

Mayor President Sharon Weston Broome  
Baton Rouge City Hall  
222 St. Louis Street  
Baton Rouge, LA 70802

November 22, 2021

Madame Mayor-President,

Thank you again for speaking with us earlier this fall about the ongoing need for art restoration in our community. As discussed, restorationist Susie Anders has compiled a treatment report outlining restoration needs for a multitude of public art pieces in Baton Rouge. This writeup can be found in the following pages. Below, we have included a snapshot of the estimates for restoration and maintenance.

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**Cost Estimates**

*Works owned by the City-Parish, BREC, and the Arts Council*

<b>WORK TITLE</b>	<b>LOW END ESTIMATED TREATMENT COST</b>	<b>HIGH END ESTIMATED TREATMENT COST</b>	<b>ESTIMATED ANNUAL MAINTENANCE COST</b>
<i>Marcha de Galvez</i>	18,000	20,000	1,333
<i>Head of Oliver Pollack</i>	22,000	24,000	2,500
<i>Recast Hebe</i>	2,100	2,100	1,150
<i>Union</i>	5,000	6,000	0
<i>Pieta by Ivan Mestrovic</i>	1,500	1,500	850
<i>Migrating People by Ivan Mestrovic</i>	1,500	1,500	850
<i>MLK Jr. Monument</i>	0	0	2,000
<i>Battleship for Louisiana</i>	1,700	2,000	850
<i>Destiny For Children</i>	35,000	40,000	2,500
<i>Dolphins in the Park by E. Bell</i>	3,000	4,500	850
<b>TOTALS</b>	<b>\$89,800 - \$101,600.00</b>		<b>\$12,883.00</b>

Ms. Anders' thorough report provides a high-level overview of each work, classification of the urgency in completing the restoration work proposed, cost estimates for initial restoration and annual upkeep, and a detailed listing of recommended treatment plans. In total, 10 works with clear links to the city are highlighted; an additional five with unclear ownership have been included for informational purposes.

Much like the restoration of the Martin Luther King, Jr. Monument, we will seek approval to restore the 10 works linked to the City with privately raised dollars. After coordinating with Renee Chatelain, we will first seek approval from the Art in Public Places Advisory Committee on December 8, 2021. If approved, we will then proceed to the metro council for introduction on December 22, 2021 with a vote for approval on January 12, 2022.

While our current hope is to restore each of these works through philanthropic donations, we would encourage you to consider how the City-Parish and Arts Council may partner to ensure that these works are maintained to lessen the need for restoration in the future.

We are thankful to you and to the metro council for allowing us to partner with you to restore the Martin Luther King, Jr. Monument earlier this year and we are hopeful this partnership will continue through the next ten proposed restorations.

Sincerely,

A handwritten signature in black ink, appearing to read "John M. Spain". The signature is fluid and cursive, with the first name "John" being the most prominent.

John M. Spain  
Executive Vice President  
Baton Rouge Area Foundation



## Survey of Outdoor Works in Baton Rouge, Louisiana

August 10<sup>th</sup>, 2021

(Updated 10/5/2021 by Susie Anders)

(Updates 10/28/2021 by Sarah Gardner)

### Color Code:

**Purple:** Should be addressed as soon as possible, within next two years.

**Green:** Works that require treatment, but not as urgent, within next 3 -5 years (**Not applicable to works owned by City-Parish**).

**Yellow:** Works that require washing and hot or pigmented waxing - treatment will dramatically improve the appearance of these works and help prolong their respective lives.

**Blue:** Works that are stable and require washing and/or cold waxing.

*Note: The treatment plans outlined in this report present possible paths forward, and actual treatment decisions and costs may change as further research is conducted, and as the objects respond to various treatment techniques. The goal of conservation treatment for each work will involve taking appropriate and considerate steps to honor and preserve the artists' original visions for their respective sculptures.*



**Prioritized List of Treatment Needs**

<p><i>Marcha de Galvez, by Frank Hayden</i></p>	<p><b>Treatment:</b></p> <ul style="list-style-type: none"> <li>- Drain Pool</li> <li>- Soft wash orange biological growth</li> <li>- Remove mineral deposits/corrosion via blasting</li> <li>- Patinate as needed</li> <li>- Coat with appropriate coating (likely Permalac, Bronzeshield, or hot wax)</li> </ul> <p>Coat every 3 years, wipe with acetone, re-coat</p> <ul style="list-style-type: none"> <li>- Questions: Scope of work-limited to limestone wall , floor of pool but not surrounding limestone</li> <li>- Repair water fixtures</li> <li>- Who to correspond with about water filtration system – added costs</li> </ul>	<p>Initial Treatment Cost:           \$18,000- \$20,000</p> <p>Maintenance, every 3 years:           \$4000.00</p> <p>(for budget purposes this is represented as \$1,333.00 annually in the cost estimates. It is anticipated this value could be accumulated until maitenance is needed).</p>
<p><i>Head of Oliver Pollock by Frank Hayden</i></p>	<p><b>Treatment:</b></p> <ul style="list-style-type: none"> <li>- Wash overall</li> <li>- Address green corrosion products locally with benzotriazole</li> <li>- If needed, construct scaffold, tent</li> <li>- If needed, remove mineral deposits/corrosion via blasting (walnut or CO2)</li> <li>- Patinate locally as needed</li> <li>- Coat with pigmented wax</li> <li>- Repair base</li> </ul>	<p>Initial Treatment Cost:           \$22,000.00 - \$24,000</p> <p>Annual Maintenance:           \$2,500.00</p>

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<p><i>Recast of Hebe by Bertel Thorvaldsen</i></p>	<ul style="list-style-type: none"> <li>- Consolidate areas of flaking paint on the octagonal pedestal to help prevent additional loss of paint during treatment</li> <li>- secure the detached panel on the octagonal base using appropriate hardware.</li> <li>- Wash both the figure and the octagonal base using a nonionic detergent and nonabrasive sponges</li> <li>- Heat the surface of the bronze using a propane torch, and apply two layers of hot wax to help seal and protect the surface</li> <li>- Brush apply a layer of cold wax to the bronze surface. - Buff down the surface overall</li> <li>- Touch up areas of loss within in the black octagonal base with a paint similar in color and surface sheen to the surrounding paint.</li> <li>- Apply a cold wax coating to the octagonal base overall, and buff down</li> <li>- Re-apply sealant in between bronze figure and base</li> </ul>	<p style="text-align: right;">Initial Treatment: \$2100.00</p> <p style="text-align: right;">Annual Maintenance: \$850.00</p> <p>(Hot wax/pigmented every 4-6 years: \$1,500.00)</p> <p>(for budget purposes this is represented as \$1,150.00 annually in the cost estimates. It is anticipated this \$300 could be accumulated in additoin to \$850 of annual maitenance each year until hot wax/pigementation is needed)</p>
<p><i>Union by Merrill Stigge</i></p>	<ul style="list-style-type: none"> <li>- De-install for complete restoration (estimated total loss)</li> </ul>	<p style="text-align: right;">Estimated cost of disassembling/transporting: \$5,000.00 - \$6,000.00</p>
<p><i>The Red Stick (on River Road) *</i></p>	<ul style="list-style-type: none"> <li>- Soft wash grime and black biological growth</li> <li>- Inspect concrete pool for structural stability</li> <li>- Pool needs to be drained, water shut off</li> <li>- Lift will be placed in pool</li> </ul> <p>* Closer inspection may determine that additional work is required, and a cost estimate for any additional issues will be generated after inspection.</p>	<p style="text-align: right;">Initial Treatment: \$3,000.00 – \$4,000.00</p> <p style="text-align: right;">Annual Maintenance: \$2,000.00</p>

