

2004 ANNUAL PLAN OF THE PORTLAND PUBLIC ART PROGRAM

I. OVERVIEW

In April 2000 the City Council established the Portland Public Art Program to preserve, restore and enhance the City's public art collection. The Portland Public Art Program commissions art that engages with the surrounding environment to create, enrich, or reveal a sense of place, and to express the spirit, values, visions and poetry of place that collectively define Portland.

The public art collection currently contains twenty-four works of art that are permanently installed throughout Portland. Several new works were added in 2004 and are highlighted later in this report. The collection contains works of historical significance that date from the nineteenth century, as well as contemporary pieces that reflect the diversity and spirit of the city.

The Portland Public Art Committee administers the Portland Public Art Program. The responsibilities of the Art Committee are outlined in Article XI of the City Code (Public Art Program). The Art Committee utilizes the *Guidelines for the Public Art Ordinance* (Volume 1, Number 1 – adopted May 2001) for direction in administering their responsibilities.

A key element of the Portland Public Art Program was the establishment of a percent-for-art ordinance. Under that ordinance, the City allocates ½ of 1% of the City's annual Capital Improvement Project (CIP) budget for the restoration or acquisition of permanent public art.

The Public Art Committee is composed of nine members including a City Councilor appointed by the Mayor, a representative from the Portland Arts and Cultural Alliance, a citizen appointed by the City Manager, and six at-large citizen members who are appointed by the City Council.

The Art Committee is chaired by Ms. Alice Spencer and vice-chaired by Ms. Lauren Silverson. The current members are City Councilor Karen Geraghty, Ms. Peggy Golden, Mr. Joe Malone, Mr. Richard Renner, Mr. Jack Soley, and Mr. Jay York.

The City of Portland hired Carrie M. Marsh as Urban Designer in 2004. She provides staffing to the Public Art Committee and can be reached at the Division of Planning, City of Portland, 389 Congress Street, Portland, ME 04101, 207-874-8723, cmarsh@portlandmaine.gov.

The Portland Public Art Committee has the following responsibilities:

- Develop and present an Annual Public Art Plan to the City Council which includes recommendations for allocating the public art percentage of the CIP; administration of the program; conservation of the collection; and initiation of new projects;
- Review potential gifts of art to the City's public art collection, and make recommendations to the City Council on whether to accept or not accept the gifts;
- Seek private donations for preserving, restoring and/or expanding the public art collection;
- Recommend appropriate locations for the installation of public art.

II. ACCOMPLISHMENTS IN 2004

A. Conservation

Taggart Objects Conservation continued its work to conserve the City's public art. The pieces that were worked on in 2004 include *Temperance (The Little Water Girl)* sited at Portland Public Library; *Our Lady of Victories* in Monument Square; *Michael* on Temple Street at One City Center; the *Pullen Memorial Fountain*; and the *Boothby Square Fountain* on Fore Street.

1. *Temperance (The Little Water Girl or the Stevens Memorial Fountain)*

Temperance (The Little Water Girl or the Stevens Memorial Fountain) is sited at the Portland Public Library. Graffiti was scratched in to the sculpture with a sharp instrument in 2002. The raised edges of the graffiti were flattened and the scratches were cold patined to reduce their appearance. Additional coloration was applied and the effected area was cold waxed.

2. *Our Lady of Victories (The Soldiers and Sailors Monument)*

The Soldiers and Sailors Monument, commonly known as *Our Lady of Victories*, in Monument Square on the corner of Congress Street, was washed to remove accumulated guano, pollution and graffiti. Additional graffiti removal procedures were undertaken to reduce or remove the staining from the stone as much as possible. An anti-graffiti coating was applied to lower areas of the granite base. However, the conservator, Jonathan Taggart, was unsatisfied with the results. He has very recently had success with a new anti-graffiti product that is superior to the treatment used on this statue. He therefore plans to remove the coating and reapply it and/or make changes to the final treatment in the Spring of 2005. Soil and seed were added to areas where the foundation had been exposed. A maintenance plan was developed for the sculpture.

Jonathan Taggart noticed that the INCRALAC protective coating on *Our Lady of Victories* is beginning to fail. He recommended that the bronze elements should be recoated before it becomes a major re-treatment. He noted that some other minor needs should also be treated at the same time. The rough cost estimate for this additional work is \$7,000 to \$9,000.

