



Jessica Lauren Lipton, Chair
Anna Berke, Vice-Chair
Nick Aceto
Ryan Adams
Gibrian Foltz, Creative Portland
Councilor April Fournier
Julia Kirby
Kavya Seshachar
John Whipple
Meredith Wiemer

Management & Administration

Kevin Kraft

Deputy Director, Planning & Urban Development Department

PORTLAND PUBLIC ART COMMITTEE

Wednesday, November 17, 2021

4:00 p.m. – 6:00 p.m. online via Zoom link

*Due to the existence of an emergency or urgent issue the **Portland Public Art Committee** will conduct this meeting by remote methods/technology at the Zoom link provided below, in accordance with the requirements of 1 M.R.S. section 403-B and the City Council's Remote Participation Policy.*

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Public comment will be taken; written comments may be submitted to publicart@portlandmaine.gov

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Announcement of decisions of previous meeting:

The committee made a motion to pay "Passing the Torch" artist, Mark Pettegrow for roundabout cost overruns of \$17,500 from CIP allocation funds. [Lipton, Whipple 5:0 unanimous approval]

1. Call to Order

Approve Minutes from October 20, 2021 meeting.

2. Project Reports

Roundabout (Kraft): The City hosted a ribbon cutting ceremony on Monday, November 8th to celebrate the opening of the Deering's Corner Roundabout and the City's newest public art work titled "Passing the Torch" by artist Mark Pettegrow. The event included remarks from Mayor Kate Snyder, Interim City Manager Danielle West, Director of Planning & Urban Development Christine Grimando, Department of

Public Works Jeremiah Bartlett, USM President Glenn Cummings, PPAC Chair Jess Lipton, and artist Mark Pettegrow. The event was attended by approximately 70 members of the public.

Project closed out.

Congress Square Park (Kraft, Lipton): On Saturday, November 6th the Planning and Urban Development Department hosted a Public Forum for the Congress Square Redesign and public art installation by artist Sarah Sze. The public forum was attended by approximately 70 members of the public and featured remarks from staff and presentations from landscape design consultant WRT and Sarah Sze who presented her final concept for the new sculpture.

On Saturday, November 6th, the Congress Square Fundraising Committee held an evening lecture with Sarah Sze at the PMA. PPAC members were invited to attend.

Construction document phase new contract is in place with WRT.

Bramhall Square (Berke, Whipple): On Tuesday November 9th, the Bramhall Square Selection Committee held their 3rd selection committee meeting, which included interviewing four finalists for a new public artwork commission to be incorporated within the redesigned Bramhall Square Park. Each finalists had 20 minutes to present and discuss their proposal with the Committee. Following presentations, the selection committee deliberated and unanimously selected Chris Miller. Chris Miller's winning proposal and presentation is included in the committee's packet.

Chris Miller presented two budgets, (i) Base budget, that would include 3 components only (head + back paws). Total base budget of \$24,938. (ii) Stretch budget, would include 5 components (head + front paws + back paws). Total stretch budget of \$31,172. **The allocated budget for this project is \$25,000** with the potential for additional funds. The Committee should contemplate allocating additional funds for this project during future budget discussions. The budget may also be supplemented by grants and/or private fundraising.

At the August meeting the Committee voted to set aside \$2,000 in FY22 contingency funds to be used for artist's stipends for Bramhall Square. [Whipple, Kirby, 7- 0 unanimous approval]. Each finalists received \$500.

Next Steps: The Sub-committee or a representative will present the selection to the full PPAC at the Wednesday, December 15th meeting. At that meeting, the full PPAC will be asked to vote to accept the recommendation of both budget and artist made by the selection committee.

Schoultz Mural (Kraft): The Parks Department power washed the mural the week of November 8th. Jonathan Taggart is waiting on a warm enough period in the middle of next week to get the mural coated.

Blaze Trail (Foltz, Seshachar): The project has been on hold for quite some time. This is a community art proposal Caitlin Cameron, Portland Trails, and Gib Foltz and sound artist Tony Adams brought forward. Approved for a 1 to 1 match, \$8,000 from PPAC towards the project. There is now a contract in place with Portland Trails as fiscal sponsor and funds are being transferred. Next step is to finalize the sign plan, Caitlin Cameron needs to follow up with DPW to review sign plan and in some locations needs Historic Preservation to review because some locations are in historic Districts. After that the group would order fabrication of the signs, Caitlin Cameron intend to return to install with Portland Trails. Portland Trails has agreed to help install the signs. Online presence – storymap needs to get the audio in place. This would be housed on the City's website system – this piece has yet to be finalized.

3. Subcommittee Reports

Governance/Board Development Subcommittee (Lipton, Foltz)

- Governance/Board Development Subcommittee (Lipton, Foltz)
- Communications Subcommittee (Lipton, Seshachar, Berke)
- Site Selection Subcommittee (Aceto, Seshachar, Lipton)

4. Other Business

- Gathering of Stones (Lipton)
- Introduce new Planning & Urban Development Urban Designer, Sean King (Kraft)
Sean will take over management and administrative responsibilities for the PPAC.

Next Meeting – December 15, 2021 (Via Zoom)



Jessica Lauren Lipton, Chair
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PORTLAND PUBLIC ART COMMITTEE MINUTES

Wednesday, October 20, 2021

4:00 p.m. – 6:00 p.m. online via Zoom link

Attendance: Jess Lauren Lipton, Chair, Anna Berke, Vice Chair, Ryan Adams, Gibrian Foltz, Julia Kirby, John Whipple, Meredith Wiemer

Not in attendance: Nick Aceto, Kavya Seshachar, Councilor Fournier

Staff: Kevin Kraft

Other: Mark Pettigrew, TEMPOarts, Alison Hildreth, Pandora LaCasse

Call to Order

Jess calls the meeting to order at 4:06 p. Minutes are approved 6-0.

Subcommittee Reports

Governance/Board Development Subcommittee: Danielle Gagnon is leaving the committee because she is relocating to Vermont. City Clerk will advertise the seat in January 2022.

Communications Subcommittee: We have at least 200 coloring books and markers left and Gib is happy to reach out and distribute, send him ideas of places they should go if you have them.

Gifts Subcommittee: Pinecone plinth might arrive in time to be installed this fall - Maine Memorial does not have an update. There is a backlog with shipments and delivery with granite, but it has been ordered. Tempo Art is paying for the plinth and the plaque. Because a lot of the supply issue the price has almost doubled but it has been paid for in full. Total cost was \$770 for the plinth, and same plinth as great hawk in terms of size. Julia is looking for help in placement of the plinth.

Project Reports

Roundabout: Installation was delayed due to illness. Project on track to be installed by mid-October. Sculptures are installed and the lighting is being finalized. Committee and City are very happy with the end result and delighted to have this work as part of the collection.

There will be a ribbon cutting planned by the City tentatively scheduled for November 8th at 3:30. PPAC will be invited. **Action Item: Reach out to Kevin if you are interested in helping plan the event and with**

day-of logistics.

Action Item: Who from PPAC to speak at the reception?

Mark Pettegrow speaks to the Committee about the \$17,500 that the project went over budget due to increase in material costs, mostly due to the pandemic. The breakdown of the overrun is: \$13K bronze + \$2,000 for torch form + 2500 for the quarry. These are invoices that Mark still has to pay. He will pay from his artist fee of \$20K while he is waiting for the PPAC to pay from their budget.

PPAC discusses that we will definitely pay for this overrun and want to pay Mark ASAP, we just need a little time to reexamine the budget and move money. Kevin notes that we have an additional \$30K from the NEA grant to offset costs.

Motion to pay Mark from CIP allocation funds to pay for roundabout cost overruns from CIP allocation funds as soon as money can be moved around, and that we do not need to wait until the next PPAC meeting to make the payment. [Lipton, Whipple 5-0 unanimous approval]

Mark is happy to answer any more questions but is unavailable for the next 10 days. Mark also spoke about the versatility of the lighting program and that the lights can be programmed differently during holidays or change with the seasons. The lights will come on ½ hr before sunrise and stay on ½ hour before sunset. They are different shades of white. They are meant to give interest and reward to the attentive observer, but not to distract drivers in the roundabout.

Congress Square Public Art: On November 6th the City will be hosting a public forum with WRT and Sarah Sze. Construction Document phase new contract is in place with WRT. There will also be a lecture with Sarah Sze event at 6:30 pm at the PMA, PPAC is invited.

