



5

DEPARTMENT OF PARKS
AND COMMUNITY SERVICES

ROBERT P. THOMAS
DIRECTOR

G. ERLING LINGGI
ASSISTANT DIRECTOR

WALTER S. UEDA
DEPUTY DIRECTOR

CITY OF SACRAMENTO
CALIFORNIA

August 17, 1990

1231 I STREET
SUITE 400
SACRAMENTO, CA
95814-2977

916-449-5200

DIVISIONS:
CROCKER ART MUSEUM
GOLF
METROPOLITAN ARTS
MUSEUM AND HISTORY
PARKS
RECREATION
ZOO

Budget and Finance Committee
Sacramento, California

Honorable Members in Session:

SUBJECT: Sacramento Metropolitan Arts Commission/Revision of
Contract for James Carpenter's Sculpture for Central
Library

SUMMARY

This report recommends that the Budget and Finance Committee:
1) approve the attached revised contract for artwork for the
Central Library Expansion Art in Public Places project - glass
sculpture by Artist James Carpenter; 2) authorize the City
Manager to execute the agreement; and 3) forward this report
to City Council with recommendations for approval.

BACKGROUND

The contract between the City and artist James Carpenter was
approved by the City Council on June 20, 1989. Originally,
the artist was contracted to create a glass sculpture for the
Central Library Galleria and a glass sculpture for the I
Street entrance with an artwork budget of \$192,000. The
project was proceeding as planned. The artist James Carpenter
came to Sacramento on February 23, 1990 to discuss engineering
drawings, installation and schedules for the artwork. At this
time, the artist had been paid \$20,000 at execution of the
contract and \$50,000 for the completed engineering drawings.
Original estimates for large-scale artwork such as this are
similar to architectural estimates in that exact costs are not
finalized until all details are known. The original art
budget contained estimates from a metal fabricator the artist
had employed for past projects. Staff received a letter on

1

May 2, 1990 which included copies of estimates on metal fabrication from Toland & Sons, Benicia and Vela Steel, Sacramento. The estimates were \$256,800 and \$125,470 respectively, and did not include the glass. The artist recommended in his letter that due to the high costs of the fabrication of the support structure, he would be able to complete only the Galleria sculpture and eliminate the I Street entrance sculpture. Staff contacted the City Attorney and received legal advice. The Library Project Committee was informed May 16 of the situation, and they requested a budget from the artist for the I Street sculpture. The artist did a revised design of the sculpture, and came to Sacramento on June 8, 1990 to show his revision to the project committee. The committee responded well to the new design and the artist was asked to develop a new budget for the Galleria and I Street (revised) sculptures. The revised budget for the Galleria piece is \$193,634 and \$78,600 for the I Street piece. The Art in Public Places budget for the two sculptures is \$192,000, and no further Art in Public Places funds are available. Options to consider would be to a) identify and award additional funds, b) amend the contract to have one sculpture produced, or c) terminate the contract.

Major provisions of the agreement between the City and the Sacramento Housing and Redevelopment Agency for this project include:

The Metropolitan Arts Division agreed to provide the Agency with recommendations for the most appropriate artwork for the Central Library Expansion glass sculpture with a total artwork budget of \$192,000. See Exhibit A for revised line item budget and attachment for budget comparison.

Based on the agreement with SHRA, the high quality of the proposed artwork, and input from the project committee, staff is recommending that the current contract be amended and one sculpture be produced for the Galleria.

FINANCIAL DATA

The Memorandum of Understanding between the City and the Sacramento Housing and Redevelopment Agency (City Agreement #82002A) requires that the agency expend at least two percent (2%) of the total construction costs of qualified capital improvement projects for artwork. Upon approval of the attached agreement between the City and the Sacramento Housing and Redevelopment Agency, the Agency deposited funds in the amount of \$230,400 into the Metropolitan Arts Division's Trust Fund (590-900-9160). Additional funds would be necessary if the original proposal is to be done. The estimate for the I Street sculpture is \$78,600. The original budget is \$192,000.