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<p><i>Destiny For Children,</i> Emerson Bell</p>	<ul style="list-style-type: none"> <li>- Deinstall, transport to designated facility</li> <li>- Stabilize object (repair bent rebar, compensate losses in concrete, stabilize cracks)</li> <li>- Wash overall</li> <li>- Work with structural engineer to construct concrete pad to prevent object from sinking again in ground</li> <li>- Reinstall object</li> </ul>	<p>Treatment Cost:                   \$35, 000- \$40, 000</p> <p>Annual Maintenance Cost:                   \$2,500.00</p>
<p><i>Dolphins in Park,</i> Emerson Bell</p>	<ul style="list-style-type: none"> <li>- Repair areas of loss in concrete on the tail and nose, thereby making the sculpture safe for public interaction</li> <li>- Soft wash surface overall</li> <li>- Work with responsible city agencies to address the drainage issues in the splash pad and fountain features of the work</li> </ul>	<p>Treatment Cost   \$3,000.00 – \$4,500.00</p> <p>Annual Maintenance Cost:   \$850.00</p>
<p><i>Pieta by Ivan Mestrovic</i> (River Center, in storage)</p>	<p>Treatment:</p> <ul style="list-style-type: none"> <li>- Wash with Orvus/nonabrasive sponges</li> <li>- Treat corrosion locally with BTA solution</li> </ul> <p style="text-align: center;">Apply pigmented wax and / or hot wax )</p>	<p>Initial Treatment:   \$1500.00</p> <p>Annual Maintenance (wash/cold wax):   \$850.00</p>
<p><i>Woman Playing the Cello by Ivan Mestrovic *</i> (River Center, in storage)</p>	<p>Treatment:</p> <ul style="list-style-type: none"> <li>- Wash with Orvus/nonabrasive sponges</li> <li>- Treat corrosion locally with BTA solution</li> </ul> <p style="text-align: center;">Apply pigmented wax and / or hot wax )</p>	<p>Initial Treatment:   \$1,500.00</p> <p>Annual Maintenance (wash/cold wax):   \$850.00</p>
<p><i>Woman Playing the Violin by Ivan Mestrovic *</i> (River Center, in storage)</p>	<p>Treatment:</p> <ul style="list-style-type: none"> <li>- Wash with Orvus/nonabrasive sponges</li> <li>- Treat corrosion locally with BTA solution</li> </ul> <p style="text-align: center;">Apply pigmented wax and / or hot wax )</p>	<p>Initial Treatment:   \$1,500.00</p> <p>Annual Maintenance (wash/cold wax):   \$850.00</p>
<p><i>Migrating People by Ivan Mestrovic</i> (River Center,(in storage)</p>	<p>Treatment:</p> <ul style="list-style-type: none"> <li>- Wash with Orvus/nonabrasive sponges</li> <li>- Treat corrosion locally with BTA solution</li> </ul> <p style="text-align: center;">Apply pigmented wax and / or hot wax )</p>	<p>Initial Treatment:   \$1,500.00</p> <p>Annual Maintenance (wash/cold wax):   \$850.00</p>

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**Works that require washing and if appropriate, application of cold wax**

<p><i>Battleship for Louisiana</i> (Dalrymple and Park)</p>	<p>Treatment:</p> <ul style="list-style-type: none"> <li>- Soft wash overall</li> <li>- Apply D/2 Biological Solution to help mitigate biological growth</li> <li>- Wax bronze elements</li> </ul>	<p>Initial Treatment: \$1,700.00- 2,000.00 Annual Maintenance: 850.00</p>
<p>Unknown Tittle - wall relief by Conrad Albrizio *</p>	<p>No Immediate Treatment needs  Maintenance: Gentle wash annually</p>	<p>N/A  Annual Maintenance: \$ 300.00</p>
<p>Statue of Christopher Columbus by Franco Alessandrini *</p>	<p>Treatment recommendations are limited to the figure only, not the surrounding fountain</p> <ul style="list-style-type: none"> <li>- Work with appropriate city agency to drain the pool</li> <li>- Place a ladder inside the pool</li> <li>- Remove dirt and grime using a nonionic detergent applied with non-abrasive sponges</li> <li>- Spray apply D/2 solution as needed to help deter biological growth</li> </ul>	<p>Treatment: \$2,500.00  Annual Maintenance \$2,000.00</p>
<p>Martin Luther King, Jr. Monument by Arthur Silverman</p>	<p>No immediate treatment needs- work was restored 4/2021</p>	<p>Treatment: N/A Annual Maintenance: \$2,000.00</p>

\* These works do not have clear ownership and are presented for information only

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**Cost Estimates**

*Works owned by the City-Parish, BREC, and the Arts Council*

<b>WORK TITLE</b>	<b>LOW END ESTIMATED TREATMENT COST</b>	<b>HIGH END ESTIMATED TREATMENT COST</b>	<b>ESTIMATED ANNUAL MAINTENANCE COST</b>
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<i>Head of Oliver Pollack</i>	22,000	24,000	2,500
<i>Recast Hebe</i>	2,100	2,100	1,150
<i>Union</i>	5,000	6,000	0
<i>Pieta by Ivan Mestrovic</i>	1,500	1,500	850
<i>Migrating People by Ivan Mestrovic</i>	1,500	1,500	850
<i>MLK Jr. Monument</i>	0	0	2,000
<i>Battleship for Louisiana</i>	1,700	2,000	850
<i>Destiny For Children</i>	35,000	40,000	2,500
<i>Dolphins in the Park by E. Bell</i>	3,000	4,500	850
<b>TOTALS</b>	<b>\$89,800 - \$101,600.00</b>		<b>\$12,883.00</b>

*Works with undetermined ownership*

<b>WORK TITLE</b>	<b>LOW END ESTIMATED TREATMENT COST</b>	<b>HIGH END ESTIMATED TREATMENT COST</b>	<b>ESTIMATED ANNUAL MAINTENANCE COST</b>
<i>Christopher Columbus</i>	2,500	2,500	2,000
<i>Woman Playing the Cello by Ivan Mestrovic</i>	1,500	1,500	850
<i>Woman Playing the Violin by Ivan Mestrovic</i>	1,500	1,500	850
<i>The Red Stick by Frank Hayden (on River Road)</i>	3,000	4,000	2,000
<i>Unknown Tittle - wall relief by Conrad Albrizio</i>	0	0	300
<b>TOTALS</b>	<b>\$8,500 - \$9,500</b>		<b>\$6,000.00</b>



## **Researching Ownership**

Plaques adjacent to several of the works note the history of the sculptures. Additional research was performed using the Smithsonian American Art Museum's Inventories of American Painting and Sculpture database: <https://siris-artinventories.si.edu> (Smithsonian Institution Research Information System)

### **I. Owned by the City of Baton Rouge:**

*HEAD OF OLIVER POLLACK AND MARCHA DE GALVEZ*, Galvez Plaza 1979

According to Smithsonian Art Inventory the works are owned by the city, "Administered by City of Baton Rouge Public Works 444 St. Louis Street Baton Rouge Louisiana 70802", and commissioned by the Bicentennial Commission, a city project under Mayor WW Dumas in the late 1970's

.Link: [https://www.si.edu/object/siris\\_ari\\_327988](https://www.si.edu/object/siris_ari_327988)

*RECAST OF HEBE* by Bertel Thorvaldsen

The statue was donated to the city in 1914 by the Women's Christian Temperance Union and was originally designed as a water fountain.

[https://www.waymarking.com/waymarks/WMF2P0\\_Hebe\\_at\\_the\\_Fountain\\_Van\\_Buren\\_AR](https://www.waymarking.com/waymarks/WMF2P0_Hebe_at_the_Fountain_Van_Buren_AR)

*PIETA* by Ivan Mestrovic

According to Smithsonian Institution Research Information System, the work is owned by the City of Baton Rouge, Building Maintenance Public Works.

<https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=1633297V666TV.3475&profile=ariall&uri=link=3100009~!1493750~!3100001~!3100002&aspect=Browse&menu=search&ri=6&source=~!siartinventories&term=Pieta%2C&index=ALTIT>

*MIGRATING PEOPLE* by Ivan Mestrovic

According to Smithsonian Institution Research Information System, the work is owned by the City of Baton Rouge, Building Maintenance Public Works.