Sarah Sze was recently in Portland and she felt like there was a need to eliminate the smaller structure from the piece. It should just be one singular iconic sculpture. One single sculpture will have a greater impact than two. Pandora and Wooly are on the call and agree that this change makes sense. The one iconic piece would not change from the original larger structure proposed - it will remain 15 feet concave sphere shape.

Committee is in agreement about the change and Kevin will report the decision back to the artist. Kevin will also ask if the elimination of the second structure changes the cost of the artwork.

We will get a detailed maintenance plan, which will address vandalism. The ceramic used has been tested in colder climates, and Sarah Sze continues to experiment and test materials. Jonathon Taggart has been involved in the process.

Portland Brick: The Portland Brick website is up and running.

Maintenance/Conservation: Armillary can wait another year before beginning the conservation process. It will need to be brought to bright metal when conservation starts.

Schultz Mural: Jonathan Taggart is working on the Schultz mural. Next step is power washing.

Bramhall Square: Artists finalists have been selected. Submissions are due October 27th, with a finalist expected to be selected November 9th. Each panelist will have 15 minutes

Other Business

Gathering of Stone: no update.

TEMPOart Spring 2022: Payson Park identified as a site for temporary art. There will also be playground construction there. SaSamantha Butler joins from TEMPOart and shares that there are 3 finalists for the art in Payson and should select someone in early December.

MECA Public Art Class: Jess met with the professor of Public Art seminar students at MECA. Students may join our calls in the future as members of the public so see the process first hand. Students are working on a project at Kennedy Park on the basketball courts. Ryan Adams offers to be a part of this collaboration with MECA.

Next Meeting – November 17, 2021 (location TBD): Meeting info, incl. Committee reports, will be sent out well ahead of time so that everyone is up to speed prior to the meeting. Jess does not want to get stuck on the minutiae and wants to keep meetings moving along and efficient, respecting everyone's time.

Meeting adjourns at 5:37PM.



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ARTS & ENTERTAINMENT > Posted November 7 | Updated November 7

INCREASE FONT SIZE **AA⁺**

Public art is popping up everywhere in effort to bring people together

From bus shelters to commercial buildings, many projects are in the works that are changing the look of towns around Maine.

BY BOB KEYES STAFF WRITER



49 COMMENTS



DO THIS (AND THIS. AND THAT.)

What are you looking for?



Jago Reinharz-Trainor, 5, of Portland looks over the piece "Gathering Stones," by the artist Jesse Salisbury while enjoying a snack during a reception Thursday at Fish Point on Portland's Eastern Promenade. *Shawn Patrick Ouellette/Staff Photographer*

On a weekly basis, it seems there’s a new sculpture, a new mural, or a new temporary art installation going in here or being dedicated there. It’s happening all around Portland and across Maine in smaller communities, like Bethel and Yarmouth.

Public art used to be a conundrum. Now it’s almost routine. As we move toward a post-pandemic world, public art represents one way

SUBMIT

Local Events

Tue, Nov 09 @8:00am

"Alphabet City:

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while also changing the color scheme of small-town New England.

“The appetite for public art has really grown,” said artist Wade Kavanaugh, who co-owns the Gem Theater in Bethel, which Portland painter Ryan Adams has turned into a 360-degree, 9,000-square-foot mural with more than two dozen colors, all paid for by the community and with grants. “People are always asking, ‘Have you thought about this wall? What about that wall?’ People are making it a part of their ordinary life, which is great.”

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Public art installation’s a family affair: See them at work

In the past, public art projects were often delayed and derailed by layers of committees and a vetting process that stripped artists of autonomy and vision and also often left the public feeling like it  o voice. Kavanaugh, who often works in the public arena, called that process “death by committee. By the time they get made, they are so beige they don’t contribute to the vitality of the space

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Secrets of Brunswick by...
Brunswick, ME
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Merrill Memorial Libr...
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partnerships. And sometimes, they still work with public art committees.

Examples of all abound.

Last week, TempoArt, a privately funded Portland nonprofit that promotes public art through temporary installations, held what it described as a closing ceremony for “[Gathering Stones](#),” a temporary sculpture by Steuben artist Jesse Salisbury that has been part of the landscape of Fish Point by the Eastern Promenade since July 2020. But the sculpture – an array of shaped boulders of granite and basalt – has become a gathering place for human interaction, and may not be going away. The city granted a one-year extension to the temporary-art permit over the summer, and now the Portland Public Art Committee is trying to flip its status from temporary to permanent by adding it to the collection of city-owned art.

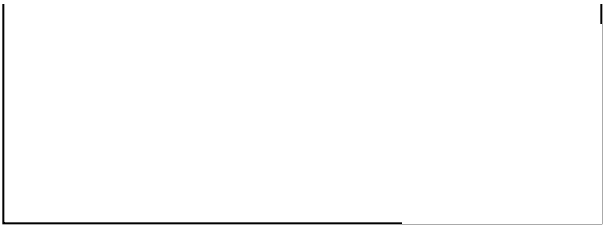


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The committee has proposed spending \$32,000 of its fiscal 2022 budget toward the public purchase of “Gathering Stones,” or about half the expected cost of the sculpture. The rest would be raised through private fundraising coordinated by Creative Portland.

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No more concerts, but Rock Row developers to open large outdoor art exhibition

“It’s not going away. People love it too much,” said Julia Kirby, who has served as a volunteer on the citizen public art committee for nine years, including several years as chair and vice chair. “It is  in plain sight, but you don’t notice it right away. Dogs jump on it, people sit on it, people stand and look at it. People love to take their picture by it.”

What are you looking for?



Sculptor Mark Pettegrow, right and metalsmith Ray Mathis install panels in October below Pettegrow's bronze sculpture titled "Passing the Torch," which is located in the center of Portland's first roundabout at the intersection of Brighton and Deering avenues and Falmouth Street. *Gregory A. Rec/Staff Photographer*

At 3:30 p.m. Monday, the public art committee will cut the ribbon on the installation "Passing the Torch" by artist Mark Pettegrow at the [new Deering's Corner Roundabout](#), near the University of Southern Maine at the intersection of Brighton and Deering avenues and Falmouth Street. The piece, which the committee commissioned in 2019 and with a budget of \$123,000, includes

What are you looking for?

Around the corner from the roundabout, on Forest Avenue, painter Patrick Corrigan has been taking advantage of favorable fall weather to continue his work on a massive 170-foot mural on an Oakhurst Dairy wall depicting iconic local scenes, including Portland Head Light and the Portland Observatory, as well as grazing cows, sunny sailboats and majestic mountains. Paid for by Oakhurst in celebration of its centennial, the mural is a private investment in a piece of art that is very much in public view – like the Charlie Hewitt “Hopeful” sculpture atop Speedwell Projects just down the street.



What are you looking for?

Painter Pat Corrigan, right, and assistant John Supinski work on a mural commissioned by Oakhurst Dairy at its Forest Avenue location to show appreciation for the community, Maine dairy farmers and Oakhurst employees. *Ben McCanna/Staff Photographer*

Oakhurst president John Bennett wouldn't say how much money the company is spending on the mural, and described it as a "sign of our appreciation for being able to work in this area and the wonderful employees and families who have contributed to our success over the years. We had a nice logo up there, and that was good. This was an opportunity to do something for residents and visitors to Portland, as well as employees, our farmers and our customers."

The mural is "by far the largest thing I have ever done," said Corrigan, whose handiwork as a muralist can be seen on buildings across the city and inside the [recently opened Children's Museum and Theatre of Maine](#) at Thompson's Point. "It's incredible sitting up there with a brush 12 inches away from the wall, and I look to ght and I see how much I have left to do. I feel like I am one of those workers in Egypt building a pyramid. But the view from up there is great."

What are you looking for?

GOING BIG

Ryan Adams can relate to Corrigan's experience. This summer, Adams spent plenty of time high off the ground, transferring the details of his preparatory drawings to the side of the Gem Theater in Bethel. It's likely [the largest piece of public art in Maine](#), and was commissioned by Bethel Area Arts and Music and paid for through a variety of sources, including grants and donations.

Kavanaugh recruited Adams for the job, first suggesting that he  a single wall for what would have been a relatively simple mural. Together, they decided to go big and expand from one wall to four and from five colors to more than two dozen. "A public art project on this scale used to be something a big institution would

What are you looking for?

should have taken institutional support to pull it off, but we did it with the community,” Kavanaugh said.



