City cashier's office. The lower edge of the mural begins nearly forty inches (39.75") off the ground and extends to the ceiling. There are three (3) spotlights in front of

the mural. It is unclear if they are incandescent or LED lights. A low bench without a seatback is set directly in front of the mural. People sitting on the bench may lean back onto the wall. However, the bench seems sufficiently low enough where people sitting would not abrade lower surfaces unless they did so intentionally. If the interior walls are re-painted in the future, the artist or a conservator should be brought in to protect the mural from damage due to overpainting around the edges and/or drips onto the mural surfaces.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Switch any incandescent bulbs in the Cashier's Office to LED. Apply UV protective film over glass partition wall to Cashier's Office to block any ambient UV light from exterior windows or other incandescent lighting.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3                      **Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable.

**Estimated Special Equipment Required:** Ladder

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry-brush surfaces to remove loose surface dust and atmospheric soiling.
3. Damp-clean surfaces with distilled water and a mild conservation-grade detergent to remove surface grime.
  - a. Damp-rinse surfaces with distilled water.
4. Inspect surfaces for signs of damage. Inspect UV and visible light levels on the face of the mural. Notify the City of any recommended treatment or changes to the display location/environment.

**Estimated Maintenance Costs:** \$ 975.00

**Recommended Frequency of Maintenance:** Every 3-5 years

**Examined By:** Cait Greeley

**Examined On:** 4/2/24

**Artist:** Brad Oldham

**Title:** *Bloom Where You're Planted*

**Date:** 2022

**Materials:** Bronze, 316L stainless steel, aluminum, automotive paint

**Dimensions:** Approx. 20' H x 32" diameter

**Location:** Surprise Community Park

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The artwork consists of a mirror-finish 316L stainless steel saguaro cactus with a cascade of painted white and yellow cactus blooms and green buds made of cast aluminum and commercial automotive paint. The artist has provided color codes of each of the colors used throughout the installation. The internal armature is also stainless steel. At the base of the artwork is a recessed alcove which holds a torso of a bronze female figure with her hand cupped to her ear. The bronze has been lacquered with Everbrite®. The access panel is situated below the bronze bust with four screws. A stainless steel plaque screwed into a granite plinth with a sloped top sits in front of the artwork. There is a ring of embedded rocks around the perimeter of the base with two (2) rectangular concrete benches with gabions that flank the artwork. Three (3) in-ground lights surround the piece and illuminate the sculpture. According to the artist, fifteen (15) of the flowers are lit with an LED inground lighting system. Specifications for the light color and temperature were provided as well as attic stock lights and transformer.

**Condition:** Overall, the artwork appears to be in good condition and structurally stable. The stainless steel surface of the cactus figure is in good condition. The paint coating is intact and the colors do not yet appear to be affected by strong UV light. There are a few surface scratches on the lower half. One (1) of the green flower buds closest to the bottom above the bronze appears to be loose from its mount and drooping from the surface. Lower surfaces of the cactus exhibit heavy fingerprints, dust, surface soiling, and mineral deposits.

The bronze torso is in fair condition. The patina appears blotchy and uneven particularly on the arms. There is one (1) small area of corrosion at the figure's proper right hip. The head appears dry. The lacquer coating appears intact, though the darkening/tarnish of the bronze surfaces indicates that the coating is likely very thin. As such, the metal below is beginning

to oxidize. There are moderate amounts of surface soiling present on the bronze. The plaque appears to be in good condition as well with minor surface scratches present.

During the time of assessment at 8AM it was unknown if the artwork's lighting was functional. When viewed at night, the lighting in the center of the cactus flowers was not visibly lit. The three (3) up-lights below the artwork in the surrounding pavement were also off/out at night.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** According to documentation provided by the client, the sculpture is bolted down to five (5) one and a quarter inch (1.25") diameter threaded rods embedded in concrete. The work is secured with nuts tightened down with locktight and tack welded to prevent movement. Each arm of the cactus is bolted on from the inside with eight (8) bolts. All internal bolts are made from stainless steel.

The three (3) arms of the cactus have been welded to the main body. The small green buds with flowers have been screwed into the central structure. The hardware used for the green buds is unknown as they have been covered and painted.

**Comments on Location:** The artwork is located in Surprise Community Park, north of the Surprise Aquatic Center, in partial sun, shaded by nearby trees in the morning. The sculpture is surrounded by a circular pathway surrounded by a large lawn. There are no overhanging tree branches or encroaching plants. There are no security cameras visible nearby that may deter vandalism. The lower parts of the artwork and dedication plaque are highly accessible to the public. Uplighting that may also help deter vandalism was not functional at the time of assessment. There is some ambient lighting from surrounding streetlamps.

**Comments on Safety/Risk Management:** One of the flowers near the lower half of the artwork is loose. All of the blooms should be checked to make sure they are stable.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Lift to access the upper surfaces, ladder, and stanchions or security fencing to demarcate the work area from the public.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent, using soft microfiber cloths suitable for the artwork's mirror-polished surface.
  - a. Rinse all surfaces with distilled water and dry with fresh microfiber cloths.



- b. Once clean, inspect surfaces for signs of tarnish, corrosion, scratches, or other possible damage.
4. Mitigate surface scratches using a polish suitable for stainless steel.
5. Work with City and/or certified electrician to trouble-shoot issues of uplighting and any inherent lighting in the artwork itself.
6. Remove hardware at loose flower/bloom element and re-secure. Replace hardware, fill hardware head, and in-paint to blend with other hardware on the installation.
7. Inpaint scratch in paint coating on underside of cantilevered bloom (in green field) with an exterior-grade paint system to blend with adjacent paint surfaces. Apply UV-stable varnish to match adjacent sheen.
8. Strip extant lacquer from the bronze figure.
  - a. Prep bronze surfaces and renew gold patina at areas where the bronze substrate has become tarnished.
  - b. Degrease surfaces and apply new exterior-grade varnish that is compatible with bronze substrates (at least four (4) coats).
  - c. Allow varnish to cure for 72 hours.
9. Apply two (2) sacrificial coats of cold, clear carnauba-based wax to bronze figure.
  - a. Allow wax to dry after each application and buff all surfaces to the appropriate sheen using a horsehair buffing brush.

**Estimated Treatment Costs:****\$ 14,900.00 + electrical**Costs are inclusive of labor, documentation, equipment, access, and materials *only*.**Estimated Special Equipment Required:** Lift, ladder, security fencing with privacy screen**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent, using soft microfiber cloths suitable for the artwork's mirror-polished surface.
  - a. Rinse all surfaces with distilled water and dry with microfiber cloths.
  - b. Once clean, inspect surfaces for signs of tarnish, corrosion, scratches, or other possible damage. Notify the City of any more in-depth treatments required to mitigate observed damage.
4. Apply one (1) sacrificial coat of cold, clear carnauba-based wax to bronze figure.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen using a horsehair buffing brush.

**Estimated Maintenance Costs:****\$ 3,150.00**Costs are inclusive of labor, documentation, equipment, access, and materials *only*.**Recommended Frequency of Maintenance:** Annual\*

\*Please note that the artist recommends biannual maintenance.

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Koryn Rolstad

**Title:** *The Nature of Public Service*

**Date:** 2009

**Materials:** Acrylic, stainless steel, painted or coated metal (unknown alloy)

**Dimensions:** Varied

**Location:** 14250 W Statler Plaza (Public Safety Building)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The installation consists of multiple inherently colored and printed translucent acrylic forms as well as coated metal complimentary components spread throughout three (3) spaces in the Public Safety Building. The panels range in size and shape, but are typically square or rectangular in form. They are secured to and offset from their respective walls with stainless steel through grip standoff mounts.

In the lobby area for the fire department and EMTs, there are five (5) total panels. The printed imagery across the panels includes silhouettes of firefighters performing various tasks, medical profession symbols, all overlaid over a map of the region. Three (3) standoffs have been mounted to the faces across four (4) panels with smaller diameter stainless steel through grip standoff mounts with security hardware. One cut-out form is a firefighter, another a heart with a stethoscope, and the other the caduceus. Another panel has a quote printed on its face.

Another series of panels is located in the lobby area for the police department. One panel below a television screen only has text/a quote. A grouping of four (4) panels on an adjacent wall displays a quote as well as images of cave paintings, individuals shaking hands, an officer's badge, and silhouettes of uniformed police officers. A final grouping is vertically oriented and depicts, a mountain sunset overlaid with an officer's badge, an officer interacting with two (2) children, and a Native American cave painting or rock etching with a quote.

Connecting the police and fire departments is a long corridor. One side of the corridor is a wall of windows. The other is a plain white painted wall where twenty-nine (29) acrylic artwork panels and twelve (12) coated metal bars are mounted. The panels are offset at varying depths from the surface of the wall and grouped randomly on either side of text that is somewhat centralized on the wall. The images are desert scenes; close-up images of flora, wider landscape images, and Native American rock engravings and cave paintings. The

interspersed painted metal forms are flat, narrow rectangular bars. They appear to be uniform in length, but are painted/coated in three (3) different metallic colors; bronze, silver, and pewter (darker gray).

**Condition:** Overall, the installation elements appear to be in good condition and secure on their mounts. One panel in the corridor has been pushed in on its mount at one corner. The other mounts appear to be stable. Scuffs and abrasions were noted at lower panel surfaces where people pass in the corridor or furniture is placed in front of or near these panels. The most scratches were noted in the police department lobby, followed by the corridor and then then fire department/EMS lobby. Liquid splatter marks and other unidentifiable accretions were noted in localized areas across multiple panels. Some of the text on the panel in the police department lobby below the television screen is scratched and marred. The trio of panels above visitor seating does not seem fully engaged with the wall as threaded hardware is visible between the wall and column of the individual standoffs. There are inherent vice bubbles on the verso/printed sides of some panels that occurred during fabrication. Light accumulations of dust were noted throughout most surfaces, especially on the horizontal surfaces of the standoff mounts.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The panels are each secured with at least four (4) stainless steel through grip standoff mounts, one at each corner. The painted/coated metal bars each have three mounts and are flush with the wall, unlike the acrylic panels. Panels in the fire department/EMS lobby have foam spacers/supports behind their panels. It is unclear if each standoff mount is anchored into a wall stud.

**Comments on Location:** All of the panels are located indoors. The windows into each respective space are south facing. Panels are located on south, west, and north facing walls in each space. The lower surfaces of the installation are accessible to the public and staff. All or many surfaces may be subjected to routine custodial practices in their respective spaces. The spaces are likely climate-controlled throughout the year. None of the works are spot lit, but there is ambient lighting in each space. South facing panels may be subjected to fading or discoloration from prolonged exposure to strong UV light unless there is UV protective film on the glass or inherent UV protective qualities in the glass itself. Because of their locations in high security areas, they receive minimal vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time. Damaged acrylic panels really cannot be treated with conventional conservation practices. It would be more successful and cost-efficient to have damaged individual panels re-printed/fabricated.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** Ladders

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry clean surfaces with microfiber cloths and Swiffer®-like dusters to remove loose dust and surface soiling.
3. Damp-clean surfaces with distilled water and a mild, conservation-grade detergent using microfiber cloths.
4. Damp-rinse with distilled water to remove detergent residue and dry with microfiber cloths.
5. Attempt to reduce the appearance of surface scratches and abrasions with specialty acrylic/plastic polishes.

**Estimated Maintenance Costs:** \$ 3,025.00

**Recommended Frequency of Maintenance:** As Needed



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Muriel Sawicki & Virginia Mungovan

**Title:** *Surprise History Wall*

**Date:** 2019-2020

**Materials:** Vinyl wrap, acrylic sheet, sintra, paint, historical artifacts

**Dimensions:** 107.5" H

**Location:** 16000 N. Civic Center Plaza (City Hall- Mayor's Atrium)

**General Condition:**   Excellent           Good X           Fair           Poor



**Description:** The installation is an informational mural showcasing the timeline and history of the City of Surprise. The bulk of the installation consists of printed vinyl adhered to a long wall in the Mayor's Atrium of City Hall. The background colors alternate in a rainbow pattern and are broken up by decades, starting in the 1930s and ending in the 2020s. There is text, graphics, and photographs printed from each decade. There are also applied historic artifacts mounted to the wall in bespoke vitrines as well as a few printed acrylic sheet and thick foam board panels that stand off of the wall. The artifacts include a dedication plaque, street signs, a wood gavel and hourglass, a stained glass window, and a wood baseball bat. The lower edge abuts a stone baseboard. There is a metal channel or border along the top edge.

**Condition:** Overall, the installation appears to be in relatively good condition. There are localized areas throughout the installation where the printed vinyl is detaching from the wall, primarily along top and bottom edges as well as vertical seams. The vinyl is lifting along the edges and starting to curl back on itself. The stainless steel or aluminum channel along the top of the mural does not extend the full length of the installation. At both the visual left and right sides, it ends about one foot (1') short of the edge of the mural and wall corner. The acrylic and foam panels off-set from the wall appear secure. There are light dust accumulations on the horizontal surfaces. The items within the acrylic vitrines also seem secure. Dust was observed within all vitrines and insect carcasses were observed in the one with the stained glass window.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The vinyl components are adhered to the existing wall with the inherent adhesive on its verso. They are usually also set with heat once applied to the surface. The printed acrylic panels are mounted with stainless steel through grip standoffs. The printed foam elements may be mounted with a cleat system, but this should be verified. The

vitrines are mounted to the backing wall with multiple screws. For heavier items, additional hardware is used to secure the items within the vitrines. The stained glass window uses stainless steel wall carrier brackets in addition to the through grip standoffs. The street signs are mounted to black painted blocks anchored into the wall.

**Comments on Location:** The mural is located along the southeast wall in the Mayor's Atrium at Surprise City Hall. The wall is on the ground floor and set back from below the atrium's glass ceiling. As such, it does not receive direct sunlight. There are narrow skylights directly above the wall, but there may be an angled roof or other feature that diffuses the light so direct, strong sunlight does not hit the artwork or artifacts. There are downlights installed along the length of the wall/corridor, but they are not directed at the installation. It is unclear if they are LED or incandescent bulbs. Some of the lights were on at the time of assessment, while the majority were turned off. The Atrium is relatively high-traffic, but this particular area is behind a colonnade and appears to receive less foot traffic. The bottom edge of the mural being slightly elevated above a baseboard likely protects it from custodial practices.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** Not treatment is warranted at this time. The vinyl installer should be contacted about tacking down the edges of the vinyl sections so they do not continue to pull away from the wall.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** Ladder

**Recommended Maintenance:**

1. Work with an art handling company to de-install the acrylic vitrine covers so that the insides of the vitrines and artifacts within can be cleaned and inspected.
2. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
3. Dry clean surfaces to remove loose particulate matter and dust.
4. Damp clean surfaces with distilled water and a conservation-grade solution using microfiber cloths.
5. Damp rinse with distilled water to remove detergent residue and dry with cloths.
6. Inspect all surfaces, especially the artifacts, for signs of damage or instability. Notify the City of any conditions that warrant more in-depth treatment.

**Estimated Maintenance Costs:** \$ 3,350.00 + art handlers

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** As Needed

**Examined By:** Christina Varvi & Cait Greeley

**Examined On:** 5/2/24

**Artist:** Joe Tyler

**Title:** *Always There, Always Ready*

**Date:** 2009

**Materials:** Steel

**Dimensions:** Integral pedestal : 74" at widest, 69 at top x 30" H

Obelisk : 5' W x 5' D x (1/4" thick steel plates) x 20' H (tapers at top)

**Location:** 16750 N. Village Dr. (Fire Station #301)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The sculpture is a large-scale obelisk form set on a weathering steel trapezoidal plinth. The form is fabricated of weathering steel welded together to create the pyramid at the top and a decorative border along the trapezoidal base. Each of the four (4) sides has decorative cut-out symbols of fire, mountains, a fire hydrant, a fire truck, the fire department logo, and the caduceus with a layer of perforated steel sheeting behind. There are matching symbols and perforated text on the sides (east and west) that read "Surprise." The perforated text on the front (south) and back (north) reads "Surprise" with "Always There Always Ready" below with matching symbols on both sides. The artist's signature is welded to the top of the base. There is an access panel at the base, with a concrete pad below the plinth. There is no affiliated plaque. The artwork is up lit from within with a box light.

**Condition:** Overall, the artwork is in good condition, appears to be structurally stable, and is secure on its mount. The weathering steel is actively going through the cycles of corrosion and forming the more stable corrosion oxide layer. This is particularly visible on the undersides of edges and along seams where moisture likely collects and dwells on the surface. There are seams midway up the obelisk on each side that have been likely treated by the artist to blend with adjacent surfaces but appear to be corroding at a different rate than the rest of the surfaces. There are a few areas of surface scratches. Ferrous corrosion runoff staining is visible on the sides of the concrete base. Dried corrosive bird droppings have etched into the surface in two (2) areas. There are moderate accumulations of bird droppings and surface soiling throughout. Plant debris from nearby trees have collected in crevices and along the bottom. Rocks are visibly wedged underneath the base in some areas. The lighting appears to be functional. When viewed at night, the entire artwork is not brightly illuminated, only the lower half "reads" well in the light.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The artwork is welded to the plinth which is welded to steel plates on each corner of the base. These plates are mounted to/embedded in a concrete pad that presumably extends below grade. The seams along the edges are welded to the surface.

**Comments on Location:** The sculpture is located in front of Surprise Fire Station #301 next to the parking lot in a landscaped area with small rocks. The sculpture is highly accessible to the public. The monument appears to be in full sun throughout the day. Currently there are no encroaching plants or overhanging tree branches, but there is a tree planted within ten (10) feet of the sculpture that will eventually encroach upon the monument and overhang the piece. Sprinklers were not observed immediately around the sculpture, but there may be sprinklers in the vicinity by nearby shrubs. In addition to the up-lighting of the sculpture, there is ambient lighting in the area from nearby streetlamps. Presumably the proximity to the fire department building helps deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Monitor growth of nearby trees and ensure that branches do not overhang the sculpture. As trees grow, trim back branches accordingly. The potential for falling branches during wind events as well as excessive plant debris collecting on artwork surfaces can cause damage to the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** Articulating boom lift to access upper surfaces. If the lift is too large for the sidewalk, it may need to be parked on the street and cantilever over the sidewalk. This may require partial lane and sidewalk closures, which may require permitting.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable.

