



CITY OF
**PALO
ALTO**

City of Palo Alto Staff Report to Public Art Commission

November 4, 2021

RE: Agenda Item 4

Recommendation:

Staff recommends that the Public Art Commission initiate deaccession proceedings as outlined in the City's Deaccession of Artwork Policy for a series of six murals painted at 2605 Middlefield Rd in Palo Alto.

Summary:

Staff recommends that the Public Art Commission initiate deaccession review process for the series of six text art murals, each consisting of a short poem stenciled onto a different background and painted on the south-facing exterior wall of Walgreens located at 2605 Middlefield Rd, based on the process and conditions outlined in the City's Deaccession of Artwork Policy 1-59/CSD (Attachment A) adopted in December 2016.

Background: Ideation and commission history

In 2002, the Public Art Commission in partnership with the Midtown Residents Association formed a Art Committee (2 members of the PAC, 3 Midtown residents, and local poet Elizabeth Biller Chapman) and launched a public call for a community poetry competition, open to people of all ages residing, working, or attending school in Palo Alto and Stanford, to submit original poems of 30 words or less interpreting the Midtown neighborhood, or conveying community in general. The Committee solicited over a hundred submissions from community members, and selected 6 finalists, including Ron LeBlanc, Amelia Saliba Long, Elizabeth Ray Mittmann, Liz Cowie, Sharon Olson, and Janice Dabney. Each finalist received a cash prize out of the City funds for their winning poem: first-place finalist LeBlanc won \$250, and the second-place winners received \$100 each.

The initial project had been planned and budgeted for a temporary display of the poems by 5 second place winners (Amelia Saliba Long, Elizabeth Ray Mittmann, Liz Cowie, Sharon Olson, and Janice Dabney) printed on vinyl material temporarily for a period of 6 months, and the first prize winner's poem (Ron LeBlanc) would be then be painted as a mural thereafter. The PAC solicited bids for printing on vinyl. However, constrained by high fabrication bids ranging between \$13,000 - \$15,000, the PAC decided to paint the mural directly onto the south-facing exterior wall featuring all 6 poems. The Public Art Commissioners designed the mural layout in-house. The painting of the 120' x 6' mural was implemented by Signs Unlimited for \$8,820 in 2003. A dedication plaque was fabricated and installed in 2004 for \$430.

The project was funded through the Art in Public Places CIP fund and through a private donation in the amount of \$3,000 from Village Tropicana/Decatur Limited Partnership.

Discussion: Mural condition concerns, repairs and conservation assessments (2010 – to-date)

By 2010 the mural appeared to be in poor overall condition. The photo records of the mural dated from December 2010 demonstrate extensive areas of paint discoloration, blanching and fading (Attachment B) across the entire mural. In 2012, the mural was completely repainted by Signs Unlimited. According to the condition report provided by San Francisco-based ARG Conservation Services in 2016, the refurbishing project “involved the filling of impact related damages, followed by in-painting. Also, colors were said to be “revived” with matching paint and the application (several layers of latex paint) of an anti-graffiti coating” (unknown type) (Attachment B). The total cost for the repainting of the mural by Signs United was \$10,135.

In August 2016, Public Art Program staff hired ARG Conservation Services to conduct condition assessments of all murals in the City’s public art collection. The condition assessment stated evidence of visible water staining and streaking throughout, and discoloration resulting from exposure to UV light or heating and cooling from direct sunlight” (Attachment C).

Between 2016 and 2021, the existing conditions of the mural have significantly worsened. Although the overall condition of various areas of the mural range from good to poor, the appearance of the mural presents significant cosmetic concerns. In summer 2021, PAP staff and representatives from Ventana Property Services who oversee the building on behalf of the property owner had several conversations about the current condition and potential repair options.

Public Art staff made a report to the Public Art Commission in August 2021 regarding the current condition of the mural, presenting the Commission with the project history, previous repair and condition reporting, and images of the existing mural. Staff sought feedback from the Commission to either proceed with the repair and repainting of the mural for an amount up to \$10,000 (based on an estimated provided by a contractor), or for staff to return with a full report to request the deaccession process prior to commissioning a new mural at that site. The Commission expressed concerns about the condition of the wall and recommended that Staff investigate the condition of the site further to determine feasibility of any further repairs to the mural. Commissioners then recommended that staff prepare a comprehensive report that will further inform the Commission’s decision whether they should preserve the existing mural, or proceed with the deaccessioning process of the existing mural, and potentially commissioning another mural at that site. The report should include a current condition assessment of the artwork, site, and any public comments and input regarding the murals.

Following the PAC recommendations, Public Art staff hired Preservation Arts, a Bay Area-based fine art conservator, to conduct a condition assessment, and provide a detailed condition report and treatment proposal. The provided condition report stated that “the Poetry Wall murals were examined on October 12, 2021. In summary, they range in condition from good to poor, with **conditional issues being mainly caused by two factors: ultraviolet light exposure and water damage. The latex paint and coating act as a polymer “film” which prevents the evaporation of water in the wall, causing blistering, tension**

cracking, and paint loss. Images of the murals from 2017, 2019, and 2020 (provided by Google Street View) show that the damage has worsened significantly in just a few years. **An extensive conservation treatment would be required to stabilize and restore the murals however, treatment cannot prevent future cracking, blistering, and paint loss in new areas, and issues are likely to be ongoing. It is recommended to address the problem of water ingress in the wall before conservation treatment is carried out, otherwise it is likely that the murals will need maintenance every few years in order to repair new areas of damage. In addition, the high degree of UV exposure has caused significant and uneven fading of the paint, as well as blanching and discoloration of the paint and coating. This is a permanent change.**” The cost of stabilization, cleaning, and visual repairs of the mural is estimated at \$12,635-\$13,650. The full condition report and treatment proposal is included with this staff report (Attachment D)

Public Art staff and PAC received a number of public letters and had phone conversations with a Midtown neighborhood representative in support of preserving and repairing the existing Poetry Wall mural ([Link](#)).

Staff estimates that a total of \$19,465 to commission and maintain the mural out of the City funds has been paid since 2003 to date, including:

- \$750 – cash awards to 6 poets
- \$5,820 – original painting of the mural in 2003
- \$430 – dedication plaque
- \$10,135 – repainting of the mural in 2012
- \$800 (approx. cost per mural as part of a larger condition report for 13 murals in the City Collection) Condition assessment and report by ARG in 2016
- \$1,530 – Condition assessment and report by Preservation Arts in 2021

Of the considerations for deaccession outlined in the policy, staff recommends that the PAC consider deaccession of the Poetry Wall mural from the City’s permanent collection for the following considerations:

- The Artwork requires excessive maintenance or has faults in design, material, or workmanship, and repairs or remedy is impractical or unfeasible;
- The Artwork has deteriorated, and repair is impractical or unfeasible;
- The condition of the Artwork cannot be reasonably guaranteed.

Reasons for deaccession do not include aesthetic taste or public opinion. There are no formal appraisals for the artworks and staff could not locate any auction records for the artists.

Timeline and Budget Considerations:

Should the Public Art Commission vote to proceed with the deaccession review process for the Poetry Wall mural painted on the south-facing exterior wall of Walgreens located at 2605 Middlefield Rd, staff will immediately notify the authors of the featured poems, Property owner and managing company, and

community stakeholders of the deaccession proceedings. The final deaccession decision will be calendared for the February 2022 Public Art Commission meeting. Should the Commission decide to deaccession the artwork at that time, then staff will coordinate the removal of the artwork, in accordance with the City's deaccession policy. The Commission may also request that Public Art staff to consider re-fabricating the Artwork as a temporary mural and reproduce it an alternative media (i.e. printed on vinyl and fastened to an alternative substrate or adhesive aluminum sheet adhered directly to the wall).