The artist Ryan Adams works from a bucket lift on the blue corner of his mural on The Gem Theater in Bethel in June. The mural covers all four exterior walls of the movie theater and transitions through every color of the rainbow. *Andree Kehn/Sun Journal*

[Buy Image](#)



ugh his art, Adams has transformed the community. Among other things, the project in Bethel represents an era of bold, daring colors. “It’s the end of beige,” Kavanaugh said, again invoking a

What are you looking for?

about it.”

Adams, who began as a graffiti artist and now shows his art in museums, couldn’t resist the challenge. For such a large project and with so much opportunity, he worked with local students to talk about the design, theme and messaging they wanted to see on the building. Working collaboratively, they settled on themes of resilience and togetherness – “We Go Together, We Grow Together” – and Adams led teams of volunteers to complete the project in June and July, working around what was then persistent wet weather.

Adams paints murals in Portland, across Maine and across the country. He likes working large and he likes working outdoors. Painting publicly means he can reach people without having to interact with galleries and museums – though Adams is doing both those things at this stage of his career. But public art remains a priority.

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“My background is graffiti, and I am used to having stuff out there – allegedly,” he said. “The reason I continue to go that route is accessibility (and) having the work out there for anyone to interact with. From my own personal experiences, for a long time and even now, the art world can be distanced and closed off and hard to reach. You would think it would be inclusive to everyone, and it doesn’t feel that way all the time. To have art out in the world so anyone can interact with it is very important to me.”

Among the most accessible recent [public art installations is at Rock Row](#), a commercial development in Westbrook. For the installation ‘ Rock Row: Inside, Outside the Box,” developers paid several local artists \$5,000 and \$10,000 each to install work in, on and alongside shipping containers that were placed behind the loading dock at Market Basket. On view until the end of November, the

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Bethel mural, one of Maine's largest pieces of public art, at home on The Gem Theater

“It’s not a great place for art,” said Portland artist Aaron Stephan, who created a 12-foot aluminum tower called “Structures of Revolution” that references the Eiffel Tower, Tatlin’s Tower and the interior structure of the Statue of Liberty. “But people have noticed. A lot of people drive by there.”

He’s still trying to unwrap the riddle that allowed him to install a piece about socialism in a commercial development based in capitalism, and chalks it up to both the times we live in and the subversive potential of public art. It invites conversations and makes people consider and then reconsider their environment, he

 “It’s very weird, a piece about socialism behind the Market Basket loading dock. I proposed it to them and they were like, ‘Yeah, sounds great.’ And I said, ‘Are you sure?’”

What are you looking for?

Most recently, he completed a large commission for the Tampa International Airport, called “Paths Rising,” with more than 600 tapered handmade ladders installed in a dome painted in gold leaf.

He hopes the installation makes people think about their final destination.

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Stephan made all the ladders himself during the pandemic at his dy Point studio. It was among the most ambitious projects he’s completed, with a budget of \$440,000. He likes the challenge, scale and sometimes even the drama of public art. He’s good at

What are you looking for?

wrapped up and the subversive tower in Westbrook still standing, he is finalizing a glass-themed idea he will present next week in Toledo, Ohio, for the Glass City Convention Center.

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Local artists beautify barricades for on-street dining

TOURING THE TOWN

The Yarmouth Arts Alliance recently placed a granite sculpture, “Cloaked Figure,” by Roy Patterson at the Main Street Bridge near Merrill Memorial Library. It’s the second sculpture by Patterson the alliance has placed in recent years, and both represent the beginning of what Linda Horstmann, co-chair of the alliance and the town’s public art committee, hopes will be a multistop sculpture trail. The alliance has a third piece in mind and is applying for grants. If things work out, it will be added in 2022, Horstmann said.

The alliance also intends to ask the Town Council to be appointed

What are you looking for?

“I think we all realize the benefit of public art in a community,” Horstmann said. “It draws people to the community and is good for the economy. Our goal eventually is to have a map of all the public art in Yarmouth that you can access on your phone with information about each piece.”

Back in Portland, the team at Creative Portland is working on an app that will allow people to take self-guided walking tours of public art and murals in the city. It should be ready by the spring, and is among many initiatives the arts agency has undertaken to promote and improve the city’s public art profile. During the pandemic, Creative Portland hired artists to create public-safety messages and to [beautify barriers used for street closures](#).



What are you looking for?



Artist Justin Levesque, 34, a Maine native and University of Southern Maine graduate, installs "Glacier Retreat" in a Portland bus shelters in 2020. *Ben McCanna/Staff Photographer*

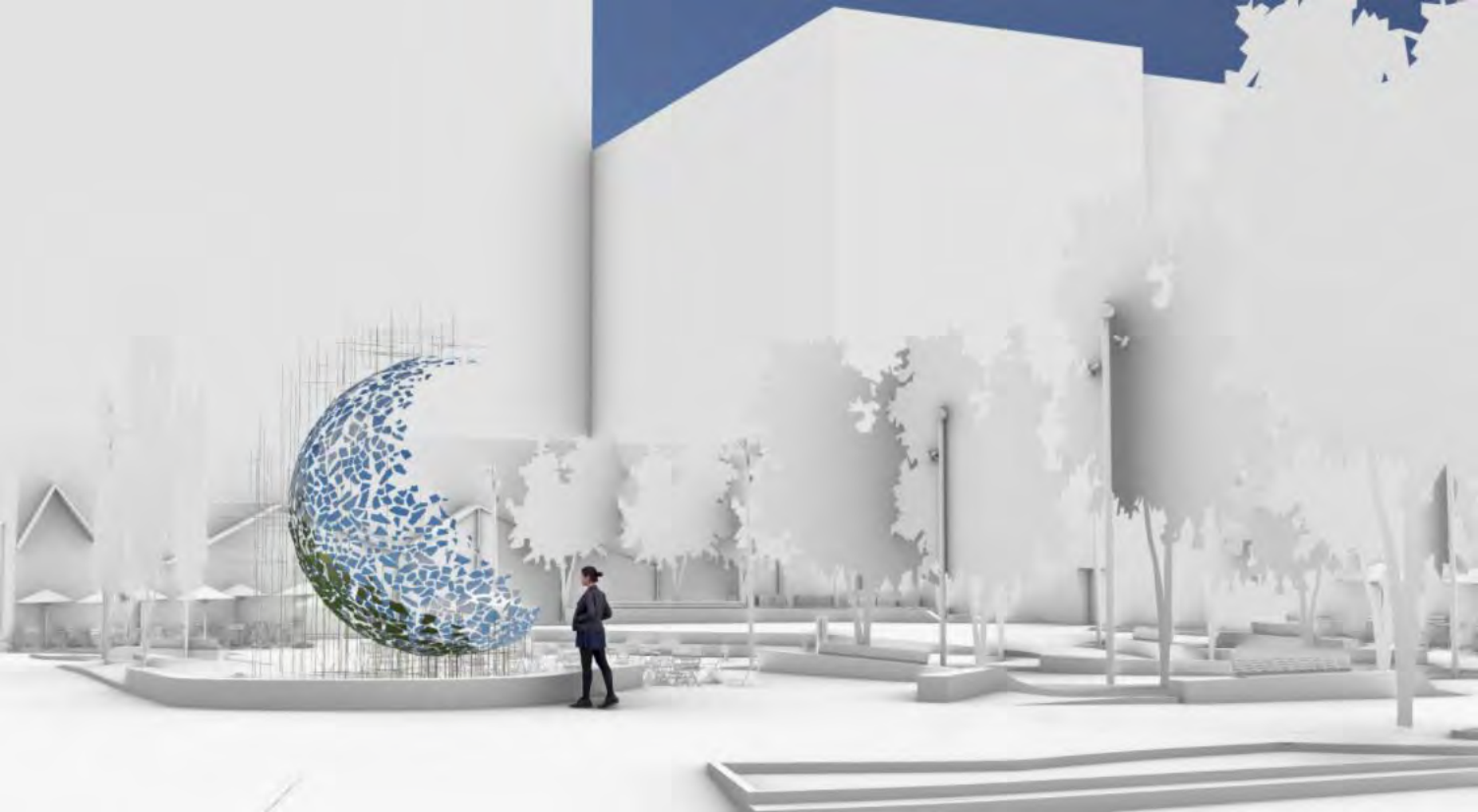
Creative Portland also is preparing another round of grants for [artists to design bus shelters](#) in Portland, working in tandem with other agencies on a continuing project that makes use of federal funds and local cooperation.

