

CITY OF ASHLAND

PUBLIC ART COMMISSION - REGULAR MEETING November 18, 2022 AGENDA

CALL TO ORDER

8:30 a.m. via Zoom
Land Acknowledgement

APPROVAL OF MINUTES

Public Arts Commission regular meeting of October 21, 2022

ADDITIONS TO THE AGENDA

PUBLIC FORUM

LIAISON REPORTS

- Council Liaison – Stefani Seffinger
- Community Development Liaison – Johanna Tuthill
- APCR Liaison – Leslie Eldridge

OTHER BUSINESS

- Consideration for in person 3rd Thursday evening meetings

PAC WORKPLAN and PROJECT UPDATES

- Golden Connections Medallions Installations
- Status: Plaque for Nourishing Our Community
- Status: John Pugh’s Mural Project
- Status: Public Forum with Micah Blacklight’s Project
- Status: Public Art Collection Rack Cards
- Status: ODOT MOU response
- Update on Ashland Gateway Project Considerations: Asphalt Murals

ADJOURNMENT

Next Meeting: December 16, 2022 – 8:30 a.m. - 10:00 a.m.

ATTACHMENTS

Minutes from October 21, 2022 meeting

CITY OF ASHLAND

PUBLIC ARTS COMMISSION
REGULAR MEETING
October 21, 2022
DRAFT Minutes

I. CALL TO ORDER

Chair Ken Engelund called the meeting to order at 8:32 a.m. via Zoom.

Commissioners Present:

Ken Engelund
Cassie Preskenis
Laura Bloom
Stanley Smith
Destiny Young
Joel Frank

Staff Present:

Johanna Tuthill, Associate Planner
Brandon Goldman, Acting Community Development Director

APRC Liaison:

Leslie Eldridge

Council Liaison:

Stefani Seffinger (absent)

Absent Members:

Members of the Public:

Peter Finkle
John Pugh

II. ADDITIONS TO THE AGENDA - None

III. PUBLIC FORUM – No member of the public wished to speak.

IV. APPROVAL OF MINUTES

Public Arts Commission Regular Meeting, August 19, 2022

Commissioners Preskenis/Bloom m/s to approve the minutes with non-substantive corrections. Voice Vote: ALL AYES. Motion passed 6-0.

V. LIAISON REPORTS

- APRC Liaison – Chair Engelund introduced Ashland Parks and Recreation Commissioner Leslie Eldridge as the new APRC Liaison to the Commission.
- Community Development Liaison – Associate Planner Johanna Tuthill stated that Michael Morrison, the Public Works Superintendent, had informed her that the Medallions had been delayed due to staffing shortages but were still progressing.

VI. OTHER BUSINESS

- Introduction – Chair Engelund introduced Acting Community Development Director Brandon Goldman to the Commission. Mr. Goldman provided his professional background as well as his connection to Public Art.
- Chair Engelund proposed a resolution expressing appreciation and admiration for former Community Development Director Bill Molnar, who retired from the City on September 30, 2022 after many decades of public service.

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Commissioners Smith/Preskenis m/s to approve the resolution. Voice Vote: ALL AYES. Motion passed 6-0.

- Mr. Goldman detailed appropriate conduct for public officials and employees regarding elections. He noted that members of the Commission are considered public officials and as such are prohibited from engaging in political advocacy while in their official capacity.
- Annual Report to Council – Chair Engelund briefly spoke to annual Commission report he gave to the City Council on October 4, 2022, and thanked Ms. Tuthill for her assistance.

VII. PAC WORKPLAN and PROJECT UPDATES

- Peter Finkle suggested that a new plaque be commissioned for the “Nourishing Our Community” project. He offered three options for consideration (see attachment #1).

Commissioners Smith/Frank m/s to approve option #3 with the following corrections:

- Change the sentence from ‘All three “nourished” Ashland residents...’ to ‘All three nourished Ashland residents, both figuratively and literally...’
- Removing the last sentence.

Voice Vote: ALL AYES. Motion passed 6-0.

Commissioners Smith/Preskenis m/s for Commissioner Frank to design the plaque in a similar fashion to the Gold Connections piece and get a quote for the project. Voice Vote: ALL AYES. Motion passed 6-0.

- John Pugh Presentation – Proposed Gift to the City: Elks Building Mural
 - Mr. Pugh provided a presentation to the Commission regarding his proposed mural on the Elks Lodge building (see attachment #2).
 - Commissioner Preskenis inquired if Mr. Pugh had reached out for feedback on his project from local indigenous peoples. Mr. Pugh replied that he had begun to seek feedback but that he is very early in the process. Commissioner Preskenis suggested that Mr. Pugh consider how his project could be perceived by local indigenous peoples, to which Mr. Pugh replied that he is open to opening that dialogue, making changes, and growing the project.
 - Commissioner Smith suggested that the artwork include an historical figure like Grandma Aggie. Commissioner Preskenis added that Grandma Aggie’s ancestors could also be an appropriate addition. Mr. Pugh was receptive to this idea.
 - Commissioner Frank recommended that the project no contain any politically-charged elements, particularly with the artist being of Caucasian heritage. Mr. Pugh responded that it is his intention to create an historical piece, not a political one. Commissioner Smith agreed that the political impact should be considered, but that the proposed project has a greater historical context than a political one. Commissioner Smith added that Mr. Pugh could be accused of appropriating Native American imagery. Commissioner Young agreed that the Commission should be prepared for some political pushback. Commissioner Preskenis commented that the artwork would not be political, it would be human, and could promote healing within the community. Mr. Pugh stated that his art could have the opportunity to provide healing.
 - Chair Engelund noted that, with the mural packet required for the project, the budget for whole artwork would be approximately \$200,000.
 - Commissioner Frank commented that many pieces of City art had become oversaturated with references to the Oregon Shakespeare Festival, and that Mt. Shasta would not be appropriate for

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inclusion in a City of Ashland artwork. Mr. Pugh responded that the mountain included in the artwork was Mt. Ashland, and that only a prelude to OSF would be represented in his project.

Commissioner Smith/Bloom m/s that the Commission endorses the “Where the Crow Lights” concept and to bring into the public art collection upon completion as a gift to the City, with the appropriate due diligence to the related indigenous communities. Voice Vote: Commissioners Bloom, Smith, Preskenis, Young, Engelund: AYE.

Commissioner Frank: NAY. Motion passed: 5-1.

Mr. Goldman commented that the Historic Commission had voiced approval for the project, and that the Commission could seek a further endorsement for the artwork’s final approval.

