

MEMORANDUM

TO: Health and Human Services Committee

FROM: Justina J. Ferber,  Legislative Analyst

SUBJECT: **Recommended FY17-22 CIP, Culture and Recreation, Public Arts Trust**
(Continued)

The following individuals are expected to attend:

Suzan Jenkins, CEO, Arts and Humanities Council of Montgomery County (AHCMC)
Gabe Alborno, Director, Department of Recreation
Deborah Lambert, Analyst, Office of Management and Budget (OMB)
Mary Beck, CIP Manager, Office of Management and Budget

The HHS Committee discussed the Public Arts Trust (PAT) project on February 22. *The Committee asked the AHCMC Director to provide additional information on projects in endangered circumstances that were in need of repairs but would not be scheduled because FY17 funding was insufficient to address needs.* The AHCMC had recommended additional funding for staffing and maintenance needs and to come closer to meeting the PAT guideline in the County Code. Council staff had recommended additional funding of \$100,000 for Planning, Design and Supervision and \$50,000 for Maintenance. Committee members were advised that the Executive did not consider the PAT for an increase. Original AHCMC materials and background information are in the February 22 HHS Committee packet. *Councilmembers may wish to bring the February 22 packet to the meeting.*

The AHCHC Director provided additional justification and background on projects in need of repairs at ©3 to ©34. In addition the AHCMC provided a revised FY16 PAT budget at ©2 and a recommended FY17 budget at ©1. The FY16 budget had to be revised due to two urgent needs that AHCMC was just made aware after submitting the PAT budget to the Council. These urgent needs are as a result of:

- The lack of funds in M-NCPPC Park's budget for the removal, storage and conservation of the sculpture, The Juggler, from Woodside Urban Park as the park is being redeveloped; and
- The lack of funds in the MCPL budget for the removal, storage and conservation of the sculpture, Exploring Machine, from the soon to be demolished Wheaton Public Library.

Because of these unscheduled removals, the AHCMC had to re-prioritize projects. This resulted in the need to spread the funding of two major projects, The Juggler and Wind Harps, over two fiscal years in order to accommodate all of the projects requiring the PAT's urgent and critical attention.

CE Recommendation

The Executive recommends a total 6-year expenditure of \$840,000 to fund the Public Arts Trust (PAT) for the FY17-22 Capital Improvements Program. He recommends \$140,000 be appropriated in current revenue for the FY17 and FY18 Capital Budgets. The PAT PDF No. 729658 is attached at ©34.

Fiscal Year	FY10	FY11	FY12	FY13	FY14	FY15	FY16	Rec FY17	Rec FY18
Total PAT Expend	\$0	\$17,000	\$115,000	\$129,000	\$129,000	\$140,000	\$140,000	\$140,000	\$140,000

In CIP discussions for FY15 and FY16, the AHCMC noted the need for additional funding in the future in order to provide for a viable PAT program. However, no additional funding has been recommended by the Executive for FY17 and FY18. The AHCMC has requested consideration of additional funding in the CIP at the recommended .05 percent of combined total approved capital expenditures. Funding the PAT at the .05 percent formula level would be over \$400,000.

The revised FY16 budget and proposed FY17 budget attached at ©1 and ©2 list artworks in the County's public art collection recently assessed as endangered, poor, or fair and in need of immediate attention.

Council Staff Recommendation

At a minimum, Council staff recommends funding the Public Arts Trust as recommended by the County Executive for a total 6-year expenditure of \$840,000 for the FY17-22 Capital Improvements Program with \$140,000 in current revenue for the FY17 and FY18 Capital Budgets.

Consider additional funding for the PAT after discussing with the AHCMC CEO the critical needs of the program. An additional \$50,000 would provide funding for one-third of the unfunded need for FY17 as shown on ©1.

Public Arts Trust			
Cost Element	CE FY17 Rec	CE FY18 Rec	With \$50,000 Additional Funding
Planning, Design and Supervision	\$50,000	\$50,000	\$50,000
Other	\$90,000	\$90,000	\$140,000
Total	\$140,000	\$140,000	\$190,000

This packet contains:

Circle #

FY17 Proposed Budget/Conservation and Maintenance Projects	1
FY16 Revised Conservation and Maintenance Projects	2
Additional Materials Provided by AHCMC	3-34
FY17-22 CE Recommended PDF	35

