



# City of Carlsbad, New Mexico

## Outdoor Public Sculpture Assessment with Recommendations

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Submitted by  
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## City of Carlsbad Outdoor Public Sculpture Assessment with Recommendations

The City of Carlsbad, New Mexico, owns a number of outdoor public sculptures. The park surrounding the Carlsbad Museum and Art Center and the Carlsbad Public Library is under development as the Halagueno Arts Park and the City will be receiving new sculptures as the park matures. With this document, the Carlsbad Museum and Art Center provides the City of Carlsbad with a record of all City owned outdoor sculpture and a comprehensive assessment and report on each sculpture.

Each assessment has been submitted to the Heritage Preservation National Institute for Conservation's *Save Outdoor Sculpture* project. The sculptures will be documented in the national database of *Save Outdoor Sculpture*. The group can be contacted at 1012 14<sup>th</sup> Street, NW, Suite 1200 Washington, DC 20005; [sos!@heritagepreservation.org](mailto:sos!@heritagepreservation.org).

### Inventory Table

<b>Sculpture/ Foundry</b>	<b>Location</b>	<b>Artist</b>	<b>Condition 2014</b>
1. <i>Dance Day</i> , bronze figure	Entrance to Carlsbad Museum and Art Center 418 W. Fox St. Carlsbad, NM	Glenna Goodacre	Good
2. <i>Ollie</i> , bronze figure	Entrance to Carlsbad Museum and Art Center  418 W. Fox St. Carlsbad, NM	Glenna Goodacre	Good
3. <i>Facts of Life</i> , bronze figures	Entrance to Carlsbad Museum and Art Center  418 W. Fox St., Carlsbad, NM	Glenna Goodacre	Damage to patina; several areas of the patina have turned solid brown and appear to be worn away
4. <i>The Reader</i> , bronze figure with bronze books	Entrance to Carlsbad Public Library  101 South	Wren Prather- Stroud	Patina of skin areas has darkened and tends toward green; base

<b>Sculpture/ Foundry</b>	<b>Location</b>	<b>Artist</b>	<b>Condition 2014</b>
	Halagueno St., Carlsbad, NM		needs repairs
5. <i>The Gathering</i> , stone monoliths with bronze birds	Halagueno Art Park, near windows to children's section of the library  101 South Halagueno St., Carlsbad, NM	Gilberto Romero	This sculpture is undergoing repairs by the artist. Shortly after installation, vandals cut the bronze birds away from the stone and stole them. The artist is replacing them. The mesh is showing under the rocks of the fountain base.
6. <i>Cave Explorer: Jim White</i> , bronze figure	Cascades Avenue, near the Cave and Karst Institute  400-1 Cascades Ave., Carlsbad, NM	Sonny Rivera	Good
7. Carlsbad Veteran's Park <i>Korean War Soldiers</i> , forged and welded A36 mild steel with auto paint and clear coat	Carlsbad Veteran's Park  400-B Lower Tansill Drive, Carlsbad, NM	Frank Westfall	Good, however the figures should be watched for rust at the ground level
8. <i>Continuous Line in Space</i> , limestone on a steel base Sculpture depicting an organic circular form	Cascades Avenue, near the Cave and Karst Institute  400-1 Cascades Ave., Carlsbad, NM	Michael Orgel	Good

## Individual Assessments

### 1. Dance Day (Sidewalk Society)

418 W. Fox Street, Carlsbad, NM

#### Sidewalk Society

As a gift from the Feezer Fine Arts Acquisition Fund through the Carlsbad Foundation, two of the pieces (*Dance Day* and *Ollie*) of the multi-figure sculpture "*Sidewalk Society*" are in the City of Carlsbad's collection. Installed in 1992,

Carlsbad's *Dance Day* was cast at Art Castings foundry in Loveland, Colorado and is number four of an edition of fifteen. *Dance Day* and *Ollie* are related pieces. *Dance Day* depicts a Native American mother and her little girl. The little girl is looking backward toward the skateboard antics of Ollie, a boy performing a balancing maneuver on his skateboard.



Sidewalk Society (installed in Albuquerque)

Glenna Goodacre, commenting on *Sidewalk Society* said, "I was commissioned to do a bronze for the entrance to the new Albuquerque Plaza. Because they requested something right on the walk, I wanted to do a piece that would be interactive with the visitors to the building. I did a quick clay sketch, then a maquette refining the individuals going about their daily activities. The 7' final bronze reflects a kind of cross section of people you find on any sidewalk in America.