**Estimated Special Equipment Required:** Articulating boom lift to access upper surfaces.

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush all surfaces to remove loose particulate matter and plant debris. Remove embedded rocks.
3. Apply dampened microfiber cloth to areas of bird droppings.
  - a. Allow to dwell to soften and then wipe away the accretions.
4. Clean surfaces with a solution of filtered tap water and a conservation-grade detergent using natural bristle brushes.
  - a. Rinse all surfaces with distilled water and pat dry with new microfiber cloths without leaving fibers on the surface.
5. Attempt to reintegrate localized areas of patina disruption from scratches or bird



droppings with application of a ferrous patina after locally warming surfaces with a small propane torch.

**Estimated Maintenance Costs:****\$ 6,675.00**

Costs are inclusive of labor, documentation, equipment, access, and materials *only*.

**Recommended Frequency of Maintenance:** Every 3-5 years

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Joe Tyler

**Title:** *Leaf Benches*

**Date:** Unknown (Pre 2004)

**Materials:** Mild steel, enamel/powder coating, clear coat

**Dimensions:** 40" D x 8' H x 8' L

**Location:** 16126 N. Civic Center Plaza, Arts Headquarters and breezeway

**General Condition:**   Excellent           Good           Fair X           Poor



**Description:** There are five (5) benches are comprised of both mild steel sheet, rebar, and tubes/pipes. The framework is made of mild steel tubes/pipes that are straight as well as bent to resemble roots. The root elements have had bits of steel welded to the surface to provide texture. Intertwined around the structure is rebar and smaller diameter bent tube steel meant to create branches and vines. The top of each bench is curved with flat sheet steel. Welded to the structure and the branches and stems are leaf cut-outs generally in two different sizes. At either side of the bench near the top of the covering are large flower motifs with a central sphere. It is not evident what type of flower is meant to be emulated. Low benches are included within each covering and are made of perforated mild steel with a light blue enamel or other type of applied coating (powder coating?). All of the mild steel elements have been intentionally rusted to the same level with a clear coat applied throughout each structure.

**Condition:** At the time of assessment, only four (4) out of five (5) known benches were on-site at Civic Center Plaza. One (1) bench was behind the Arts Headquarters' building beneath a willow tree. The other three (3) assessed benches are in or adjacent to the Arts Headquarters' courtyard and seating area. The fifth bench is located within the Benevilla Community Garden. For the most part the benches assessed appear to be structurally sound and secure on their mounts. One (1) bench near the Arts Headquarters' courtyard shows evidence of attempted vandalism where it appears as someone tried to steal or at a minimum remove two to three (2 - 3) of the applied leaf ornamentations. There are cracks or tears in two (2) welds as well as indentations as if someone was repeatedly hitting the leaf surface. There is additional evidence of incised graffiti and scratches in the clear coat of several leaves as well as impact damage onto leaves. Ferrous corrosion was observed forming on all five (5) of the perforated and coated bench elements. The corrosion appears to be emanating from the perforated edges and is visible in swaths over the bench surfaces. At this time, the light blue coating does not appear to be peeling or lifting. There is evidence on all five (5)

benches that the applied clear coating is starting to break down. Iridescent ferrous corrosion runoff staining was visible on all five (5) benches to varying degrees. The clear coating is also beginning to blanch and become more opaque in areas where the coating is actively failing. On some surfaces near the tops of the benches the ferrous corrosion is somewhat raised. There is a visible texture on the surface of the leaves and the petals. More pronounced and brighter light orange corrosion was noted around the bases and attachment points on three (3) of the five (5) benches assessed. The fourth bench has its connection points encased in small gravel, and the bases were not fully visible. The bench at Benevilla Community Garden is set directly into the soil. Bright orange corrosion was also visible on the underside of the front edge of each bench overhead cover where water likely pools and collects. Most of the benches are underneath or within close proximity to overhanging trees, which the exception of the bench at the Benevilla Community Garden, which is in full sun throughout the day. As such, plant debris and small branches are collecting in the recesses of the applied ornamentation, particularly on the curved tops of each bench. Dust and atmospheric soiling were also observed throughout the top sides of the benches as well as interior surfaces.

**Previous Conservation Treatments or Condition:** Placed in storage in 2004; Restored for usage in 2017. It is unknown who restored the benches, what was done to restore them, and/or what products were used as part of the restoration.

**Comments on Mounting:** Three (3) of the five (5) recessed benches are mounted to visible rectangular concrete pads. The mounting system for the concrete pads became evident after strong winds toppled one of the benches. There appears to be segments of pipe whose diameter fits within the feet of each bench. These have been cast or anchored into the concrete bases. The feet of the benches slide overtop of these embedded pipe segments and may have been epoxied in place. An unknown light gray hard material has been applied around the connections of these benches between the concrete and the metal with the product smeared on the lower inch of each base foot. After the one bench toppled, City Facilities staff looped a segment of ferrous chain around the bottom rung of each bench on either side and secured these with hex bolts and washers into the concrete pads with epoxy. There is no barrier between the chains and artwork surfaces. The other two (2) benches are installed in areas of gravel. It is unclear if there are concrete pads or footings below the gravel to which the benches are secured or if they are set directly into the soil.

**Comments on Location:** Two (2) of the five (5) benches are cited directly below trees with small leaves and small flowers. The branches are in direct contact with the surfaces of the benches. A third bench is cited in front of tall bushes that are encroaching upon the bench. All five (5) benches are highly accessible to the public and are meant to be interacted with as they are functional seating elements. The bench in Benevilla Public Garden is only accessible when the gate to the garden is unlocked. None of the benches are accessible to vehicles. The majority of the benches appear to be in shade for most of the day with the exception of the bench at Benevilla Public Gardens, which is in full sun throughout the day. Some of the benches have direct UV light in the morning. They do not appear to be subjected to overspray from sprinklers and surrounding planter areas. Drip irrigation appears to be used in nearby planters. None of the benches appear to be spot lit at night, but there is ambient lighting from nearby streetlamps and lighting mounted to adjacent buildings. Three (3) of the benches are in close proximity to a relatively active roadway and parking lot, which are

subjected to higher concentrations of corrosive vehicle exhaust particulates. While assessing the artworks, many birds were noted perching on the tops of the benches.

**Comments on Safety/Risk Management:** Corroding mild steel with sharp edges could be considered a safety hazard.

**Recommended Site Improvements:** Relocate benches so they are not beneath trees or near encroaching plantings.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders, designated workspace, welder, HVLP sprayer gun, compressor

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Work with a qualified art handling firm to de-install all five (5) benches for treatment at an artist's studio, conservation studio, or facility provided by the City.
2. Document the treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
3. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
4. Strip all remnants of the clear coating and light blue enamel or powder coating using commercial strippers or air abrasive media.
5. Remove all areas of loose, flaking corrosion and passivate with a ferrous corrosion passivating solution.
  - a. Allow to dwell overnight and remove residue with organic solvents.
6. Clean all surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry to remove standing water. Blow out tight recesses with compressed air.
7. Subcontract a certified welder to tack weld leaves with cracks or tears in existing welds.
8. Apply four to six (4-6) coats of protective clear coat with inherent UV light stabilizers using an HVLP spray gun and paint brushes to get into deep crevices.
9. Consider replacing perforated mild steel sheet with stainless steel sheet due to the high level of public interaction and scratches. Stainless steel can be painted or left bare. Powder coating cannot be treated in kind in situ. It can only be touched up with paint or completely removed and replaced in kind. Replacing the powder coating will likely involve cutting out the bench seat as the entire bench structure would not go into the oven to set the powder coating.
10. Apply two (2) coats of cold, clear carnauba-based wax to all surfaces to act as a sacrificial barrier to extend the service life of the clear coating.
  - a. Allow wax to dry after each and buff all surfaces to the appropriate sheen with a horsehair buffing brush.

**Estimated Treatment Costs:** \$ 56,000.00 + transport, warehouse space, & welder  
Costs are inclusive of labor, documentation, access, and materials *only*.



**Estimated Special Equipment Required:** Compressor, HVLP spray, welder, ladder, designated workspace

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry to remove standing water. Blow out tight recesses with compressed air.
4. Apply one (1) cold, clear coat of carnauba-based wax to all surfaces.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen with a horsehair buffing brush.
5. Inspect all surfaces for signs of damage and notify the City if any additional treatment is warranted.

**Estimated Maintenance Costs:**

**\$ 7,200.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** Annual

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Joe Tyler

**Title:** *May Peace Prevail on Earth*

**Date:** 2018-2019

**Materials:** Stainless steel, mild steel

**Dimensions:** Approximately 13' H x 1'-8 1/8" W (at base)

**Location:** 14250 W. Statler Plaza (Public Safety Plaza)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The sculpture is generally an obelisk form set on a rectangular plinth. The majority of the form is fabricated of mild steel welded together to create the pyramid at the top, stepped molding, and decorative borders as well as the base. The mild steel components used to fabricate the majority of the form include 16-gauge steel plate, half inch (1/2") angle iron, and one and a quarter inch (1.25") angle iron. Affixed to each side of the obelisk are long rectangular sheets of stainless steel with water or laser-cut text down the center in four (4) different languages that all read "May Peace Prevail on Earth". In addition to English, the text is written in Navajo, Spanish, and German. The text runs vertically with the beginning of the sentence at the bottom end of the plate running up to the top. The text is turned to the visual left-hand side to be read. These sheets of stainless steel flat bar measure nearly six feet (6') long and are six inches (6") wide and one eighth of an inch (1/8") thick. They have been installed to stand off of the steel surface by approximately one quarter of an inch (1/4").

**Condition:** The sculpture appears to be structurally sound and secure on its mount. The mild steel is actively corroding, though some areas do appear to have formed a relatively stable oxide layer. This is particularly visible on the undersides of edges and along seams where moisture likely collects and dwells on the surface. At the south side of the rectangular plant, there are two (2) patches of lighter or whiter mild steel surfaces that may indicate the piece was tagged and graffiti removal efforts performed or maybe there is inherently some issue with the fabrication of the steel plate itself. There are extensive accumulations of corrosive bird droppings on the top pyramid form where birds routinely perch on the sculpture. Ferrous corrosion runoff staining is visible on multiple stainless steel text plaque faces. This is likely emanating from the mild steel behind the stainless steel text plates. Insect nests were noted on the undersides of stepped forms on the surface. Plant debris from nearby trees is collecting around the base.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The sculpture is mounted to a mild steel square base plate. The base plate is secured to a square concrete pad or footing that presumably extends below grade. There are eight (8) two inch (2") threaded stainless steel rods that were either encased in the concrete when it was formed or set in the concrete through pre-drilled holes and secured with epoxy. These rods extend up through the mild steel base and secure the sculpture via washers and hex nuts. The stainless steel panels are secured to their respective surfaces with stainless steel security screws and washers. There are six (6) total, two (2) at each corner and two (2) at the center edges. The standoffs are black and made of an unknown material.

**Comments on Location:** The sculpture is located in a central parkway at the Civic Center complex. It is within five to six feet (5'-6') of a grassy lawn but is itself in an area of dirt and gravel. It is installed across from the City of Surprise Police Department headquarters. The sculpture is highly accessible to the public. It is not easily accessible by vehicles. The monument appears to be in full sun in the morning and may be in shade in the afternoon hours. Currently there are no encroaching plants or overhanging tree branches, but there is a young tree planted within eight to ten feet (8' - 10') of the sculpture that will eventually encroach upon the monument and overhang the piece. Sprinklers were not observed immediately around the sculpture, but there may be sprinklers in the nearby grass. The sculpture does not appear to be lit at night, but there is ambient lighting in the area from nearby streetlamps. Presumably the proximity to the police department will help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Monitor growth of nearby trees and ensure that branches do not overhang the sculpture. As trees grow trim back branches accordingly. The potential for falling branches as well as excessive plant debris collecting on artwork surfaces can cause damage to the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

No treatment is warranted at this time.

**Estimated Treatment Costs:**

Not applicable.

**Estimated Special Equipment Required:**

Ladder

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry-brush surfaces to remove loose particulate matter and insect nests.

3. Wash surfaces with a solution of filtered tap water and a conservation-grade detergent, using soft, natural-bristle brushes.
  - a. Use mildly abrasive scouring pads on the mild steel surfaces to try and unify/even out the surface appearance and minimize the appearance of drips and other interruptions of the patina development.
  - b. Rinse with distilled water and pat dry to remove standing water.
4. Remove any extant accretions with appropriate organic solvents.
5. Further reintegrate areas of surface discoloration from tagging, bird droppings, and/or abrasion by warming the metal surface and applying patina chemicals.
  - a. Once desired coloration is achieved, arrest patina development with distilled water and dry surfaces.
6. Passivate corrosion on stainless steel with a citric acid gel passivating agent. Allow to dwell per the manufacturer's specifications, then clear and neutralize with distilled water.
7. Polish stainless steel surfaces to remove any extant discoloration and tarnishing.
8. Apply one (1) cold coat of clear, cold carnauba-based paste wax to all accessible stainless steel surfaces.
  - a. Allow wax to dry and buff with horsehair bristle brushes.

**Estimated Maintenance Costs:****\$ 3,600.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Every 2-3 years



**Examined By:** Cait Greeley

**Examined On:** 5/2/24

**Artist:** Joe Tyler

**Title:** *The Five C's of Arizona*

**Date:** 2012-2021

**Materials:** Steel, paint enamel, copper, aluminum

**Dimensions:** 72.5 x 61 x 17 inches

**Location:** 16089 N. Bullard Avenue (Surprise Regional Library)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The artwork consists of an oblong-shaped steel table displaying five (5) mild steel pedestals of varying heights. Each side of the pedestals have steel wire mesh inserts. Each pedestal has a porcelain enamel sign that read: "Citrus", "Copper", "Climate", "Cattle", and "Cotton", respectively. A small sculpture representing each component is mounted to the top of each pedestal. The citrus pedestal displays a steel orange tree with orange and green enamel paint. The copper pedestal displays a copper penny framed in steel. The climate pedestal displays a steel copper-colored painted spherical steel sun with pointy rays. The cattle pedestal displays a steel cow skull. The cotton pedestal features a steel potted cotton shrub with green and white painted enamel. An aluminum plaque sits in front of the pedestals on a slanted steel frame. Below the table surface are two (2) steel bars that frame a copper-painted steel sign that reads "THE FIVE C's OF ARIZONA." The legs of the table are textured steel-welded saguaro cacti with decorative steel rebar at the base. Along the base of the table are steel mountain cut-outs with text that reads "SURPRISE AZ" and "WHITE TANK MOUNTAINS" as well as the artist's signature welded onto the steel frame. It appears as though there is a clear coating, at least applied to bare mild steel surfaces. The artwork is located inside the Surprise Regional Library, close to the entrance to the bathrooms.

**Condition:** Overall, the artwork is stable on its mount. The surface condition is fair. There are areas of localized corrosion throughout the installation, particularly at the base, along the legs, and on each of the pedestals. The small cotton shrub sculpture and its painted components exhibit corrosion. The small cattle head sculpture displays corrosion. The small sun displays bright blue cupric corrosion and surface debris. This could be from the applied metallic flake paint, that may contain actual flakes of bronze, which can corrode and turn blue green when exposed to moisture and oxygen. The penny exhibits ferrous corrosion around the frame. The steel branches of the orange tree display ferrous corrosion with white

powdery corrosion on top as well as the steel wire mesh sides. There is bright orange corrosion visible on the lower half of the table. At many areas of corrosion, there appear to be hard edges of what is likely a failed/breached clear coating. If the work has never been treated, then the clear coat is likely due for replacement. Most clear coats have a service life of ten to twenty (10-20) years, depending on where they are displayed. This artwork is currently twenty-three (23) years old. When compared to an overall image of the installation when it was accepted into the City's collection, the un-painted mild steel surfaces appear significantly darker/more tarnished now than they did when the work was originally fabricated. The artist should be consulted to determine if this is an acceptable surface development or if the surface should be lighter/brighter and overall more uniform. Moderate accumulations of surface soiling and dust is present throughout.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** Each sculpture is welded to the top of the pedestal. Each pedestal is screwed into the underside of the table from below using self-tapping screws. The legs of the table and components along the bottom have been welded to the steel frame. The table is not mounted/secured to the ground.

**Comments on Location:** The artwork is located inside the Surprise Regional Library outside of the entrance to the restrooms. There is overhead fluorescent lighting and an air vent adjacent to the artwork. These combined may result in increased ambient humidity in the area where the artwork is installed, which can promote corrosion. The floor on which the artwork sits is tile, which is likely washed routinely with general custodial practices. It is unknown if custodians wipe down/clean the installation with any frequency. The installation is highly accessible to the public. There is no direct sunlight, only indirect light from the window adjacent to the artwork so it is protected from general weathering. There is an HVAC vent above the artwork.

**Comments on Safety/Risk Management:** Corroding mild steel with sharp edges could be considered a safety hazard.

**Recommended Site Improvements:** Relocate the artwork away from air vents and a super high-traffic area, such as entrances to public restrooms.

**Access/Other Considerations Required for Treatment or Maintenance:** For treatment, the sculpture will need to be de-installed and transported off-site. Maintenance can likely occur in situ. 20 CFM compressor for treatment.

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

1. Prior to treatment, liaise with the artist to determine what the intended finish for the un-painted mild steel surfaces should be.
2. City to coordinate with qualified art handlers to de-install sculpture and transport to a secure, indoor facility owned by the City for treatment.

3. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
4. Dry brush all surfaces to remove any loose atmospheric soiling and dirt.
5. Damp clean all surfaces with a solution of distilled water and Orvus® WA Paste, a conservation-grade detergent.
  - a. Rinse thoroughly with distilled water and dry with microfiber cloths to remove any detergent residue.
  - b. Blow out all surfaces using an air hose to dry.
6. Strip all existing clear coat down to bare metal.
  - a. If the artist indicates that a brighter steel finish is desired for the artwork, mask off painted surfaces and clean mild steel with micro abrasive system. Note that interiors of the pedestals may not be accessible, even if they are detached from the larger structure.
7. Remove accumulations of corrosion and apply a ferrous corrosion passivating solution to affected areas.
  - a. Allow to dwell for 24 hours, then clear with organic solvents.
8. Excavate areas of copper corrosion.
  - a. In-paint areas of copper flake paint in kind to blend with adjacent surfaces.
9. Apply four (4) coats of clear varnish to all accessible surfaces. Let cure for 72 hours.
10. Apply one (1) coat of carnauba-based wax to all surfaces to serve as a sacrificial coating and extend the service life of the clear coating.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen.
11. Once repaired, City to re-install the sculpture at a new location that is not subjected to higher ambient humidity and/or custodial cleaning.

**Estimated Treatment Costs:** **\$ 20,150.00 + off-site workspace**

Costs are inclusive of labor, documentation, and materials *only*.

**Estimated Special Equipment Required:** 20 CFM compressor

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush all surfaces to remove any loose atmospheric soiling and dirt.
3. Damp clean all surfaces with a conservation-grade detergent in filtered tap water.
  - a. Damp-rinse the installation with distilled water and dry with microfiber cloths.
4. If necessary, apply one (1) coat of carnauba-based wax to all surfaces to provide a protective wax coating.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen.
5. Inspect all surfaces for signs of damage, corrosion, and/or coating failure and notify the City if further treatment is warranted.

**Estimated Maintenance Costs:** **\$ 1,500.00**

Costs are inclusive of labor, documentation, and materials *only*.

**Recommended Frequency of Maintenance:** Annual

**Examined By:** Cait Greeley

**Examined On:** 5/2/24

**Artist:** Joe Tyler

**Title:** *The Learning Tree*

**Date:** 2005

**Materials:** Mild steel, perforated steel, enamel or powder coating, clear coating

**Dimensions:**

Tree: 24.5' Diameter x 25-30' H

Benches: 25" W x 52" L x 38" H

Book: 10' H x 5' W x 172" L

**Location:** 16089 N. Bullard Ave. (Northwest Regional Library)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The artwork consists of a large-scale open book on its side with text cut-outs on the inside and raised cast steel letters and numbers that are stud mounted to the outside of the book. The outside cover of the book reads "THE LEARNING TREE." The spine of the book reads "THE CITY OF SURPRISE," with "MADE IN USA," and "2005" below. On the inside, there is a white sheet of powder-coated metal below the text cut-outs. In front of the book to the south, is a large-scale steel tree with textured weld marks incorporated into the trunk and segments of steel tubing welded together as branches. Welded to the branches are steel leaf cut-outs that are painted with enamel or powder coated to appear bronze in color. The tree has four (4) lights that hang down from the steel branches, capped with six (6) steel petals, surrounded by five (5) steel rebar dangling tendrils. At the base of the tree trunk, there is an access panel and the artist's signature that is welded into the tree. Surrounding the tree at ground level are two (2) benches of mild steel tubes bent to create floral motifs, textured with weld marks on each end cap, and perforated steel sheeting for the seats that have been powder coated green. It is not evident what type of flower is meant to be emulated on the benches. All of the mild steel elements have been intentionally rusted to the same level with an unknown coating, likely a clear coat or anti-graffiti coat. The entire installation sits on a circular concrete pad. There is no affiliated plaque.

**Condition:** Overall, the installation appears to be structurally stable. The surface condition is fair. Many of the undersides of the leaves of the tree exhibit ferrous corrosion at an accelerated rate. Additional losses are assumed on the top sides of the leaves, though the installation was assessed from ground level with binoculars. It is unknown how stable the



leaves are welded in place. This would require further investigation via a lift. White powdery mineral deposit build-up is visible at the base of the tree trunk and on the undersides of the leaves on the east and south sides with tidelines present, indicative of past sprinkler overspray before the irrigation system was addressed and modified (see below). The mineral deposits were not removed once the irrigation issues were addressed. The unknown coating on the steel surface is flaking throughout and exhibits white blanching as particularly visible on the trunk of the tree and the sides of the book. One (1) of the down-lit hanging lights appears to be working, while the other three (3) do not work. It is unknown if it is a bulb issue or wiring issue. When viewed at night, the one working light was dimly lit compared to Joe Tyler's other steel tree artwork in the neighboring town of Peoria.

The book displays graffiti markings and dried bird droppings that have etched into the surface, as well as an iridescent sheen on the mild steel surface indicative of ongoing corrosion. The applied text is also corroding extensively with its coating failing across all letters, making the text more difficult to read from afar. The white sheet below the text cut-outs exhibits ferrous corrosion runoff staining. There is graffiti etched into the concrete pad below.

The perforated metal sheets that make up the bench seats are intact, though the majority of the applied coating has been worn away due to use. Moderate amounts of corrosion are present on the decorative sides; however, it is unknown if that is intended by the artist. Ferrous corrosion staining runoff is visible on the concrete pad below. Moderate accumulations of bird droppings and surface soiling are visible throughout the artwork.

**Previous Conservation Treatments or Condition:** The artwork was partially treated in April 2019. During this restoration, limited work was performed on select components of the installation. The entire site was not restored to its original condition. The book "pages" appear to have been replaced. E2 Innovations, Inc. of Phoenix. The two (2) new pages are seven feet (7') wide and nine feet (9') tall. They were cut from 16-gauge cold rolled steel and each has a welded horizontal seam along with the representative negative cut text/quote. Behind the negative text/quote they added powder coated white panels. The completed elements were then field welded over the existing pages. The fabricator did not include intentionally rusting the finish in their scope of work.

Work on the electrical components was also performed at this time. LectricBlue, LLC. They tested and verified the integrity of the existing 277 volt lighting circuit, removed and disposed of the existing step down transformer, as well as provided and installed a new 277 volt/120 volt step down transformer. They also connected the new transformer to existing wiring and tested it. They removed the existing fluorescent lamps and replaced them with LED lamps and inspected the existing light fixtures.

Finally, Legends Landscape Management converted the turf immediately surrounding the concrete base to prevent further damage from lawn irrigation. They removed the existing turf a few feet around the perimeter of the concrete pad and installed drip irrigation. The area was filled in with palomino gold granite and installed several low plants. They also adjusted and/or relocated existing lawn irrigation to prevent overspray onto the installation.

**Comments on Mounting:** The method of mounting is not evident, though there is likely a base plate anchored to below grade footing with large threaded rods encased in concrete.

The tree's leaves are welded to the branch segments, which are welded to the central trunk of the tree. Each of the benches are mounted to a concrete pad/footing with mortar. The book is mounted into the ground via steel square plates drilled into the concrete pad below. The raised letters and numbers are stud mounted via welding into the exterior's surface of the book.

**Comments on Location:** The artwork is located one hundred feet (100') north of Surprise Regional Library in a rocky landscaped area surrounded by a large grassy lawn. The sculpture is highly accessible to the public and there is extensive public interaction with the installation. The benches below the tree invite pedestrians to sit. The artwork is in full sun throughout the day. Birds gather and perch in the artwork's branches frequently. There are no overhanging trees or encroaching tree branches or low plantings. The adjusted sprinklers were not on at the time of assessment to see if they continue to overspray the installation in any capacity. In addition to the down-lit hanging light fixtures from the tree's branches, there is ambient lighting from adjacent streetlamps in the library's parking lot. It is unknown if there are any security cameras in the vicinity to help deter vandalism.

**Comments on Safety/Risk Management:** As the leaves continue to corrode, it is unknown how stable they will be welded in place. With extensive public interaction, there is a potential for the leaves to detach and fall off which could be a public safety hazard. Also, the perforated steel benches can become problematic with many sharp edges that could get caught on clothing, keys, etc.

**Recommended Site Improvements:** Consider replacing perforated steel with stainless steel (paint or leave bare).

**Access/Other Considerations Required for Treatment or Maintenance:** Lift to access upper areas, ladder, scaffolding, security fence with privacy screen. A certified welder and electrician will also need to assess and repair the installation.

**Treatment Priority:** 2

**Curatorial Priority:**

**Treatment Recommendations:**

**Recommended Treatment:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Prior to commencing treatment, consult with artist to determine what coating was originally used for the leaves, petals, tendrils, and perforated sheet metal. If original color codes/names are not available, extract sample from each color and perform microscopic cross-section analysis to determine original colors.
3. Erect security fencing with privacy screen around the perimeter of the installation. Secure fencing with a chain and combination lock, providing the City with the code.
4. Utilize a gas-powered articulating boom lift to try and access upper surfaces. Utilize plywood boards to mitigate damage to surrounding grass lawn.
  - a. Please Note: Placement of boards on lawns for prolonged periods of time will result in some die off of the lawn. The City may want to factor in

- replacement/repair of grass into overall budget. Costs are not included in our scope of work.
5. Dry brush accessible surfaces to remove loose particulate matter and atmospheric soiling.
  6. Clean all accessible surfaces with a solution of distilled water and a conservation-grade detergent using microfiber cloths and brushes.
    - a. Rinse the installation with distilled water and dry accessible surfaces with microfiber cloths.
    - b. Blow out all accessible surfaces using an air hose to dry.
  7. Strip extant clearcoat and white mineral deposit build-up on accessible mild steel elements using chemical and micro abrasive means.
  8. Patinate mild steel branches as needed where active corrosion removal was performed.
  9. Have a certified welder patch cracks in mild steel leaves with epoxy putty that is compatible with mild steel substrates.
  10. Perform knife adhesion test for applied coatings per ASTM-D-6677 for enameled surfaces.
  11. Assuming the bulk of the enamel is well-bound and can be overpainted, remove loose, flaking coatings on accessible leaves down to sound material and mitigate corrosion.
  12. Prime and re-paint accessible leaves, tendrils, petals, and standoff book text in colors provided by the artist or determined through paint analysis using an industrial-grade paint system rated for exterior use.
  13. Polish accessible surfaces of powder coated white backing board in book pages to reduce the appearance of corrosion runoff staining.
  14. Apply six (6) coats of a UV stable clear coat to all accessible surfaces via HVLP spray.
  15. Seventy-two (72) hours after last clear coat application, apply two (2) coats of cold, clear carnauba-based wax to all accessible surfaces to act as a sacrificial barrier layer and help extend the service life of the clear coating.
    - a. After each application, allow wax to dry and buff all surfaces to the appropriate sheen with a horsehair buffing brush.
  16. Subcontract certified welder/metalsmith to remove and replace damaged perforated sheet steel seating surface. If desired by the City and approved by the artist, replace all seating with more corrosion resistant material, such as stainless steel, as this is a high-touch surface that will receive the most abrasion/public interaction. Costs for this scope of work are not included below.
  17. Subcontract certified electrician to inspect and diagnose why lights are not working and repair them so that all are operable at full capacity.
  18. Please Note: Due to the density of the placement of the branches and leaves throughout the tree canopy, it may not be possible for RLA or others to reach all surfaces of the sculpture for cleaning, treatment, and subsequent maintenance, even when using ladders and articulating boom lifts. As such, the City will need to routinely inspect this sculpture visually from ground level to ensure there are no leaves that are endangered of falling due to corrosion if they could not be accessed during treatment.

**Estimated Treatment Costs: \$ 62,700.00 + certified welder & electrician**

Costs are inclusive of labor, documentation, equipment, access, security fencing, and materials *only*. Replacement of the perforated sheet steel and repairing cracked leaves is not included as it will require welding. Electrical work is also not included.

**Estimated Special Equipment Required:** Articulating boom lift, ladder, rolling scaffold tower, compressor, HVLP spray, generator, security fence with privacy screen and lock

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution photography. Provide a Dropbox link to all maintenance images.
2. Utilize a gas-powered articulating boom lift to try and access upper surfaces. Utilize plywood boards to mitigate damage to surrounding grass lawn.
3. Dry brush accessible surfaces to remove loose particulate matter and atmospheric soiling.
4. Clean all accessible surfaces with a solution of distilled water and a conservation-grade detergent using microfiber cloths and brushes.
  - a. Rinse the installation with distilled water and dry accessible surfaces with microfiber cloths.
  - b. Blow out all accessible surfaces using an air hose to dry.
5. Apply one (1) clear, cold coat of carnauba-based wax to all accessible surfaces to act as a sacrificial barrier layer and help extend the service life of the clear coating.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen with a horsehair buffing brush.
6. Inspect all surfaces for breaches in the coatings, corrosion, cracks, etc. and notify the City if more involved treatment is warranted.

**Estimated Maintenance Costs: \$ 9,850.00**

Costs are inclusive of labor, documentation, equipment, access, and materials *only*.

**Recommended Frequency of Maintenance:** Every 2-3 years (due to difficult access)



**Examined By:** Cait Greeley

**Examined On:** 4/2/24

**Artist:** Joe Tyler

**Title:** *Three Reptiles*

**Date:** 2005

**Materials:** Mild steel, possible clear coating

**Dimensions:** Turtle (west): 23 x 68 x 42 inches (by Vaya con Dios)

Turtle (south): 21 x 73 x 41 inches (by tennis courts)

Lizard: 5 x 103 x 42 inches (by playground)

**Location:** 16089 N. Bullard Avenue (Surprise Community Park)

**General Condition:**    Excellent            Good    X                    Fair                    Poor



**Description:** The artwork consists of three (3) larger-than-life sculptures of reptiles native to the area; two (2) steel turtle sculptures and one (1) lizard sculpture. The turtles are identical in shape, size, and texture that includes a smooth steel surface with steel-welded dots on the face and legs to emulate a turtle's skin texture. The shell is framed in steel rebar and the figures have threaded bolt sockets for eyes. The artworks are placed directly in the sand in Surprise Community Park. One (1) turtle is located west of Surprise Lake by the artwork, *Vaya con Dios*. The other turtle is located south of the other two (2) sculptures by the tennis courts. The lizard has a textured body with steel-welded dots. The lizard's steel frame appears to have been welded in segments. The lizard's feet and mouth are lined in rebar, with threaded bolt sockets for eyes. The artist's signature is welded onto its back. There is no affiliated plaque found for the artwork. The mild steel has been allowed or has been forced to corrode, giving each surface a generally uniform red brown patina. Based on the artist's other pieces, a protective clear coating was likely applied over all exposed steel surfaces. According to documentation provided by the City, these three (3) reptiles were originally meant to accompany five (5) shaded benches around the lake. The benches have been moved and are now placed around the exterior of the West Valley Arts Council and Arts HQ Gallery nearby.

**Condition:** Overall, the three (3) sculptures are in relatively good condition and appear to be structurally sound. Both turtles' feet are unevenly mounted in the ground. The back of the turtle located to the south has surface scratches throughout likely from being climbed on. There are moderate amounts of surface soiling, with gravel in its mouth and along the bottom edge of its shell. Dried bird droppings and a dried pink unknown substance are visible on the turtle's back.

The back of the turtle located to the west has surface scratches throughout likely from being climbed on. There is a large, burnished area on the back as well as an area where the

corrosion layer and clear coating has been burnished away, exposing silver steel. There are moderate amounts of surface soiling, with gravel in its mouth and along the bottom edge of its shell. Dried bird droppings are visible on the turtle's back.

There is corrosion forming on lower rim of the lizard's body where the ground comes in contact with the artwork. Some of the iron material has begun to delaminate and flake off of the body of the lizard, resulting in dimensional surface losses. Surface scratches and dried bird droppings are visible on its back. Burnished areas are visible on its back and nose due to being touched. Moderate surface soiling and gravel are present between its feet and in its mouth.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The lizard is mounted evenly into the ground through all four (4) feet. The proper right hind leg of the turtle located south has a steel platform that is secured to a below-grade concrete pad. Its other feet rest directly on the ground. Only one (1) foot is flush with the ground. All the other feet have a gap between them and the ground. The proper right foreleg of the turtle located to the west has a steel platform that is secured to a below-grade concrete pad while its other feet rest on top of the ground. Its feet also appear uneven in the ground, with a gap between the feet and ground.

**Comments on Location:** All of the sculptures are dotted along Surprise Lake in the sand, located east of the tennis courts of Surprise Community Park. One of the turtles is located at the west end of the lake, closest to Surprise Regional Library. The lizard is located by the playground. The other turtle is located at the south end of the lake. Each piece is in full sun throughout the day. The artworks are highly accessible to the public and there is high public interaction. There is no spot lighting for each piece, but ambient light is emitted from nearby streetlamps, which may help deter vandalism. No security cameras are located nearby. There are no overhanging trees or encroaching plants anywhere around the sculptures.

**Comments on Safety/Risk Management:** Both of the turtle sculptures have uneven footing. Metal that is in direct sunlight throughout the day can retain enough heat to potentially cause a burn if the surface is touched so caution is advised to pedestrians. Ideally, the climbing sculptures would be re-located out of full sunlight. If not, signage would be prudent during high-heat months to advise people that the surface temperature of the metal could result in burns.

**Recommended Site Improvements:** Mount all feet of the two (2) turtle sculptures so they are secured evenly in the ground. Excavate lower surfaces of the sculpture so that they are not in direct contact with the ground or at least so that they are not submerged beneath the sand as this traps moisture against their surfaces and promotes corrosion. Relocate sculptures or provide shade for the artworks to reduce the risk of a burn hazard to pedestrians.