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FY17 PAT Budget Priorities

FY17 Public Art Trust Administration, DRAFT Conservation and Maintenance Budget

Administration – Public Art Trust management			\$50,000
Total Administration Allocated			
Total Conservation Allocated			\$90,000
Routes, Fleet Maintenance Facility	PA1088	Fair/Poor; requires new base	\$33,360
Wind Harps, Howard Weillman with subcontractors ASCO and artist, Phase II	PA1045	Poor	\$26,581
Camp Seneca Totem Pole	PA1019	Endangered, short-term conservation	\$7,060
Starting a New Life, Pre-Release Center, Rockville	PA1153	Poor	\$30,000
Untitled by Christiane T. Martens, Rolling Terrace ES	PA1155	Poor	\$40,300
Aspirer by Michael Razvan, Stella Werner Office Building	PA1189	Fair	\$6,000
The Juggler, Woodside Park	PA1031	Store/Conserve/Reinstall	\$14,444
Exploring Machine, Teich, Phase 2	PA1243	Storage	\$3,576
Chilkoot Totem Pole, Cabin John Regional Park (includes est. for carving)	PA1319	Endangered	\$30,000
Layhill Phoenix, Wheaton Regional Park (includes est. for carving)	PA1216	Endangered	\$26,500
The Olney Dragon, Olney ES	PA1275	Fair	\$9,228
Works on paper storage			\$846
Kramer Gallery			\$5,000
Penguin Rush Hour Reinstall at Sarbanes Center			\$5,000
Total Endangered/Poor/Fair Conservation Budget Required			\$237,895
Total Conservation over/under budget			(\$147,895)

FY16 Public Art Trust Administration, Conservation and Maintenance Budget

Administration – Public Art Trust management		\$50,000	
Total Administration			\$50,000
Conservation and Maintenance		\$90,000	
Kaslow assessment: Gateway to Esteem and The World Around Us		\$1,000	
Gateway to Esteem, Lisa Kaslow contractor	PA1127	Endangered	\$35,570
Ultimate Swimmers, change order for CO2 cleaning, Stromberg	PA1139	Fair	\$3,124
The Juggler	PA1031	Deinstall, crate	\$7,295
Exploring Machine, Wheaton Library, Teich, Phase 1	PA1243	Conservation, phase1	\$12,016
Assessments Teich and Juggler		Emergency	\$1,600
Doves	PA1062	Fair	\$4,340
Wind Harps, Phase I		Poor/endangered	\$13,993
Old Germantown - Wellman, contingency for addressing failing studs	PA1092	Conservation	\$1,956
Misc. Projects carried over from FY15			\$3,260
Art storage for Works on Paper			\$846
Kramer Gallery			\$5,000
Total Conservation and Maintenance			\$90,000
Total Budget FY16 Public Art Trust			\$140,000
Over/under budget			\$0

Ferber, Justina

From: Suzan Jenkins <suzan.jenkins@creativemoco.com>
Sent: Friday, February 26, 2016 1:37 PM
To: Leventhal's Office, Councilmember
Cc: Harris, Walton; Ferber, Justina
Subject: Public Arts Trust CIP #P729658 FY17-22
Attachments: pa1319 Chilkoot totem pole treatment report.pdf; Totem Pole Paint Analysis Report.pdf

Importance: High

Dear Councilmember Leventhal –

Per your request at the HHS Committee's February 22 worksession, I am writing to provide justification for and consideration of additional funding for the Public Arts Trust (PAT) to 1) provide funding for full time administrative oversight and 2) allow for adequate conservation and maintenance of artworks in the County's Public Arts Trust listed as fair, poor or endangered.

With regard to **Administrative Oversight**, according to Americans for the Arts 2013 Salary Survey (the Survey):

- *The most senior position in charge of Public Art is the staff member who administers public art programs and activities. The responsibilities of this position typically include curation, preservation, and maintenance of the public art collection. Other tasks include hosting technical assistance workshops; making presentations to civic groups and government agencies; and preparing ordinances, grant proposals, and reports.*
- According to the Survey (p. 43), the average salary for administrative oversight of public art programs at Local Arts Agencies is \$63,766.
- The current CIP #P729658 for the Public Arts Trust allows \$50,000 for Planning, Design and Supervision.
- County agencies, such the Department of Transportation (DOT) and MNCPPC are now asking the PAT for more support of their projects, such as our work with DOT, MNCPPC and StoneBridge Carras on the development of the public art component in the Wheaton Town Center and our work with MNCPPC on the redevelopment of parks such as Little Bennet and Woodside Urban Parks.
- **With resources for administrative oversight of the PAT hovering approximately 27.6% below that of the national average for this position, attracting and retaining expert staff has become extremely difficult. As a result, we have used part-time, outside consultants in lieu of hiring full time staff; there is currently no one person responsible for the PAT program.** Additional funding would provide resources for a full time, Montgomery County-based administrative position to provide the attention and focus required to elevate the program to the level outlined in the Public Art Roadmap.

With regard to **Conservation and Maintenance**, of the artworks mentioned in my 2/15/16 report (and on pages circle 23-25 of Ms. Ferber's 2/22 packet):

- 38 artworks are mentioned
- **Of those, 26 or 68% of the PAT collection is listed as fair, poor or endangered and represents the need for over \$114,930 in conservation and maintenance.**
- The current CIP #P729658 for the Public Arts Trust allows \$90,000 for Other which the PAT uses for conservation and maintenance.
- **Based on the Conservation and Maintenance Report the PAT requires approximately 22% more than the current CIP has allotted for conserving just 18 pieces of the County's collection of 350 murals and sculptures**
- Due to the poor and endangered condition of 8 of the 26 fair, poor or endangered pieces, further assessment by expert conservationists is required. The cost for the assessments alone are estimated at approximately \$4300.