The proposed amended budget is \$193,634. The difference is \$1,634, and the artist agrees that he will produce only the Galleria sculpture, and will not be receiving any additional funds.

POLICY CONSIDERATIONS

Administration of this program has been conducted in accordance with Sacramento City Ordinance No. 4274, and Sections 2.59(c) and Sections 2.60-1 through Sections 2.60-4 of the City Code.

MBE/WBE EFFORTS

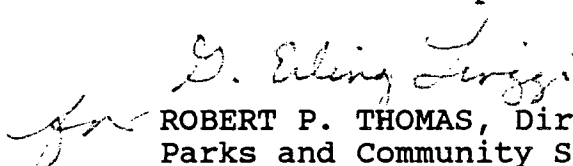
Every effort will be made to reach the City's MBE/WBE goals.

RECOMMENDATION

It is recommended that the Budget and Finance Committee approve this report and refer it to the full City Council for action.

Respectfully submitted,


WENDY CECCHERELLI, Director
Sacramento Metropolitan Arts


ROBERT P. THOMAS, Director
Parks and Community Services

Recommendation Approved:


JACK R. CRIST
Deputy City Manager

Contact person to answer questions:
Wendy Ceccherelli, Director
Metropolitan Arts Division
449-5558

Attachments

September 4, 1990
All Districts

APP/D16/SR-LIBGLASS

RESOLUTION NO.

ADOPTED BY THE SACRAMENTO CITY COUNCIL

ON DATE OF _____

RESOLUTION APPROVING REVISED AGREEMENT BETWEEN
CITY OF SACRAMENTO AND JAMES CARPENTER

BE IT RESOLVED BY THE COUNCIL OF THE CITY OF SACRAMENTO:

The City Manager is hereby authorized to execute the
attached agreement.

MAYOR

ATTEST:

CITY CLERK

APP/D16/SR-LIBGLASS

(4)

FOR CITY CLERK USE ONLY

RESOLUTION NO.: _____

DATE ADOPTED: _____

COMPARISON OF ORIGINAL AND CURRENT BUDGETS
FOR JAMES CARPENTER ARTWORK - CENTRAL LIBRARY

| | Original Budget | Artist's Current Budget |
|---|------------------------|-------------------------------|
| <u>Galleria Sculpture</u> | | |
| Steel fabrication and installation | \$31,000 | \$62,059 |
| Aluminum castings | 16,000 | 19,825 |
| Glass (machining, crating and shipping) | 44,400 | 28,750 |
| Machining of castings | 4,000 | 3,800 |
| Site repair (dry wall, painting and miscellaneous cleanup) | 4,000 | 3,000 |
| Engineering | 18,100 | 16,000 |
| Finish painting (steel) | 2,000 | 1,800 |
| Testing and X-ray | Not known at this time | 1,500 |
| Installation (labor, travel, car rental, hotel, food) | 18,000 | 19,400 |
| Lift boom or scaffold | 6,000 | 6,000 |
| Project management | 8,000 | 10,000 |
| Design time, drafting and overhead | 18,000 | 20,000 |
| Insurance | 2,500 | 1,500 |
| Artist's fee | 20,000 | 0 |
| <hr/> | | |
| TOTAL | \$192,000 | \$193,634* |

*Artist to absorb \$1,634 difference

| | | |
|---|--------|--|
| <u>I Street Entrance Sculpture</u> | | |
| Steel fabrication and installation | 33,000 | |
| Initial scaffold | 2,500 | |
| Design, drafting & overhead | 7,500 | |
| Engineering | 4,500 | |
| Glass (machining, crating and shipping) | 12,000 | |
| Castings (includes machining) | 4,500 | |
| Finish painting | 1,000 | |
| Installation of glass | 5,500 | |
| Lift boom, scissor lift | 3,500 | |
| Project management (coordination) | 4,500 | |

