



City of Brisbane

Public Art Advisory Committee Meeting

Agenda

Monday, June 15, 2026 at 5:15 PM • Hybrid Meeting • 25A Park Place, Brisbane, CA

The public may observe/participate in Committee meetings using remote public comment options or by attending in person. Committee Members shall attend in person unless remote participation is permitted by law. The Committee may take action on any item listed in the agenda.

To Address the Committee

In Person:

Location: Brisbane Annex City Hall: 25A Park Place, Brisbane, CA 94005 - Annex Conference Room

To address the Committee on any item on or not on the posted agenda, please wait until Public Comments are being accepted.

Remote Participation:

Members of the public may observe/participate in the Committee meeting by logging into the Zoom Webinar. Public comments received one hour prior to the meeting via email will be noted for the record. Written comments after that time will not be responded to or brought to the attention of the Committee during the meeting. Email: mebrown@brisbaneca.org.

Join Zoom Webinar: zoom.us (please use the latest version: zoom.us/download)
brisbaneca.org/pa-zoom

Or open directly from the Zoom website: <https://zoom.us/join>

Meeting ID: 8656 065 0564

Call In Number: 1 (669) 900-9128

Note: Callers dial *9 to “raise hand” and dial *6 to mute/unmute.

The agenda materials may be viewed online at brisbaneca.org at least 24 hours prior to a Special Meeting, and at least 72 hours prior to a Regular Meeting. Archived videos can be replayed on the City’s website, brisbaneca.org/meetings.

Special Assistance:

If you need special assistance to participate in this meeting, please contact Mollie Brown at (415) 218-1348 or mebrown@brisbaneca.org. Notification in advance of the meeting will enable the City to make reasonable arrangements to ensure accessibility to this meeting.

Committee Members

Call to Order

- A. Consider any request of a Committee Member to attend the meeting remotely under the “Emergency Circumstances” of AB 2449.

Roll Call

Adoption of the Agenda

Approval of the Minutes

- B. Approve Minutes of May 18, 2026 Meeting

Discussion Items

- C. Introduction to Mission Blue Bench Artists: Luminous Waveforms
- D. Final Review of Alvarado to San Benito Stairway
- E. Review of Midtown Mural Restoration Proposal
- F. Baylands Art Funding - Letter of Recommendation

Public Comment

Next Meeting

- G. Monday July 20, 2026 at 5:15 PM

Adjournment

CITY of BRISBANE

Public Art Advisory Committee Minutes

Monday, May 18th, 2026 at 5:15PM • Hybrid Meeting

CALL TO ORDER – 5:15 p.m.

ROLL CALL

Committee Members Present: Chair Glazman, Committee Member Salmon, Committee Member Kellstedt, Committee Member Thomas

Committee Members Absent: None

Staff Members Present: Assistant City Manager Fernandez, Park & Recreation Director Leek, Management Analyst Brown

A. Consider any request of a City Councilmember to attend the meeting remotely under the “Emergency Circumstances” of AB 2449

None

APPROVAL OF AGENDA

Approved unanimously. All ayes.

APPROVAL OF MINUTES

B. Approve Minutes from April 23rd, 2026

Approved unanimously. All ayes.

PUBLIC COMMENT

No comments received.

DISCUSSION ITEMS

C. Review of Public Art Fund Balance

Staff presented the current public art fund balance:

- Starting balance as of December 31, 2025: approximately \$2.7 million
- Deductions for Alvarado-San Bonito stairway mosaic and related RFP costs
- Encumbered/committed funds for Midtown Mural (\$7,920 currently encumbered) and Artful Bench program
- Available fund balance: approximately \$2.5 million

Committee discussed the completed Alvarado-San Bonito stairway project, confirming it was delivered within the approved budget, including the 20% contingency that covered design changes and additional steps from the pre-cast section.

Staff Direction: Staff to agendaize a full Midtown Mural cost review for the next meeting, including clarification of long-term commitment, scope of work, and funding strategy (estimated range of \$50K–\$65K discussed at April meeting). Staff to bring post-project budget recap for the stairway project as a model for future project close-outs.

D. Receive Update on Santa Clara Street Stairway Project (Tallery to Alvarado)

Staff (Karen Kinser, Public Works Consultant) presented the current status of the Santa Clara pedestrian stairway project, which would provide mid-block access from Tulare Lane to Santa Clara.

Key issues and timeline:

- Utility work required: Public Works must repair/line a water line at the bottom of the corridor before concrete stairs can be installed. Funding for that utility work has not yet been identified; Public Works Director may request general fund support from City Council.
- Grant deadline: Construction must be substantially complete by August 2028 to meet grant spend deadline (County Transportation Authority). Extension is possible but not guaranteed.
- Target timeline: Utility work in early 2027; stair construction summer 2027; artist selection process requires 7–9 months lead time.
- Design considerations raised: privacy screening near adjacent property doorways, fencing treatment to avoid tunnel effect, rock outcropping at bottom of corridor will limit art surface area.

A neighboring property owner (one of approximately four affected properties) provided public comment in support of the project, encouraging the Committee to coordinate stair landings with existing property grades.

Staff Direction: Staff to proceed with drafting an RFP for artists, modeled on the Alvarado-San Bonito process (with option for separate or collaborative artists for railings vs. stairs). RFP to be reviewed by Committee before posting. Staff to share a project timeline mapping art selection milestones to construction windows. Chair Glazman recused herself from this item due to proximity to the project site.

E. Appoint a Representative to the Beautification of City-Owned Property Ad Hoc Subcommittee

Staff explained that Councilmember Kern is leading an “Adopt a Spot” beautification initiative to coordinate planting and maintenance on city-owned property across city departments and commissions. The subcommittee is ad hoc, expected to meet once or twice.

Committee Member Camille Salmon volunteered to serve as the Public Art Advisory Committee’s representative.

F. Update on Committee Vacancies and Recruitment

Staff (Management Analyst Brown) confirmed that recruitment for up to three open seats on the Public Art Advisory Committee is active through June 12, 2026. Positions have been posted on the city website, via the city’s email blast, and at the sign board. Staff will reforward the recruitment notice to committee members’ personal email addresses (preferred over city email accounts).

PUBLIC COMMENT

A neighboring resident provided public comment during the Santa Clara Stairway item (noted above). No additional public or written comments received.

NEXT MEETING DATE

Monday, June 16th, 2026 at 5:15 p.m.

ADJOURNMENT

Approximately 5:50 p.m.



City Of Brisbane Artful Bench Program

Luminous Waveforms

Phil Spitler and Victoria Mara Heilweil

luminouswaveforms@gmail.com

(510) 918-4631

luminouswaveforms.art

Letter of Interest

We are interested in creating a bench for the City of Brisbane Artful Bench Program. This opportunity aligns with our goal of making stunning and engaging public seating. Our sculptural seating, *Luminous Waveforms*, uses parametric design techniques to evoke waves that move across the bench. The design strategy highlights the intersection of the social and the aesthetic, while simultaneously being functional and comfortable. The seating is both a utilitarian and sculptural object. Since 2016, we have designed and fabricated nineteen custom Luminous Waveforms benches. The seating can also be accompanied by an optional, integrated custom light score to enliven and illuminate the benches in the evening. *Luminous Waveforms* seating is striking day and night, with or without lighting.

Our approach is to start by modeling the bench using 3D CAD software. Once we have a design we are happy with, we move to a 1/3 scale prototype to look at the bench in a physical form. We then often make small tweaks to the design and do a second prototype. Once the design is finalized, the individual slices are CNC cut and the edges are rounded. Each slice is then individually sanded before assembling the pieces using stainless steel rods. All components are fully weatherproof and easy to maintain.

We have created outdoor public art benches for a park in San Francisco, Arts Los Altos and the City of Indio. Los Altos and Indio were both fabricated with Acre, a sustainable, weatherproof and bug proof outdoor material. The color does not fade or darken over time and thus are simple to maintain. Arts Los Altos commissioned three benches: 5', 10' & 12'. The larger 12' size allowed for a more complex design, and we are eager for another opportunity to create a bench in this dimension. The seating has been outdoors and lovingly sat upon for the past three years with no issues.

