



Julia Kirby, Chair
Lin Lisberger, Vice-Chair
Kifah Abdulla
Councilor Pious Ali
James Cradock
Jenna Crowder
Diana Greenwold
Alison Hildreth
Jessica Lauren Lipton
Daniel Minter, Creative Portland
Corey Templeton

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

Portland Public Art Committee

Wednesday, June 19, 2019

4:00 p.m. – 6:00 p.m. Portland Public Library Room 5

Attendance: Julia Kirby, Chair, Kifah Abdulla, Councilor Pious Ali, James Cradock, Jenna Crowder, Alison Hildreth, Jess Lauren Lipton, Lin Lisberger, Daniel Minter. Not in attendance: Diana Greenwold. Staff: Caitlin Cameron
Members of the Public: see attendance sheet

Call to Order 4:01pm

Approve May 15, 2019 minutes with corrections **[Lisberger; Lipton 8-0 approved]**

Project Reports

Luminous Arbor: Cameron will coordinate with DPW to install the plaque in June.

Portland Brick: Cradock gave an update – work almost complete (secure, mobile, map update), need to update the lat/long for location, took additional photos. Kirby asked going forward what updates will be needed – Cradock responded the recent changes will make it easier to make updates in the future. Invoice for \$1,000 will be sent to City. Lisberger observed that when the bricks were moved on Thames Street they were replaced facing the opposite direction as the original installation. Committee discussed how to handle – decided to ask artist opinion and adjust if needed.

[4:06 Minter arrives]

[4:09 Templeton arrives]

Conservation:

- **Puffin:** Cameron has not received the revised MOU from Casco Bay Ferries – committee decided to pursue the revisions.
- **Bus Shelter:** Cameron - Waiting for contract amendment to be processed; Don't know when work is proposed to be done.
- **Cleeves:** Kirby reported the fence work is proceeding nicely – hitching posts have been reinstalled. Asked the best way to post to social media – use hashtags.

Congress Square: Hildreth reported on a check-in call with Sze Studio – Design Development will begin in October. Sze will visit in the spring of 2020 with an additional fundraising event at the PMA. Fundraising begins in August with VIA in-kind materials. LaCasse and Hildreth will provide updates to the committee as needed.

MLK Memorial: Lisberger sits on the selection committee which will meet on June 24th – 7-8 people on the committee. RFP responses due 6/26. Committee hopes the proposal will be part of the permanent public art collection. Budget is \$100,000 with a \$1,5000 stipend to finalists (up to 3 proposals). National open call.

Subcommittee Reports

Governance/Board Development: Three terms end in June – Kirby will remain on committee. Last meeting for Hildreth and Crowder. New members will begin in July. Kirby asked the committee whether to cancel the August meeting – will determine in July. Hildreth provided closing thoughts – increase the CIP % towards art, more collaboration with other organizations.

- **Annual Report:** Couple of additions suggested – check whether FY18 or FY19. Add electrical boxes. Budget will be finalized next month with Roundabout recommendations; discuss Bramhall Square project. Determine when to add Congress Square installation budget.

Communications:

- **Marketing:** John Ford film festival will be starting – show PPAC video? Kirby and Cradock will follow up.
- **Sculpture of the Month:** Sculpture of the month is the fountain in Boothby Square.
- Lisberger will remind CTN

Site Selection: none

Gifts: Black Hawk project will be presented in July.

Temporary Art:

- TEMPO/Minter installation finalized in Fox Field June 19th with community meals planned.
- Creative Portland Cultural Summit – some PPAC members attended, Cameron spoke. Working groups formed if PPAC members would like to participate.
- PMA tour scheduled June 16th at 3p with Greenwold.

Roundabout Public Presentation @ 5p

- 1) Presentation of four proposals for the new roundabout site
- 2) Public Comment and Questions
 - Questions about design – dimensions, materials
 - Eileen Eagan: Will there be signage giving information about the art? – yes, standard bronze plaque
 - What kinds of light are proposed? - LED
 - Maria Faust: In regards to context – helpful to know how artwork fits into the buildings and utilities around to make sure doesn't get lost. Consider winter time presence – lights may be covered by snow, what about plowing and snow clearance? How will color/finish of the sculpture stand out in the winter? Will there be confusion with the lit concepts and the traffic signals? - find out whether any pedestrian signals will be used
 - Eileen Eagan: Background in teaching social history – missed opportunity to feature marginalized populations (women, minorities, native people). Public art should feature public issues. Who are we passing the torch from/to? Inclusive content/social history representation lacking in public art collection. Murals have been doing this more successfully
 - Don Elliot: Like the use of roundabouts; will there be wires overhead? – yes
Key with roundabouts is to be able to see each other and enter the roundabout safely with prediction of traffic. Prefer nothing in the middle with the sculpture to the side where pedestrians can have closer interaction. Drawn to boat concept – Maine artist, ties to the waterfront, beautiful object, navigational aid, see underneath
Judy Sobol: Can give opinion about the quality of sculpture – concern about wood durability. Upside down boat can give wrong message (drowning, unsuccessful). In terms of holding space, Pettegrow

work has the vertical thrust needed, 3 pieces have the complexity to hold the site. Congratulations to the sub-committee.

- Julia Kirby: Consider snow maintenance and how sculpture relates to piles/height of snow; Mounding in center already impacts view through the roundabout; important vehicle sight lines not necessarily straight across
- Lin Lisberger: Durability of wood can be manipulated with impregnation or coatings, does have the capacity to last but comes with maintenance concerns
- Judy Sobol: Does a proposal that is over budget automatically remove it from consideration? - no
- Carol Schiller: Pettegrow's budget does include landscape budget – how to reconcile that? - will need to clarify with DPW what the project budget for landscape is
- Eileen Eagan: What is the community interaction with the work? Relationship to education is a strained concept.
- Daniel Minter: Which works are people drawn to?
 - o Mention of True North, Passing the Torch, lights have value in winter
 - o Crowder: Concept 2 with geologic reference + True North = these are the most contemporary, monumental, gateway quality and speak to place (boat and geology)
- Lipton: Would lights attract people into the center space (in unwanted way?) Downside with True North is that it is point away from the campus and downtown
- Dana Hutchins: Share concern about upturned boat and idea of a retired/set aside object; love Hepler's work but this is not a favorite example

Adjourn at 5:56 p.m.