### Recommended Treatment

**Maintenance:** Wash with water and a small amount of neutral (non-ionic) dish soap (3 or 4 drops in a bucket). With a soft cloth or soft brush, apply clear Trewax Brand paste wax two times a year, then buff the wax with a clean soft cloth. Apply the wax when the weather is cool, in the spring and again in the fall.

### Lighting and Security

This sculpture is well lit with a down light on a pole situated nearby. There is a second light on a companion sculpture, Ollie, which contributes to the brightness of the area. The lights were in good working order during the assessment visit. This sculpture has been in place since 1992 and has not sustained significant damage from vandalism. The excellent lighting and the sculpture's location near the front doors of the museum seem to be protective. It is recommended that the lighting be maintained in good repair and with working light bulbs.



### Glenna Goodacre

Glenna Goodacre is internationally renowned for her large-scale bronze figurative sculptures. Goodacre is credited with creating more than 500 sculptures in her career. Though her career as an artist spans more than forty years,

Glenna Goodacre's inspiration to sculpt began when she was thirty years old. Today her works are widely exhibited and displayed in public, national, international, municipal, corporate and private collections in more than forty countries. Her public sculptures in America can be viewed in more than 25 of our United States. Some of her most significant commissions include the life-size bronze of President Ronald Reagan on view at The Ronald Reagan Presidential Library. Her portrait commissions include General Dwight D. Eisenhower, Greer Garson, Katherine Anne Porter and Scott Joplin. She is well known for the Vietnam Women's Memorial, the Irish Famine Memorial and the Sacajawea coin.



## 2. Ollie (Sidewalk Society)

418 W. Fox Street, Carlsbad, NM

As a gift from the Feezer Fine Arts Acquisition Fund through the Carlsbad Foundation, two of the pieces (*Ollie* and *Dance Day*) of the multi-figure sculpture "Sidewalk Society" are in the City of Carlsbad's collection. Carlsbad's *Ollie* was cast at Art Castings foundry in Loveland, Colorado and is number six of an edition of fifteen. *Ollie* and *Dance Day* are related pieces. *Ollie* depicts a boy performing a balancing maneuver on his skateboard, while the little girl in the related sculpture, *Dance Day*, watches him. *Dance Day* depicts a Native American mother and her little girl.



Sidewalk Society (installed in Albuquerque)

Glenna Goodacre, commenting on *Sidewalk Society* said, "I was commissioned to do a bronze for the entrance to the new Albuquerque Plaza. Because they requested something right on the walk, I wanted to do a piece that would be interactive with the visitors to the building. I did a quick clay sketch, then a maquette refining the individuals going about their daily activities. The 7' final bronze reflects a kind of cross section of people you find on any sidewalk in America.



### Recommended Treatment

Wash with water and a small amount of neutral (non-ionic) dish soap (3 or 4 drops in a bucket). With a soft cloth or soft brush, apply clear Trewax Brand paste wax two times a year, then buff the wax with a clean soft cloth. Apply the wax when the weather is cool, in the spring and again in the fall.

### Lighting and Security

This sculpture is well lit with a down light on a pole situated nearby. There is a second light on a companion sculpture, Dance Day, which contributes to the brightness of the area. The lights were in good working order during the assessment visit. This sculpture has been in place since 1992 and has not sustained significant damage from vandalism. The excellent lighting and the sculpture's location near the front doors of the museum seem to be protective. It is recommended that the lighting be maintained in good repair and with working light bulbs.



### Glenna Goodacre

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The Ronald Reagan Presidential Library. Her portrait commissions include General Dwight D. Eisenhower, Greer Garson, Katherine Anne Porter and Scott Joplin. She is well known for the Vietnam Women's Memorial, the Irish Famine Memorial and the Sacajawea coin.

### 3. Facts of Life

418 W. Fox Street, Carlsbad, New Mexico

The *Facts of Life* is a playful rendering of three children having a picnic and a chat. It was donated to the Carlsbad Museum and Art Center by the Feezer fine Arts Acquisition Fund through the Carlsbad Foundation. Installed in 1996, it was cast at Art Castings foundry in Loveland, Colorado and is number 11 of an edition of 15.