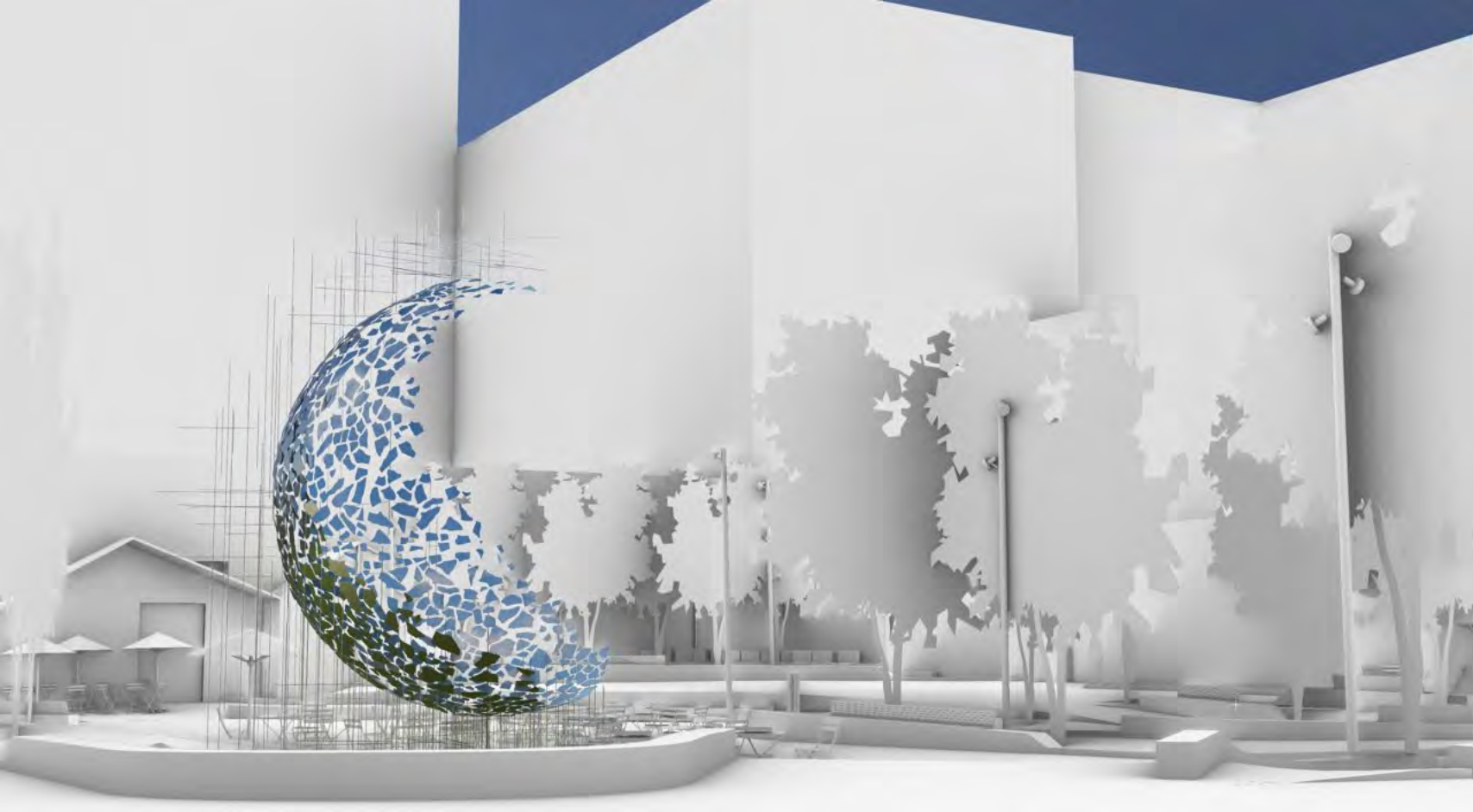
Dinah Minot, executive director at Creative Portland, senses positive energy around public art and a chance to get things done. "What has changed is that people are seeing different styles, different flavors and different artists making the work," she said. "We have a lot of emerging artists here, who are ready to burst out."

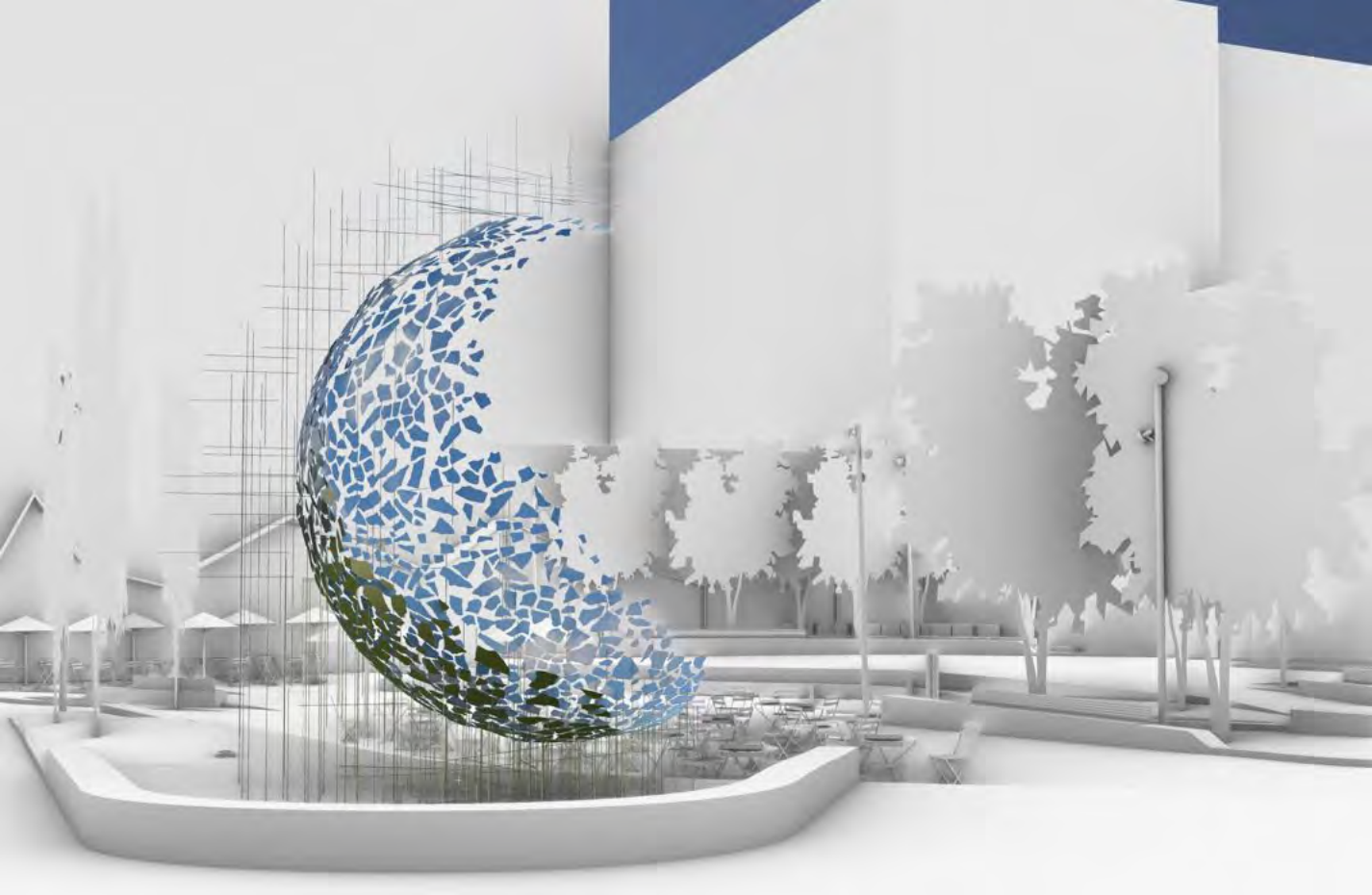


Lauren Lipton, who chairs the Portland Public Art Committee that is trying to purchase "Gathering Stones" as a permanent installation at Fish Point, agreed with Minot's assessment that