Respectfully Submitted: Caitlin Cameron

FY2019 Public Art Committee Annual Report & FY2020 Budget Plan

OUTLINE OF REPORT

I. Overview

II. Administrative Updates

Committee Members

Administrative Policies – Five Year Goals and Strategic Plan

Guidelines and Ordinance Revisions

Subcommittees

- Governance Subcommittee
- Gifts and Gifts Subcommittee
- Communication Subcommittee

III. Conservation & Maintenance

Conservation & Maintenance

- FY2018 Conservation Activity
- *Cleeves Memorial*
- Finished Conservation work *The Little Water Girl and John Ford Statue*
- Assessment for work on *Glimpse* and the *Jewel Box Bus Shelter*

IV. Accomplishments in FY2018

Project Updates

- Woodfords Corner Commission
- Congress Square Public Art Commission
- USM Roundabout Public Art Commission

Temporary Public Art

- TREAD by Andy Rosen
- TEMPO summer installation by Daniel Minter
- Temporary Student Art Applications

Additional Accomplishments

V. Goals for FY2020

VI. Proposed Budget

I. OVERVIEW

In April 2000, the City Council established the Portland Public Art Program to preserve, restore, and enhance the City's public art collection. The Portland Public Art Committee (PPAC) is tasked to commission art that engages the surrounding environment to facilitate a sense of place by expressing the spirit, values, and visions of Portland through public art.

The public art collection currently contains fifty-eight permanent pieces installed throughout Portland and one long-term loan. The collection contains works of both historical significance dating from the nineteenth century; and contemporary pieces reflecting Portland's diversity and spirit. The PPAC administers the Portland Public Art Program. The Committee has also overseen the development of projects that can be categorized as Environmental Art Works and Temporary Art Works. The Committee's responsibilities are outlined in Article XI of the City Code (Public Art Program). The Committee utilizes the Guidelines for the Public Art Ordinance (Volume 1, Number 1 – adopted 2008) for direction in administering their responsibilities.

The Portland Public Art Committee is responsible for the following:

- Develop and present an Annual Public Art Plan to the City Council which includes recommendations for the use of allocated CIP funding; program administration; conservation of the collection; and initiation of new projects;
- Provide recommendations to the City Council regarding proposed gifts to the collection; Seek donations to fulfill Committee responsibilities in the case that CIP funding is insufficient;
- Recommend appropriate locations for the installation of public art;
- Promote public awareness and engagement between the public and the collection.

II. ADMINISTRATIVE UPDATES

COMMITTEE MEMBERS

The Committee as of July 2018 is as follows:

Julia Kirby, Chair, Development Director at St. Lawrence Arts

Lin Lisberger, Artist and Professor of Art at USM, retired

Kifah Abdulla, Artist, teacher, and poet

James Cradock, Information Technology consultant at Yellahoose LLC

Jenna Crowder, Artist and Admissions assistant at MECA

Diana Greenwold, Curator, Portland Museum of Art

Alison Hildreth, Artist

Jessica Lauren Lipton, Marketing Director at Casco Bay Artisans and Artist at Pop Killed Culture

Daniel Minter, Creative Portland representative

Corey Templeton, photographer and UNUM employee, City Manager's appointee

Pious Ali, City Council representative

Management & Administration

Caitlin Cameron, Urban Designer

ADMINISTRATION AND POLICY

Five-Year Goals

In fall 2017 the Committee held several meetings and agreed upon the following goals for the coming five years:

- To increase the prevalence of public art in regions of outer Portland. This may be in the form of Community Art Projects, or temporary art event coordination. This objective aims to work with current and future City projects, pay attention to project and partner opportunities, and identify potential sites in order to be prepared when gift opportunities arise;
- To activate small urban spaces with public art;
- To further public education, interest, and enjoyment of public art by providing public art walks or public art guides in Portland; and to publicize and archive the collection. This includes revising the website to provide additional functions and increase traffic, producing a 30 second commercial to distribute to promotional sites, such as movie festivals, a City Hall video stream, or outdoor screening, create cards, brochures or other saleable items, increase and control social media outreach, meet with City stakeholders to reinforce our mission, and look for an intern to help with assorted clerical and archival jobs;
- To increase donation solicitation for projects supported by the PPAC, particularly for projects that enhance community engagement and identity. To solicit grant and private money for current and upcoming projects;
- To have greater influence on site selection for gifts and commissioned works, and to provide a simple and consistent evaluation for acceptance of gifts;
- To continue to provide forums for public input.

Ultimately, these goals aim to contribute to Portland's identity as a cultural destination. The Committee recognizes that the prevalence and quality of Public Art will greatly contribute to Portland's overall image and increase both national and international recognition.

SUBCOMMITTEES

Governance Subcommittee

New committee members came on board with the fiscal year – Kifah Abdulla, artist, teacher, and a poet; Jessica Lauren Lipton, marketing director and artist.

Gifts Subcommittee

Many of the pieces in the collection are gifts or have been subsidized by donations. The committee agreed that new artwork added to the collection must be supported by financial contribution to assist with the increasing maintenance obligations for the growing collection. Friends of Deering Oaks Park is working on a life-sized (2 feet), bronze replica of a South American Black Hawk that spent the better part of the winter in Deering Oaks Park before succumbing to freezing temperatures. FoDO will be fundraising for the sculpture with the intention of gifting the work to the public art collection. PPAC has asked that a budget for conservation be included in the fundraising goal.

Communication Subcommittee

The PPAC continues to update and make improvements to the collection website: publicartportland.org

For additional outreach efforts to promote the public art collection, the committee began a new series title "Sculpture of the Month." The featured artwork is part of the city-wide First Friday Artwalk program

and is listed on Creative Portland's website and printed map. If the featured artwork has an Art in Our Front Yard video, committee members ask CTN to air that particular video during the month to coordinate with the artwalk programming.