<https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=1633297V666TV.3475&profile=ariall&uri=link=3100009~!1506718~!3100001~!3100002&aspect=Browse&menu=search&ri=4&source=~!siartinventories&term=Migrating+People%2C&index=ALTIT>

*DESTINY FOR CHILDREN* by Emerson Bell

According to Smithsonian Institution Research Information System, the work is owned by the city: "Administered by City of Baton Rouge Public Works 444 St. Louis Street Baton Rouge Louisiana 70802

<https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=LG332C6906461.3471&profile=ariall&source=~!siartinventories&view=subscriptionsummary&uri=full=3100001~!335367~!2&ri=2&aspect=power&menu=search&ipp=20&spp=20&staffonly=&term=emerson+bell&index=.GW&uindex=&aspect=power&menu=search&ri=2>

*DOLPHINS IN THE PARK* by Emerson Bell

Ownership not designated by SIRIS, but suspected to be owned by the City of Baton Rouge.

Plaque nearby reads, "Destiny for Children (Associated Sculpture)/By/Emerson Bell/For/the Arts and Humanities Council/of Greater Baton Rouge/Funded by/the National Endowment for the Arts/the

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Louisiana State Arts Council/the Mayor's Office of Youth Opportunity/the Baton Rouge Parks and Recreation Commission".

[https://siris-](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=1633297V666TV.3475&profile=ariall&source=~!siartinventories&view=subscriptionsummary&uri=full=3100001~!332523~!0&ri=13&aspect=Browse&menu=search&ipp=20&spp=20&staffonly=&term=Bell,+Emerson,+sculptor.&index=AUTHOR&uindex=&aspect=Browse&menu=search&ri=13)

[artinventories.si.edu/ipac20/ipac.jsp?session=1633297V666TV.3475&profile=ariall&source=~!siartinventories&view=subscriptionsummary&uri=full=3100001~!332523~!0&ri=13&aspect=Browse&menu=search&ipp=20&spp=20&staffonly=&term=Bell,+Emerson,+sculptor.&index=AUTHOR&uindex=&aspect=Browse&menu=search&ri=13](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=1633297V666TV.3475&profile=ariall&source=~!siartinventories&view=subscriptionsummary&uri=full=3100001~!332523~!0&ri=13&aspect=Browse&menu=search&ipp=20&spp=20&staffonly=&term=Bell,+Emerson,+sculptor.&index=AUTHOR&uindex=&aspect=Browse&menu=search&ri=13)

*MONUMENT TO MARTIN LUTHER KING, JR.* by Arthur Silverman  
Ownership determined during Spring 2021 Restoration

## **II. Owned by the Arts Council of Greater Baton Rouge**

*UNION* by Merrill Stigge, 1979

According to the Smithsonian American Art Museum's Inventories of American Painting and Sculpture database, the work is owned by the Arts council of Baton Rouge.

Link: [https://siris-](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=16B86S361P326.86&profile=ariall&uri=link=3100009~!1493894~!3100001~!3100002&aspect=Browse&menu=search&ri=7&source=~!siartinventories&term=Union%2C&index=ALTIT)

[artinventories.si.edu/ipac20/ipac.jsp?session=16B86S361P326.86&profile=ariall&uri=link=3100009~!1493894~!3100001~!3100002&aspect=Browse&menu=search&ri=7&source=~!siartinventories&term=Union%2C&index=ALTIT](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=16B86S361P326.86&profile=ariall&uri=link=3100009~!1493894~!3100001~!3100002&aspect=Browse&menu=search&ri=7&source=~!siartinventories&term=Union%2C&index=ALTIT)

## **III. Owned by Baton Rouge Parks and Recreation Commission**

*THE FIGUREHEAD OF THE BATTLESHIP LOUISIANA* by Jno. Williams, Inc., founder.

[https://siris-](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=V6G3298653337.3482&profile=ariall&uri=search=ART~!Jno.%20Williams,%20Inc.,%20founder.&term=Jno.%20Williams,%20Inc.,%20founder.&menu=search&submenu=Browse&source=~!siartinventories)

[artinventories.si.edu/ipac20/ipac.jsp?session=V6G3298653337.3482&profile=ariall&uri=search=ART~!Jno.%20Williams,%20Inc.,%20founder.&term=Jno.%20Williams,%20Inc.,%20founder.&menu=search&submenu=Browse&source=~!siartinventories](https://siris-artinventories.si.edu/ipac20/ipac.jsp?session=V6G3298653337.3482&profile=ariall&uri=search=ART~!Jno.%20Williams,%20Inc.,%20founder.&term=Jno.%20Williams,%20Inc.,%20founder.&menu=search&submenu=Browse&source=~!siartinventories)



**IV. Ownership undetermined at this time\*\***

*UNKNOWN TITTLE - WALL RELIEF* by Conrad Albrizio  
Downtown on the exterior of the Holiday Inn Building

*STATUE OF CHRISTOPHER COLUMBUS* by Franco Alessandrini  
Unclear ownership: Donated by the Greater Baton Rouge American Italian Association in 1992 to then-Mayor Tom Ed McHugh.

*WOMAN WITH CELLO*, Ivan Mestrovic (currently in storage due to renovations at River Center)  
Suspected to be city owned, but need confirmation.

*WOMAN WITH VIOLIN*, Ivan Mestrovic (currently in storage due to renovations at River Center)  
Suspected to be city owned, but need confirmation

*REDSTICK* by Frank Hayden (River Road)  
Unconfirmed, but suspected to be owned by the city  
According to a website devoted to documenting the artist's work, [in 1984] "*The Redstick was part of many improvements and redesigns of the landscape on North Blvd and the Mississippi River levee by the Old State Capitol, LASM, and Centroplex. It also coincided with the redevelopment of old warehouses into the development, Catfish Town. Documentation of the installation from the State Times*".  
<https://www.facebook.com/The-Art-Journey-of-Frank-Hayden-1721620981216006>

**\*\*We have included the above listed works for information only and do not currently intend to seek restoration approval due to the lack of clear ownership records.**



## Individual Reports for Examined Works

**Note:** The treatment plans outlined in this report present possible paths forward, and actual treatment decisions and costs may change as further research is conducted and as the objects respond to various treatment techniques. The goal of conservation treatment for each work will involve taking appropriate and considerate steps to honor and preserve the artists' original visions for their respective sculptures.

*Pieta, Woman Playing the Violin, Woman Playing Cello, and Migrating People* by Ivan Mestrovic were in storage at this time of this report due to renovations at the River Center. Treatment needs for these sculptures detailed in this survey were based on images taken before the works were placed in storage and on in-person examination of works similar in material and age by Mestrovic, such as *Prodigal Son and Christ with Children* in Baton Rouge.

Treatment for the works not examined in person (*Pieta, Woman Playing the Violin, Woman Playing Cello, and Migrating People*) is anticipated to follow a treatment approach similar to washing, treating corrosion locally, and applying pigmented waxing/hot waxing. It is not anticipated that invasive measures such as blasting will be required to restore these works.

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Individual Reports, organized on the following pages by ownership:

City Owned works

*Marcha de Galvez* by Frank Hayden

*Head of Oliver Pollack* by Frank Hayden

*Recast of Hebe* by Bertel Thorvaldsen

*Destiny for Children* by Emerson Bell

*Dolphins in Park* by Emerson Bell

*Dr. Martin Luther King, Jr. Monument* Arthur Silverman

*The Figurehead of the Battleship Louisiana (BREC)*

\*\*\* *Pieta* by Ivan Mestrovic

\*\*\* *Migrating People* by Ivan Mestrovic

Arts Council of Greater Baton Rouge owned works

*Union* by Merrill Stigge

Works with uncertain ownership

*Redstick* by Frank Hayden (River Road) suspected to be owned by the city

*Statue of Christopher Columbus* by Franco Alessandrini, suspected to be owned by the city

(Untitled) Wall relief, attributed to Conrad Albrizio (Holiday Inn exterior wall)

\*\*\* *Woman Playing Violin* by Ivan Mestrovic suspected to be owned by the city

\*\*\* *Woman Playing Cello* by Ivan Mestrovic, suspected to be owned by the city

\*\*\* Individual reports were not included in this survey for these works. These works are currently in storage due to renovations at the River Center. Treatment estimates for these sculptures were based on images taken before they were placed in storage and on in-person inspections of similar works by the artist, namely *Prodigal Son* and *Christ with Children*.

