



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, December 16, 2020
4:00 p.m. – 6:00 p.m. Online via Zoom

Attendance: Jim Cradock, Chair, Nick Aceto, Anna Berke, Diana Greenwold, Lin Lisberger, Gibrian Foltz, Kavya Seshachar

Not in attendance: Nick Aceto, Julia Kirby, Jess Lipton, Vice-Chair, Mayor Snyder

Staff: Caitlin Cameron

Call to Order 4:04p

Approve Minutes from November 18, 2020 with one correction [**Cradock; Lisberger 6-0 unanimous approval**]

Project Reports

Maintenance/Conservation: Cameron is drafting a new conservation contract for Jonathan Taggart to cover the collection assessment and the mural stabilization. Taggart provided a proposal that totaled \$5,000. The committee discussed this document and budget. Cameron updated that the approved budget for FY21 include \$5,000 for conservation and \$10,000 for contingency– committee would like to reduce the expenses of the mural stabilization to a lower % of budget. Greenwold asked whether the committee has made a formal commitment to the community regarding the scope of the mural – no, but budget plan includes it. Shares concerns with overall cost compared with the projected longevity of mural. Can committee ask Taggart to clarify the items in the scope and itemized costs? How committed is the committee to the project in terms of level of conservation? There has not been a formal vote by the committee except to include this work in the FY21 budget. Berke suggested asking community to fundraise. Would the committee maintain the mural after this work? The committee is responsible for the maintenance of the mural but after this conservation effort, the committee had agreed not to conserve any further. Greenwold suggested the Guidelines/Ordinance could be revised to exclude outdoor murals for future acquisitions. Should the committee provide a date by when to deaccession the artwork? Cradock suggested a communication with the neighborhood to clarify scope and expected lifespan of the work so that the community can fundraise for future action if desired (for non-permanent art). Action items: Cameron to ask Taggart for revised proposal with line items.

Art Underfoot is missing at least one brick – plan for replacement. Lisberger reminded that City holds molds for previous replacements. Does it make sense to have additional backup bronze casts made at this time for future replacement? Lisberger explained that the original fastening system is a weak point. Does it diminish the artwork if there are duplicative designs? Greenwold asked whether whole artwork be better secured? How many have been replace – at least 4. Should the committee invest in bolting the remaining work pre-emptively? Committee is in favor of direction of replacement and securing rest of work. Action Items: Lisberger will inspect the work, count number of bricks, and inquire with the caster on cost.

Luminous Arbor needs bulb replacement. Seshachar asked whether it is a standard bulb – yes. Lisberger suggested asking artist if he has extra bulbs. Action Item: Cameron to ask Public Works and artist.

[4:45pm Greenwold leaves]

Congress Square: Cameron finishing final report for NEA Artworks grant (\$30,000) to be used to pay artist contract, Final renderings delivered by Sze Studio and presented during meeting.

Bramhall Square: Cameron and Berke reported on the coordination meeting with Project Works/design team. Project manager decided to proceed with public art funding – a selection committee will need to be formed to determine process and make selection. As of right now, there is a place-holder in the design for a sculpture. Some members have a preference for a certain artist who submitted a polar bear concept as part of the competition. Committee discussed what can be included as parameters for a competitive artist selection process. Lisberger expressed concern about being too specific about figural sculpture, recommends using language like “vertical, responds to design theme” and to leave as open-ended as possible. Cradock asked about the timeline – unknown, waiting for project manager to contact to form selection committee.

Subcommittee Reports

Governance/Board Development:

- Open Positions: Three positions were advertised as of 11/16/20 – have not been notified of appointees. Final meeting for Lisberger and Greenwold.

Communications: Cradock gave an update on the coloring books – printed and distributed with crayons, 300 sets to Parks & Recreation. Committee discussed additional organizations that might want this resource. Additional funding would need to be approved. Action Items: Cradock approach Boys + Girls Club, Catholic Charities if interested in coloring books.

Cradock: Portland Brick map to be updated/corrected. Action Items: Cradock will update/correct on webpage.

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

Gifts: Cradock read an update from Kirby – spring installation anticipated, no update on whether donors will provide the plaque/monument.

Other Business:

- **Council Resolution:** No updates
- **Volunteer request:** Request from a potential volunteer to help summer 2021. Committee suggested potential help on mural conservation, archives, social media

Next Meeting – January 20, 2021 (online)

Adjourn at 5:19 pm

Landscape Design changes:

- Sidewalk layout revised to move away from roundabout
- Sidewalk plaza reduced in size
= less area for bench stones

Original Bench Concept:

- 3 stone benches cut from same stone
- Formed in semi-circle facing roundabout
- Taller stone “chaise” to mount plaque