- Ashland Gateway Project
 - Chair Engelund mentioned that the prospect of a Gateway project had arisen in discussions with Scott Fleury, the Director of Public Works, and Beverly Hovenkamp, the Chair of the Historic Commission. It was suggested that the City consider the idea of establishing a Gateway Project and explore ideas for a more welcoming artworks at one-two sites in Ashland. It would be unrelated to the MAP project.
 - Commissioner Bloom wondered whether this would interfere with projects currently in progress.
 - There were discussions about what form these gateways would take. Commissioner Preskenis suggested a mural underneath the train tracks on the north end of the City, but both her and Commissioner Bloom were concerned about the Commission’s limited time and resources in undertaking another project.
 - Chair Engelund volunteered to begin the process, with other Commissioners taking on various steps in the future.

Commissioner Bloom/Preskenis m/s for the Commission to explore the establishment of a Gateway Project. Voice Vote: ALL AYES. Motion passed 6-0.

- Meetings with H.C. Chair and Commission: MAP I, MAP II, Volunteers
 - Chair Engelund stated that he had given a presentation to the Historic Commission, and had proposed that both commissions recruits one-two members to form a subcommittee regarding the MAP II project, There was discussion regarding who among the Commission would be willing to volunteer to spearhead the MAP II project. Chair Engelund commented that the MAP I project had taken a considerable amount of work, but had established much of the needed groundwork for MAP II.
 - Commissioner Preskenis expressed interest in assisting identifying the next MAP II project location. Chair Engelund thanked Commissioner Preskenis, and commented that Mr. Finkle and members of the Historic Commission would also be involved.
- Public Forum considerations with Micah Blacklight’s work as a key component
 - Commissioner Preskenis announced that Micah Blacklight’s project was approved by the City Council, and Mr. Blacklight has now begun fundraising. He has requested that the Commission hold two public forums to assist with this, with the first taking the form of a panel discussion. There could also be an open discussion portion where non-BIPOC members of the community would be able to offer candid feedback on the project, as well as a Q&A. Chair Engelund said that the first public forum is currently scheduled for January 12, 2022, and would be used to then set up the second public forum.
 - Commissioner Preskenis invited any additional Commissioners to join in the organization of the meetings.

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- Chair Engelund detailed how there have been discussions over the idea of creating a rack card for the Public Art Collection. It could be distributed at art galleries, and would direct holders to the Public Art Collection website.
- Commissioner Smith noted that one may already exist, and Commissioner Preskenis said that there is an outdated one at the Chamber of Commerce.
- Chair Engelund stated that the price would not exceed \$500 and be developed by Bruce Bayard, and would be 5x9. Commissioner Smith suggested that his company could do the printing if the Commission covers the cost of the paper.

Commissioner Engelund/Preskenis m/s to commission the creation of 1,000 5x9 rack cards with Sole Source design to the Art Authority for the cost of the paper. Voice Vote: ALL AYES. Motion passed 6-0.

Commissioner Smith inquired when the Commission would return to in-person meetings. Chair Engelund stated that it is up to the Commission's discretion, and that the meetings could be a hybrid of in-person and Zoom in order to accommodate Commissioners with limited schedules. Mr. Goldman stated that the City could host in-person meetings, and that the Commission could vote to allow online participation during the meetings. Chair Engelund noted that the Historic Commission allowed for online participation for its members. Commissioner Young remarked that in-person meetings could be disruptive to those with full-time jobs. Chair Engelund suggested that he discuss this topic with staff prior to the November 18, 2022 meeting.

Chair Engelund requested that some clarity be provided to the Commission regarding the state of its art funding balance. Mr. Goldman mentioned that he reached out to the Finance Department for the funds used for public art. He noted that the balance is currently \$57,000, but that those funds are limited to tourism-related projects and all funding is granted at the discretion of the Council. A separate Public Art fund would come with auditing requirements, and past allocations from the Council were between \$20,000 - \$35,000 annually. Chair Engelund thanked Mr. Goldman, and requested that he assist the Commission in receiving regular financial updates regarding the fund's balance.

Commissioner Preskenis mentioned the Commission had not gotten an update about the Utility Box art application to the Oregon Department of Transportation, and hoped that it was progressing. She also noted that the Commission had asked Council Liaison Stefani Seffinger to bring the updated land acknowledgement to the Council.

VIII. ADJOURNMENT - 10:06 AM
Next Meeting: November 18, 2022

Nourishing Our Community – text ideas for a new plaque

Suggestions by Peter Finkle, 9/25/2022. My preference would be option 1 or option 2, because they both mention the families as well as the three men.

Option 1 (48 words, short and general):

Nourishing Our Community Lonnie Feather, 2006

This sculpture was a gift from Everett McGee to honor the McGee and Neill families, who nourished and helped sustain this community during the 20th century, both literally – all three owned grocery stores – and figuratively through their lifelong service to the community.

Option 2 (78 words, general and also specific):

Nourishing Our Community Lonnie Feather, 2006

This sculpture was a gift from Everett McGee to honor the McGee and Neill families, who nourished and helped sustain this community during the 20th century, both literally – all three owned grocery stores – and figuratively through their lifelong service to the community. James McGee came in 1905. He served on City Council and School Board. His son Everett co-owned three grocery stores in town. Dick Neill was Ashland Mayor for 16 years.

Option 3 (76 words, another approach to general and specific):

Nourishing Our Community Lonnie Feather, 2006

This sculpture was a gift from Everett McGee to honor the memory of three active Ashland leaders during the 20th century: James McGee, Everett McGee and Dick Neill. All three "nourished" Ashland residents with their grocery stores. Among the three, they served on City Council, School Board, many fraternal groups, and one was Mayor for 16 years. They were strong early supporters of Ashland Community Hospital and Oregon Shakespeare Festival.

Suggested size of new plaque + two photos

I think the size of the Pacific Fisher plaque would work for text from 48 to 78 words, as suggested above. The Pacific Fisher plaque contains about 60 words. Its dimensions are 8.5 inches wide by 6.5 inches high. I think there is plenty of blank space to have this size accommodate up to 78 words.

Ken and Peter looked at possible locations for the sign with Michael Morrison of Public Works. Ken can verify this, but I think the red rectangle marked "1" on the accompanying photo was the preferred location.



Public Art Mural Packet

Thank you for your interest in the process for executing exterior murals on public or private property in within the City of Ashland. The attached documents are intended to assist applicants through the approval and installation process.

- Guidelines and Process for executing/installing an exterior mural in the City of Ashland
- Public Art Mural Application
- Art Agreement between City of Ashland and Property Owner



Public Art Murals Guidelines and Process

The Ashland Municipal Code requires that exterior murals must be approved by the Public Art Commission (PAC) whose role is to ensure that each project aesthetically enhances its location and surroundings. The costs associated with developing and executing/installing a mural are the responsibility of the applicant and/or property owner of the wall where the proposed mural will be installed.