TOTAL \$78,600

TOTAL FOR BOTH SCULPTURES \$270,600

CONTRACT TO PURCHASE ARTWORK

This Agreement is made as of _____, 1990, by and between the City of Sacramento, a municipal corporation ("City"), and James Carpenter "Artist", who agree as follows:

WHEREAS, City is now implementing an Art in Public Places program as set forth in City Code 2.59 - 2.60-4, allocating certain construction funds for the establishment of artworks in public places and authorizing the Sacramento Metropolitan Arts Commission to make payments for the purchase or commissioning of artworks and;

WHEREAS, funds have been allocated for the selection, purchase and placement of artwork for Central Library Glass Sculpture (hereinafter referred to as "Project").

NOW THEREFORE, the parties mutually agree as follows:

1. Subject to the terms and conditions set forth in this Agreement, Artists shall:

(a) Purchase on Artist's account all labor, supplies, materials and equipment required to furnish to the City a sculpture (hereinafter referred to as the "Work"), and fabricate, deliver and install to the satisfaction of City the Work, substantially as described in Artist's proposal, a true and correct copy of which is attached hereto, and marked Exhibit A. Exhibits A, B, and C are attached hereto and by this reference incorporated herein as if set forth in full at this place.

(b) Install to the satisfaction of the City the Work at Central Library substantially in the manner described in Exhibit A and in the Specifications of Work, attached hereto as Exhibit B.

(c) The Work shall be placed, located and installed substantially as described in the Program, a true and correct copy of which is attached hereto, marked Exhibit C.

(d) Provide City with a complete and reasonable schedule, as outlined in Exhibit B, for the maintenance of the installed Work subsequent to its acceptance by City.

The specifications and details contained in the aforementioned exhibits are of the essence to this Agreement.

2. City shall pay Artist a firm fixed price of \$192,000. It is agreed that City has no obligations regarding commissions or any agreements with galleries or agents with whom Artist may have contracted. City shall not be responsible for paying sales tax. Payments to Artist will be made as follows:

(a) At the execution of this Agreement \$ 20,000.

(b) At the time of Phase I of the Work as defined in Exhibit B is completed to the satisfaction of City: \$ 50,000.

(c) \$30,000 - All glass provided-9th Street entrance *

(d) \$35,000 - Metal rings shop fabricated-9th Street entrance *

(e) \$35,000 - Metal rings installed-9th Street entrance *

(f) At the time the Work is completed and installed to the satisfaction of City, City shall so certify and \$ 22,000 (final payment-glass into metal rings) paid no later than the 35th day after said certification, provided, however, that no payment shall be made when Artist shall be in default of the agreement. City shall be the sole determiner of when the work has been completed during its various phases.

*Completed in studio but prior to assembly and delivery to site.

3. Artist shall dedicate such time and effort as is necessary to fulfill Artist's obligations to completely finish and install the Work pursuant to the Agreement on or before July 31, 1990 providing building is ready for installation by this date. If building is not ready for the artwork installation on the above mentioned date, the Artist may exercise his option to deliver the completed Work with all its components to the City. The City and Artist may discuss the Artist's continued responsibility to install the Work after the termination date, provided that the City agrees to compensate the Artist for additional reasonable costs including, but not limited to: storage, increased shipping costs, labor, etc. These additional costs shall be determined and agreed to in advance of installation. Time and strict punctual performance are of the essence of this Agreement.

4. Artist agrees and warrants that, within 30 days after the date specified in paragraph 3 for completion of the project, Artist shall restore the project site (including the entire area affected by the fabrication and installation of the project) to a state and condition that is substantially identical to that which existed when the project was begun. Artist further agrees and warrants that, within the period specified hereinabove, Artist shall repair or replace, as is determined necessary by City, all property (real, personal or otherwise), which has been damaged, injured or otherwise adversely affected by the acts or omissions of Artist, Artist's agents, contractors, or employees. Artist shall be solely responsible for all expenses and costs which may be necessary to comply with the requirements of this paragraph, and City shall have no responsibility or liability therefore.