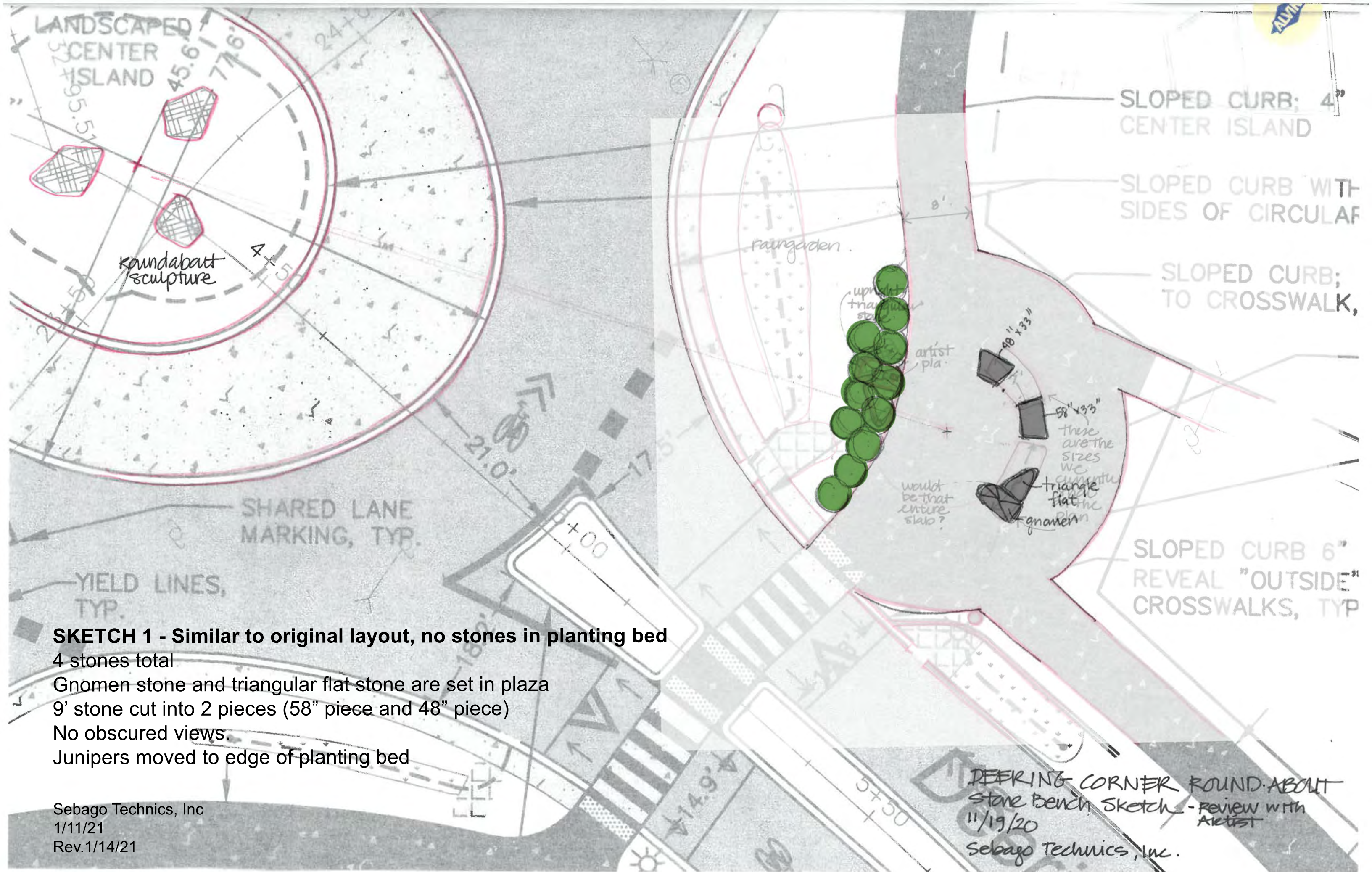
Description of proposed changes:

- 1) Shift gnomon stone into landscape area, plaque mounted to be read standing in plaza facing artwork, and additional triangular stone is next to it
- 2) Reduce the size/number of bench stones either
- 3) Select the placement of the stones

Cost: Depending on our final selection of the layout the quarry is asking for an additional \$1500 to \$2000.

Committee to provide guidance on

- Stone placement
- Number of stones
- Size of stones
- Approve any additional cost



SKETCH 1 - Similar to original layout, no stones in planting bed

- 4 stones total
- Gnomon stone and triangular flat stone are set in plaza
- 9' stone cut into 2 pieces (58" piece and 48" piece)
- No obscured views.
- Junipers moved to edge of planting bed



