



PORTLAND PUBLIC ART COMMITTEE

Thursday, September 3, 2026

4:30 PM Virtual - Zoom

1. Zoom Meeting Information

Join from PC, Mac, iPad, or Android:

<https://portlandmaine-gov.zoom.us/j/86461064241>

Phone one-tap:

+13126266799,,86461064241# US (Chicago)

+16469313860,,86461064241# US

Webinar ID: 864 6106 4241

2. Call to Order

3. Collection Management Subcommittee

Conservation priority projects - Public comment will be taken

Action item: The Committee is requested to consider maintenance priorities as outlined in the conservation assessment to facilitate proposals for future conservation projects

Jewel Box deaccession - Public comment will be taken

Action item: The Committee is requested to vote on recommending deaccessioning the Jewel Box Bus Shelter from the Public Art Collection

4. New Committee Business - No public comment

5. Adjourn

Next Meeting - September 16, 2026

To: **Portland Public Art Committee**
Kat Zagaria Buckley, Chair

MEETING DATE

September 3, 2026

AGENDA ITEM

Agenda Item - Conservation priority projects

PURPOSE

To present the conservation assessment prepared by Tuckerbrook Conservation LLC.

BACKGROUND

The Public Art Committee is tasked with prioritizing conservation and maintenance projects for the Public Art Collection. Tuckerbrook Conservation LLC prepared a conservation assessment report that includes maintenance priority recommendations over a four-year period.

MAINTENANCE PRIORITIES

The conservation assessment includes guidance and treatment applications for the sixty existing public artworks in the City's Collection. Ronald Harvey, Principal and Senior Conservator of Tuckerbrook Conservation LLC, organized the report by highest priorities and identified several pieces of particular concern. Overall, the majority of the City's Collection is in stable condition; however, there are several critical priorities for treatment due to failing coatings and safety concerns. These maintenance priorities include:

- *Our Lady of Victories* by Franklin Simmons, located in Monument Square, requires a new wax coating to prevent further weathering. The estimated cost is \$16,000 - \$17,200 (excludes rental lift, work zone safety facilities, travel, hotel and treatment report).
- *Hadlock Field Family* by Rhoda Sherbell, located adjacent to Hadlock Stadium, requires a new wax coating to prevent further weathering. The estimated cost is \$2,100 - \$3,100 (excludes travel and treatment report).
- *Michael* by John Raimondi, located at Temple & Free Street, requires removal and reapplication of anti-graffiti coating. The estimated cost is \$4,550 - \$7,000 (excludes rental lift, work zone safety facilities, travel, and treatment report).
- *Acrobatic Dogs* by Bernard Langlais, located inside the Portland Jetport, requires repair to the structure and an appropriate base to stabilize the artwork. The estimated cost is \$1,100 - \$1,850 (excludes base structure, travel, and treatment report).

Additional priorities, recommendations and other considerations are included to inform the Committee of future treatments.

COMMITTEE ACTION

Motion:

The Public Art Committee recommends that consideration be given to utilizing public art funds towards the first round maintenance priorities, as outlined in the conservation assessment report by Tuckerbrook Conservation LLC, dated July 24, 2026.

PRIOR COMMITTEE REVIEW

None

PREPARED BY

Sean King
Urban Designer
Planning & Urban Development

ATTACHMENTS

- A. Conservation Assessment by Tuckerbrook Conservation LLC

Tuckerbrook Conservation LLC
Ronald Harvey / Principal & Senior Conservator
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24 July 2026

To: City of Portland, Maine, Public Art Committee

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Portland Public Art Collection Assessment 2026

Ronald Harvey, Principal and Senior Conservator of Tuckerbrook Conservation LLC, began a review and condition assessment of the sixty artworks within the Public Art Collection. The one-site review began in March 10th and was to continue to the 3rd of June, to review the artworks within the school and library in Peaks Island, Maine. All of the 60 artworks were reviewed and photographed, condition noted and the results provided guidance for a five-year plan for the Public Art Committee. Note that the artwork numbers reflect the number system of the spreadsheet provided to me by Sean King.

The need for treatment for the artworks was based on the review of the artworks and their present condition. The Priorities have been ranked on need as well as the time of some of their 3-4 year cycle of treatment.

Overall, the majority of the collections are in stable condition, however three of the pieces (priority) in the first round of treatment are due to their failing coatings (2) and the fourth as a health and human safety condition.

I would strongly suggest that the Public Art Committee adopt the following guidance when choosing treatment of the artworks. All the conservation outlined below should be undertaken by a Conservator, a member of the American Institute for Conservation, a professional Associate or Fellow of the organization and someone who is skilled in the conservation of outdoor sculpture and fine arts.

All treatments undertaken by the conservator or their conservation technicians should take pre and post photographs of each piece treated, provide a report outlining technique(s) and identifying the materials used for the treatment of the artwork.

Regarding cost of treatments, I estimated with a range if the Committee chooses conservators in Maine and if they had to hire out of state. The range for Insurance, travel, hotel and per diem is not reflected and should be taken into consideration when bidding for treatment. I would suggest that using government or IRS guidelines for state travel, per diem and housing when placing RFP or bid documents for these projects however if housing is during peak season, the cost will be high. In addition, the cost of treatments should account for an annual inflation increase of approximately 20-25 percent.

HIGHEST PRIORITIES

First year conservation, determined as the highest priority for public artwork in need of treatment. Each public artwork listed below includes a brief description of previous maintenance, current condition, recommendations for treatment, and an estimate of potential costs. The City will coordinate access to water and electricity as needed for each conservation priority.