The *Facts of Life* began as three girls sitting poolside. One of the girls became a boy after Goodacre overheard comments from observers who thought the middle kid was a boy. She said: "I wanted them to just talk and gesture and I came up with the expression on the middle child's face and it occurred to me how funny it would be if I named it *The Facts of Life*. If you think about it and look at them, those girls are really telling it to him and he's just appalled at the whole idea."

(Quoted from Fallbrook Village Association, Fallbrook, CA Sculptures website <http://tchester.org/znet/fallbrook/attractions/art/sculptures.html> )



## Recommended Treatment



There is damage to the patina in several places on the figures. The brown patch on the arm and the brown discoloration on the face in the photo, left, are typical of the damage. The patineur for this sculpture was Patrick Kipper ([pkpatina@aol.com](mailto:pkpatina@aol.com)). Mike Masee (505-820-0471) has also done patinas for Glenna Goodacre and is familiar with this patina. Contact one of these craftsmen to restore the patina.

### Maintenance:

Wash with water and a small amount of neutral (non-ionic) dish soap (3 or 4 drops in a bucket). With a soft cloth or soft brush, apply clear Trewax Brand paste wax two times a year, then buff the wax with a clean soft cloth. Apply the wax when the weather is cool, in the spring and again in the fall.

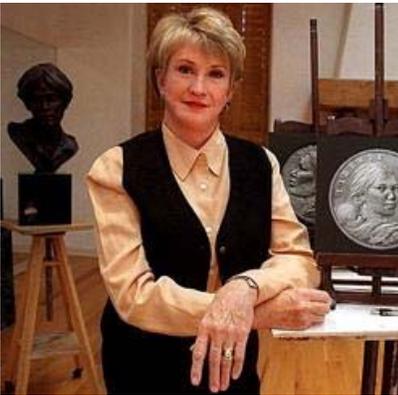
### Lighting and Security

During the night time assessment of the lighting of this sculpture, the streetlight type fixture that is near enough to cast light on the piece was not in working order. There are overhanging trees that contribute to the darkness around the sculpture. It is recommended to check the streetlight fixture at the nearby sidewalk corner to see if it needs repairs or just a new bulb. This sculpture would also benefit from additional lighting installed on the top of the museum building or a fixture on a light pole.

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to sculpt began when she was thirty years old. Today her works are widely exhibited and displayed in public, national, international, municipal, corporate and private collections in more than forty countries. Her public sculptures in America can be viewed in more than 25 of our United States. Some of her most significant commissions include the life-size bronze of President Ronald Reagan on view at The Ronald Reagan Presidential Library. Her portrait commissions include General Dwight D. Eisenhower, Greer Garson, Katherine Anne Porter and Scott Joplin. She is well known for the Vietnam Women's Memorial, the Irish Famine Memorial and the Sacajawea coin.

#### 4. The Reader

101 South Halagueno Street, Carlsbad, New Mexico

*The Reader* was commissioned by the Carlsbad Public Library Board and the Friends of the Carlsbad Public Library to commemorate the centennial of the library. The sculpture is pyramidal in shape. Books form the base of the pyramid and a slightly over life-size (1 1/8 scale) figure is seated on the books. The head of the figure forms the apex of the pyramid, with the concept that the knowledge from the books ultimately resides in the mind of the reader. Installed in 1997, it was cast at Shidoni Foundry in Tesuque, New Mexico and is number one of an edition of five.

Book titles were chosen by polling the artist's friends and family for favorite titles from each section of the library (fiction, non-fiction, children's, etc.) A large volume of Shakespeare forms the "cornerstone" of the pyramid. The typeface for each volume was carefully rendered to reflect the spines of published volumes of the books. The shape of the book stack was created to form a pleasing abstract pattern and to leave space for the feet of the figure to rest. The figure holds an open book with a quote from Walt Whitman's "Song of Myself" on the pages.



### Recommended Treatment

This sculpture has weathered the desert sun of the Southwest since 1997. Overall, the patina is in good condition. However, the skin tones have darkened and tend toward green.

This change affects the beauty of the sculpture. The patineur for this sculpture was Mike Masee (505-820-0471). Contact him for restoration of this patina to its original color. With regular maintenance, as noted below, the restored skin tones should withstand the weather for many years. Use of waxes that are not clear is the probable cause of the darkening.