**Access/Other Considerations Required for Treatment or Maintenance:** Stanchions, metal police barriers, or security fencing

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling. Excavate sand around bases of each sculpture for full access to artwork surfaces and mounts.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent using microfiber cloths and brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Strip any extant clear coatings with commercial paint strippers and organic solvents.
5. Mechanically remove corrosion and loose, flaking steel down to sound material.
6. Apply a corrosion passivating solution to areas of active corrosion.
  - a. Allow to dwell overnight and clear residue with organic solvents.
7. Apply six (6) coats of clear lacquer that is compatible with intentionally rusted steel surfaces and has inherent UV protective qualities.
8. Allow lacquer to cure for 72 hours and apply two (2) cold, clear sacrificial coats of carnauba-based paste wax to all surfaces to act as a sacrificial barrier and extend the service life of the clear coating.
  - a. Allow wax to dry between each application and buff all surfaces to the appropriate sheen using a horsehair buffing brush.

**Estimated Treatment Costs:****\$ 14,750.00**Costs are inclusive of labor, documentation, and materials *only*.**Estimated Special Equipment Required:** None**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all surfaces with a solution of distilled water and a conservation-grade detergent using microfiber cloths and brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Apply one (1) cold, clear sacrificial coat of carnauba-based paste wax to all surfaces to act as a sacrificial barrier and extend the service life of the clear coating.
  - a. Allow wax to dry and buff all surfaces to the appropriate sheen using a horsehair buffing brush.
5. Inspect surfaces for breaches in the clear coating, corrosion, and other damage. Notify the City if any more in-depth treatment is warranted.

**Estimated Maintenance Costs:****\$1,250.00**Costs are inclusive of labor, documentation, and materials *only*.**Recommended Frequency of Maintenance:** Annual

**Examined By:** Christina Varvi & Cait Greeley

**Examined On:** 5/2/24

**Artist:** Client to provide information

**Title:** *Aviator Memorial*

**Date:** Client to provide information

**Materials:** Concrete, weathering steel, porcelain enamel, paint

**Dimensions:** High point of wall: 83" H

Short end: 47" H / 50" W at widest part, narrows to a point / 30.6' L

**Location:** Asante Community Park (23421 N 167th Ln, Surprise, AZ 85387)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The artwork consists of a thirty foot (30') commemorative concrete wall with a U.S. Airforce national star insignia incised or cast into the concrete and incised or cast text printed into the surface using red/brown paint on the east side. There does not appear to be any coating on the concrete. The east side has five (5) vertical seams and two (2) porcelain enamel plaques mounted to the surface. There is one (1) sheet of weathering steel bolted to the concrete on the east side's far visual left, and four (4) sheets of weathering steel bolted to the concrete on the wall's west side. At the visual far left of the west side, a U.S. Airforce national star insignia is perforated in the steel surface. The south end of the wall has two (2) tiers of concrete and brick circular planters filled with various plantings in rock beds divided by four (4) three foot (3') high brick walls and a tall flagpole in the center. Oak trees dot the perimeter of the monument. The artwork is spot-lit by two (2) up-lights, with one (1) on each side.

**Condition:** Overall, the artwork is in good condition and appears to be structurally stable. Small hairline cracks are visible in the concrete, which is typical as the forms settle and shrink with time. There is incised graffiti in the weathering steel surfaces on both sides. One (1) hex nut is missing on the east side of the weathering steel panels. There are abrasions in the concrete at the lower middle section of the east side likely due to lawncare equipment. One (1) small graffiti mark is visible on the east side's steel surface near the flagpole. Red graffiti marks are present on the concrete of the east side. Exposed ferrous mounts are visible directly below the porcelain enamel plaque likely from past signage. One (1) area on the west side of the commemorative wall displays a diamond-plated impression in the steel which is likely inherent to its fabrication. Light accumulations of surface soiling are present throughout all surfaces.



**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The weathered steel sheets are bolted to the concrete using hex nuts and washers secured to threaded rods embedded in the concrete, possibly secured with epoxy.

**Comments on Location:** The artwork is located in a grassy lawn approximately three hundred feet (300') northwest of the Asante Community Park parking lot and approximately one thousand feet (1,000') southwest of Asante Library. Grass directly surrounds the artwork. A paved walkway is situated next to the artwork. The artwork is in full sun throughout the day and is highly accessible to the public, as evidenced by graffiti. There are sprinkler heads in the planters, and in the grass below the artwork. No trees overhang the installation, but grass grows directly up to some wall surfaces. Trimming this grass has resulted in damage to the lower surfaces of the monument.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Relocate sprinklers away from the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable.

**Estimated Special Equipment Required:** Ladder

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Clean all accessible monument surfaces with a solution of filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Utilize mildly abrasive scouring pads on the weathering steel panels to try and reduce the appearance of scratches and abrasions and unify the surface patina.
  - b. Rinse with distilled water and pat dry to remove standing water.
4. Reduce appearance of applied graffiti with graffiti remover and/or organic solvents.
5. Inspect surfaces for signs of new damage and notify the City if more in-depth treatment is warranted.

**Estimated Maintenance Costs:** \$ 3,350.00

Costs are inclusive of labor, documentation, access and materials *only*.

**Recommended Frequency of Maintenance:** Every 2-3 years

**Examined By:** Christina Varvi & Cait Greeley

**Examined On:** 5/2/24

**Artist:** Weitzman Studios, Inc.

**Title:** *Public Safety Evidence & Readiness Center Wall*

**Date:** 2021

**Materials:** Concrete, paint

**Dimensions:** 8' H x 9" D x 123' L

**Location:** 13430 W Westgate Drive (Public Safety Evidence & Readiness Center)

**General Condition:**   Excellent           Good X           Fair           Poor



**Description:** The artwork consists of thirty (30) painted concrete panels that have been either mounted to the side of a retaining wall or cast as the wall itself with reinforced rebar to create an eight foot (8') tall concrete bas-relief wall spanning one hundred and twenty-three feet (123'). There are six (6) panels featuring textures of cactus blossoms, flowers, and birds that repeat throughout the length of the wall. The wall is currently painted a uniform medium gray (concrete) color with an eggshell or satin finish. It is unclear if this was done when the wall was finished or after the fact to cover applied graffiti tagging. Bird spikes are affixed along the top surfaces to deter birds from perching on the artwork. It is unknown if there is an anti-graffiti coating. There is no dedication plaque that accompanies the artwork, nor is there spot lighting.

**Condition:** Overall, the artwork appears to be in good condition and structurally stable. There are numerous vertical hairline cracks in the concrete relief. This is typical of concrete as it settles and shrinks over time and with age. Long term low level vibrations from large trucks in the area and two (2) busy roadways within five hundred feet (500') of the installation may also be contributing to hairline cracks. The flexible sealant along the bottom is failing with missing areas noted. The paint coating appears intact. Two (2) areas of applied blue transfer material, and one (1) orange transfer mark are visible on the visual lower left side. Moderate accumulations of surface soiling and insect nests are visible throughout, particularly in recessed areas.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The system of mounting is not evident. When viewed from the side, it seems that the art wall could have been cast with the relief panels in place, making them a solid wall. However, vertical and horizontal seams in the surface may indicate that

the panels were cast separately and applied with sealant in between the joints. There is no documentation on file with the City Public Art department on how the wall was fabricated. With the surfaces fully painted and not having access to the back side of the wall because it is a secure area, the method of installation cannot be confirmed at this time. There is a flexible sealant along the bottom of the wall. This may be to help shed water at this bottom edge or to seal a physical joint/seam between the art panels and lower part of the wall.

**Comments on Location:** The artwork is located along West Westgate Drive facing south and is in full sun throughout the day. There are no nearby trees that encroach on or shade the artwork and no encroaching plantings along the bottom edge. A bed of small rocks and cacti extend out from in front of the artwork. There are no visible security cameras nearby. While there is no spot lighting on the artwork, ambient light is emitted from nearby streetlamps. The lower half of the artwork is accessible to the public. The wall makes up the south end of an evidence/impound lot at the Public Safety Evidence & Readiness Center. Vehicles are parked right up against the back side of the wall along its full length based on Google Map images.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

No treatment is warranted at this time.

**Estimated Treatment Costs:**

Not applicable

**Estimated Special Equipment Required:**

Ladder

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulate matter and atmospheric soiling.
3. Mechanically remove insect nests using wooden skewers.
4. Clean all surfaces with a solution of filtered tap water and a conservation-grade detergent using natural bristle brushes.
  - a. Rinse all surfaces with distilled water and dry with microfiber cloths.
5. Remove extant applied graffiti and transfer marks with appropriate organic solvents.
6. Inspect surfaces for signs of damage, additional cracking, and/or paint failure and notify the City if more in-depth treatment is warranted.

**Estimated Maintenance Costs:**

**\$ 4,700.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** Every 3-5 years (until the work needs treatment and/or repainting)

**Examined By:** Cait Greeley & Christina Varvi

**Examined On:** 5/2/24

**Artist:** WHAM Staff and Teen WHAM Artists

**Title:** *We Are the Past, Present, and Future of Surprise*

**Date:** 2012

**Materials:** Aerosolized/latex paint, clear UV and/or anti-graffiti coating

**Dimensions:**

Columns: 85" H x 16" D

Walls: 103", 135" H (north & south start 45" above ground; east & west are ground to roofline)

North: 25' L | East: 30' L | South: 25' L

**Location:** Bicentennial Park, (16705 N. Nash Street)

**General Condition:**    Excellent            Good            Fair X            Poor



**Description:** The artwork consists of a landscape-oriented mural that wraps around all sides of a public restroom building. Each side displays a difference scene. The west (front) side is painted purple with a horizontal band of yellow and text that reads "Future of Surprise" above the drinking fountains. In front of the wall are two (2) columns each painted with different objects. The visual left column displays a green cactus surrounded by blue sky, and the visual right column displays a black train surrounded by blue sky. The north side displays warm tones with five (5) black outlines of figures below text that reads "The Future." The east (rear) side depicts a centrally located baseball player flanked by a landscape of buildings, jets, and cacti on the visual left of the composition with text that reads "Heritage" and a cityscape of the City of Surprise on the visual right. The overall colors are a mix of warm and cool tones. The south side depicts a farmland landscape in hues of green and browns with text that reads "The Past" above. The mural is painted with aerosolized/latex paint with a layer of clear coat. The surface preparation for the mural is not known. It is unknown if there is a specific primer that has been applied over the brick surface. There does not appear to be spotlighting of the artwork. There is no affiliated plaque.

**Condition:** Overall, the artwork is in relatively good condition and appears to be stable. The painted surfaces are overall intact. There are numerous areas where the clear coat is flaking particularly on the south side. Multiple paint losses are visible on the two (2) columns at the building's front (west) entrance due to public interaction. In observation of the areas of paint loss, there appears to have been many paint campaigns, although the quantity is unknown. Areas of tape and adhesive residue are observed on both columns. A white textured



unknown substance likely gum is stuck to the side of one (1) of the columns. White graffiti marks and black scuff marks are visible near the bottom of the columns. Brown surface accretions and splatter marks are seen on the north side of the building's mural. Several paint losses are visible around the windows and along the southeast corner of the south side. Black marks and white vertical drip marks are observed near the top of the south side. Paint drips are seen along the bottom of the south side of the mural. Plant debris and other surface soiling was noted throughout the work with heavier accumulations along the bottom.

**Previous Conservation Treatments or Condition:** Previously maintained in March 2021, though the extent of maintenance or repair and materials used was not documented.

**Comments on Mounting:** The mural is applied directly to all four (4) exterior walls and portico columns of a public restroom. It is unknown if the walls were first primed (and if so, with what material) or what other surface preparation was performed before the mural was painted.

**Comments on Location:** Sections of the mural face each of the four (4) cardinal directions as they have been applied throughout the entire exterior of the bathrooms at Bicentennial Park. The mural on the north and south sides start 45" above ground while the east and west sides extend from the ground to the roofline. The entryway surfaces on the west side are highly accessible to the public and there is evidence of public interaction. The side surfaces are still accessible but are set back from the sidewalk in a rocky landscaped area with various bushes and cacti in front. The artwork is next to a large parking lot and may be subjected to higher concentrations of corrosive vehicle exhaust particulates. At least one (1) side of the mural appears to be predominantly in full sun throughout the day, particularly the south side. There are small cacti and bushes that are encroaching along the bottom of the mural's north, east, and south sides. It does not appear as though there are sprinkler heads nearby. The work is not spot lit, but there is ambient lighting from nearby streetlights in the parking lot. There does not appear to be any security cameras in close proximity to the artwork.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Routinely trim plants and cacti so they do not encroach on the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladders. When applying paint or clear coatings, the gates cannot be opened until these materials have dried. Therefore, it may be prudent to schedule work during off-duty hours or ensure that at least one gate is accessible at any given time.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document the treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry clean surfaces to remove loose particulate matter and soiling.

3. Clean surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Mitigate extant graffiti and adhesive marks with appropriate organic solvents.
5. Apply a barrier layer clear coating with inherent UV light stabilizers to all surfaces. The solvent contained within the coating should saturate existing paint and help brighten colors.
6. Patch gouges in the concrete with a compatible patching material for concrete substrates.
7. In-paint areas of paint loss and fills to blend with adjacent surfaces.
8. Apply a minimum of three (3) coats of UV stable clear coat over entire mural to help slow/mitigate the deleterious effects of UV degradation.

**Estimated Treatment Costs:****\$ 22,025.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Estimated Special Equipment Required:** HVLP spray, compressor, ladders, generator, power tools**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Clean surfaces with filtered tap water and a conservation-grade detergent using soft, natural bristle brushes.
  - a. Rinse with distilled water and dry with microfiber cloths.
3. If deemed necessary and appropriate, apply an additional layer of UV-protective clear coat to provide additional protection as the topcoat starts to weather.
4. Note cracks, losses, or other damage to the mural and notify the City if additional treatment is warranted.

**Estimated Maintenance Costs:****\$ 8,000.00**Costs are inclusive of labor, documentation, access, and materials *only*.**Recommended Frequency of Maintenance:** Every 3-5 years

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Connie Whitlock & Citizens of Surprise

**Title:** *Heritage Tree*

**Date:** 2007

**Materials:** glazed ceramic tile, mortar, grout, varnished wood

**Dimensions:** 60.5" H x 72.5" L x 2" (frame)

**Location:** 15832 N. Hollyhock St. (Surprise Senior Center)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The mural installation consists of a stylized tree made of bespoke glazed clay tiles. According to the artist, the tiles were made and glazed by senior citizens of Surprise. They were mounted to cement backer board with thinset mortar (brand and product not provided). After the tiles were set and grouted, the base board was mounted to the wall. The background also appears to be tinted or painted cement stucco. The frame is stained and sealed wood of unknown species. The type of stain and/or clear coat has not been provided. The artist states that the composition was sealed with tile sealer (brand and product not provided).

**Condition:** Overall, the composition appears to be structurally sound and in generally good condition. Hairline cracks were noted sporadically throughout the dark gray grout between tiles. There does not appear to be a noticeable pattern where the cracks are occurring. Around the outer edges/border of where the tiles meet the light blue/gray stucco material, there appears to be some type of translucent soiling or staining. It is not clear what the origin of the staining is, but it could be remnants of the gray tile grout when it was wiped back during fabrication. Along the lower wood frame, there are two gouges/abrasions in the surface close to one another. These are likely from public interaction. Light accumulations of superficial dust were noted on the horizontal surfaces and in deep recesses of the textured stucco background.

**Previous Conservation Treatments or Condition:**    Not available at this time.

**Comments on Mounting:** According to the artist, after the mural tiles were set, the cement backer board was screwed directly to the wall before the composition was finished and framed. The type, number, and placement of the screws is not documented.

**Comments on Location:** The mural is located in the front entryway/administrative area of the Senior Center. When one walks through the main entrance doors, the mural is on the right-hand side on the wall. There is a wide, low bench with no seatback placed directly in front of the mural. It is possible that people using the bench lean back onto the lower surfaces of the artwork. The mural does not face any windows and there do not appear to be HVAC vents overhead or pointed at the composition.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** None at this time.

**Access/Other Considerations Required for Treatment or Maintenance:** 6' ladder

**Treatment Priority:** 3                      **Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** 6' ladder

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush and vacuum surfaces to remove loose particulate matter and debris.
3. Damp clean glazed ceramic surfaces with distilled water and a conservation-grade detergent.
  - a. Damp rinse with distilled water and dry with microfiber cloths.
4. Sound and inspect surfaces for signs of delamination, cracks, losses, and other forms of instability and/or damage. Notify the City of any conditions that warrant more in-depth treatment.

**Estimated Maintenance Costs:** **\$ 1,900.00**

**Recommended Frequency of Maintenance:** Every 3-5 years



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Connie Whitlock & Citizens of Surprise

**Title:** *Life in Arizona*

**Date:** 2011

**Materials:** Glazed ceramic tile, colored glass, cement board, mortar, grout

**Dimensions:** 60.75" H x 30'-1.25" x 3/4" D

**Location:** 16752 N. Greasewood St. (Benevilla Community Garden)

**General Condition:**   Excellent           Good           Fair X           Poor



**Description:** The artwork is a mosaic mural made of glazed ceramic tile, colored, glass, and possibly stone. The mural depicts various native desert flora and fauna along a river in the foreground. There are mountains in the distance in the background. Additionally, the composition intentionally includes many lizards so that students can be tasked with finding/counting how many lizards are in the mural imagery. According to the City, the mural was created by WHAM (What's Happen'n Art Movement). Over one hundred (100) children and adults took classes at WHAM learning how to create the tiles to form the ten (10) large panels that comprise the full length of the mural. The tiles were mounted to cement backer board with thinset mortar, grouted, and then a clear tile sealer was applied over all surfaces. Specific brand and product names for these materials have not been provided to the City. A small, antiqued aluminum dedication plaque is mounted to a metal pole at the front center of the mural.