#4 *OUR LADY OF VICTORIES* by Franklin Simmons. The head, skyward facing surfaces on the body of Victor as well as the degraded section of coatings on the two side groupings of figures and the large plaque at the lower base of the monument expose bronze surfaces to further weathering.

Recommendation: The sculpture will require washing, drying and application of Inralac product. An estimate of costs is outlined below:

Conservator and Tech for up to 5 days

Conservator: \$10,000

Cons Tech: \$3500 - \$4200

Rental Lift for two

Up to 4-6 gallons of INCRALAC / shipping \$2,500 - \$3000

Security stanchions / safety tape

Travel time, hotel and treatment report

#24 *HADLOCK FIELD FAMILY SCULPTURE* by Rhoda Sherbell. The four figures exhibit failing wax and uneven surfaces throughout the figures and the bronze self-base.

Recommendation: The sculpture will require washing, drying, hot waxing and some buffing out when the hot wax surface has cooled. An estimate of costs is outlined below:

Conservator for 1- 1.5 days: \$2000-\$3000

Wash surfaces with Orvus & water / Dry

Hot wax (propane & wax) \$100

Buffing out surfaces as needed

Security stanchions / safety tape

Travel time & report

#41 *ACROBATIC DOGS* by Bernard Langlais. The sculpture is notable due to a crack in the proper right arm of the dog on the base. There is also a crack/break at the proper right side of the ladder. The sculpture is top heavy, requires the repair of both breaks and a larger base or the current base should be anchored to the floor. The sculpture is easily accessible to children or prone to be hit by the floor cleaning machine. The Staff should prepare a memo outlining the next steps for Jetport Operation based on these recommendations.

Recommendation: The two breaks in the arm and the ladder will be repaired with using a high-tack fish glue. The arm will need a screw or a dowel to stabilize it. The ladder will need a metal support that will provide stability for the vertical element of the repaired ladder. The metal support will attach to the base and will be secured to the vertical element of the ladder. The metal support will be toned to visually blend with the ladder. The current base will be

anchored to the floor using appropriate hardware to secure the base in place. An estimate of costs is outlined below:

Conservator for 4-8 hours: \$750 - \$1500

Materials and fabrication of the hardware: \$350.00

Treatment Report

#2 *MICHAEL* by John Raimondi. The Corten steel has been splashed with a liquid, resulting in stains in several places.

Recommendation: Remove remains of existing anti-graffiti coating, applied in 2020 and apply anti-graffiti coating. Prior to applying the anti-graffiti coating the sculpture will need to be washed and rinsed. After drying, apply the anti-graffiti solution using a 3.8" nap coating all exterior surfaces of the sculpture. Allow coating to dry. Wash and hot wax the dedicatory plaque associated with the sculpture. An estimate of costs is outlined below:

Conservator for 1.5 - 2 days: \$2250-\$3800 per day

Conservation Technician: 1 - 2 days: \$400 - 800

Hot water pressure washer, gas powered 2500 PSI (access to water) \$900

Keim PSS Protective Surface System + shipping: \$1000 – \$1500

#25 a-d *GLIMPSE*: Grazing Deer, Alert Yearling, Porcupines by Wendy Klemperer.

The variety of deer and a family of porcupines designed and fabricated using recycled steel, iron and mild steel painted with oil-based paints (red and white spots). Penetrol, an oil-based paint additive and penetrating oil has been used to stop rust and protect oxidized metals, however it tends to last a year or so outside in the elements.

The artist recommends the use of applied Penetrol on her metal sculptures that are outdoors to protect the painted surfaces and control the rusting.

Recommendation: Choose three of the larger animal sculptures. Treat one of the sculptures with Penetrol (brush applied) and allow to dry. Treat one of the sculptures with Golden MSA Varnish gloss (number of coats), and a third sculpture with thinned S-2-S wax emulsion dielectric in a spray can (Corrosion Shield 12 oz). The three coating systems will be reviewed one year later and the most effective treatment will be carried out on all the other Wendy Klemperer sculptures at the Portland Jetport. An estimate of costs is outlined below:

Test of coatings by Conservator 1-1.5 days: \$2000-3000

Materials \$120-300

Other considerations: Two of the Grazing Deer closest to the Jetport along the Loop Road may need to be relocated during the future Jetport parking lot expansion project. If these two Deer are going to be moved, they should receive a coating prior to being relocated. When moved to their new location, they should be reviewed by the conservator and any touch-up of the coating should be done at that time.

The year after the three deer have been coated they should be reviewed by the conservator and the best coating should be applied to all of the deer sculptures.

#17 UNION STATION MURAL by Don Thayer. The mural was treated in 2005 and again in 2016. The current damage is from leaking overhead and concealed as to the exact cause of the water resulting in water running down the proper right and left sides of the mural. The proper right side has damage in the form of loss, lifting and tenting painted surface (below the water stained ceiling tiles). The damage to the proper left side of the mural is in the form of a vertical drip that has stained (darkened) the upper tan paint and into the areas of yellow paint as well as into the tree in the form of tidelines and lifting paint at the tide lines.

Recommendation: The conservation scope of work would include removing some of the ceiling tiles to determine the cause of the leaks (roof, pipes, ductwork, etc) and addressing the damaged areas; relaxing and attaching listing paint, fills as needed and in-painting. An estimate of costs is outlined below:

Conservator: up to 3 days plus report: \$4500 - 6000.

Travel time, housing if needed and scaffolding, materials plus report: \$1700

Other consideration: Conservation of mural should consider future facility repairs at the Portland Expo led by the City's Park, Recreation & Facilities Department.