Congress Square

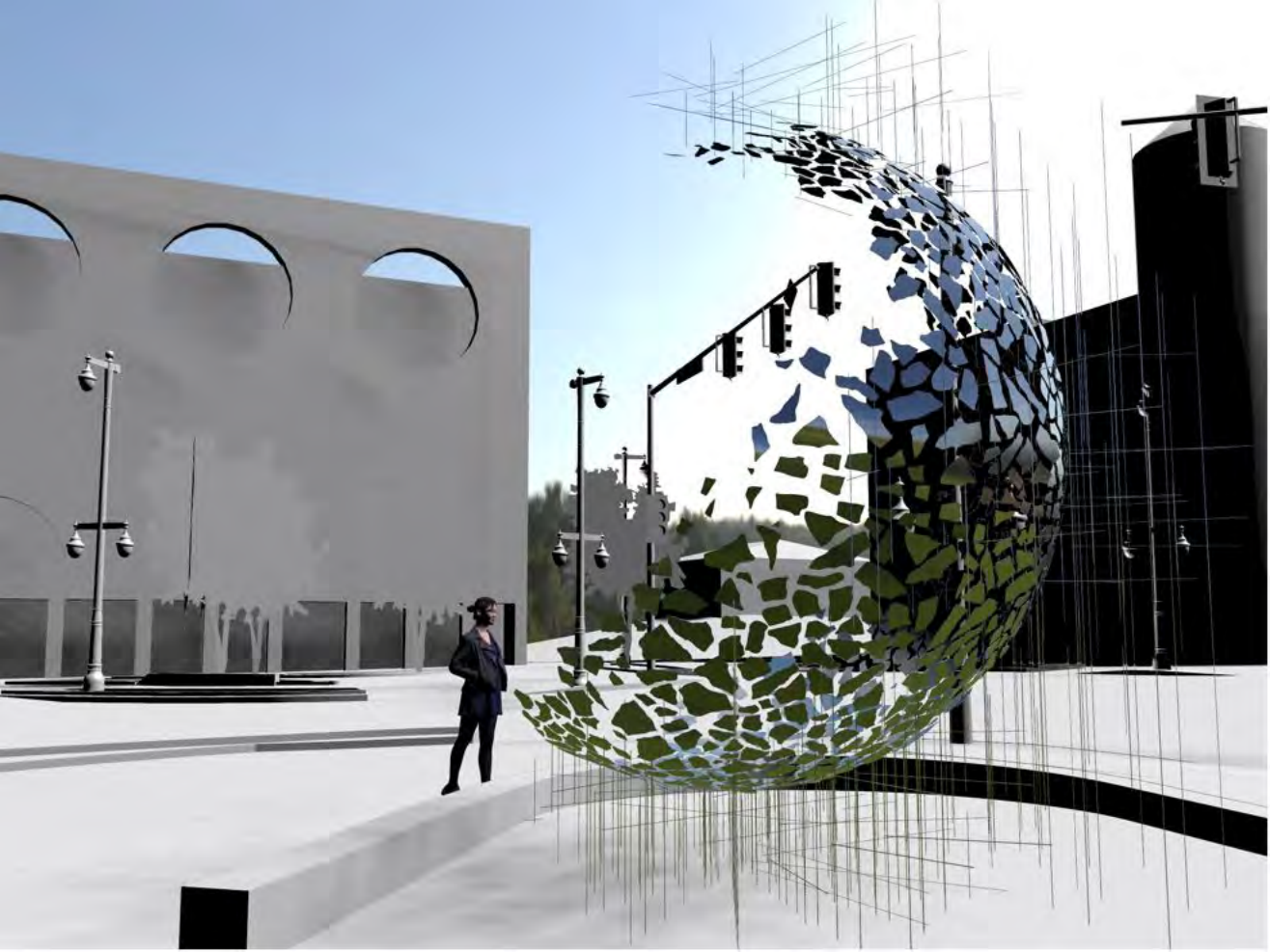
















Bramhall Square Selection

Narrative Description:

The first version of this proposal was made what seems like eons ago, for the 2017 Bramhall Square Ideas Competition. Though its form has evolved considerably, the original concept holds true. The bear is still a bear because of Bramhall Square's long view over Deering Avenue, to faraway Northern forests and mountaintops. The bear is still huge to accentuate Bramhall Square's smallness, and because friendly monsters are a storyteller's best friend. They can be invented and adapted for almost any occasion. People from many different groups will cross paths in the new Bramhall Square as they have in the current one, for many different reasons. Here are a few of the ways in which this proposal is meant to serve them:

For neighborhood residents of all ages, this bear is intended as a local landmark in a memorable gathering place. For staff and visitors at the nearby hospital campus, it's meant to be a good listener and a versatile sounding board. It's meant to guard the way for kids walking to and from school at Reiche and King, and to provide extra seating for the restaurant that overlooks the square. For any tourists who should wander by, its discovery is meant to reward them for stepping off the beaten track.

Because the original 2017 proposal preceded Mitchell and Associates' redesign of Bramhall Square, it was much too big for the current RFP. Because Mitchell's redesign does so much work in a small space, there's less room now for any sort of sprawling troupes of enormous animals. To successfully integrate with the new Bramhall Square, a giant bear *must adapt*.

The original version of this proposal was an artificial terrain composed of three large reclining bears. This adaptation consolidates those three figures into one enormous archeological fantasy. ***The Keeper of the Picnic*** sleeps below Bramhall Square... at least for the most part. A nose, two ears, and expressive paws are the proverbial *tips of the iceberg*, arranged to be experienced through a process of discovery. And what a shocking discovery! Visitors may wonder at this character's enormous stature, enigmatically relaxed pose and especially at such a cleverly chosen hibernation spot, tucked snugly down beneath Bramhall Square's sun-warmed terraces and cozy blankets of shrubbery. Of course the real mystery is this:

or fact, fossil... or friend?

As a possible extension and deeper integration of this proposal with Mitchell's landscape design, I hope to explore the possibility that Bramhall Square's new plantings could be specified as edible perennials, especially berries and fruit trees of different varieties. Such a built-in picnic would constitute what's more often called an *urban food forest*, of which there are many successful examples around the country. I propose it here as a unique amenity for Bramhall Square, and as a mechanism through which to strengthen the bonds of the surrounding community. It seems like such a Maine thing to do. Consider this: The most concise definition of a *food forest* is:

public food from public land

That same phrase is basically just the premise of *Blueberries for Sal*- Robert McCloskey's beloved children's story about people, bears and blueberries, on a big hill somewhere in Maine.

Materials and Fabrication Methods:

The itemized budget that accompanies this proposal has been a challenging constraint. To reduce costs, each sculptural component is formulated as something like an artificial boulder. With low centers of gravity and flat bottoms to rest on, each of these can be set on a minimal foundation of crushed stone over compacted earth. Each sculptural component will be calibrated to weigh between 1,200 and 5,000 lbs., heavy enough to prevent theft but light enough to set with a small maneuverable truck-mounted crane. Installation assistance as outlined in the attached budget, would be provided by Jesse Salisbury, a Maine-based public artist with extensive relevant experience, who owns and operates a truck-mounted crane. Each component will incorporate a concrete riser block of the necessary height to bring it level with adjacent pavers, loam and mulch, as detailed by the landscape architect. Rather than introducing new elements to Mitchell's landscape design, the components of this sculpture are proposed as functional substitutes for specific boulders and stone benches in the materials plan. There is some flexibility in their placement, to coordinate with drainage and similar details. There could, if needed, also be some flexibility in the number of sculptural components that comprise this proposal. Without its two front paws clutching the granite curb of the lower terrace, the bear would appear to be sleeping more in a bath than in a bed. Hopefully as a last resort, the attached budget features a contingency and possible phasing strategy, by which the bear's two front paws would require additional funds. Two separate budgets are included below.

Though we live in Maine where granite is unusually abundant, this proposal is not suited for granite, being such an extremely dense, unforgiving, expensive and laboriously-shaped material. More rounded and softly-modeled forms like this bear have historically been carved from soft stones like limestone and marble, but neither of those are as durable or cost-effective as modern concrete. Though granite is denser and more weather-durable than the best-detailed concrete, either material can be damaged by an ordinary hammer-blow; concrete is more repairable by far. On request, I can point out several examples of concrete public sculptures in freeze-thaw climates which have survived in excellent condition since as early as the 1960's. From that time up to the present day, concrete has been a favoured material among public artists in the Canadian maritimes. As an economical and innately democratic material with unique expressive potentials, I'd like to see more concrete used in public art here. For a balance of durability, expressiveness, expedience and economy, a specially reinforced and engineered concrete mix has been chosen as the final material for this proposal. Formulated for outdoor sculpture in high-impact and freeze-thaw environments, it will be detailed with assistance from Portland-based specialty concrete contractors, Aaron Buterbaugh and John Meade, with appropriate reinforcement, a heavy-duty stain resistant/ anti-graffiti sealer.