To simplify this document, the word 'mural' refers to artwork that is painted on an exterior wall and other works of art affixed to an exterior wall.

Overview

- The approval process for executing/installing murals on public or private property within the City of Ashland is administered by the City of Ashland staff liaison to the Public Art Commission.
- Applicants without professional mural experience may apply but should partner with a professional muralist.
- Applicant must provide a budget for the project and if the project is approved funding must be in place before work can begin.
- Proposed murals are reviewed by the PAC, by the Historic Commission if required, and if recommended by the PAC, approved by the City Council.
- Murals shall not be considered for installation on building facades with a public entrance in historic districts.
- Murals may be considered for installation on building with a public entrance outside historic districts.
- Murals shall not be proposed for installation on an unpainted façade surface (natural brick, stone) of a historic building.
- All property owners must sign an Art Agreement to be included with the Public Art Mural application agreeing to transfer ownership of the mural to the City pending approval of the proposed mural by the City Council.
- All murals approved through this process become part of the City's public art collection for as long as the Art Agreement remains in effect.

- The number of murals per block may be limited.
- Historically significant murals (including historic advertisements) shall not be painted over, even if faded.
- To the extent practicable, murals shall be applied only to the flat planes of walls.
- Imitative materials including but not limited to asphalt siding, wood textured aluminum, and artificial stone should be avoided on murals within historic districts.
- All applicants are required to meet with the staff liaison at least one month prior to submitting an application. To schedule an appointment, contact Public Arts Commission Staff Liason at 541-488-5305.

Murals on Historic Buildings

- Murals proposed for installation on the exterior of structures listed on the National Register of Historic Places or to a contributing property within a Historic District on the National Register of Historic Places will be forwarded to the Historic Commission for review.
- The Historic Commission will review the proposal using criteria standards stated in the Ashland Municipal Code and provide their comments to the City Council and to the Public Art Commission.

Criteria for Approval of Wall Murals

The mural should be a professionally designed, original work of exceptional quality with consideration of the following criteria:

- Work that is of enduring value for including in the City's public art collection.
- Visual imagery that enhances the aesthetic experience within the City and the character and nature of the site.
- Visual imagery that is appropriate for all audiences (not reflecting partisan politics or containing sexual or religious content or expressing a commercial aspect, etc.).
- Artwork that is appropriately designed for all view points to the mural (by pedestrians, from moving vehicles, seated audiences, etc.).
- Artwork that is appropriately sited for directional exposure to minimize fading of colors.
- Suitability of the wall surface to receive all materials that are to be used to execute the mural including the wall preparation material.
- Work that is appropriate in scale to the building and to the site.
- All installation and technical issues.

Mural Design Application

Applicants (artist, property owner, etc.) intending to execute/install a mural on an exterior wall that is visible from a public-right-of-way and within the boundaries of the City of Ashland must apply for approval through the following process. Applicant shall:

- a. Schedule an appointment and meet with the staff liaison to the PAC for an informational overview of the process and initial review of the proposed project.
- b. Complete and submit a Public Art Mural application.
- c. Submit a signed Art Agreement from the property owner.
- d. Prepare a mural presentation package as described in *Mural Design Presentation and Review*.
- e. Schedule an appointment for PAC review of mural package at a public Commission meeting.
- f. Submit a complete Mural Presentation package to staff 10 days prior to PAC review. Only packages that are totally complete will be accepted for review.

Mural Design Presentation and Review

The proposed mural application will be presented to the Public Art Commission at their monthly public meeting.

▪ **Initial PAC Presentation Meeting**

Presentation materials for the initial meeting must include:

- a. Photos of the proposed location of the mural including all wall features and features immediately adjacent to the proposed mural site; complete wall measurements.
- b. Professional portfolio of the lead artist's mural work including examples of the artist's demonstrated ability from prior projects to carry out the project as designed.
- c. A color drawing at ½ inch scale that adequately illustrates the proposed mural including actual color, finishes and materials samples with their locations designated on the mural drawing,
- d. Verbal explanation of imagery concept including:
 - how the artwork enhances the existing character of the site through scale, color, material, texture, and content,
 - how the mural considers the social dynamics of the location, and
 - how the artwork considers the historical, geographical and cultural features of the site as well as its relationship to existing architecture and landscaping.
- e. Statement regarding the durability of the artwork and its potential to require ongoing maintenance.
- f. Art Agreement signed by the property owner.

▪ **Preliminary Design Approval**

Generally, the PAC review and preliminary approval for the applicant to move forward with the proposed mural concept occurs at the regularly scheduled monthly PAC meeting

following the applicant's initial presentation. Staff will notify the applicant of the Commission's decision and if necessary, schedule a date for the second design meeting.

*NOTE: If the mural is proposed for installation on the exterior of structures listed on the National Register of Historic Places or to a contributing property within a Historic District on the National Register of Historic Places the proposal will be forwarded to the Historic Commission for review. See **Murals on Historic Buildings** above.*

▪ **Second PAC Presentation Meeting**

Following preliminary approval of the mural concept, the applicant may be asked to attend a meeting to present the following:

- a. A color elevation drawn and gridded to ½ inch scale to illustrate how the mural concept will be translated to the site wall.
- b. Any additional information requested by the PAC.

Design Approval by City Council

- Following final design approval by the PAC and review by the Historic Commission, if required, the Commission will forward the mural concept to the City Council for approval.
- Once final approval is granted by the City Council, the applicant must:
 - a. Provide staff with the installation schedule. Applicant will be responsible for implementing all safety requirements per direction from staff (if work is occurring within the public right of way).
 - b. Provide a \$500 deposit to the City, if required. This deposit is held in reserve until the completed mural receives final installation approval by the PAC.
 - c. Enter into a contract between the applicant and the City of Ashland.

Review of Project during Installation

In order to facilitate timely PAC reviews throughout the mural prep and painting process, the applicant must provide staff a schedule of dates for completion of each mural stage addressed below.

- The PAC will review the project three separate times during the mural installation. The applicant must notify staff at the end of each of the following steps:
 - a. After the wall is prepped and ready for application. At this step, the PAC will also review paint colors and medium as well as other materials to be applied to the wall to ensure they are the same colors and materials approved during the review process and the medium is appropriate and durable.
 - b. Halfway through the application process for review of compliance with the drawings, materials and finishes.
 - c. Within seven days of completion.

- Following the third review, the PAC will determine if the completed mural is in compliance with the approved documents, drawings, materials and finishes.

Note: If the PAC finds that there are areas of the mural that are not rendered according to the approved design documents, the PAC may request the applicant adjust the mural to comply with the approved design. The PAC also recognizes that an artist may wish to make minor changes during the process that deviate from the approved concept but that enhance the overall project. The PAC and artist will agree on any changes to the approved design drawing.