**Condition:** Overall, the mural appears to be in fair condition. The mural was visually inspected at the time of the assessment. It was not sounded due to limited time available to spend in this area before the garden needed to be locked from the exterior. The lower visual left corner is missing. It appears that at least two (2) tiles are missing from this area. Further along to the visual right, there is a crack that has formed emanating from the bottom edge upwards. The crack is relatively wide and has bisected the tail of a lizard. There is grout loss and possibly small tile loss with this crack. Another tile appears to be missing from along the bottom edge, adjacent to a seam between cement board panels. There are localized sections of brown grout along the vertical edges that have detached, exposing the cement backing board outer edges. There are many visible hairline cracks in the grout. More prominent vertical cracking is visible presumably where the joints are located between the ten (10) cement board panels. Grout loss to varying degrees is associated with many cracks in the composition. Presumably, the cause of cracking and loss is due to age and shrinkage, but also big swings in temperature between daytime and overnight. Differences in rates of thermal expansion between materials (e.g., between ceramics, glass, mortar, etc.), can result

in cracking, delamination, and surface spalls, especially when there are no expansion joints to help allow for movement in the mural system.

A particular point of clarification with the artist and City is whether or not the upper portions of the mural were sanctioned by either entity; specifically the upper blue colored glass that is not original and has been replaced. The existing blue material does not match what is depicted on the City's entry on Public Art Archive. In the images online, the sky is lighter blue in color and more harmonious overall with the composition. What is present currently is darker and visually detracting. In the previous images, the colored glass is solid whereas now the upper border and two (2) larger rectangular sections are made of various size shards of the same glass sloppily set into white thinset mortar. There is no grout between these tiles and the thinset mortar has squeezed through in between many of them, partially covering some edges. There is evidence that material in this upper area was removed and replaced. There is missing brown grout on the vertical visual right edge, which has left a brown residue on the wall. A similar residue is present along the top horizontal edge of the mural. This brown staining matches the grout color found throughout the lower surfaces of the mural. Additionally, when viewed from the sides, the profile of this upper area is not flush with the rest of the mural below. The applied mountain elements are very proud compared to other glazed ceramic tiles of similar make-up below. The same thinset mortar used to set the blue colored glass elements was also used to "grout" the gaps between the mountains and the blue "sky". Some of this material has been smeared onto artwork tiles below. The mountain tiles are detaching from the board below, resulting in large gaps between the glass, these mountain tiles, and the backer board below. Many of the rectangles of blue colored glass are cracked, some with multiple cracks. It is not clear when or why the original colored glass sky was removed and the current iteration installed. However, it is clear that the replacement materials, design, and execution are very poor. The artist should be consulted and have the area redone and returned to its original configuration as this replacement area is very visually detracting from the rest of the mural.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The individual tiles were adhered to concrete masonry board with thinset mortar and then grouted. The artist states that the products used were sourced from Home Depot®, but specific brands and product names were not provided. According to the City, volunteers from Luke Air Force Base installed the cement board panels on the CMU wall and high school students assisted with the grouting process. In the maintenance plan, the artist states that the cement boards were screwed into the CMU wall using cement screws. It is unclear if these were self-tapping or if holes were pre-drilled. There is a small one inch by one inch (1"x1") wood rail along the underside of the mural secured with ferrous screws. This likely helps support the lateral load of the mural.

**Comments on Location:** The mural is mounted to a south facing concrete masonry unity wall that has been painted. The mural faces south into the community garden. On the other side of the wall is a narrow planter area and then parking lot for a hotel. Though the space is called a community garden, it is not open to the public twenty four hours a day. There is a gate into the garden that is locked. Only select individuals have the key and one only has access during set hours or when someone with key access is in the garden. The City's Arts and Culture Manager who oversees all of the public art does not have a key to be able to

access this area if needed. When inside the garden, the mural is highly accessible to visitors. The mural is in full sun throughout the day. There are no encroaching plants or currently overhanging trees. There is one tree to the visual right side that may grow to partially overhang the mural. This should be trimmed back before this occurs as it can cause additional damage. There do not appear to be sprinklers in close proximity to the mural. The work is not spot lit at night. There do not appear to be lights inside of the garden at night and there are no security cameras visible to help deter vandalism.

**Comments on Safety/Risk Management:** The mural should be sounded to detect areas of delamination. Some of the mountain tiles near the top of the composition seem like they can easily detach or be removed from their location due to the sizable gap between tiles and the cement board substrate.

**Recommended Site Improvements:** As the nearby tree continues to grow, continuously cut back branches that could overhang the mural. Overhanging branches drop plant debris that can trap moisture on surfaces that promotes deterioration and micro biological growth. Birds perch on branches, which increases deposition of droppings on surfaces below. Increased shade also promotes micro biological growths. Physical damage is possible if a branch were to detach and fall onto the mural.

**Access/Other Considerations Required for Treatment or Maintenance:** Ladder

**Treatment Priority:** 1

**Curatorial Priority:**

**Treatment Recommendations:**

1. Prior to mobilization on site, work with artist to have multiple tiles re-fabricated. Artist should be engaged to remove and replace the existing sky component with material that is more in alignment with their original vision and composition.
2. Document treatment with a written report and high-resolution photography. Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
3. Dry brush surfaces to remove loose particulates, debris, and insect nests.
4. Wash with a solution of filtered tap water and a conservation-grade detergent using soft, natural bristle brushes and microfiber cloths.
  - a. Rinse with distilled water and dry with microfiber cloths.
5. Sound all surfaces of the mural to identify if there are any areas of delamination.
6. Inject areas of delamination with micro injection grout to stabilize.
7. Remove, clean, and re-set any loose tiles. Set replacement tiles provided by the artist with appropriate thinset mortar.
8. Remove loose, de-bonded grout and replace in kind. Replace missing grout along vertical edges with original grout to match.
9. Patch crack through the lizard's tail with an exterior-grade patching material that is compatible with ceramic substrates.
  - a. Profile fill to blend with adjacent surfaces.
  - b. In-paint fill with an exterior-grade paint and varnish system to blend with adjacent surfaces.

10. Discuss with the artist and City whether or not the vertical cracks at seams between cement boards should be routed and filled with a flexible sealant material to allow for expansion/contraction/movement and serve as expansion joints.
11. Apply a vapor-permeable sealant to all surfaces once the replacement sky element has been installed and grouted by the artist.

**Estimated Treatment Costs:** **\$ 19,350.00 + artist's involvement to replace top section & fabricate bespoke tiles**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Estimated Special Equipment Required:** Ladder

**Recommended Maintenance:**

1. Document the maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry brush surfaces to remove loose particulates, debris, and insect nests.
3. Wash with a solution of filtered tap water and a conservation-grade detergent using soft, natural bristle brushes and microfiber cloths.
  - a. Rinse with distilled water and dry with microfiber cloths.
4. Sound all surfaces of the mural to identify if there are any areas of delamination and inspect for physical damage, cracks, etc. Notify the City if any more in-depth treatment is warranted.

**Estimated Maintenance Costs:** **\$ 2,400.00**

Costs are inclusive of labor, documentation, access, and materials *only*.

**Recommended Frequency of Maintenance:** Biennially



**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Connie Whitlock

**Title:** *Memorial Bench*

**Date:** 2009

**Materials:** Found objects, clay

**Dimensions:** 29.5" H x 73" L x 19" D (including back)

**Location:** 15832 N. Hollyhock St. (Surprise Senior Center)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The installation consists of a prefabricated concrete bench decorated with a bespoke mural to commemorate the one hundredth birthday of an attendee of the Surprise Senior Center. The glazed ceramic tiles used to adorn the bench were fabricated by senior citizens at the Center. The bench is near the entrance to the Senior Center, sited within an archway. Small groupings of flower tiles are mounted directly to the interior-facing surfaces of the arch, directly onto the stucco. A small brass dedication plaque is mounted on the arch closest to the main entrance door. The bench is clad with tiles along the front, upper edge, and vertical edges of the seatback, the topside and three (3) vertical faces of the seat, as well as the front vertical faces of the bench legs. The mural is mosaic-like in form and includes various flowers, text, and imagery that is reminiscent of the person being memorialized, interspersed with glazed ceramic tile shards. At the visual left-hand side of the bench, a patinated bronze purse with the woman's name and date of her one hundredth birthday has been mounted to the top of the seat, next to a tile of what is believed to be her handprint. According to the artist, the tiles were set onto the concrete bench surfaces with cement thinset mortar, then grouted. The entire bench was supposedly sealed with tile sealant. No product or brand names have been provided.

**Condition:** Overall, the bench appears to be structurally sound. The condition is relatively good given its location outdoors, public use, and deferred maintenance. A hairline crack in the grout runs along the top edge of the seatback, where the tiles are applied to the vertical face of the seatback. On this top edge, there is also two (2) broken tile fragments and associated grout loss. Similar cracking was noted on the visual right vertical plane of the seat, near the front corner. Grout (and possibly tile) loss was noted on the front vertical plane of the seat. The bronze purse does not appear to be lacquered. The patina is generally uniform, though the surface appears dry/parched due to a lack of protective wax coating.

The tiles and grout appear generally soiled, particularly the grout at the visual right side of the bench seat. This may be where most people sit on the bench, which would explain the higher degree of soiling. Plant debris, insect nests and webs, as well as micro biological growths were noted on the surface. Bio growths are particularly noticeable in the grout between tile fragments and where water presumably drains at the corners between the seatback and seat. Plant debris collects significantly at the bronze purse. White paint drips and transfer were noted on the bronze purse, as well as the pansy flowers mounted to the arch wall.

**Previous Conservation Treatments or Condition:** Not available at this time.

**Comments on Mounting:** The artwork tiles are mounted to their respective surfaces with cement thinset mortar. The cast concrete bench appears to be pre-fabricated by another manufacturer. The seatback is connected to the seat with substantial stainless steel L-brackets and hex bolts. The bench itself appears to sit directly onto the ground and not secured to any base or below grade footings.

**Comments on Location:** The bench is located just outside the main entrance to the Senior Center, to the north of the entry walkway. The bench is set into what may be described as a planter area consisting of compacted soil topped with small landscape rocks. There is a medium-sized tree in this area to the north of the bench. The tree overhangs the bench and drops plant debris onto the artwork surfaces. The bench appears to be in full shade throughout the day. There are no other encroaching plants. It is not clear if there are any sprinklers in the area. The work is not spot lit, but there is ambient lighting from the Senior Center and nearby streetlamps. It is unknown if there are nearby security cameras to help deter vandalism.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Trim back tree branches so they do not overhang the artwork.

**Access/Other Considerations Required for Treatment or Maintenance:** None

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:**

1. Document treatment with a written report and high-resolution photography.  
Provide recommendations for routine maintenance as well as a Dropbox link to all treatment images.
2. Dry-brush surfaces to remove loose particulate matter and debris.
3. Wash surfaces with filtered tap water and a masonry detergent.
  - a. Rinse surfaces with distilled water and remove all standing water.
4. Remove extant paint accretions with appropriate organic solvent(s).
5. Apply a non-toxic biocide to all surfaces to mitigate microbiological growths.
6. Route cracks and inject with a masonry micro-injection mortar to stabilize.
7. Fill losses in grout in kind.

8. Patch tiles with a conservation-grade patching mortar rated for ceramic substrates. Profile patches to blend with adjacent surfaces.
9. In-paint tile patches with an exterior-grade conservation paint system to blend with adjacent surfaces in color and sheen.
10. Rinse biocide from surfaces and allow mortar to dry.
11. Apply a vapor-permeable water repellent to all grout surfaces.
  - a. Allow to dry per the manufacturer's specifications, then re-apply non-toxic biocide to mitigate recurrence of microbiological growths.
12. Warm surfaces of bronze with a small, hand-held propane torch.
  - a. Apply a carnauba and microcrystalline wax blend developed by the Getty Conservation Institute for high heat environments to all bronze surfaces.
    - i. Allow surfaces to cool then buff with horsehair bristle brushes.
  - b. Apply two (2) cold, clear sacrificial coats of carnauba paste wax to bronze surfaces.
    - i. Allow wax to dry after each application and buff to sheen with horsehair bristle brushes.

**Estimated Treatment Costs:****\$ 10,050.00****Estimated Special Equipment Required:** None**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. Dry-brush surfaces to remove loose particulate matter and debris.
3. Wash surfaces with filtered tap water and a masonry detergent.
  - a. Rinse surfaces with distilled water and remove all standing water.
4. Apply a non-toxic biocide to all surfaces to mitigate microbiological growths.
5. Apply one (1) cold, clear sacrificial coat of carnauba paste wax to bronze surfaces.
6. Allow wax to dry after each application and buff to sheen with horsehair bristle brushes.
7. Inspect all surfaces for signs of delamination or damage and notify the City of any warranted additional treatment.

**Estimated Maintenance Costs:****\$ 1,300.00****Recommended Frequency of Maintenance:** Annual

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Connie Whitlock & Citizens of Surprise

**Title:** *Quilt of Life*

**Date:** 2008

**Materials:** glazed ceramic tile, glass, wood, mortar, grout, cement board

**Dimensions:** larger mural: 66" H x 112" L x 2.25" D (frame)

smaller rectangles: 36" H x 12" W x 3/4" D

**Location:** 15832 N. Hollyhock St. (Surprise Senior Center)

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The installation consists of one (1) large, rectangular mural oriented horizontally and four (4) smaller vertical mural vignettes. The murals are primarily made of square hand-glazed ceramic tiles made by the artist and senior citizens of Surprise. The square tiles emulate quilt squares. The vertical vignettes contain four (4) square tiles each. The larger horizontally oriented composition contains eleven (11) columns of six (6) tiles. In between the rows and columns are what appear to be textured, pink metallic backed glass tiles. The outer border is comprised of smaller rectangular tiles. According to the artist, the tiles were set onto cement backer board with general cement thinset mortar (brand and product not provided), then grouted. The larger composition has an applied stained and possibly sealed wood frame. According to the artist, all of the elements have been sealed with tile sealant.

**Condition:** Overall, the installation appears to be structurally sound and in good condition. Once (1) small glaze chip was noted on a tile in the larger quilt composition. A localized area of paint accretion was also noted on this mural. Cream paint transfer from re-painting the surrounding wall was noted around the edges of the wood frame. There appear to be several scratches across the tinted grout surfaces of several of the smaller vertically oriented mural vignettes.

**Previous Conservation Treatments or Condition:**    Not available at this time.

**Comments on Mounting:** According to the artist, the larger horizontally oriented mural is mounted to the wall with screws through the cement board after the tiles were applied and grouted. The type, size, placement, and quantity of screws is unknown. The wood frame is also anchored directly to the stucco wall. The four (4) smaller mural vignettes are not wall-mounted. They have hanging hooks and picture wire, each hung on a single screw anchored into the CMU wall.



**Comments on Location:** The artwork components are splint up into two (2) separate rooms. The main, larger quilt is located in the room with a pool table, which leads into the lunchroom. The four (4) smaller mural vignettes are mounted to adjoining walls in the lunchroom. All mural elements appear to be out of direct sunlight with no HVAC vents nearby or blowing onto their surfaces. The rooms where they are located are very high-traffic, but the mural elements appear to be elevated high enough to not be impacted by chairs or mobility equipment. They are, however, technically highly accessible.

**Comments on Safety/Risk Management:** Mounting hardware for the four (4) small vertical pieces should be replaced and made more stable, possibly with Z-clips or other form of cleat system.

**Recommended Site Improvements:** None at this time

**Access/Other Considerations Required for Treatment or Maintenance:** Step ladder

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** None

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography.
2. Dry brush and vacuum surfaces to remove loose particulate matter and debris.
3. Damp clean glazed ceramic surfaces with distilled water and a conservation-grade detergent.
  - a. Damp rinse with distilled water and dry with microfiber cloths.
4. Remove extant surface accretions with appropriate organic solvent(s).
5. Sound and inspect surfaces for signs of delamination, cracks, losses, and other forms of instability and/or damage. Notify the City of any conditions that warrant more in-depth treatment.

**Estimated Maintenance Costs:** \$ 1,900.00

**Recommended Frequency of Maintenance:** Every 3-5 years

**Examined By:** Christina Varvi

**Examined On:** 5/1/24

**Artist:** Frank Williams

**Title:** *Oracle*

**Date:** 2010

**Materials:** Gourd, Agate, Glass, Turkey, Pheasant, Peacock, and Parrot Feathers

**Dimensions:** Artwork – Approximately 46" x 56"

Vitrine – 58" W x 66" H x 6" D

**Location:** 2<sup>nd</sup> Floor of City Hall, 16000 N. Civic Center Plaza

**General Condition:**    Excellent            Good X            Fair            Poor



**Description:** The artwork consists of a dried and hollowed out gourd as the central component. The gourd has been partially painted. Strips of cream or light yellow leather with fringed edges emanate from the underside of the gourd. Each piece has a small wood bead secured above a knot in the leather, above the fringed end. An array of what appear to be turkey pheasant, peacock, and parrot feathers are inserted around the outer edges of the gourd. Beads, and a circular form that may be construed as a mouth are applied to the gourd surface.

**Condition:** Overall, the sculpture/mask appears to be in good condition and secure on its mount. The work was assessed from outside of the acrylic vitrine. Dust bunnies and what appear to be spider webs were noted on the hanging beads and multiple feathers. Light to moderate accumulations of dust were noted on top of and within the case, on horizontal surfaces. Abrasion scuffs and scratches were noted on the front exterior surfaces of the case, closer to the floor. Liquid accretions in a splatter/droplet pattern were observed on the exterior surfaces of the vitrine/case.