SKETCH 2 - Similar to current layout

4 stones total

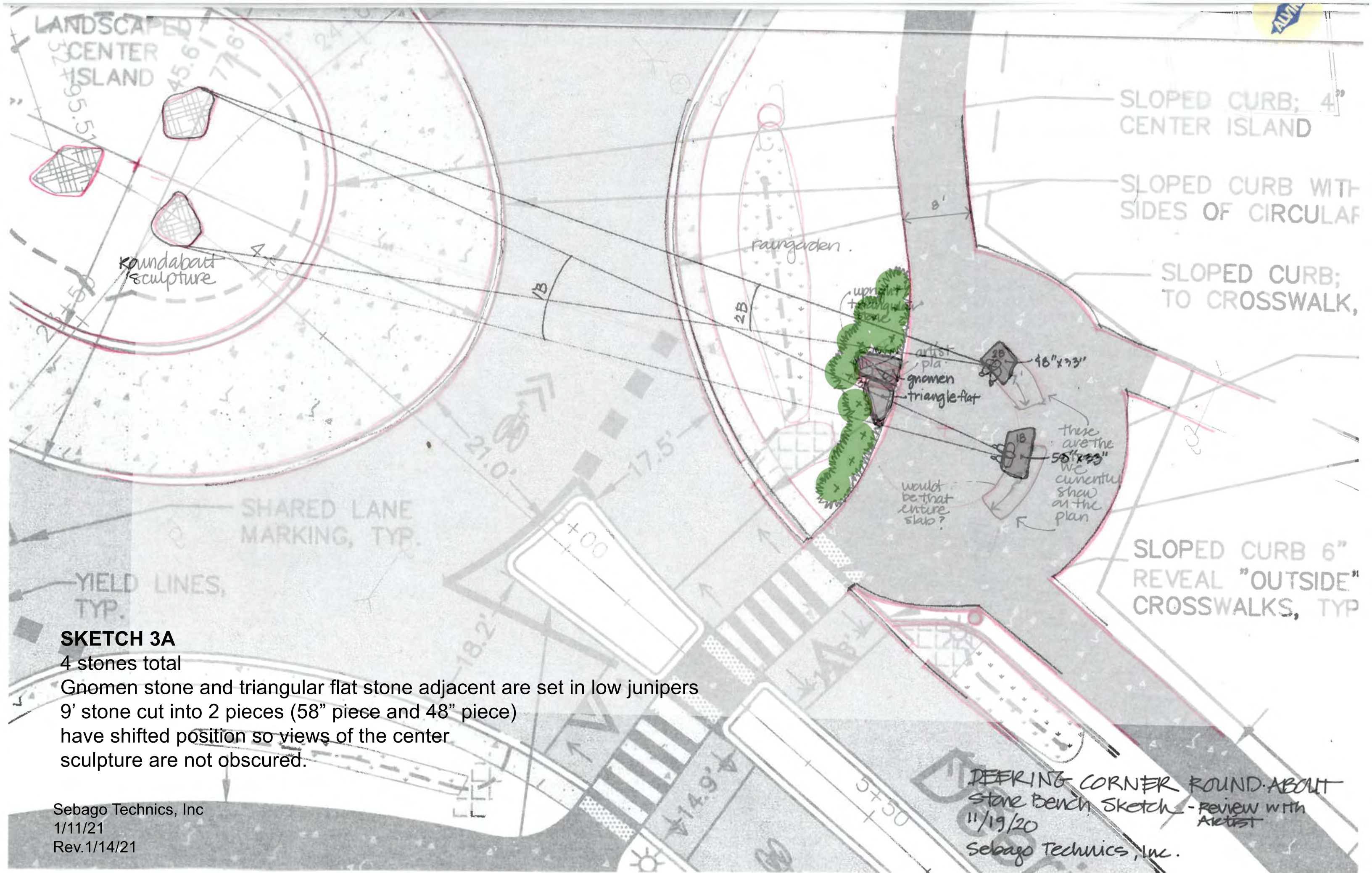
Gnomen stone and triangular flat stone are set in plaza

9' stone cut into 2 pieces (58" piece and 48" piece) with smaller stone set into planting bed

No obscured views.