- Once the PAC and applicant are satisfied that the mural is complete, the mural must be coated with a clear UV protectant paint to protect the mural from graffiti and ultra violet rays.
- The PAC will vote to accept the mural into the City's public art collection and forward their recommendation to the City Council for approval.

Other Things to Know

- The City will contract with the applicant for the execution/installation of the mural.
- The contract will require the applicant to submit proof of liability insurance.
- The Art Agreement will be in place for a period of five years. At the expiration of the five years, the Art Agreement may be terminated or extended by either party upon 30-day written notice.
- The City retains the right to remove the mural if the mural is not executed according to the approved concept documents.
- The City is responsible for the maintenance of the mural during the existence of the Art Agreement.

Dimensions of proposed mural wall:

Has the owner given permission for a mural to be painted on the proposed wall and is the owner willing to enter into an Agreement with the City? **YES**

The wall is:

brick cinderblock stucco wood other

Questions

1. Please describe the project, the specific location of the mural and why a mural will enhance the area. **MURAL TO BE LOCATED ON WEST-FACING WALL, PERPENDICULAR TO TRAFFIC ON MAIN ST. MURAL DESIGN WILL BE CROWD-PLEASING AND DYNAMIC, WILL EXPLORE ASHLAND HISTORY; INCLUDING**
2. Can the wall be seen from the public right of way (e.g. sidewalk, alley, street etc.)? **SHASTA VILLAGE. YES; AUTO & PEDESTRIAN TRAFFIC**
3. Describe the process you used to select a professional mural artist?
WHAT CAN I SAY? HE IS REALLY GOOD.
4. Describe the theme/image you envision for this mural if known at this time.
WITH A PRODUCTION SET THEME, WE EXPLORE THE STORY OF DOWNTOWN ASHLAND'S LITHA PARK.
5. Why do you want a mural at this location? How will the mural benefit the neighborhood? Community? **IT'S A HIGHLY VISIBLE DOWNTOWN LOCATION - WITH A STRONG ILLUSION CORRIDOR. MURAL PROVIDES SENSE OF PLACE, HISTORICAL HERITAGE, PRIDE OF PLACE, AS WELL AS A PLACE-MAKING ATTRACTON.**
6. Please attached a detailed budget for the project. What funding do you have for the project? **MEMBERS OF THE ART COMMUNITY (INCLUDING SOU) WILL BE INVITED TO PARTICIPATE. WILL SERVE TO EDUCATE VISITORS DOWNTOWN.**
7. Describe the ground in front of the wall (condition, debris etc.) and surrounding features.

SEE ATTACHED

Mural Application **GROUND IN FRONT OF MURAL** Page 2
IS THE ROOF TOP OF CHASE BANK

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Public Art Mural Agreement

The Agreement is between Elks Grand Lodge (Property Owner) and the City of Ashland (City).

RECITALS

1. The City has adopted a process for the placement of public art murals (Mural) on public and private buildings throughout Ashland.
2. The Property Owner owns the real property situated at 255 E. Main St. (physical address) and is willing to make an exterior wall (Wall) available for a public art mural.
3. After final approval by the PAC of the installed mural, it becomes the property of the City of Ashland and may be removed by either party after a period of five years.

The parties agree as follows:

This agreement is in effect for at least five years. After the five year minimum, the agreement may be terminated by either party upon 30 days written notice. Upon termination, the Wall will be restored to its prior condition at the expense of the party who initiated the termination.

The City is responsible for the maintenance and if necessary repair of the Mural during the life of the agreement. The City shall have the right to access the Mural and the Wall for maintenance purposes. The City may remove the Mural, if in the sole judgement of the City, the Mural cannot be maintained.

In the event of any dispute in any manner relating to this agreement, the parties shall submit the dispute to be resolved by binding arbitration. The arbitration award shall be final and binding on the parties on the parties in the same manner as the final judgment of a court.

