

The City of Frederick, Maryland
PUBLIC ART COMMISSION
Virtual Meeting via MS Teams
Minutes of June 9, 2020
(DRAFT)

Members Present: A. Cain, T. Daniel, D. Rosano, W. Poindexter, E. Wise VanderWoude, L. Stewart, K. Kuranda

Regrets / Absent: Alderwoman D. Kuzemchak

Staff Present: B. Smith, Dep. Director for Parks & Recreation; S. Stamper, Office Manager; Sean Poulin, Recreation Supervisor

Guests Present: Adeyemi Fagbohun, artist; Blaine Young, for Raymond Scott project; Ron Layman, artist.

MEETING CALLED TO ORDER:

A. Cain called the meeting to order at 4:30 p.m.

MINUTES: March 10, 2020

W. Poindexter moved to approve the minutes as written. E. Wise VanderWoude seconded the motion which was unanimously approved.

NEW BUSINESS:

Review and discussion of a request by Friends and Family of Raymond Scott Sr. to have Ron Layman install a mural at McCurdy Field facing Scholl's Lane.

Mr. Blaine Young was present for this project. He noted that the artist, Mr. Ron Layman, was also present. Mr. Young said he would give the overview and Mr. Layman would provide technical information.

Mr. Young said Mr. Raymond Scott Sr. was a local icon in the food truck business. The bus was a popular spot for people to come for lunch. Upon his passing, there were two movements initiated. Mr. Young heard from the Mayor that there was consideration (possibly at a June or July Mayor and Board meeting) of renaming Scholl's Lane in memory of Mr. Scott Sr. At change.org a petition was created to change the name of Scholl's Lane to honor Mr. Scott Sr. The second prospect was a mural on Scholl's Lane where the bus was parked for many years. Additionally, The Friends and Family of Raymond Scott Sr. plan to create a documentary on his contribution to the community.

Mr. Young further explained that the original painting was created by Ms. Rebecca Pearl as a gift to Mr. Scott. The painting was beside his casket at his funeral.

Mr. Young said that the brick façade above the visitor dugout at McCurdy Field was an appropriate location for the mural. The Friends and Family of Raymond Scott Sr. reached out to local artist, Ron Layman for this project. The project is 100% privately funded. Mr. Young will let Mr. Layman discuss the technical aspects of the project, but he does want to mention that they want to use the best materials available and add a protective coating. Mr. Young asked if anyone had questions for him before turning the presentation over to Mr. Layman.

W. Poindexter asked how the location for the mural was decided. Mr. Young responded that the proposed location (parking lot) was the last place the food truck sat for at least the last 20 years. Operating the food truck at that location was grandfathered into zoning regulations by the City.

W. Poindexter asked if the building upon which the mural would be painted was in operation during games. Mr. Young indicated that the building is the visitor dugout. Mr. Young and B. Smith noted that sports leagues do use the area.

Mr. Young noted that he liked that the mural was higher than ground level for people to view and enjoy, in addition to providing some protection from vandalism.

B. Smith responded to A. Cain's question by indicating that there are no large-scale renovations planned that would affect the mural.

Mr. Young stated that in the parking lot, the Friends & Family of Raymond Scott Sr. hope to have a food truck festival with the proceeds funding scholarships for culinary art students.

Mr. Layman stated that the mural is intended to last 20-25 years with minor maintenance. The process is as follows. The surface of the bricks would be cleaned, taking care not to damage the integrity of the bricks in the event that the mural / paint would have to be removed at a future time. Next bonding primer would be applied. He will use the best quality paint from Germany, called KEIM Mineral Paint which has been used in the Frederick area before. Mr. Cochran used KEIM Mineral Paint on the Community Bridge project as well as others. It is one of the best paints available. The product is a mineral based paint that doesn't fade. The basecoat would be applied, the mural would be painted, and then protected by a graffiti proof topcoat. If the mural is vandalized, the mural can be cleaned with mineral spirits and the graffiti will come off. The mural itself would not be harmed.