5. Artist warrants that the performance, design and Work being purchased is original and the product of Artist's own creative efforts and does not infringe the right of any person. Artist also warrants that, unless otherwise stipulated in writing, the Work is original, that it is an edition of one (1), and that Artist shall not sell, license, perform or reproduce a substantially identical copy of the work without the prior consent of City.

6. Artist shall warrant and maintain the Work free from all faults or defects arising from material and workmanship for a period of one year after installation.

7. Artist agrees to fabricate and install the Work in conformance with all applicable laws.

8. Artist shall not assign any portion of the Work required pursuant to this Agreement without first obtaining the written consent of the City, which consent may be withheld in the sole discretion of the City.

9. Regardless of any payment City may make to Artist prior to the completion of the work, title to the Work shall be in Artist until City shall certify that the work is completed and installed to the satisfaction of City. When City has so certified, title shall transfer to City. Artist shall bear all risk of loss to the Work during the time Artist has title.

10. In the event City desires to do so, Artist shall cooperate with City to obtain life and accidental dismemberment insurance on Artist naming City as beneficiary to the extent required to protect City's interest in any payments made prior to completion of the Work. Any premiums for such insurance shall be paid by City.

11. In the event it shall become impossible for Artist to complete the Work because of illness, death or injury, this Agreement may be terminated

at the sole discretion of City, and, in such event, all completed work, materials, and supplies related to the Work shall be delivered to City and shall, along with the Exhibit A proposal, become City's sole property. In the event of such termination, City may take such action as may appear to be appropriate in the circumstances then prevailing, including, without limitation of the generality of the foregoing, commissioning another artist to complete Work. In the event that city completes the Work or arranges to have it completed, Artist's name shall be publicly displayed at, on or near the Work. In the event of any such termination, as mentioned in this paragraph, City shall have no obligation to make any additional or further payment to Artist, and Artist shall have no further or additional claim against City with respect to the Work or such portion thereof as may be completed, or Exhibit A, or with respect to any matter whatsoever pertaining to, affected by or embodied in this Agreement.

12. City agrees to accept the completed Work unless it can show:

(a) That the Work was not executed substantially in Accordance with Exhibits A, B, or C or

(b) That the Work as completed, or any portion thereof, does not conform to a reasonable standard of artistic or technical quality. In the event that City refuses to accept the Work on the grounds stated in this subparagraph (b), and the Artist disputes City's refusal, the matter will be submitted to the Arbitration Service of Bay Area lawyers for the Arts for determination, and such determination shall be binding upon City and Artist and neither shall have any further recourse or cause of action regarding the matters so determined. In the event City refuses to accept the Work according to the provisions of this paragraph, it must notify Artist in writing specifying the reasons for such refusal within ten (10) days of tender of the Work for acceptance by Artist. No prior payment to Artist shall be deemed to waive the right of City to refuse to accept Work.

(c) In the event the refusal of City to accept the Work is either accepted by Artist or determined to be correct according to subparagraph (b) above, City shall have the right either to have Artist correct the deficiencies in the Work within a reasonable time and then accept the Work, or to terminate this Agreement and recover all sums previously paid to the Artist. Each such remedy shall be independent and shall be cumulative and in addition to any other or further remedy of City at law or equity. Enforcement of one such remedy shall not be exclusive nor shall it be deemed an election of such remedy to the exclusion of any other or further remedy.

13. City agrees that it will not intentionally destroy, damage, alter, modify or change the work in any way. If an alteration should occur, either intentionally or unintentionally, then the work will no longer be represented as the work of the Artist without his/her written permission. City agrees to reasonably assure that the work is properly maintained and protected. This does not preclude the City's right to move the work or remove it from display.