- Once assessed, it is estimated that the cost of conservation and maintenance of these artworks would add significantly to the maintenance costs; maintenance of the Chilkoot (Indian Tribe) Totem Pole at Cabin John Regional Park is estimated at approximately \$5000 alone. (see attached)

I am writing to day to request additional funds to strengthen the PAT program and to avoid additional deterioration of the County's rich assets in the PAT. As the County adds more to its collection and current pieces in its collection age, our goal is to proactively preserve, protect and showcase the collection for which we are responsible.

Thank you again for the opportunity to further demonstrate our need for additional funding for administrative oversight and adequate conservation and maintenance of artworks in the Public Arts Trust. Please let me know if there is any further information I might provide.

Best,
Suzan

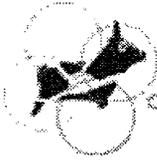
suzan jenkins
chief executive officer



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HOWARD WELLMAN
CONSERVATION LLC

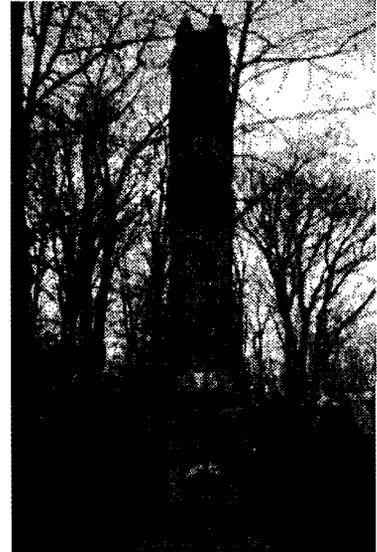
Conservation Treatment Report

Date: Sept 20, 2015

Object: *Chilkoot Totem Pole*, artist(s) unknown (Chilkoot Tribe, Haines Alaska), ca. 1966
Inventory #: PA1319
Materials: painted wood, probably cedar; fiberglass; concrete.

Location: Cabin John Regional Park, 7400 Tuckerman Lane, Bethesda, MD 20817
Dimensions: approximately 2' diameter, 20' tall.

Client: Arts & Humanities Council of Montgomery County (AHCMC)
Contact: Michele Cohen, Public Art Contractor



Description:

The totem pole is a traditionally carved totem pole (see Research comments below), probably in cedar wood. It carries two figures of a beaver and a raven, with geometric figures and patterns in Tlingit style. It is painted with white, red, blue, black and brown paint.

The pole is set onto a steel I-beam set into a cement base. It rests on wooden blocks that shim it up off the concrete. The reverse of the pole is covered in a hollow shell of white fiberglass.

Research:

The conservator contacted Wayne Price, a Tlingit traditional carver (<http://www.silvercloudart.com/>). Mr. Price believes that, based on the date and style, the pole could have been carved by a group of Chilkoot carvers (called Alaskan Indian Arts?) to whom he was apprenticed at that time.

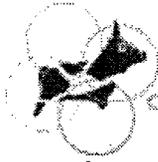
The conservator also contacted conservator Ellen Carlee at the Alaska State Museum in Juneau, AK. Ms. Carlee has extensive experience in the treatment of totem poles and her advice to conservators can be found on her blog: <https://ellencarlee.wordpress.com/2010/08/18/totem-pole-maintenance/>

Paint samples were sent to Ms. Kirsten Travers Moffit in Williamsburg, VA for microscopic analysis. Her report is attached. In summary, there is evidence of at least two or more episodes of repainting over the whole totem pole.

Condition:

The pole is structurally sound, but in poor surface condition. The painted surfaces are failing with over 40% surface failure.

There are areas of rotten wood, some supporting moss growth, over at least 60% of the sculpture surface. The rot is very severe on almost all exposed wood end-grain especially over the beaver's head and the upper parts of the raven. The



raven's ears and top of the head are extremely degraded. The wood surface was probed around the base of the pole and is uniformly soft and spongy, suggesting additional areas of decay.

There are synthetic resin fills covering and filling the missing parts of the raven ears. There is also evidence in the flaking paint of multiple attempts to repaint the pole in colors approximating the originals.

Treatment

Moss and other visible biological growth were gently scraped from the surface with plastic spatulas and bamboo skewers.

The entire figure was washed with a 1% solution of Orvus WA non-ionic detergent in fresh water and gently scrubbed with natural bristle brushes. It was then rinsed with fresh water.

Two saturating applications of Boracare anti-fungal / insecticide solution were sprayed on per the manufacturer's recommendations at 1:1 dilution.

Sheathing caps made of sheet lead were formed and nailed to the totem pole with 6d galvanized nails. Areas covered included:

- Raven's beak
- Raven's shoulders
- Beaver's nose
- Beaver's upper lip

Polymer-backed copper sheet sheathing was used to cover larger areas including the beaver's forehead and the entire head and ears of the raven.