A. Cain asked if the mortar and the brick would take the product differently, and if the primer would make the entire surface uniform for application of the paint.

Mr. Layman responded that the mortar and brick would take the product differently at first because the mortar is more porous and would absorb the primer. The brick is not porous so the primer would lay more on the surface, not penetrating as much. That is why a second coat of the primer would be applied. After applying the second coat of primer, the brick and mortar will be uniform in appearance but not texture. The texture will not be evened out. The mural will be painted directly over the brick and mortar with the final result being a flat or matt finish and the texture difference will not be very noticeable. The surface will not be parged to make smooth.

In response to a question posed by D. Rosano, Mr. Layman said the mural would be centered on the building itself. It is best to fit to scale without altering the design. However, he needs to obtain access to the area to measure the building.

W. Poindexter reiterated that the proportions will not change as its centered on the façade. He questioned what is to the left or right of the mural.

Mr. Layman said a frame will be painted around the mural and on the sides the natural bricks will be left exposed. In response to A. Cain's question, Mr. Layman stated that only the mural area will be primed, and have basecoat and paint applied. The surrounding bricks will remain in the same condition as before the mural is begun.

Mr. Layman responded to A. Cain's inquiry by stating that full credit would go to Ms. Pearl. He is not worried about credit. It is Ms. Pearl's artwork. He is unsure if it is copyrighted.

A. Cain said the mural will be a Ms. Rebecca Pearl painting, as interpreted by Mr. Layman.

W. Poindexter noted that the original painting is a watercolor. He asked if the mural would mimic the style of watercolors.

Mr. Layman said he would create the watercolor appearance as best as he could. The only deviation might be that the mural paint is a little more opaque due to materials.

Responding to A. Cain's question, Mr. Layman stated that the mural may occupy more than 1/3 of the center third of the wall. When he visited the site, he was unable to gain access to measure the height. He is unsure of the width. However, he can take measurements and provide a mockup of how it will look.

A. Cain said her concern was that she did not want the mural to be too small.

W. Poindexter referenced Item #5 on the backup materials under surface preparation, which stated that the mural would be approximately 15 ft. wide by 9 ft. tall. Mr. Layman said that is correct. The wall itself measures **10 ft. from the flashing to the bottom of the soffit, leaving ½ ft. between the two spaces so the mural does not appear cramped.**

A. Cain stated that she has seen lots of flashing that rusts and discolors the surface below. She asked B. Smith if there was anything that could be done about any discoloration at this location. B. Smith stated that he would have to have staff look at the flashing area. However, he is sure it could be done. He noted that no maintenance has been done this Spring other than mowing grass due to the State of Emergency.

To answer A. Cain's question, Mr. Layman said the maintenance plan for the mural would basically be keeping it clean every year by washing it off with a mild detergent just like you would your car. The more dirt lays on the surface it could imbed itself into the paint causing premature failure. He said he could set it up so that he cleans it every year free of charge.

D. Rosano moved to approve the concept of the Raymond Scott Sr. mural on the back of the dugout at McCurdy field facing Scholl's Lane. T. Daniels seconded the motion which was unanimously approved.

OLD BUSINESS:

Review and discussion of a request by Adeyemi Fagbohun to install "Cucina Massi", an approximately 60'x9' mural printed on aluminum sheets, mounted under the structure, then attached to the wall located at 111 E. Patrick St .

Mr. Fagbohun was present for this request. He referenced the sketches that were included in the agenda packets. He stated the top of the sheet of paper depicted the sketches of the art, the bottom is the wall upon which it will be painted. The mural will be painted on the wall that is taller, in the shade. Since it will be mounted in the shade it will last forever. Only people inside the restaurant will be able to view the art.

In response to questions by A. Cain, Mr. Fagbohun explained that the mural is a scene from the town of Palerna in Italy. The owner of the restaurant, as well as the food prepared in the restaurant originate from that area.