When the City of Indio commissioned us to create two 8' benches for their downtown area, they requested that we include a hump in the bench to combat people sleeping on top of it. This was an interesting challenge to integrate the hump seamlessly into the design. Those benches were functional, but still retained our core aesthetic. Indio has temperatures up to 125 degrees and the Acre material has been unaffected by the extreme heat.

Lakeside Landing was a commission of an 8' bench to be placed in a small community park created from repurposing an underutilized parking lot in San Francisco. The park has a nautical theme that paired well with the waves inherent in our design language. The park is heavily utilized by families and a wide range of ages. The playfulness of the overall aesthetic of the park was also echoed by our seating. Due to the strong blue color used throughout the park, we fabricated a bench from phenolic plywood as it was available in a blue surface.

Our previous experience, design aesthetic and passion for engaging public seating are strongly aligned with your RFP and it immediately caught our eye. As community minded artists, living and working only 15 minutes from Brisbane, we have connections to your city through Joe Joe Martin and Erin Becker. They invited us to participate in the Brisbane Festival of Lights for the past three years, and it was how we discovered the strong connection Brisbane residents have to the city. We are confident that we would produce eye catching, durable and sustainable artistic seating for The City of Brisbane Artful Bench Program.

Resume

Luminous Waveforms is the collaborative art practice of Phil Spitler and Victoria Mara Heilweil. Bringing fine art and creative technology together, they produce experiential works of art incorporating innovative technologies in the design, fabrication and aesthetics. Based in San Francisco, the artists are inspired by community engagement with their creations.

Heilweil (MFA California College of the Arts) is also a lens-based artist and independent curator, and Spitler is a Creative Technologist and partner at Bonfire Labs, a boutique content creation company in San Francisco.

EXHIBITIONS

2026 THE ART OF SAN FRANCISCO, San Francisco, CA
2025 GARDEN OF D'LIGHTS, Walnut Creek, CA
2025 AUTUMN LIGHTS FESTIVAL, Oakland, CA
2025 KARL, San Francisco, CA
2024 AUTUMN LIGHTS FESTIVAL, Oakland, CA
2024 RESONANCE IN LIGHT, Heron Arts, San Francisco, CA
2023 NAPA LIGHTED ARTS FESTIVAL, Napa, CA
2022 OAKLAND FESTIVAL OF IMMERSIVE ARTS, Oakland, CA
2019 TEMPLE OF DIRECTION, Burning Man, Black Rock City, NV
2019 WATER MUSIC, DZINE Gallery, San Francisco, CA
2017 NIGHTLIFE LIVE, California Academy of Sciences, San Francisco, CA
2017 AUTUMN LIGHTS FESTIVAL, The Gardens at Lake Merritt, Oakland, CA
2018 stARTup Art Fair, San Francisco, CA
2017 LUMINARY ART.TECH.MUSIC, The Midway, San Francisco, CA
2017 MAKER FAIRE, San Mateo County Event Center, San Mateo, CA
2017 MANUAL DIGITAL, Space 151, San Francisco, CA
2016 AUTUMN LIGHTS FESTIVAL, The Gardens at Lake Merritt, Oakland, CA
2016 FRIENDS AND FAMILY MUSIC FESTIVAL, Saratoga Springs, CA
2015 NIGHT LIVE, California Academy of Sciences, San Francisco, CA
2012 REACHING FOR THE TOP, ZERO1 Biennial, San Jose, CA
2012 FRIENDS AND FAMILY MUSIC FESTIVAL, Saratoga Springs, CA

GRANTS

2024 MORE THAN 2 BLOCKS OF ART, San Francisco, CA
2024 VACANT TO VIBRANT, San Francisco, CA
2016 TEMPLE OF DIRECTION, Burning Man Festival, Black Rock City, NV
2016 FRIENDS AND FAMILY MUSIC FESTIVAL, Saratoga Springs, CA
2012 ART HERE, ZERO1 Biennial, San Jose, CA
2012 FRIENDS AND FAMILY MUSIC FESTIVAL, Saratoga Springs, CA

ART FAIRS

2024 SAN FRANCISCO ART FAIR, San Francisco, CA
2024 INTERSECT ART & DESIGN, Palm Springs, CA
2024 FOG FOCUS, San Francisco, CA
2023 UNTITLED, Miami, FL

PUBLIC AND PRIVATE COMMISSIONS

CITY OF INDIO, Indio CA
LAKESIDE LANDING, San Francisco, CA
FOUR ONE NINE, San Francisco, CA
JONATHAN CARVER MOORE GALLERY, San Francisco, CA
J RESORT HOTEL AND CASINO, Reno, NV
ARTS LOS ALTOS, Permanent Collection, Los Altos, CA
BOSTON ART, Boston, MA
SOBRATO FAMILY, Private Commission, Hillsborough, CA
WONDERSPACES MUSEUM, Permanent Collection

References:

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CoDirector
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mcbirneymaddy7@gmail.com
(650) 867-0051

Proposal

Our proposal is for the Mission Blue Center (Location 1). We chose this location due to the natural setting. Our Luminous Waveforms benches are an imaginative interpretation of seating, transforming a simple act into an uplifting experience. The organic curves echo nature, and will create a visual conversation with the surrounding hills. It will be a unified aesthetic that allows visitors to be able to sit and admire the views of San Bruno Mountain. The seating is a light color that harmonizes with the tonality of the site, and creates a warm and inviting place to rest and converse.

Given the scale of the site, we propose to create a 12' long x 4' wide x 20" high bench. Our design will be without a back so that people can sit facing in any direction on the bench. We have found that this style works best for public art commissions (such as Los Altos). By placing the bench more centrally in the site, visitors would be able to appreciate both unique sides of the design. All our benches are asymmetrical and one of a kind. Our site specific bench will be inspired by the undulations in the landscape.

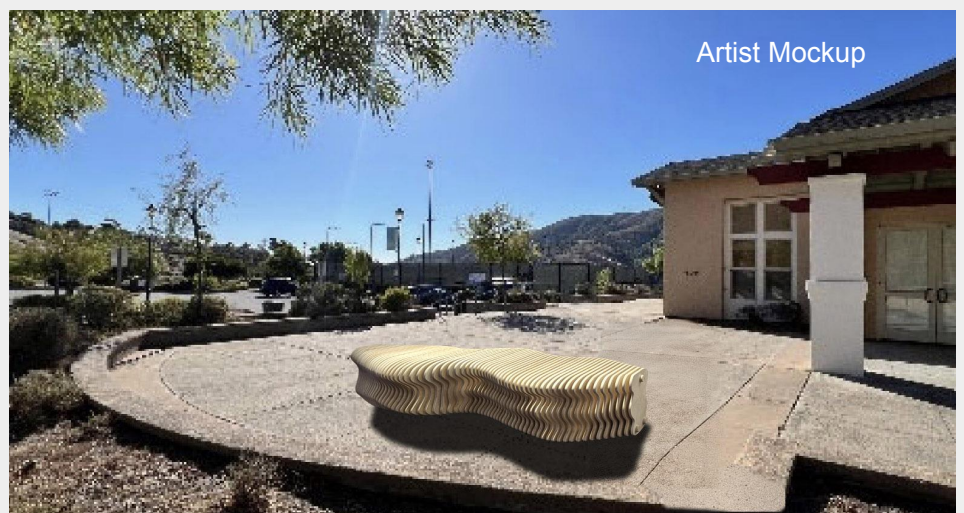
The seating encourages engagement with its dynamic form, inviting interaction and contemplation. As the site hosts many community and private events, the seating stimulates conversation and affords a visually compelling place to sit. The benches are sturdy enough to hold a group of people easily, and appeals to all ages. Children, in particular, are drawn to the whimsical form, while adults admire the artistry and craftsmanship.