All sheathing was painted with Rustoleum paint in either black or brown to blend them in with the original colors.

Recommendations

This sculpture requires significant treatment and repair by a skilled carver who can remove rotten elements and replace them with new carved wood. The old paint should be removed and the sculpture re-painted in the original colors per the paint analysis and the artist's recommendations.

Maintenance

If the recommended repairs cannot be undertaken within a five year period, the sculpture should be re-sprayed with Boracare every two to five years, and sprayed with a water repellent every 5 years. Estimated cost per treatment, approximately \$5,000 for one conservator, one technician, materials and supplies.



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CONSERVATION LLC



Before Treatment



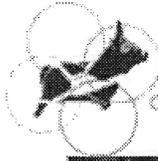
5112 S Rolling Road / Halethorpe / MD / 21227 / 410-474-1226 / Wellmanconservation@comcast.net



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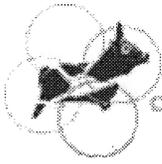
Detail of beaver figure – note paint losses



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Detail of geometric figures: note paint loss



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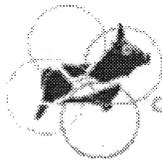
Steel I-beam support penetrating up into totem pole.



Rot on raven's head



Detail of rot in raven ear.



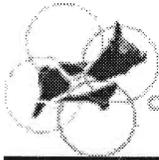
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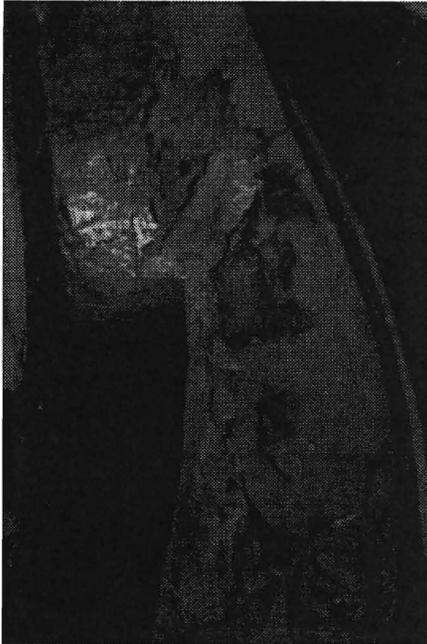
Copper sheathing in process.



Sheathing during in-painting.



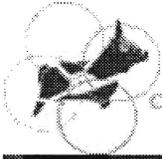
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Rotten area on PR raven shoulder



Lead sheathing in process.



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Lead sheathing after painting.



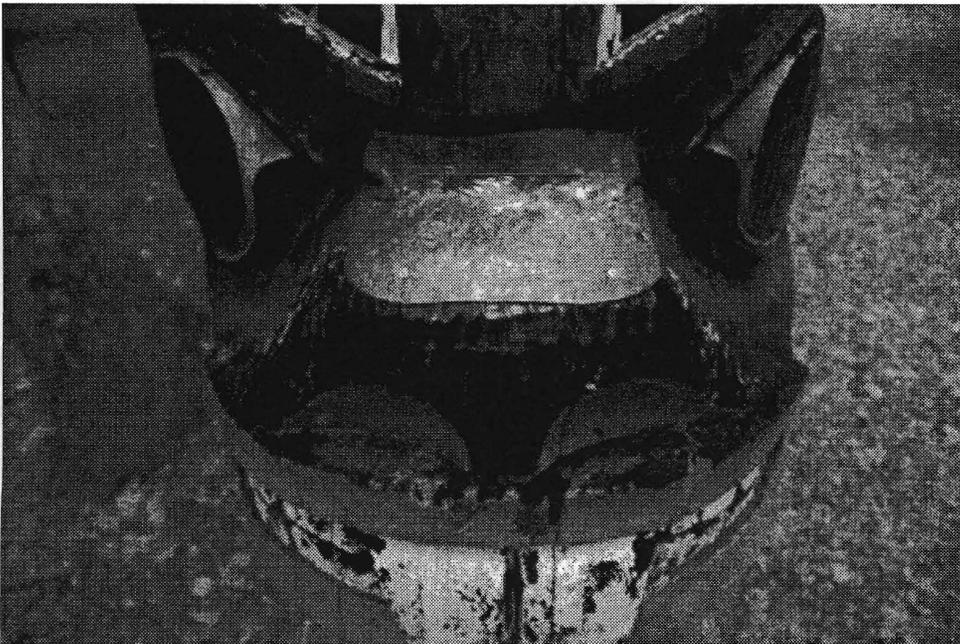
Detail of rot and moss on beaver head.



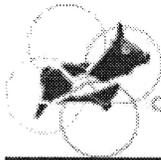
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Copper sheathing on beaver head.