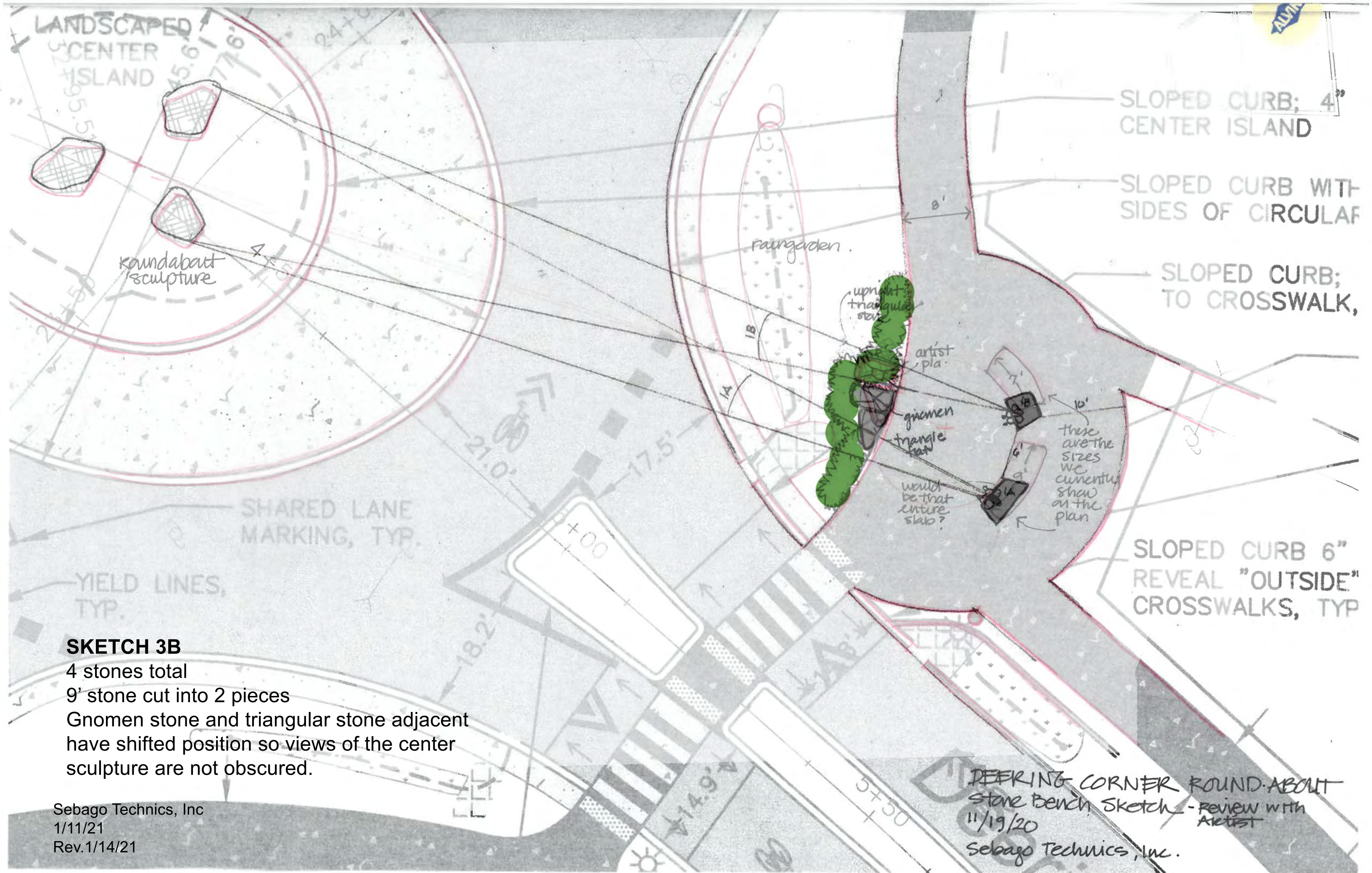
Sebago Technics, Inc
1/11/21
Rev. 1/14/21

DEERING CORNER ROUNDABOUT
Stone Bench Sketch - Review with
Artist
11/19/20
Sebago Technics, Inc.



SKETCH 3A

4 stones total
Gnomen stone and triangular flat stone adjacent are set in low junipers
9' stone cut into 2 pieces (58" piece and 48" piece)