#### Maintenance:

Wash with water and a small amount of neutral (non-ionic) dish soap (3 or 4 drops in a bucket). With a soft cloth or soft brush, apply clear Trewax Brand paste wax two times a year, then buff the wax with a clean soft cloth. Apply the wax when the weather is cool, in the spring and again in the fall.

#### Note regarding base:

The sculpture was originally installed flush with the concrete of the base. Several years after installation, the stone facing was added to the concrete to create the stacked stone effect. When the stone was installed, the workers added a

tile layer to the top of the base. This tile layer abuts the bronze and covers the bottom  $\frac{1}{4}$  to  $\frac{1}{2}$  inch of the sculpture. When it rains, the water stands around the edges of the metal, creating a problem with corrosion. The tile layer should be removed so the sculpture can drain properly and so the metal does not become weak around the bottom edge. The concrete should be cleaned and stained a color that coordinates well with the stone.

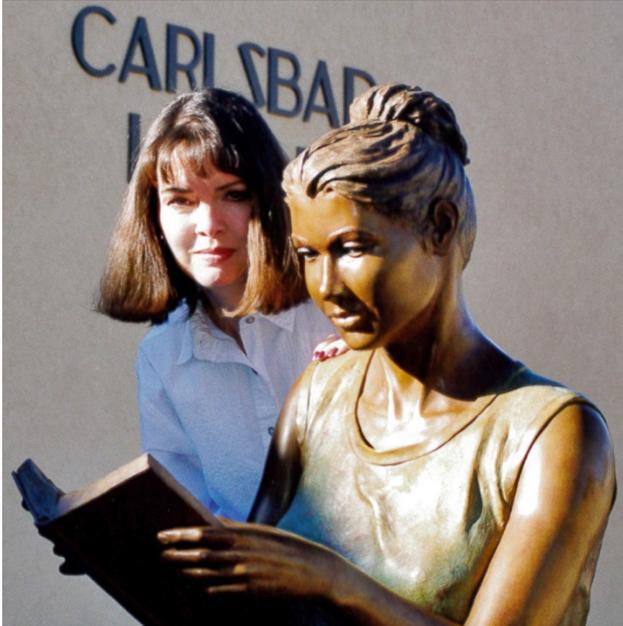
### Lighting and Security

During the night time assessment of the lighting of this sculpture, the light fixture located on the top of the library building that is near enough to cast light on the piece was not in working order. A planter with tall plants has been built nearby, between the street and the sculpture, blocking it from view and adding to the darkness. There was no light at all on the front of the building and the sculpture was in the dark. Even when the light from the top of the building is working, it is distant from the sculpture and not bright enough to light the sculpture well.

It is recommended to check the building mounted fixture to see if it needs repairs or bulb replacements. The security of this sculpture would benefit from additional lighting installed on a light pole, similar to the lights on the sculptures located directly in front of the museum entrance. This sculpture has sustained various forms of minor vandalism over the years – among them, initials scratched into one arm, a splash of fake blood on Halloween, gum stuck to the metal, and sugary drinks splashed onto the sculpture. Bronze is durable and repairs have been fairly easily accomplished, but additional lighting would help to prevent

future vandalism that could be of a more serious nature. This sculpture has always attracted children to climb on it and hang from the arms. A sign requesting that people not climb on the artwork and reminding them that it is under camera surveillance would be beneficial.

### Wren Prather-Stroud



Wren Prather-Stroud has been creating sculpture in both clay and bronze since the early 1980's and is well known for her sensitive rendering of the figure. Her work is in public, corporate, and private collections, including the Pennsylvania Railroad Museum; the Coleman Vision Collection in Journal Center, Albuquerque; the Mescalero Apache Cultural Center; and the Living Desert State Park. She continues to accept commissions for large-scale bronzes, portraits in clay or bronze, bronze reliefs, and paintings.

Wren's sculptures often incorporate both the figure and more abstract elements. She cannot envision ever becoming bored with figures, as they are endlessly variable and each one presents a new challenge. The

opportunity to learn from each new project is the driving force for her work. As a native of Carlsbad and an avid bibliophile, the subject matter of *The Reader* was personal and delightful for the artist. The model was Carlsbad High School student, Sarah Ross.

Wren has served on the New Mexico State Art Commission for over five years. She was appointed to the Art Commission by Governor Richardson in 2009 and was re-appointed by Governor Martinez in 2012. She continues to serve the state in this capacity and she serves the City of Carlsbad as a member of the Mayor's Fine Arts Acquisition and Vetting Committee.