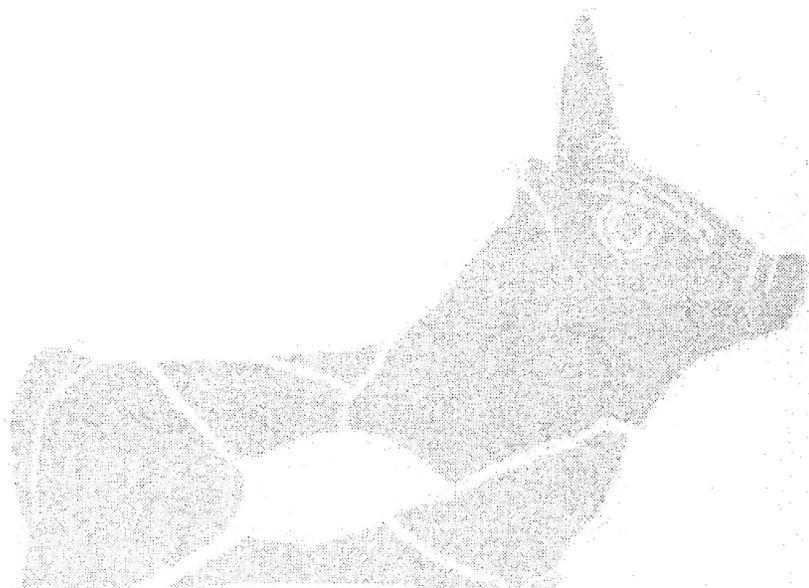
Lead sheathing on beaver nose

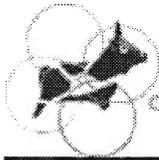


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Completed and painted sheathing on beaver



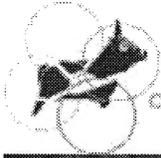


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After treatment

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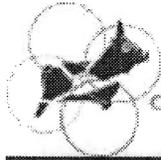


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After treatment

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After treatment

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KIRSTEN MOFFITT

FINISHES ANALYSIS REPORT



**CHILKOOT TOTEM POLE (1966)
CATALOG #PA1319**

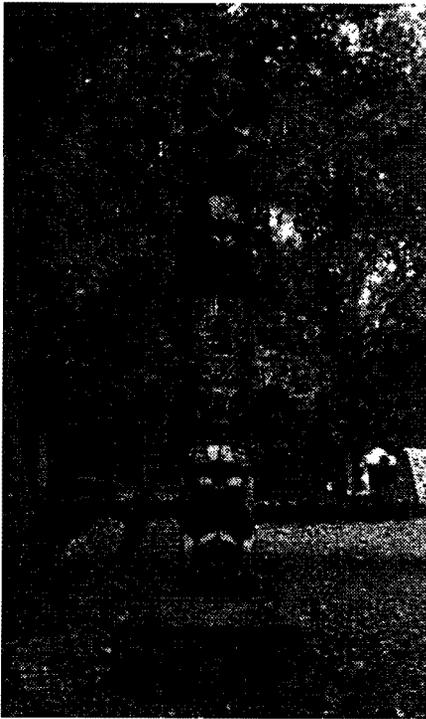
OCTOBER 26, 2015

Requested by:

Howard Wellman
Wellman Conservation LLC
5112 S. Rolling Rd
Halethorpe, MD 21227
wellmanconservation@comcast.net

Prepared by:

Kirsten Moffitt
Conservator and Paint Analyst
214 W Duke of Gloucester St
Williamsburg, VA 23185
917.744.2759
kirstenetravers@gmail.com



Chilkoot Totem Pole (1966), catalog # PA1319 [Wellman Conservation LLC]

Purpose:

Seven paint samples from the Chilkoot Totem Pole were taken by Wellman Conservation LLC and mailed to Kirsten Moffitt for analysis. The goals were to use cross-section microscopy to identify the first period finishes in each sample, and to use colorimetry to provide the closest commercial paint color matches for documentation and replication purposes.

The samples are found below:

Sample Number	Description
TP1	proper left beaver lip
TP2	proper left beaver cornea above iris
TP3	proper left beaver tooth
TP4	proper left beaver ear
TP5	proper left upper flame
TP6	center front, blue sky above lower flame
TP7	center front raven cornea (PL eye)

Analytical Procedures:

For analytical procedures, see page 16.

Results:

Most of the paint samples contained excellent evidence to extrapolate the original paint scheme. The results are presented on the following pages, and details are discussed adjacent to photomicrographs in the body of this report. Photomicrographs of paint stratigraphies have been annotated according to finish generation. For instance, a primer, paint layer, and varnish may represent one finish generation and are all given the same number, but differentiated with lowercase letters (1a, 1b, 1c, etc...).

Cross-section photomicrographs are shown and discussed on pages 4-10.

Color matches are shown and discussed on pages 11-15.

Please note that the colors observed in the photomicrographs are not accurate to the actual colors. Due to the intensity of illumination at these high magnifications and the white balance adjustment of the camera, they may appear much lighter and more intensely pigmented. For the most accurate representations, please obtain the commercial swatches referred to in this report.

Conclusions:

The results are summarized in the table on the following page.