Attachments:

- A. Deaccession policy
- B. Mural images in 2010 (before repairs in 2012)
- C. Condition Report by ARG Conservation Services (2016)
- D. Condition Report and Conservation Treatment Pproposal by Preservation Arts (2021)



CITY OF PALO ALTO PUBLIC ART PROGRAM DEACCESSION OF ARTWORK POLICY

PUBLIC ART PROGRAM VISION

Public art reflects Palo Alto's people, diverse neighborhoods, the innovative and global character of its businesses and academic institutions, and the beauty of its natural environment.

INTRODUCTION

The Public Art Program (PAP) maintains the City of Palo Alto's (City) collection of Artwork for the benefit of Palo Alto citizens. Removing an Artwork from the collection (deaccessioning) is a sensitive matter and should be managed according to clear criteria. The policies outlined below are subject to periodic review by the PAP; from time to time, with the input of the Public Art Commission (PAC), the PAP may update this policy to include additional guidelines or procedures as it deems appropriate. Except in the case of a safety emergency, no Artwork in the collection will be deaccessioned until the policies set forth below have been observed. This policy applies to permanent Artworks in the City's collection; it is not intended to apply to "Temporary Artworks," which are the subject of a separate policy. This policy shall govern removal, disposal and destruction of Artworks; the City's Surplus Property Disposal & Destruction Policy (Policy and Procedure 1-49/ASD) shall not apply.

POLICY

1. Any proposal for removal or destruction of an Artwork shall be submitted to PAP staff and reviewed by the PAC according to the policies and procedures contained herein; review shall be deliberate and independent of political pressures, fluctuations in artistic taste, popularity, and public opinion.
2. Deaccession shall be a seldom-employed action that is taken only after issues such as Artists' rights, public benefit, censorship, copyrights, and legal obligations have been carefully considered. The final decision with respect to deaccession of Artworks owned by the City shall rest with the PAP Director upon approval by the PAC.
3. At regular intervals, the City's Artwork collection shall be evaluated by the PAP and reported to the PAC to determine the condition of each Artwork and determine whether there is Artwork recommended for deaccession.

DEFINITIONS

For purposes of this Policy, the following definitions apply.

ARTIST: An individual generally recognized by critics and peers as a professional practitioner of the visual arts as judged by the quality of the professional practitioner's body of work, educational background and experience, past public commissions, sale of works, exhibition record, publications, and production of Artwork.

ARTWORK: Works in any style, expression, genre and media created by an Artist and owned by the City of Palo Alto in the permanent collection, whether functional or non-functional. Artwork may be stand-alone and integrated into the architecture, landscaping, or other site development if such are designed by an Artist as defined herein.

The following are not considered Artwork:

1. Reproductions, by mechanical or other means of original Artwork, except in cases of Film, video, photography, printmaking, theater, or other media arts;
2. Art objects that are mass produced (excluding artist-created, signed limited-edition works), ordered from a catalog, or of a standard design, such as playground sculpture or fountains; and
3. Directional or other functional elements such as signage, supergraphics, color coding, or maps unless specifically designed as artworks.

DEACCESSION: The procedure for the removal of an Artwork owned by the City and the determination of its future disposition.

DEACCESSION NOTIFICATION: A written letter to the artist or donor referencing the applicable condition(s) of the Artwork and describing reasons why the deaccession review needs to be undertaken.

GUIDELINES

Any Artwork owned by the City shall be eligible for deaccession with the exception of an Artwork that is accompanied by verified legal stipulations that the Artwork may not be deaccessioned. During the review process, the Artwork shall remain accessible to the public in its existing location unless it poses a threat to public safety.

Artwork may be considered for review toward deaccession if one or more of the following conditions apply:

1. The condition or security of the Artwork cannot be reasonably guaranteed;
2. The Artwork requires excessive maintenance or has faults of design, materials or workmanship, and repair or remedy is impractical or unfeasible;
3. The Artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible;
4. The Artwork's physical or structural condition poses a threat to public safety;
5. The Artwork is proved to be inauthentic or in violation of existing copyright laws;
6. The Artwork is not, or is only rarely, on display because the City lacks a location for its display;
7. The Artwork has exceeded its expected lifespan;
8. No suitable site is available for relocation or exhibition, or significant changes in the use, character, or design of the site have occurred which affect the integrity of the Artwork;
9. Changes to the site have significantly limited or prevented the public's access to the Artwork;
10. The site where the work is located is undergoing privatization;
11. Deaccession is requested by the Artist;
12. If there are more than six works (excluding editions of prints) by the same artist in the portable collection, or more than three permanently installed works on public display in the City or in Private Development, PAP staff may recommend to PAC that the City retain only a representative selection of that artist's work.
13. If the Artwork has been lost, stolen, or is missing, the PAC may approve formally deaccessioning it from the collection while retaining a record in the collection database showing that the work has been deaccessioned.

Artwork may be reviewed for deaccession at any time at the initiative of PAP staff or PAC members. Review also may be initiated by the Artist regarding the Artwork she/he created, by that Artist's designated heir(s), or by legally recognized representative(s).

PROCEDURES

Deaccession shall begin with a formal Deaccession Request which can be initiated by the PAC, by PAP staff, the Artist, the Artist's designated heirs or legally-appointed representative. The Deaccession Request shall be submitted to PAP staff and shall describe the applicable condition(s) outlined in the Guidelines above, and the reasons why the deaccession review should be undertaken. A Deaccession Request must also contain information about the requestor's relationship to the Artwork and stake in deaccessioning the Artwork.

Deaccession Requests shall be reviewed by PAP staff, who shall make every reasonable effort to contact the Artist who created the Artwork named in the Deaccession Request, and any other known parties with a vested interest in the artwork, and shall comply with any applicable state or federal notice requirements. When Artworks are proposed for deaccession, staff shall place the matter on the PAC agenda for an initial review of the reasons deaccessioning is being considered and to gather comments on the deaccession proposal. At a subsequent PAC meeting, staff shall then present a deaccession recommendation to the PAC.

In presenting the Deaccession Request, PAP staff will provide all available relevant corresponding materials to the PAC, including, but not limited to:

1. Artist's name, biographical information, samples of past artwork, and resume.
2. A written description and images of the Artwork.
3. Artist's statement about the Artwork named in the Deaccession Request.
4. A description of the selection/acquisition process and related costs that was implemented at the time the Artwork was selected.
5. If available, a formal appraisal of the Artwork provided by a qualified art appraiser.
6. Information about the origin, derivation, history, and past ownership of the Artwork.
7. A warranty of originality of the Artwork.
8. Information about the condition of the Artwork and the estimated cost of its conservation provided by a qualified visual arts conservator.
9. Information about and images of the Artwork's site.
10. For permanently-sited Artwork: information about how community feedback about the Artwork was collected and the outcome of that feedback.
11. Feedback from the Director of the City department responsible for operating and maintaining the Artwork site.
12. A detailed budget for all aspects of conservation, maintenance, repair, installation, operation, insurance, storage, and City staff support.
13. The Artist's contract with Donor or comparable legally binding document with Proof of Title.
14. Deed of gift restrictions, if any.

The PAC shall approve, with or without conditions, or reject the Deaccession Request based on the Deaccession Criteria described in this policy.