## 5. The Gathering

101 S. Halagueno St, Carlsbad, NM

*The Gathering* is a group of three standing stones with eleven bronze birds perched on the stones. The lowest stone has water flowing from the top with the two taller stones forming a setting for the water feature. The sculpture stands in front of the windows of the children's section of the Carlsbad Public Library. The water feature stone was added to Halagueno Arts Park as part of the landscaping plan, but it was too small for its location. The City of Carlsbad's Fine Arts Acquisition and Vetting Committee voted to purchase the two larger standing stones to be added to the small water feature stone. (The funds came from the Lodger's Tax.) Gilberto Romero, the artist who created the two standing stone sculptures with bronze birds, added three of the birds to the small water feature stone, visually relating the three stones. The resulting sculpture does indeed serve as a gathering place, as almost any time of day when the water is flowing from the small stone, the birds from the park go there to drink.

### Recommended Treatment

This sculpture is undergoing repairs by the artist. Shortly after installation, vandals cut the bronze birds away from the stone and stole them. As seen in the photo to the right, the stones show signs of damage where the birds were removed. The artist has been engaged to replace the birds. The wire mesh is showing under the rocks of the fountain base. Additional rocks should be added to cover the mesh to ensure that it is not tampered with and to improve appearance.

### Maintenance:

The birds should be checked regularly (every two to three months) to be sure that they are securely attached to the stone. The stones



should be checked to ensure that they remain firmly attached to their mounts. The bronze birds should be waxed 2 to 3 times a year with Trewax Brand paste wax when the weather is cool. Apply the wax with a soft brush and buff the surface when the wax has set.

### Lighting and Security

Lighting is relatively poor. There are two light fixtures attached to the nearby wall, but they are fairly low wattage and one bulb was not functioning at the time of inspection. Due to vandalism, it is recommended that additional lighting be installed and that improved cameras be installed that include this area. It is recommended to post signage near the sculpture that informs the public that the area is under camera surveillance and to ask for cooperation in not touching the art or tampering with the fountain.



### Gilberto Romero



The sinuous abstracted line of Gilberto Romero's fabricated bronzes is rooted in the deep traditional culture of Northern New Mexico. Romero believes his deep respect for his Hispanic family values and the outdoor environment is best expressed, not in the traditional imagery of the New Mexican Santero, but in the contemporary imagery of bronze, steel and stone. The shape, line, color and even the negative space in and around each sculpture express Romero's feelings for family and nature.

As a fourth generation New Mexican, Romero has a long history to draw upon and that is reflected in the myriad of works Romero has created. Romero realized at an early age that art was his calling and began to work towards establishing his vision. Romero creates work strongly founded in the actual casting, fabricating and patination of bronze.

Of the many variations of bronze work, Romero prefers the fabrication process which gives his work a cleaner, sharper line than most cast bronze. Fabrication is an extremely difficult process to do well. It requires precision welding to achieve a clean, fluid and continuous line - a technique for master welders only. Also, Romero is a hands-on sculptor with all of his work completed in his studio. Even his cast work, though cast in a foundry, is welded and chased by Romero with his wife Davery applying the patinas. In addition to bronze, Romero incorporates steel, natural stone, found driftwood and cast bronze birds into his work.

## 6. Cave Explorer: Jim White

400-1 Cascades Avenue,  
Carlsbad New Mexico

Installed in 2009 near the National Cave and Karst Research Institute by the “Jim White Sculpture Committee,” this sculpture records a moment in the life of James “Jim” Larkin White. The interpretive plaque installed near the sculpture reads, “Jim White, premier explorer of Carlsbad Cavern, was born in Mason County, Texas. When 13, he moved with his parents to a small ranch near Lone Tree, east of today’s city of Carlsbad. White soon cowboied on a ranch near the cavern. In 1903, Abijah Long filed the first mineral claim for the cavern’s bat guano, and Jim White joined that work force. Enticed by the nightly clouds of bats spiraling out of the cave, Jim led the exploration of the vast cavern, bravely winding down into the darkness to find one of the world’s most significant caves. Jim White was chiefly responsible for



bringing the cave to the attention of the public and the federal government, leading to the establishment of Carlsbad Cave National Monument in 1923, and subsequently, Carlsbad Caverns National Park in 1930. This sculpture captures the moment of curiosity, apprehension, and wonder during White’s first descent on a homemade ladder of wire and sticks.” The sculpture was cast at Artistic Foundry, Ciudad Juarez, Mexico (Vladimir Alvarado, owner) and stands 14 feet tall.