Table 1. Chilkoot Totem Pole #PA1319 Original Paint Colors

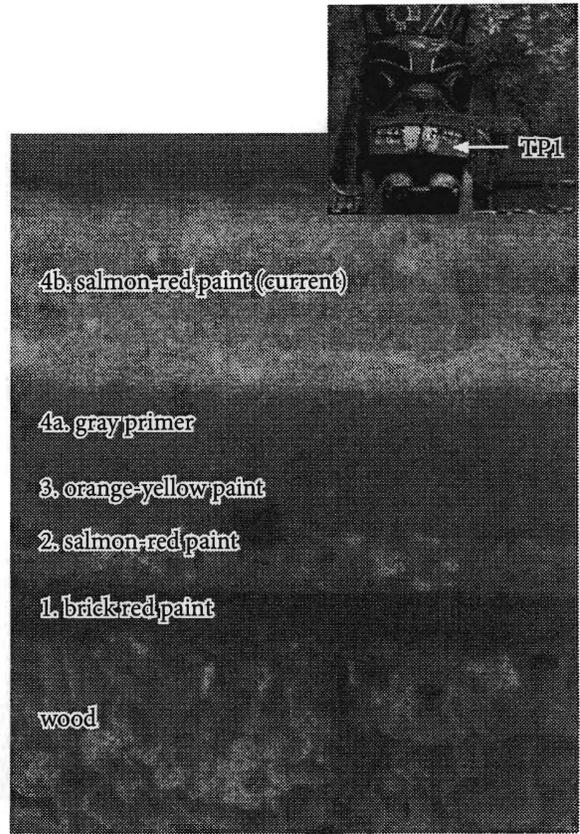
Sample Number	Description	First period paint color	Commercial Paint Match	Results
TP1	proper left beaver lip	brick red	Benjamin Moore 2091-10 "Tea"	p. 4, 11
TP2	proper left beaver cornea above iris	brown paint on beaver body, followed by teal (same as TP 7)	Brown: Benjamin Moore 2106-30 "Pine Cone" Teal: Benjamin Moore 2048-50 "Tropicana Cabana"	p. 5, 12, 13
TP3	proper left beaver tooth	off-white	Benjamin Moore 2149-70 "White Chocolate"	p. 6, 14
TP4	proper left beaver ear	black	Benjamin Moore 2119-20 "Black Berry"	p. 7, 15
TP5	proper left upper flame	missing early paints	most likely same as brick red in TP 1	p. 8
TP6	center front, blue sky above lower flame	missing early paints	most likely same as teal in TP 2	p. 9
TP7	center front raven cornea (PL eye)	teal (same as TP 2)	Benjamin Moore 2048-50 "Tropicana Cabana"	p. 10, 12

CROSS-SECTION MICROSCOPY RESULTS

TP 1: PROPER LEFT BEAVER LIP



TP 1, visible light, 100x



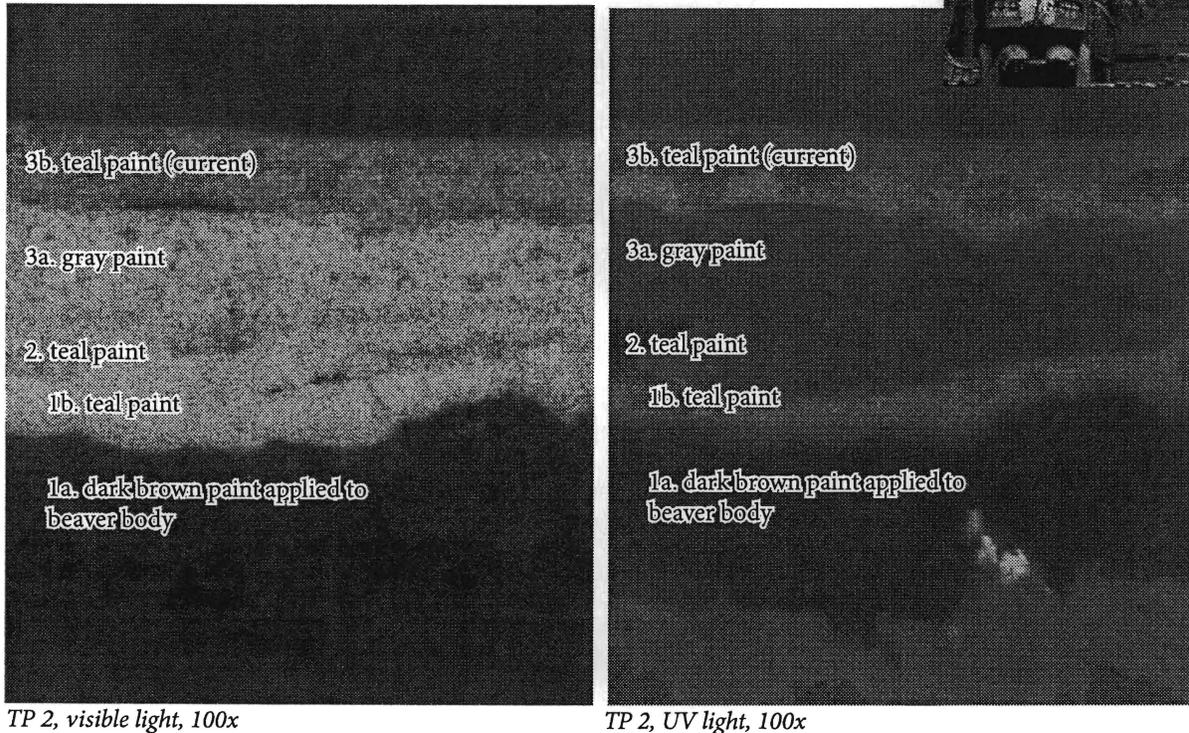
TP 1, UV light, 100x

Four paint generations were identified on the sample from the beaver lip.