14. Insofar as is practical, in the event repair of the Work is required, City shall give Artist the opportunity to do that work for a reasonable fee. In the case of disagreement between City and Artist as to what constitutes a reasonable fee, the fee determined by an independent conservator selected by City shall be considered a reasonable fee. In the event Artist refuses to make the repair for such fee, City may proceed to arrange for such repair by a person qualified to accomplish the

restoration. When emergency repairs are necessary in order to prevent the loss of or further damage to the Work, such repairs shall be undertaken or arranged by City without advance notice to Artist, and such repairs shall not be deemed to constitute an artistic alteration.

15. In the event it becomes necessary to alter the placement of the Work, City shall confer with Artist concerning placement of the Work.

16. Artist shall retain the right to claim authorship of the Work. City shall assure that Artist's name shall be publicly displayed on, at, or near the Work. In the event the Work is substantially damaged or artistically altered in a substantial manner, City shall no longer represent the Work to be the Work of Artist if Artist gives written notice to City that it is the position of Artist that Artist has the right to deny authorship on the grounds stated in this paragraph. In the event City disputes the right of artist to deny authorship, the matter shall be submitted to the Arbitration Service of Bay Area Lawyers for the Arts which shall determine the issue of whether the Work is substantially damaged or artistically altered in a substantial manner. Such determination shall be binding upon City and Artist and neither shall have any further recourse or cause of action regarding the matters so determined.

17. In the event Artist hires or contracts with employees or materialmen (suppliers of materials), Artist shall make payment to said employees or materialmen out of the payment made to Artist by City for completion of the phase of work for which said employees or materialmen provided labor or materials, as set forth and described in paragraph 2 of this agreement.

Before payment may be made, pursuant to paragraph 2 of this Agreement, for completion of a phase of work as therein described, Artist shall demonstrate to the satisfaction of City that all employees or materialmen who provided labor or materials for the prior phase of construction have been paid.

In the case of underpayment of wages and other amounts due employees or materialmen hired by or contracted with Artist for this Work, City may withhold from Artist out of payments due, or to become due, a sum sufficient to pay such persons the difference between the wages or amounts required to be paid pursuant to their agreement with Artist and the wages or amounts actually paid such persons by Artist.

18. Artist shall assume the defense of, and indemnify and save harmless, City, its officers, employees, and agents, and each and every one of them, from and against all actions, damages, costs, liability, claims, losses and expenses of every type and description to which any or all of them may be subjected, by reason of, or resulting from, directly or indirectly, the performance of this Agreement by Artist, whether within or without of the scope of this Agreement, whether or not it is caused in part by a party indemnified hereunder. The foregoing shall include, but not be limited to, any attorney fees reasonably incurred by City.

19. During the term of this Agreement, and until certification that the Work is completed and installed to the satisfaction of City and final payment is made, Artist shall maintain in full force and effect at Artist's own cost and expense the following insurance coverage:

(a) Full Worker's Compensation insurance and employer's liability policy or provide evidence of ability to undertake self-insurance. Limits of coverage shall be at least \$500,000 for any one person. In the event that the Artist is self-insured, Artist shall furnish a Certificate of Permission to Self-Insure by the Dept. of

Industrial Relations Administration of Self-Insurance, Sacramento.

(b) Artist shall have City's standard Certificate of Insurance completed and filed with City within fifteen (15) days of the execution of this Agreement. Said policies shall provide that no cancellation, major change in coverage, or expiration may be effected by the insurance company or the insured during the terms of this Agreement, without first giving to City thirty (30) days written notice prior to the effective date of such cancellation or change in coverage.

20. Artist expressly reserves every right available to him at common law or under the Federal Copyright Act to control the making and dissemination of copies or reproduction of the work except as those rights are limited by this Agreement. Artist agrees to give a credit substantially in the following form: "Original owned by the City of Sacramento" in any public showing of reproductions of the work. Artist authorizes City and its assigns to make photographs, drawings, and other two-dimensional reproductions of the Work without prior consent of Artist if used solely for non-commercial purposes, advertising, descriptive brochures, and similar purposes. All reproductions by City shall contain a copyright notice substantially in the following form: "Copyright c , Artist's name, date", in such a manner and location as shall comply with the U.S. Copyright laws.