As mentioned in our Letter of Interest, *Luminous Waveforms* seating has the option of internal LED lighting. This option may be evaluated if the site hosts evening events and adequate power is available. If internal illumination is requested, we would create a custom light score for this site. Not all of our public and private commissions have included lighting, for example Lakeside Landing. As a functional sculpture, the optional lighting is not critical for the success of our benches.

The bench would be fabricated from Acre, our time tested, sustainable and weatherproof material. If optional lighting is requested, we use weatherproof electronics that have also stood the test of time. We fabricate and assemble the benches off site in San Francisco. Installation is very straightforward and only takes a few hours. We have a delivery team that we trust and have used in the past that will transport and place the bench under our supervision. We have installed these benches using only dollies and a lift gate on the truck, but may use a pallet jack if needed to move the bench into place.

As each of our art benches are custom designed, the following examples of representative work we feel is the best way to visualize our proposal.

In conclusion, we see a strong visual connection between the Mission Blue Center location and our design aesthetic. The forms and tonality would harmonize with the surrounding landscape and feel as if it belongs there. The comfort and functionality of our *Luminous Waveforms* seating has ten years of experience behind it. We look forward to the opportunity to collaborate with you on this proposal.



Images of Original Representative Work (1/10)

Two Acre benches commissioned for the city of Indio. These were part of a strategic plan to bring public artworks to the downtown area in order to revitalize it. This design includes a hump in the center to discourage sleeping, which we integrated into the overall aesthetic.



Date: 2024
Location: Indio, CA
Size: 6' x 4' x 4' each

Images of Original Representative Work (2/10)

Phenolic plywood bench commissioned for Lakeside Landing, a community park. The whimsical nautical theme and color is echoed in the seating design.



Date: 2024
Location: San Francisco, CA
Size: 8' x 4' x 20"

Images of Original Representative Work (3/10)

Daytime view of two sculpted Acre art benches located in Village Park, Los Altos. Commissioned by Arts Los Altos and in their civic public art permanent collection.



Date: 2025
Location: Los Altos, CA
Size: 12' x 4' x 20" & 10' x 4' x 20"

Images of Original Representative Work (4/10)

Night view of two Acre sculpted art benches located in Village Park, Los Altos. Commissioned by Arts Los Altos and in their civic public art permanent collection.



Date: 2025
Location: Los Altos, CA
Size: 12' x 4' x 20" & 10' x 4' x 20"

Images of Original Representative Work (5/10)

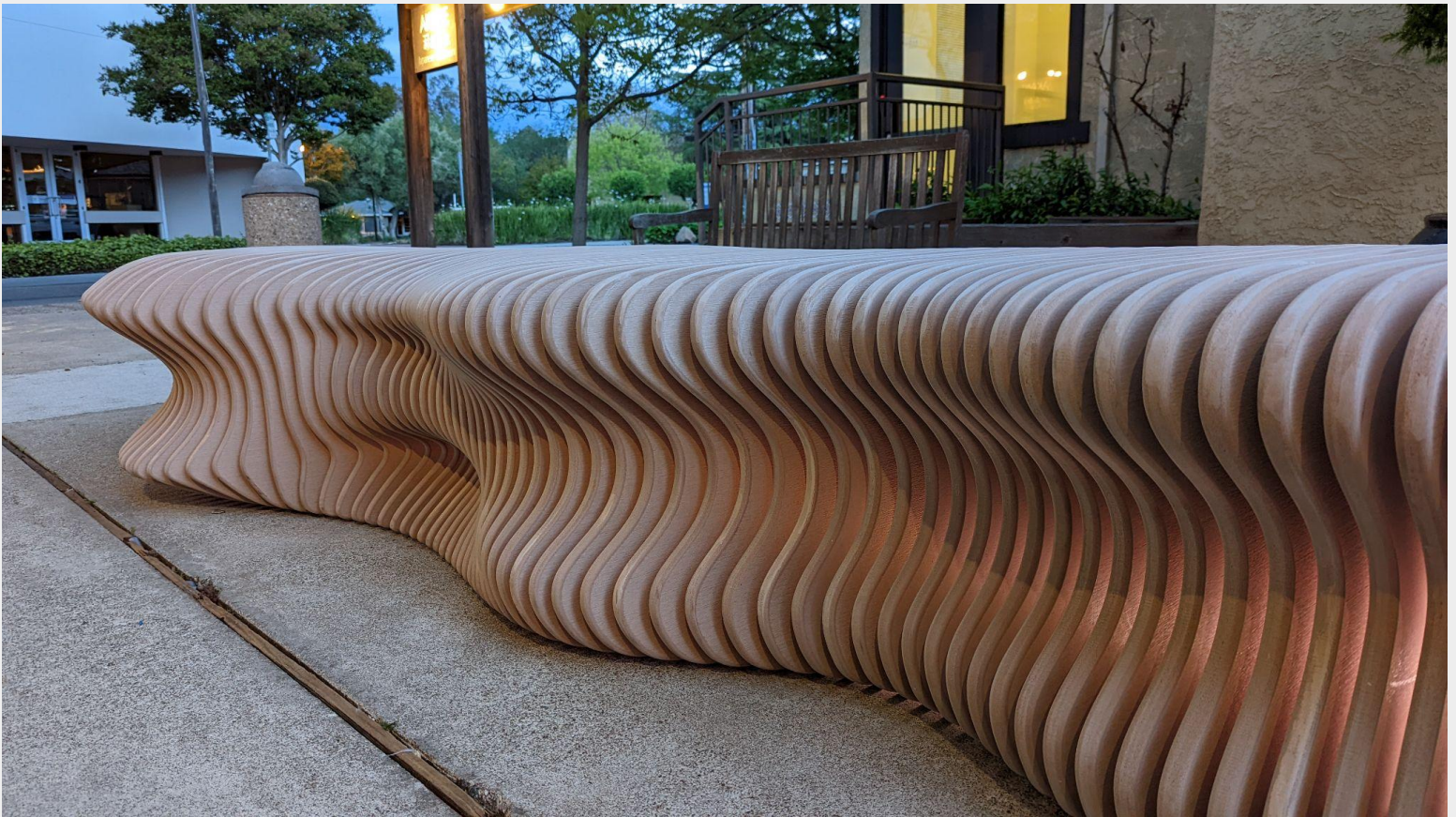
Daytime view of Acre art benches in downtown Los Altos. This seating installation is comprised of three benches totalling 27'. The seating was part of an initiative to bring more life to this well used passageway. Commissioned by Arts Los Altos and in their civic public art permanent collection.



Date: 2023
Location: Los Altos, CA
Size: 12' x 4' x 20" & 10' x 4' x 20" & 5' x 4' x 20"

Images of Original Representative Work (6/10)

