



James Cradock, Chair
Jessica Lauren Lipton, Vice Chair
Councilor Pious Ali
Nick Aceto
Anna Berke
Gibrian Foltz, Creative Portland
Diana Greenwold
Lin Lisberger
Kavya Seshachar

Management & Administration
Caitlin Cameron
Urban Designer, Planning Division

PORTLAND PUBLIC ART COMMITTEE

Wednesday, November 18, 2020
4:00 p.m. – 6:00 p.m. Online via Zoom

Attendance: Jim Cradock, Chair, Nick Aceto, Anna Berke, Lin Lisberger, Gibrian Foltz, Julia Kirby, Kavya Seshachar, Mayor Snyder
Not in attendance: Diana Greenwold, Jess Lipton, Vice-Chair
Staff: Caitlin Cameron

Call to Order 4:07p

Approve Minutes from October 21, 2020 [**Kirby; Berke 7-0 unanimous approval**]

[Aceto joins 4:10p]

Project Reports

Maintenance/Conservation: Cameron is drafting a new conservation contract for Jonathan Taggart to cover the collection assessment and the mural stabilization. Conservation work can now proceed with the approved budget.

Congress Square: Cameron was contacted by a journalist asking about the public art selection process. Lisberger asked whether the Phase II schedule is delayed due to budget/Covid? Cameron was not sure – depends on the CIP funding for next fiscal year.

East Bayside Mural: Staff are waiting for a cost estimate from Taggart to finalize the budget request and contract.

Subcommittee Reports

Governance/Board Development:

- Open Positions: Three positions were advertised as of 11/16/20. Lisberger contacted several people in the community to encourage to apply. The committee discussed skills, diversity, needs for new committee members to be included in a list to the Appointments Committee. These include: professional artists, project management/arts administration, tech skills, social media. Action Items: Cradock will draft letter to Appointments committee.
- Annual Report/Budget: City Council approved Annual Report and FY21 Budget Plan on 11/16/20.

Communications: Cradock gave an update on the coloring sheets – 8 sheets, double sided. 2,000 sheets total. Distribution includes 4 restaurants, Parks & Recreation Department, public school system. Berke contacted the school arts coordinator – they only needed a digital file but would accept hard copies if distributed. Lisberger asked whether the digital file had already been distributed to the schools – yes. Action Items: Cradock will research printing costs.

Cradock was contacted by artist for Portland Brick with two concerns. First, order of bricks is incorrect when construction replaced sidewalk on Thames Street. Committee discussed whether this impacts the integrity of the work and determined too costly and risk of damage to remove and change. Second, the map and website were not displaying properly. The committee raised the question whether there will be the ability to map multiple locations for one artwork on the map. Action Items: Cradock will correct the problem as a volunteer without cost to the committee.

Cradock reported on online analytics. Cradock would like to leverage tools and get more awareness. Action Items: Cradock will develop a social media plan. Seshachar volunteers to help with Facebook posts.

Site Selection: Site priority map was included in Annual Report to Council.

Gifts: The Pinecone was adopted into the collection by City Council action and can now be installed. Action Items: Kirby will contact the donors to coordinate installation and make the request regarding the plinth and plaque.

Other Business:

- **Council Resolution:** Lipton drafted proposed revisions to the Temporary Art Guidelines to expedite street mural projects. Kirby said temporary art should be of the moment and responsive – revisions should enable the City to make a quicker response. Discussion included: Should the revisions be specific to street murals or broaden to all artworks? Goal/intent was to be more accommodating of quick response to applications and encourage more of these activities. Does not appear to be a general concern about the speed of review for temporary art. Action Items: Lipton will provide draft revisions; Cradock will request Mayor to attend November meeting.
- **Bramhall Square:** The project was approved by Council and will require an artist selection process. Committee representatives will be Cradock, Aceto, and Berke. Kirby also raised the question whether any new committee members might have interest in this. Action Item: Cameron will schedule a coordination meeting.

Next Meeting – December 16, 2020 (online)

Adjourn at 5:14 pm

JONATHAN TAGGART
Taggart Objects Conservation
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207-522-9435 jtaggart@gwi.net

November 19, 2020

Treatment Proposal Andrew Schoultz mural

CONDITION

Overall the mural has deteriorated. There is substantial, to complete paint loss along the bottom edge of the mural and along the left side. Upper areas of the mural remain in better condition but exhibit minor to substantial losses throughout. The right side and center of the mural remains in better condition than the left side.