3. *Pullen Fountain*

The *Pullen Fountain* was cleaned in the Fall of 2004 and graffiti was removed. Deteriorated grout was removed from the mortar joints in anticipation of re-grouting in Spring 2005. Damage to the granite caused by snowplows will be repaired once protective street curbs and/or bollards have been installed.

4. *Michael*

Michael is located at Temple Street at One City Center. This sculpture was washed and graffiti was removed. A protective coating was applied to the sculpture. Several areas around the base were exposed and zinc anodes were welded in an attempt to reduce the galvanic corrosion of the steel at the ground line. Weep holes were drilled in a section of the sculpture that traps water so that it could drain. Dirt, debris and corrosion scale in part of the sculpture were cleaned to alleviate the collection of moisture and corrosion. The maintenance plan will include keeping this section of the sculpture clear of deposits and the weep holes clear and draining.

5. *Boothby Square Fountain*

The *Boothby Square Fountain* on Fore Street is in pieces and will be installed in Boothby Square in the Spring of 2005 in conjunction with the installation of the sculpture, *Tracing the Fore*. The conservation work on the fountain is intended to help stabilize the aesthetics of the fountain, provide minor cleaning as needed, and collaborate with the installers to oversee the finish pointing of the seams with an appropriate pointing mortar. Taggart Objects Conservation will make mortar fills of damaged stone to facilitate the function of the fountain and to improve the aesthetics. This work will be conducted in Fall 2004 and Spring 2005.

6. *Conservation Training of City Staff*

The contract with Taggart Objects Conservation included training of Portland Parks Department personnel in routine maintenance of public art. Parks Department personnel accompanied Jonathan Taggart, in the summer of 2004 for “hands-on training”. A conservation-training program for City staff will be further developed and implemented during the Winter of 2005.

B. Commissions

The Portland Public Art Program commissions art that engages directly with the surrounding environment to create, enrich, or reveal a sense of place, and to express the spirit, values, visions and poetry of place that collectively define Portland. In keeping with this principle, art that is to be added to the City’s collection should be created in active response to the character and history of its site and reflect the creative exchange between the artist and the community.

Artists can make a profound contribution to public life. Artists add extraordinary elements to the cityscape and improve upon public spaces in collaboration with architects and urban designers. The creative efforts of artists can heighten the quality of the common experience of the city. Art should be seen as an amenity for diverse groups of citizens. The emphasis is on the people who use the facilities – the art becomes an improvement that is an enrichment to public urban life.

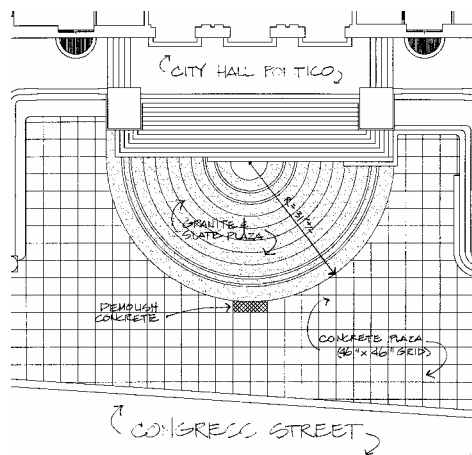
The 2004 Public Art Plan reviews projects in each of four categories of art: Art Works of Remembrance, Expressive Art Works, Functional Art Works and Community Art Works.

1. *Art Works of Remembrance: Robert B. Ganley Plaza at City Hall*

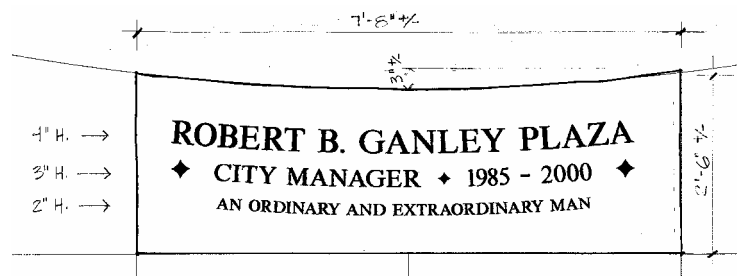
Art Works of Remembrance are used to commemorate a specific historical figure or memorialize an event of public importance. The first piece in this category is a memorial marker that commemorates the life and service of former Mayor Robert B. Ganley. This marker identifies the area in front of Portland's City Hall that was dedicated as the Robert B. Ganley Plaza.