**Previous Conservation Treatments or Condition:**    Not available at this time.

**Comments on Mounting:** The artwork appears to be hung on a single screw within a wall-mounted acrylic case. It appears to be hung via a loop of the same cream/light yellow leather used along the bottom edge of the mask. The condition of this leather is unknown. The vitrine was fabricated by Nicomia, LLC in 2017. The vitrine is fabricated from one quarter inch (1/4") thick clear acrylic sheet. The vitrine includes a backboard that was painted with an unknown paint system and color selected by the client. The backboard is mounted to the

wall with a cleat system. The acrylic form slots into a channel carved into the backboard and secured in place with security screws on the outer edges of the backboard.

**Comments on Location:** The artwork is located on the 2nd floor mezzanine within the atrium of Surprise City Hall. According to notes in the City's file, the work was placed behind the acrylic case and relocated to this location in 2017. It's previous location and environmental conditions/exposures are unknown. There is an overhead sprinkler head in front of the acrylic case, approximately two to three feet (2'-3') away. The ceiling is clad with panels of perforated sheet metal. It is not clear where the HVAC vents are located and if they blow onto the artwork case.

**Comments on Safety/Risk Management:** None at this time.

**Recommended Site Improvements:** Locate any overhead HVAC vents that may blow hot and/or cold air directly onto the vitrine. Even though the mask is protected from direct airflow, this could still adversely impact the temperature within the vitrine, creating a micro-climate. The vitrine does not appear to be specifically climate controlled.

**Access/Other Considerations Required for Treatment or Maintenance:** The clear acrylic form of the vitrine will need to be de-installed and re-installed by art handlers for any treatment or maintenance. If the work needs to be treated, it will need to be de-installed and transported to a conservation studio for treatment. A ladder will be required to perform maintenance cleaning.

**Treatment Priority:** 3

**Curatorial Priority:**

**Treatment Recommendations:** No treatment is warranted at this time.

**Estimated Treatment Costs:** Not applicable

**Estimated Special Equipment Required:** Art handlers and a ladder.

**Recommended Maintenance:**

1. Document maintenance with a written report and high-resolution digital photography. Provide a Dropbox link to all maintenance images.
2. The City must contract a fine art handling company to temporarily de-install the clear acrylic vitrine front from the backboard. Art handlers should remain on site to replace the cover when maintenance cleaning has been completed so the artwork is not exposed to potential impact damage.
3. Dry-brush and vacuum surfaces with natural bristle brushes and a low-suction HEPA filter vacuum.
  - a. Have art handlers assist with removing the artwork from the screw mount so that the verso of the artwork can be accessed and cleaned.
4. Perform additional dry cleaning with cosmetic sponges, if safe to do so.
5. Clean interior and exterior surfaces of the vitrine with plastic cleaner. Attempt to reduce the appearance of scratches in the surfaces of the vitrine with plastic polishers.

**Estimated Maintenance Costs:** **\$ 2,000.00**

**Recommended Frequency of Maintenance:** As needed



## V. COLLECTION APPRAISAL REPORT – JENNIFER M. WOOD

**Jennifer M. Wood, ASA**  
**Consulting and Appraisal Services**  
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**REPLACEMENT VALUE**  
**APPRAISAL REPORT**

Of Public Art  
For Insurance Coverage

Property of:  
City of Surprise  
Surprise, AZ

Client:  
RLA Conservation  
5418 Packard Street  
Los Angeles, CA 90019

Effective Date of Valuation: April 29, 2024

Report Date: July 24, 2024

Prepared by: Jennifer M. Wood, ASA

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July 24, 2024

RLA Conservation  
5418 Packard Street  
Los Angeles, California 90019

Dear RLA Conservation,

At your request, I prepared a replacement value appraisal report for (31) lots in the City of Surprise public art collection. The conclusion of replacement value of the items included in this report as of the effective date of valuation was \$1,642,231.00 (one million six hundred forty-two thousand two hundred and thirty-one dollars).

The appraised artworks are arranged in this report alphabetically by the title of the artwork. The effective date of valuation of the report is the first date of inspection, April 29, 2024. This document is intended exclusively for RLA Conservation, the agent for the City of Surprise's insurance carrier, and Julie Akerly, the Arts and Culture Manager of the City of Surprise. There are no other intended users or intended uses. Should RLA Conservation or the City of Surprise need an appraisal of the subject property for a different intended use, a revised appraisal with new value conclusions would be required.

I own and retain the copyright of this appraisal report. Possession of this document or any copy does not carry the right of publication. Neither all, nor any part of the report, or copy thereof, including my identity as the appraiser, shall be disseminated to the general public by RLA Conservation or the City of Surprise, through advertising, news, public relations, or other electronic or print media without my previous written consent and approval.

Any use of or reliance on this appraisal report by any party, regardless of whether such use or reliance is known or authorized by me, constitutes acknowledgement and acceptance of all appraisal statements, assumptions and limiting conditions, and all other terms and conditions stated in this report.

This appraisal report contains (57) pages. No changes shall be made in the appraisal report by anyone other than me. Any unauthorized changes in the document, or missing pages, will render the report invalid in its entirety.

(continued next page)

Property of: City of Surprise  
Client: RLA Conservation  
Replacement Value Appraisal Report for Insurance Coverage  
Effective Date of Valuation: April 29, 2024  
Report Date: July 24, 2024

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The American Society of Appraisers has a mandatory recertification program for all of its members, and I am in compliance with that program. This appraisal report has been prepared in conformity with the 2024 edition of the Uniform Standards of Professional Appraisal Practice of The Appraisal Foundation and the Rules of Procedure and Code of Ethics of the American Society of Appraisers.

I do not have any past, present, or contemplated future interest in the appraised property which would prevent me from making a fair and unbiased professional opinion. My fees are not contingent upon the appraised value of the property or on a percentage of that value.

The submission of this report completes my duties in this assignment. Any future services related to this assignment will be billed as additional charges.

Sincerely,

Jennifer M. Wood  
Accredited Senior Appraiser, American Society of Appraisers

## **Certification**

I certify that, to the best of my knowledge and belief:

The statements of fact contained in this report are true and correct.

The reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions and are my personal, impartial, and unbiased professional analyses, opinions, and conclusions.

I have no present or prospective interest in the property that is the subject of this report and no personal interest with respect to the parties involved.

I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment.

I have performed no services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding acceptance of this assignment.

My engagement in this assignment was not contingent upon developing or reporting predetermined results.

My compensation for completing this assignment is not contingent upon the development or reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.

My analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the 2024 Uniform Standards of Professional Appraisal Practice of The Appraisal Foundation and the Principles of Appraisal Practice and Code of Ethics of the American Society of Appraisers.

I have made a personal inspection of the property that is the subject of this report.

No one provided significant personal property appraisal assistance to the person signing this certification.

Jennifer M. Wood, ASA

Property of: City of Surprise  
Client: RLA Conservation  
Replacement Value Appraisal Report for Insurance Coverage  
Effective Date of Valuation: April 29, 2024  
Report Date: July 24, 2024

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## Definition of Value

**Replacement Value – New** is defined by the American Society of Appraisers in The Appraisal of Personal Property: Principles, Theories, Legal Issues and Practice Methods for the Professional Appraiser, A Monograph Series as follows:

"The current cost to buyer to replace a property with a substitute that is new using modern materials, techniques, and standards that satisfy the description or use of the replaced property. This would be the present cost of replacing the property with one having the same quality and utility but in new condition."

## Approaches to Value

There are three fundamental approaches to the valuation of personal property.

### *The Sales Comparison Approach to Value*

A procedure to conclude an opinion of value for a property by comparing it with similar properties that have been sold or are for sale in the relevant marketplace by making adjustments to prices based on marketplace conditions and the properties' characteristics of value.

### *The Cost Approach to Value*

A procedure to estimate the current costs to reproduce or create a property with another of comparable use and marketability.

### *The Income Approach to Value*

A procedure to conclude an opinion of present value by calculating the anticipated monetary benefits (such as a stream of income) for an income-producing property.

The appraiser considered all three approaches to value and decided to utilize the methodology of the cost comparison approach to value in the preparation of this report. The cost approach was chosen because it is appropriate for this assignment to have new, similar artworks reproduced. The sales comparison approach was not selected because it was not relevant for this assignment. The income approach to value was not selected since the appraised items are not currently producing a stream of income.

Property of: City of Surprise

Client: RLA Conservation

Replacement Value Appraisal Report for Insurance Coverage

Effective Date of Valuation: April 29, 2024

Report Date: July 24, 2024

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## Item Number 1

Title: A Hero

Artists: Logan Simpson Design, WERK Urban Design, Trevor O'Tool, Jeremy Cites

Date: 2020-2021

Materials: Bronze, paint, steel

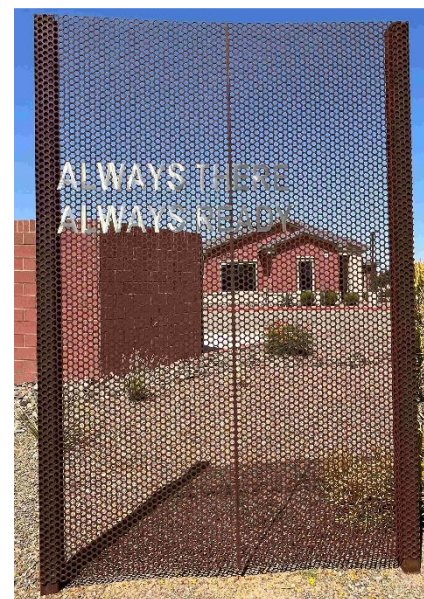
Dimensions: Each mural panel: 119.5" H x 78" W x 7.5" D; sculpture: 75" H x 26" W x 35" D

Description: An installation comprising a bronze statue of a firefighter standing on a circular concrete base; a 3-panel painted mural depicting the route 60 sign, a fire truck, and the Arizona landscape; and a perforated steel panel with the City of Surprise Fire Department slogan "Always There, Always Ready."

Location: Fire Station 304, 24550 N. 163rd Ave.

### **Replacement Value – New: \$63,000.00**

The replacement value submitted is based on information provided by Brad Remme of Logan Simpson Design in Tempe, AZ. The current cost to replace A Hero is lower than the original commission amount because Logan Simpson Design already has the drawing designs for the project. Mr. Remme estimated the current fabrication and installation costs for A Hero would be \$63,000.00. Mr. Remme can be contacted to verify this information at 480-435-0742.



Property of: City of Surprise

Client: RLA Conservation

Replacement Value Appraisal Report for Insurance Coverage

Effective Date of Valuation: April 29, 2024

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## Item Number 2

Title: All in a Day's Work

Artists: Logan Simpson Design, Trevor O'Tool

Date: 2019-2020

Materials: Steel shapes, steel mesh, painted aluminum frame, concrete, weathering steel

Dimensions: Variable

Description: An installation in the form of 3 life-size sculptures of figures "working" around a sign for the City of Surprise.

Location: Public Works Operations Facility, 13659 Cactus Road

### **Replacement Value – New: \$42,000.00**

The replacement value submitted is based on information provided by Brad Remme of Logan Simpson Design in Tempe, AZ. The current cost to replace All in a Day's Work is lower than the original commission amount because Logan Simpson Design already has the drawing designs for the project. Mr. Remme estimated the current fabrication and installation costs for All in a Day's Work would be \$42,000.00. Mr. Remme can be contacted to verify this information at 480-435-0742.



Property of: City of Surprise

Client: RLA Conservation

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Item Number 3

Title: Always There, Always Ready

Artist: Joe Tyler

Date: 2009

Materials: Steel patina

Dimensions: Integral pedestal: 74" at widest, 69 at top x 30" H

Obelisk: 5' W x 5' D x (1/4" thick steel plates) x 20' H (tapers at top)

Signatures: Inscribed on top of base: "Tyler '09"

Description: A sculpture in the form of an obelisk with pierced scenes portraying firefighter motifs such as a fire truck, fire hydrant, and fireman's helmet; the obelisk raised on a conforming rectangular base and lit from within at night.

Location: Fire Station 301, 16750 N. Village Dr.

### **Replacement Value – New: \$46,000.00**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the artwork was commissioned. He estimated the current cost to replace Always There, Always Ready would be double the original budget of \$23,000.00, which is \$46,000.00. Mr. Tyler can be contacted to verify this information at 623-584-1552.



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Client: RLA Conservation

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Item Number 4

Title: Be Yourself, Find Your Crowd

Artist: Surprise Youth Council under the direction of Hugo Medina

Date: 2014

Materials: Spray paint

Dimensions: 98" H

Description: A painted mural portraying colorful abstracted figures dancing, playing baseball, and flying; the background depicting purple mountains under a large sun within a blue sky.

Location: Surprise Recreation Campus, 15960 N. Bullard Ave.

**Replacement Value – New: \$10,000.00**

The replacement value submitted is based on information provided by the artist, Hugo Medina. He estimated the current cost to replace Be Yourself, Find Your Crowd would be \$10,000.00. Mr. Medina can be contacted to verify this information at 602-405-4684.



Property of: City of Surprise

Client: RLA Conservation

Replacement Value Appraisal Report for Insurance Coverage

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Item Number 5

Title: Bloom Where You're Planted

Artists: Brad Oldham and Christy Coltrin

Date: 2022

Materials: Stainless steel, cast bronze, cast aluminum with commercial automotive paints, LED lights

Dimensions: 20' H x 13' W x 13' D

Description: A sculpture in the form of a saguaro cactus with clusters of yellow and white blooms and green buds trailing down; a bust of Flora Statler, founder of Surprise, appears through a Dutch door.

Location: Surprise Community Park, 16089 N. Bullard Ave.

The replacement value submitted is based on information provided by the artist, Christy Coltrin. She estimated the current cost to replace Bloom Where You're Planted would be \$342,000.00. Ms. Coltrin can be contacted to verify this information at [christy@bradoldham.com](mailto:christy@bradoldham.com).

**Replacement Value – New: \$342,000.00**



Property of: City of Surprise

Client: RLA Conservation

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## Item Number 6

Title: Courage Walk 308

Artist: Kai Ekbundit (d.b.a. 23byKai)

Date: 2021

Materials: Perforated-steel panels

Dimensions: Comprising (8) panels, each: 101" H x 36.75" W x 6" D

Description: In the form of 8 metal panels; 7 with a letter that together spell the word "COURAGE" and 1 panel with text about courage.

Location: Fire Station 308, 13771 W. Cactus Rd.

### **Replacement Value – New: \$100,000.00**

The replacement value submitted is based on information provided by the artist, Kai Ekbundit. She estimated the current cost to replace Courage Walk 308 would be \$100,000.00. Ms. Ekbundit can be contacted to verify this information at [kai@23bykai.com](mailto:kai@23bykai.com).



Property of: City of Surprise

Client: RLA Conservation

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Item Number 7

Title: Full Equinox

Artist: Ken Kasten

Date: 2018

Materials: Powder-coated steel sculpture

Dimensions: Sculpture: 110" H x 29" W x 32" D

Travertine base: 33.5" H x 56.75" W x 56.75" D

Description: A sculpture in the form of 4 vertical tiers of steel cut-out forms of full circles and half-circles; raised on a square cement base covered in blocks of travertine.

Location: City Hall, 16000 N. Civic Center Plaza

**Replacement Value – New: \$38,000.00**

The replacement value submitted is based on information provided by the artist, Ken Kasten. He estimated the current cost to replace Full Equinox would be \$38,000.00. Mr. Kasten can be contacted to verify this information at 928-899-1373.



Property of: City of Surprise

Client: RLA Conservation

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Item Number 8

Title: Heritage Tree

Artist: Connie Whitlock and Surprise residents

Date: 2007

Materials: Painted ceramic mosaic

Dimensions: 60.5" H x 72.5" W x 2" D

Description: Comprising individual mosaic tiles in the form of leaves, branches, and a tree trunk, inset into a framed board.

Location: Surprise Senior Center, 15832 N. Hollyhock St.

**Replacement Value – New: \$800.00**

The replacement value submitted is based on information provided by the artist, Connie Whitlock. She estimated the current cost to replace Heritage Tree would be \$800.00. Ms. Whitlock can be contacted to verify this information at 623-640-5229.



Property of: City of Surprise

Client: RLA Conservation

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Item Number 9

Artist: Joe Tyler

Title: Leaf Benches/Bus Benches

Date: Unknown (purchased 2004)

Materials: Steel benches

Dimensions: Bench 1: 94" H x 95.5" W x 38.5" D inches

Benches 2, 3, 4, and 5: 87" H x 96" W x 39.5" D inches

Description: Five benches, each in the form of a perforated rectangular seat within leaf branch pierced sides and back below an arched hood covered with leaf branches.

Location: Benches 1-4 located at 16126 N. Civic Center Plaza;

Bench 5 located at Benevilla Community Garden, 16752 N. Greasewood St.

### **Replacement Value – New: \$70,000.00**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the artwork was commissioned. He estimated the current cost to replace the (5) benches would be double the original budget of \$7,000.00 each, which is \$14,000.00 each, or \$70,000.00 total. Mr. Tyler can be contacted to verify this information at 623-584-1552.

Bench 1:



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Benches 2,3:



Bench 4:



Bench 5:



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Client: RLA Conservation  
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## Item Number 10

Title: The Learning Tree

Artist: Joe Tyler

Date: 2005

Materials: Metal

Dimensions: 16' H x 10' W

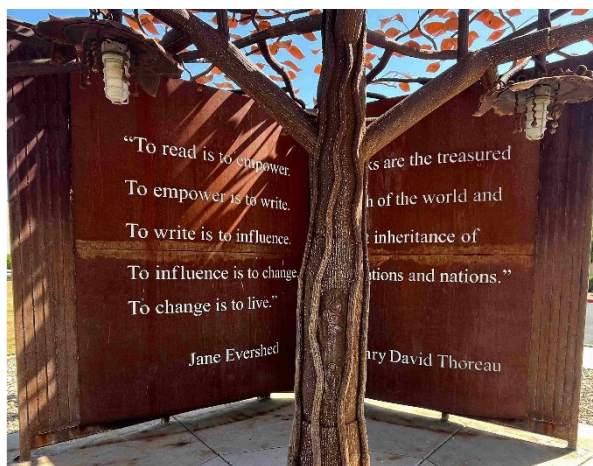
Signatures: Inscribed on side of tree trunk: "Tyler '05"

Description: In 4 parts: a tree with brown leaves and downward hanging lights; a large open book, with a quote by Jane Evershed on one page, and a quote by Henry David Thoreau on the other page; and a pair of benches, with perforated seats and leaf-form sides.