DEACCESSION CRITERIA

In addition to the condition and security of the Artwork as stated above, the review criteria for Deaccession Requests include, but are not limited to:

1. ARTISTIC EXCELLENCE: Qualifications and professional reputation of the Artist; craftsmanship, conceptual content, style, form.
2. VALUE OF ARTWORK as determined by a professional appraiser, if available.

3. **RELATIONSHIP TO EXISTING COLLECTION OF ARTWORK:** Style, form, scale, diversity, quantity, quality, longevity, and compatibility with the existing collection of Artwork and goals of the Public Art Program.
4. **AVAILABILITY OF CITY SUPPORT:** The availability of necessary funding for conservation, maintenance, and/or repair; exhibition and storage space; real property for siting Artwork; and staff support.
5. **RELATIONSHIP TO SITE:** Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the Artwork in relation to the site, both existing and planned.
6. **LEGAL CONSIDERATIONS:** Issues related to liability, insurance, copyright, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of the PAP staff and PAC to determine whether there are any known legal restrictions that would prevent deaccessioning the object. The City Attorney's approval must be obtained prior to deaccessioning an object.
7. **TIMING:** Safety or hazard emergencies, relevant construction schedules, and the allowance of sufficient time for a normal review process.
8. **ACQUISITION PROCESS:** Method by which the Artwork was acquired and accessioned into the collection of artwork (i.e. donation, loan, commission).
9. **COMMUNITY FEEDBACK:** Community feedback about the Artwork, its site, and its condition solicited via a publicly-noticed meeting or placed on the agenda of the Public Art Commission.
10. **RESTRICTIONS:** Any recognized restrictions associated with the Artwork.

IMPLEMENTATION

The deaccessioned Artwork shall be removed from the collection of Artwork through methods administered by the PAP. In all cases, the Artist or the Artist's designated heir(s), or legally recognized representative(s) shall be given, when possible and within a reasonable time frame, the opportunity to purchase the Artwork for the fair market value (as determined by a qualified art appraiser), or, if the Artwork is determined to be of negligible value, the Artist shall be given the opportunity to claim the Artwork at the Artist's own cost.

When the Artist does not purchase or claim the deaccessioned Artwork, the City, at its discretion, may use any of the following methods to remove the Artwork:

1. **Sale.** Proceeds from the sale shall be deposited into the Public Art CIP Budget. Written acknowledgement by Budget to place revenues from the sale of deaccessioned Artwork into the Public Art CIP Budget, must be obtained. Public notice regarding the sale shall be provided on the City website, at a publicly-noticed meeting and in any other manner required by law.
 - a. The Artist/donor shall be given the right of first refusal to reacquire the work at fair market value, original price, or nominal value, depending on the recommendation of the PAC. The cost of removal of the work may be reflected in the amount set.
 - b. Sell the work through a dealer.
 - c. Sell the work through sealed bidding or public auction.
2. **Trade or exchange** of a deaccessioned Artwork for another by the same Artist.
3. **Donation** of deaccessioned Artwork to a non-profit organization, institution, or agency.
4. **Destruction.** This method is appropriate in the following instances:
 - a. The entire Artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible.

- b. Most of the Artwork has been damaged or has deteriorated, and repair or remedy is impractical or unfeasible, and any remaining intact parts of the Artwork are deemed to have negligible value, and the Artist is not willing to claim the remaining parts at the Artist's own cost.
- c. Public safety considerations support destroying the Artwork.
- d. Every effort to locate the Artist, kin, or donor has failed.
- e. The City determines that no other method of implementation is feasible.

When possible, the method for removing the Artwork from the collection of Artwork shall be selected to ensure that the highest reasonable price is received. Any profits received by the City through the sale, trade, or auction of a deaccessioned Artwork shall be deposited into the Public Art CIP Budget administered by the PAP.

If a deaccessioned work is sold or exchanged, PAP staff will implement any legal requirements for compensating the artist, including but not limited to the California Resale Royalties Act.

PAP staff shall remove acquisition numbers and labels from the Artwork and coordinate its physical removal from the City's collection.

PAP staff shall report on the sale or exchange of Artwork at the next regularly scheduled meeting of the PAC, following receipt of all funds or the completion of the sale, exchange, or donation.

PAP staff shall transmit a report informing City Council of the removal of the Artwork from the City's collection.

Staff shall maintain a Deaccession File that includes individual files on each deaccessioned Artwork. These files shall include all documentation regarding the Artwork.

Artworks may not be sold, traded, or donated to current employees of the City of Palo Alto, their business partners, or their immediate family members. Current elected officials, PAC members, their business partners, and their immediate family members may not buy, receive or own any Artwork which has been deaccessioned from the collection of Artwork.

Nothing in these guidelines shall limit the City's ability to take appropriate action to protect public health and safety in the event of an emergency.

Recommended:

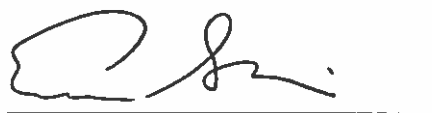


Director

2-3-17

Date

Approved:

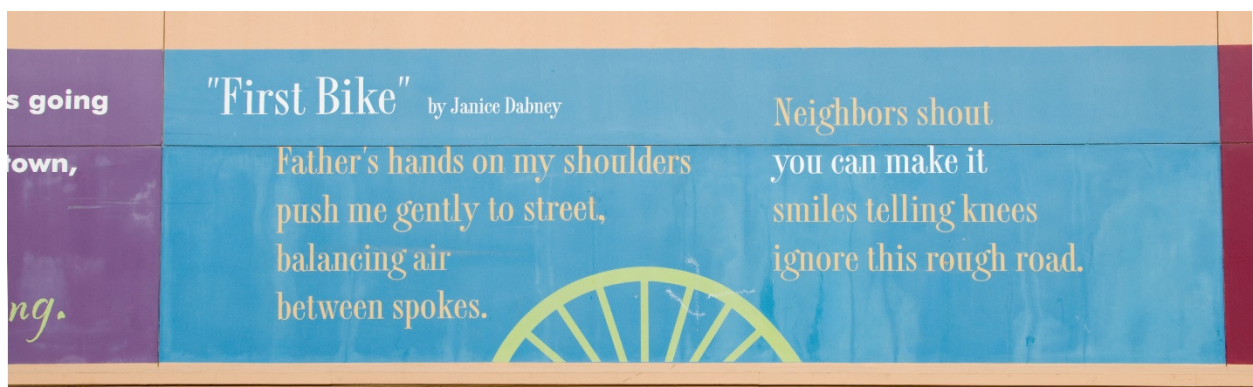
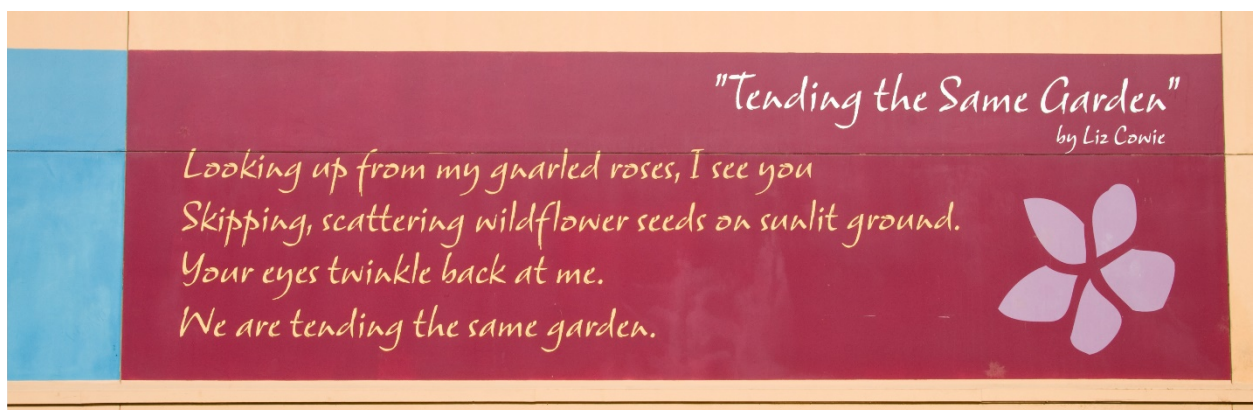