### Recommended Treatment

Wash with water and a small amount of neutral (non-ionic) dish soap (3 or 4 drops in a bucket); With a soft cloth or soft brush, apply clear Trewax Brand paste wax or Johnson's Paste wax once a year, then buff the wax with a clean soft cloth. Apply the wax when the weather is cool. The Johnson's Paste wax will keep the patina dark and will deepen the brown color if it looks faded; the Trewax Brand wax is clear and will not restore the deepness of the brown color, but will protect the metal from the elements.

### Lighting and Security

The sculpture is well lit and installed in a walkway area that is also well lit. There have been no vandalism issues.



### Sonny Rivera



Reynaldo "Sonny" Rivera, a native of Mesquite, New Mexico was born in 1938. He is the son of Natalia and Alexander Rivera, a World War I veteran. Rivera joined the U.S. Navy at the age of 17, and spent four years touring the world, a time that brought him into contact with different cultures and museums. After the service he enjoyed a very successful career as a barber-hairstylist; however, his first love was always art. So, at age forty, he went to art school in Chicago and later continued his education in Italy, Mexico, and Scottsdale, Arizona.

Rivera's public art works have included historical and modern-day themes such as the Spanish colonizers of New Mexico at the Albuquerque Museum; the Santa Fe Trail sculpture at Museum Hill in Santa Fe; a "9-11 Memorial" for the city of Broomfield, Colorado; a Korean War Medal of Honor recipient for the VA Medical Center in Albuquerque; and a monumental bronze sculpture of world renowned author Rudolfo Anaya for the City of Santa Rosa, New Mexico.

## 7. Carlsbad Veteran's Park Korean War Memorial

400-B Lower Tansill Drive, Carlsbad, New Mexico

### Korean War Soldiers

Donated by the artist, Frank Westfall, to the Carlsbad Veteran's Park, the Korean War Soldiers are a monument to those from New Mexico who fought in the Korean War. They are hand forged and welded from A36 mild steel and finished with auto body paint with a clear coat. With their ponchos, helmets, and rifles, they stand as a guardian presence in the park. One soldier shoulders his rifle; the other is preparing for action with his rifle coming into a ready stance. At about eight feet tall, their presence is felt as visitors approach the park. People are often seen snapping photos with the soldiers by their side as a memento of the park.



### Recommended Treatment

Their condition is good, however they should be watched for rust at the ground level. The artist originally built an armature extension connected to a horizontal plate that was intended to be the means of keeping the sculptures securely upright. This was cut away by the installation crew. A pipe was installed instead that goes down into the ground. The artist made the boots so that the center part of the bottom of the boot was open. This was to provide



drainage of water that might be caught in the sculpture during rain. The installation crew poured concrete up around the bottom of the boots, so the intended drainage was circumvented.

It is recommended that the artist be consulted when any sculpture is installed. They should be present if possible, because outdoor sculpture should be designed to shed water

and be engineered to be steady and safe. The artist must communicate their intentions to the installation crew or install the sculpture themselves. In this case, the sculptures should be watched for water and rust problems at the bottom. They should be checked regularly (every 3-6 months) to be sure that they remain firmly upright.

Since the sculptures were painted with auto body paint and a clear coat was added, if they should sustain damage from graffiti, it can be removed with a soft cloth and lacquer thinner. The paint was applied at Carlsbad Chevrolet. If the paint film degrades from sun and environmental exposure, the paint specialists at Carlsbad Chevrolet should be consulted. The sculptures should be washed with gentle soap and waxed with clear Trewax twice a year for protection of the paint film.

### **Lighting and Security**

There is a pole with lighting and a camera nearby. The lighting is adequate and the camera may help to prevent vandalism. Overall, it is recommended that directional signage be installed leading traffic from Canal Street and Greene Street to the park. The sculptures are difficult to find if one doesn't know Carlsbad well.

### **Frank Westfall**



Frank Westfall was first introduced to blacksmithing at a young age on his father's ranch. He has worked with metals all his life and became serious about blacksmithing after retiring from 38 years as a dentist.