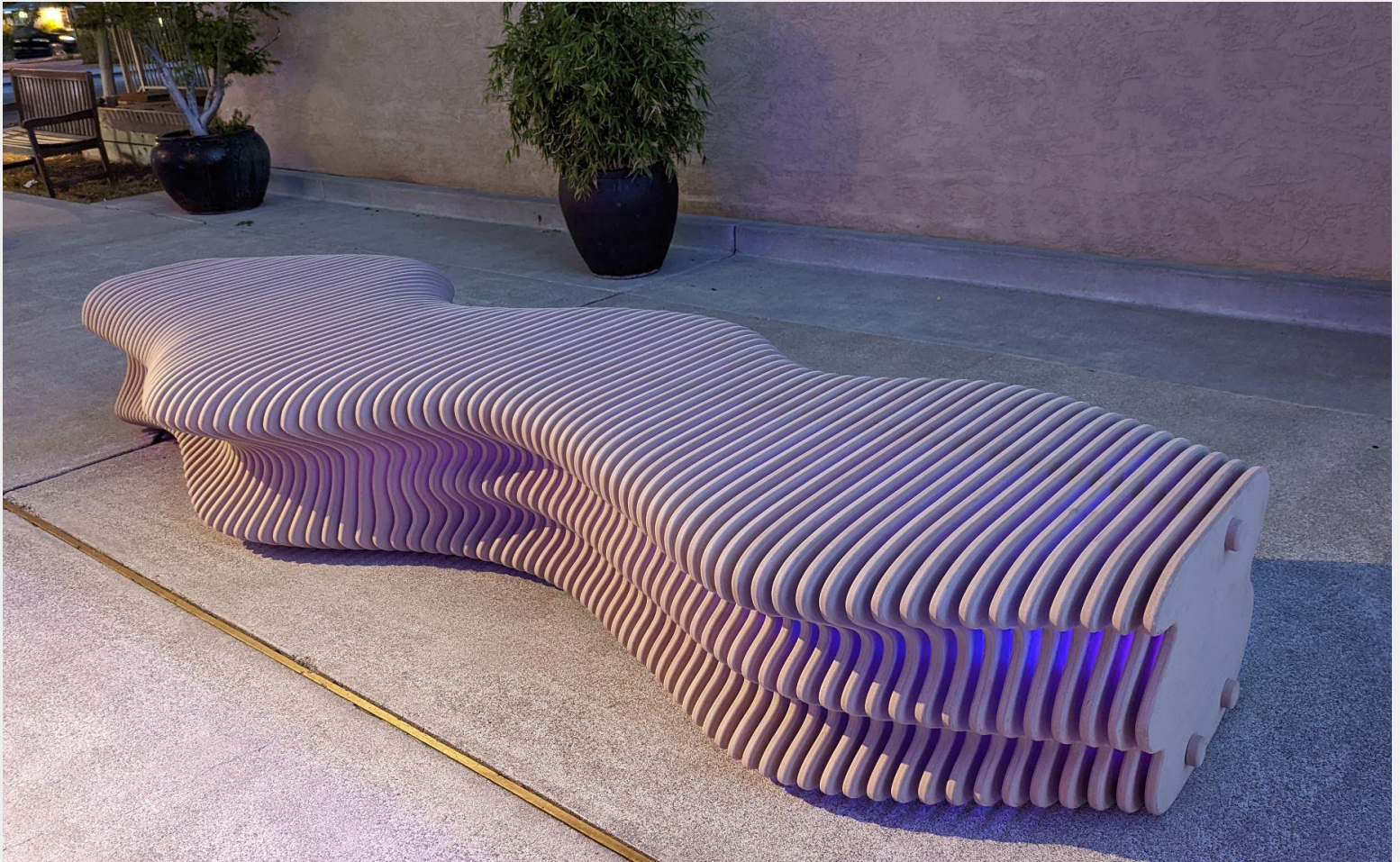
Side detail view of Acre sculpted art bench in downtown Los Altos. Commissioned by Arts Los Altos and in their civic public art permanent collection.



Date: 2023
Location: Los Altos, CA
Size: 12' x 4' x 20"

Images of Original Representative Work (7/10)

Dusk view of Acre illuminated, sculpted art bench in downtown Los Altos. This seating installation is comprised of three benches totalling 27'. Commissioned by Arts Los Altos and in their civic public art permanent collection.



Date: 2023
Location: Los Altos, CA
Size: 10' x 4' x 20"

Images of Original Representative Work (8/10)

Baltic birch plywood sculpted art bench at the Napa Lighted Arts Festival. Two benches were placed in a busy location outside of the Oxbow Public Market.



Date: 2023
Location: Napa, CA
Size: 8' x 4' x 4'

Images of Original Representative Work (9/10)

Installation of two baltic birch plywood sculpted art benches at the Napa Lighted Arts Festival. The benches were placed in a busy location outside of the Oxbow Public Market. You can see in this photograph how many people can comfortably sit on each 8' bench.



Date: 2023
Location: Napa, CA
Size: 8' x 4' x 4' each

Images of Original Representative Work (10/10)

Installation of two stained marine plywood sculpted art benches for a private commission.



Date: 2018
Location: Hillsborough, CA
Size: 8' x 4' x 4' each

Thank You

luminouswaveforms.art





PUBLIC ART ADVISORY COMMITTEE MEMO

Meeting Date: 3/16/2026

To: Public Art Advisory Committee

From: Noreen Leek, Parks & Recreation Director

Subject: Alvarado to San Benito Stairway Public Art Project Completion

Recommendation

Receive an update regarding the Alvarado to San Benito stairway public art project.

Background

In September 2024, the City Council approved the Public Art Committee's recommendation to publish an RFP soliciting proposals for a public art project at the stairway between Alvarado and San Benito. A total of nineteen (19) responsive proposals were received from a variety of artists. The Public Art Advisory Committee reviewed proposals and considered the issues of long-term conservation and maintenance of the art to ensure that the designs were durable, safe, and high-quality. They also considered the mission statement and selection criteria that were drafted as part of the master planning process. They voted unanimously to recommend two artists for the project: Angelina Duckett and McGrath Arts. Angelina Duckett would be responsible for creating a mosaic on the risers of the stairway. McGrath Arts would be responsible for designing lighting, handrails, and stairway landing panels that are artistic in nature. The City Council awarded both artist contracts on November 21, 2024.

The Public Art Committee met with the artists over several months and invited public input at their meeting on January 21, 2025. They reviewed conceptual designs, considered materials, and discussed compliance with City building codes and the City's dark-sky ordinance. After providing input on the artwork, the Public Art Advisory Committee voted unanimously to recommend the designs to the City Council. On March 20, 2025, Council approved the final designs for the artwork. In June, 2025, the contractor, Glynn Construction, began their work onsite. The artists began installing portions of their work in late Fall, 2025 and are expected to complete installation in the next couple of weeks.

Discussion

The Committee previously requested a summary of project costs associated with the public art component; accordingly, that summary is included with this report as Attachment 1.

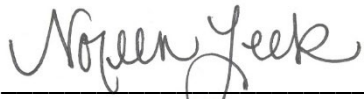
With the stairway art project now approaching completion, the Committee is also asked to discuss preferences for a public unveiling event. Allowing time for final construction activities and required inspections, staff anticipates that a formal unveiling in April would be appropriate. Staff has coordinated with the artists regarding availability, and a date after April 22 would best accommodate their participation. The Committee is requested to provide direction to staff on a preferred event date and time, invited stakeholders, and any other logistical considerations so that planning can proceed accordingly. Once final inspections are complete and the stairway is cleared for public safety, it may be opened for public access independently of the unveiling event.

Fiscal Impact

A summary of project costs is included with this report. If the Committee wishes to allocate additional funds towards an unveiling event, they may elect to do so and should provide direction to staff accordingly.

Attachments

1. Financial summary for stairway public art project



Noreen Leek, Parks & Recreation Director

Alvarado to San Benito Stairway Public Art Project

Project budget		\$200,000.00
20% Contingency allocation		\$40,030.00
	TOTAL	\$240,030.00

Angelina Duckett

Original contracted amount		\$80,000.00
Change order #1		\$10,008.00
Change order #2		\$6,166.50
	TOTAL	\$96,174.50

McGrath Arts

Original contracted amount		\$120,150.00
Change order #1		\$11,300.00
Change order #2		\$5,000.00
Change order #3		\$7,250.00
	TOTAL	\$143,700.00

	Remaining	\$155.50
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Mona Caron's Brisbane Mural Environmental Monitoring & Treatment Testing

3/18/25-4/23/26

Site & Studio Conservation
Kiernan Graves & Samantha Emmanuel

Scope of Work

- **Timeline:**

- *February 2022*: Treatment
- *December 2023*: Deterioration noticed
- *April 2024*: Condition Assessment
- *August 2024*: Treatment Testing & Condition Assessment
- *March 2025 - April 2026 (ongoing)*: Environmental Monitoring
- *February 2026*: Treatment Testing

- **Environmental study:**

- Monitor for at least a year, recording T/RH/Dew Point/Heat Index
- Understand correlation between environment and deterioration of materials
- Dual purpose: will show what time of year is best to work/carry out treatment AND to understand possible materials to withstand environmental conditions.

