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LOET VANDERVEEN

Loet Vanderveen was born in Rotterdam, Holland. His home was very close to the zoo where during his early years, Loet spent a great deal of his time. It was during this period in his life that he developed his love for animals. At night, listening to the sound of the wild animals in the zoo, he would fantasize about safaris to Africa...fantasies which were eventually realized! Hours before the bombardment of Rotterdam, the Dutch army was ordered to destroy all of the dangerous species in the zoo. The animals were destroyed as well as his home and these events led Loet into a new phase of his life.

He escaped from occupied Holland and upon his arrival in England, he was decorated for valor by Queen Wilhelmina. He served in the R.A.F. during the war. During the first eleven years following the war he lived in Zurich, London and New York working as a fashion designer. He was not satisfied with his profession and a meeting with Fong Chow, then curator of the Far Eastern Department of the Metropolitan Museum in New York, led to private ceramic studies with Fong for the next three years. He learned a great deal about Chinese glaze techniques and applying fine glazes to the correct forms. This knowledge eventually led to applying patinas to bronze animal forms.

Mr. Vanderveen left New York and built a mountain top house and studio 1,600 feet above the Pacific Ocean along California's remote Big Sur coastline. This environment was incredibly conducive to Loet's creativity. His first years in Big Sur were spent working on architectural commissions of ceramic, sculptured walls and lighting. Living in a remote area where there was an abundance of wildlife coupled with his love for animals prompted Loet to create ceramic animal forms. Striving for a more sophisticated and graceful image, he ventured into designing animals in bronze. These designs are enhanced by a rich palette of subtle patinas. These uniquely stylized interpretations are appreciated by distinguished worldwide collectors.

Work Exhibited:

Art Museum-Cincinnati, Ohio
Art Museum-Syracuse, New York
Crocker Gallery Museum-Sacramento, California
De Young Museum-San Francisco, California
Hirschl Adler Galleries-New York City
Minneapolis Art Institute-Minneapolis, Minnesota
Museum of Art-Oakland, California
Museum of Contemporary Crafts-New York City
Pasadena Art Museum-Pasadena, California
Monterey Museum of Art-Retrospective-Monterey, California

Architectural Commissions:

U.S. National Bank-Omaha, Nebraska
Borax Building-Los Angeles, California
Bush Gardens-Van Nuys, California
Carthay Circle Building-Los Angeles, California
Church Leisure World-Seal Beach, California
Fireman's Union Building-Los Angeles, California
First Hebrew Congregational Church-Salinas, California
Northern California Savings Bank-Santa Cruz, California
Northern California Savings Bank-Menlo Park, California
Northern California Savings Bank-Los Altos, California
Cuesta College-San Luis Obispo, California
San Bernadino College-San Bernadino, California

Private Collectors:

H.M. Queen Elizabeth	The King of Tonga
President and Mrs. Reagan	Mr. and Mrs. Nathaniel Owings
King Fahd Ibn Abdul Aziz	Mr. A.J. Foyt
Mr. Barry Manilow	Ms. Elizabeth Taylor
President Suharto of Indonesia	Mr. John D. Cabott Lodge
President Gerald Ford	Mr. Burt Reynolds
Mr. Arnold Schwarzenegger	Sheik Yamany of OPEC
Ms. Martina Navratilova	Mr. Wilt Chamberlain
Prince Bendar Al Faisal	Jacques Cousteau Society
The Royal Belgium Zoological Society	Ms. Mary Tyler Moore
Federal Government of Switzerland	Sultan of Oman
Mr. Wally Schira, Astronaut	Mr. and Mrs. David Packard
Mr. Bill Cosby	Senator Barry Goldwater

CARE INSTRUCTIONS

ALL SCULPTURES PASS THROUGH SEVERAL INSPECTIONS BEFORE SHIPPING. OPEN AND INSPECT EACH PIECE AS IT IS RECEIVED. WE EXPERIENCE VERY FEW PROBLEMS. IF YOU RECEIVE A SCULPTURE WITH DAMAGE OF ANY KIND, CONTACT US IMMEDIATELY. SAVE ALL PACKING MATERIAL SO WE CAN INITIATE A CLAIM WITH THE SHIPPING AGENT. **PLEASE DO NOT UNDER ANY CIRCUMSTANCES SHIP A SCULPTURE ON TO YOUR CLIENT WITHOUT INSPECTING IT.**