Andersartconservation.com

[Susieanders321@gmail.com](mailto:Susieanders321@gmail.com)

225-485-8286

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<b>Artwork:</b>	<i>Marcha de Galvez</i>	
<b>Artist:</b>	Frank Hayden	
<b>Date of Artifact:</b>	1979	
<b>Dimensions:</b>	Estimated: 25" (L)	
<b>Materials:</b>	Cast bronze, limestone, metal hardware	
<b>Location:</b>	Galvez Plaza, Baton Rouge	
<b>Owner:</b>	City of Baton Rouge	
<b>Date of Examination:</b>	7/2021	

**GENERAL ASSESSMENT OF CONDITION:**

Good
  Fair
  Poor

**DESCRIPTION OF WORK:**

A bronze fountain featuring the head of Oliver Pollock at one end, and a relief wall of soldiers, civilians and cannons and at the other. Metal threaded rods secure the bronze to a limestone wall.

**NOTES ON CONDITION:**

Approximately 2/3's of the downward oriented fixtures from which water projects onto the bronze relief are not functioning correctly and fail to spray out any water. The water fixtures that work do not form any type of intentional pattern, suggesting that the faucets were not deliberately shut off.

There is a square grid-like partition that exists between interior limestone wall and the bronze work. The concrete wall behind the grid, while originally off-white in color, appears almost entirely orange/brown due to an accumulation of unsightly and distracting biological growth.

The bronze structure itself appears sound. However, there is an accumulation of white mineral deposits and corrosion products on dry areas of the work, which need to be removed; the longer the mineral deposits sit on the surface of the metal the more tenaciously adhered they become and can do real damage to the metal structure if not addressed. Also, any coating that existed on the work most certainly degraded, leaving the bronze elements exposed to damage from pollutants.

The concrete walls and benches surrounding the work are in need of repair, and should be addressed, as any signs of neglect to the sculpture and its immediate surrounding may inadvertently encourage negative interaction with the work from the public.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No records found

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

The water needs to be shut off for treatment.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Within Galvez Plaza

**TREATMENT RECOMMENDATIONS:**

The course of treatment may change, in response to working with the object.

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- Drain the pool
- Repair the water fixtures to working order
- Investigate the possibility of altering the water filtration system in the fountain to adjust the alkalinity hardness of the water
- Soft wash the limestone, particularly focusing on removing the orange film on the interior wall behind the grid
- Soft wash the entire bottom interior of the concrete pool
- Remove the accumulated water deposits and corrosion products on the bronze using blasting with walnut shells or CO2
- Assess the condition of the patina. Re-patinate locally if necessary
- Protect all exposed concrete with plastic sheeting
- Apply protective coating to the bronze surface, likely Bronze shield, Permalac or wax)

Discussion: The goal of treatment will be to remove the water deposits and reduce the green corrosion products in order to restore the appearance of the medium-brown, rich, beautiful patina originally intended by the artist. Unlike the *Head of Oliver Pollack*, soft blasting (with walnut shell or CO2) and coating the bronze with a clear coat is more likely to be needed, since this work is constantly exposed to water: the water spray has caused an accumulation of mineral deposits not present on the *Head of Oliver Pollack*, and the water spray will cause any wax coating to deteriorate at a faster rate than a bronze without a fountain feature.

**ESTIMATED COST OF TREATMENT: \$18,000 – \$20,000**

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

- A company specializing in CO2 cleaning or walnut shell blasting will be used to clean the bronze and to apply the protective coating.

**RECOMMENDED MAINTENANCE:**

The clear coat should be re-applied every three years implementing the following steps:

- Shut off water
- Soft wash the surrounding limestone behind the bronze
- Wipe bronze down lightly with acetone applied with lint free microfiber rags, not to completely remove old coating, but to remove any grease and accretions
- Protect limestone behind bronze with plastic sheeting
- Re-spray clear coat (environmentally friendly Permalac – to containment needed)

Notes: Bronze works continuously exposed to water require more aggressive maintenance of the coating, since the spray will cause the sacrificial wax coating to degrade more rapidly than coatings on bronze works not exposed to water. Thus, the same coating will be applied to *Marcha de Galvez* as *The Head of Oliver Pollack*, but *Marcha de Galvez* will require re-coating every three years, while *The Head of Oliver Pollack* will likely require re-coating every 7-9 years.

**Estimated Cost maintenance every three years: \$4,000 (Itemized as \$1,333.00/year on the proposed annual maintenance budget to be used as needed )**

**Conservator:** Susie Anders

**Date:** 7/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	Head of Oliver Pollock
<b>Artist:</b>	Frank Hayden
<b>Date of Artifact:</b>	1979
<b>Dimensions:</b>	Concrete Pedestal: 49" x 49" X 100". Bronze: measurements undetermined without lift
<b>Materials:</b>	Cast bronze, concrete pedestal
<b>Location:</b>	Galvez Plaza, Baton Rouge
<b>Owner:</b>	City of Baton Rouge
<b>Date of Examination:</b>	7/2021



**GENERAL ASSESSMENT OF CONDITION:**

Good                       Fair                       Poor

**DESCRIPTION OF WORK:**

Cast bronze head depicting the likeness of Oliver Pollock set on top of a concrete pedestal. A bronze plaque is affixed to one of the sides of the pedestal, describing Oliver Pollock, Bernardo de Galvez and the famous battle, and attributing the sculpture to Frank Hayden. The sculpture is unsigned.

**NOTES ON CONDITION:**

BRONZE HEAD:

The metal structure appears stable. However, the work features a visually uneven and dramatic layer of green corrosion, primarily on the top and back of the head. The pattern of corrosion seems consistent with acidic rain runoff, which has affected any existing clear coat and obscured the original brown patina.

Pedestal:

Areas of the grout between the cast concrete blocks comprising the pedestal are failing, and feature several losses (3" x 2") and cracks (1/4"). There are greenish/blue streaks from corrosion products that have stained the concrete. The cover of one of the electrical outlets affixed to the side of the pedestal is missing. It would be helpful to located the original installation plans for the work, to help understand the internal support any maintenance that may be needed within the interior of the pedestal.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

Treated by Andrew Baxter in 2001.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

One of the covers on the electrical outlets affixed to the concrete base is missing. Prior to washing the work, power to these outlets needs to be turned off.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Power: on pedestal, unknown if working. Working outlets on side of city hall. Water available on side of city hall.

**TREATMENT RECOMMENDATIONS:**

The course of treatment may change, in response to working with the object.

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**BRONZE:**

- Reduce the appearance of unsightly corrosion products through chemical processes, namely benzotriazole, or, if needed, through CO2 or walnut shell blasting.
- Apply local patina, if needed, to even out any spots that may have been compromised over the years. - Apply a protective layer of wax, both pigmented and clear, to achieve and restore the medium brown and rich patina originally characteristic of Hayden's works.
- 

Discussion: The goal of treatment is to visually integrate the areas of green patina in order to restore the visual integrity of the work. It is not clear if the green corrosion can be chemically toned to blend in with the surrounding original patina, or if the corrosion is so tenacious and resistant that it needs to be removed through blasting. These questions will be answered as treatment progresses, with the goal of restoring the appearance of the medium-brown, rich beautiful patina originally intended by the artist. The least invasive methods will first be tried: washing, applying a corrosion inhibitor, and if necessary locally patinating specific areas of the object, progressing to soft blasting methods if necessary. There are several unknown factors involved in this treatment, such as the amount of time it will take to alter or remove the thick accumulation of corrosion products, particularly at the top and back of the head.