- **Results to date:**

- 6 months of data where data correlated with surface temperature readings.
- Severe heat and condensation cycling throughout the 6 month period.
- **Extreme Heat is Cumulative**, resulting materials behavior under extreme/unusual environmental conditions.

- **Potential options:**

- Removal of added materials is possible: recently developed treatment materials (University of Florence Italy) can remove what we added in 2022.
- How to repair old damage with lasting effect (i.e. selection of coatings/adhesives that can withstand the environmental conditions present).
- Currently, known conservation grade materials do not have these properties, further research is needed. Partnership with 3M is in development.
- Potential infrastructure options for shading mural.

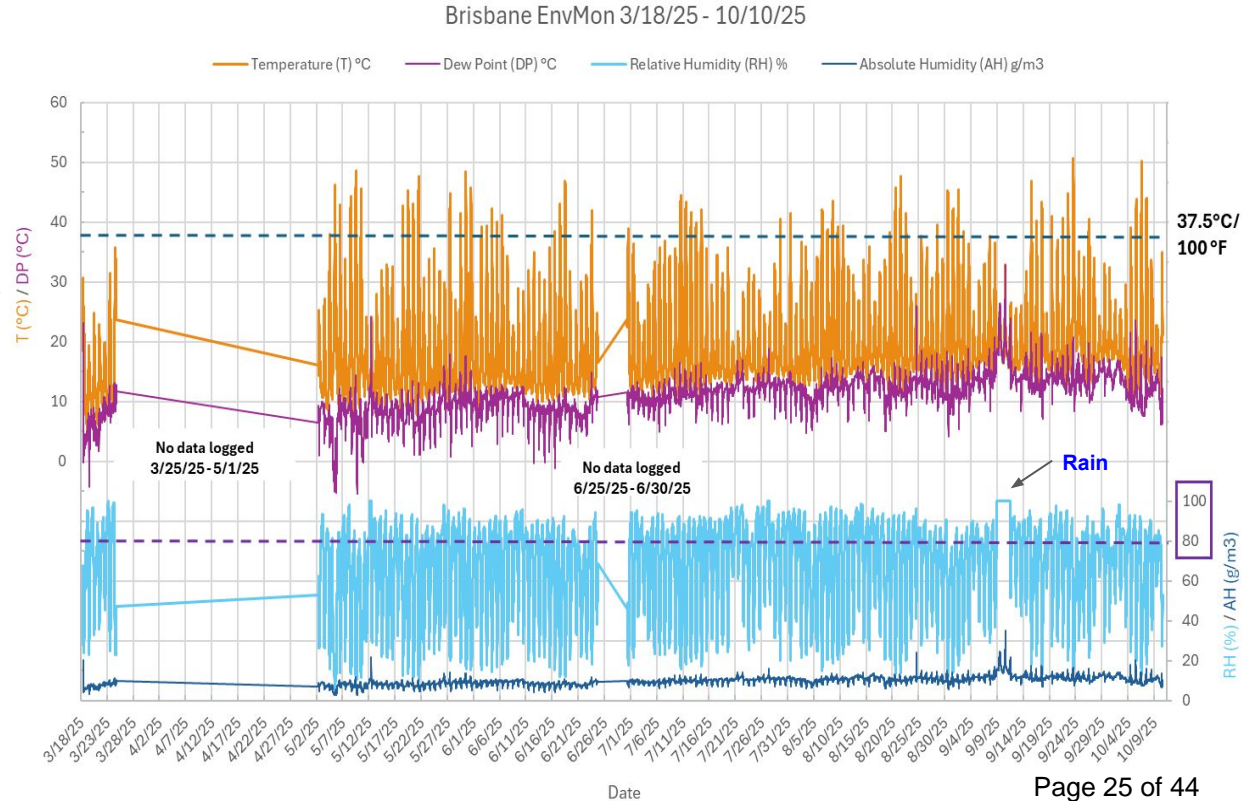
Mural conditions:

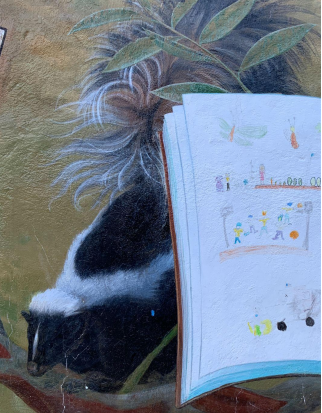
- Southwest facing
- Daylight Savings: sun is in the sky for longer, does not disappear behind the ridge line until late evening

Data from Environmental Monitor with sensor to measure: Ambient Temperature, Relative Humidity, Dew Point & Heat Index

Environmental Conditions:

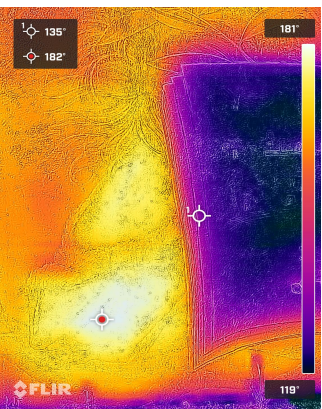
- **Air Temp**
 - Often goes above 100°F
 - Fluctuates between 40/50°F and 110°F+
 - With heat index these values can be considered to be higher
- **Relative Humidity**
 - Daily highs between 80-100%
 - Daily lows between 10-20%
- **Dew Point**
 - Condensation occurs daily
- **Surface Temp monitored by infrared thermographer, data on following pages**



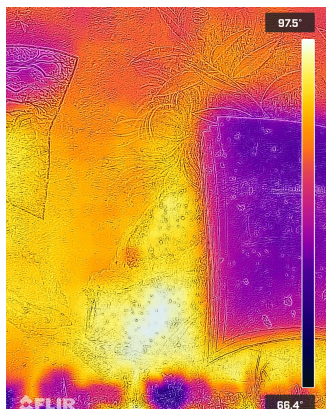


Surface Temperatures: FLIR

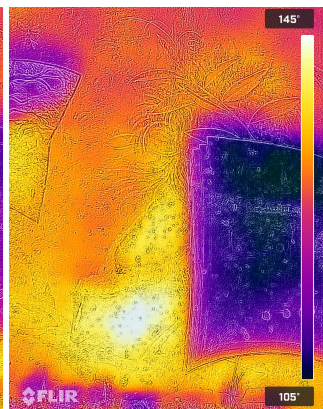
(Hotter surface temperatures correspond with darker colors on the paint surface)



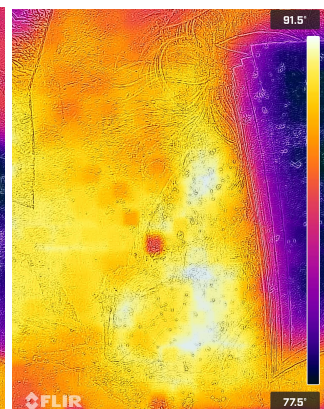
3/24/25 4:49pm;
Surface Temp High of 181°F
(Air Temp High of 96.4°F at 1:50pm)



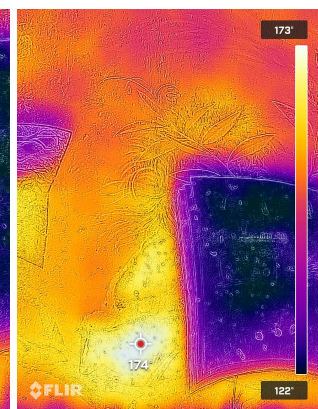
6/24/25 6:09pm
Surface Temp High of 97.5°F
(Air Temp High of 76.6°F at 2:10pm)



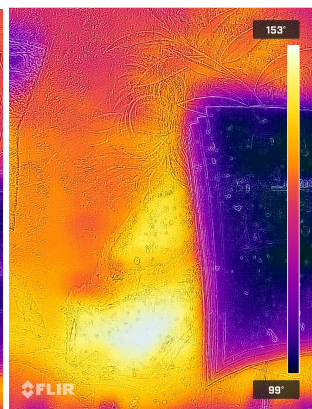
8/22/25 5:30pm
Surface Temp High of 145°F
(Air Temp High of 106.7°F at 3:30pm)