III. CONSERVATION & MAINTENANCE

In 2018, conservation and maintenance work included the following:

CONSERVATION

Jonathan Taggart's two-year contract for conservation of works in the collection included assessment and work on the *Cleeves Memorial* fence and hitching posts, finishing work on *The Little Water Girl*, the *John Ford* statue, the *Pullen Fountain*, *Longfellow Statue*, the *Armillary*, assessment of *Glimpse*, and assessment of *The Jewel Box* Bus shelter.

Conservation work was completed on *The Little Water Girl* and the *John Ford Statue*. The conservation plan for *Glimpse* has been discussed in detail with committee members weighing the option to do a more intensive treatment including power washing the works and galvanizing them or a more limited approach to be completed by the artist. At present the committee is considering having the work done in place to reduce the cost for the scope of work but is going ahead with the more intensive treatment. Bird waste was found on *Puffin* at the Casco Bay Marine Terminal. Jonathan Taggart created a plan for conservation work (dry cleaning) that will be done by staff at the terminal. A new MOA was issued for this agreement. The *Jewel Box Bus Shelter* needs more work than the committee budgeted for, but more funds have been allocated to complete the work from the contingency fund.



SIGNAGE

Bronze plaques were installed for *Portland Brick* and the *Longfellow Statue*. An information panel sign designed by Montgomery Designs, was installed for the *Loring Memorial*.

IV. ACCOMPLISHMENTS IN FY2019

PROJECT UPDATES

Woodfords Corner

The light sculpture, *Luminous Arbor*, by Aaron T Stephan was installed at Woodfords Corner on October 22, and a dedication ceremony was held on November 15 with Councilor Justin Costa and other city and PPAC representatives in attendance.



Congress Square Public Art Commission

The Historic Preservation Board approved the project and artwork on November 7, 2018. The Department of Transportation has put the project on the 2021 work plan for \$2.6 million. Fundraising efforts began over the winter with marketing materials produced by VIA. Sarah Sze has approved all marketing materials. The design development is scheduled to begin in October 2019. Sarah Sze will present the project in person in the spring of 2020 through a series of events.



USM Roundabout Art Commission

A subcommittee convened over the winter for this project. The subcommittee is comprised of two members of the Portland Public Art Committee, co-chairs Diana Greenwold, Curator at the Portland Museum of Art, and Daniel Minter, artist, Lydia Swan, USM representative and neighbor, Carol Schiller, neighbor, and Keith Smith, TJD&A Landscape Architects and Planners. The subcommittee drafted a vision statement and criteria for the project and considered the different processes for art selection. After reviewing the work of several artists, 7 artists were asked to submit a one-page letter of inquiry. Of the 5 artists who submitted LOI's, 4 were chosen to submit more comprehensive proposals and will be given a \$500 stipend for their work. A finalist for the project will be chosen on June 24, 2019. Installation is slated for summer of 2020 in coordination with the roundabout construction.



MLK Memorial

The City released an RFQ, seeking qualifications from interested applicants for the creation of a memorial to honor Dr. Rev. Martin Luther King, Jr. in Portland. Interested applicants have until June 26 to submit their qualifications. The MLK Recognition Task Force, appointed to consider how best to recognize and acknowledge Dr. King's life and work, determined it was best to site a memorial in an open area on the Bayside Trail located in the West Bayside neighborhood. The City has allocated \$100,000 for the creation of the memorial. A member of the Public Art Committee is a part of the selection process. If the memorial design is artwork, this may eventually be proposed as an addition the public art collection.

TEMPORARY ART

Andy Rosen installed *TREAD* in the water near Ocean Gateway terminal – a sculpture depicting two deer on stilts navigating the harbor with the changing tides. The artwork brought a visual attraction to the waterfront for locals and visitors during the cruise ship season.

For TEMPO'S summer 2019 project, **TEMPOart** has commissioned Daniel Minter, a Portland-based artist known for his work in painting and sculpture, and co-founder of the Indigo Arts Alliance, to explore the relationship between public art and culinary diplomacy. Through a series of monumental wood sculptures titled *Mother's Garden*, Minter's project will address the cultural traditions and food of the African Diaspora and recent immigrants to Portland.



Daniel Minter, Mother's Garden (Sketch for Installation), 2019

Temporary Student Art Applications

Requiems to Sepia Existence by MECA student Athena Lynch was installed in the spring of 2018 in Congress Square Park.

New View 2 a public student art installation by Bronwen O'Wrill that consists of a set of 8 wooden swings suspended high in trees, intentionally placed too high for use as swings near the Back Cove/Woodfords Street. *New View 2* is an expression of the artist's for life and my new sense of death due to a cancer diagnosis, but it is available to everyone. It invites all of us to take a fresh perspective.

Woman + Snake by artist Justin Love installed in Congress Square for the month of May. According to the artist's statement, "Woman + Snake" is "made in honor of the women from Love's life who have found ways to flourish under heavy oppression." The piece was made by Love while studying studio Art and Sculpture in MECA's graduate program.



ADDITIONAL ACCOMPLISHMENTS

- Staff member Caitlin Cameron presented the work of the public art committee at several conferences throughout the year including Build Maine, the American Planning Association National Conference, and the European Forum for Urban Forestry.
- Outgoing committee members Tony Muench and Pandora LaCasse were presented with proclamations honoring their nine years of service to the committee.
- Public Art Committee members worked with the Police Department to select artists for the next round of electrical box murals.