THE FOLLOWING IS A LIST OF POTENTIAL HANDLING PRECAUTIONS WHICH ARE NECESSARY TO AVOID DAMAGING VANDERVEEN SCULPTURES. PLEASE ADVISE YOUR STAFF AND COLLECTORS TO HANDLE THESE SCULPTURES WITH THE FOLLOWING PRECAUTIONS IN MIND. MR. VANDERVEEN WILL NOT ACCEPT FINANCIAL RESPONSIBILITY FOR THE REPAIR OF ANY SCULPTURE WHICH IS DAMAGED BY YOUR STAFF OR A COLLECTOR.

- MARBLED RED PATINA IS A MORE FRAGILE THAN ANY OF THE OTHER PATINAS. IT SHOULD NEVER BE WAXED OR RUBBED. USE FEATHER DUSTER ONLY.
- SOME PIECES ARE WELDED TOGETHER. NEVER GRAB ONE SECTION OF A SCULPTURE AND PULL IN ORDER TO REMOVE FROM A CARTON. THIS CAN CAUSE A BREAK IN THE WELD OR A FLAKING OFF OF THE PATINA.
- DO NOT HANDLE ANY SCULPTURE WHILE WEARING FINGER RINGS.
- DO NOT PUT PRICE STICKERS ON THE SCULPTURE...IT WILL REMOVE THE PATINA.
- DO NOT DISPLAY SCULPTURE IN DIRECT SUNLIGHT OR UNDER HOT DISPLAY LIGHTS.
- ADVISE YOUR STAFF TO BE CAREFUL WITH KNIVES USED TO OPEN CARTONS. TOO DEEP A CUT CAN GO INTO THE SCULPTURE AND CAUSE DAMAGE.

POLISHING INSTRUCTIONS

MARBLED RED:

(FRAGILE PATINA)

FEATHER DUSTER ONLY

POLISHING INSTRUCTIONS

BRIGHT SILVER:

*(ACID FROM HANDS CAN
MAKE YELLOW SPOTS)*

BLUE MAGIC METAL POLISH

WILL BRING BACK ORIGINAL
FINISH. APPLY, REMOVE IMMEDIATELY
BY BUFFING VERY LIGHTLY. DO NOT RUB HARD.

POLISHING INSTRUCTION FOR ALL OTHER PATINAS:

COLORED/PATINAED AREAS:

**USE A NON-YELLOWING HEAVY DUTY PASTE
WAX ON PATINAED AREAS. IE: JOHNSON'S
TRAFFIC WAX.**

DUST REGULARLY WITH FEATHER DUSTER OR
VERY SOFT CLEAN CLOTH. IF THE PATINA
BEGINS TO LOOK DULL, APPLY WAX SPARINGLY
WITH FINGERS TO PATINAED (COLORED) AREAS
ONLY, AND VIGOROUSLY BUFF WITH NYLON
STOCKING OR SOFT CLEAN CLOTH.

HIGHLY POLISHED AREAS:

THE BEST PRODUCT TO USE IS SEMI-CHROME
PASTE. BE VERY CAREFUL AND DO NOT GET THIS
ON THE PATINAED AREAS. **SEMI-CHROME PASTE
WILL REMOVE PATINA.**

BRIGHT HIGHLY POLISHED ACCENTS WILL
TARNISH EVENLY TO A DEEP GOLD. IF YOU WISH
TO RESTORE THE HIGHLY POLISHED AREAS TO
THEIR ORIGINAL BRIGHT LIGHT GOLD COLOR,
USE THE SEMI-CHROME POLISH. FOLLOW THE
INSTRUCTION CAREFULLY REPEAT UNTIL
SATISFIED. **PLEASE REMEMBER, DO NOT GET
THIS POLISH ON THE PATINA.**

A brief explanation of the lost wax process

THE ORIGINAL SCULPTURE:

THE PROCESS BEGINS WITH AN IDEA THAT IS TRANSLATED INTO A ROUGH, THREE-DIMENSIONAL MODEL. THIS ROUGH MODEL IS REFINED UNTIL THE SHAPE IS ACCURATE AND ARTISTICALLY PERFECT. THE ARTIST THEN COMPLETES THE SCULPTURE, USUALLY USING CLAY, WOOD, STONE, WAX OR PLASTER.