9/12/25 6:28pm
Surface Temp High of 91.5°F
(Air Temp High of 78.1°F at 2:40pm)
(Mural completely in shade at time of imaging)

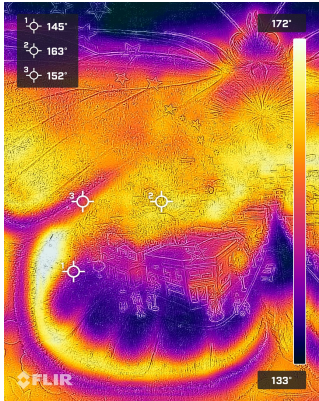


9/23/25 4:47pm
Surface Temp High of 173°F
(Air Temp High of 123.3°F at 1:30pm)

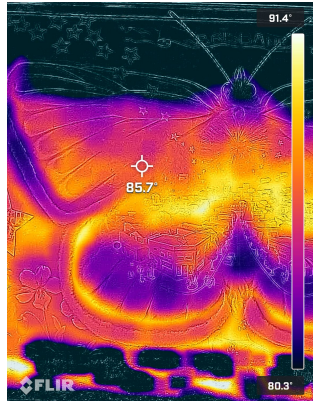


10/10/25 4:08pm
Surface Temp High of 153°F
(Air Temp High of 90.7°F at 12:40pm)
Page 26 of 44

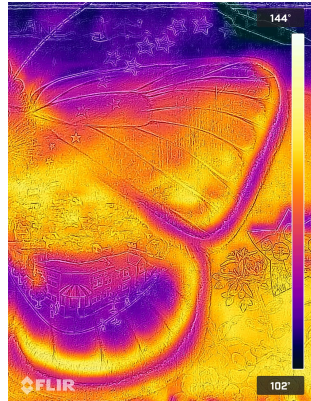
Surface Temperatures: FLIR



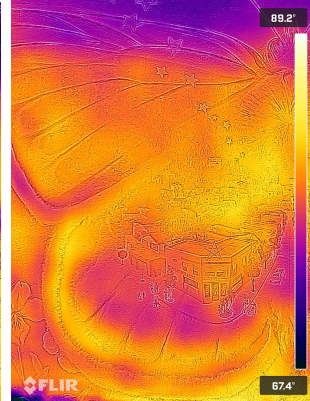
3/24/25 4:51pm
Surface Temp High 172°F
(Air Temp High of 96.4°F at 1:50pm)



6/24/25 6:04pm
Surface Temp High 91.4°F
(Air Temp High of 76.6°F at 2:10pm)

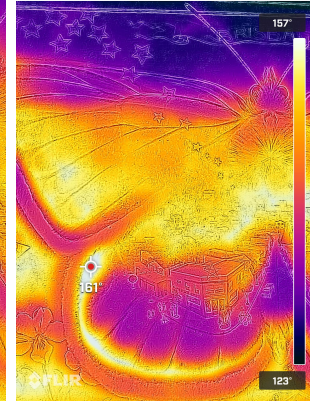


8/22/25 5:26pm
Surface Temp High 144°F
(Air Temp High of 106.7°F at 3:30pm)

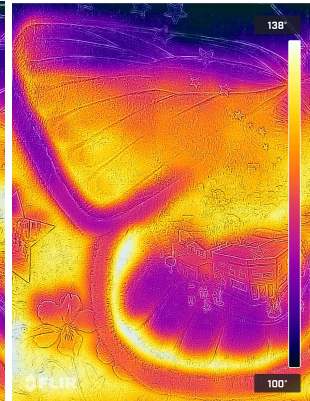


9/12/25 6:29pm
Surface Temp High 89.2°F
(Air Temp High of 78.1°F at 2:40pm)

(Mural completely in shade at time of imaging)

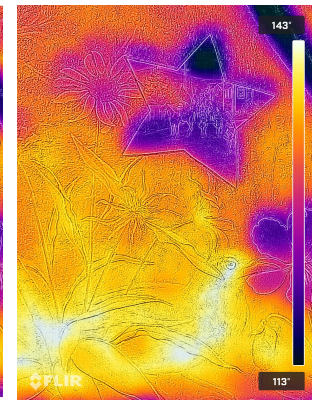
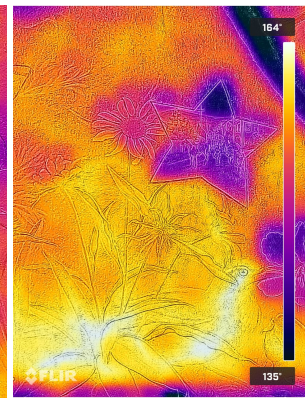
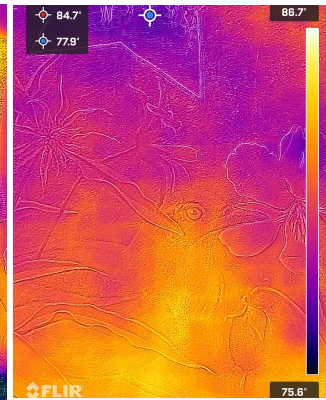
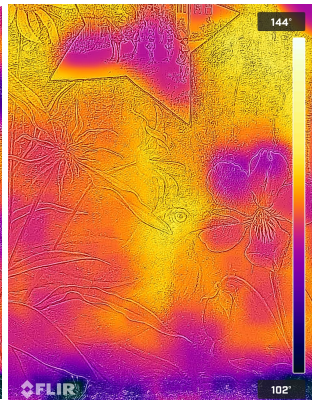
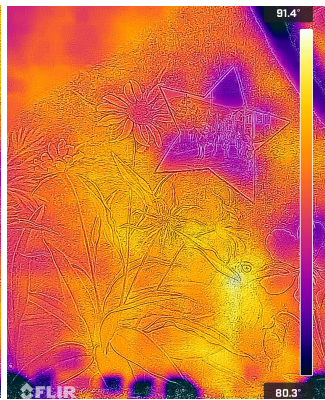
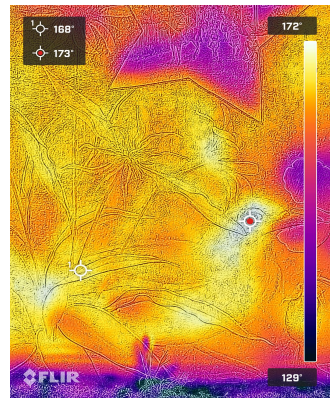


9/23/25 4:47pm
Surface Temp High of 157°F
(Air Temp High of 123.3°F at 1:30pm)



10/10/25 4:07pm
Surface Temp High of 143°F
(Air Temp High of 90.7°F at 12:40pm)

Surface Temperatures: FLIR



3/24/25 4:50pm

Surface Temp High 172°F
(Air Temp High of 96.4°F
at 1:50pm)

6/24/25 6:09pm

Surface Temp High 91.4°F
(Air Temp High of 76.6°F at
2:10pm)

8/22/25 5:30pm

Surface Temp High 144°F
(Air Temp High of 106.7°F
at 3:30pm)

9/12/25 6:30 pm

Surface Temp High 86.7°F
(Air Temp High of 78.1°F at
2:40pm)

(Mural completely in shade at
time of imaging)

9/23/25 4:44pm

Surface Temp High of 164°F
(Air Temp High of 123.3°F at
1:30pm)