The first generation on the beaver lip is a brick red-colored paint. This was applied directly to the wood, primer does not appear to have been used. The closest commercial match for this color is Benjamin Moore 2091-10 "Tea" (see p. 11).

CROSS-SECTION MICROSCOPY RESULTS

TP 2: PROPER LEFT BEAVER CORNEA ABOVE IRIS



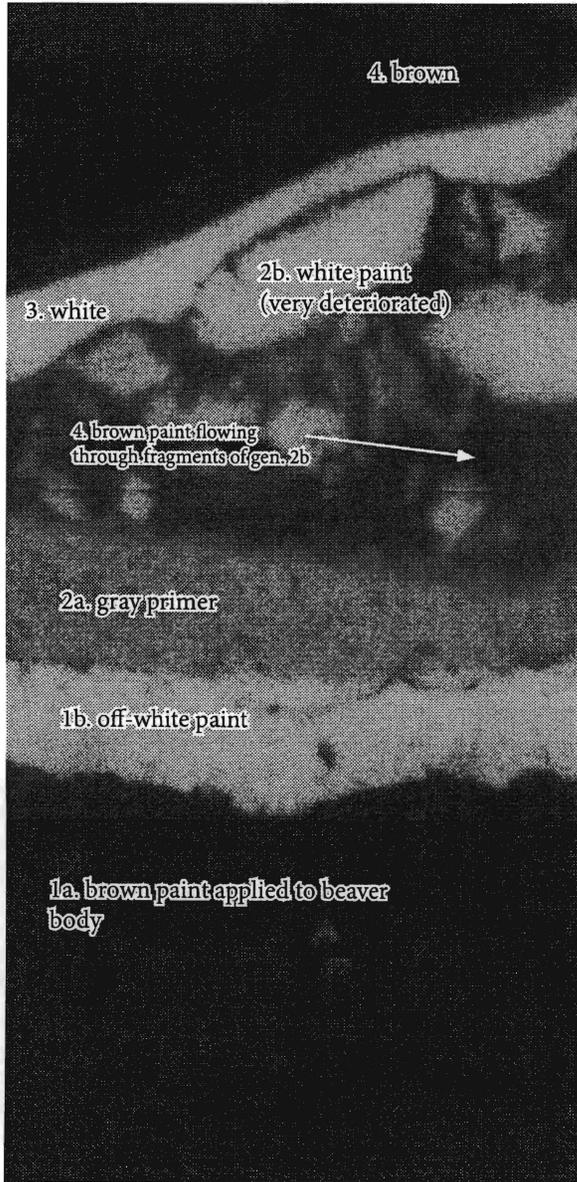
Three paint generations were identified in the sample from the beaver cornea.

The first paint layer is a dark brown paint (generation 1a). This brown paint was used to coat the entire beaver form before painting in the details (H. Wellman, personal comment to author, October 2015). The closest commercial match for this brown paint is Benjamin Moore 2106-30 "Pine Cone" (see p. 12).

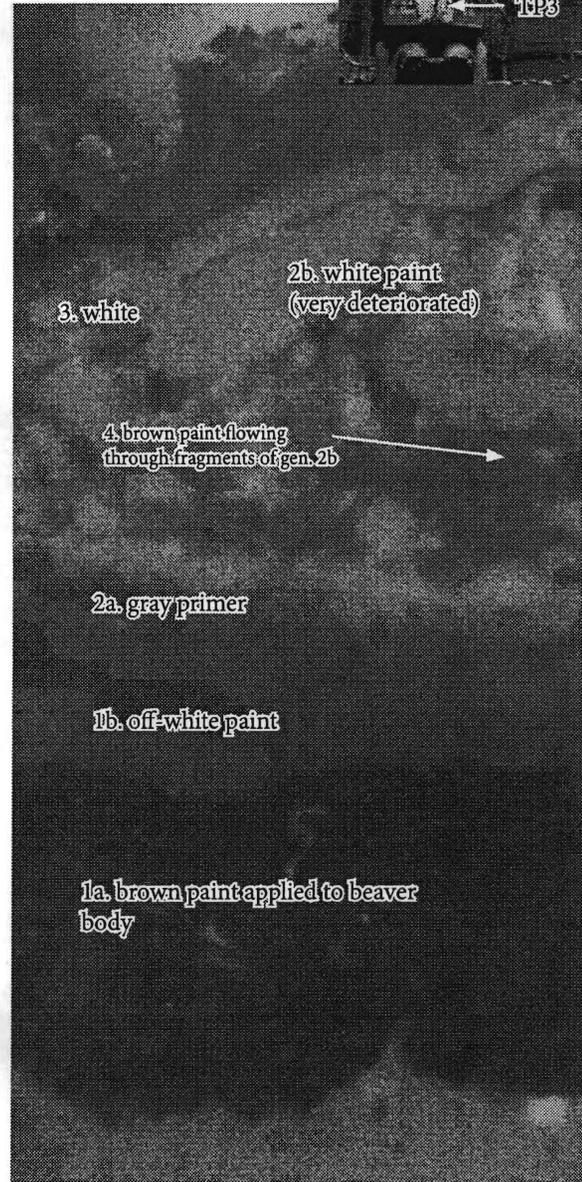
The second layer of teal paint (generation 1b) is the original color of the beaver cornea. The closest match for this paint is Benjamin Moore 2048-50 "Tropicana Cabana" (see p. 13). This teal paint is the same as that used on the raven eye in sample TP 7, although they appear different in the cross-section photomicrograph (this was confirmed through comparisons of the uncast fragments under 30x magnification).