THE MOLD:

A FLEXIBLE MOLD IS MADE FROM THE ARTIST'S ORIGINAL USING CLAY, RUBBER AND FIBERGLASS. THESE MODERN TECHNIQUES AND MATERIALS ARE ABLE TO CAPTURE EVERY DETAIL. THE MOLD PROCESS CAN BE LENGTHY.

THE WAX CASTING:

HOT MOLTEN WAX IS PAINTED THEN POURED INTO THE MOLD, PRODUCING ALL OF THE DETAIL OF THE SCULPTURE. COOLER WAX IS THEN ADDED IN VARIOUS LAYERS UNTIL A PROPER THICKNESS IS ACHIEVED.

WAX CHASING (DETAILING):

WHEN THE WAX CASTING IS REMOVED FROM THE MOLD, IT IS HAND-FINISHED TO PERFECTLY MATCH THE ORIGINAL.

GATING:

WAX RODS CALLED SPRUES ARE APPLIED TO THE WAX CASTING TO ALLOW THE WAX TO BE REMOVED AND FUNNELS CALLED GATES ARE ATTACHED TO RECEIVE THE MOLTEN BRONZE.

INVESTING:

THE WAX CASTING IS CLEANED AND COATED WITH UP TO 7 LAYERS OF LIQUID REFRACTORY CERAMIC IN A TEMPERATURE AND HUMIDITY CONTROLLED ENVIRONMENT. THE INVESTING PROCESS CAN TAKE UP TO A WEEK AS EACH COAT MUST DRY BEFORE THE NEXT LAYER IS APPLIED.

FIRING:

THE CERAMIC MOLD IS FIRED IN A KILN, WHICH BAKES THE CERAMIC AND MELTS OUT THE WAX, LEAVING A CAVITY IN ITS' PLACE (THUS THE TERM "LOST WAX" PROCESS).

CASTING:

THE CERAMIC MOLD IS PREHEATED, THEN FILLED WITH MOLTEN BRONZE AT A TEMPERATURE OF 2100 DEGREES FAHRENHEIT. (BRONZE IS AN ALLOY, PRIMARILY COPPER...UP TO 96%).

DIVESTMENT:

AFTER THE BRONZE HAS COOLED, THE CERAMIC MOLD IS CAREFULLY HAMMERED AND CHISELED, BROKEN AWAY, REVEALING THE SCULPTURE WITHIN. THE BRONZE IS SANDBLASTED AND THE GATES ARE POWER-CUT OFF.

CHASING:

THEN THE GATES AND SPRUES ARE GRINDED AWAY, THESE AREAS BLENDED INTO THE CASTING. THEN COMES THE BALANCE OF THE CHASING PROCESS: LEVELING, GRINDING CORE PINS, WELDING, SANDING, FILEING, DIE GRINDING, BEAD BLASTING, ROUGH BUFFING AND QUALITY CONTROL.

PATINATION:

THE CHASED BRONZE IS NOW TREATED WITH CHEMICALS AND HEAT TO GIVE IT THE CHOSEN COLOR. THE PATINA IS NOW A PERMANENT PART OF THE SCULPTURE. THE PROCESS IS PROPRIETARY, BUT INVOLVES UNDERCOATS, VARIED CHEMICAL SEQUENCES, DIFFERENT TEMPERATURE RANGES AND MULTIPLE PROCESSES. AFTER THE COLOR IS APPLIED, HOT WAX IS USED TO SEAL THE METAL'S PORES. THEN THE SCULPTURE IS BUFFED BRIGHT WHERE REQUIRED AND RE-RUBBED AND RE-WAXED THREE TIMES BY HAND. THE SCULPTURE MUST BE HANDLED WITH CARE TO AVOID DAMAGING THESE PATINAS.

SIGNING AND NUMBERING:

LIMITED EDITION SCULPTURES ARE SIGNED AND NUMBERED USING AN ENGRAVER.