have shifted position so views of the center sculpture are not obscured.



SKETCH 3B

4 stones total

9' stone cut into 2 pieces

Gnomen stone and triangular stone adjacent
have shifted position so views of the center
sculpture are not obscured.

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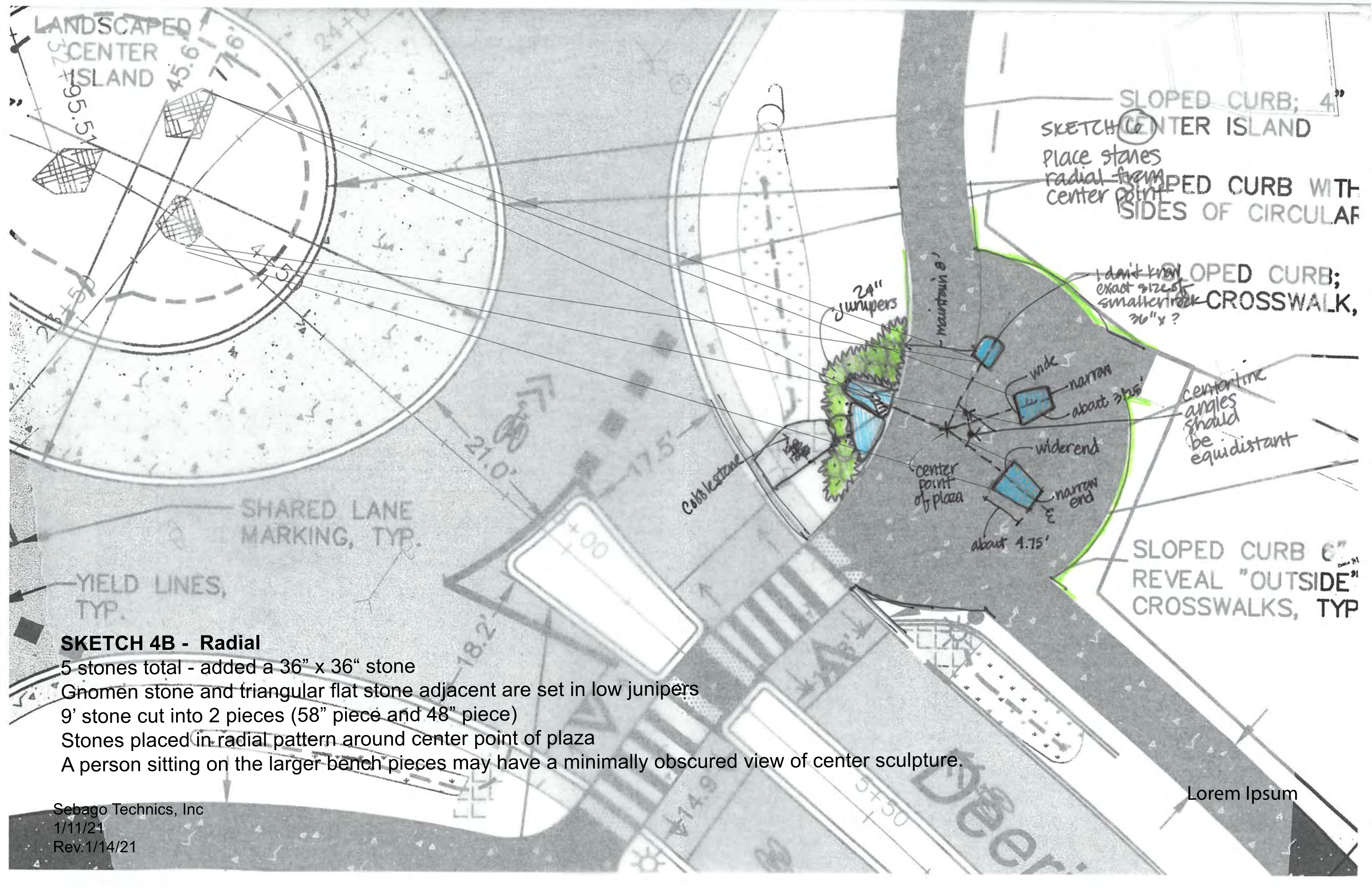