Location: Northwest Regional Library, 16089 N. Bullard Ave.

### **Replacement Value – New: \$96,000.00**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the artwork was commissioned. He estimated the current cost to replace The Learning Tree would be double the original budget of \$48,000.00, which is \$96,000.00. Mr. Tyler can be contacted to verify this information at 623-584-1552.



Property of: City of Surprise

Client: RLA Conservation

Replacement Value Appraisal Report for Insurance Coverage

Effective Date of Valuation: April 29, 2024

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Item Number 11

Title: Life in Arizona

Artist: Connie Whitlock and Surprise residents

Date: 2011

Materials: Clay tile and glass mural

Dimensions: 60.75" H x 31' W

Description: A mural depicting the local flora and fauna below a blue sky, with a river flowing along the lower edge.

Location: Benevilla Community Garden, 16752 N. Greasewood St.

**Replacement Value – New: \$22,000.00**

The replacement value submitted is based on information provided by the artist, Connie Whitlock. She estimated the current cost to replace Life in Arizona would be \$22,000.00. Ms. Whitlock can be contacted to verify this information at 623-640-5229.



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Client: RLA Conservation

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## Item Number 12

Title: May Peace Prevail on Earth

Artist: Joe Tyler

Date: 2018-2019

Materials: Steel and polished stainless steel

Dimensions: 13' H x 20" W

Description: A sculpture in the form of a peace pole bearing the message "May Peace Prevail on Earth" in 4 languages, 1 on each side.

Location: Public Safety Plaza, 14250 W. Statler Plaza

### **Replacement Value – New: \$20,000.00**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the artwork was commissioned. He estimated the current cost to replace May Peace Prevail on Earth would be double the original budget of approximately \$10,000.00, which is \$20,000.00. Mr. Tyler can be contacted to verify this information at 623-584-1552.



Property of: City of Surprise

Client: RLA Conservation

Replacement Value Appraisal Report for Insurance Coverage

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Item Number 13

Title: Memorial Bench

Artist: Connie Whitlock

Date: 2009

Materials: Clay tiles, cement

Dimensions: 29.5" H x 73" W x 19" D

Description: A cement bench inset with clay tiles depicting text, flowers, and animals, with a clay purse at the end of the bench at left; the wall to the left of the bench with a floral spray; the wall to the right of the bench with 5 flowers on 2 sprays.

Location: Surprise Senior Center, 15832 N. Hollyhock St.

**Replacement Value – New: \$2,000.00**

The replacement value submitted is based on information provided by the artist, Connie Whitlock. She estimated the current cost to replace Memorial Bench would be \$2,000.00. Ms. Whitlock can be contacted to verify this information at 623-640-5229.



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Wall to the left of bench



Wall to the right of bench

Item Number 14

Title: Nature Unwinding

Artist: Gallery 37 apprentices under the direction of lead artist Ryan Williams

Date: 2021-2022

Materials: Steel and epoxy sculpture

Dimensions: 106" H x 41" W x 38" D

Description: A sculpture in the form of a yellow orb attached to a pole within a ribbon-form spiral winding downward to a trunk-form base; the spiral with affixed yellow gardening symbols; a pair of hands extending outward below the orb each hold a chain terminating in 3 teardrop shapes.

Location: Xeriscape Demonstration Garden, 16080 N. Civic Center Plaza

**Replacement Value – New: \$15,000.00**

Gallery 37 is a nationwide summer youth public art program. The program is run locally by the West Valley Arts Council. For five-weeks, students aged 15 to 18, work with a professional artist to design, develop and install a permanent piece of public art for a city in the West Valley.

The replacement value submitted is based on information provided by Ryan Williams, the lead artist of Nature Unwinding. Mr. Williams consulted with the fabricator of the sculpture and estimated the current cost to replace the work would be \$15,000.00. Mr. Williams can be contacted to verify this information at [rwilliams@aguafria.org](mailto:rwilliams@aguafria.org).



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Item Number 15

Title: Oracle

Artist: Frank Williams

Date: 2010

Materials: Gourd, leather, feathers, beads, mixed media

Dimensions: 46" H x 55" W

Description: A sculpture in the form of a gourd combined with other media to resemble a contemporary Native American mask.

Location: City Hall, 16000 N. Civic Center Plaza

**Replacement Value – New: \$3,500.00**

The replacement value submitted is based on information provided by the artist, Frank Williams. Assuming he could find a gourd of comparable size and symmetry, he estimated the current cost to replace Oracle would be \$3,500.00. Mr. Williams can be contacted to verify this information at [gourdgeousart1@gmail.com](mailto:gourdgeousart1@gmail.com).



Property of: City of Surprise

Client: RLA Conservation

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Item Number 16

Title: Public Safety Evidence & Readiness Center Wall

Artist: Weitzman Studios

Date: 2021

Materials: Concrete

Dimensions: 10' H x 125' W

Description: In the form of modularly arranged wall panels with patterns in relief depicting the saguaro cactus, wildflowers, and the state bird, the cactus wren.

Location: 13433 W. Foxfire Dr.

**Replacement Value – New: \$200,000.00**

The replacement value submitted is based on information provided by Steven Weitzman of Weitzman Studios in Brentwood, MD. He estimated the current cost to replace the Public Safety Evidence & Readiness Center Wall would be \$200,000.00. Mr. Weitzman can be contacted to verify this information at [steven@weitzmanstudios.com](mailto:steven@weitzmanstudios.com).



Property of: City of Surprise

Client: RLA Conservation

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Item Number 17

Title: Quilt of Life

Artist: Connie Whitlock and Surprise residents

Date: 2008

Materials: Clay tiles

Dimensions: Panel 1: 66" H x 112" W; panels 2, 3, 4, and 5: 36" H x 12" W

Description: Panel 1 in the form of rows of tiles that resemble quilt squares, within a border of rectangular purple tiles; panels 2, 3, 4, and 5 in the form of a vertical row of 4 conforming quilt-style tiles.

Location: Surprise Senior Center, 15832 N. Hollyhock St.

**Replacement Value – New: \$1,500.00**

The replacement value submitted is based on information provided by the artist, Connie Whitlock. She estimated the current cost to replace Quilt of Life would be \$1,500.00. Ms. Whitlock can be contacted to verify this information at 623-640-5229.



Panel 1

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Panels 2 and 3



Panels 4 and 5



## Item Number 18

Title: Reflections of Surprise

Artist: Niki Glen with artistic contributions by other artists and community members

Date: 2008

Materials: Mixed media mosaic with handmade clay tile, glass, metal, and stone

Dimensions: 12' H x 78' W

Description: The mural centered with a woman and a girl reading a book flanked by other figures and local fauna and flora; the background depicting blue mountains below an expansive polychrome sky.

Location: Surprise Regional Library, 16089 N. Bullard Ave.

### **Replacement Value – New: \$167,500.00**

The replacement value submitted is based on information provided by the artist, Niki Glen. She estimated the current cost to replace Reflections of Surprise would be \$135,000.00 - \$200,000.00. The appraiser utilized the median as the replacement value. Ms. Glen can be contacted to verify this information at 602-690-9399.



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Client: RLA Conservation

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## Item Number 19

Title: Revitalized Roots

Artist: Gallery 37 apprentices under the direction of lead artist Ryan Williams

Date: 2021-2022

Materials: Powder-coated steel sculpture

Dimensions: 110" H x 105" W x 64" D

Description: A sculpture in the form of a tree with green leaves, the curving branches executed from pipes extending from a pump with a wheel.

Location: Xeriscape Demonstration Garden, 16080 N. Civic Center Plaza

### **Replacement Value – New: \$15,000.00**

Gallery 37 is a nationwide summer youth public art program. The program is run locally by the West Valley Arts Council. For five-weeks, students aged 15 to 18, work with a professional artist to design, develop and install a permanent piece of public art for a city in the West Valley.

The replacement value submitted is based on information provided by Ryan Williams, the lead artist of Revitalized Roots. Mr. Williams consulted with the fabricator of the sculpture and estimated the current cost to replace the work would be \$15,000.00. Mr. Williams can be contacted to verify this information at [rwilliams@aguafria.org](mailto:rwilliams@aguafria.org).



Property of: City of Surprise

Client: RLA Conservation

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## Item Number 20

Title: Surprise History Wall

Artist: Not applicable

Date: 2020

Materials: Vinyl wrap, acrylic, sintra, paint, historical artifacts

Dimensions: 9' H x 100' W

Description: A multi-media visual presentation along a wall that combines text panels, photographs, and artifacts to tell the city's story from the 1940s to the modern day.

Location: City Hall, Mayor's Atrium, 16000 N. Civic Center Plaza

### **Replacement Value – New: \$16,515.00**

According to city documentation, the Surprise History Wall was initiated by the arts commission and created by the communications team and the at-time City Historian, Sherry Aguilar. There was not a specific artist; the costs for the project were limited to the materials, paid by the city budget.

The total costs for consulting, preparation, fabrication, re-painting of the blue wall, and installation of displays, matte wall wrap, non-electric signs, and memorabilia cases was \$13,504.00 in the spring of 2020.

Since there is no artist involved, and the costs of the project are limited to materials, the appraiser used the Bureau of Labor Statistic's Consumer Price Index inflation calculator to determine the increase of the original costs to arrive at a replacement value, as of the effective date of valuation, of \$16,514.56 rounded to \$16,515.00.

The replacement value submitted does not include the cost to replace the city artifacts. If the Surprise History Wall needed to be re-created, the city would utilize other items in the city archives or donations from residents.

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Item Number 21

Title: Surprise!

Artist: Kayla Newnam and Luke B. Watson

Date: 2018

Materials: Acrylic

Dimensions: 91" H x 147" W

Signatures: Signed lower right: "Kayla Newnam" / "Luke B. Watson"

Description: A painted mural depicting cacti on a polychrome flowerhead ground with mountains in the distance below a sky infused with abstract shapes.

Location: City Hall, City Cashier's Office, 16000 N. Civic Center Plaza

### **Replacement Value – New: \$4,650.00**

The appraiser emailed Kayla Newnam through her website, kaylanewnam.com, but did not receive a response. To estimate the replacement value of Surprise!, the appraiser utilized the pricing information on Newnam's website, which reads: "Mural pricing is based on square footage and the intricacy of the design. Prices are between \$30-\$50 per square foot. The range in price comes from the difference between a very simple design vs. a highly detailed design."

The appraiser compared the subject property to examples of other murals by Newnam seen on her website and concluded that in terms of pricing, Surprise! would be considered a highly detailed design. The square footage of the subject property is 93 sq ft. At a price of \$50.00/sq ft, the cost would be \$4,650.00. The estimate of replacement value found above is based on this price per square foot.



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## Item Number 22

Title: Swimming with Porpoise

Artist: Jeremie "bacpac" Franko

Date: 2020-2021

Materials: Aerosolized paint

Signatures: Signed twice: at lower right near side of building: "jeremie bacpac 2020"; at entrance to left of door: "art by" / "jeremie bacpac" / "© 2021"

Description: A painted mural depicting swimmers underwater amidst porpoises, small fish, and coral.

Location: Surprise Aquatic Center, 15831 N. Bullard Ave.

### **Replacement Value – New: \$24,000.00**

The replacement value submitted is based on information provided by the artist, Jeremie "bacpac" Franko. She estimated the current cost to replace Swimming with Porpoise would be \$24,000.00. Ms. Franko can be contacted to verify this information at beta517@hotmail.com.



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Item Number 23

Title: The Five C's of Arizona

Artist: Joe Tyler

Date: 2012-2021

Materials: Steel patina

Dimensions: 72.5" H x 61" W x 17" D

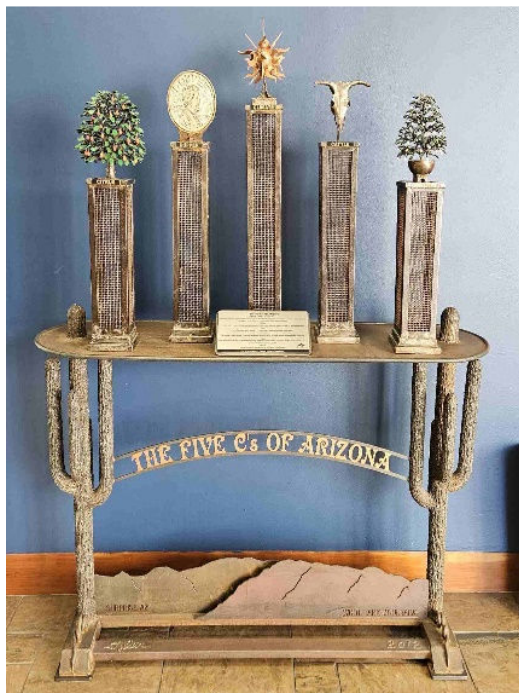
Signatures: Inscribed on lower stretcher: "Tyler 2012"

Description: In the form of a table with cactus-form legs joined by an arched upper stretcher inscribed with the title of the artwork and a lower stretcher depicting the White Tank Mountains; the oval table top supporting 5 columns, each with a finial in the form of copper, cattle, citrus, cotton, and climate, respectively.

Location: Surprise Regional Library, 16089 N. Bullard Ave.

**Replacement Value – New: \$12,450.00**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the artwork was commissioned. He estimated the current cost to replace The Five C's of Arizona would be double the original budget of \$6,225.00, which is \$12,450.00. Mr. Tyler can be contacted to verify this information at 623-584-1552.



Property of: City of Surprise

Client: RLA Conservation

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## Item Number 24

Title: The Nature of Public Service

Artist: Koryn Rolstad

Date: 2009

Materials: Acrylic panels and lettering

Description: An installation in 3 locations: the Fire and Medical Departments Lobby with lettering reading "Always There, Always Ready.", a panel containing a quote by Vince Lombardi, and 4 adjoining panels with overlaid acrylic panels of a heart, caduceus, and 2 firemen; the corridor with lettering reading "BUILDING, PROTECTING & SERVING OUR COMMUNITY", 11 rectangular metal plaques, and 29 wall-mounted acrylic panels printed with various images and color tones; the Police Department Lobby with 14 acrylic panels printed with police imagery and text.

Location: 14250 W. Statler Plaza

### **Replacement Value – New: \$17,616.00**

The appraiser located a phone number for the artist, Koryn Rolstad, but upon dialing the number (206-448-1003), she received an automated message that the "call cannot be completed as dialed." The appraiser emailed the artist's studio at Koryn@krstudios.com, but did not receive a reply.

If The Nature of Public Service were destroyed and needed to be replaced, given the site-specific format of the work, and the content of the installation's subject matter in relation to the city of Surprise, the city would be unable to replace the installation with a comparable work through the primary or secondary art markets. As a result, the appraiser utilized the cost approach in estimating the current replacement value for The Nature of Public Service.

Assuming the artist or the city have the original design files, the replacement costs would be for materials and installation. To estimate the replacement of the printed acrylic panels, the appraiser consulted the pricing on the website of the professional printing company, WHCC: <https://www.whcc.com/products/acrylic-prints/>. The cost of new custom-printed acrylic panels are listed below. These costs include circular aluminum stand-off metal posts.

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Fire and Medical Departments Lobby:

5 large square panels, at \$374.00 each = \$1,870.00 total

Corridor:

8 medium square panels, at \$205.00 each = \$1,640.00 total

9 small square panels, at \$114.00 each = \$1,026.00 total

12 rectangular panels, at \$142.00 each = \$1,704.00 total

Police Department Lobby:

7 large square panels, at \$374.00 each = \$2,618.00 total

7 rectangular panels, at \$142.00 each = \$994.00 total

The Fire and Medical Departments Lobby displays 4 laser cut acrylic panels in the form of a heart, a caduceus, and 2 firemen. To estimate the cost of the laser cut panels, the appraiser consulted with Phoenix Custom Lasering in Tempe, AZ, which provided an estimate of \$550.00 for the materials and laser cutting of the 4 panels.

To estimate the cost of the lettering, the appraiser consulted the pricing on the website for Impact Signs: [signbuilder.impactsigns.com](http://signbuilder.impactsigns.com). The cost of comparable aluminum letters and punctuation in the Fire and Medical Departments Lobby reading "Always There, Always Ready." is \$1,401.00. The cost of comparable aluminum letters and punctuation in the corridor reading "BUILDING, PROTECTING & SERVING OUR COMMUNITY" is \$3,363.00. The cited amounts include flush stud mounts on each letter and punctuation mark.

The appraiser researched narrow rectangular wall plaques and did not find ones that are comparable to the plaques in the corridor. The appraiser estimates a current replacement cost of \$100.00 for each plaque with metal posts, at a total of \$1,100 for 11 plaques.

To estimate the local cost of installation, the appraiser consulted Kai Ekbundit, the Creative Director and Owner of 23byKAI, a graphic design and interior architecture firm in Phoenix. For the installation of the components in the corridor, she estimated 3 installers for one day of work (8 hours) at \$50.00/hour, for a total of \$1,200.00. Ms. Ekbundit stated that any handy man could install the panels in the lobbies. For the installation of the lettering in the Fire and Medical Departments Lobby, the appraiser estimates \$150.00.