V. GOALS FOR FY2020

COMMUNICATIONS AND EDUCATION

- Art Walking Tours updated and possibly printed for visitors and residents in coordination with Creative Portland
- Continued upgrades to the PPAC website including a new temporary art page
- Promotions with METRO on buses
- Programming with Casco Bay Lines for *Puffin*

CONSERVATION & MAINTENANCE

- Completion of 2-year Conservation Contract including *Glimpse*, *Cleeves Memorial*, *Pullen Fountain*
- Additional conservation on the *Jewel Box Bus Shelter*

COLLECTION

- Congress Square Public Art Commission Design Development (October 2019 – April 2020)
- Congress Square Fundraising (August 2019 – April 2020)
- USM Roundabout Installation (Summer 2020)
- Sites Subcommittee identification of future sites – on-going
- MLK Memorial development
- Black Hawk gift from Friends of Deering Oaks in coordination with the Parks Division; acceptance in to the public art collection proposal

COLLABORATION

- PPAC continues to look for opportunities to collaborate with other arts organizations including the Creative Portland Bus Shelter Project, the MLK Memorial project

VI. FY20 PROPOSED BUDGET

The City allocates .05% of the annual Capital Improvement Project (CIP) budget for the conservation and acquisition of permanent public art. This FY19 Budget Plan includes an estimate of \$60,000 for the .05% allocation from the FY20 CIP budget.

Remaining Encumbrances from approved budget plans

	Activity	Description	Budget
A	Conservation/Maintenance	2-year Conservation contract 2018-2020	\$ 40,600
B	Congress Square Public Art	New commission – Sarah Sze artist	\$ 183,500
C	Amethyst Lot Public Artwork	New acquisition (Phase I)	\$ 48,000
D	Conservation – Additional	Jewelbox Bus Shelter	\$15,000
	Total Encumbered		\$ 287,100

Contingency Funds FY19 (\$7,000 budgeted)

- Puffin assessment – awaiting invoice
- Jewelbox assessment – awaiting invoice
- Jewelbox additional work - \$3,500
- Plaque - \$308.68
- Portland Brick conservation (website) - \$1,000

FY20 – Proposed Budget (July 2019-June 2020)

	Activity	Description	Budget
A	Conservation and Maintenance	To cover routine maintenance	\$ 4,000
B	Operations	Web hosting, collection documentation, etc.	\$ 1,000
C	Contingency Fund	To cover repairs, theft, relocation, Community Art grant, etc.	\$ 7,000
D	USM Roundabout Artwork	New artwork (Phase II)	\$ 48,000
	Total FY19 Budget		\$ 60,000



Care and Maintenance of Bronze Sculpture

David Smus, June 2019

Your bronze is durable and requires little care, but the following precautions will help preserve the original patina (color and finish) as long as possible. All patinas change in time because the high copper content causes oxidation.

FOR OUTDOOR PLACEMENT wash the bronze with a neutral (non-ionic) detergent before waxing. (Damp Mop Detergent Concentrate: Spartan Chemical Co., Inc., 1110 Spartan Drive, Maumee, OH 43537. 800/537-8990 spartanchemical.com).

Allow to DRY thoroughly BEFORE waxing and DO NOT wax during any form of precipitation. Paper towels or soft cotton cloth may be used to hasten the drying. A good dry day is preferred for washing and waxing (though the sun need not be out). Do not wax over any visible water droplets on the bronze.

WAXING YOUR SCULPTURE ONCE A YEAR is an excellent way to maintain the patina and lustre. After washing the bronze, use TREWAX CLEAR PASTE WAX with carnuba (1/800-243-6329).

Use a brush with nylon or natural hair bristles to sweep super thin coat of wax out of the can and onto all parts of the bronze, including crevasses. Allow to dry 5-10 minutes. Then buff off using only a clean, soft cotton cloth and a separate clean dry brush (as used for waxing) to buff the crevasses. Two inexpensive chip-brushes (a dollar or less) can be purchased at hardware stores or Artist and Craftsmans Supply in Portland for waxing and buffing each year. Dispose of both after each job is done.

Annual maintenance is estimated at 2-3 hours.

Friends of Deering Oaks
Great Black Hawk Sculpture Proposal to Portland Public Art Committee
July 9, 2019

Background A juvenile Great Black Hawk (“GBLH”) a native of South America, found its way to Maine and was resident in Deering Oaks between 11/29/18-1/20/19. Identified as “Craziest Vagrant of 2019” by the American Birding Association, seeing the hawk in the park was akin “to seeing a zebra at Baxter State Park”, according to a Maine Audubon staff naturalist. The hawk attracted enormous interest in Portland, throughout the state, and from all over the country. Upon its unfortunate demise from frostbite, a local collaboration came together (Friends of Deering Oaks (“FoDO”), Avian Haven, City of Portland, Maine Audubon, Maine Inland Fisheries and Wildlife) to acknowledge the presence of this unlikely visitor with the intention to educate the public on lessons derived from the experience. The FoDO Board has approved commissioning a life-size bronze sculpture, to be funded with private donations and sited at an appropriate location in the park. Explanatory signage is being developed and funded by the City Parks Division in collaboration with Maine Audubon and Avian Haven.

Proposal Following workshops of the Historic Preservation Board (“HPB”) on April 3rd and Portland Public Art Committee (“PPAC”) on March 20, FoDO selected award-winning Maine wildlife sculptor David Smus to create an authentic, life-size bronze of the GBLH. Please see this link for an introduction to the quality and detail of David’s work: <http://www.wildlifebronze.com/>

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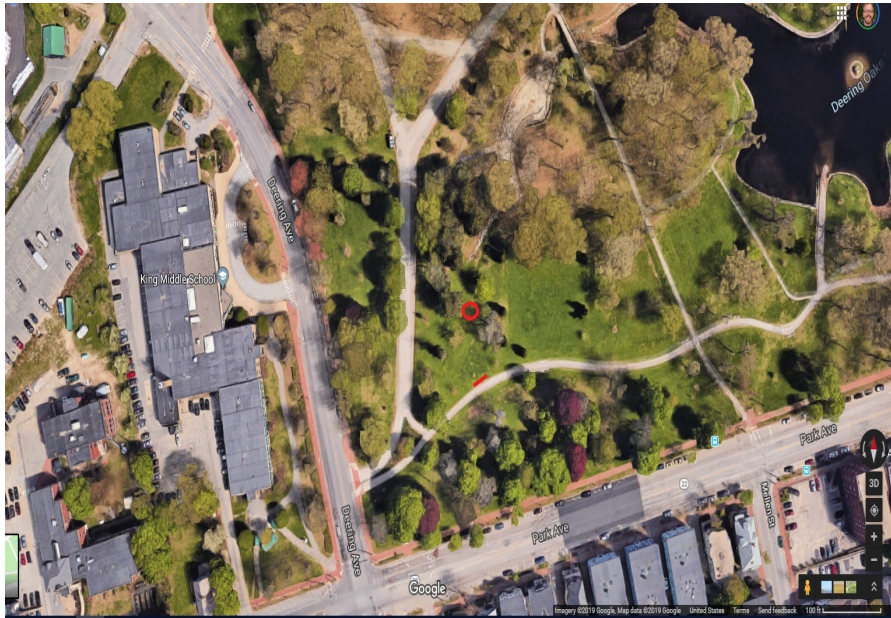
Smus developed four maquettes, small clay models depicting the “presentation” of the hawk (perched, in flight, etc.). FoDO has selected the version that is its formal proposal, images attached. The artist will present the maquette itself at the July 17 meeting.