City of Ashland, OR

Name and Title: Ronald & Corallo CHAIR BOD

Date: 7/06/2022

Property Owner

Name: Grand Lodge Mailing Address: Chicago Ill

Phone: 541-482-3911 Email Address: Secretary@elks944

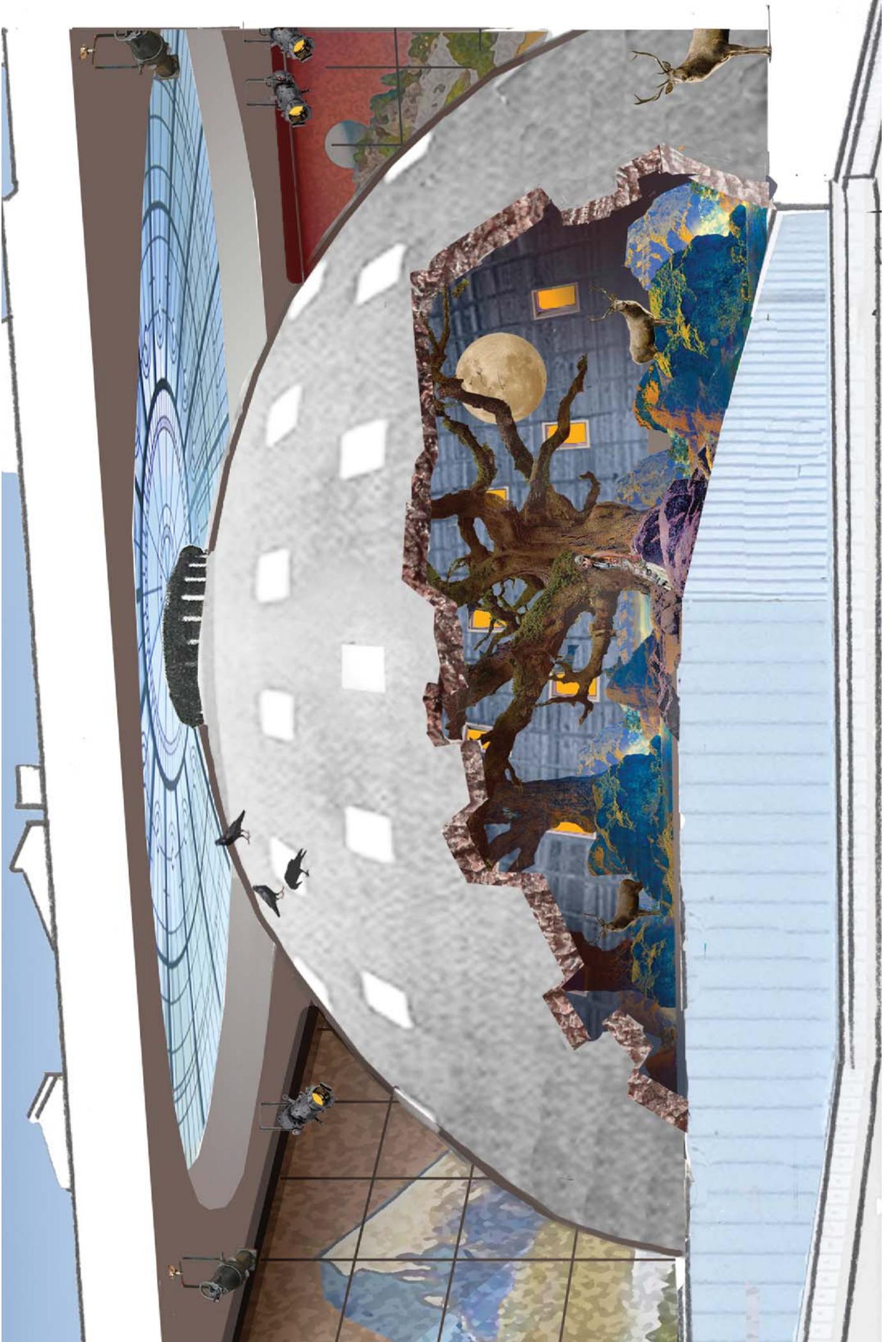
Date: 7/06/2022



JOHN PUGH

MAIN STREET

ASHLAND ELKS



Downtown Ashland Elks Mural Proposal - John Pugh

Itemized Budget Estimate

The project budget of \$200,000 will include all labor, materials, studio expenses, scaffolding, and general liability insurance. This project will be fabricated and mostly painted in the studio, with about 35% of the process saved for the on location installation and integration.

Paint and Materials

Studio Overhead (based on five months studio time):	\$16,000
Nova Color Paints, Varnishes, and Gels for installation:	\$11,000
Prepared PolyTab (outdoor mural canvas):	\$3,000

Wall Prep and Skim Coating

Pressure Washing	\$2,500
Wall Plastering - includes Weldcrete bonder, Skim Brown Coat, Acrylic Fine Sand Finish Texture (two coats), and Galvanize Accessory Reinforcement Metal:	\$35,000
Prime Wall:	\$2,500

Final Treatment - B-72: \$5,000

Mural Lighting

LED Flood Fixtures (4)	\$2,000
Wiring, connection parts to power supply, and labor :	\$4,000

On Site Expenses

\$2,000,000 General Liability Insurance (pro-rated):	\$1,000
Scaffolding (including special rigging over narrow areas):	\$23,000
Safety / Other Rental Equipment,	\$2,000

Artist Fees

Artist Fee (includes Artist Time, Research Expenses / Materials, Photography, Model Making):	\$65,000
Additional professional artist (in studio & on location)	\$20,000
Two Artist assistants (in studio & on location):	\$8,000

Estimated Total: \$200,000

Mural Durability and B-72

B-72 is a state-of-the-art new approach to making a mural last generations. It's completely resistant to the elements and is so strong that even if the mural gets tagged, any strong solvents can be used to remove the graffiti without damaging the mural.

When sprayed on the mural, this product penetrates and replaces the acrylic binding without disturbing the pigment. Murals that look faded or even "gone" can be attributed to the oxidation of the acrylic binding. When acrylic binding oxidizes - usually from a combination of sun, water, especially sea water - it creates micro fractures in the binding (like a cracked windshield). This obscures the mural to the point of eventually appearing fading beyond recognition.

On a quality acrylic mural the life expectancy for a south / west facing exposure (northern hemisphere) could be from about 10 to 15 years, and a north / east facing exposure could be from 15 to 30 years. Yet assuming that the mural artist used only the finest color-fast pigments, the mural will, with simple maintenance, become a permanent public art form, and last 100 years. Like mosaics or bronze sculpture, B-72 breaks the stigma or paradigm that murals do not have long lives.

Rick Briley and Wayne Winiacki of 'Mural Medics' are experts on B-72 and its application. I've worked with Rick and Wayne over the years, and believe they are the go-to-guys for B-72 and for spraying the coating for mural protection. They've used this product on murals that seemed to be faded beyond recognition, and the results were like magic. Some murals were restored to the point that they looked like the day they were painted.

For further information and spraying application of B-72, Please contact Rick Briley at 760 668-1744 or email at: rick.briley@muralmedic.com

John Pugh Mural Commissions (Partial Listing)

- 2021 Bijou Theater Mural, City of Hermosa Beach, CA
- 2020 Denver Zoo / City Park, Denver Arts Commission, CO
Aquarium on the Boardwalk - *Branson, MI*
- 2019 Montclair Mural Project, City of Oakland, CA
Central Life Building, Ottawa Mural Program, *IL*
- 2018 Theatre in the Round - *Minneapolis, MN*
City Walk Mural Project, Government of UAE - *Dubai, UAE*
- 2017 Quetzalcoatl Mural Project, Government of Mexico - *Mexico City*
Jean Cocteau Theater, George RR Martin - *Santa Fe, NM*
- 2016 State Library, Wisconsin Historical Society - *Madison, WI*
Promega Corporation - *Madison, WI*
- 2015 Lennox Mural with Elastic TV Production - *Santa Monica, CA*
City of La Crosse, National Endowment for the Arts - *La Crosse, WI*
- 2014 Sacramento Water Tank Project, Sacramento Arts Commission, CA
GE Wonderground Mural Project - LA, Boston, SF, Chicago, and NYC
- 2013 Wonderworks Science Museum, Syracuse, NY
City of Hermosa Beach - *LA, CA*
- 2012 Speightstown Mural Project – *Speightstown, Barbados*
Universal Studios – *Tokyo, Japan*
- 2011 City of New Plymouth - *New Zealand*
Beach Boardwalk – *Santa Cruz, CA*
- 2010 Westside Recreation Centre, Calgary Arts Commission - *Calgary, Canada*
Pepsi Cola International - *New York, NY*
Skyline College, Art in Public Places – *San Bruno, CA*
- 2009 Santa Cruz Redevelopment Agency – *Santa Cruz, CA*
Aquatic Center, City of Fremont Arts Commission – *Fremont, CA*
Del Oro Theater, Redevelopment Agency, *Grass Valley, CA*
- 2008 Mana Nalu Plaza, Honolulu Arts Commission - *Honolulu, HI*
Madera Police Station - *Madera, CA*
Juvenile Hall Lobby, Sacramento Metropolitan Arts Commission, CA
- 2007 Dimond High School, Anchorage Arts Commission – *Anchorage, AK*
Star Reacher, Private, *Carmel, CA*
- 2006 Downtown Breezeway, Chandler Arts Commission – *Phoenix, AZ*
Wonderworks Science Museum, *Gatlinburg, TN*
Palo Alto Medical Foundation (Two Projects)– *Palo Alto, CA*
- 2005 Rotorua Public Library, Arts Commission – *Rotorua, New Zealand*
Sarasota Health Department, Florida Art in State Buildings – *Sarasota, FL*