Maintenance Needs:

The Centre de Conservation Quebec is a government entity responsible for the maintenance of concrete sculptures throughout that province. Their published materials suggest that outdoor concrete sculptures be inspected at least once a year for any cracking, chipping, corrosion or other loss of material. To prevent water infiltration, any such surface damage should be repaired with a compatible filler. In order to determine the compatibility of repair materials, they recommend that manufacturers' product ID numbers and data sheets for any concrete bag mixes or additives be obtained from the artist to be kept on file, along with material samples when possible. I would be happy to provide those things. They recommend the application of a stain-resistant coating, which is included in the budget for this proposal. They suggest that any graffiti be removed with the mildest cleaning agents possible, beginning with water and manual scrubbing. Agents containing acids or bleaches should not be used to remove graffiti from concrete. If a commercially-formulated graffiti-remover is required, any residue should be thoroughly rinsed from the area afterward. The original sealer should be reapplied to any affected areas.

References:

- **Emma Holder** - (207) 415-7204
President, Parkside Neighborhood Association.

Through her role with the Parkside Neighborhood Association, Emma Holder was an organizer of the original 2017 Bramhall Square Ideas Competition. More recently she was a client and stakeholder for a recently-completed local public art commission, the Electrical Box Mural in Bramhall Square.

- **Ted Lowitz** - (312) 758-2638
Repeat Client, Residential Design-Build Projects

In addition to public art projects, my business also includes residential design and construction work. Ted Lowitz is a repeat client and long-time friend for whom I've completed many projects over the years.

- **Michael E. Johanning, AIA** - (207) 947-4511
Architect, Principal, WBRC Architects and Engineers

Mike Johanning is my contact for an upcoming public art commission at South Portland's new Middle School. I hope he would agree that we've coordinated very successfully on that project so far. I look forward to seeing the finished work soon.

KEEPER OF the PICNIC

A Mysterious Colossus in Bramhall Square... a Catalyst of Community, UNEARTHED!

2021



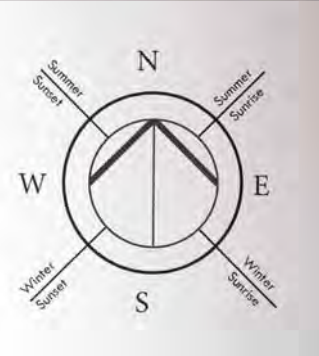
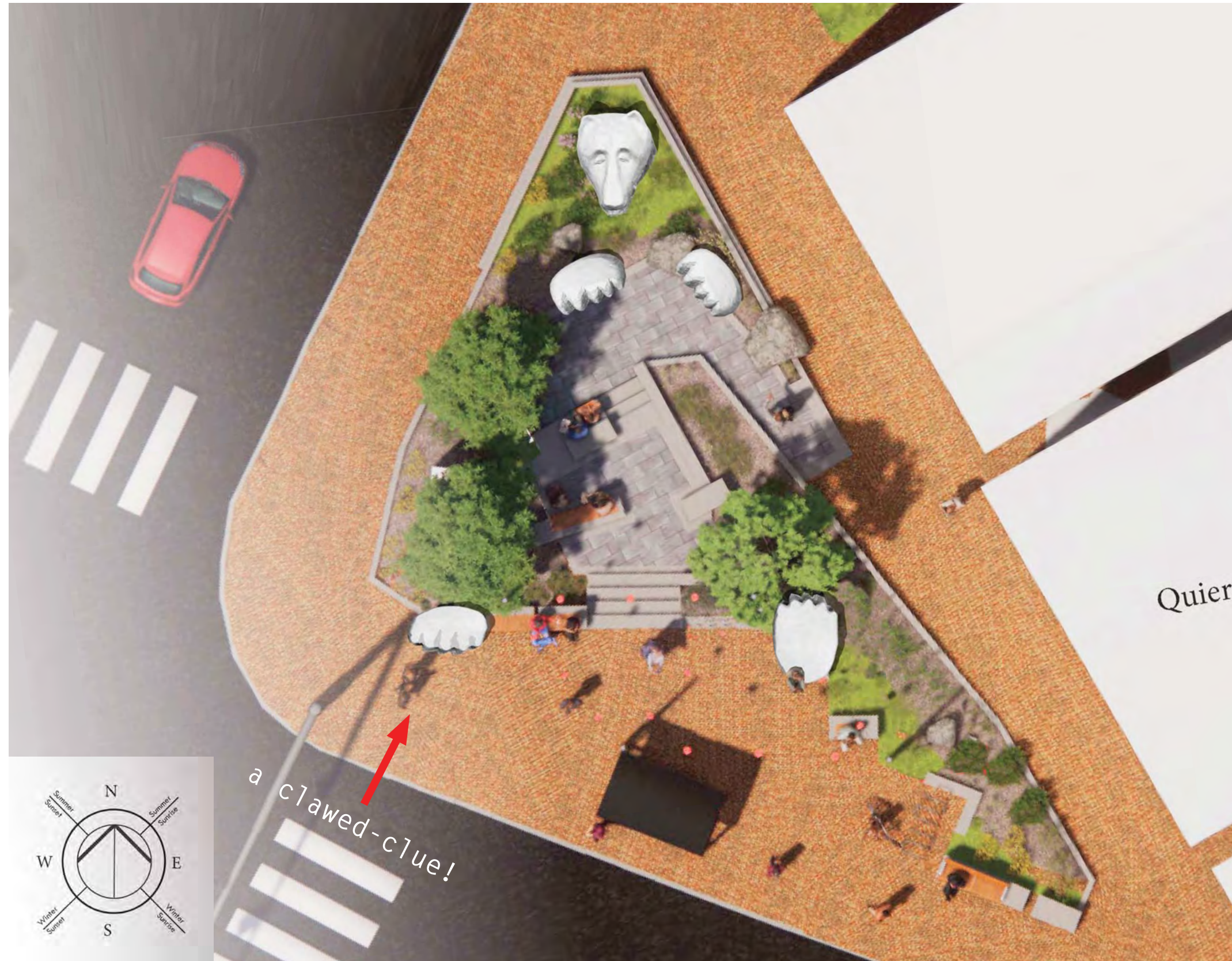
KEEPER OF the PICNIC

Artifact? Fossil? *Friend*?



One Bear's Square is Another Bear's Bed.