City Manager

2/10/17

Date

Attachment B – Archived images of the Poetry Wall mural from 2010 (All images by Camera Club)



"Thankful"

by Amelia Saliba Long

Thank you
for all my ears can hear,
birds song coming enchantingly
near,

Splashes of water falls going
down,

people talking in the town,
all the little animals

barking,
tweeting,

screeching.

"Being Six in my Neighborhood"

by Elizabeth Mittmann

When I go out in my neighborhood

I try to do things I should.

I like to give cookies, **pet cats**, and play.

I do it almost everyday!



"Camino del Medio"

by Sharon Olson

*From here the road winds down to Mayfield slough.
Round up the cows you want to save
and leave them standing in this middle field.*

You walk and drive by
But do you stop to touch?
I stand here day and night
Giving out my blessing to the neighborhood
Hoping someone will stroke my bark.



A Tree Calls Out

by Ron LeBlanc



Camino del Medio

by Sharon Olsen

YEAR

LOCATION

Walgreens Building
2605 Middlefield Rd.

DIMENSIONS

239" l x 72" h

TREATMENT PRIORITY

Low

DESCRIPTION

The mural *Camino del Medio* is part of a series of murals on the Poetry Wall located on the east elevation of a Walgreens building. The series of murals runs along the entire side length of the Walgreens building and each mural varies in condition. Each mural contains a line of poetry. The murals have been painted using latex paint with a semi-gloss or eggshell sheen. Paint was applied using stencils, brushes, and paint rollers.

EXISTING CONDITIONS

Mural

- › Overall general soiling.
- › Water staining and streaks throughout.
- › Discoloration resulting from exposure to UV light or heating and cooling from direct sunlight.
- › Minor scuff marks.
- › Biogrowth at sill.

Site

- › Building is occupied by Walgreens.
- › High automobile and pedestrian traffic due to location adjacent to driveway leading to parking lot.
- › Nearby building lights provide light to mural at night.

TREATMENT HISTORY

Records provided by the Palo Alto Art Program indicate that the mural received a “traditional” and “conservative” art touch-up in May of 2012. The art touch-up involved the filling of impact related damages, followed by in-painting. Also, colors were said to be “revived” with matching paint and the application of an anti-graffiti coating.

- › Susan E. Causey VP of Management Services email concerning revival of mural (January 5, 2012).
- › Signs Unlimited, Estimate for Touch-ups (March 14, 2012).



Detail of water staining and streaking.



Detail of water staining and scuff marks.



Detail of abrasion marks.



Detail of biogrowth at sill.

TREATMENT RECOMMENDATIONS

- › Overall dry cleaning with vulcanized rubber sponges and conservation erasers.
- › By trained conservator: selective wet cleaning of areas with heavy soiling using melamine sponges, conservation-grade detergents, and solvents.
- › In-paint areas with missing finish that have eroded and abraded away.
- › Apply UV-light-resistant and anti-graffiti coatings.

TREATMENT COST ESTIMATE

Labor (three conservators x 24 hrs x \$125/hr)	\$9,000
Materials.....	\$1000
Total.....	\$10,000

**Does not include administrative, insurance, and transportation costs.*

MAINTENANCE RECOMMENDATIONS

- › Monitor conditions for paint loss or damage.
- › Dry clean using soft cloths or vulcanized rubber sponges.

LONG TERM RECOMMENDATIONS

- › An assessment of the structure and wall should be performed every 3 to 5 years to evaluate the existing condition of the stucco wall, building roof, and drainage system.
- › An application of protective UV-light-resistant and anti-graffiti coatings should be performed every 2 to 3 years.

OVERALL LIFESPAN

Overall lifespan is dependent on treatment and adherence to maintenance recommendations.

RELOCATION PLANS

No known plans for relocation. Relocation is not advised.



Overall view of mural.



Detail of water staining and streaking.



FINE ART CONSERVATION

CONDITION REPORT AND TREATMENT PROPOSAL

DATE: October 12, 2021 (revised Oct 22, 2021)
CLIENT: City of Palo Alto, attn. Nadya Chuprina
OBJECT: *Poetry Wall*, by Ron LeBlanc, Sharon Olson, Elizabeth Mittmann, Amelia Saliba Long, Janice Dabney, and Liz Cowic. Latex on stucco, 2003-2012.
LOCATION: 2605 Middlefield Rd., Palo Alto

EXECUTIVE SUMMARY:

The Poetry Wall murals were examined on October 12, 2021. In summary, they range in condition from good to poor, with conditional issues being mainly caused by two factors: ultraviolet light exposure and water damage. The latex paint and coating act as a polymer “film” which prevents the evaporation of water in the wall, causing blistering, tension cracking, and paint loss. Images of the murals from 2017, 2019, and 2020 (provided by Google Street View) show that the damage has worsened significantly in just a few years. An extensive conservation treatment would be required to stabilize and restore the murals, however, treatment cannot prevent future cracking, blistering, and paint loss in new areas, and issues are likely to be ongoing. It is recommended to address the problem of water ingress in the wall before conservation treatment is carried out, otherwise it is likely that the murals will need maintenance every few years in order to repair new areas of damage.

In addition, the high degree of UV exposure has caused significant and uneven fading of the paint, as well as blanching and discoloration of the paint and coating. This is a permanent change.

DESCRIPTION AND MATERIALS:

The artwork is a series of six text art murals, each consisting of a short poem stenciled onto a different background. They are located on an south-facing exterior wall located at 2605 Middlefield Road in Palo Alto and each mural is approximately 6 ft x 20 ft. The murals were originally painted in 2003, but underwent repairs and were completely repainted in 2012 by Signs Unlimited. The substrate is stucco, onto which has been applied several layers of latex paint. The original beige color of the wall is visible in areas of loss, followed by the original paint layers, then the 2012 paint layers, then finally an overall surface coating of unknown type.

CONDITION REPORT:

Mural 1: "A Tree Calls Out", by Ron LeBlanc

- The mural is in good overall condition.
- There is at least one fine surface crack present, which is stable and in plane.
- There are two long black scuff marks present at either side of the mural.
- There are bird droppings which run down the lower center portion of the mural.
- There is dirt and dust overall.

Mural 2: "Camino del Medio", by Sharon Olson

- The mural is in fair overall condition, but with significant cosmetic concerns.
- There is a surface crack which runs down the center of the mural. It appears to be stable and in plane.
- There is extensive blanching and fading of the paint film from UV damage, leaving it highly uneven. The blanching is unlikely to be improved by re-varnishing.
- There are accretions at the lower left side and drip marks along the top of the mural.
- There is dirt and dust overall.