The artist is working with a stonemason on a granite column 9-feet high above ground level for a base (set into a concrete base below ground), and the bronze sculpture will be securely affixed on top. A representation of the proposed base will be part of the chosen maquette. The proposed base material is Dakota Mahogany granite, an ideal complement to the bronze sculpture and that won’t compete with the bronze. The granite column will have a square cross-section (footprint), with rough-hewn 10-inch wide sides and the corners will be sharp to deter climbing. We will bring a sample of the granite on 7/17. Please see attached image of the artist holding a board with 10-inch width and eight feet tall, to get a sense of the proportion of the proposed base (note that the base will be one foot taller than the board shown in the photo).

Local graphic artist, Nancy Montgomery of Montgomery Design (who has done signs for the Deering Oaks Rose Circle, Eastern Promenade, Bell Buoy Park, and other areas in the city) is designing the educational signage. Please see attached image of the latest draft of the sign, so that you can evaluate the quality of the design and its compatibility with the park landscape. The sign meets National Park interpretive signage size standards, at waist height of 40” to top of post; sign will be 36”W x 24”H. It will be supported by black metal posts.

Representatives of the partnership noted above conducted a site visit on April 24, unanimously selecting the location between the Catalpa tree and a grove of evergreens. Not only was this the location the hawk frequented, but all also agreed that this spot conveys the sense of discovery favored by both HPB and PPAC members.

The proposed site is indicated below. The red circle is where the sculpture will go; the red line is where the sign will go.



We have reviewed the Public Art Review Criteria for Proposed Gifts of Artwork Guidelines and believe this “Art Work of Remembrance” meets the threshold criteria:

- ~~It is of an appropriate theme (recognizing a unique and compelling event that garnered widespread attention, both locally and nationally) and is sympathetically sited in the landscape where the hawk was observed;
- ~~It is designed by an award-winning Maine wildlife sculptor (recommend by partners Avian Haven and Maine Audubon) who will produce a life-size bronze sculpture based on the actual hawk that visited Deering Oaks, to be securely affixed to a granite pedestal at a height that will deter vandalism;
- ~~It will require annual washing and waxing, taking an estimated modest 2-3 hours, to maintain its appearance and durability.

During the development process with the artist, we have taken scrupulous notes that we believe meets the Design Documentation and Project Records, which we can present to the PPAC for the public record.

We look forward to the PPAC's input to this proposal. Modifications to the life-size clay model are very difficult and labor intensive. Once the artist is engaged in the modeling process, we respectfully request that the Committee delegate final approval to appropriate birding experts, Avian Haven and Maine Audubon, to ensure ornithological accuracy of the bronze. We also request that should any further conditions be deemed necessary, that these be reviewed at staff level. Signage is in its sixth version and it is anticipated that only minor changes to text will be made, so we also request delegation of final approval to staff as well.