When A. Cain questioned ownership of the wall upon which the mural would be painted, he answered he is unsure of the ownership. He had assumed that it belonged to the owner of the building with the restaurant. The restaurant staff are the only ones that can use that walkway. The other property owner cannot use the walkway or see the mural on the wall. A. Cain indicated that her point was that he would be drilling fasteners into the wall.

K. Kuranda suggested contacting the owner of the building for permission to fasten the mural to the wall.

When L. Stewart asked Mr. Fagbohun how he became involved in the project, he responded that the owner of the restaurant was familiar with his work and contacted him.

W. Poindexter asked where the walkway leads, and whether the general public would be walking thru that walkway for any reason. Would the general public see the mural?

Mr. Fagbohun responded that the walkway leads to a parking lot. Employees from the restaurant use the walkway for a service area, take out garbage, etc. There is a gate on the walkway that prevents the public from entering. The mural can only be seen through two windows by people inside the restaurant.

A. Cain said that the Public Art Commission may not have purview of this project. In the historic district the Public Art Commission purview is art intended for public view. This is on private property for private view of the patrons of Cucina Massi.

W. Poindexter said we don't even know if the owner of the building gave permission for the mural to be painted on the wall.

D. Rosano stated that the proposed mural is on private property in the historic district and is not visible to the general public. Therefore, it is not in the purview of the Public Art Commission. However, permission needs to be obtained from the owner of the building of the wall where the mural would be fastened.

W. Poindexter commented that he was assuming the landscape for the mural was researched and that the artist is working from an actual image of the scene. He feels that the sketch on the right is a little light structurally.

Mr. Fagbohun said that the sketch depicts the exact topography of the Italian town of Palerna. He is working on the balance.

A Cain expressed appreciation for the effort for authenticity.

It was the consensus of the commission that this project does not fall within the purview of the Public Art Commission. No motion was necessary.

Review and discussion of a request by Adeyemi Fagbohun to install “The Happiest Wall in Frederick ”, a 60’/30’ tiled aluminum frame canvas on the right wall of the building at 17 East Patrick Street.

Mr. Fagbohun presented this request. He indicated that since he last presented this project to the commission, he lost funding. The art was to be a gift of the Rotary Club to the community. However, the Rotary Club wanted its logo to be incorporated into the artwork. At the last Public Art Commission meeting it was determined that references to the Rotary Club must be removed.

Mr. Fagbohun explained that the original thought for the project was to unite the community. The art depicts real children from Frederick. The children are from South America, China, Nigeria, America, etc. The idea is to show that they all get along with each other and are happy. He feels that the piece is timely considering the current events. He thinks the art will help be a salve on the political situation. It would be a lasting legacy. It will show the humanity of the kids and bode well for healing, as well as being a colorful, happy wall.

Mr. Fagbohun responded to W. Poindexter's questions by replying that the sketch depicts the color palette for the mural. However, the actual painting will be more detailed and will have a brisk, clean, texture. The “100” that appears on the sketch was a reference from the Rotary Club and will not be on the painting.

E. Wise VanderWoude asked for clarification. The painting is modeled from actual Frederick County children? Mr. Fagbohun responded yes. He liked the idea of using real children for models as it created a snapshot in time.

W. Poindexter said he loves the proposal and hopes that funding is obtained.

T. Daniels asked if the inspirational words are part of the painting. She also asked if the words would be painted directly onto the wall. Mr. Fagbohun replied yes. He said the phrase/s have not been written yet. He wanted words to bring tears to people's eyes. He intends to hire someone to write the phrases. He said he

could bring the language back to the commission for approval. The phrase/s would be stenciled directly onto the wall.

L. Stewart noted the wall was not smooth and asked if the painting would have to be negotiated around the bump outs of the wall. Yes, responded Mr. Fagbohun. The painting covers the entire wall, approximately 100 feet. He will have to work around the bump outs.

L. Stewart asked if Mr. Fagbohun was still moving forward with the mural at the Keys Stadium. Mr. Fagbohun said that he received final approval and the press release is in process. The mural at that location will be created in two or three phases. There will be approximately 25 faces seen from Rt 85 and Rt 70. The art is extremely colorful.