10/10/25 4:07pm

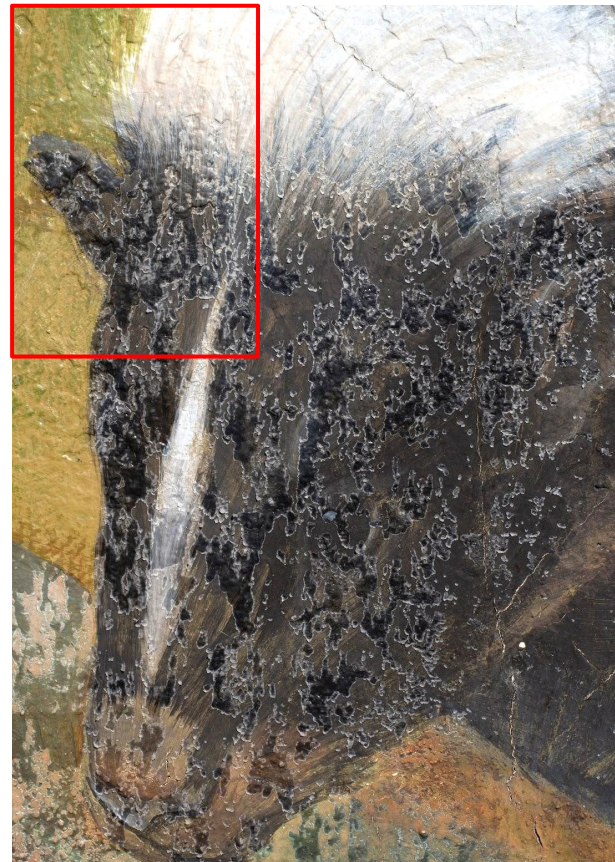
Surface Temp High of
143°F
(Air Temp High of 90.7°F at
12:40pm)