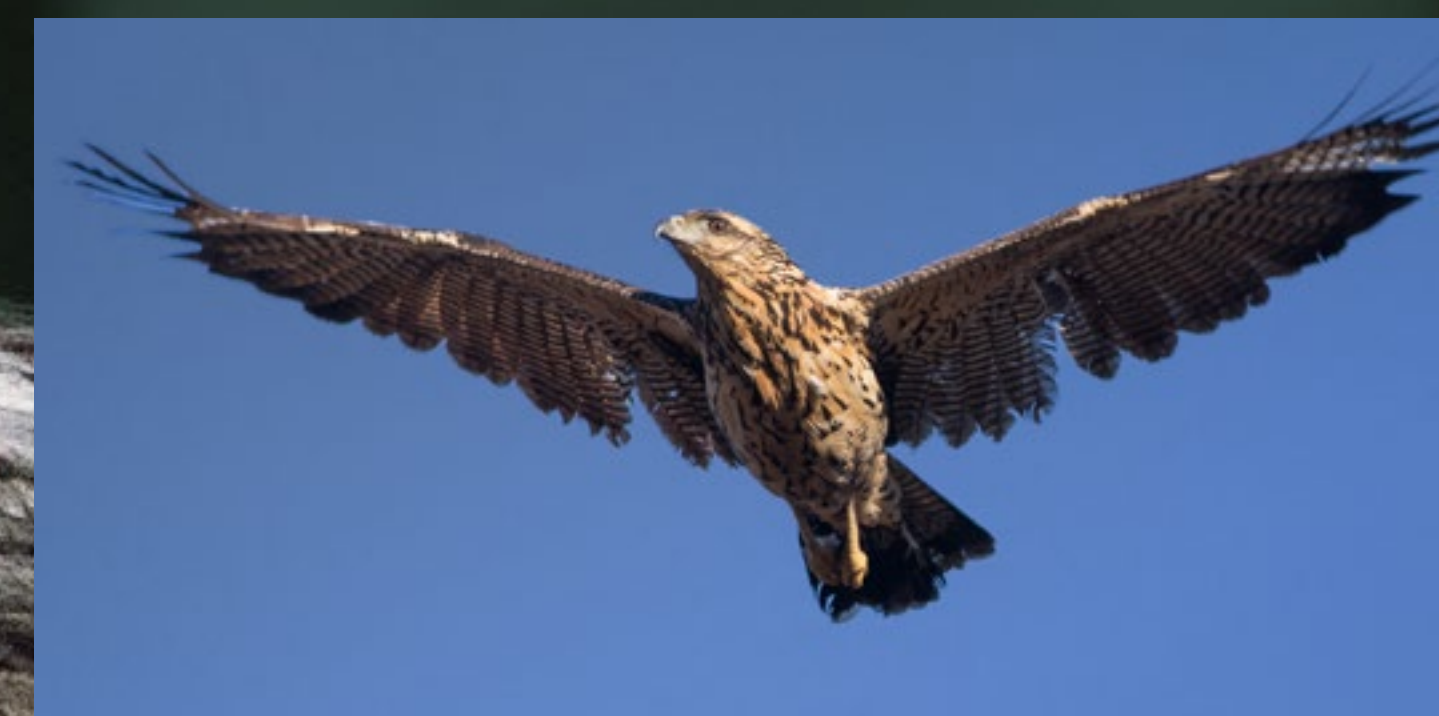
Great Black Hawk: Rare Visitor

For the first time in the U.S., a Great Black Hawk from South America was recorded on the Texas coast in the summer of 2018.

Weeks later, this bird was spotted at several **coastal Maine locations** before settling in Portland's Deering Oaks Park in November, 2018. It remained in and around the park for months, hunting squirrels, pigeons, and other wildlife.

Why did it stay? In the summer of 2018, our region experienced a “mast seeding” year in which trees and shrubs produced an abnormally high amount of nuts and seeds. Following a mast year, **animals that feed on the nuts and seeds tend to have a population boom**, and Deering Oaks teemed with squirrels, making it **a desirable hunting ground for multiple raptors**, including a Red-tailed Hawk, Bald Eagle, Barred Owls, and the Great Black Hawk.

Birdwatchers followed news stories of this rare visitor and many came from thousands of miles away to see this exotic visitor. Local students jostled alongside camera-toting bird watchers. People of all backgrounds were inspired by its beauty, **wondered why it came**, pondered possible environmental changes that may have thrown him so far off course, and grew concerned for his well-being. The bird brought joy and a sense of wonder to many, and reminded us of the importance of preserving and **stewarding urban habitat** that can sustain such awe inspiring wildlife.



During a snowstorm on January 20, 2019, the hawk was found on the ground and rescued by passersby. After 10 days in intensive care at Avian Haven Wild Bird Rehabilitation Center, the Hawk's feet and legs showed irreversible damage from frostbite that likely began prior to the bird's rescue, and was euthanized.

Today, you see a bronze sculpture of the bird created by Maine artist David Smus just beyond this sign, in a grove of trees where the hawk could often be found hunting and resting.

COOPERATING TO STEWARD WILDLIFE HABITAT

The City of Portland, Maine Audubon, and Avian Haven worked together to share this story and manage and educate the crowds during the bird's stay. They continue to work together stewarding this important wildlife habitat for both the animals that live here and the people who cherish them.

Tips for effective birding

- Keep your distance, allow birds to feed undisturbed
- Read and learn: on the web and from guidebooks
- Report injured birds to Avian Haven or Audubon

What you can do to improve and steward bird habitat in Portland

- Plant native species
- Don't use toxins in your garden or lawn
- Keep cats inside
- Apply window stickers to help keep birds from crashing into windows



Identifying the Great Black Hawk:

Buteogallus urubitinga is a large bird of prey native to coastal Mexico and South America. It is distinguished from many other hawks by its large size and long legs adapted for chasing prey on the ground.



Notes
Great Black Hawk Sculpture Project
Site Walk
April 24, 2019

Present: Anne Pringle (FoDO), Diane Davison (Avian Haven), David Smus (Sculptor), Ethan Hipple (Parks Department), Andrews Tufts (Planning Department in place of Caitlin Cameron), Jack Vreeland (Montgomery Design), Doug Hitchcox (Maine Audubon), Eric Topper (Maine Audubon), Julia Kirby (Portland Public Art Committee)

Those present were assembled to look at potential locations for the proposed sculpture and explanatory signage, in areas of the park frequented by the Great Black Hawk.

Issues

~~Per Ethan, the sign must be accessible and near a paved pathway or road so it is handicap accessible.

~~The site for the sculpture should be near where the hawk was sited, be visible for observation by police patrols, be encountered with a “sense of discovery” rather than stand out in the landscape like a monument;

~~The base must be sturdy and not susceptible to vandalism, with a solid underground footing and the hawk set high enough so it cannot be easily reached (about 8-10 feet high);

~~The hawk’s legs were very thin, therefore, the bronze sculpture will include its own solid base such as an oak branch or acorn(s) to ensure stability and support when installed on site;

~~Identification of the sculpture as part of the City’s Public Art Collection should be provided, either on the base or elsewhere.

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Signage Parks staff have been working with Maine Audubon and Montgomery Design on the signage, which will include a map of the bird’s range, sightings in Texas and Maine, as well as several images of the hawk in different postures.

Sign will be about 2 feet by 3 feet and mounted like the Rose Circle signs. Once approved through the required process, the sign will be produced and stored by Parks Department until necessary to coordinate with installation of the sculpture.

Concept

~~The juvenile hawk was approximately 2 feet long from tip to tail. To enhance the physical impression of the sculpture (per agreement between the artist, FoDO and Avian Haven), the hawk will be best portrayed with “partially flexed” wings, which will convey a sense of landing or taking off and provide a more dynamic gesture.

~~Because of the hawk’s thin legs and the need for support for its weight, it cannot be attached to a base without being integrated into a mounting of some sort, possibly a metal representation of a branch.