Much of the damage appears to have been caused by moisture at the base of the wall. Moist areas can be seen in the photographs at the bottom of the wall. There is an even band of deterioration and associated moss growth along the lower central and lower right sides of the mural that relates to a structural difference in the wall structure. It appears to be a concrete layer that has allowed water to wick up into the concrete and damage the paint layer. The asphalt may be slightly lower in this area, allowing moisture to pool against the wall. The change in appearance of the mural above this area indicated that there is a damp-proof layer on top of the concrete that has prevented the moisture from continuing up into the brick wall, preserving the mural.

On the left side the mechanism of deterioration is similar, but without a damp-proof layer the moisture has continued to cause deterioration further up the wall. The extreme deterioration on the left edge may be caused by people leaning up against the corner, or brushing the weakened surface as they passed by the wall.

There are several areas in the more intact areas of the mural that appear to have been thinned by the process of graffiti removal. In these areas, first the image layer appears to have been thinned, eventually exposing the underlying wall surface.

One of the reasons for much of the paint flaking appears to have been the underlying paint layers, and poor bonding of them to the brick. In areas where the actual brick is exposed, there is a failed white paint layer or whitewash layer that had been applied to the brick. On top of this was applied a dark red paint, which was probably the surface that was presented to the artist. Much of the failure of the paint layer is below the dark red paint. In places where the mural is more intact, failure in the image layer through loss, or cleaning abrasion, exposes the surface of the red paint.

TREATMENT

A stabilization treatment is proposed, to clean the surface and remove graffiti removed, stabilize areas of insipient instability, clean the concrete and apply a waterproof coating, then reapply an anti-graffiti coating. This would be an effort to stabilize the mural as is, accepting the existing deterioration. Deteriorated areas could be painted out in a neutral color. A temporary solution to improve the overall appearance and extend its life would be to paint out the most deteriorated sections and retain the more intact parts.

Cleaning solutions, consolidants, and coatings will be tested before they are applied overall.

All work will conform with the code of ethics and standards of practice of The International Institute for Conservation of Historic & Artistic Works (I.I.C.) and The American Institute for Conservation of Historic and Artistic Works (A.I.C.).

In keeping with both the international and national standards of practice, both written and photographic documentation will be undertaken. Before, during and after photographs will be taken. A treatment report and maintenance recommendations will be written, to be included with the attached condition report in a final report. This final documentation will be submitted to the client within a reasonable amount of time after the treatment is completed.

Jonathan Taggart has a Master of Science degree in Art Conservation. He will be the primary person involved in the treatment. All standards, materials, techniques and workmanship will be as directed by him. He will be present or available at all times when work is in progress. He has many years experience as an objects conservator, and with artistic and architectural monuments.

Technicians may be employed to assist the conservator in set-up of equipment, handling of material, daytime site security and as needed in preparation, break-down and in the process of the treatment. The technicians will be skilled in the use of tools and will have some conservation experience. Interested students who will be participating in the maintenance program will be encouraged to participate as part of the treatment team.

It is the policy of Taggart Objects Conservation to work cooperatively with the client to preserve our cultural patrimony. This proposal includes an estimate of the cost to complete the proposed work described above. The estimated costs of this proposal are based on estimated time charged at the rate of \$125 per hour and estimated costs of materials and expenses. Additional costs of changes approved by the client, made after the contract, will be charged at the rate of \$125 per hour and actual expenses.