SKETCH 4A

5 stones total - added a 36" x 36" stone
Gnomen stone and triangular flat stone adjacent are set in low junipers
9' stone cut into 2 pieces (58" piece and 48" piece)
A person sitting in the middle bench stone would have a partially obscured view of center sculpture. The other two stones would have open views.

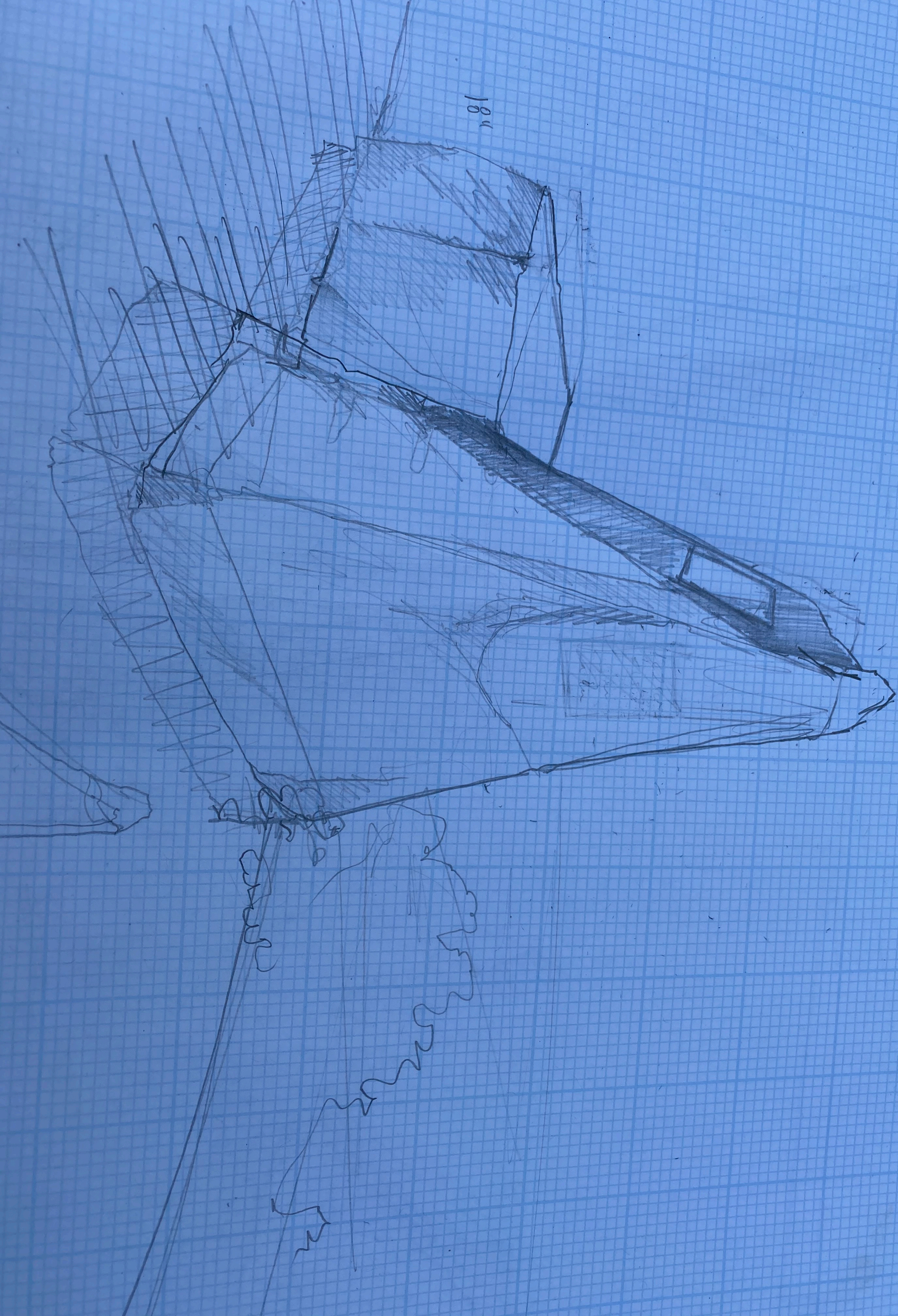
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Rev. 1/14/21