L. Stewart asked if Mr. Fagbohun was also the artist for the murals on the McCutcheon's building. Mr. Fagbohun responded that he was and explained that the mural was created to last five years. Then, the faces on the mural were to be replaced with different ones. McCutcheon's decided not to go forward with any further work on the mural. The mural was created in 2011. Mr. Fagbohun has considered refreshing the faces on the original work.

There was discussion about the next step, and at what point Mr. Fagbohun should return to the Public Art Commission. It was decided that the project should be able to move forward and present to the Historic Preservation Commission. The Public Art Commission will write a letter to the Historic Preservation Commission with the recommendations/motion from the meeting.

D. Rosano moved to recommend approval of the design concept of The Happiest Wall with the condition that the "100" plaque depicted on the sketch is removed, and that the artist will submit to the Public Art Commission the final text of the inspirational phrases once that wording is determined. The motion was seconded by E. Wise VanderWoude, and unanimously approved.

Discussion Items:

Discussion of FY20 Public Art Reserve Fund and disbursement requests .

A Cain explained that Fiscal Year 2020 ends June 30th, 2020. In March when the commission last met, it intended to move forward with the Dog Park mural, Claire McCardell project, conservation projects, and a few miscellaneous items such as signage to request disbursements from the FY 20 Public Art Reserve Fund. On March 13th, the City declared a State of Emergency due to Covid-19. The Claire McCardell project withdrew its funding request for \$25k. Due to the State of Emergency, the commission was not able to submit the disbursement requests to the Mayor and Board of Aldermen for approval. Regrettably, the FY20 funding has been lost.

Update on FY21 Public Art Reserve Fund .

A. Cain explained that FY21 budget has been approved, and it included \$50K in the Public Art Reserve Fund. Therefore, the commission can move forward with the requests for disbursements for the Dog Park mural, conservation projects, and plaques for existing artwork.

B. Smith responded to questions by stating that the Claire McCardell project intends to renew its funding request in FY21. It withdrew the request from FY20. He has been contacted by the applicants for the Claire McCardell project about meeting to discuss the status of the project.

A. Cain indicated that due to the Covid-19 crisis, the Claire McCardell project organizers did not feel it was appropriate to move forward with the funding request in FY 2020.

B. Smith answered questions by noting that the funds from FY2020 were not rolled over. However, the Public Art Reserve Fund was refunded in the amount of \$50K for FY2021. He did ask if the funds from FY20 could be rolled over, and the answer was no.

A. Cain and B. Smith both reiterated that this was not the only area of the City's budget that was affected by the State of Emergency.

A. Cain informed the commission that she and L. Stewart would be presenting the Dog Park Mural to the Parks & Recreation Commission at 7 pm tonight, and then to the Historic Preservation Commission on June 25th or 26th. After that, the next step is to ask the Mayor and Board to disburse the funds to complete the project. Because the project involves school children working on the mural, the completion date may have to be extended due to requirements of Covid-19.

A. Cain stated that the commission had a few things in process regarding conservation. The curriculum vitae (CV's) from artists submitting for inclusion in the preapproved conservators pool, were included in the agenda packet. She was unable to locate the contact information for one artist (W. Poindexter knew) who had expressed interest, as the information was no longer online. She explained that she was working on a compressed timeframe trying to get the information presented to the Mayor and Board on June 18th and request a disbursement from the Public Art Fund FY20.

A. Cain noted that she was able to get two conservators to weight in on conservation projects at City Hall.

Ms. Kristen Loudermilk went to City Hall, examined the City Seal, and has created a treatment proposal which was included in the agenda packet. This needs approval from the commission to go forward. The cost for the site visit and treatment plan and condition report was \$250.00.

The textile conservator, Ms. Julia Brennan, examined high resolution photos of the Shawbaker Flag. She has not been to City Hall to examine the actual flag. She must examine the actual flag to create a condition report and treatment proposal. The cost for the in-person examination of the flag is \$1200.00. For the \$1200 the conservator will go onsite at City Hall, take the flag off the wall, examine it and then she would submit a treatment plan. Even from the photographs it was evident that the flag is in very deteriorated condition. The treatment plan likely will propose treatment in excess of \$10,000. Once an estimate is over \$10,000.00, City purchasing requirements necessitate competing bids before the work is awarded.