MODERATE PRIORITIES

Second year conservation, determined as a priority for public artwork in need of treatment. Each public artwork listed below includes a brief description of previous maintenance, current condition, recommendations for treatment, and an estimate of potential costs. The City will coordinate access to water and electricity as needed for each conservation priority.

The following are sculptures that have been treated with INCRALAC or have been hot waxed. The Incralac treatment usually fares well into 5-6 year cycle. Depending on what wax is used, the wax cycle is often every 2-3 years.

#3 LONGFELLOW MOMUMENT by Franklin Simmons. This bronze sculpture was last treated in 2018.

Recommendation: Apply INCRALAC coating, as current application has weathered and requires treatment. An estimate of costs is outlined below:

Conservator - 1 day at \$1500-2000

Wash, dry, brush apply Incralac where needed: \$500.00

#15 THE HIKER by Theodora A R Kitson. Last treated with hot wax in 2024.

Recommendation: Apply wax coating. An estimate of costs is outlined below:

Conservator - 1 day \$1500-2000

Wash, dry, hot wax (wax \$50)

Buff out as needed

Travel, insurance, report

#8 JOHN FORD STATUE by George M. Kelly. Last treated with hot wax in 2019.

Recommendation: Apply wax coating. An estimate of costs is outlined below:

Conservator - 1 day \$1500-2000

Wash, dry, hot wax (wax \$50) /Buff out as needed

Travel, insurance and report

#6 THE MAINE LOBSTERMAN by Victor Cahill. The sculpture exhibits areas of failing wax. Last treated with hot wax in 2018.

Recommendation: Apply wax coating. An estimate of costs is outlined below:

Conservator - 1/2 day \$750-1000

Wash, dry, hot wax (wax \$50)

Buff out as needed

Travel and treatment report

#13 THOMAS BRACKETT "CZAR REED" by Burr C. Miller. The sculpture was last hot waxed in 2024. There is a large bronze plaque on the back side of the granite base.

Recommendation: Apply wax coating. An estimate of costs is outlined below:

Conservator - 1 day \$1500-2000

Conservation technician: \$400

Wash, dry, hot wax figure and plaque (wax \$50)

Buff out as needed

Travel and treatment report

#25 a-d GLIMPSE: Grazing Deer, Alert Yearling, Porcupines by Wendy Klemperer.

Recommendation: Treat the Glimpse groupings and loners (6 sculptures) using the system that worked best from the previous year. An estimate of costs is outlined below:

Conservator - 2 days (\$3000-\$4000 per day)

Travel, insurance, treatment report = \$1000

#18 LINCOLN PARK FOUNTAIN by Val D'Osne manufacturing. The cast fountain element was conserved in 2005 and 2017. The fountain element is covered for the Fall/Winter season by enclosing the cast iron structure in a wooded box in the form of a gingerbread house. The Parks Department dismantles the painted plywood and 2x4 construction in early May and the fountain functions throughout the summer months.

The uncovered cast iron fountain was examined on 5 May 2026. The grey/green paint appears to be in stable condition however some of the surfaces exhibit rust staining from seasonal use. There appears to be a series of large gaps between the contact point of the underside of the large decorative lower tier (3-tier) that contacts the center post (column) that is surrounded by the base and the four figures (cherubs). There is a shim or weld located above the head of the standing cherub that is looking down. There are breaks or losses to the painted surface and active rusting and openings on the painted surface. There are gaps along the top of the column. The same is true on the other side of the column.

There is green algae growing on the underside of the 3rd tier along the curled back underside of the rim of the dish. There is some green stain noted on the lower part of the column cast iron and painted base.

The top piece, the finial appears to be bent and no longer centered, which will affect the flow of water and the overall effect of fountain.

These issues should be addressed to reduce the failure of the painted surfaces. The closing of the gaps between the top of the column and the underside of the lower (3rd tier) dish.

Recommendation: Address rusting at open spaces on faces of the center post to determine if gaps were intentional between posts and basin. If gaps were intentional, treat exposed iron with S-2-S Corrosion Shield. If gap is not intended, treat raw metal edges of post and basins with S-2-S PLID. When dry close gaps between posts and basins using a 2-part epoxy putty (Pliacre or Apoxie Sculpt) to restrict water infiltration. Remove algae from the underside rim of the basins (brush) Research what paint system was used when the fountain was conserved in 2017. Reduce or remove iron staining on paint surface using an appropriate rust remover that will not damage the painted surface. Address straightening the finial and secure it in place to maintain its correct orientation. An estimate of costs is outlined below:

Conservator 1-2 days \$1500 - \$3000

Materials: Epoxy, rust remover, S-2-S products, paint for touch-up: \$150-500

Travel, insurance, treatment report = \$1000

#60 *GATHERING STONES* by Jesse Salisbury. The creation of a sitting, walking around and viewing artwork that consists of seven granite pieces, carved or worked and placed by the artist at the Fish Point at the Eastern Promenade.

The engraved, polished grey granite stone with the title of the sculpture, artists name and date, has a small bit of graffiti **BRIAN + ANN** written in sharpie on the lower stone facing the walking path.

Recommendation: Remove the graffiti using 91% Isopropyl Alcohol and cotton tipped swabs. An estimate of costs is outlined below:

Conservator 30 minutes: \$75.00

Treatment report: \$100

LOW PRIORITIES

Third year conservation, determined as a lower priority for public artwork in need of treatment. Each public artwork listed below includes a brief description of previous maintenance, current condition, recommendations for treatment, and an estimate of potential costs. The City will coordinate access to water and electricity as needed for each conservation priority. The following public artworks are recommended to address the active lichen on the granite surfaces of the following sculptures:

#1 *STONE DRAGON* by Carol Hanson. The multiple pieces of carved or worked granite shapes support lichen growth throughout the years.