The Public Art Committee coordinated with the Historic Preservation Committee on the design of the marker. The piece involved the fabrication of a concrete panel with bronze letters that matches the appearance of the plaza in front of City Hall. It was inserted into the concrete sidewalk area adjacent to the granite semi-circular plaza on axis to the entry of City Hall.

The panel measures approximately 8' across and 2.5' high. The bronze letters range from 2" to 4" high and have a flat finish and will weather to a soft finish in keeping with the historic plaza.



This project will be installed in Fall 2004.



2. *Expressive Art Works: Tracing the Fore in Boothby Square*

Expressive Art Works integrate objects into public spaces with the goal of introducing a sense of artistic vitality, playfulness, spirit, delight, fantasy, joy or wonder in to the daily lives of citizens. The first piece of Expressive Art to be commissioned is called *Tracing the Fore* on Fore Street in Boothby Square, designed by artist Shauna Gillies-Smith of Boston. This project was under development throughout 2004 with an installation planned for Spring 2005.

Tracing the Fore is a holistic landscape design with rolling lawns that are intersected by stainless steel waveforms. Boothby Square is on Fore Street which once bordered the Fore River before



development activities changed the waterline. Gillies-Smith notes that "*Tracing the Fore* intends to connect to a deep natural history of the site in harmony with the cultural and architectural history. It is also intended to be a place of pleasure, beauty, and delight."

The City also re-acquired the historic horse trough fountain which will be restored near the location where it once sat at the eastern end of Boothby Square. The artist notes that the return of the fountain will help to make the metaphor of water in the Square more complete.

The project budget was short due to an increased price of stainless steel. The Public Art Committee felt that the art should not be compromised so efforts are underway to raise \$15,000 in private funds for the project. This fundraising effort will be completed in Fall 2004.

The project received its Final Design Approval by the Selection Panel and the Historic Preservation Board in 2004. The construction documents will be developed in Fall 2004/Winter 2005. This will allow for a Spring 2005 construction, with the completion goal of May 2005. A neighborhood meeting with abutting business owners revealed that Spring 2005 was a more desirable construction time compared to the Fall due to traffic impacts and other considerations.



It is important to recognize the ongoing participation of the City's Parks Department which served as a key representative on the Selection Panel, as well as the efforts of the City's Public Works Department in ongoing project review and in-kind support.

3. *Functional Art Works: The Bus Shelter in Monument Square*

Functional Art enlivens the public realm while providing comfort and amenity to users. Functional Art creates collaborations between artists and architects/urban designers to add practical elements such as benches, fountains, information kiosks, bus shelters or signage to the streetscape. These elements are designed in extraordinary ways.

A major piece of Functional Art was created for Monument Square in 2004. This project involved a new bus shelter designed by the Seattle-based team of artists Laura Haddad and Tom Drugan. The improvements to Monument Square also included the removal of the anodized

bronze “mushroom” kiosk; conservation work and cleaning of the *Our Lady of Victories* statue; installation of new pay telephones; and improvements to the paving.

This project is an example of public art funds enhancing other infrastructure projects. The City funding for this project comes from a combination of 2004 C.I.P. Streetscape Funds (\$45,000) and Percent for Art Funds (\$15,000). The art funds allowed for the enhancement of the design.

This project generated significant contributions and in-kind support from sources outside of the City. Verizon donated telephone equipment and installation. METRO provided a variety of resources, including the purchase of lighting and heaters. It is also important to recognize the efforts of the City’s Public Works Department in ongoing project review and in-kind support.



Model of the Bus Shelter at Monument Square

Haddad and Drugan worked with the Monument Square Selection Panel and the City to refine the design of the bus shelter in Spring 2004. The final review and coordination session took place in June 2004. Following this meeting, the team created the construction documents for the shelter’s fabrication. Preparations in the Square were coordinated with the shelter’s fabrication over the early summer. The shelter was installed in Fall 2004.

The goal for the bus shelter is to create focus and energy on Congress Street. The artists intend the structure to be an icon of Portland’s vibrant present and future, and a counterpoint to the predominantly traditional architecture of the neighborhood. The bus shelter will be the “crown jewel” of the Arts District, and is designed as a “jewel box” with faceted surfaces that refract light, and elements that reflect the richness of Maine’s natural marine environment.