He studied under Leroy Simmons (from Mesilla Park, New Mexico) who took Frank under his wing and taught him much from his 43 years of blacksmithing experience. Frank became obsessed with blacksmithing. Everything he does is handmade, including his tools; no two are alike. He has expanded his craft to custom gates, fences, weather vanes and metal sculptures.

## 8. Continuous Line in Space

400-1 Cascades Avenue, Carlsbad, New Mexico

Created in 2007 and funded by the Art in Public Places Program of New Mexico Arts, *Continuous Line in Space* is “based on an endless edge that defines a central negative space. It was modeled after a broken seashell, which was not only a beautiful form — but like natural water and wind-sculpted bridges — also structurally sound. Limestone gives body to *Continuous Line in Space* by joining its circuitous adjacent parts and forming a delicate, spiraling, upper bridge portion of the work, and a long curving channel through the lower body of the piece.” (Quoted from Northglenn Arts and Humanities Foundation website <http://www.northglennarts.org/sculpture/0809/line.html> )

### Recommended Treatment

Clean with a cloth or soft brush and water. If dirt or discoloration becomes severe, a little diluted bleach can be used as long as this is thoroughly rinsed away afterwards, but it would be best to try this on an unseen area of the sculpture first. Always begin the cleaning process with the softest brush to see if it will get the job done. Progress to stiffer bristles only if needed. Do not use wire or metal brushes of any kind, as they may



scratch, damage or stain the stone. Be sure to completely rinse off the stone before it dries. Streaking and staining, may result if the dirty water is allowed to evaporate before being rinsed from the stone. Cleaning the sculpture too regularly may begin to spoil the surface, so only clean it if it shows dirt.

## Lighting and Security

This sculpture is well lit and is located in a lighted plaza with a walkway and pond nearby. It has had no vandalism in the past.

## Michael Orgel



While Michael Orgel's artwork was not always suggestive of the human figure, it invariably has anthropomorphic aspiration, and many of his sculptural ideas have originated in organic forms given a human quality. His studio was located in the foothills of the Manzano Mountains above Albuquerque, which proved to be a treasure trove for found objects and rock formations. Michael continually searched for objects in their natural environment, and was initially attracted to something by a shape visualized within it.

A shape within a shape was extracted from both its surroundings and its context, and was transformed by drawings and three dimensional imaging into a form with new meaning. Michael used stone or hardwood to carve the long flowing curves with strong edges and negative space that often characterize his work. The

finished stone or wood sculpture sometimes served as a prototype for bronze casting.

Michael G. Orgel, MD, died at age 73 on May 8, 2013. As a talented physician and renowned sculptor, Michael worked tirelessly and left a legacy of healing and beauty that truly made a difference.

## Detailed Instructions for Caretakers

The assessment document of each sculpture in this inventory includes a brief description of recommended care. The following instructions are more detailed and should be used for instructing caretakers before they attempt to clean and wax a bronze:

### **Tools:**

1. *Clean running water. Prior to waxing, the surface of your bronze must be cleaned, preferably with a garden hose that has a spray nozzle attachment. Water from ponds or rivers should not be used since they may contain pollutants which can damage your bronze.*
2. *Soft, non-metallic scrub brushes. Plastic or natural bristle scrub brushes will usually not scratch or cause any changes to the patina or bronze, and are recommended for textured areas where the bristles can loosen the dirt.*
3. *Non-ionic or neutral detergent. Many household detergents are not recommended for cleaning bronze due to the chemicals they contain which can damage the bronze.*

*A non-ionic or neutral detergent mixed with water will loosen and lift unwanted pollutants from the surface using a soft, non-metallic scrub brush. Never use concentrated detergent directly on the surface of the bronze. Mix the detergent and water (please refer to the instructions on the detergent label for the recommended amounts) in a non-metallic bucket. Dip the scrub brush in the soap mixture and apply the detergent to the surface, starting at the top of the bronze and gently working in a circular pattern downward, and rinsing as you go. Be sure to scrub the low lying recesses well since this is where most corrosion begins. Allow your bronze to dry in the sun, although you can use towels to soak water from recesses. The bronze must be very dry before waxing, to prevent water from getting trapped under the wax and causing damage to the sculpture.*

*4. Clean, flat paintbrush. A new "chip" paintbrush about 2"-3" wide is recommended for the application of wax on your bronze surface. Do not use old paintbrushes as they contain pigment, dirt, and other unwanted materials that may ruin your bronze's patina. Purchase various shapes and sizes of paintbrushes to reach in and around tight areas of the sculpture. Wrap the metal ferrules which connect the bristles to the handle with soft tape (masking tape, duct tape, etc.) to avoid scratching the bronze. Never apply paste wax with a towel or cloth since it has the potential to remove previous layers of protective wax.*