21. City agrees to maintain for a reasonable period of time a record of this Agreement and of the location and disposition of the Work.

22. In the event Artist believes that City has failed to faithfully perform this Agreement, Artist shall notify the City Council in writing of such failure. Such notice shall specify in detail each and every failure of City and the reason such failure is a breach of the Agreement. The Arbitration Service of the Bay Area Lawyers for the Arts shall determine whether or not City has failed to perform this Agreement and such determination shall be final and binding upon both Artist and City.

23. If any matter is to be submitted to a third party for resolution, all fees, expenses, and costs connected therewith shall be borne jointly and equally by City and Artist. Each and every obligation under this Agreement to submit any matter to a third party for resolution is conditioned upon the foregoing provision of this paragraph. If any matter is to be submitted to the Arbitration Service of the Bay Area Lawyers for the Arts for resolution pursuant to the Agreement, and if, at the time such submission is called for, the Arbitration Service of the Bay Area Lawyers for the Arts is not in existence or is not able or willing to provide such resolution service, then the matter shall be submitted for resolution to the American Arbitration Association in accordance with their procedures then in use.

24. Artist shall notify the Sacramento Metropolitan Arts Commission of any change of address and failure to do so shall constitute a waiver of Artist's rights pursuant to this Agreement during the time such omission prevails. Any waiver of a right pursuant to this Agreement for failure to maintain Artist's current address so aforesaid may be cured prospectively only by notifying the Sacramento Metropolitan Arts

ARTIST'S PROPOSAL

The proposed work which I have developed for the atrium entry area of the Library Expansion is a sculpture which would enhance the public's perceptions of the new building.

The most important element regarding the artwork for the building is that I strongly feel that the art must address the entirety of the atrium and interact with the interior and exterior environments and not simply be flat work filling the existing mullions systems. In addition, I feel that the importance of the artwork must have a life and contribution to the space at night as well as daytime.

The sculpture I am proposing depends on optical refraction and transmission of light. The work relies upon very large glass prisms made of machined heavy plate glass. These prisms are held by a cast aluminum fitting which allows the glass bar to move independently of the support structure. The cast fittings are in turn secured to a steel structure that would be suspended from the main ceiling arch beams.

For the Galleria space, I am proposing three large rings of prisms to be suspended from the ceiling beams. These large rings, thought of as solar coronas or as representations of the three rivers of Sacramento and their cyclic rejuvenation, are elements which take advantage of the extended skylighting along the vault and present an image of a continued cylinder in the space. These prismatic rings would refract the daylight down into the open area and create a shower of spectral phenomenon. At night, these works could be lit to create similar, however controlled, lighting effects in the public area. This would make the work both visible from the exterior and contribute an activator to the space to fill the void with scattered light.

The proposed sculpture would be an active element in the space and would always create ever changing refractive phenomenon that will continue to fascinate and enthrall all who enter the building.

ART IN PUBLIC PLACES PROGRAM

SPECIFICATIONS OF WORK (Three identical works)

1. Dimensions, Size and Colors

The dimensions of the finished work shall be:

Approx. length 20' diameter.

Approx. height n/a.

Approx. depth 5'.

Approx. weight Glass weight each 1,400 lbs. and steel 1,400 lbs..

2. Materials and Finishes

The following is a complete list of materials and finishes which will be used to fabricate work. The list of materials and finishes includes raw materials, tiles, paints, primers, metals, clays, adhesives, epoxys, grouts, etc.