Condition Issues 2021

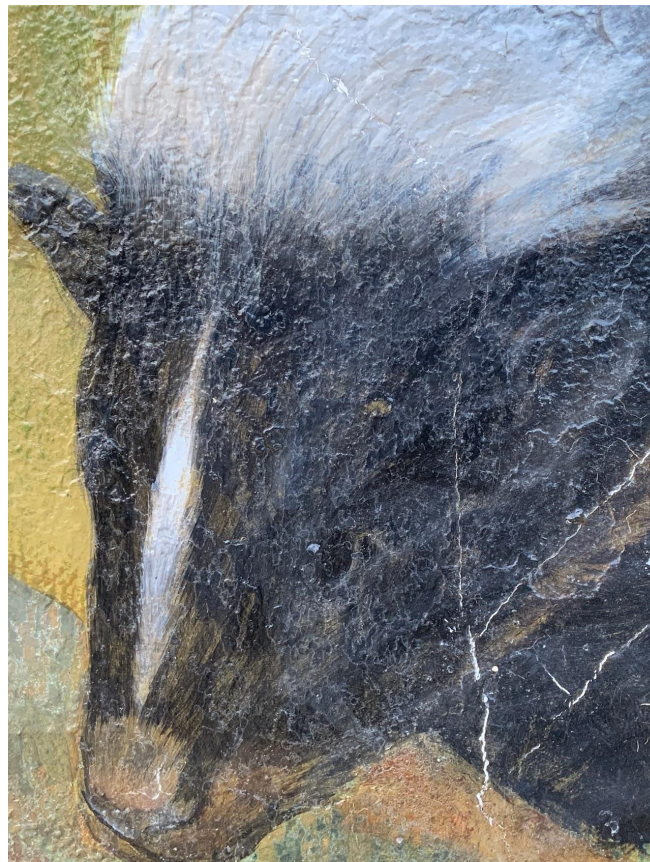


Condition Issues 2021





Before Treatment
Mar 2022



After Treatment
Mar 2022



April 2024



Before Treatment
Mar 2022



After Treatment
Mar 2022



April 2024



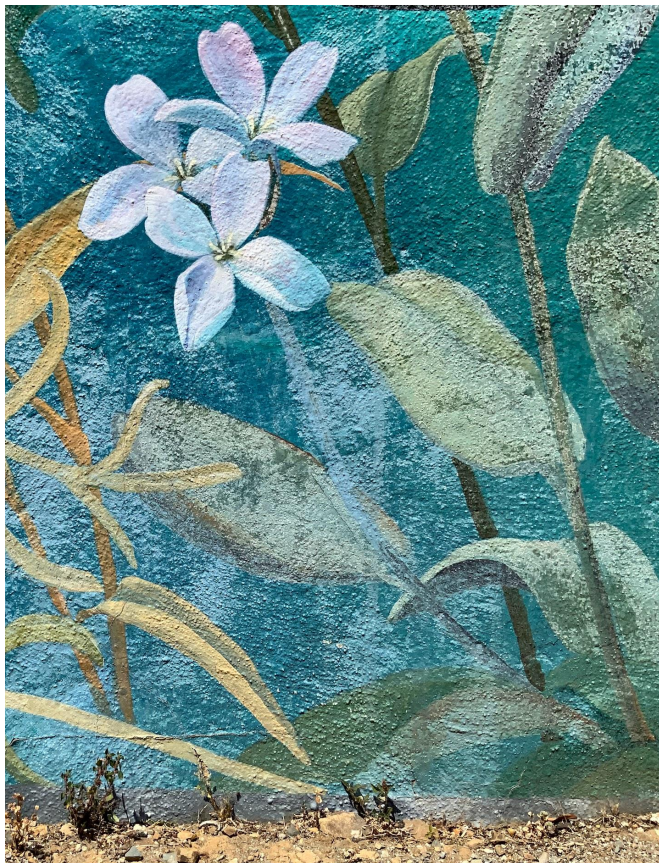
Before Treatment
Mar 2022



After Treatment
Mar 2022



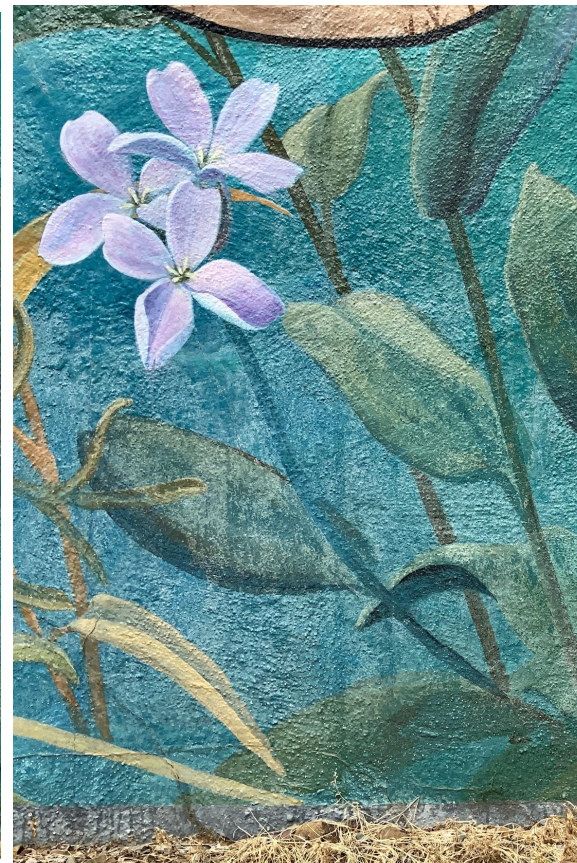
April 2024



Before Treatment
Oct 2021



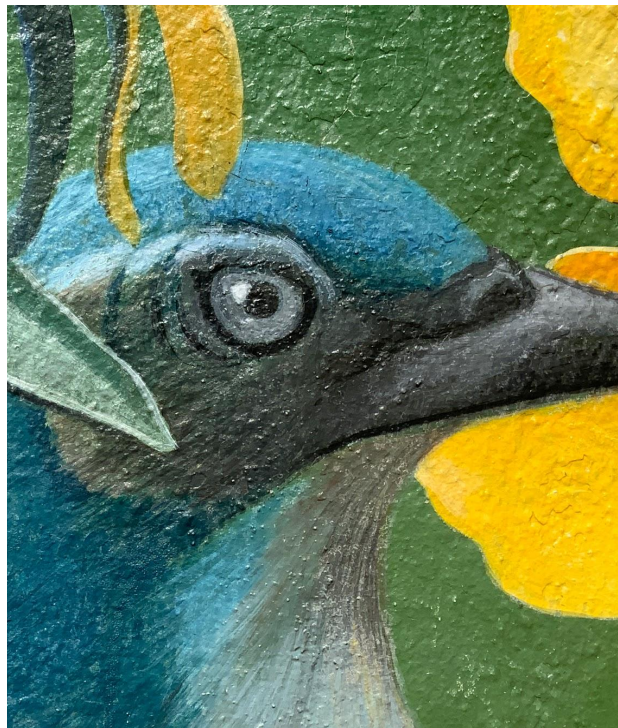
After Treatment
Mar 2022



Feb 2024



Before Treatment
Mar 2022

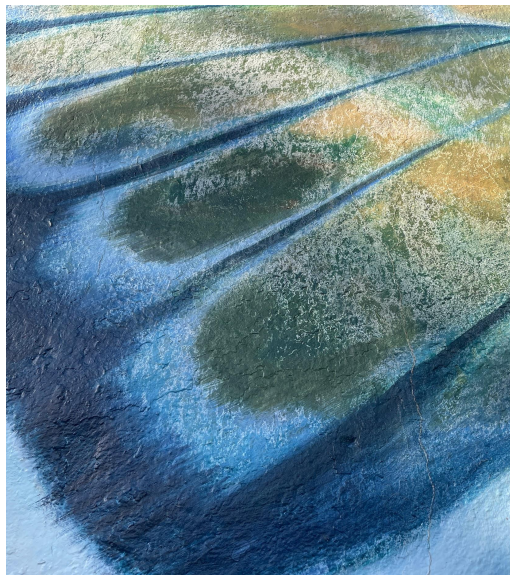


After Treatment
Mar 2022

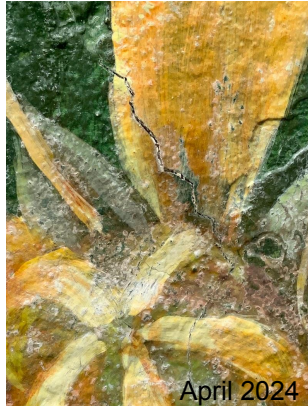
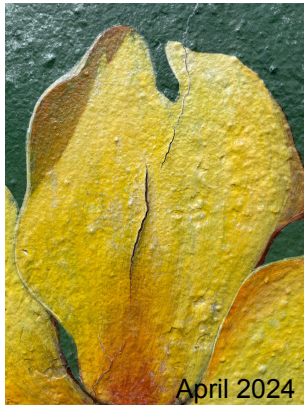
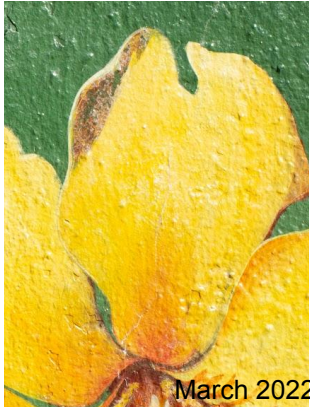


April 2024

Coating Condition Issues 2025



Other Condition Issues 2024-2025



Few examples of flaking paint lifting away from the substrate

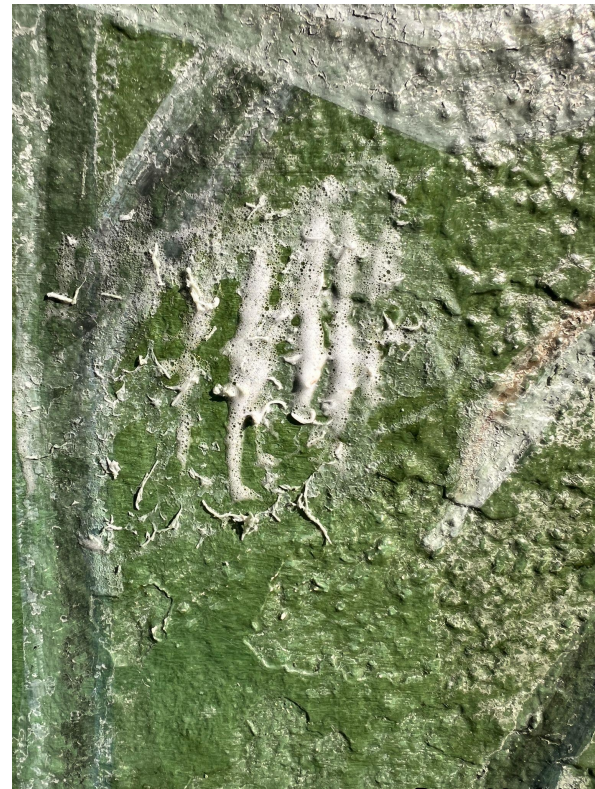


Large gash in paint layer noted in August 2025



Splashes of sandy dirt/mud (cement?) on surface

Treatment Testing



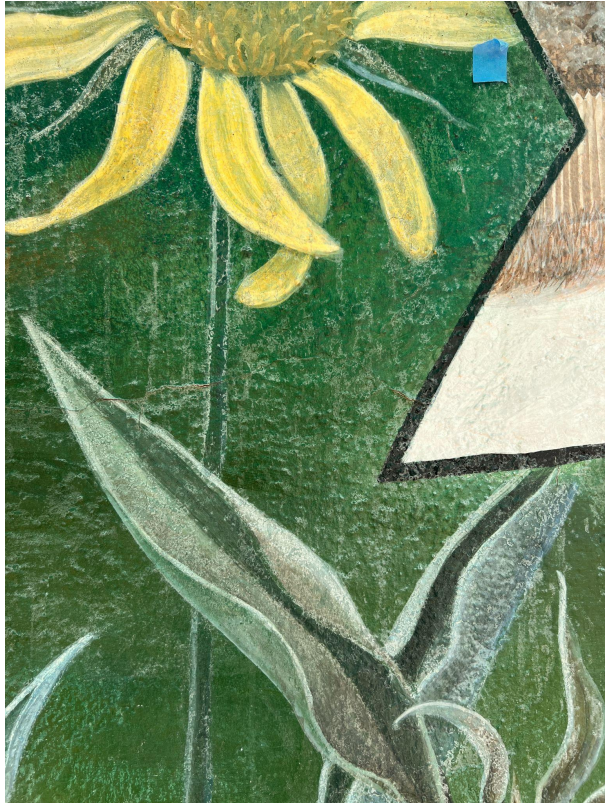
Treatment Testing



Treatment Testing



Treatment Testing



Treatment Testing



Results & Discussion

- Treatment using the newly developed materials to remove coating without causing damage to the original was successful.
- This could not have been accomplished with the technology available in 2022.
- The treatment does remove restoration paint that was applied in 2022, because it was applied over the original deteriorated coating.
- Mona is relocating to Switzerland.
- Restoration inpainting needed would likely have to be done by conservators, though that is common when the artist is not available.
- Research on potential new coating will be undertaken
- Ideas for shading the mural using other infrastructure

Cost Estimate

Based on treatment trials performed on site and costs of materials at present

- **LABOR**

- Test area timing: 1 conservator 18 square feet, in 2 days
 - Approximately 45% of mural square footage is having coating deterioration issues to be addressed, approximately 500 square feet
- Full treatment needed: 50 days for one conservator (*30% Public Art Discount*)
 - **Option 1:** Senior conservator (labor): **\$40,000**
 - OR
 - **Option 2:** Senior conservator with a team of multiple technicians or educational opportunity: **\$28,000 - \$32,000** depending on expertise

- **MATERIALS**

- Test area material costs: \$850 materials
 - Some materials can be reused over time
 - There is some potential for reduced cost in bulk, depending on time frame
- Full treatment needed: possible material cost **\$15,000**

- **EQUIPMENT:** Access of upper areas using small rolling scaffold: **\$1500**
- Treatment to new areas of deterioration not seen in 2022, labor and materials: **\$1900**
- Application of protective coating (TBD): Approximately **\$4500**
- **S&S INVESTMENT (Previous Treatment Costs Refunded): \$11,200**