The roof canopy of the shelter is made of overlapping panels of golden anodized aluminum which resemble a shell. The wall panels are cast iron with a pattern of pyramids that is evocative of barnacles. The wall at the south end has individual panes of angled glass joined together like ocean waves. Some of this glass is blue, and some has a holographic film that reflects in a way that resembles light on the surface of Casco Bay.

The materials for the shelter were chosen for the naturalness of their color tones, and because they are durable and low maintenance. The anodized aluminum, cast iron, and glass need no maintenance other than cleaning. The steel framing is painted dark gray to match the cast iron and although the paint is to be a durable high grade, the steel frame will need to be repainted periodically to lengthen the life of the shelter. The wood bench is made of fir.

4. *Community Art Works: The East Bayside Mural Project*

The Community Art program encourages collaborations between artists and community members to create public art in the neighborhoods of Portland. Community Art expresses the memory, values, traditions, customs, or aspirations of community members, address significant neighborhood sites, and/or respond to the character and history of particular places. This art stimulates curiosity and interest in a community's heritage, and promotes a sense of membership and harmonious co-existence among various groups.

The Community Art project took place in the East Bayside neighborhood in April of 2004. The East Bayside Mural Project was jointly conceived of and executed by the City of Portland and Professor Felicia Fahey of Bates College, along with social worker Mark Wheeler who worked with youth from Kennedy Park. Professor Fahey brought renowned mural artist Andrew Schoultz to Maine as part of a course she taught. The Parks Department gave in-kind support.

The vision of the project was to facilitate the creative transformation of a group of young people by putting them in contact with artists and community members, and by giving them the materials, structure and artistic direction to undertake their own collective artistic production.

Artist Andrew Schoultz was involved with two murals on the building. The artist was hired to serve as an advisor to East Bayside youth to design and produce a mural over a two-week period in Spring 2004. Schoultz also created a second mural of his own design and execution for the cost of the materials alone. This was a generous gift to the City's collection.



Mural to the left by Andrew Schoultz. Mural to the right by Bayside Neighborhood youth

The Public Art Committee identified the maintenance building at the Bayside Park on Fox Street as an appropriate location for the mural. Bayside Park, slated for a phased redevelopment with CDGB grants, is scheduled to develop a playground adjacent to the maintenance building.

The students created a mural entitled *The World We Come From and the World We Are Making* which addressed the themes of: worlds away, close by, and in flux; health; family; joy; change; and hope for the future. Most of the students in the group were immigrants from Sudan. The images illustrated their interests and passions; the people and places they love and miss; and the visions they had for themselves and in the community in which they would paint.

Artist Andrew Schoultz created a mural on the adjacent wall entitled *Do, Act, Work, Dream* which addresses the themes of: the destruction of the environment; the history of the logging industry; the struggle of environmentalism; and hope. The mural is global and contemporary in scope but also recalls the nineteenth century in Maine when logging led to radical deforestation.

The Public Art Committee determined that the project met the criteria of the community-based arts program, and voted unanimously to co-sponsor the project with a contribution of \$4,450. The balance of the budget was provided by Bates College and various foundation grants.

The Portland Public Art Committee is encouraged with the results of the pilot project of the Community Art program in the East Bayside neighborhood. The pilot program demonstrated that a small amount of “seed money” can generate significant in-kind contributions and community enthusiasm for neighborhood-based arts projects. The Community Art program will continue to be promoted in other neighborhoods of the city in coming years.

III. RECOMMEDATIONS FOR 2005

The C.I.P Percent for Art allotment for 2005 is \$59,025. The Public Art Committee recommends that the City Council approve \$59,025 in bonding for the following:

A. Signage

The 2001 Public Art Plan allocated \$7,600 to design, fabricate and install a signage system for the City's art collection. Katie Murphy of Univoice Graphics designed the signage system and created a prototype for review by the Public Art Committee. The design development phase of this project will be completed in 2004. The bronze signs will be fabricated and installed in 2005.

B. Conservation

Taggart Objects Conservation proposes the following conservation projects in 2005. This determination is based on the conditions assessment that rated the treatment priorities.