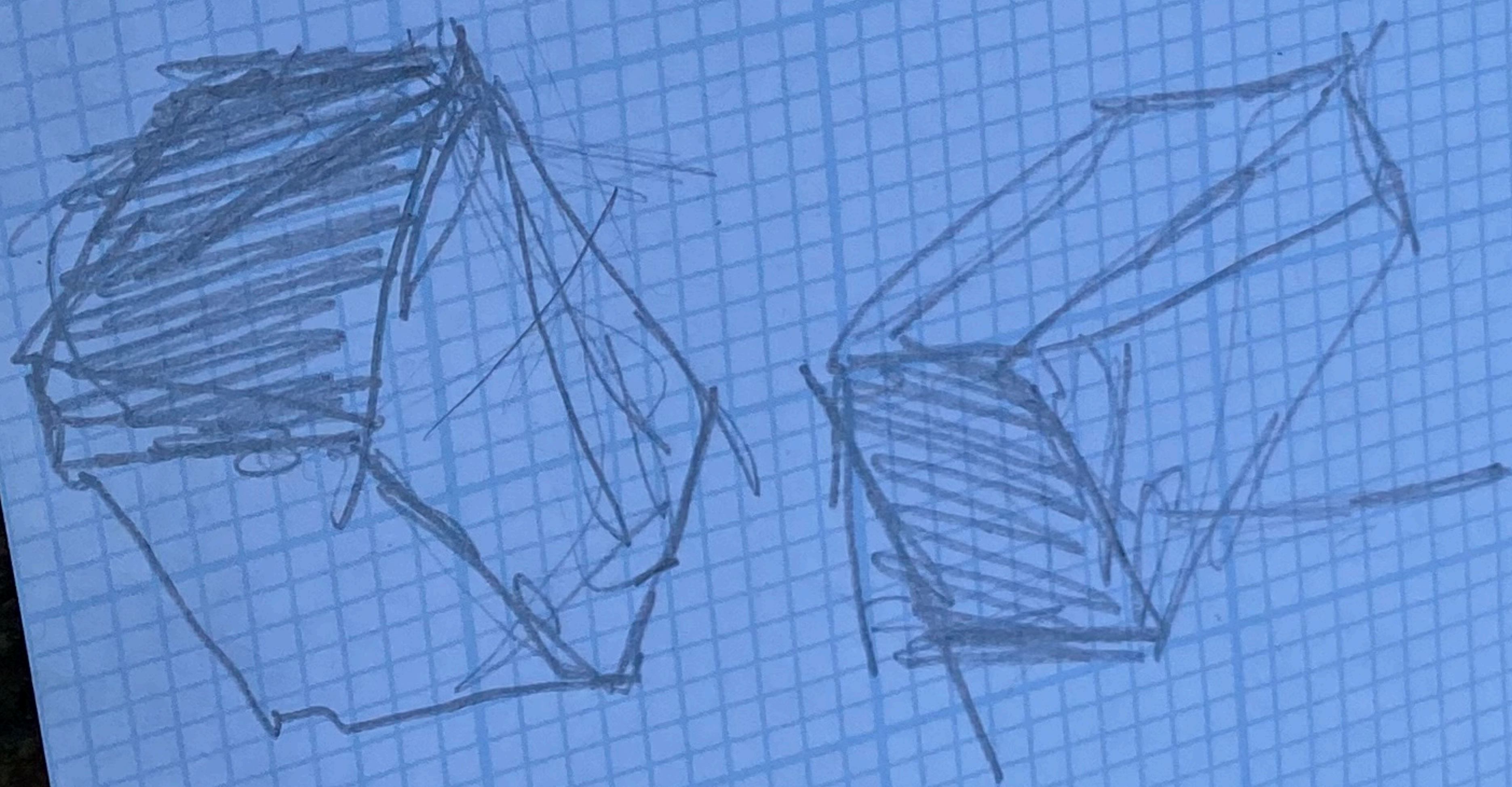
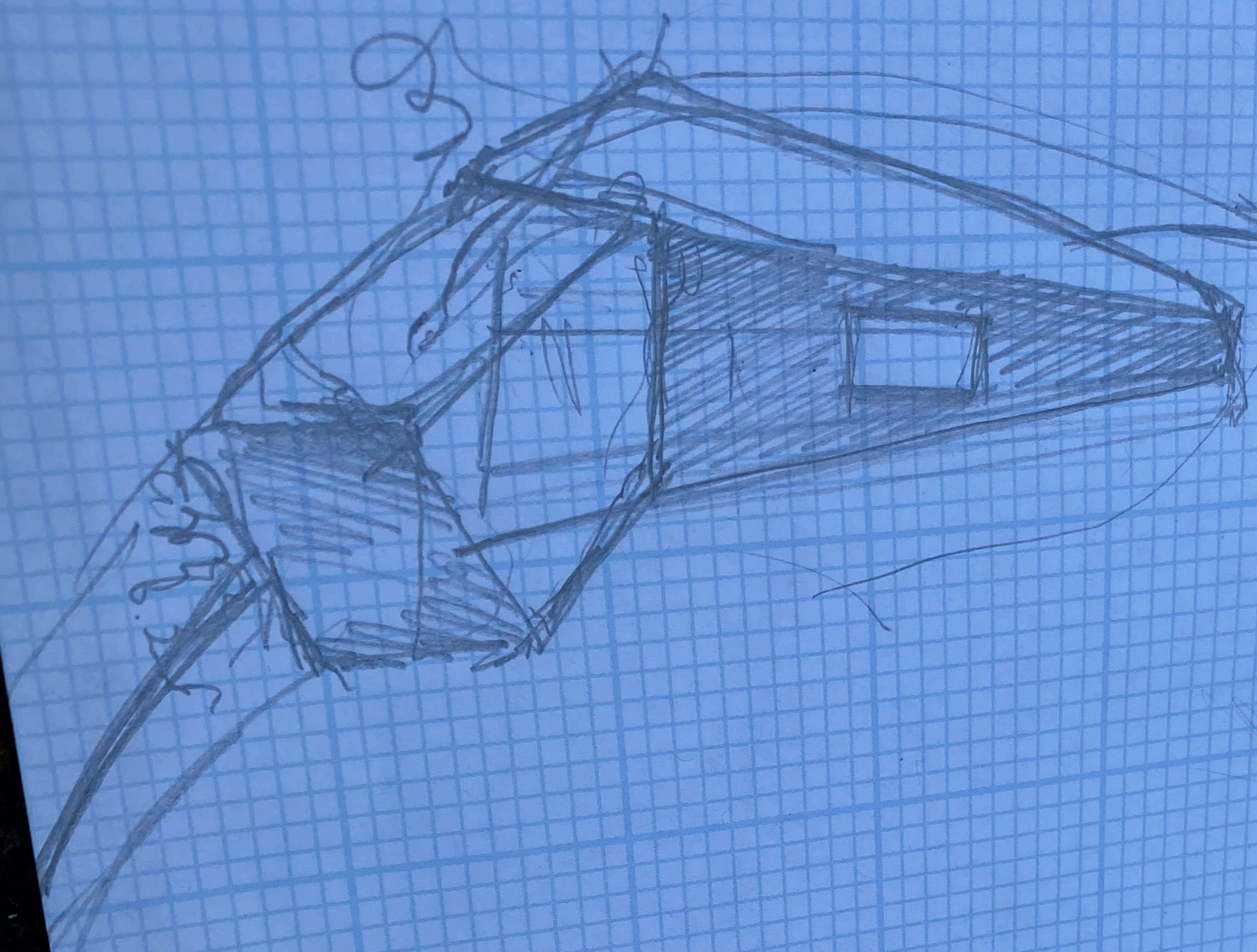
DEERING CORNER ROUNDABOUT
Stone Bench Sketch - Review with Artist
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Sebago Technics, Inc.