A Victorian Illustration from Jonathan Swift's *Gulliver's Travels*



KEEPER OF the PICNIC

For Further Consideration,

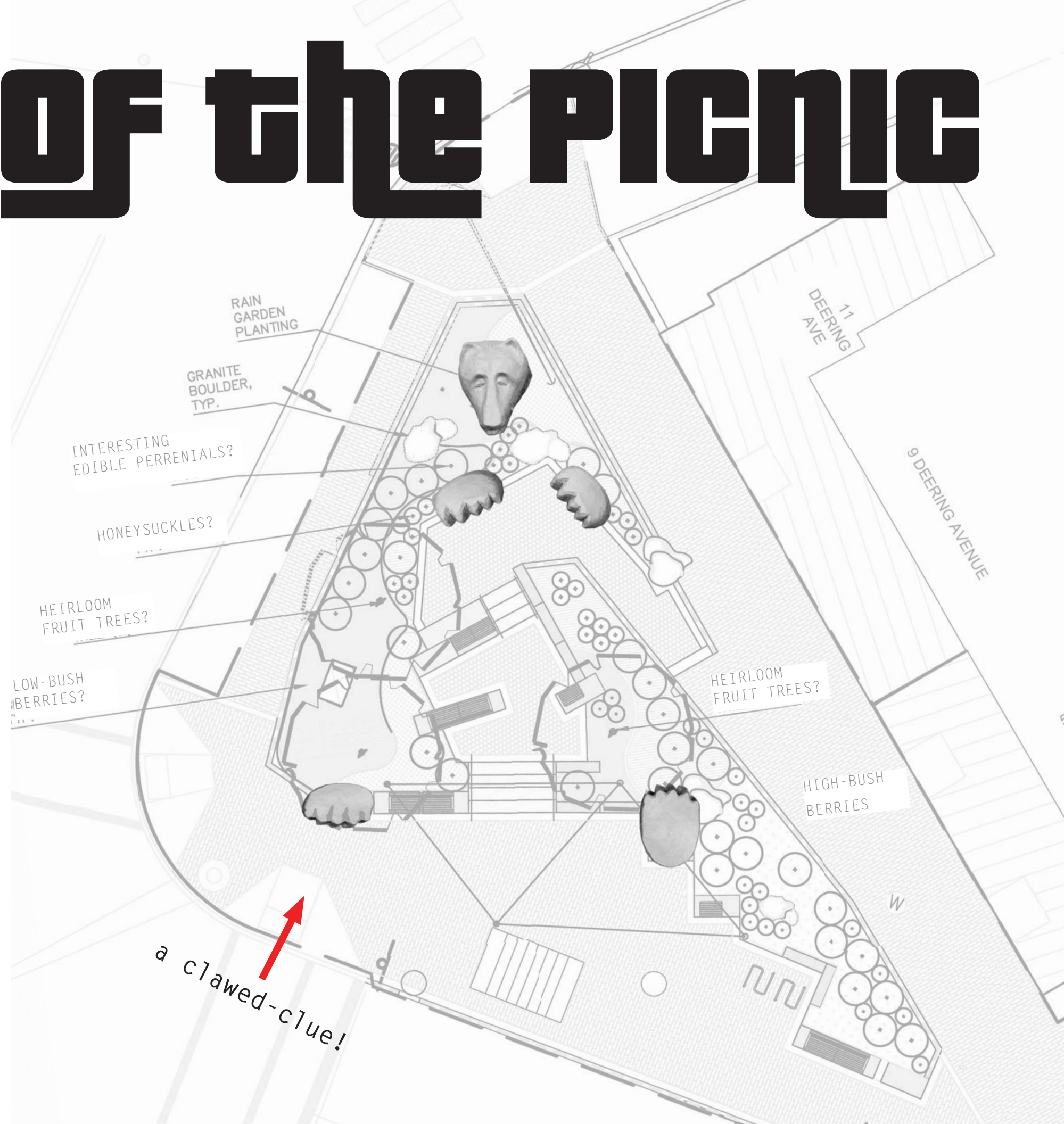
An Urban Food Forest

Edible perennials on public land. See the *George Washington Carver Edible Park*, founded 1997, Asheville, North Carolina.

Blueberries for Sal:

In Robert McCloskey's classic story, a two mothers and their children pick berries on the same hill, somewhere in Maine.

1948 C.E.



KEEPER OF the PICNIC



What's this at the end of the crosswalk? A clue! ...a claw? A CLAWED-CLUE!?

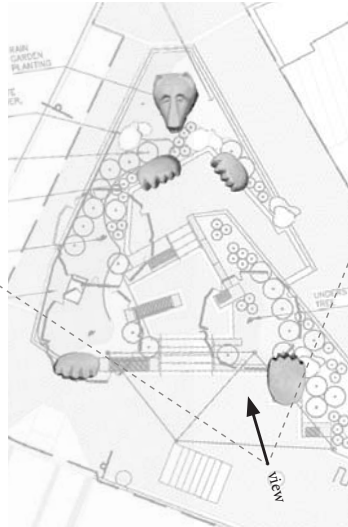
KEEPER OF THE PICNIC

Then who should
appear over the
rise,

as I wandered
through the
terraces,

but the incredible
owner of those
curled-up claws!

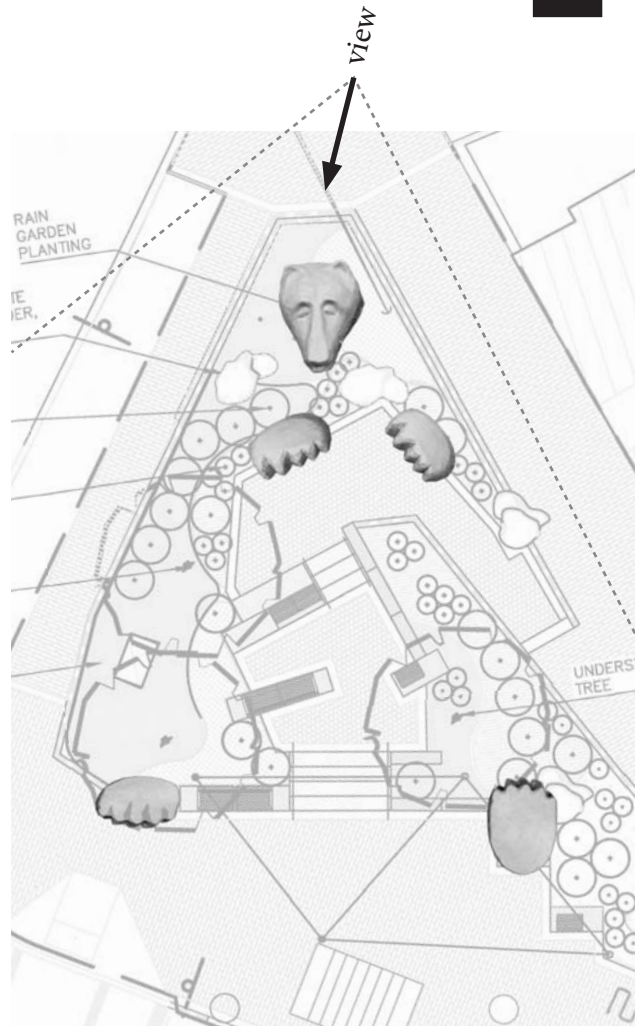
KEEPER OF the PICNIC



A MYSTERIOUS COLOSSUS.

Dozing so peacefully, cozy under thick covers... Hey, is anybody else hungry?

KEEPER OF the PICNIC



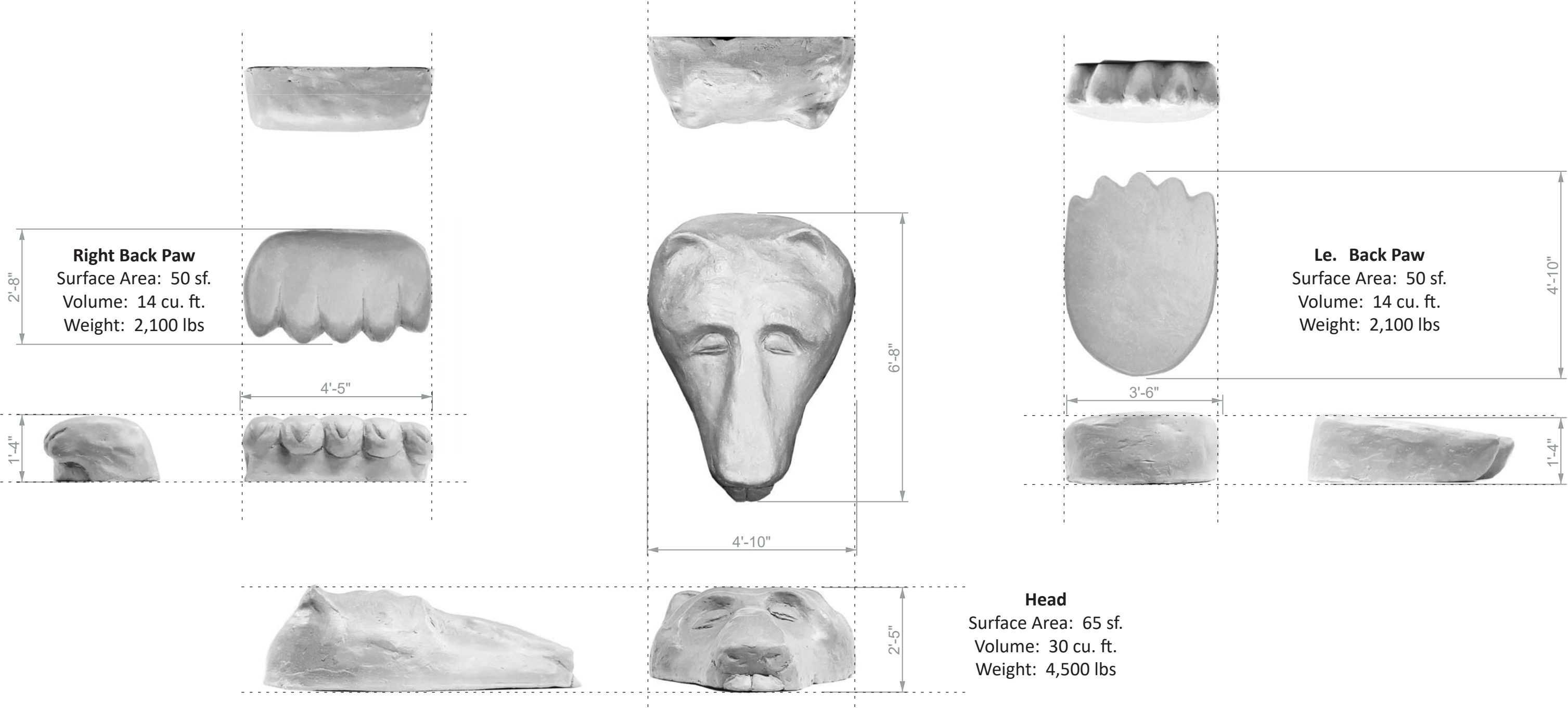
The lower terrace becomes a conversation area.