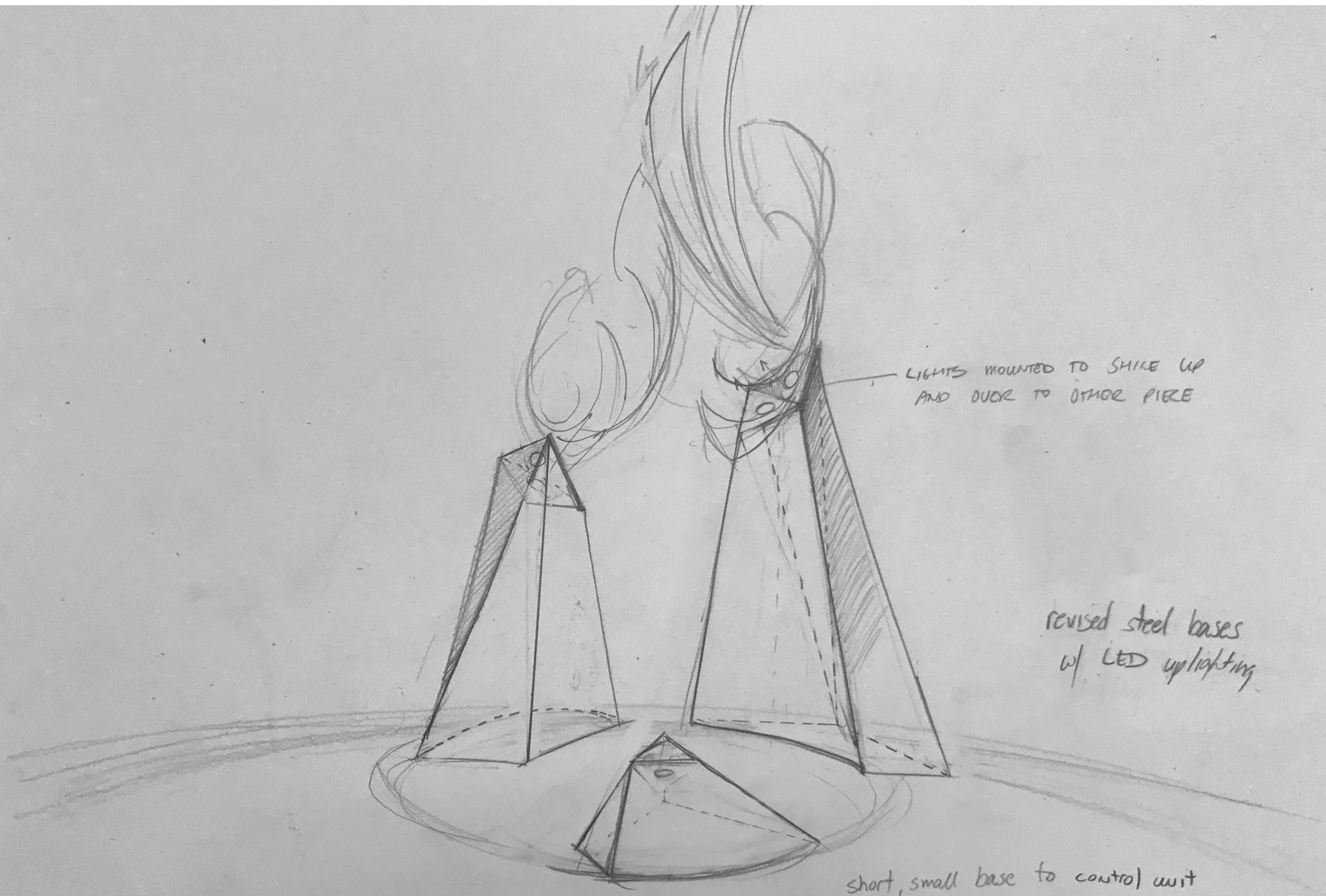
~~The artist believes that the sculpture will make the strongest visual impression if the base is a different material than the bronze hawk and he suggests a slender granite pillar, with the mounting and sculpture attached to the top and a small distance down one side of

the base at a height of about 8-10 feet. The granite base would be a darker-toned granite, not the common grey granite, so it will be more recessive in the landscape and better complement the bronze sculpture.. Ethan will arrange for the artist to view the City's granite inventory to see if there are any appropriate pieces available. Per Ethan, the City can assist with digging the hole for the base, which will be surrounded by a ring of mulch to simplify mowing

~~Maquettes of the sculpture and the sketches of proposed mounting design will be presented to FoDO and AH for review and approval before being brought forward to public bodies as the proposed project.

Locations Two locations were viewed: 1) near the evergreen grove along King Court and 2) between the large catalpa tree and evergreen grove near Bowling Green Pathway. These are both areas where the hawk was frequently seen. After viewing both possibilities, **the unanimous consensus of those present** was to place the sign along Bowling Green Pathway, referencing the sculpture, to be placed to the left rear of the catalpa, between it and the evergreen grove, near the head of the Ravine streambed. In this location, it will blend into the landscape and also be visible to police patrols and from the bridge across the Ravine.

Fundraising Plans are underway to raise funds for phase one of the artist's contract so we can get started with the initial design, to be followed by more City review. A grant request has been made and a response is expected by early May. After the project launch, FoDO will promote the project on its Facebook page and website. Maine Audubon and Avian Haven will also highlight the project in their social media. Doug & Eric suggested that there is pent-up interest in contributing to this project!