1. Conservation projects previously allocated in past budgets to be completed in 2005

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| a. <i>Lincoln Fountain</i> (strip and paint) | \$13,700 |
| b. <i>Boothby Fountain</i> (clean and install) | \$3700 |
| c. <i>Our Lady of Victories</i> (resolve anti-graffiti coating) | free |
| d. <i>Pullen Fountain</i> (clean and repaint) | \$3300 |
| e. Conservation Training Program for City Staff | \$2000 |

The conservation projects listed above to be completed in 2005 are described in detail below.

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| a. <i>Lincoln Fountain</i> (strip and paint) | \$13,700 |
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The *Lincoln Park Fountain* is in the center of Lincoln Park between Commercial, Pearl and Federal Street and the Franklin Arterial. The upper section of this fountain is missing and replacement is encouraged. Conservation efforts will stabilize the remaining fountain elements. Work had been scheduled for Fall of 2004. However, after close analysis, Jonathan Taggart felt that he needed to complete further research on the best coating system available for the conservation of the cast iron elements of the fountain. This project was rescheduled for 2005.

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| b. <i>Boothby Fountain</i> (clean and install) | \$3700 |
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The *Boothby Square Fountain* on Fore Street is in pieces and will be installed in Boothby Square in the Spring of 2005 in conjunction with the installation of the sculpture, *Tracing the Fore*. The conservation work on the fountain is intended to help stabilize the aesthetics of the fountain, provide minor cleaning as needed, and collaborate with the installers to oversee the finish pointing of the seams with an appropriate pointing mortar. Taggart Objects Conservation will make mortar fills of damaged stone to facilitate the function of the fountain and to improve the aesthetics. This work will be conducted in Fall 2004 and Spring 2005.

- c. *Our Lady of Victories* (resolve anti-graffiti coating) free

The work on the statue, *Our Lady of Victories*, will include the completion of any unfinished work from 2004 including adjustments to the coating plan.

- d. *Pullen Fountain* (clean and repoint) \$3300

Work on this statue will include Completion of the repointing of the mortar and finish treatment.

- e. *Conservation Training Program for City Staff* \$2000

Jonathan Taggart will work with City staff to develop a more extensive conservation maintenance plan and make preparations for a training session. Jonathan Taggart recommends that as part of this program, *The Hiker*, and *Thomas Reed* sculptures, which have not been maintained since treatment, be recoated with the new more durable hot wax formula.

2. Conservation projects approved in the 2004 Annual Public Art Plan Budget

- a. *Pullen Fountain* (repair broken stone) \$3700
- b. *John Ford* (bronze coating) \$1500
- c. *John Ford* (new stone cast) \$3500
- d. *Union Station* at the Expo (restore paint) \$11,000
- e. *Longfellow Monument* (clean, coat) \$3300
- f. *Our Lady of Victories* (bronze coating) \$7-9000
- g. *Common Ground Gazebo* (repair skylights) \$1500

The conservation projects listed above to be completed in 2005 are described in detail below.

- a. *Pullen Fountain* (repair broken stone) \$3700

Damaged stone areas will be replaced by custom colored mortar patches. This work will be dependant on placement of protective street bollards. Efforts will be made to reduce the iron staining from the plow blades on the edge of the fountain. Conservator Jonathan Taggart notes that if the City is able to install flow control valves for the individual spigots, efforts will be made to reduce the iron staining under the dribbling spigots.

- b. *John Ford* (bronze coating) \$1500

A protective coating will be applied to the bronze elements if appropriate.

- c. *John Ford* (new stone cast) \$3500

A missing bronze element (stone) will be recast and replaced. The missing pebbles in the concrete base will be replaced.

d. *Union Station* at the Expo (restore paint) \$11,000

Complete the stabilization and aesthetic integration of the damaged areas of the mural. This work will be completed in collaboration with a paintings conservator.

e. *Longfellow Monument* (clean, coat) \$3300

This sculpture needs to be cleaned and the protective coating renewed. This conservation work will be paid for by funding obtained by Greater Portland Landmarks (\$4864 available).

f. *Our Lady of Victories* (bronze coating) \$7-9000

The deteriorating protective coating on the bronze elements will be reapplied. There will be some minor repointing of deteriorated joints. The Conservator recommends that the City work on the landscaping to cover the exposed foundation to protect it from erosion. This conservation work will be paid for in part by funding from Greater Portland Landmarks(\$7928 available).

g. *Common Ground Gazebo* (repair skylights) \$1500

The Plexiglas skylights have been vandalized and broken and will be replaced.