- 2004 Bishop Mural Society (two projects) – *Bishop, CA*
 Crossroads Mural Project, Dublin Arts Commission – *Dublin, CA*
- 2003 Mainplace Merced, Redevelopment Agency – *Merced, CA*
 Berryessa Community Center, San Jose Arts Commission – *San Jose, CA*
- 2002 El Camino Hospital – *Mountain View, CA*
 Opa Locka Health Services, Florida Art in State Buildings – *Miami, FL*
 Hayward City Hall, Hayward Arts Commission – *Hayward, CA*
- 2001 Debra Winger - (private) *New York, NY*
 Global Mural Conference Project – *Twentynine Palms, CA*
- 2000 University of North Florida, Florida Art in State Buildings – *Jacksonville, FL*
 Levi Strauss – *Dayton, NV & Jacksonville, OR*
- 1999 University of Alaska, 1% For Art Commission – *Fairbanks, AK*
 Kaiser Permanente Hospital – *Santa Clara, CA*
- 1998 Victor Valley College Library, Arts Commission – *Victorville, CA*
 Standing on a Corner in Winslow, Arizona Park – *Winslow, AZ*
- 1997 Downtown Breezeway, South San Francisco Arts Commission, *CA*
 Barbi Benton – (private) - *Honolulu, HI*
 ICTV, California Design International – *San Francisco, CA*
 Silicon Graphics, Inc. – *Mountain View, CA*
- 1996 Pleasant Company – *Taipei, Taiwan*
 Moore Technologies – *San Jose, CA*
- 1995 Park Meadows Shopping Center – *Denver, CO*
 Crossroads Center, Palm Desert Arts Commission – *Palm Desert, CA*
- 1994 -1980 County Parking Facility, Sacramento Metropolitan Arts Commission, *CA*
 Stanford Shopping Center, Stanford University – *Palo Alto, CA*
 California State University, Chico

Awards Distinguished Alumnus – California State University, Chico, CA
 Most Successful Mural Artist – California Mural Symposium 2006
 Master Muralist, Mural Art Center Awards – San Francisco, CA

Publicity John Pugh has completed over 250 murals, and his work has appeared in articles / media world wide including; Time, L.A. Times, New York Times, USA Today, Good Morning America, London Sun and Mail, Tokyo Mainichi, BBC World News, Art Business News, Public Art Review, Artweek, and Southwest Art.

The book '*Murals of John Pugh; Beyond Trompe L'oeil*' (Random House) is available at Barnes and Noble, and Amazon.

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October 21, 2022

**Report to Public Art Commission of joint Historic Commission
Presentation on proceeding with a “Marking Ashland Places 2”
Project.**

**Ken, Chair of PAC presented the following for consideration to the
members of the Historic Commission following consultations
together with HC Chair Beverly Hovencamp.**

**We propose that each Commission, PAC and HC recruit one or two
volunteers to form a sub-committee for considering and moving
forward a Marking Ashland Places 2 project. The first task will be to
recommend to each Commission the next proposed Historic District
and Historic theme for a work of public art and the potential spokes
locations (as in the original idea of spokes in MAP 1).**

**A next task for this committee or its successor replacement
committee would be to identify the type of art work to be considered
in a call to artists for MAP 2 and the types of spokes which might be
considered.**

Following these two tasks, additional considerations would be regarding potential funding, a call for artists process, and if possible consideration of a work in progress by internationally known Muralist John Pugh's Elks Building Mural.

The 2 Chairs will consult their respective Commissions and convene on progress and next steps.

Which of you Commissioners would like to join the first committee to select an historic district and a historic theme? Volunteers need not be on the commission, of course and Peter Finkle has expressed an interest.

There is also the need for the two Commissions to review the original MAP 1 proposal for more than the 5 Medallions and consider additional medallions.

KJE/BH: 10/21/22

Draft Motion of Appreciation for Bill Molnar at 10/21 PAC

“Whereas Mr. Bill Molnar began his planned retirement from his most recent position of Director of Planning for the City of Ashland, including the oversight of the Public Arts Commission for many years,

Whereas Bill has provided great public service as he carried out these duties with professionalism, competence, wisdom and insight while maintaining the common touch,

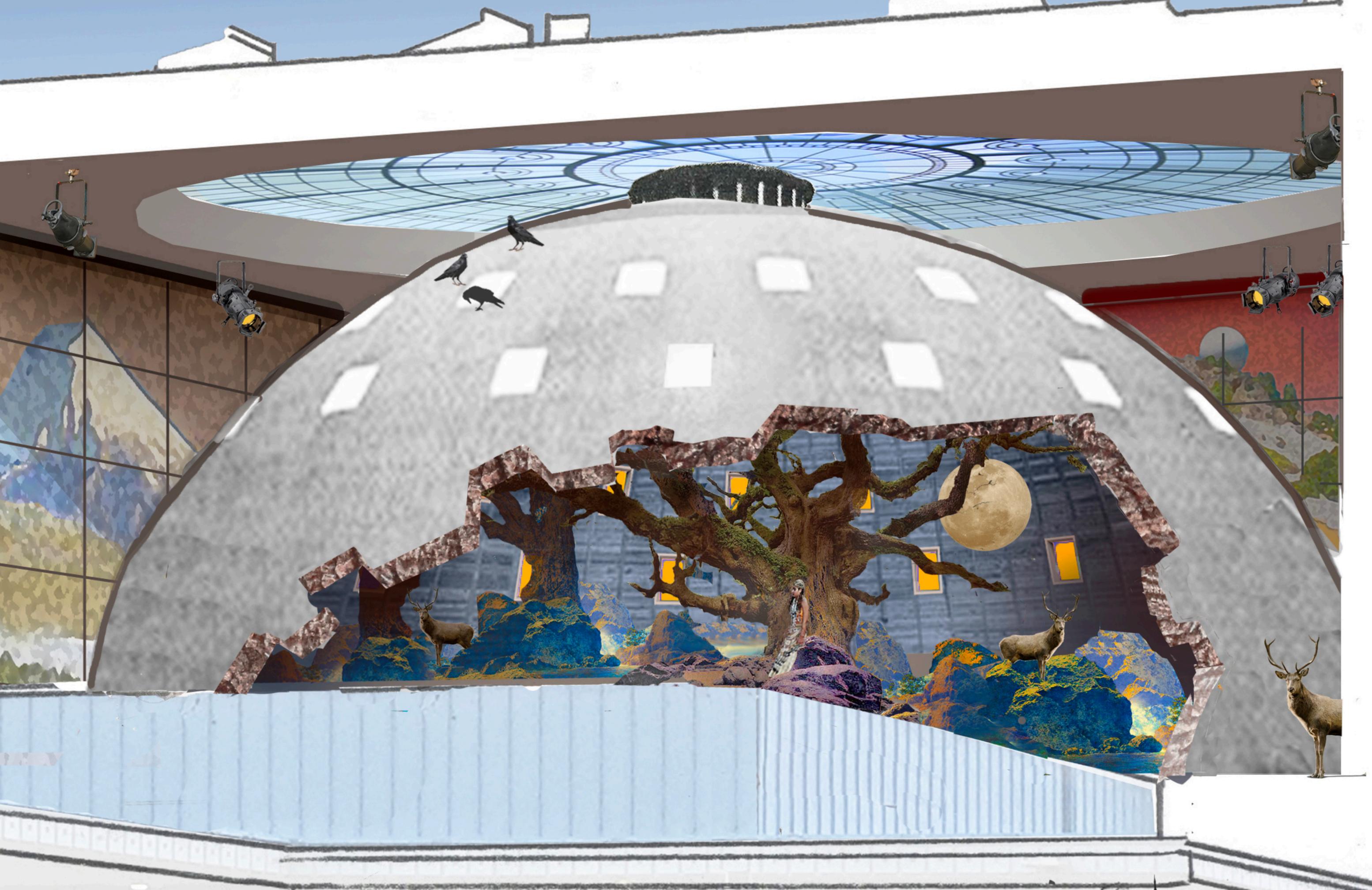
Be it resolved the Public Arts Commission expresses appreciation and admiration for these years of service and support, and further extends its best wishes to Bill Molnar in his retirement year.