**PEDESTAL:**

- "Soft wash" the pedestal (40 degree fan nozzle, held at least 15" from the surface). It is unlikely that the green corrosion products will be completely removed from the concrete
- Apply rust stain remover to corrosion run off stains to further help reduce the green appearance
- Remove failing grout locally, and reapply using an appropriate fill material
- Tone fill to match existing grout
- Replace cover for outlet

**Estimated Treatment Cost: \$22,000 - \$24, 000**

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

- Articulating boom lift
- If needed, a company specializing in CO2 cleaning or walnut shell blasting will be used to clean the bronze

**RECOMMENDED MAINTENANCE:**

**Annual Maintenance:**

- Annual examination to help identify small issues before they become larger more costly problems
- Annual washing with a nonionic detergent such as Orvus applied with nonabrasive sponges
- Wax overall
- Spray apply D/2 biological solution to the base

**Estimated Maintenance Cost:**

ARTICULATING 30' BOOM LIFT : \$500.00

TREATMENT COST: \$1,800.00- \$2,000.00

**ESTIMATED MAINTENANCE COST: \$2,500.00**

**Conservator:** Susie Anders

**Date:** 8/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>Recast of Hebe</i>
<b>Artist:</b>	Bertel Thorvaldsen
<b>Date of Artifact:</b>	Installed 1914
<b>Dimensions:</b>	Figure: 59" Ground to top of figure: 110"
<b>Materials:</b>	Cast bronze
<b>Location:</b>	North Blvd. and 4 <sup>th</sup> Street
<b>Owner:</b>	City of Baton Rouge
<b>Date of Examination:</b>	7/2021



GENERAL ASSESSMENT OF CONDITION:

Good       Fair       Poor

**DESCRIPTION OF WORK:**

Statue depicting Hebe, cupbearer to the Greek gods, and is a copy of the original Hebe statue by the noted Danish sculptor Bertel Thorvaldsen. Donated to the city in 1914 by the Women's Christian Temperance Union, and originally designed as a water fountain. The work stands on a painted black octagonal pedestal, situate within a round elevated concrete partition.

References:

[https://www.waymarking.com/waymarks/WMNE8A\\_Statue\\_of\\_Hebe\\_Baton\\_Rouge\\_LA](https://www.waymarking.com/waymarks/WMNE8A_Statue_of_Hebe_Baton_Rouge_LA)  
[https://crt.state.la.us/Assets/OCD/arts/homepage/documents/2015PAWT\\_WEB.pdf](https://crt.state.la.us/Assets/OCD/arts/homepage/documents/2015PAWT_WEB.pdf)  
<https://louisianadigitallibrary.org/islandora/object/state-lhp:9805>

**NOTES ON CONDITION:**

The back panel of the octagonal pedestal is completely detached from the work: the bolts that once secured the panel in place have been removed, and the panel rests next to the sculpture.

**Bronze:**

The metal appears structurally sound. The surface features a dull, faded appearance due to the accumulation of corrosion products over the years.

**Octagonal pedestal:** Black paint is actively flaking from the metal surface in some areas, exposing the underlying metal (which appears orange due to corrosion) substrate.

The sealant in between the figure and base is failing.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

The work was moved from near the old state capitol to the current location on North Blvd in 1956. the work suffered vandalism and neglect between 1956 – 2003, and In 2003, the work was treated by the LSU art department. The fountain feature was removed during the restoration.

At one point, the octagonal base was painted a flat black; images of work features in the Public Art Waling Tour appear to show a lighter tone on the octagonal base.

([https://www.waymarking.com/waymarks/WMNE8A\\_Statue\\_of\\_Hebe\\_Baton\\_Rouge\\_LA](https://www.waymarking.com/waymarks/WMNE8A_Statue_of_Hebe_Baton_Rouge_LA))



[https://crt.state.la.us/Assets/OCD/arts/homepage/documents/2015PAWT\\_WEB.pdf](https://crt.state.la.us/Assets/OCD/arts/homepage/documents/2015PAWT_WEB.pdf)

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

There are electrical outlets on the side of the concrete round partition, and the cover on one of the outlets is missing. Power should be temporarily shut off prior to treatment.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Within the landscaped area in which the sculpture is

**TREATMENT RECOMMENDATIONS:**

- Consolidate areas of flaking paint on the octagonal pedestal to help prevent additional loss of paint during treatment
- secure the detached panel on the octagonal base using appropriate hardware
- Wash both the figure and the octagonal using a nonionic detergent and nonabrasive sponges
- Heat the surface of the bronze using a propane torch, and apply two layers of hot wax to help seal and protect the surface
- Brush apply a layer of cold wax to the bronze surface
- Buff down the surface overall
- Touch up areas of loss within the black octagonal base with a paint similar in color and surface sheen to the surrounding paint
- Apply a cold wax coating to the octagonal base overall, and buff down
- Re-apply sealant in between bronze figure and base

**ESTIMATED COST OF TREATMENT: \$2,100.00**

**EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

None- the top of the sculpture can be reached by placing a step ladder within the concrete circular partition.

**RECOMMENDED MAINTENANCE:**

- Annual examination to help identify small issues before they become larger more costly problems
- Annual washing with a nonionic detergent such as Orvus applied with nonabrasive sponges
- Cold waxing applied by brush, and buffed down
- Touch up paint losses in base as needed
- Re-apply sealant in between bronze figure and base as needed

**Annual Maintenance Cost: \$850.00**

NOTES: Hot waxing is considered a conservation treatment performed by a conservator once every 4-6 years to establish a deep wax base that penetrates the pores of the metal, allowing for a deep level of protection within an outdoor environment. In between hot waxing, applying a sacrificial layer of cold wax annually will help protect the surface of the metal. **Estimated Cost of hot waxing every 4-6 years: \$1500.00**  
At some point, the loss of paint on the octagonal base may necessitate complete sanding and repainting.

**Conservator:** Susie Anders

**Date:** 7/2021

ANDERS ART CONSERVATION, LLC



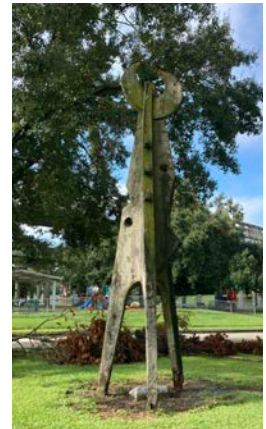
<b>Artwork:</b>	Union	
<b>Artist:</b>	Merill Stigge	
<b>Date of Artifact:</b>	1979	
<b>Dimensions:</b>	192" x 108" x 5"	
<b>Materials:</b>	Corten Steel	
<b>Location:</b>	Hilly knoll near capitol lake	
<b>Owner:</b>	The Arts Council of Baton Rouge	
<b>Date of Examination:</b>	7/2021	
<b>GENERAL ASSESSMENT OF CONDITION:</b>		
<input type="checkbox"/> Good	<input type="checkbox"/> Fair	<input checked="" type="checkbox"/> Poor
<b>DESCRIPTION OF WORK:</b>		
An abstract sculpture featuring interlocking geometrical elements, fabricated from Corten steel.		
<b>NOTES ON CONDITION:</b>		
<p>The work is in very poor condition: a significant section of the steel is severely corroded, creating several large holes within the substrate (the largest hole measures over 20" x 8"). The inner most circular element features the most significant damage.</p> <p>Damage likely resulted from inherent vice and neglect: the steel used in manufacture appears quite thin in areas (1/16<sup>th</sup>") causing it to be less durable than thicker gauges of Corten steel, and lack of drainage likely caused water to accumulate inside the interior of some of the elements. At some point a drainage hole could have been strategically created in the structure's interior to help water exit the sculpture, but that opportunity has passed. The work is unsightly, and one could strongly argue that the artist's original vision is no longer being conveyed. Further, the exposed rusty elements present a safety hazard to the public.</p>		
<b>NOTES ON PREVIOUS TREATMENT, IF ANY:</b>		
No records found.		
<b>NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:</b>		
The rusty elements of the deteriorating sculpture may pose a safety concern to those approaching the work.		
<b>NOTES ON NEAREST POWER/WATER ACCESS:</b>		
Unknown		
<b>TREATMENT RECOMMENDATIONS:</b>		
<p>The work should be removed from its present location, and taken indoors for treatment or storage. A company that specializes in the transportation of art should be used, such as Denali Art Solutions (<a href="http://www.denaliartsolutions.com/">http://www.denaliartsolutions.com/</a>).</p> <p><b>Estimated Treatment/Dismantling Cost: \$5,000.00 – 6,000.00</b></p>		
<b>RECOMMENDED MAINTENANCE:</b>		
N/A		
<b>Conservator:</b>	Susie Anders	<b>Date:</b> 7/2021



ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>Destiny for Children</i>
<b>Artist:</b>	Emerson Bell
<b>Date of Artifact:</b>	1996
<b>Dimensions:</b>	Estimated 15-17 feet high (not measured during inspection)
<b>Materials:</b>	Concrete, metal rebar and lath wire
<b>Location:</b>	Expressway Park, Baton Rouge
<b>Owner:</b>	City of Baton Rouge
<b>Date of Examination:</b>	9/2021



**GENERAL ASSESSMENT OF CONDITION:**

Good
  Fair
  Poor

**DESCRIPTION OF WORK:**

The work is a tall abstract concrete sculpture that exhibits geometric forms. The base of the work comprises three 'legs' that form a tripod base, and extend vertically, joining together to form a pyramid that narrows towards the top. A crescent shape form intersects with the tip of the pyramid.

Notes on condition:

The work is structurally unstable and poses a safety risk to the public. There is concrete actively spalling from one of the three 'legs', exposing bent rebar and wire lath. All three legs feature extensive cracks in the concrete. There are additional cracks throughout the work, namely near the arches.

The three legs stand directly on the grass/dirt, and the grassy area surrounding the work has sunk slightly, encouraging water to pool around the base which exacerbates the deterioration.

At this point It is unknown if there is a concrete pad or another form of underground support that serves to stabilize and anchor the object into the ground. An inquiry was sent to the Arts Council on 9/16/2021 about the work, asking if there were any installation or fabrication notes on record. They responded on 9/17 that they intend to look through their records the following week.

The surface of the concrete features years of grime, dirt and biological growth. Most of these issues can be addressed through soft washing and through the use of appropriate detergents. The structural issues remain the main cause of concern for this object.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No previous treatment records recovered.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

The work sits on a grassy area that tends to retain water. Any attempt to deinstall the work should prepare for wet conditions and lay down ¾ plywood to accommodate any large equipment.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Unknown, need to correspond with BREC.



**TREATMENT RECOMMENDATIONS:**

Due to the observed spalling concrete and bent rebar near the base, it is recommended that the work be deinstalled and repaired off-site as soon as possible.

**Specific Treatment Steps:**

- Continue investigating the specific methods of installation to help aid in deinstallation of the work.
- Source a warehouse to house the work where repairs can be performed (D & D Concrete repair may be able to assist, depending on availability and timing).
- Trim tree that hangs right over the work
- Contract with a company experienced in moving large scale art work (American Machinery Movers, Inc in New Orleans, for example)- waiting on estimate) to deinstall, and transport the work to treatment location, and reinstall after treatment.
- Soft wash the work overall to remove grime and biological growth to expose the concrete surface.
- Perform a thorough investigation of the work to identify any additional structural concerns, and document thoroughly.
- Perform repairs to ensure the structural integrity of the work (repairing the metal armature, pouring new concrete where needed).
- Work with a structural engineer to create a new concrete pad on which the work can be safely supported and reinstalled. The pad needs to be robust enough to help prevent the work from sinking over the years, and slightly elevated to help prevent water from pooling around the base.

**Estimated Treatment Cost: \$ 35,000 – \$40,000**

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

- To be identified by the company tasked to deinstall /reinstall the work.

**RECOMMENDED MAINTENANCE:**

**Annual Maintenance, after treatment and re-installation:**

- Annual examination to help identify small issues before they become larger more costly problems.
- Soft washing overall

**Estimated Cost:**

ARTICULATING 30' BOON LIFT : 400.00 -500.00 (ONE DAY) , PLYWOOD TO SUPPORT LIFT, \$200.00

TREATMENT COST: \$1800.00

**TOTAL ESTIMATED MAINTENANCE COST: \$2500.00**

**Conservator:** Susie Anders

**Date:** 9/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	Untitled – Two dolphin sculptures with fountain features
<b>Artist:</b>	Emerson Bell
<b>Date of Artifact:</b>	c. 1995 (possibly earlier)
<b>Dimensions:</b>	(not measured during inspection)
<b>Materials:</b>	Concrete, metal rebar and lath wire
<b>Location:</b>	Expressway Park, Baton Rouge
<b>Owner:</b>	City of Baton Rouge
<b>Date of Examination:</b>	9/2021



**GENERAL ASSESSMENT OF CONDITION:**

Good
  Fair
  Poor

**DESCRIPTION OF WORK:**

The work comprises two concrete dolphins with perforated holes through which water was intended to spray. The work originally was intended to be an interactive fountain for children. The dolphins are displayed within a round concrete splash pad with drains.

Notes on condition:

There is rusty rebar projecting from the tail of one of the dolphins, presenting a safety hazard to the public, particularly children for whom the dolphins were likely intended as a play area. Someone tied a t-shirt around the tail, presumably in attempt to stop someone from becoming injured by climbing on the work. The concrete nose of the dolphin also features a large loss, but no rebar is visible. The second dolphin is structurally stable, with no visible areas of loss.

It is unknown whether the spray features on each dolphin still work; they were not functioning at the time of inspection, and according to local residents around the park, have not functioned for several years. Similarly the drains within the concrete pad are clogged; at the time of inspection there was 8-10 inches of water surrounding the base of each dolphin, which had accumulated from a recent rain fall. The surfaces of both dolphins exhibit accumulated grime, and both could benefit from soft washing.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No previous treatment records recovered.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

In addition to the projecting rebar on one of the dolphin's tail, the drainage issues in the concrete pad need to be addressed.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Unknown, need to correspond with BREC.

**TREATMENT RECOMMENDATIONS:**

The work should be treated as soon as possible, given the projecting rusty rebar on a sculpture designed to attract children. Even if the entire project cannot immediately proceed (drainage issues, for example) the area of loss surrounding the exposed repair should be patched. The repairs can be performed on site.

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**Specific Treatment Steps:**

- Investigate which agency is responsible for maintaining the drain in the splash pad and advocate for addressing the clog(s).
- Ensure the fountain features function as intended, if possible.
- Soft wash the work overall to remove grime and biological growth.
- Repair losses on the concrete tail and nose by prepping the existing concrete appropriately and applying new concrete. This process will conceal the exposed rebar and ensure the work is safe for interaction with the public again (repairs to be performed on site).

**Estimated Treatment Cost: \$ 3,000.00 – \$4,500.00**

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

None

**RECOMMENDED MAINTENANCE:**

**Annual Maintenance, after treatment:**

- Annual examination to help identify small issues before they become larger more costly problems, particularly spalling concrete that may endanger the public, and notify the responsible city agency should drainage issues occur.
- Soft washing overall

**Estimated Maintenance Cost: \$850.00**

**Conservator:** Susie Anders

**Date:** 9/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	Dr. Martin Luther King, Jr. Monument Arthur Silverman
<b>Artist:</b>	Arthur Silverman
<b>Date of Artifact:</b>	1996-1997
<b>Dimensions:</b>	Measurements: 27' x 7' x 3 1/2'
<b>Materials:</b>	Welded aluminum, polyurethane paint, metal hardware.
<b>Location:</b>	Galvez Plaza, Baton Rouge
<b>Owner:</b>	City of Baton Rouge
<b>Date of Examination:</b>	7/2021



**GENERAL ASSESSMENT OF CONDITION:**

Good  Fair  Poor

**DESCRIPTION OF WORK:**

The work, fabricated off-site, comprises sheets of aluminum welded together and painted with blue and orange polyurethane paint to form three cruciform shapes stacked atop one another. A bronze plaque featuring the likeness of Dr. King sits on a concrete pedestal in front of the monument.