Recommendation: Removal of the lichen is undertaken by applying a biological solution (D/2) to the surfaces of the stone that exhibit lichen. Wash / apply D-2 to control lecithin removal/growth. An estimate of costs is outlined below:

Conservator: Labor \$400-500

Materials: \$75

Travel, insurance, Treatment report: \$500

#7 *FIREMAN STATUE* by Edward Souther Griffin. The granite sculpture of a Fireman and the granite base exhibit multiple locations of lichen throughout the surfaces of the granite.

Recommendation: Removal of the lichen is undertaken by applying a biological solution (D/2) to the surfaces of the stone that exhibit lichen. Wash / apply D-2 to control lecithin growth. An estimate of costs is outlined below:

Conservator: ½ day = \$750

Materials: \$35

Travel and treatment report: \$400

#9 *OBELISK MEMORIAL TO GEORGE CLEEVES* by unknown artist.

The sculpture is generally stable however there are minor chips and some graffiti noted on the first two letters of CASCO.

Recommendation: The orange colored graffiti could be tested to determine its solubility and then to address the removal of the graffiti. An estimate of costs is outlined below:

Conservator to test graffiti and formulate treatment: 2-3 Hours @ \$150-\$250 per hour.

Travel and treatment report: \$300

Other consideration: A vehicle crash in 2022 resulted in removal of decorative metal fencing. If fencing is to be replaced, a review of historic photograph or any remaining example of the fencing could be used to get an estimate for replacement. If the original fence was iron, a metal smith, Benjamin Leavitt Metalworks (<https://www.benjaminleavitt.com>) in Hope, Maine can hand forge or repair damaged historic metal fencing.

The following sculptures, granite, and one group of stones by Jesse Salisbury and located at the Portland Jetport. All of the following granite sculptures exhibit lichen:

#26 *TIDAL MOON*, #31 *BEACH PEA*, #32 *SCULPTED BENCH*, #33 *BENCH*, #43 *LINK*

Recommendation: Removal of the lichen is undertaken by applying a biological solution (D/2) to the surfaces of the stone that exhibit lichen. Wash / apply D-2 to control lecithin growth. An estimate of costs for each granite sculpture is outlined below:

Conservator: Labor \$500 **per each granite sculpture**

Materials: \$ 150

Travel and treatment report (per sculpture): \$200

The following public artworks are recommended to wash and apply hot wax to the plaque on the monument:

#10 STANLEY PULLEN FOUNDATION MEMORIAL FOUNTAIN by George Burnham / N. H. Granite Co. The granite is stained from the old iron water pipes.

Recommendation: There are two bronze plaques that will require hot waxing. Wash fountain using dilute solution of Orvus in tap water. When dry, hot wax plaques and when cool buff out as needed. An estimate of costs is outlined below:

Conservator - 1-2 Hours at \$150 - \$300

Materials, travel and treatment report: \$300

#14 CIVIL WAR MONUMENT by George E. Brown / Hawkes Brothers. The granite monument is stable and there is a bronze plaque attached to the upper granite block facing Congress St. On this same side of the monument there is a round bronze plaque with a depiction of Alonzo P. Stinson. The rear and some of the side surfaces of the monument exhibit some black staining.

Recommendation: Wash monument and copper alloy plaques using a dilute solution of Orvus and distilled water. When bronze plaques are dry, hot wax, when cool buff as needed. Reduce black on granite using D/2 or using other conservation methods. An estimate of costs is outlined below:

Conservator - 3-5 hours at \$125 - 250 per hour

Conservation Tech: 3 hours - \$50-75 per hour

Materials, travel and treatment report: \$200

#19 BOOTHBAY SQUARE WATERING TROUGH by unknown designer / carver. There are some chips noted in the granite. There are some repairs noted on the upper face and trough rim. There is iron staining from the iron water pipes that provide water in the May-September season. The watering trough is stable and the iron staining will continue unless the iron plumbing is removed and replaced with stainless steel.

Recommendation: Wash with Orvus and water, use natural fiber brush, rinse with water. An estimate of costs is outlined below:

Conservator: 1 hour = \$150

Travel, materials and report: \$200

#20 THE JEWEL BOX BUS SHELTER by Laura Hadden & Tom Drugan. Review frame and glass / lighting to determine if there is any need for intervention. The current condition of the Jewel Box Bus Shelter is structurally stable however there are a number of issues that require addressing.

The previous intervention (2016) resulted in the removal of the covering for the power panel,

the replacement of the halogen lighting with LED lighting, the removal of the overhead heating element, rust removal and painting where needed. A more detailed outline is available and the repairs are noted in the Treatment Report dated September 20, 2016.

Recommendation: The following are recommendations, listed in sequential order, for the next round of maintenance.

1. The glass panels that retain the dichroic film, currently with graffiti-resist film, appear to be in good condition, however the anti-graffiti film is now 10 years old. If the 3M AG 4 or AG-6 anti graffiti film was used, it has an average life of 10-15 years. If the 3M AG-6 film was used, the top layer can be removed and replaced. The glass needs to be cleaned.

Wash the exterior of the Jewel Box using a dilute solution of Orvus in tap water. The use of sponges and squeegee to remove surface dirt from the remaining panels. Contact 3M to determine life of anti-graffiti film life-span and if needed, replace film on dichroic panels. Other glass will be addressed as needed.

2. The cast iron elements along the lower perimeter exterior of the Jewel Box require washing using a power washer to wet out, then wash using a dilute solution of Orvus in tap water applied with long handles, natural fiber brushes, followed by multiple rinsing using a pressure washer and tap water. Allow cast iron surfaces to fully dry.