ASHLAND ELKS

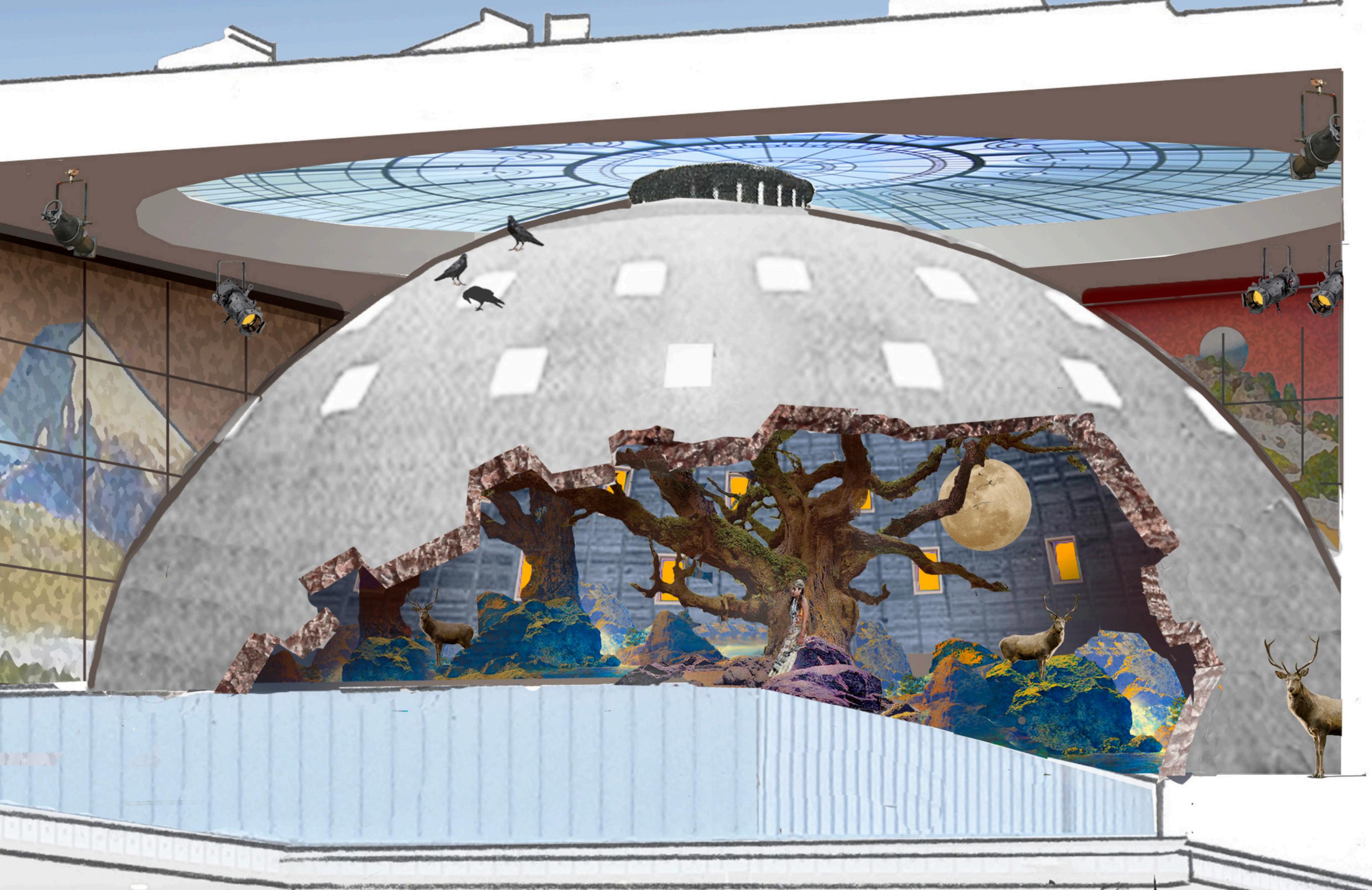
MAIN STREET

JOHN PUGH











ASHLAND ELKS

MAIN STREET

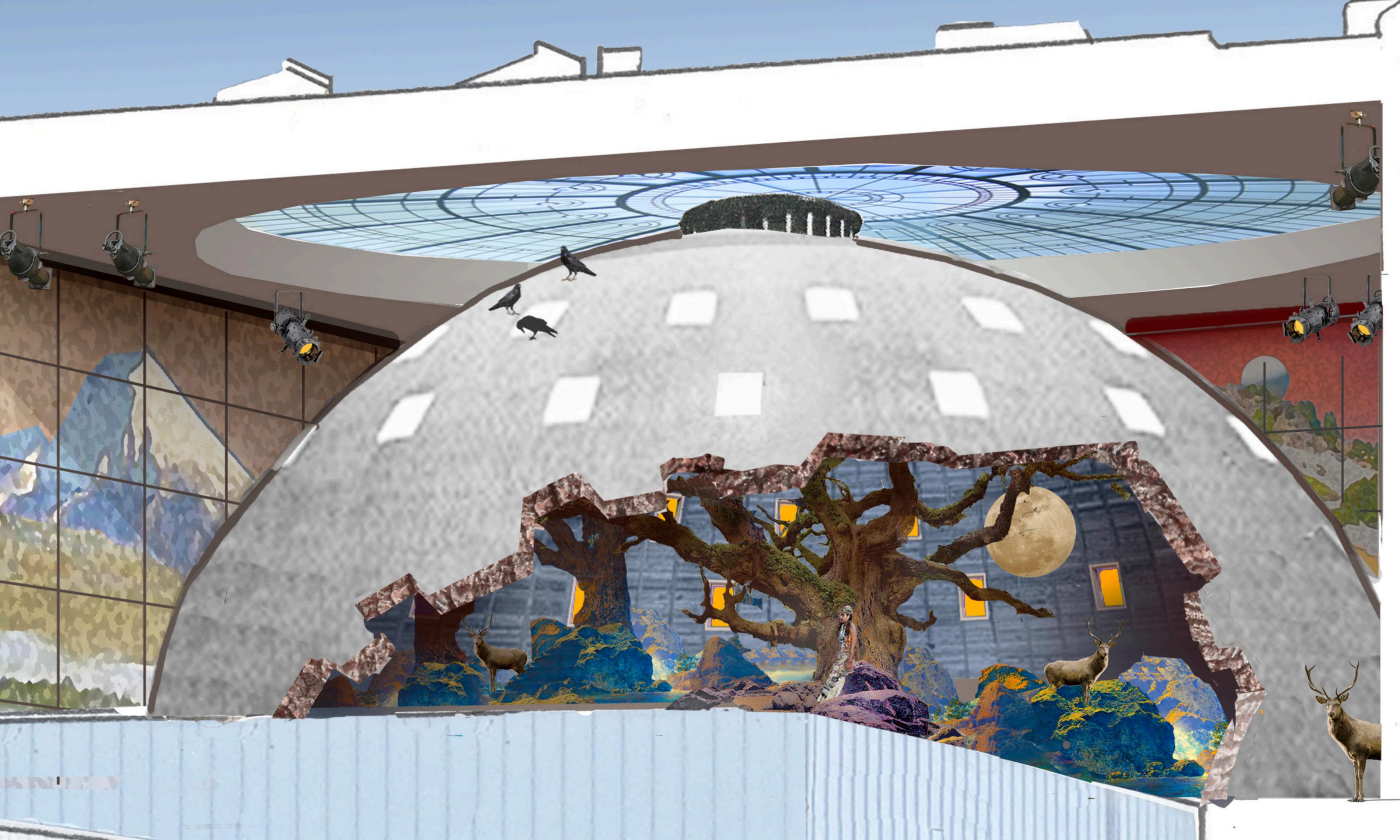