E. Wise VanderWoude asked if she should still try to contact the conservator she is familiar with in Walkersville. There was discussion, and it was decided not to contact that person at this time. If the cost of conservation is over \$10,000.00 it must be open for bids regardless of who does the initial evaluation. The flag is in delicate condition, and they would prefer to have the assessment as soon as possible.

A. Cain noted that it has been at least 35 years since any work has been done on the flag. She noted that ultimately it is the Mayor and Board's decision if they want to release the funds to conserve the flag. The Public Art Commission needs to decide if they want to put a substantial amount of funds from the Public Art Reserve Fund into the flag conservation funding request.

K. Kuranda stated that at some point, the decision will have to be made whether to make the investment to conserve the flag or let it go. She suggests making the flag conservation a priority as it is the most fragile art the City owns.

A. Cain noted that when the flag is examined, Ms. Brennan will recommend how to display the flag in the future. If the recommendation is to display horizontally or angled, then there is no place at City Hall for that, and it belongs in a museum. It may be premature talk, but one option may be to donate it to a public institution that would do fundraising and care for conserving the flag.

K. Kuranda asked if there was another City owned building in which the flag could be housed. No one knew of another City building for the flag. There were a few other suggestions discussed such as the Civil War Museum or Historical Society.

A. Cain said the first step is to have the textile conservator examine the flag. The invoice is \$1200.

D. Rosano said once the assessment is done, the commission would have a better understanding of the situation. Information is needed. The cost of conservation, or the Mayor and Board, may take the decision out of the hands of the Public Art Commission.

In response to K. Kuranda's question about the scope of the assessment including interim preservation recommendations, A. Cain stated that she had asked all conservators to give a bronze, gold, and platinum plan. Typically stabilizing is the least that could be done but even stabilizing the flag in this case involves a lot. It needs a new case, the corners are open, insects are getting inside the frame, the flag is made of wool...

K. Kuranda commented that even once the assessment is obtained, funding will most likely be tight for the foreseeable future until the economy stabilizes. If not conserved in this budget year, the flag may crumble. She feels the assessment is a small investment now to decide how to proceed.

A. Cain noted that the assessment and treatment plan had been obtained for the City Seal. She inquired whether the commission wanted to move forward on conserving the City Seal.

There was discussion regarding whether to select Option 1, or Option 2 for conserving the City Seal. The main differences were points 8 & 9. Option one would repair the loss at the lower left and surrounding area only. Option 2 restores the entire piece. There is a difference of \$700 between the two options.

A. Cain stated that in 1979 the seal was updated, likely by the artist. However, paint was applied over the varnish so when the varnish fails, then the paint does as well. She feels the commission should opt to do the full conservation stated in Option 2, for \$2572.00. She further stated that she thinks it would be money well spent. The artist might even be able to do the work on the seal before the City Hall building reopens to the public.

K. Kuranda moved to recommend to the Mayor and Board to approve the funding request in the amount of \$2572 to conserve the City Seal, the \$250 for the assessment of the seal, and \$1200 for the assessment of the Shawbaker Flag. W. Poindexter seconded the motion which was unanimously approved.

A. Cain told the commission that she and B. Smith had discussed taking the funding request to the Mayor and Board prior to a formal meeting. They are planning to present FY 2021 requests to a Mayor and Board workshop in July.

B. Smith stated that the Parks & Recreation Department budget will absorb the \$250 City Seal, and \$1200 Shawbaker Flag assessment costs to get the projects moving forward.

A. Cain asked if she could arrange for Ms. Brennan to visit City Hall as soon as possible to begin the assessment. B. Smith stated that Ms. Brennan could move forward with what is contained in the \$1200.00 cost estimate.