*5. Clean, dry cotton cloths. Once the wax has dried on the bronze surface, use a cotton cloth to buff or shine the wax. Cotton towels may also be used to wipe down and dry the bronze sculpture after it has been washed, prior to waxing.*

*6. Wax. Probably the most important component of your maintenance program, wax, when applied to the surface of your outdoor sculpture, will not only protect the patina and bronze from the elements but will also extend the life of the artwork. It is important to know that certain waxes should be used only on certain patinas, as some waxes will darken light patinas, while others may leave an unwanted buildup or staining effect on the bronze surface.*

*The following commercial paste waxes are readily available and recommended:*

*a) Sculpt Nouveau's Recommended for outdoor use. This wax is made with binders, rust, and UV inhibitors. It is ideal for Bronze, Brass and Copper. If you are applying the wax to a hot surface, let the surface cool down, then buff. Do not apply the wax to extremely hot surfaces; let the surface cool down somewhat. Do not wait longer than these times to buff in any circumstance as the wax soon dries too hard. This wax works well when applied over another clear protective coating or used alone. It also is effective over a rusted surface or patina - although for outdoor rusted metal it is recommended to apply a marine varnish over the rust, and then apply the wax.*

*b. Clear Trewax Brand Paste Wax. Recommended for indoor use as a protective coating, Trewax is highly recommended for light patinas and patinas where little or no change is requested in the appearance of the bronze. Trewax should be applied in*

*thin coats (as buildup can occur quickly), using a soft ferrule-wrapped paint brush on cool bronze surfaces for best results. Apply Trewax to the brush by laying the bristles across the surface of the paste wax and wiping back and forth in a sweeping motion. Trewax has a fast drying time, so if the patina has darkened and has not returned to its original color, then either too much wax was applied and the excess must be gently and quickly wiped away; or the surface of the bronze was too warm to accept wax coatings. Trewax may darken light patinas and leave a "Mud Pack" effect on darker ones if applied to a warm surface. When Trewax is first applied to the surface, the coloration may temporarily darken and intentional patterns within the patina may temporarily disappear. When the wax dries on the cool bronze surface and the colors and patterns return, then it is time to shine the bronze to a glossy finish. Shining the bronze before the wax has dried may cause color smearing or distortion. Since Trewax has a fast drying time, it is advisable to apply, let dry, and buff smaller areas of larger surfaces, until the entire piece is covered.*

### **Procedures:**

*Using a soft ferrule-wrapped paintbrush, apply the wax to the brush in a stroking motion by sweeping the bristles of the brush gently across the surface of the wax. Two to three strokes should be sufficient. Apply the wax to the WARM bronze in a sweeping motion. The patina will darken immediately, hiding lighter "water stains" and other blemishes seen above or within darker patinas. After applying the wax, allow the bronze to cool so the wax can dry and set. Once the wax has dried, use a clean soft cotton cloth to wipe the bronze surface while applying the wax in a circular motion. This will compress and shine the dried wax. Use a soft, thick nylon brush to shine textured surfaces and hard to reach areas. Also apply more wax coatings in areas of the bronze where water tends to collect.*

*Eventually all things break down, and a maintenance program of wax is suggested twice a year. It is recommended to wax once in the spring and the second in the fall applying during the cooler parts of the day.*

*The effect of a natural aging process is generally what is widely accepted and desired as a natural overall change to the bronze. Although, there may come a time when a collector wishes to recondition a weathered patina. A fresh look can add vigor or create a new perception to an older piece, as it again, becomes a natural part of the landscape in the aging process. It is always advisable for a collector placing a sculpture outside to understand the aging process of the material used in creating the sculpture. When any sculpture is exposed to natural environment elements, particularly sun and sea air, it must be protected and maintained to remain new looking, though the changes are surface and they do not affect the integrity and sculptural value of the bronze.*

*(The above information was collected and compiled from **The Care of Bronze Sculpture** by Patrick V. Kipper. Please refer to this book for further information and reading. Rodgers & Nelsen Publishing Co., PO Box 7001, Loveland, CO 80537-0001, and 970-593-9557.)*