COST ESTIMATE

\$5,000

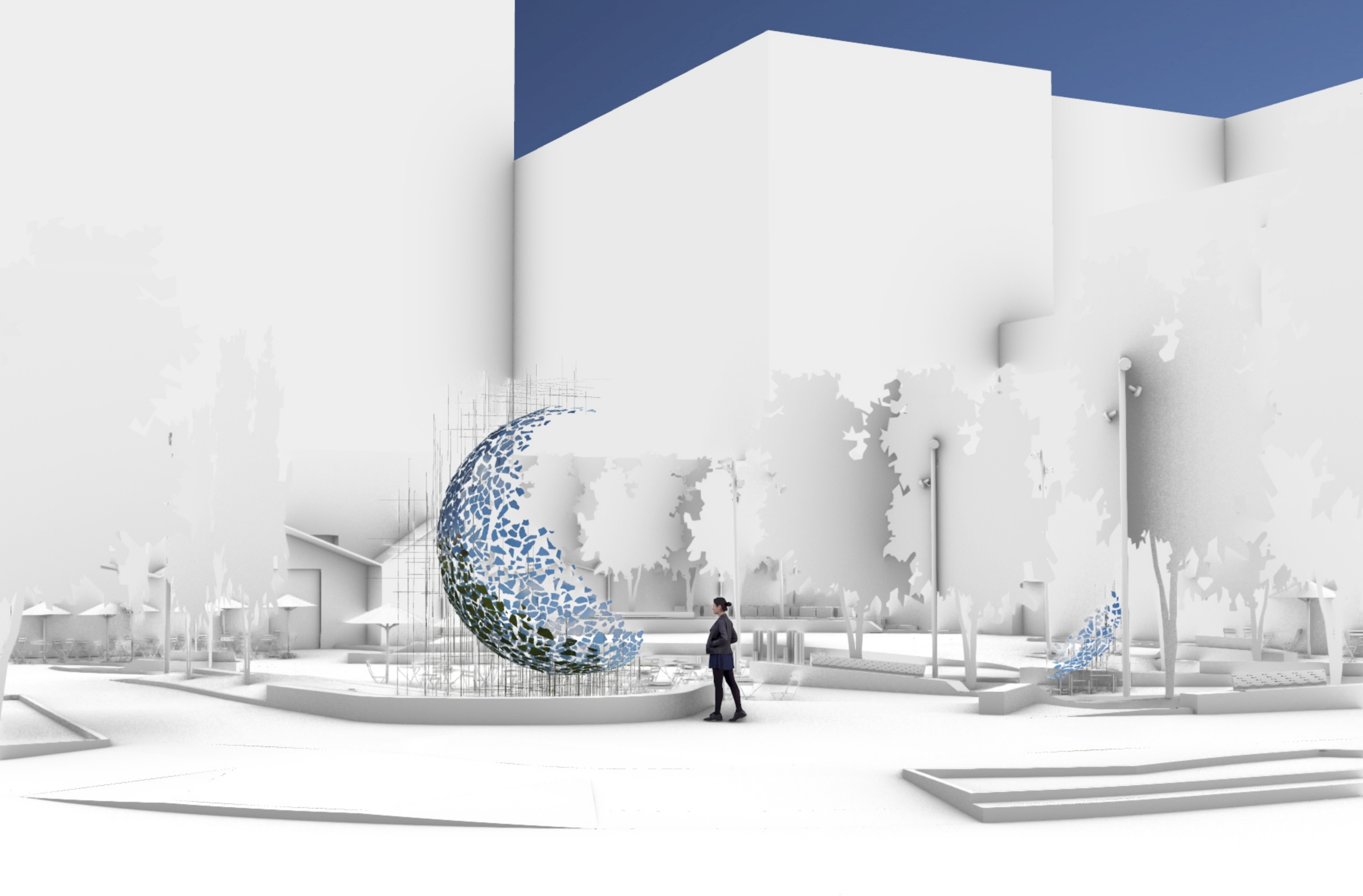
A handwritten signature in black ink, reading "Jonathan Taggart". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