Discussion of guidelines for plaques for exterior artwork and plaque for Becky the Calf and the Bluestone Path Mosaics .

A. Cain gave a brief page by page explanation of what was depicted on each page of the backup material for the signage. She stated that in her opinion, the artist and title of the artwork should get top billing. For example, on the bike racks the artist's name is the last line. She feels donor information should take a size down from the artist/artwork. She feels it should be the artist name, and title of artwork, then public art collection numbering, then donor information. However, she does not feel everything needs to be bronzed or etched material, or that all plaques need to match one another. She does feel that the labeling of the plaques should be consistent on each piece of art. Getting into interpretation of the text can be problematic. The content, title, year, material, artist, donor information should be consistent regardless of the material of the sign.

K. Kuranda said she likes simple and likes stainless steel material. T. Daniel agreed.

K. Kuranda further elaborated that stainless steel is simple, consistent and does not compete with the art placed in the environment.

A. Cain referenced the proposed signage for Becky the Calf. She said a 6'x8' plaque is the smallest size that could be used and still be legible from a distance. By and large what they are seeing is subtle and placed on a base some proximity from the piece. She feels it complements but does not compete or detract.

K. Kuranda liked the proposed wording.

A. Cain asked if the labeling should be consistent upon all pieces installed.

K. Kuranda said she agreed with the information and order of placement of the information on the signage being consistent. However, she suggested that the plaque material/design should vary depending upon the art. She feels the simpler the better. She is sick of bronze.

W. Poindexter said his favorite design is on page 4 - The Torso of Summer. It is simple, and clean. He is not a fan of tombstone design. He would prefer another option for mounting (pg 6). He would like to see a more contemporary mounting.

A. Cain referenced the first page of the backup material which showed other mounting options such as invisible, post in ground, or cement.

W. Poindexter thinks the flat in ground mounting would work for Becky the Calf.

A. Cain asked if it should be granite material rather than cement, and flush in the ground to avoid the cemetery look.

W. Poindexter said it is not so much the materials, as the shape of the mounting which makes him think of a tombstone.

W. Poindexter also pointed out the typo on the last page of the exhibit which says the Bluestone Path Mosaics was moved in 2030.

K. Kuranda was in favor of the ground level mounting.

W. Poindexter said to get away from the tombstone look. He loves the Torso of Summer. It looks classy.

A. Cain noted that the text is left justified. Typically, the signage is on the right side of painting in a gallery.

W. Poindexter said the left justified is a fresh look.

A. Cain asked B. Smith what was required for inset of a plaque in front of the wall of mosaics.

B. Smith said he would have to ask staff about in-setting the plaques in brick pavers in front of the wall of mosaics. He does not see why it could not be done.

B. Smith responded to W. Poindexter's question by stating that there could be some minor problem with snow removal equipment damage to the inset plaque.

K. Kuranda said to consider marine grade stainless.

A. Cain said that the stainless complements the mosaics.

T. Daniel liked the stainless material. However, she does not like the words written in all caps. All capital letters is too busy and distracting. She would not object to bold font though.

A. Cain said she would work on obtaining estimates for the signage for Becky the Calf mounted on a concrete stump in proximity to the sculpture.

B. Smith responded to A. Cain's question and indicated if the plaque is flush mounted, the lawn mower can just glide over the sign. However, if it is placed on concrete raised out of the ground, it must be mowed around and is a maintenance hassle. The preference for maintenance purposes would be flush mounted.

T. Daniel asked if City staff could pour the concrete base as opposed to the commission purchasing a piece of granite.

B. Smith responded that pouring the concrete base could be done in-house depending upon the amount of the estimate. They could discuss staff doing some in-house work.

A. Cain asked about the fonts. She understands not to use all capital letters. There is the footed font on the Torso of Summer and then on the text for donor information the font is san serif. Are those two different fonts acceptable?

The answer from the commission was yes, the footed font and the san serif fonts are beautiful and acceptable.

Adjournment:

K. Kuranda moved to adjourn the meeting at 6:38 pm. W. Poindexter seconded the motion which was unanimously approved.