3. Either hot wax surfaces of the cast iron surfaces or brush apply a coating of Paranoid B 48N in solvent base to protect the cast iron. Both treatments will slightly darken the cast iron and there will be a Either treatment will last approximately 3 years and then will need re-application to maintain the cast iron.

4. There are stickers, scratches and paint graffiti on the exterior and interior surfaces of the Jewel Box. Remove stickers, prime and paint interior and exterior as needed.

5. There are areas on the metal structural elements on the exterior and interior of the Jewel Box that exhibit rusting and loss of paint. The rusted metal elements can be address to reduce or remove the surface rust, treat metal with a rust inhibiting material followed by priming and painting. Information regarding the primer and paint system and the type of finish used will be required prior to addressing the repainting. Interior painting would also include the painting of the electrical conduit pipe, currently unpainted, to bled with the existing interior paint.

6. Address sanding and recoating with varnish on the wood seats in the Jewel Box.

An estimate of costs is outlined below:

Address history of surface paint to determine appropriate surface and what will hold up to daily abuse: Conservator 1 day @ \$2000

Washing exterior surface / wash rinse, time & materials: 1 day Conservator & Tech = \$2000

Addressing dichroic panels, remove & replace anti-graffiti film, 8 panels: time & materials: 3M = \$6,000-\$8000.

Treating cast iron elements on exterior, time & materials: 1 day Conservator & Tech = \$2500

Address rusted elements, time & materials: 2 days Conservator & Tech = \$4000

Contract commercial painters to address interior and exterior painting: \$6000 - 9000.

Option: Refinish benches, time & materials: 2 days Conservator & Tech = \$4000

Travel, Report, overhead: \$4000

#58 *PASSING THE TORCH* by Mark Pettegrow. The patinated bronze elements of the sculpture have been waxed in the past.

Recommendation: Wash the bronze elements, dry them and then hot waxing the bronze elements of the sculpture and the bronze element associated with the free-standing rock with plaques. Plaques will get a cold paste treatment and buffing out. An estimate of costs is outlined below:

Conservator 1 day: \$1500 - 2000

Materials, solvents and propane: \$150.00

Travel, insurance and report: \$ 250

MINOR PRIORITIES

Fourth year conservation, determined as the lowest priority for public artwork in need of treatment. Each public artwork listed below includes a brief description of previous maintenance, current condition, recommendations for treatment, and an estimate of potential costs. The City will coordinate access to water and electricity as needed for each conservation priority.

#11 *CHARLES J. LORING JR* Veterans Memorial Park by Ann Uppington & Richardson & Associates.

Recommendation: Review current elements (granite rock forms) and patinated bronze elements. Granite may have been tagged and the patinated bronze panels may need coating (Incralac or Hot waxing) for circle. Wash and dry bronze elements as needed. When dry apply coating or hot was bronze circle or apply Incralac. Review stone elements, wash (Orvus and water / rinse) and address reduction or removal of any tagging using solvents as needed. An estimate of costs is outlined below:

Conservator -up to 1 day: \$1500-2000

Materials: \$100 - 150

Travel, Insurance and treatment report: \$250

#12 *THE RAVINE IN DEERING OAKS: THE CIRCLE OF LIFE* by Carol Hanson & Mohr & Seredin

Recommendation: The carved and shaped surfaces of the stone and cast surfaces should be cleaned prior to activating the water element of the artwork in spring. Washing the surfaces of the stone surround would be undertaken using a dilute solution of Orvus and water and lightly working the stone and cast elements with a wood handle natural fiber scrub brush (Tampico) followed by rinsing the brushed surfaces with a hose or a controlled pressure washer (below 1000 psi with a 50 degree tip) to wash away soapy surface and dirt. An estimate of costs is outlined below:

Conservator 1-1.5 days: \$1500/2000 - \$2250-3000

Supplies (\$100-200)

Travel, report: \$250

#16 *UNTITLED (ARMILLARY)* by Patrick Plourde.

Recommendation: Touch up several small areas of paint loss using primer and paint or spot treat exposed metal with S-2-S PLID Thin film to arrest rust. An estimate of costs is outlined below:

Conservator 1 hour: \$150 -\$200

Treatment Report: \$150

#22 *RUSTLE DIPTYCH II* by Vivian Beer. There are painted surfaces on the vertical rectangular bar elements that exhibit weathering and failing paint. A number of the vertical edges on the vertical bars exhibit loss of paint and areas of paint loss exhibiting rusting steel that is visible. There are paint losses and scratches noted on the wide, curving pieces of metal at the tops of the two sets of vertical forms. The sculpture has been repainted in the past by the artist.

Recommendation: The artist and a sculpture conservator should discuss how the sculpture had been prepped, primed and what paint was used. The sculpture should be stripped, address areas of rust and then prime and painted using a paint system that will be long-term stable. It is only after the removal of the current paint will the level of rusting be clear as well as the opportunity to review the condition of the welds.

Cost of removing the sculpture, preparing the sculpture for priming and painting the sculpture and then reinstalling the sculpture should be investigated. A very rough estimate would be \$10,000 – 25,000.

#21 *ART UNDERFOOT* by Community Members, coordinated by Natasha Mayers w/ Alice Spencer & Rick Renner. Bronze Cass by Patrick Obrien.

Other consideration: As cast bronze pieces detach or are missing, replace damaged or missing pieces with new brick. The City is responsible to replace damaged or lifting panels/bricks with standard bricks whenever the bronze plaques break off.

#23 CLOUD COUCH by Vivian Beer. There are some small chips of paint along some of the edges of the metal forms. No large losses noted in the paint surfaces. Some rusting noted at the proper right end (rectangular frame).