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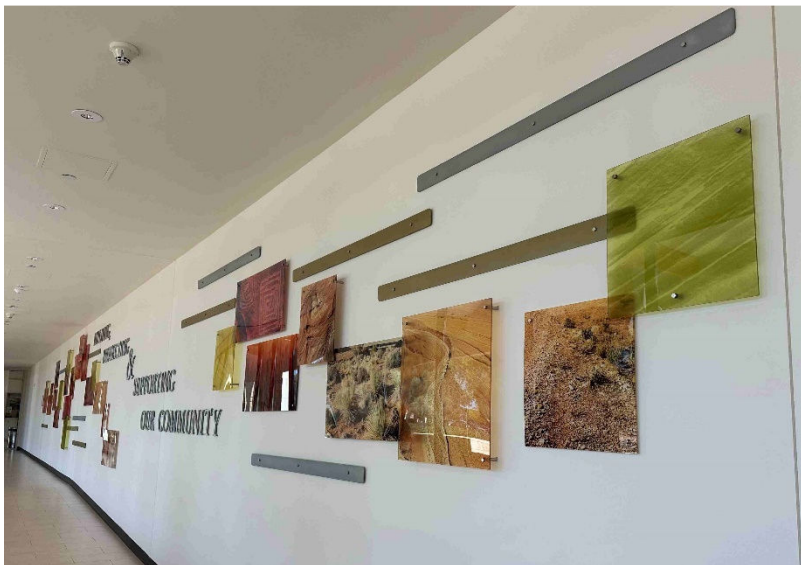
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The grand total of the costs cited above is \$17,616.00, which the appraiser is submitting as the current replacement value of The Nature of Public Service



Fire and Medical Departments Lobby



Corridor

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Police Department Lobby



Item Number 25

Title: Three Reptiles

Artist: Joe Tyler

Date: Circa 2005

Materials: Bronze

Dimensions: Turtle 1: 23" H x 68" W x 42" D

Turtle 2: 21" H x 73" W x 41" D

Lizard: 5" H x 103" W x 42" D

Description: Three sculptures: comprising 2 turtles and a lizard.

Location: Surprise Regional Library, 16089 N. Bullard Ave.

**Replacement Value – New: \$21,000.00 / lot of (3) sculptures**

The replacement value submitted is based on information provided by the artist, Joe Tyler. He stated that the price of steel, welding supplies, and treatment has increased substantially since the reptiles were commissioned. He estimated the current cost to replace Three Reptiles would be double the original budget of \$10,500.00, which is \$21,000.00. Mr. Tyler can be contacted to verify this information at 623-584-1552.



Turtle 1

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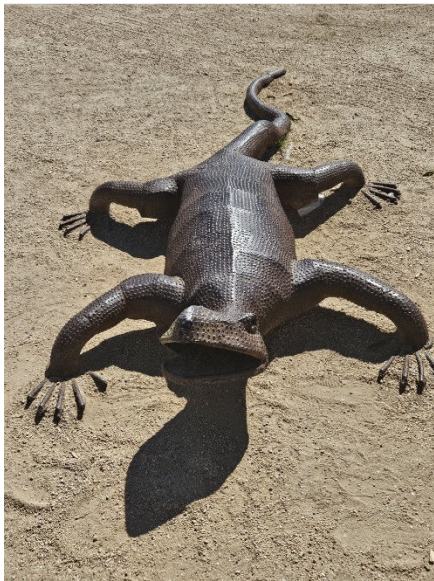
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Turtle 2



Lizard

Item Number 26

Title: Top Knot

Artist: Kevin Caron

Date: Circa 2015

Materials: Powder-coated steel sculpture

Dimensions: 102" H x 48" W x 64" D

Description: A sculpture in the form of a red-painted stylized trefoil knot, mounted on one corner on a black triangular base.

Location: City Hall, 16000 N. Civic Center Plaza

**Replacement Value – New: \$14,000.00**

The replacement value submitted is based on information provided by the Kevin Caron Studio. The Studio estimated the current cost to replace Top Knot would be \$14,000.00. The Studio can be contacted to verify this information at 602-952-8767.



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Item Number 27

Title: Totem

Artist: Laurel Delaney

Date: 2009-2014

Materials: Encaustic wax, oil, steel, copper

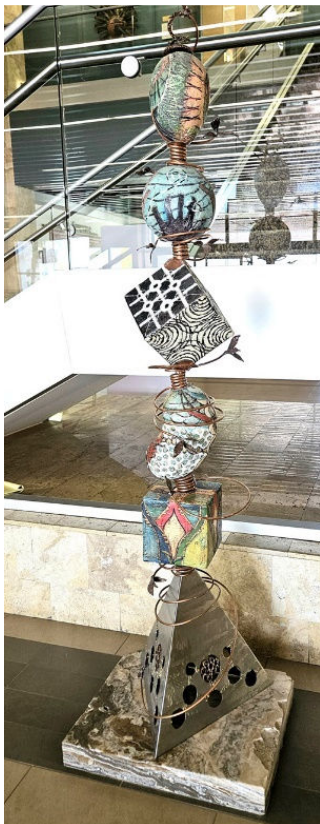
Dimensions: 86" H x 22" W x 24" D

Description: An abstract sculpture painted with designs and shapes above a pierced triangular base; the shapes connected by encircling copper wire; the sculpture mounted on a stone slab.

Location: City Hall, 16000 N. Civic Center Plaza

**Replacement Value – New: \$4,000.00**

The replacement value submitted is based on information provided by the artist, Laurel Delaney. She estimated the current cost to replace Totem would be \$4,000.00. Ms. Delaney can be contacted to verify this information at laurdelaney@gmail.com.



Property of: City of Surprise

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Item Number 28

Title: Vaya con Dios

Artist: Jim Covarrubias, Oscar Unes, and the Ariztlan Team

Date: 2002

Materials: Stone and bronze

Dimensions: 104" W x Approx. 10' H x 14.5" D

Description: In the form of an upright stone slab, one side with a plaque about the history of the location, the other side with 2 plaques regarding "Fighter Field"; the slab atop a circular stone base with various images along the border.

Location: Community Park, 15953 N. Bullard Ave.

**Replacement Value – New: \$70,000.00**

The replacement value submitted is based on information provided by the artist, Jim Covarrubias. He estimated the current cost to replace Vaya con Dios would be \$70,000.00. Mr. Covarrubias can be contacted to verify this information at [jl.covarrubias01@gmail.com](mailto:jl.covarrubias01@gmail.com).



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## Item Number 29

Title: Veteran's Reflection Circle Bremer Wall Murals

Artist: Jeremy Cites

Date: 2019

Materials: Exterior paint

Dimensions: Each concrete barrier block: 49" H x 5' W x 10" at narrowest depth and 30" at widest depth

Description: Comprising murals painted on 5 Bremer walls; one section pays tribute to Sergeant First Class Brian Mancini and the U.S. military; the other section depicts the theme of the veterans' journey of healing.

Location: 16089 N. Bullard Ave.

### **Replacement Value – New: \$3,200.00**

The replacement value submitted is based on information provided by the artist, Jeremy Cites. He estimated the current cost to replace the murals would be \$3,200.00. Mr. Cites can be contacted to verify this information at [gcitesdesign@gmail.com](mailto:gcitesdesign@gmail.com).



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Item Number 30

Title: We are the Past, Present, and Future of Surprise

Artist: WHAM staff and WHAM teen artists

Date: 2012

Materials: Aerosolized/latex paint

Dimensions: Front and rear: 10' 6" H x 30' W

Sides: 8' 8" H x 24' 3" W

2 Columns: 7' 1" H x 17" Diameter

Description: Mural paintings on all 4 sides and 2 front columns of the exterior of a restroom; "The Past" with an agricultural scene, "The Present" with various images including a baseball pitcher, buildings, cacti, and fighter jets; "The Future" with 5 figures in silhouette on a yellow-orange ground.

Location: Bicentennial Park, 15705 N. Nash St.

### **Replacement Value – New: \$500.00**

The replacement value submitted is based on information provided by Connie Whitlock, the Executive Director and Founder of WHAM. She stated that if We are the Past, Present, and Future of Surprise needed to be replaced, students would be involved in painting the murals, and the only costs would be for supplies and the fee for a lead artist. She estimated the current costs would be \$500.00. Ms. Whitlock can be contacted to verify this information at 623-640-5229.



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Item Number 31

Title: Wind in the Wilderness

Artists: B.J. Katz and Chris Klein

Date: 2009

Materials: Fused paints, metals, and dichroic glass

Dimensions: Each panel: 29" H x 19" W x 1" D

Description: Comprising 10 panels, each in the form of a vertical row of 3 glass panes, with polychrome abstract designs, affixed to a metal wall mount.

Location: City Hall Lobby, 16000 N. Civic Center Plaza

**Replacement Value – New: \$200,000.00**

The replacement value submitted is based on information provided by Meltdown Glass Art & Design in Tempe, AZ. Meltdown is the glass studio of the artists B.J. Katz and Chris Klein. Meltdown provided an estimate of \$200,000.00 to replace Wind in the Wilderness. The studio can be contacted at 480-633-3366 to verify this information.



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## **Assignment Conditions, Limiting Conditions, and Assumptions**

This appraisal report is restricted by the following assignment conditions, limiting conditions, and assumptions.

This report is intended only for use in insurance coverage. This report is not intended for any other use. This report is intended for use only by the client RLA Conservation, the agent for the City of Surprise's insurance carrier, and Julie Akerly, the Arts and Culture Manager of the City of Surprise. Use of this report by others is not intended by the appraiser. Neither the report in its entirety, nor any part of the report, or copy thereof, may be used for any purpose by anyone other than those specified above without the prior written consent of the appraiser.

The appraiser owns and retains the copyright of the appraisal report. Possession of this document or any copy does not carry the right of publication. Neither all, nor any part of the report, or copy thereof, including the identity of the appraiser, shall be disseminated to the general public by the client or the City of Surprise through advertising, news, public relations, or other electronic or print media without the previous written consent and approval of the appraiser.

Each item listed in the report was personally inspected and photographed by the appraiser on April 29-May 3, 2024. The values listed in the report are only valid as of the first date of inspection, April 29, 2024. No opinion is expressed as to past value or future value of the appraised items.

The values listed are only valid when used for insurance coverage. Should the client or the City of Surprise need an appraisal of the subject property for a different intended use, a revised appraisal with new value conclusions would be required. The appraiser is not liable for undefined use of this report or for sales transactions based on information in this report. This report is not an expert witness report.

The appraisal report contains (57) pages. No changes shall be made in the appraisal report by anyone other than the appraiser. Any unauthorized changes in the document, or missing pages, will render the report invalid in its entirety.

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Any use of or reliance on this appraisal report by any party, regardless of whether such use or reliance is known or authorized by the appraiser, constitutes acknowledgement and acceptance of all appraisal statements, limiting conditions, assumptions, and all other terms and conditions stated in this report.

In the preparation of this report, the information provided by the artists and sources are assumed to be reliable and accurate; however, the appraiser takes no responsibility for errors or omissions provided by these sources. The appraiser did not personally examine any comparable artworks for sale or that have sold in the retail or auction markets.

The enclosed valuations do not represent the net resale value of the appraised items. The enclosed valuations are for the works of art only and do not include the cost of sales tax or shipping. The appraiser assumes no responsibility for fluctuations in market conditions or the inability to locate a potential buyer for the appraised objects. The appraiser is not an investment advisor, and this appraisal report does not constitute investment advice.

All dimensions given are approximate. If available, the appraiser utilized the information on dimensions from online sources and city documentation.

Digital images are taken as a simple visual record and are not considered professional photographs. There is no expressed or implied guarantee that the colors shown in the digital images are accurate; they may differ from those in the actual works.

The value conclusions are based on whole ownership and possessory interest undiminished by any liens, fractional interests or any form of encumbrance or alienation. The appraiser relies on the client's representation that the City of Surprise retains full legal title and ownership to the appraised items. However, the appraisal report is not an indication, affirmation, or certificate of title ownership.

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The appraiser assumes the verbal and written information provided by the client and the City of Surprise to be correct. The appraiser is not responsible for any errors or misrepresentations on the part of the client or the City of Surprise. In accepting this report, the client and City of Surprise acknowledge that information has not been withheld from the appraiser which may have caused her to arrive at valuation conclusions different from those contained in the report, had such information been disclosed at the time of the report's preparation.

The appraiser owns and retains the copyright of the appraisal report. Possession of this document or any copy does not carry the right of publication. Neither all, nor any part of the report, or copy thereof, including the identity of the appraiser, shall be disseminated to the general public by the client or the City of Surprise through advertising, news, public relations, or other electronic or print media without the previous written consent and approval of the appraiser.

The submission of this report concludes the obligation of the appraiser as outlined by the scope of the assignment. Any future services related to this assignment, including deposition, court appearances, and the necessary preparation, are considered to be separate assignments and will be billed at the appraiser's then current fee schedule as required.

## **Selected Sources**

The following sources are assumed to be reliable and accurate; however, the appraiser takes no responsibility for errors or omissions provided by these sources.

### **Artists**

Kai Ebundit  
23bykai.com  
480-319-7778

Kevin Caron  
kevincaron.com  
602-952-8767

Jim Covarrubias  
covarrubiascollection.com  
jl.covarrubias01@gmail.com

Laurel Delaney  
laurdelaney@gmail.com

Jeremie "bacpac" Franko  
beta517@hotmail.com

Jeremy Cites  
gcitesart.com  
gcitesdesign@gmail.com

Niki Glen  
glenstudios.com  
602-690-9399

Ken Kasten  
kenkasten.carbonmade.com  
928-899-1373

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B.J. Katz and Chris Klein  
meltdownglass.com  
480-633-3366

Hugo Medina  
hugosart.com  
602-405-4684

Brad Oldham Studios  
christy@bradoldham.com

Logan Simpson Design  
logansimpson.com  
480-967-1343

Weitzman Studios  
weitzmanstudios.com  
steven@weitzmanstudios.com

Connie Whitlock  
623-640-5229

Frank Williams  
gourd-geous.com  
GourdGeousArt1@gmail.com

Ryan Williams  
rwilliams@aguafria.org

## **Books**

American Society of Appraisers. The Appraisal of Personal Property: Principles, Theories, and Practice Methods for the Professional Appraiser. Edited by Patricia C. Soucy, FASA, and Janella N. Smyth, ASA. Washington, D.C.: American Society of Appraisers, 1994.

(continued next page)

American Society of Appraisers Personal Property Committee. Monographs 1-8 and 13. Washington, D.C.: American Society of Appraisers, 2010-2013.

Appraisers Association of America. Appraising Art: The Definitive Guide to Appraising the Fine and Decorative Arts. New York: Appraisers Association of America, 2013.

Appraisal Standards Board. Uniform Standards of Professional Appraisal Practice 2024. Washington, DC: The Appraisal Foundation, 2024.

## **Internet Resources**

artnet.com  
artprice.com  
askart.com  
bls.gov  
codaworx.com  
impactsigns.com  
lukebwatson.com  
publicartarchive.org  
surpriseaz.gov  
werkurbandesign.com  
whcc.com

## **Ephemera**

Julie Akerly, the Arts and Culture Manager of the City of Surprise, provided the appraiser with documentation that was utilized in the preparation of this report.



## **Privacy Policy Notification**

In accordance with the requirements of the Gramm-Leach-Bliley Act of 1999, Appraiser Jennifer M. Wood is committed to safeguarding the confidential information of clients. Please know that clients' personal information provided to the appraiser is held in accordance with the Uniform Standards of Professional Appraisal Practice (USPAP) and the American Society of Appraisers (ASA) ethics standards of confidentiality. The personal property information provided by clients is used to help meet their appraisal requests.

The categories of non-public personal information that are collected from clients depend upon the scope of the client's appraisal engagement. This includes information about personal property assets, information about tax identification numbers, and other non-public information as necessary. Additionally, it may include information about transactions between clients and third parties, and information from third party sources.

Unaffiliated third parties that require access to this appraisal report, such as federal and state tax regulators, insurance companies, and the like, may only do so as permitted by the client or as required by law.

Client information is not provided to mailing list vendors for any reason whatsoever.

Personally identifiable information will be maintained for the appropriate time that such records are required to be maintained by USPAP and consistent with the ASA Code of Ethics.

## Professional Qualifications

Jennifer M. Wood, ASA

Jennifer M. Wood is an Accredited Senior Appraiser (ASA) of the American Society of Appraisers. She is one of only two appraisers in the state of California to hold ASA designations in Fine Arts, Antiques and Decorative Arts. She received her Master's degree in Art History from the University of Southern California, her Bachelor's degree in Art History from Lake Forest College, and her Certificate in Appraisal Studies in Fine and Decorative Arts from the University of California-Irvine. Jennifer is a graduate of the Winter and Fall Institutes in American decorative arts at the Winterthur Museum in Delaware, the Attingham School for the Study of Historic Houses and Art Collections in England, the Attingham Study Programme in Scotland, and the Victorian Society Summer School in London.

Jennifer has worked as a personal property appraiser since 2003. Preceding her appraisal career, she worked at the Getty in Los Angeles for ten years where she served as an Assistant Editor and Archivist for The Union List of Artist Names, The Getty Provenance Index, The Collectors Files of the Getty Research Institute, and The Getty Thesaurus of Geographic Names.

Prior to her work at the Getty, Jennifer worked in the Department of European Painting and Sculpture at the Los Angeles County Museum of Art (LACMA). In addition to her museum experience at LACMA, she co-curated an exhibition on Richard Diebenkorn at the Fisher Museum of Art and wrote an essay for the accompanying scholarly catalogue. She also has written articles on appraisal research and methodology for the appraisal publication *Personal Property Journal*.

Her professional service includes Vice-Chairing the Executive Committee of the Southern California Chapter of ArtTable, a professional organization of women in leadership positions in the visual arts. She also served as the Co-Chair of the Personal Property Committee of the Los Angeles Chapter of the American Society of Appraisers.