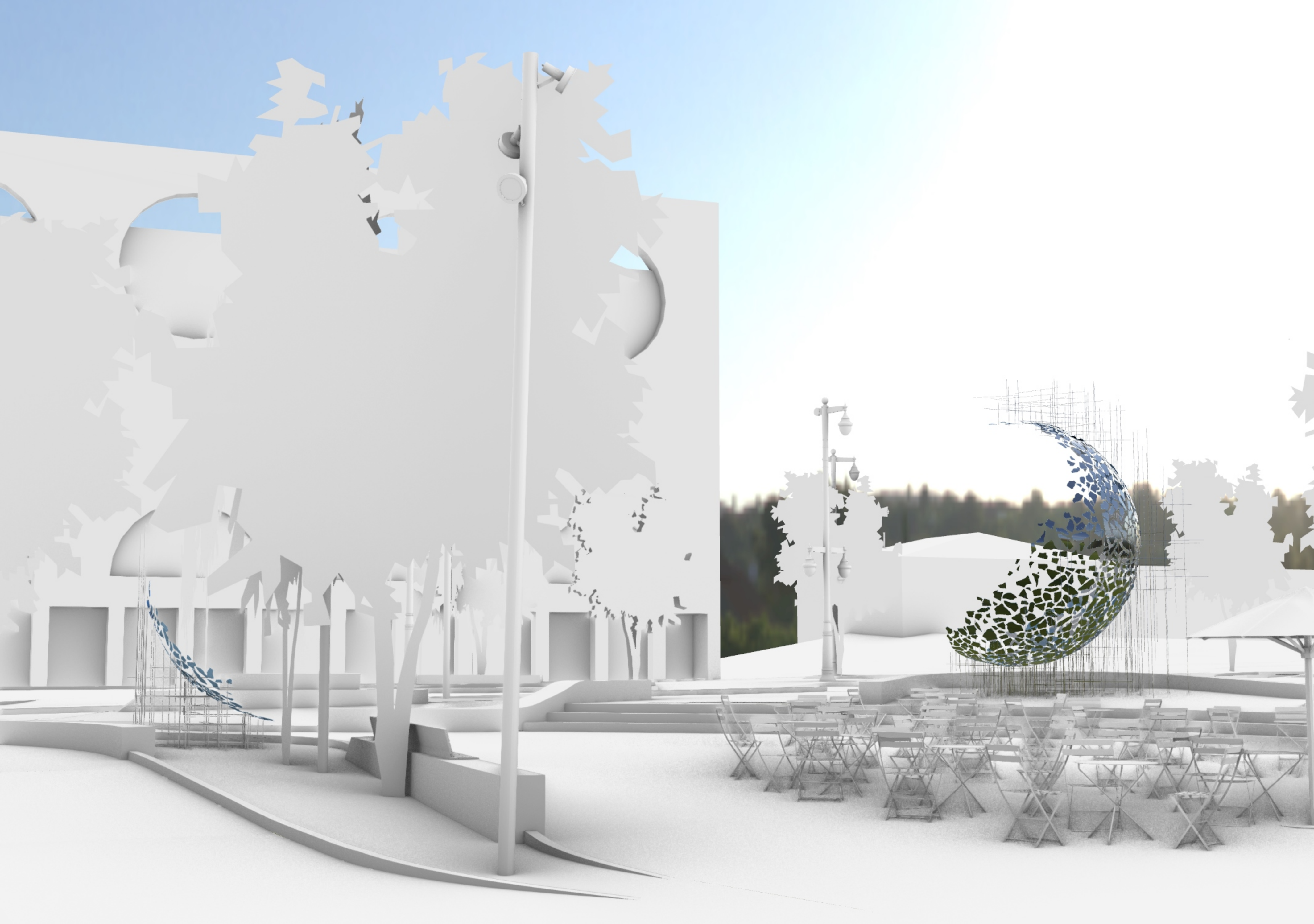
Jonathan Taggart





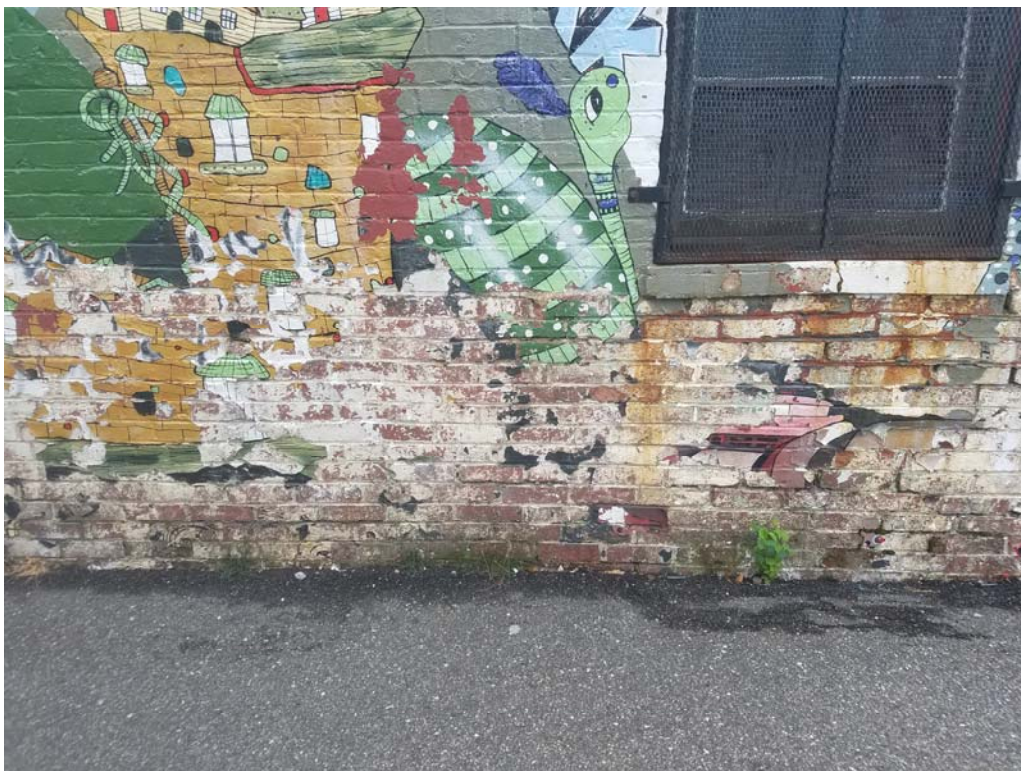








Left edge and signature panel



Lower left Side