Recommendation: Address rusting losses using a rust primer like Rust Reformer to complex rust and stabilize it. When dry, brush on Grip-Flex gloss white or a direct to metal exterior gloss paint that matched the white paint on the bench. An estimate of costs is outlined below:
Conservator 4 hours @ \$150 -200 per hour
Primer and Grip-Flex or Direct to Metal paint: \$150

#59 PINECONE by Patrick Plourde. The shovel scoops are oxidizing at various rates, though none of them have rusted through. After contacted the artist (email) he was interested in some coating options that would provide a longer life of the Pinecone. He was informed that the coatings will slightly darken the appearance of the oxidizing metal. The artist agreed to have the piece treated, the cost would be:

Conservator for ½ to 1 day: \$750-\$1500
Treatment materials: \$150
Travel & Treatment report \$300

STABLE CONDITIONS

The following artworks are stable and do not require conservation treatment, simple dusting or wiping down pieces with a dust capturing cloth **without any chemical or commercial cleaning solutions**. The conservator should be charged with writing up the protocol for properly dusting the artworks that are indoors. Creating a simple, clearly outlined process for dusting the artworks. An estimate of costs to clean the artwork annually at two hours equals approximately \$300.

#5 THE LITTLE WATER GIRL by George E. Wade

#27 HAWK by Cabot Lyford (Plexiglas cover)

#28 COD by Steve Lindsay

#30 BALANCE by Roy Patterson

#34 ELEPHANT by Bernard Langlais

#35 BIRD HOUSE by Bernard Langlais

#36 BIRD HOUSES by Bernard Langlais

#37 BIRD HOUSES by Bernard Langlais

#38 PLAYING BEARS by Bernard Langlais

#39 BEAR by Bernard Langlais

#40 LIONS HEAD (2 sides) Peaks Island Library

#42 A SPIRIT OF ITS OWN by Jay Sawyer

#44 RABBIT by Lisa Beau

#45 FIGURE by Don Justin Meserve

#46 GYRE FALCON by Andreas von Huene

#47, 48, 49, 50, 51, 52 UNTITLED Langlais works all housed in wooden box/frame and under glass or plexiglas Peaks Island School.

#53 UNTITLED, ABTRACT Langlais Burbank Library Branch

#54 PUFFIN by Bernard Langlais

#56 LUMINOUS ARBOR by Aaron T. Stephan

#29 SHOREBIRD by Edwin Gamble.

The cast bronze sculpture exhibits discrete small spots of green oxidation on the surface of the sculpture. There are three larger areas of green oxidation on the proper left side of the sculpture. Comparing the current condition of the sculpture with the earliest photographs would help to clarify if the green oxidation is patina or corrosion.

Other consideration: Light mechanical cleaning using a bamboo skewer and Optivisor, followed by spot treatment of green corrosion areas with a 3% solution of BTA in ethanol and distilled water. Tone treated areas using Gamblin Conservation Colors to visually blend with the patinated surfaces of the sculpture. The sculpture should be covered (Plexiglas case) to deter touching of the bronze and isolating it from high humidity. An estimate of costs is outlined below:

Conservator: 2 days: \$3000

Acrylic cover: \$150-225

Travel, insurance, treatment report = \$1000

#55 PORTLAND BRICK by Ayumi Horie, Elise Pepple, Pilar Nadal; Community Art Project. The Portland Brick is a public art project “that marries together community, function, and history through technology, live performances and the fabrication of the bricks” - Portland Public Art Committee.

The artwork originally consisted of 30 “stories” with fabricated bricks that had dates, “titles” and information that were installed into the brick sidewalks along India Street and its community. The bricks were installed in the sidewalks on and around India Street in 2015. There were 90 bricks in all that had been installed in various locations within the India St. community. Since that time the renovation of older buildings and new construction resulted in a variety of new brick sidewalks and bricked surfaces, resulting in 9-12 bricks that were replaced with standard bricks during construction.

All of the fabricated and “printed” bricks are in good condition, the skyward facing surfaces of the bricks are easy to read and do not show signs of any structural failure. The fabricated bricks do not need any conservation intervention.

To: **Portland Public Art Committee**
Kat Zagaria Buckley, Chair

MEETING DATE

September 3, 2026

AGENDA ITEM

Agenda Item - *Jewel Box* bus shelter deaccessioning

PURPOSE

To vote on the removal of the *Jewel Box* bus shelter located at the intersection of Congress Street and Center Street from the Public Art Collection.

BACKGROUND

In 2003, the Portland Public Art Committee commissioned artists Laura Haddad and Tom Drugan to design, fabricate, and install a new public artwork entitled *Jewel Box*. The installation was completed in 2004 and consists of cast iron panels, steel supports, tempered glass panels, wooden seating, and an aluminum roof mounted on an elevated concrete base.

At the April 15, 2026 Public Art Committee meeting, City staff presented options for consideration regarding the *Jewel Box* bus shelter, including potential future evaluation of relocation, repair, or deaccessioning and removal. This item was introduced for initial discussion due to ongoing maintenance needs, repeated vandalism, and persistent concerns related to loitering and public health over several years. Several design characteristics, including a solid roof, enclosed wall structure, and limited ventilation, have been noted to reduce visibility through the structure and have been associated with ongoing challenges related to vandalism, and public health concerns that the City continues to address.