Mural 3: "Being Six in my Neighborhood", by Elizabeth Mittmann

- The mural is in fair overall condition, with some water damage.
- There are numerous long, fine surface cracks overall, which appear stable.
- There is an abrasion and loss to the paint at the center right sight edge, along with scuff marks.
- There is blistering of the paint film along with tension cracking and paint loss in the bottom left corner.
- There are a few small paint losses and abrasions in the bottom left corner.
- There is dirt and dust overall.

"Thankful", by Amelia Saliba Long

- The mural is in fair overall condition, but with significant cosmetic concerns.
- There are numerous surface cracks present, most of which are stable. Two of the cracks in the central area of the mural have associated areas of lifting paint.
- There is significant bluish discoloration of the lower part of the mural. The discoloration appears to have been caused by a failure of the surface coating.
- There are several large brownish food accretions at the lower right side of the mural.
- There is dirt and dust overall.

"First Bike", by Janice Dabney

- The mural is in poor overall condition.
- There are several fine surface cracks in the mural, which appear stable.
- There are numerous large areas of loss to the upper layer of paint, revealing the original mural surface, which is dry and chalky in appearance. The edges of these paint losses are lifting and unstable, risking future paint loss.

- There are two areas of blistering in the paint film. The delamination in this mural appears to be between the old and new layers of paint.
- There are several large areas where the paint or varnish has blanched.
- There is dirt and dust overall.

“Tending the Same Garden”, by Liz Cowic

- The mural is in poor overall condition.
- There are several surface cracks in the mural, which are generally stable. Two of the smaller cracks have associated blistering paint and paint loss.
- There is extensive blistering of the paint film. The delamination in this mural appears to be between all three layers of paint (the original painted wall, the original mural, and the repainted mural).
- There are several large losses to the paint.
- There are several large areas where the coating has blanched or discolored to a pale yellow color.
- There is dirt and dust overall.

TREATMENT PROPOSAL

If there is water ingress in the wall, it is likely that blistering, cracking, and loss to the paint will be a recurring issue. Latex paints also soften at high temperatures, and heat from the sun may exacerbate the blistering. Furthermore, fine surface cracks that are currently stable may allow water to permeate the stucco support, and are expected to become worse over time.

A new UV-protective coating is recommended in order to protect new inpainting. It would inhibit fading and deterioration of the paint and existing coating, but is unlikely to saturate out the already faded areas of the mural. The faded areas (such as on “Camino del Medio”) are so extensive that they would likely have to be fully repainted. Localized retouching/toning would likely not achieve a good visual result. Only toning of the most severely discolored areas is recommended.

STABILIZATION, CLEANING, AND VISUAL INTEGRATION

- Consolidation of unstable surface cracks, blisters, and flaking paint using a stable, conservation-grade media, applied by brush or injected via syringe.
- Overall surface cleaning to remove heavy dirt and food-based accretions
- Solvent removal of tagging and scuff marks, if necessary
- Inpainting of losses and re-stenciling of missing letters using a stable, conservation-grade media
- Toning of severely discolored pale blue areas on “Thankful” mural
- Overall application of UV-protective varnish (such as Golden MSA with UVLS)

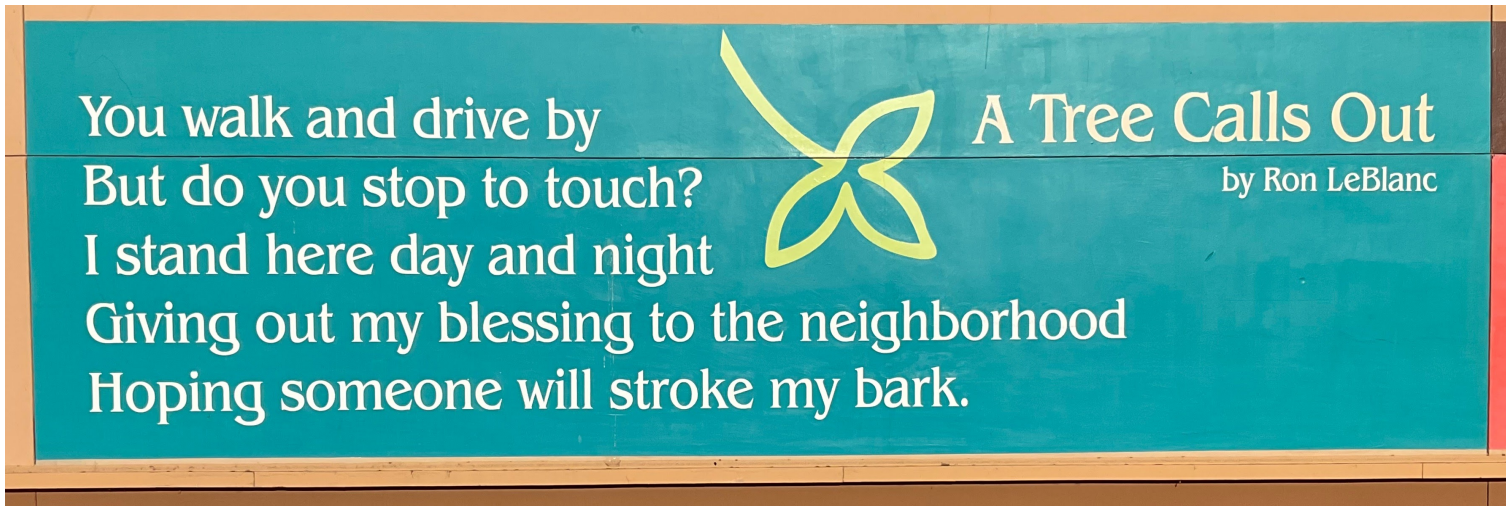
Labor (including transportation): 83-90 hours x \$145/hr = \$12,035 - \$13,050

Materials: \$600

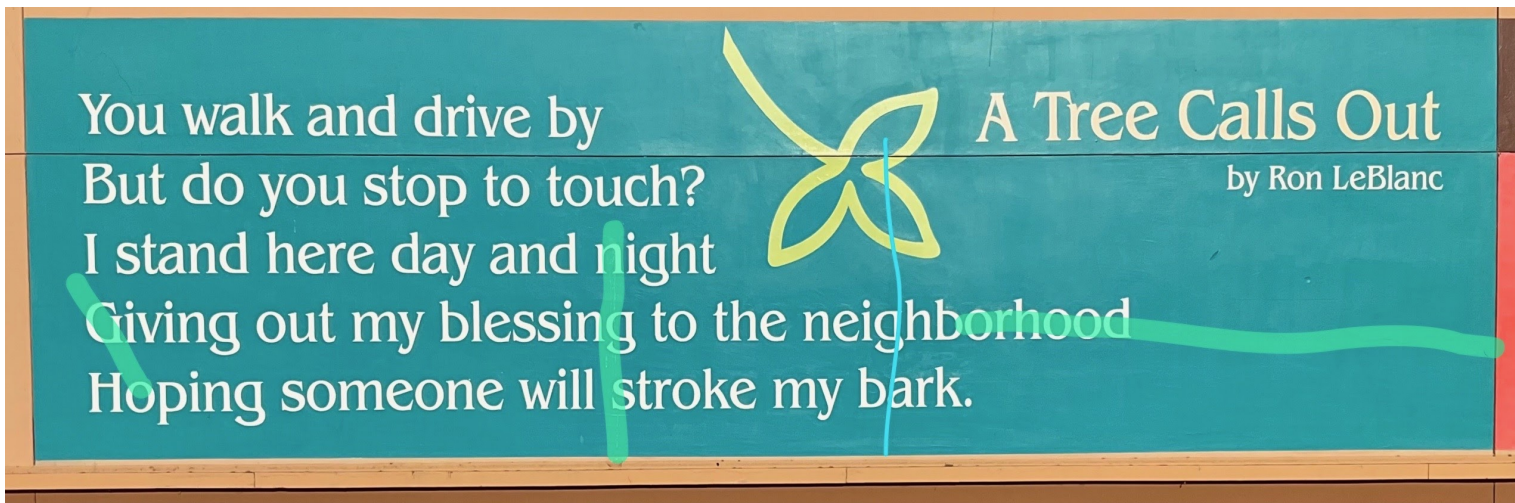
Transportation \$

Total: \$12,635 - \$13,650

PHOTOGRAPHS:



Mural 1 Overall



Crack

Lifting/Tenting/Cupping

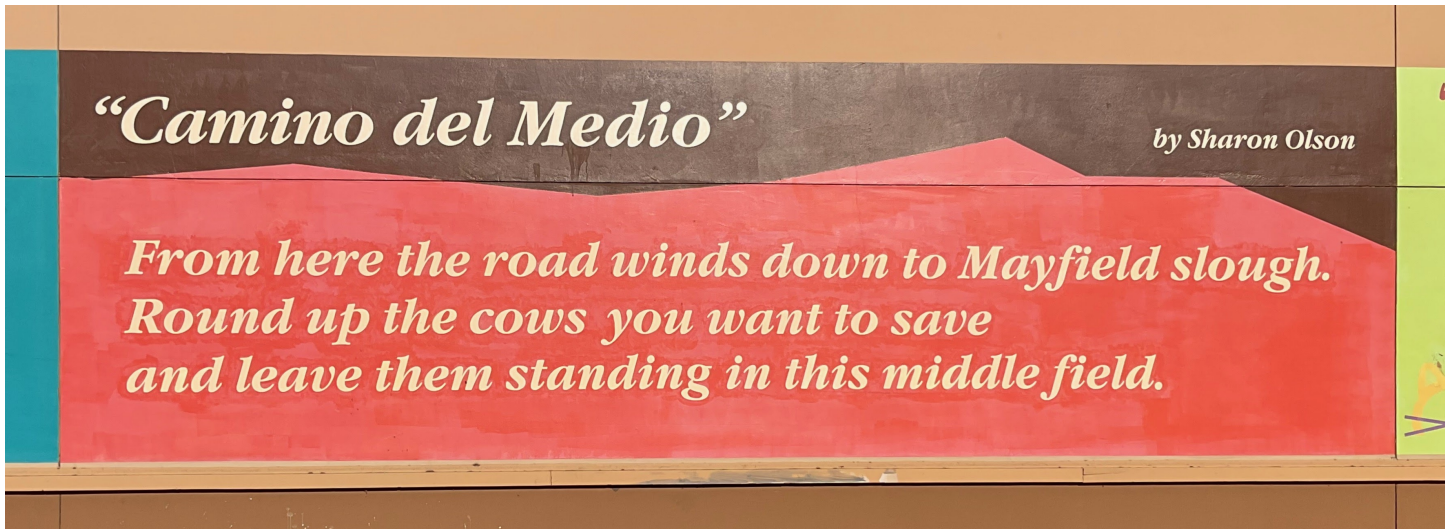
Blistering/Blind Cleavage

Paint Loss

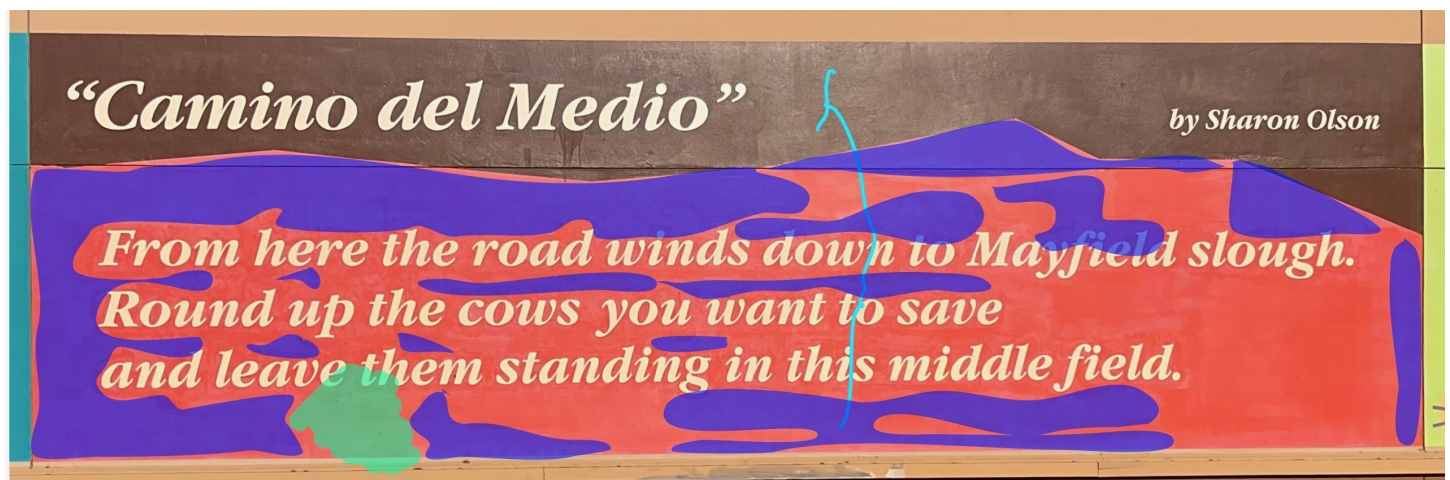
Grime/Accretion

Discoloration/Blanching

Schematic of Mural 1 Showing Damages



Mural 2 Overall



Crack

Lifting/Tenting/Cupping

Blistering/Blind Cleavage

Paint Loss

Grime/Accretion

Discoloration/Blanching

Schematic of Mural 2 Showing Damages



Mural 3 Overall



Crack

Lifting/Tenting/Cupping