B. Commissions

The Committee made a decision at its November 3, 2004 meeting to not pursue new commissions in 2005. The decision was made to focus on completing the major project in Boothby Square, to finish the conservation of the City's exiting artwork; and to update the Public Art Guidelines.

1. *Boothby Square Public Art* \$15-20,000

The Portland Public Art Committee voted to allocate \$15-20,000 for the completion of the Boothby Square project. This funding will be used to pay for production and artist fees to date. Fundraising efforts will occur in the Winter of 2005 that will repay this funding to the Portland Public Art Committee.

2. *Funding for Public Art Projects as yet undefined* \$

Funding has been set aside so that future projects may be funded in 2005 as they reach adequate resolution. Such projects potentially include the Ocean Gateway Public Art, or a Community Art Works project proposed at King Middle School. While such projects are considered noteworthy, the Committee felt that there was not enough clarification of the projects at this time to warrant specific funding as part of this Annual Art Plan.

C. Administrative Recommendations

The *Guidelines for the Public Art Program* were adopted as part of the 2001 Annual Art Plan. These guidelines contain sections on administration of various aspects of the program. The Public Art Committee is aware that some sections of the Guidelines should be clarified. The following recommendations are made for changes that will be further developed in 2005.

1. Responsibilities of a Public Art Selection Committee

The responsibilities of the Selection Panel and the Public Art Committee should be more carefully defined during the design-development phase of an art commission. The 2004 Annual Art Plan recommends that *Section II – Guidelines for Selecting Artwork for the Public Art Program* include language that specifies the role of the Selection Panel and the Public Art Committee during design-development.

2. Conservation Assessment of New Commissions

The 2004 Annual Art Plan recommends that *Section II – Guidelines for Selecting Artwork for the Public Art Program* include language that specifies that future art commission budgets include a line item that will allow the proposed project to be evaluated by an art conservation expert to determine issues related to future maintenance and sustainability. Ideally, the artists will collaborate with an art conservator to make appropriate maintenance recommendations, which would be submitted in a joint report.

3. Donations of Public Art

Guidelines should be developed for accepting donations of public art. There is also a need to develop guidelines for a consistent recognition of donors to public art commissions. It has been recommended that the design of the project must incorporate a means to recognize donors that is integrated in to the design of the piece.

4. Maintenance System

A maintenance-training program should be established to oversee public art. The City should determine who would be responsible for the maintenance and this person should be trained by a conservator. Art conservator, Jonathan Taggart, notes that a maintenance program is essential to the long-term preservation of outdoor sculpture. Without maintenance, a treated sculpture can return in a few years to the pre-treatment state. The re-treatment of sculpture is unnecessarily harsh, expensive and a waste of time and effort. Regular maintenance of outdoor sculpture is the simplest, least expensive, safest, and easiest way to preserve sculpture. Taggart further notes that each material has its own specific maintenance recommendations. These recommendations should be provided as part of the final documentation at the completion of a treatment.

5. *The Friends of Portland Public Art*

A need has been identified for a “Friends of Public Art” committee to be created that will assist with advocacy and fundraising for the City’s public art collection.

6. *Community Art Works*

Guidelines will be developed for community art works projects.

7. *De-Accessioning of Art*

Guidelines will be developed for removing pieces of artwork from the City’s collection.

8. *Temporary Art*

Guidelines will be developed for the creation of temporary public art.

9. *Website*

The City’s website will be updated to show the public art collection, “Friends of”, etc.

IV. Summary

The Portland Public Art Program will have a significant year in 2005 through the following:

- Continue to preserve the historic collection with the conservation of existing pieces.
- Provide proper signage which brings a sense of cohesion and identity to the collection.
- Implement a major work of art in Boothby Square.
- Participate in the development of the Ocean Gateway Project.
- Support a Community Art Works project to be determined, possibly at King Middle School.
- Update the City’s Guidelines for Public Art to address and clarify administrative issues.
- Update the City’s website to provide comprehensive information on the public art program.
- Train City staff in conservation and maintenance of its public art.

The Portland Public Art Committee thanks the Council for its support and guidance with the Portland Public Art Program, and we welcome ideas and involvement as we move forward.

Respectfully Submitted,
Alice Spencer, Chair, Portland Public Art Committee

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