At its June 17, 2026 meeting, the Public Art Committee recommended including in the FY26 Annual Report and FY27 Proposed Budget to either deaccession or relocate the *Jewel Box* from the City's public art Collection. The Committee's determination was based on the applicable deaccessioning policy criteria:

- *The artwork has been damaged or has deteriorated to the point where restoration is impractical or unfeasible, or the cost of restoration is excessive in relation to the appraised value of the artwork.*
- *The artwork requires excessive maintenance or has faults of design or workmanship, and the city cannot properly maintain the artwork.*
- *The artwork endangers public safety.*

In addition, the Committee recommended consideration of relocating the artwork based on the applicable relocation policy criteria:

- *The condition or security of the artwork cannot be reasonably guaranteed in its present location.*

The Committee requested City staff to coordinate with Metro to evaluate potential relocation sites based on the feasibility and viability at a future meeting.

Following the June 17, 2026 meeting, the Collection Management Subcommittee prepared a recommendation letter, Attachment A, to outline the issues related to budgetary impacts of ongoing maintenance and community concerns for safety and visibility. While relocation of the artwork was considered, the Subcommittee and staff expressed concerns that a new location with less ridership could exacerbate opportunities for vandalism and further endanger public safety. The Subcommittee's preferred remedy is to prioritize deaccessioning the public artwork and work with the City to remove it.

PROCESS/PROCEDURE

The [Guidelines for the Public Art Ordinance](#), establish procedures for reviewing the relocation or removal of artworks from the Public Art Collection. Section VIII, *Relocation of Public Art*, outlines the process for considering the relocation of an existing artwork, while Section IX, *Deaccessioning Policy*, establishes the process for considering the removal of an artwork from the collection.

The deaccessioning guidelines recognize that, over time, circumstances may arise that warrant the removal of artwork from the collection. Reasons for deaccessioning may include, but are not limited to, situations where an artwork has been damaged beyond reasonable repair, is no longer considered appropriate, or requires removal due to redevelopment or changes in the direction and goals of the Public Art Collection.

Process

The Public Art Committee shall review any proposed deaccessioning of public art, and shall forward a recommendation to the Council for action. After receiving the recommendation from the Committee, the Council, by majority vote, can order the deaccessioning of the artwork.

Following the Council's vote, the Committee shall consider the following courses of action (in order of priority) to deaccession the *Jewel Box*.

For deaccession:

1. **Sale or Trade:** The first consideration shall be whether to sell or trade the artwork. Regarding either sale or trade of artwork, the City shall offer the right of first refusal to the artist, if still alive, or the estate or family, and/or the original donor if the artwork was a gift to the City. Sale through auction, art gallery, or dealer resale, or direct bidding by individuals, in compliance with City law and policies governing surplus property. Trade through artist, gallery, museum, or other institution for one or more other artwork(s) of comparable value by the same artist. Funds from the sale of public art shall go to the Public Art Fund.
2. **Gift to another governmental entity.**

3. Destruction of the work if deteriorated or damaged beyond repair or if determined to have negligible value.

FISCAL IMPACT

The final budget for the installation of the Jewel Box Bus Shelter was approximately \$84,000. Since 2005, the Public Art Committee has allocated public art funds to support conservation and maintenance of the Jewel Box Bus Shelter totaling approximately \$35,000.

Tuckerbrook recently completed a conservation assessment of the City's entire public art collection and identified the Jewel Box Bus Shelter as requiring approximately \$35,500 in future maintenance and conservation improvements. This estimate does not account for damage or repairs needed due to ongoing vandalism.

Should the Committee vote to remove the artwork from the collection, a detailed cost estimate will be prepared in coordination with relevant stakeholders, including Metro and the Department of Public Works, to account for removal, deconstruction, or demolition. At this time, it is anticipated that a construction bid will be required for its removal.

NEXT STEPS

Staff recommends that the Committee vote to recommend deaccessioning the *Jewel Box* from the Public Art Collection because the artwork is damaged and deteriorating, requires excessive maintenance due to design or workmanship issues, and poses a risk to public safety. Following the Committee's vote, the recommendation will be forwarded to the City Council for consideration and action. The City Council has final authority to approve the deaccession of artwork from the Public Art Collection.

COMMITTEE ACTION

Motion:

The Public Art Committee recommends the deaccession of the Jewel Box bus shelter from the public art collection.

PRIOR COMMITTEE REVIEW

April 15, 2026 - The Public Art Committee discussed previous expenditures toward the Jewel Box and introduced consideration for deaccessioning.

June 17, 2026 - The Public Art Committee recommended incorporating its recommendation to either relocate or deaccession the Jewel Box into the FY26 Annual Plan.

PREPARED BY

Sean King
Urban Designer
Planning & Urban Development

ATTACHMENTS

- A. Collection Management Subcommittee recommendation letter

The Collection Subcommittee of the Portland Public Art Committee met today, June, 25th, 2026, to discuss issues related to *The Jewel Box*, a public art piece owned by the City of Portland and located at the corner of Congress and Center streets. Issues encompass those that City Management has brought to the Committee's attention — budgetary and safety-related — and those raised by community members, chiefly safety-related. See agenda packet from the Committee's June 17 meeting for details, pp. 31 – 40.

Issue 1: Budgetary impact of ongoing maintenance

Since its installation in 2003, *The Jewel Box* has incurred significantly higher maintenance costs than other works in the collection, exceeding \$35,000. ~\$5,000 of maintenance costs were incurred in FY2025 alone. Ongoing maintenance issues include etching and graffiti, as well as more serious problems, such as smashed glass panels. These costs are borne by the Public Art Committee's budget. Most of these issues required immediate remediation.

Longer-term remediation of the work also has budgetary impacts. Rust, deterioration of the anti-graffiti film, treating cast iron to prevent further deterioration, and refinishing benches have a minimum estimate of \$33,500. These costs are expected to be ongoing and will experience continual increase as *The Jewel Box* ages.