Materials:

1/2" laminated glass (1/2" clear glass) machined to create beveled prisms, with 3M shatter resistant film as approved by Sacramento Building Department.

b. Painted steel frame utilizing Tnemac primer and paint system

c. Attachment fittings, cast and machined fittings to secure glass to steel frames

3. Studio Fabrication/Field Fabrication

The following is a description of the aspects of the Work which will be studio and field fabricated:

a) Studio Fabrication:

1. Shop fabrication and welding of steel rings and support mechanisms
2. Shop fabrication of glass prisms
3. Shop fabrication of attachment fittings

b) Field Fabrication:

Assembly of parts to finished form

c) Please list here your proposed sub-contractors/employees and the work you anticipate they will be doing:

1. Steel frame: Thompson Metal Fabricators, Vancouver, Washington
2. Glass prisms: John Depp and Sons, Long Island City, New York
3. Attachments fittings: Navtec, Littleton, MA

14

4. Schedule for Completion of Work

The following fabrication schedule shall be adhered to in the performance of the work:

- a) Start Date: Upon signing of contract and receipt of first payment
- b) Phase I (description): Initiation and completion of engineering costs, development drawings, initiation of fabrication of steel framework and glass. Finished by eight weeks following receipt of payment.
- c) Phase II (description): Initiation and completion of construction documents and initiation of all fabrication. Finished by eight weeks following receipt of payment.
- d) Phase III (description): Completion of all fabrication prior to delivery to site. Finished by August 30, 1990.
- e) Phase IV (description): Delivery and installation at site; completion of technical information. Finished by September 31, 1990.

5. The following staff will be consulted before work on the designated phases can begin: Consuelo Underwood, Art in Public Places Coordinator

6. Installation

Following are detailed plans for the installation of the Work, including precise location, description of all fixtures, support, etc. and any preparatory work needed to be done at the site prior to installation:

Window wall facing I Street, with attachment to building beams and attachment fittings and frame.

7. The attached two forms (Artist's Specification Sheet and Technical and Maintenance Record) must be completed in full and returned to the Arts Commission before final payment can be made.

ARTIST SPECIFICATION SHEET

GALLERIA

ACCESSION NO. _____
NATIONALITY: United States
BIRTHDATE: 4/11/49

ARTIST: James Carpenter
TITLE OF WORK: Prismatic Chorona
MEDIUM OR MATERIAL: Machined glass and steel
EDITION INFORMATION: One of a kind
DATE AND PLACE EXECUTED: New York, NY
COLLABORATING ARTIST _____
MAKER OTHER THAN ARTIST _____

LOCATION AND DESCRIPTION OF SIGNATURE, MARKS (COPYRIGHT MARK IF IT OCCURS)
Stamped in steel at lowest point
EXHIBITIONS AND COLLECTIONS--Note: pertaining only to the above titled work _____

REPRODUCTIONS AND PERIODICALS _____

DIMENSIONS:

Painting, drawing, etc. (without frame or mate):

Height _____ in Width _____ in
_____ cm _____ cm

Sculpture (without pedestal)

Height 240 in Width 60 in Depth - in Apprx. Wt. 3,000 lbs.
6,000 cm 150.0 cm 140.0 cm 1,363.6 kg

frame and/or pedestal

Height _____ in Width _____ in Depth _____ cm Apprx. Wt. _____
_____ cm _____ cm _____ cm _____

MEASURING:

1. Measures in both English and metric units. English measurements are expressed in inches (not feet) and metric measurements in centimeters. The metric measurements include one digit to the right of the decimal point, even if it is zero.

2. Take measurements to the next larger unit, not the nearest unit. Paintings, watercolors, drawings, and sculpture are measured to the next larger eighth of an inch and to the next larger millimeter. Prints are measured to the next larger sixteenth of an inch and to the next larger millimeter.

3. Record height first, then width, then depth if needed, or diameter. If more than one dimension is given for sculpture, record height first, then greater horizontal dimension, then lesser horizontal dimension. If a work is circular or irregular in shape, the abbreviations "(diam.)" or "(irreg.*)" follow the inch measurements in parentheses.
(Excerpt from Museum Registration Methods, Dudley, Wilkinson & others.)