Tom Gibbs, Sculptor
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October 31, 1994

Mr Jerrel Fielder
Director of Physical Plant
University of Central Arkansas
UCA Box 4974
201 Donaghey Avenue
Conway, AR 72035-0001

Dear Jerrel;

This letter is the Maintenance Report, Schedule D of the Artist Contract. A copy is also sent to Dr. Ken Burchette, Chairman of the Art Dep't. All references to "art work" refer to my total sculpture environment titled "Song of the Earth".

The recommended wax and stone treatment should be a protection against spray paint graffiti as well as aging.

Please call me if there are any questions or problems not covered in this document.

Sincerely,

Tom Gibbs

GENERAL ROUTINE MAINTENANCE AND CARE OF ART WORK

1. Concrete.
   Any maintenance should conform to good concrete masonry practices.

2. Stone.
   Routine maintenance for the granite should be the application of SLX100 Water and Oil Repellent obtainable from Eastern Marble and Granite Supply Inc.
   2353 Beryllium Road
   Scotch Plains, NJ 07076
   908/789-6400
   One quart applied by wiping with a cloth should cover fine. This should be done once a year.

3. Steel.
   An annual fall application of Johnson's Paste Wax. The sculpture should be washed with water and a mild detergent followed by a through rinsing. Be sure the sculpture is thoroughly dry and warm to touch from solar heat. Then thinly apply a mixture of half and half paste wax and mineral spirits with a short bristle brush using the ends of the brush hairs to work into the depths of the forms and textures. If necessary a special brush can be made by cutting off the bristles at about 1". A stippling motion is more effective than a painting stroke. Be careful not to scratch the coating with the ferrule of the brush. Remember that a thin coat of wax is better than a thick one. Because the thinner will evaporate you will have to add more periodically to maintain a workable mixture.

   After a period of time a buildup of wax should be removed with clothes and a solvent such as mineral spirits. Also any ladders used that touch the sculpture should be carefully padded so as not to scratch the surface.

4. Bronze.
   Same care and schedule as for steel above.

5. Earth.
   Care should be used in grass cutting around the sculpture materials not to scratch or abrade the surfaces. Special care is needed in cutting or trimming around the steel sculpture to avoid damaging the protective paint and wax coating. The weed whip should be used very carefully here since it will damage it. Good sense care is sufficient elsewhere.

DESCRIPTION OF MATERIALS

1. Concrete.
   The mix used was 6½ sack mix from F&F Concrete in Conway. The aggregate was the standard charcoal black local aggregate they use. The exposed parts of the walls were dampened and rubbed with a rubber float using a mix of 1 part portland cement and 1 part fine silica sand using only latex additive (used in the ceramic tile industry) as the wetting agent.

2. Stone.
   There are two types of stone used: Dakota Mahogany Granite quarried in Milbank, SD and a hard sandstone form 3-4 miles out Highway 65 near Conway. The granite was set on 3/4" stainless steel pins penetrating 4" up into the stone and 4" down into the concrete footing. A grout consisting of 1½ parts river sand and 1 part portland cement wetted entirely with latex additive was used to set both types of stone.

   The granite can be polished using waterfeed handheld power polishing tools and a series of diamond polishing pads ranging from 36 grit to 8500 grit. I recommend a final buffing with felt pad and tin oxide. There are probably stone fabricators in Little Rock that can do this. It should only be necessary in the case of vandalism resulting in scratching.

3. Steel.
   The steel ranges in thickness from 1" to 3/16". The paint used on the steel was supplied by Sherwin-Williams. I used Keg-Flash Primer sprayed with Xylol solvent. The color coats were Silicone Alkyd Enamels custom mixed. They were applied at first by spraying. Secondly, I sprayed and brushed in other colors while it was in a tacky state. Later I dry brushed on colors and rubbed back. Some colors were opaque others were more transparent and glaze-like. The concrete-like color was an All Surface Enamel paint colored Lodestone; it was chosen because I need a flat paint for this color.

   SW-4006 Lodestone
   SW-4018 Tower Gray - then customized with their tints. This color was also made with a different base then charts recommend.
   SW-4040 Deck Red
   SW-4041 Rain Forest - customized with their tints.
   SW-4008 Umbra - customized with their tints.

4. Bronze.

The bronze was cast in the Overtire alloy of silicone bronze. It is can be welded using a TIG welder and silicone bronze filler rod. The chemical patina was rinsed and heat dried, then sprayed with an Incralac protective coat supplied by Custom Airosol in Ohio. ph. 513/777-1824