Seen from Deering Avenue: *Are those ears on that rock?*



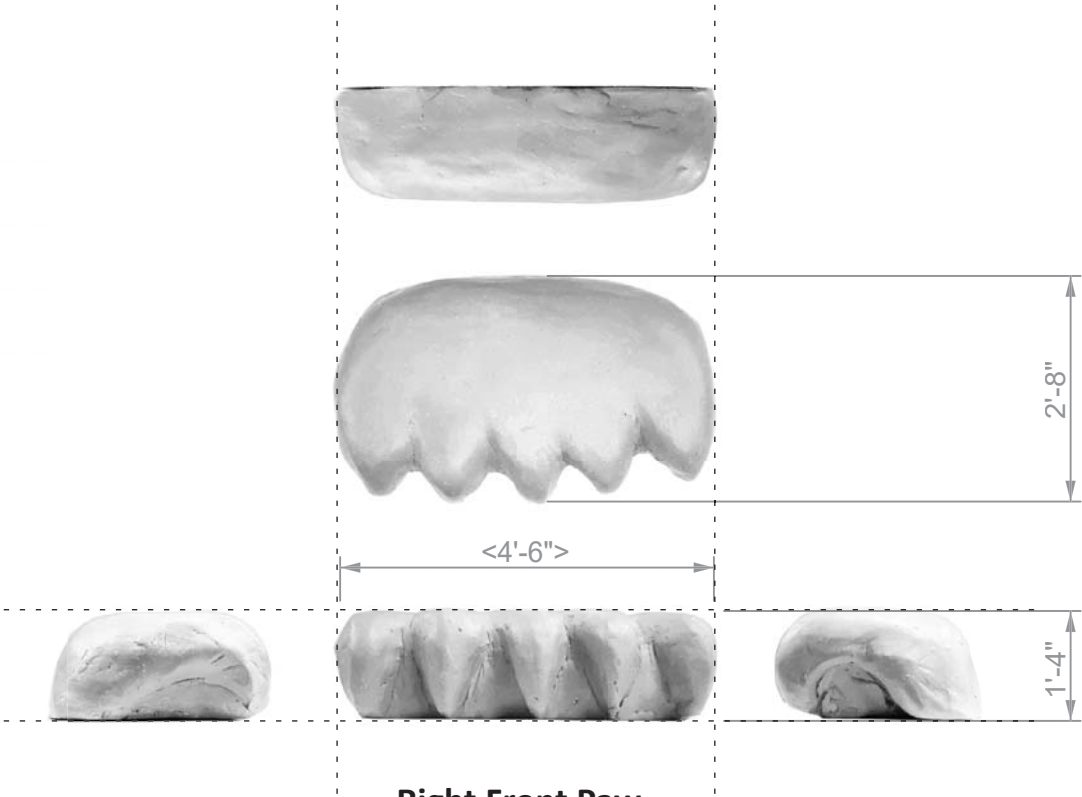
KEEPER of the PICNIC

Materials and Logistics: Dimensioned Components of the *Base-Budget* Proposal

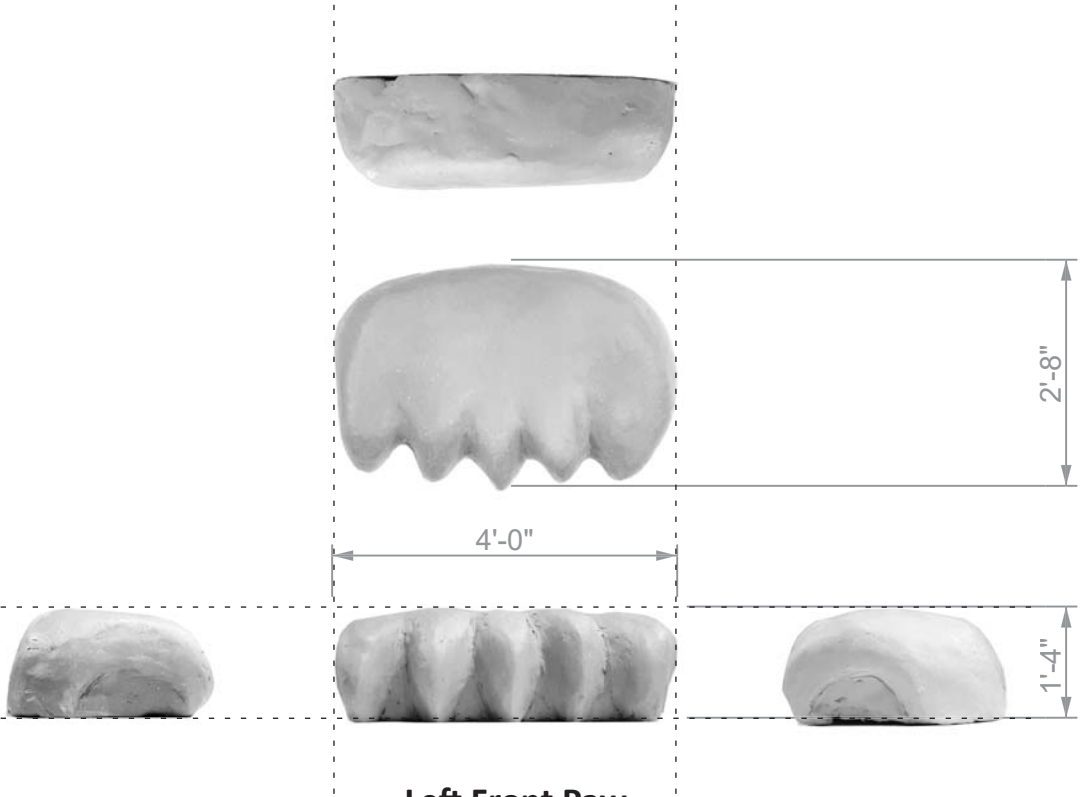


KEEPER OF the PICNIC

Materials and Logistics: Additional Components of the *Stretch-Budget* Proposal



Right Front Paw
Surface Area: 30 sf.
Volume: 10 cu. ft.
Weight: 1,500 lbs



Left Front Paw
Surface Area: 30 sf.
Volume: 10 cu. ft.
Weight: 1,500 lbs

Base Budget

3 components only (head + back paws)

<i>Descrip on</i>	<i>Quan ty</i>	<i>Rate / Unit Cost</i>	<i>Subtotal</i>
Materials and Supplies:			
StructureCoat High Strength Concrete Mix (50 lb bag) + freight	90	\$50.00	\$4,500.00
Tru-Pac X Vertical Carving Cement Mix (45 lbs) + freight	20	\$60.00	\$1,200.00
Fiberglass Mesh Reinforcement	--	--	\$250.00
Pro-Tect Outdoor Concrete Sealer, 5 gallons + shipping.	1	\$186.00	\$186.00
General purpose structural concrete mix (50 lb bags)	94	\$4.00	\$376.00
Metal lathe, rebar, fasteners and assorted hardware	--	--	\$250.00
EPS foam billets (112 cu. ft.) + shipping	--	--	\$476.00
Subcontractors			
Truck-mounted crane and operator, day rate plus travel (Jesse Salisbury)	1 day	--	\$2,500.00
1 install assistant at \$50 per hour	10 hours	\$50.00	\$500.00
Specialty Concrete contractor (John Meade/Aron Buterbaugh) technical support and assistance, various.	--	--	\$1,500.00
1 fabrication assistant at \$30 per hour	80 hours	\$30.00	\$2,400.00
Artist's fee and labor	--	--	\$10,800.00
Total Base Budget			\$24,938.00

Stretch Budget, contingent on additional fundraising

5 components (head + front paws + back paws)

<i>Description</i>	<i>Quantity</i>	<i>Rate / Unit Cost</i>	<i>Subtotal</i>
Base Budget, detailed on previous page			\$24,938.00
+ 25%. Based on volumetric estimates, the two front paws should increase the overall scope by 25.6%			\$6,234.00
Total Stretch Budget			\$31,172