JOHN PUGH

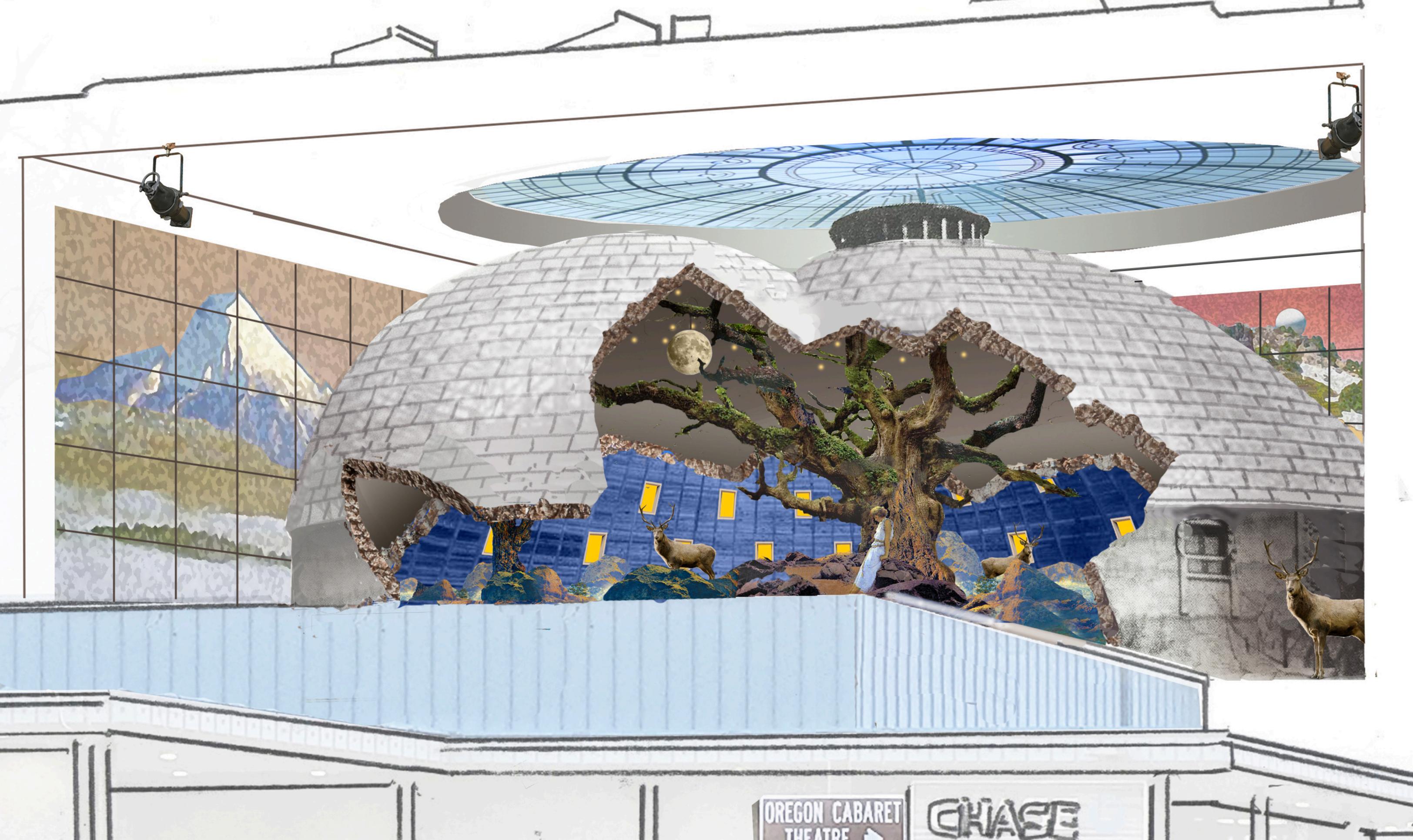


ASHLAND ELKS

MAIN STREET

JOHN PUGH





OREGON CABARET
THEATRE

CHASE