Issue 2: Community concerns

The Portland community has raised concerns about this work, citing its detrimental effect on neighborhood safety due to the design of the piece, which features an element resembling stonescaping that extends from roughly 36 inches high down to grade. The result is that passersby and others do not have adequate sightlines into the goings-on in the shelter.

There are two potential proposals before the Public Art Committee to remedy these issues that the subcommittee examined.

Remedy 1: Relocation of this work

The subcommittee did not feel that relocation would solve issue 1 across its budgetary and vandalism implications. Relocation to an area with less ridership could exacerbate opportunities for vandalism due to its more remote nature.

Safety would also not be improved by relocation, as the piece's design would remain the same. The elements of the work that obscure vision and compromise riders' safety would remain present.

Relocation would also have significant budgetary implications for the disassembly, transportation, reassembly, and long-term maintenance of the aging, deteriorating work. The Subcommittee noted that the Public Art Committee's overall budget has recently increased. However, the Subcommittee wishes to be responsible fiscal stewards of this new budgetary allotment and feels strongly that its charge to do so also mandates that issues currently at hand not be replicated elsewhere.

Remedy 2: Deaccessioning of artwork

For the reasons above, the Collection Subcommittee recommends deaccessioning this work at this time. A deaccession plan will be explored by the City, including outlining the costs of the works' disassembly and short-term storage, as a buyer or other plan for removal are explored. Given the urgent nature of the situation and the safety risks the work poses to significant numbers of Portland citizens, including neighboring businesses, residents, and GPMetro riders, we recommend that the Committee vote in favor of deaccessioning.

Sharon Dennehy, Collection Subcommittee Chair

Kat Zagaria Buckley, Collection Subcommittee Member

Kelly Hrenko, Collection Subcommittee Member

Bus Shelter on Congress and Center

Christian Saucedo <christianmsaucedo@gmail.com>

Wed, Aug 19, 2026 at 10:53 AM

To: publicart@portlandmaine.gov

Cc: "M. Ames" <marycarolineames@gmail.com>

Hello,

I am a resident of 15 Brown Street and my condo's windows look out on Congress and the bus shelter that the committee is considering tonight. I've lived here for 10 years and, sadly, have witnessed the shelter degrade from a beautiful art piece citizens could use to wait for the bus into a gathering place for drug dealers and drug users. We have called 911 several times when people have overdosed, violence has broken out, or we have witnessed open-air drug use. Nearly every day the police or emergency services pay visits to the shelter. Every night, a group sleeps there and leaves their garbage (and worse) for the city workers to clean. It's so bad that most of the time people actually waiting for the bus can't use the shelter, not to mention the businesses that suffer because no one wants to walk on that block.

As an artist myself, it pains me to ask you to dismantle the shelter but it's the only solution for our block. It may seem like a small gesture given the huge unhoused and drug issues facing the city, but we have to start somewhere. And I want to feel safe in my own neighborhood again. You have the opportunity to help. Please do.

Thank you,

Christian Saucedo
15 Brown Street, Unit 202
Portland, ME 04101

Public Comment for Aug 19th Public Art Committee Meeting

Mary Ames <marycarolineames@gmail.com>

Wed, Aug 19, 2026 at 11:24 AM

To: publicart@portlandmaine.gov

Cc: Christian Saucedo <christianmsaucedo@gmail.com>, David Jopp <david.j.jopp@gmail.com>

To the members of Portland's Public Art Committee,

I would first like to thank you for your commitment to promoting and preserving public art for the city of Portland. As a resident of the Arts District, I appreciate your preserving spaces for public enjoyment of art. It's important.

I have been informed that you are considering removal of the bus stop at the corner of Congress and Center. I live in a condo that looks out on Congress Street and out on the bus shelter in question. I want to take this opportunity to share a little bit about my experience witnessing the use of that bus stop on a daily basis. In short, it is a shelter for drug users.

Every morning, between 6 and 7am, I see the the Portland Downtown team arrive and spray vomit from the benches, pick up needles, remove human waste, and other drug-related paraphernalia. Emergency services are called nearly every day to check on drug users in the shelter. Often these drug users refuse treatment. We have witnessed multiple overdoses over the years.

In addition to drug use, the bus shelter is a haven for drug dealing. We know and can readily identify the drug dealers in our neighborhood, and we call police dispatch on them nearly every day. The bus shelter is a known meeting up spot for their "business".

What is most troubling to us, aside from the depravity of drug use and its consequences that we witness, is watching pedestrians who are trying to get to work stand outside the bus shelter on a daily basis. Without fail, the bus shelter is taken over most hours of the day by drug users and their cohorts. Regardless of the weather, whether it be extreme heat or rain or snow, we see hardworking individuals standing outside of the bus shelter waiting to catch the bus.

The drug users own this shelter, negating (in my opinion) the art committee's efforts to preserve the artist's work. I would recommend that the respectful thing to do for this artist is to remove the bus shelter entirely. Hopefully this artist can gift the city with their art elsewhere. In the meantime, for the safety of our neighborhood, we ask that you please remove the shelter immediately.

We can no longer walk our dog on this street for fear that he will step on a needle, which has already happened, or smell human waste or step in it or worse. We see children being ushered across the street in order to avoid the bus shelter regularly by their parents because it is such an unsafe area.

If this seems extreme, I ask that you come down and spend a day or two watching the bus shelter. You are welcome to come to our window. We would be more than happy to host a visit if that's required to make your decision.

We are desperate for help.

Thank you,

Mary Ames
Portland Arts District Resident

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Mary Caroline Ames