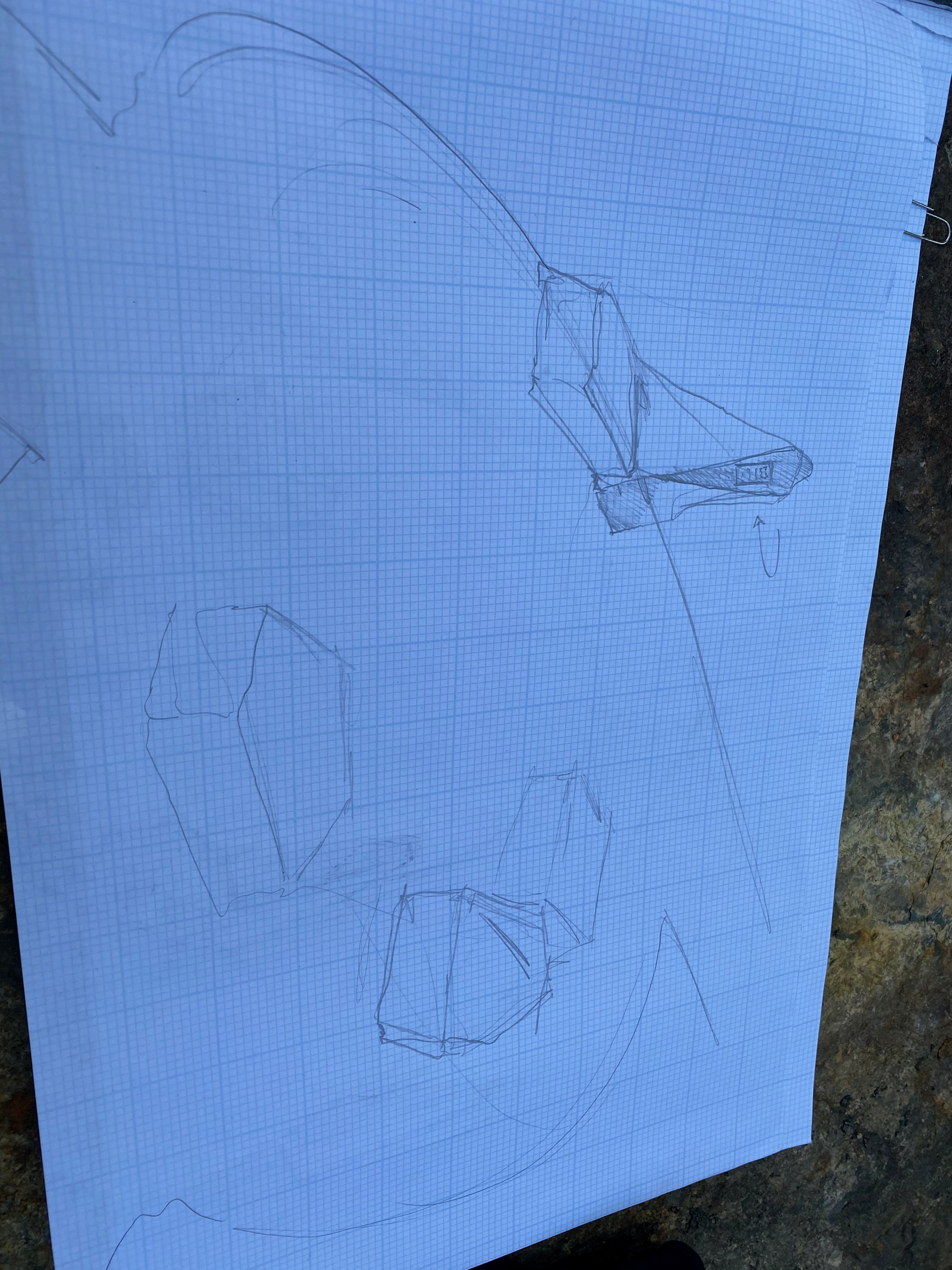


SKETCH 4B - Radial

- 5 stones total - added a 36" x 36" stone
- Gnomen stone and triangular flat stone adjacent are set in low junipers
- 9' stone cut into 2 pieces (58" piece and 48" piece)
- Stones placed in radial pattern around center point of plaza
- A person sitting on the larger bench pieces may have a minimally obscured view of center sculpture.









mural stabilization

Jonathan Taggart <jtaggart@zwi.net>

Tue, Jan 19, 2021 at 2:32 PM

To: jtaggart@zwi.net, Caitlin Cameron <ccameron@portlandmaine.gov>

Because the community and the public art committee have decided to invest in the mural rather than to leave it to benign neglect, then it must be documented, assessed, and stabilized.

I propose working with the public art committee to develop a collaboration between students, volunteers, and the Parks Department to stabilize the mural.

I propose that the Parks Department will clean and seal the bottom of the wall, then install an gutter to directs water away from the wall. They will address drainage from the top of the building.

I propose that I will document and make a scale digital 3D model of the wall. After assessment, I will develop a method for consolidating and reattaching loose paint and to stabilize paint loss edges. Once the paint is stabilized by the volunteers, the surface will be cleaned.

Once it is stabilized there will be time to decide how to proceed

Materials and expenses \$2,000.

Jonathan Taggart

Sent via the Samsung Galaxy S7, an AT&T 4G LTE smartphone

2 attachments



20200727_105130.jpg
10006K



20200727_105604.jpg
8832K



Caitlin Cameron <ccameron@portlandmaine.gov>

Schoultz mural

Jonathan Taggart <jtaggart@gwi.net>

Mon, Jan 18, 2021 at 1:56 PM

To: Caitlin Cameron <ccameron@portlandmaine.gov>

Caitlin, as a follow-up, here is a list of things that I think need to happen to properly stabilize the mural.

1. Document in detail with photographs the current condition. These could possibly be turned into a scale 3D model.
2. Work with parks department to seal the bottom of the mural and add an asphalt gutter to direct water away from the base of the mural and to prevent water accumulating at the bottom of the wall and migrating up the wall.
3. In the intact part of the mural, re-adhere loose and flaking paint to prevent its loss.
4. Gently hand wash the intact section of the mural. Remove any remaining graffiti.
5. Apply a permanent anti-graffiti coating to the intact section of the mural.
With the intact section of the mural stabilized, and the drainage problem resolved, the damaged section of the mural could be approached in a similar fashion.
6. Stabilize paint at the edge of deterioration.
7. Consolidate areas of paint loss and Prime with an appropriate primer.
8. Working from historic photographs, in paid areas of loss and re-create missing images working from historic photographs.

I was trying to figure out how to do some of this with volunteer or student labor. I'm just not sure how one would go about doing that.

Jonathan

[Quoted text hidden]