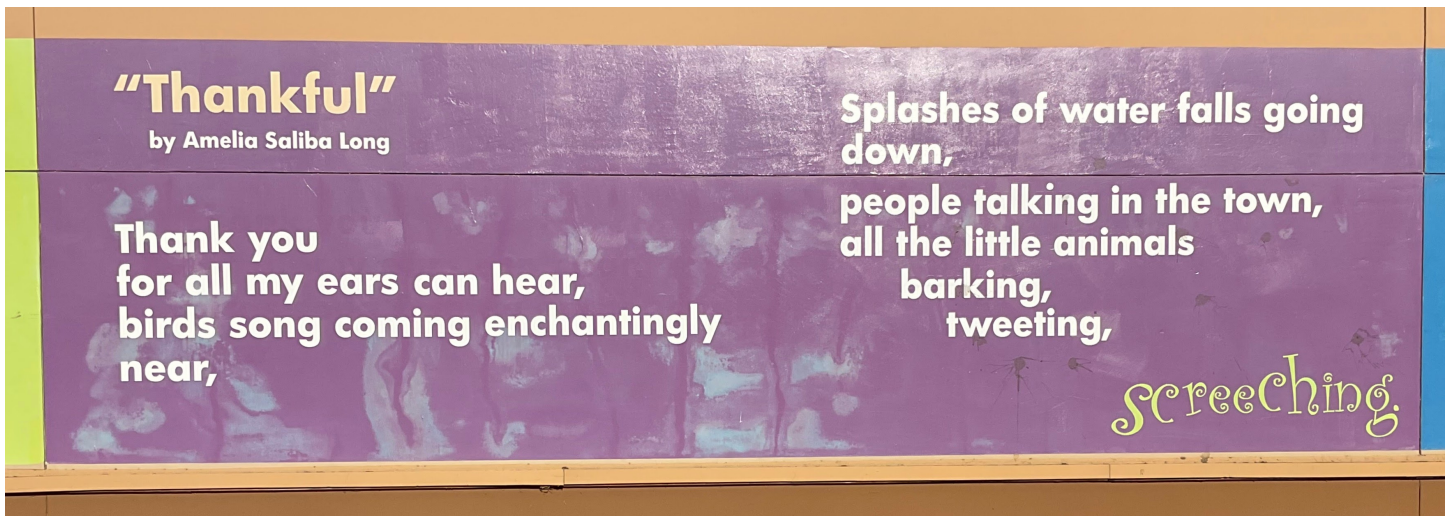
Blistering/Blind Cleavage

Paint Loss

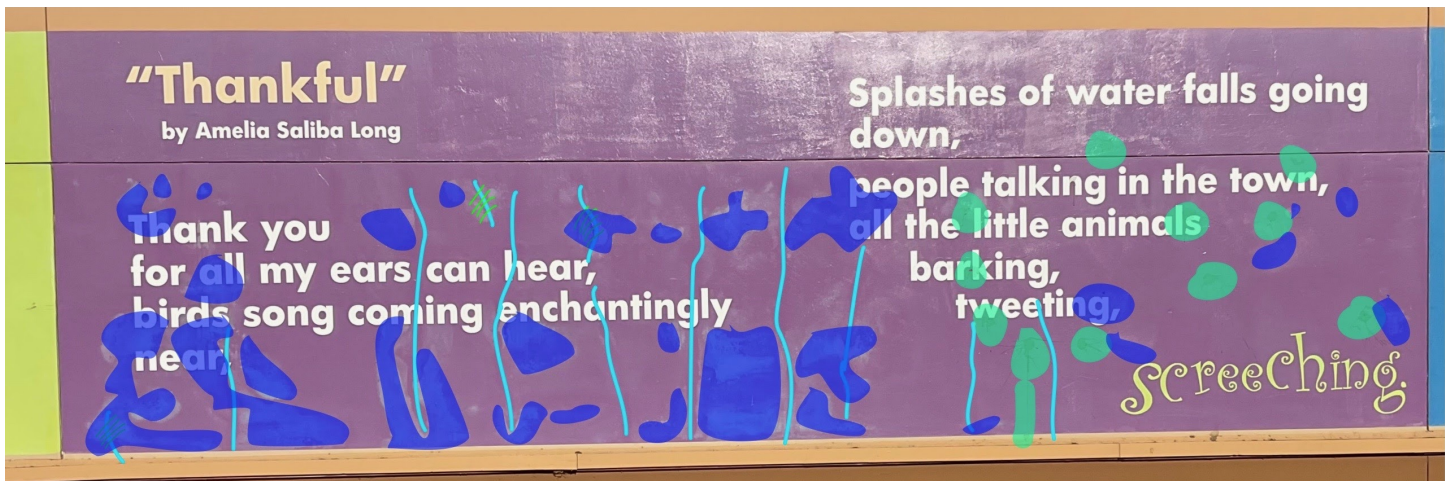
Grime/Accretion

Discoloration/Blanching

Schematic of Mural 3 Showing Damages



Mural 4 Overall



Crack

Lifting/Tenting/Cupping

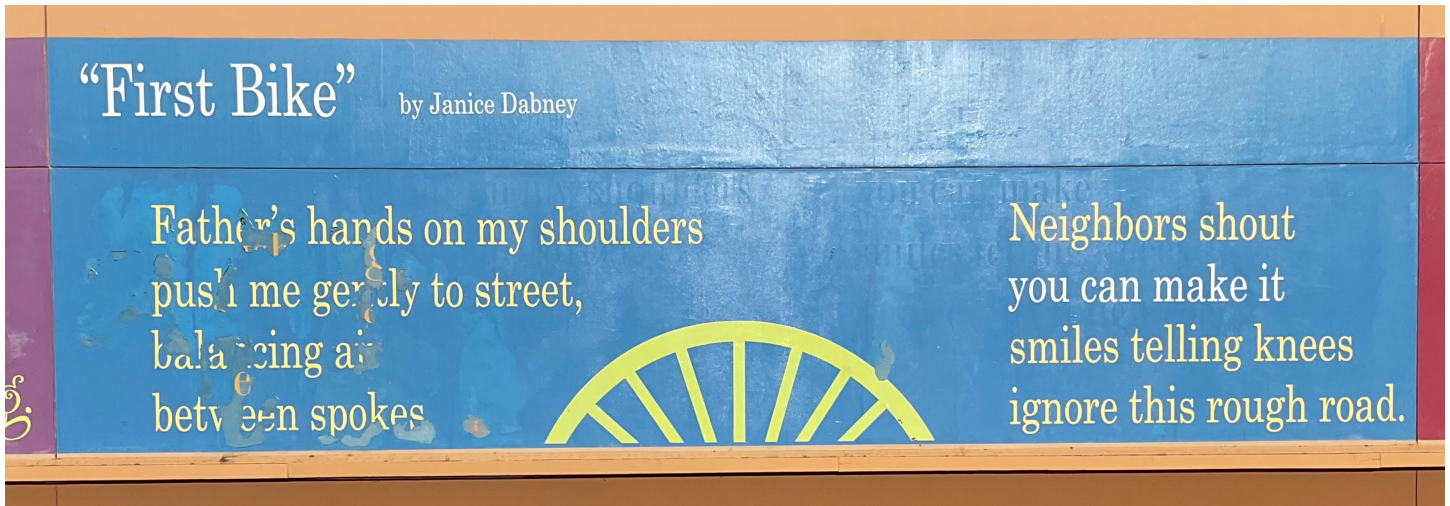
Blistering/Blind Cleavage

Paint Loss

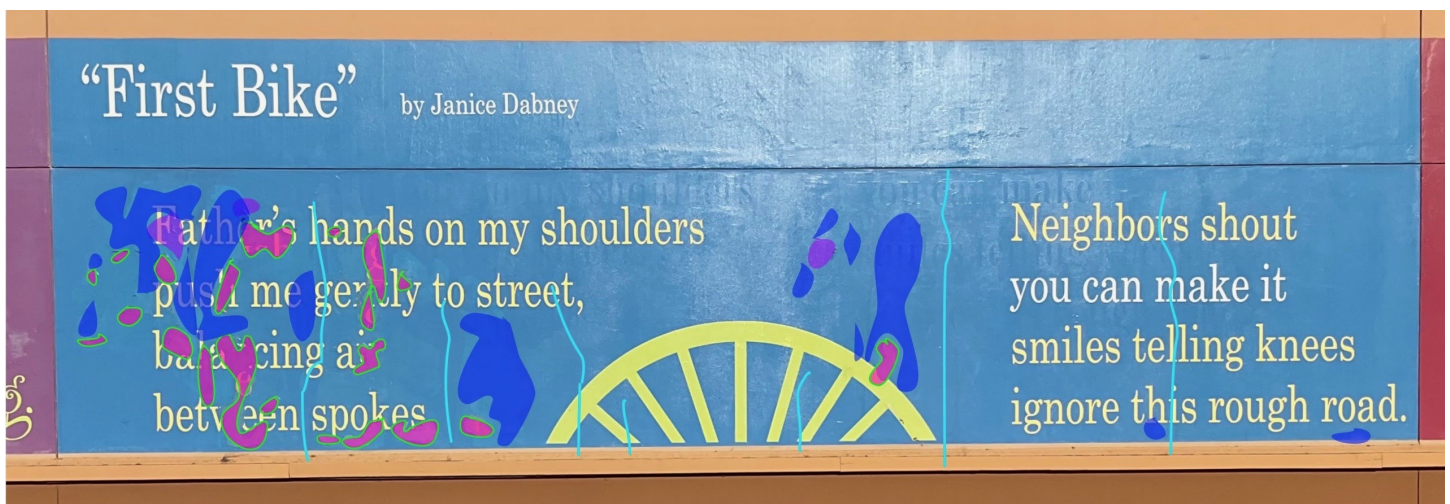
Grime/Accretion

Discoloration/Blanching

Schematic of Mural 4 Showing Damages



Mural 5 Overall



Crack

Lifting/Tenting/Cupping