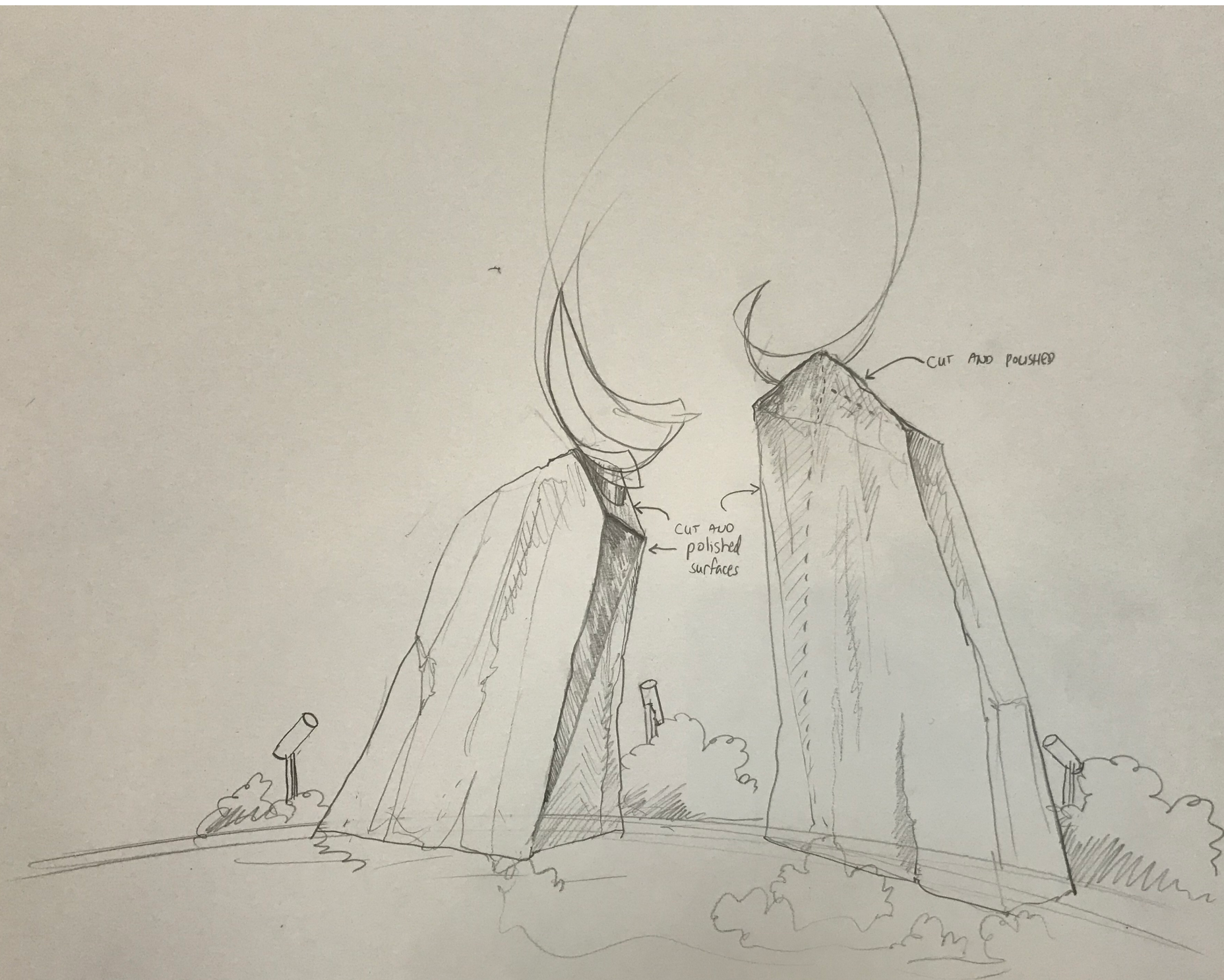


LIGHTS MOUNTED TO SHINE UP
AND OVER TO OTHER PIECE

revised steel bases
w/ LED uplighting

short, small base to control unit
also - hold lights above snow





BUDGET ESTIMATES

The estimates below were revised to reflect changes in size/and or materials. The final project costs will be determined upon a final revision in consultation with the committee and any advisors or consultants designated by the Portland Public Arts office.

This final design will then be presented for approval.

REVISED ESTIMATES

OPTION 1- The following budget reflects fewer bronzes on simplified steel bases, with a slight reduction in size from the original proposal. Up lighting is proposed for the top of the steel bases with a protective silicone shield to insulate contact with the steel base. Optional color changing LED units could be mounted above ground and be directed up to the pieces in such a way that the light lenses are not visible to the oncoming traffic. A control box for the color changing option would be mounted inside a smaller “base” unit which could also house two directed spot lights.

	A	B
1	Description	Cost
2	2 multi-part bronze sculptures, 6'h (\$11,000), 7'h (\$14,000),	\$ 25,000
3	2 COR-TEN steel bases one 5.5'h, one 6.5'h, one smaller “base” to house light controller	\$ 8,000
4	Optional: smaller “base” to house light controller, and color changing spot lights	\$ 1,000
5	delivery and Installation of bases and sculptures by Harry H. Gordon Studios, LLC.	\$ 10,000
6	estimated lighting budget (up lights in bases, 4@ \$1000, wiring by city contractors)	\$ 4,000
7	Optional: color changing LED lights: up lights 3 @ \$1000 above ground level, programmable control module, \$7500. installation by city contractors	10,500
8	estimated site prep budget to prep and pour concrete bases 2 @ \$2000, clean up and ready planting area below sculptures \$1000. all plant material by city public works	\$ 5,000
9	artist fee	\$ 10,000
10	Total	\$ 61,000- 72,500

OPTION 2- The following budget reflects fewer bronzes on granite bases, with a slight reduction in size from the original proposal. KIM LED up lighting could be mounted into steel supports in the bases, or above ground and mounted on small “power poles”. Optional color changing LED units could be also be mounted above ground and be directed up to the pieces in such a way that the light lenses are not visible to the oncoming traffic. A control box for the color changing option would be mounted inside a smaller “base” unit which could also house two directed spot lights.

	A	B
1	Description	Cost
2	2 multi-part bronze sculptures, 6'h (\$11,000), 7'h (\$14,000),	\$ 25,000
3	2 “low rise” granite bases, naturally schisted surfaces with two facets cut and polished one 5.5'h, one 6.5'h, prepared, delivered and installed on site	\$ 8,000
4	Optional: Steel or bronze support forms to mount the bronzes onto the granite bases, and house the up lighting on the base	\$ 2,500
5	Deliver and install supports and sculpture onto prepared granite bases	\$ 2,500
6	estimated lighting budget (4 up lights above ground, 4 @ \$1000 plus cost of direct able “power poles”)	\$ 5,000
7	Optional: color changing LED lights: up lights 3 @ \$1000 above ground level, programmable control module, \$7500. installation by city contractors	10,500
8	Optional: box to hold the programmable control module- approx 12”w x 12”d x 6” t.	estimate only \$2000
9	estimated site prep budget to prep and pour concrete bases 2 @ \$2000, clean up and ready planting area below sculptures \$1000. all plant material by city public works	\$ 5,000
10	artist fee	\$ 10,000
11	Total	\$55,500-70,500