**NOTES ON CONDITION:**

The work underwent restoration in 2021: the aluminum sculpture was sand blasted and re-painted, and the concrete base was repaired and re-painted. Skate stoppers were added to the concrete base during this time as well.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No previous treatment records recovered.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

The work is located on top of a parking garage, which presents specific and challenging structural support and drainage issues. Care should be taken to consult with the Department of Buildings and Grounds prior to the use of heavy equipment in the vicinity. Many of the commemorative pavers around the works are cracked and fragile, which can be an issue when a utilizing lift.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Power: outlet in Galvez Park  
Water: side of City Hall

**TREATMENT RECOMMENDATIONS:**

No treatment needs at this time- maintenance should begin in April 2022.

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

N/A



**RECOMMENDED MAINTENANCE:**

Annual Maintenance:

- Wash sculpture overall using Orvus applied with non-abrasive sponges and light pressure from a garden hose (no pressure washing)
- Assess condition of painted surface one year after treatment, particularly the north facing side, which tends to hold moisture more than the south facing side, and therefore where coatings are more likely to fail
- After assessing surface stability, consider the pros and cons of applying an anti-graffiti coating  
Provide estimate for cost of applying coating if deemed appropriate
- Address any areas of lifting/peeling paint near base, if present
- Replace/apply new sealant around the base of the sculpture, in-between the aluminum and concrete pedestal
- Wash and wax the bronze likeness of Dr. King
- Touch up any scuffs on the concrete pedestal if necessary
- Apply D/2 Biological solution around base to discourage biological growth

Notes: Drainage will likely continue to be an issue for this work due to inherent vice: the aluminum sculpture sits within a depressed 'well' in the concrete, into which rain water accumulates. Also, the concrete base slopes toward this well, further encouraging water to accumulate under the work.

During the 2021 restoration, efforts were made to level the face of the concrete around the aluminum through the application of a DAP concrete repair product in order to discourage water from flowing towards the center and accumulating under the sculpture. If moisture continues to be an issue (which would be evidenced by delaminating paint around the base of the sculpture and/or deterioration of the concrete leveling material), it is recommended that shape of the base be re-worked by adding more permanent, durable material around the lip of the sculpture (perhaps hydraulic cement or similar product), and/or grind down the outer perimeter of the base to create a slight slope to facilitate water flow away from the metal.

**Estimated annual maintenance cost: \$2,000.00 (includes lift rental)**

**Conservator:** Susie Anders

**Date:** 8/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>The Figurehead of the Battleship Louisiana</i>
<b>Artist:</b>	Jno. Williams, Inc., founder
<b>Date of Artifact:</b>	Dedicated 1913. Installed 1939
<b>Dimensions:</b>	11 ft. 8 in. x 10 ft. x 10 ft
<b>Materials:</b>	Concrete, stucco, bronze
<b>Location:</b>	Dalrymple and Park, Baton Rouge
<b>Owner:</b>	The City of Baton Rouge, administered by the Dept. Of Parks and Recreations
<b>Date of Examination:</b>	8/2021

GENERAL ASSESSMENT OF CONDITION:

Good  Fair  Poor

**Structure:** Stable  Unstable

**Surface:** Stable  Unstable

**DESCRIPTION OF WORK:**

The work comprises a triangular concrete form that conveys the ship's bow. The cast bronze figurehead of the Battleship Louisiana is mounted to the front of the concrete form. On the east side of the base is a rectangular relief bronze plaque depicting a female figure carrying a shield, and mounted directly below her is a cross-shaped bronze plaque. On the west side of the base is a cross-shaped bronze plaque bearing a circular relief depicting a soldier and sailor standing on either side of a woman.

**NOTES ON CONDITION:**

There are numerous horizontal cracks visible throughout the concrete 'bow'. There are a variety of adhesives and patching compounds visible on the cracks, likely applied throughout the years in effort to slow the progression of the cracks and to help save the structural integrity of the concrete form. Some of the repairs appear distracting and discolored, and appear to be extruding/dripping brown accretions. However, the brown drips/accretions are most likely a result of biological growth attacking the vacancies within the applied adhesive, as well as vacancies in the cracks. Moisture accumulation within the cracks invite biological growth, resulting in brown/yellow/green run-off (sometimes three-dimensional) visible as vertical drips emerging from the repaired cracks.

The bronze figurehead and bronze plaques affixed to the concrete appear structurally sound and in relatively good condition, with a light accumulation of visible green corrosion products and surface grime.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No records located.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

Work can be accessed with a ladder- no special equipment

**NOTES ON NEAREST POWER/WATER ACCESS:**

Unknown.



**TREATMENT RECOMMENDATIONS:**

- Wash the surface overall using Orvus applied with non-abrasive sponges
- Apply D/2 biological solution to further remove the biological growth (D/2 will not adversely harm surrounding landscaping)
- Remove grim and biological growth from the repaired cracks using small brushes
- Apply additional adhesive to untreated cracks, or losses within previously repaired cracks to help prevent the cracks from growing
- Tone any repaired areas to match the surrounding painted surface
- Apply a paste wax to the bronze elements and buff

**Estimated Cost of Treatment: \$1,700.00 – 2,000.00**

**RECOMMENDED MAINTENANCE:**

- Annual examination to help identify and address new cracks
- Annual washing with a nonionic detergent such as Orvus applied with non-abrasive sponges to minimize biological growth
- Apply D/2 solution annually overall to help deter biological growth
- Apply a paste wax to the bronze elements to help protect the metal surface


**Estimated Cost of annual maintenance: \$850.00**

**Conservator:** Susie Anders

**Date:** 10/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>Red Stick</i>	
<b>Artist:</b>	Frank Hayden	
<b>Date of Artifact:</b>	1984	
<b>Dimensions:</b>	Unknown at this time	
<b>Materials:</b>	Bronze  Produced at the Modern Art Foundry Queens, New York Job # 982 B in 1983 <a href="https://www.facebook.com/The-Art-Journey-of-Frank-Hayden-1721620981216006">https://www.facebook.com/The-Art-Journey-of-Frank-Hayden-1721620981216006</a>	
<b>Location:</b>	River Road, Baton Rouge	
<b>Owner:</b>	Suspected to be the City of Baton Rouge, but unconfirmed. According to a website devoted to documenting the artist's work: " <i>The Redstick was part of many improvements and redesigns of the landscape on North Blvd and the Mississippi River levee by the Old State Capitol, LASM, and Centroplex. It also coincided with the redevelopment of old warehouses into the development, Catfish Town. Documentation of the installation from the State Times</i> ". <a href="https://www.facebook.com/The-Art-Journey-of-Frank-Hayden-1721620981216006">https://www.facebook.com/The-Art-Journey-of-Frank-Hayden-1721620981216006</a>	
<b>Date of Examination:</b>	7/2021	

GENERAL ASSESSMENT OF CONDITION:

Good
  Fair (needs structural inspection)
  Poor

**DESCRIPTION OF WORK:**

The work consists of cast bronze and has an active water feature in the lower third of the work. There is a cylindrical element with a red patina ('the red stick') set into a circular cast bronze base featuring three vertical relief panels depicting scenes of Baton Rouge. The entire work sits within a rectangular pool, and water is pumped upward through the interior of the three vertical relief panels. **It is unclear if the projecting 'stick' was intended to be red, or if this paint/patina was a decision unsupported by the artist.** Further research and discussions with Modern Art Foundry will help inform treatment decisions.