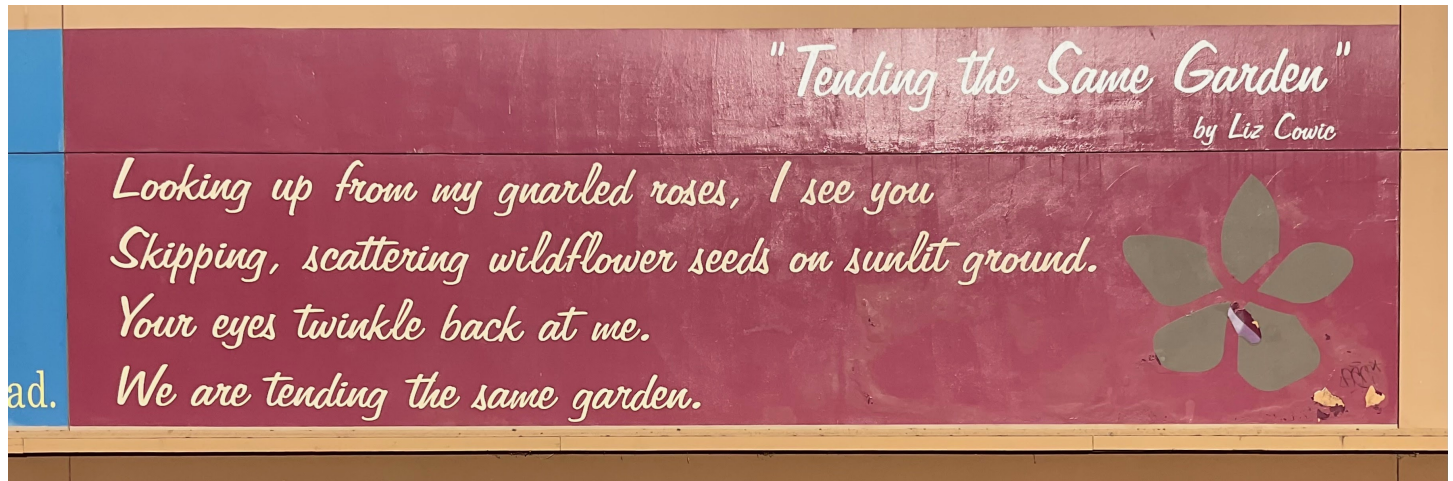
Blistering/Blind Cleavage

Paint Loss

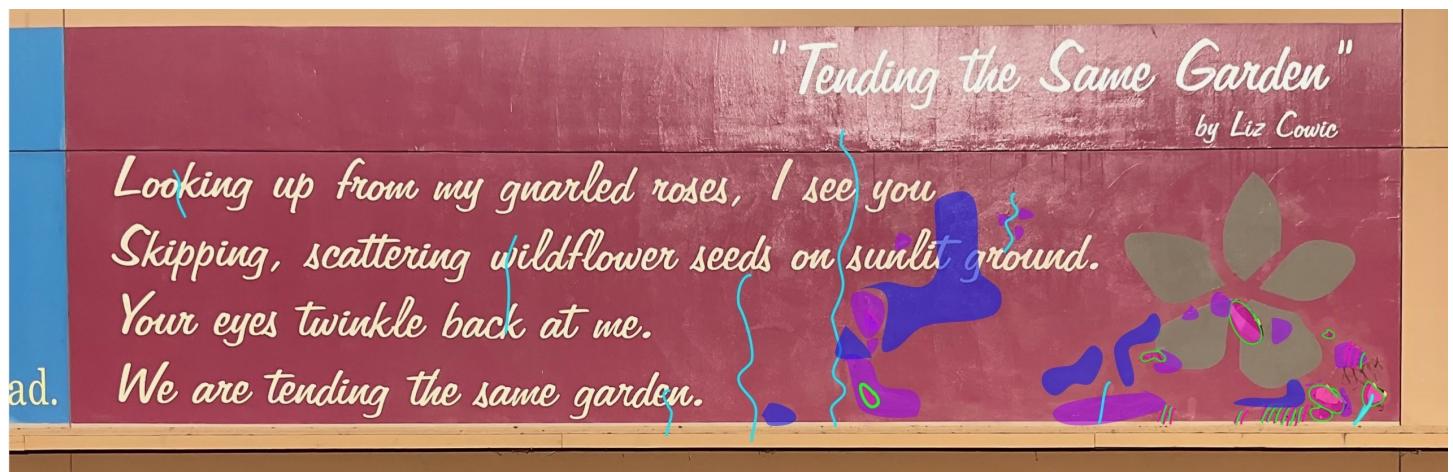
Grime/Accretion

Discoloration/Blanching

Schematic of Mural 5 Showing Damages



Mural 6 Overall



Crack

Lifting/Tenting/Cupping

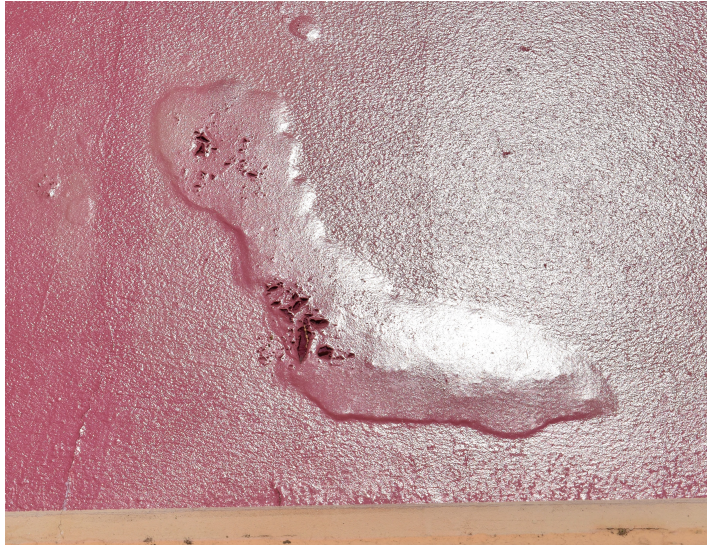
Blistering/Blind Cleavage

Paint Loss

Grime/Accretion

Discoloration/Blanching

Schematic of Mural 6 Showing Damages







talking in the town,
little animals
king,
weeeting,

screeching