**NOTES ON CONDITION:**

Close structural inspection of the work was not possible to the active water and pool. There is a somewhat even and appropriate aged patina on the bronze reliefs, and the red patina on the cylindrical element looks relatively even and intact. There is black grime/biological growth on the lower third of the sculpture, which could be reduced through soft washing. Further, soft washing the work would allow for a closer, more thorough inspection and documentation of the work, including the opportunity to inspect the condition of the concrete surrounding the work. Any protective coating that may be on the bronze most certainly has been worn away by the constant presence of water.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No records found



**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

Accessing the work is challenging: the work sits with a rectangular pool, which sits on top of elevated cement and brick structure. A lift (possibly delivered via a crane) will need to be placed inside the interior of the drained pool in order to clean and inspect the work thoroughly.

**NOTES ON NEAREST POWER/WATER ACCESS:**

Unknown

**TREATMENT RECOMMENDATIONS:**

- Work with the city to have the pool drained/water shut off
- Determine water and power source for soft pressure washing
- Place lift inside pool
- Soft wash black grime from lower third of work
- Apply wax coating to bronze surface
- Use opportunity to inspect the work more closely to identify any other issues, particularly the condition of the concrete pool
- 

It is unclear if the projecting 'stick' was intended to be red, or if this paint/patina was a decision unsupported by the artist. Further research and discussions with Modern Art Foundry will help inform treatment decisions.

**Estimated Cost of Treatment: \$3,000.00 – \$4,000.00**

**EQUIPMENT NEEDED FOR TREATMENT:**

- Lift to place inside pool
- A crane to drop the lift inside the pool's interior.
- Pressure washer (to be used only to soft wash at low pressure)

**RECOMMENDED MAINTENANCE:**

- Shut off water, drain pool
- Annual examination, specifically looking for the appearance of cracks in concrete pool that would indicate the presence of structural issues.
- Soft wash as needed- may not necessarily be needed annually, but every few years.
- 

**Estimated Cost of annual maintenance: \$2,000.00**

**Conservator:** Susie Anders

**Date:** 7/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>Unknown title (wall relief)</i>
<b>Artist:</b>	Attributed to Conrad Albrizio
<b>Date of Artifact:</b>	1955
<b>Dimensions:</b>	Approximately 45" x 35"
<b>Materials:</b>	Carved Limestone
<b>Location:</b>	Holiday Inn Express Downtown
<b>Owner:</b>	unknown
<b>Date of Examination:</b>	7/2021



GENERAL ASSESSMENT OF CONDITION:

Good  Fair  Poor

**DESCRIPTION OF WORK:**

Carved limestone relief depicting a young mother holding a child as their family home is built. Unsigned, but attributed to Conrad Albrizio.

**NOTES ON CONDITION:**

Very good condition, with no visible structural damages in the limestone. It appears that a sealant or paint has been applied over the surface- likely somewhat recently given that there are no visible losses within the coating.

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

Applied coating at some point- see above.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

N/A

**NOTES ON NEAREST POWER/WATER ACCESS:**

Side of building

**TREATMENT RECOMMENDATIONS:**

No immediate treatment needs.

**RECOMMENDED MAINTENANCE:**

- Annual examination to help identify small issues before they become larger more costly problems.
- Annual washing with a nonionic detergent such as Orvus applied with nonabrasive sponges.

**ESTIMATED COST OF ANNUAL MAINTENANCE: \$300.00**

**Conservator:** Susie Anders

**Date:** 7/2021

ANDERS ART CONSERVATION, LLC



<b>Artwork:</b>	<i>Statue of Christopher Columbus</i>
<b>Artist:</b>	Franco Alessandrini
<b>Date of Artifact:</b>	1992
<b>Dimensions:</b>	Approximately 10 feet high
<b>Materials:</b>	Marble
<b>Location:</b>	Columbus Plaza (River Road and Government Street)
<b>Owner:</b>	Unclear ownership: Donated by the Greater Baton Rouge American Italian Association in 1992 to then-Mayor Tom Ed McHugh.
<b>Date of Examination:</b>	9/2021

**GENERAL ASSESSMENT OF CONDITION:**

Good                       Fair                       Poor

**DESCRIPTION OF WORK:**

Carved marble sculpture depicting the likeness of Christopher Columbus holding a navigational instrument in the proper right hand, while the figure's proper left hand rests on a sword. The figure stand atop of a cylindrical pedestal, which also appear to be white marble. The pedestal is situated within a circular pool intended to function as a fountain.

Nearby are six plaques commemorating the dedication in 1992, the rededication in 2005, and the many sponsors of the projects.

**Notes on condition:**

The statue appears structurally sound. There is accumulation of grime of biological growth, particularly visible on the cylindrical pedestal that appears discolored compared to the figure's relatively white surface. The figure stands within a circular pool with fountain features, but at the time of inspection the fountain was not functioning. The area surrounding the sculpture, including the mosaics on the floor of the pool, the pumps comprising the fountain, and the concrete barricades and benches, have fallen into a bit of disrepair and would benefit from structural intervention (work which is better suited to the construction industry rather than an art conservator).

**NOTES ON PREVIOUS TREATMENT, IF ANY:**

No previous treatment records recovered.

**NOTES ON LOCATION/ACCESS/SAFETY CONCERNS:**

The presence of the work has been a topic of controversy: a petition was started in June 2020 for the removal of the work, and the story was covered in several new outlets:

<https://www.wbrz.com/news/christopher-columbus-statue-in-downtown-among-landmarks-being-reviewed-by-city-parish-commission/>

<https://www.change.org/p/john-bel-edwards-state-of-louisiana-remove-the-christopher-columbus-statue-downtown-baton-rouge-la>

<https://sicilyjournal.com/2020/06/baton-rouge-columbus-statue-erected-to-honor-italian-ancestors-targeted/>

The mosaic floor of the pool precludes the use of a lift in the interior of the pool. A ladder can be placed inside the interior if the pool (once drained). If needed, a boom lift can be used to clean the figure, situated on the exterior of the pool, using the driveway behind the work that extends on to the side road.



**NOTES ON NEAREST POWER/WATER ACCESS:**

Outlets adjacent to work. Water source unknown but presumed nearby given that the work was intended to function as a fountain.

**TREATMENT RECOMMENDATIONS:**

Treatment recommendations are limited to the figure: the pump system related to the fountain features nor the surrounding concrete structural elements are addressed in this estimate.

The American Institute for Conservation, of which I am a Professional Associate, has provided guidance regarding the care of contested commemorative monuments:

*“Conservation professionals who are called upon to work on contested commemorative and Confederate monuments may play a key role in determining the future of these works. It is imperative that anyone involved in decision-making about a contested monument consider the history and context of the work in question and encourage, if not insist upon, the inclusion of stakeholder communities.”*

([https://www.culturalheritage.org/docs/default-source/administration/governance/aic-positionstatement-contested-monuments-2020.pdf?sfvrsn=e83c0b20\\_8](https://www.culturalheritage.org/docs/default-source/administration/governance/aic-positionstatement-contested-monuments-2020.pdf?sfvrsn=e83c0b20_8))

I think it would be in the best interest of the sculpture and the community to incorporate a range of community voices in the decision-making process regarding the care of this work. Certainly, the work needs to be cared for and preserved, but one might consider whether the restoration of the work and improvements to Columbus Plaza will create spotlight on the work, and if in turn the sculpture will become a target of vandalism in its current location.

Specific Treatment Steps, figure/pedestal only:

- Work with appropriate city agency to drain the pool
- Place a ladder inside the pool
- Remove dirt and grime using a nonionic detergent applied with non-abrasive sponges
- Spray apply D/2 solution as needed to help set biological growth

**Estimated Treatment Cost: \$ 2500.00**

**SPECIAL LARGE EQUIPMENT NEEDED TO COMPLETE TREATMENT:**

None

**RECOMMENDED MAINTENANCE:**

**Annual Maintenance after treatment:**

- Annual examination to help identify small issues before they become larger more costly problems and notify the responsible city agency should drainage issues occur.
- Follow treatment steps outlined above annually.

**Estimated Annual Maintenance Cost: \$2,000.00**

**Conservator:** Susie Anders

**Date:** 9/2021