CROSS-SECTION MICROSCOPY RESULTS

TP 3: PROPER LEFT BEAVER TOOTH



TP 3, visible light, 100x (composite image)



TP 3, UV light, 100x (composite image)

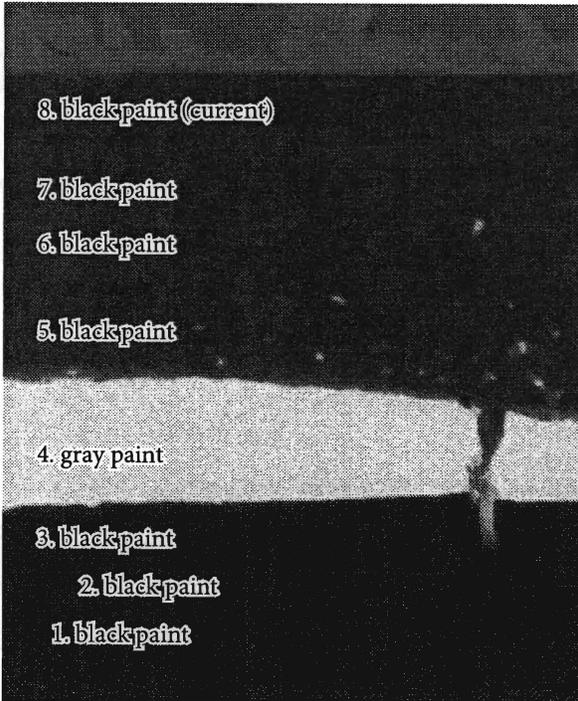
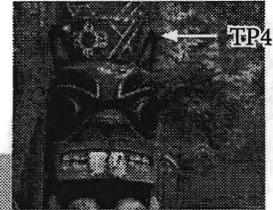
Four paint generations were identified in the sample from the beaver tooth.

Like the beaver cornea (previous page), the first generation here is a dark brown paint (generation 1a), which was applied to the entire beaver before painting in the details.

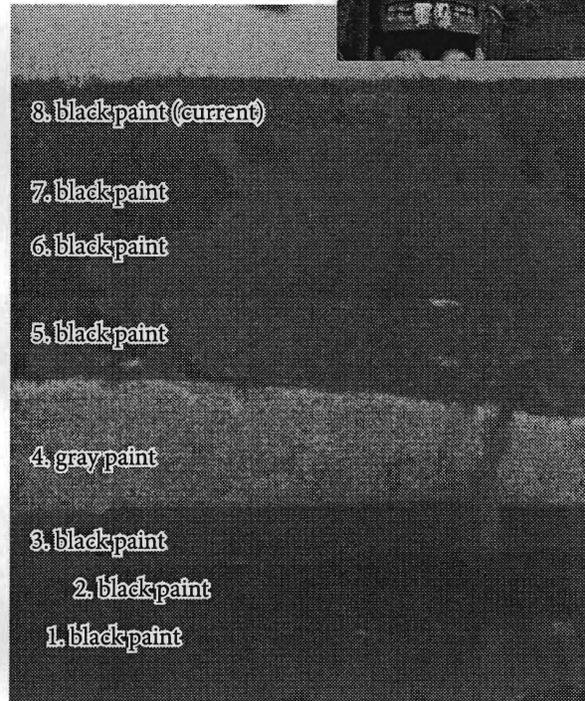
The second layer of off-white paint (generation 1b) is the original color of the beaver tooth. The closest commercial match is Benjamin Moore 2149-70 "White Chocolate" (see p. 14).

CROSS-SECTION MICROSCOPY RESULTS

TP 4: PROPER LEFT BEAVER EAR



TP 4, visible light, 100x



TP 4, UV light, 100x

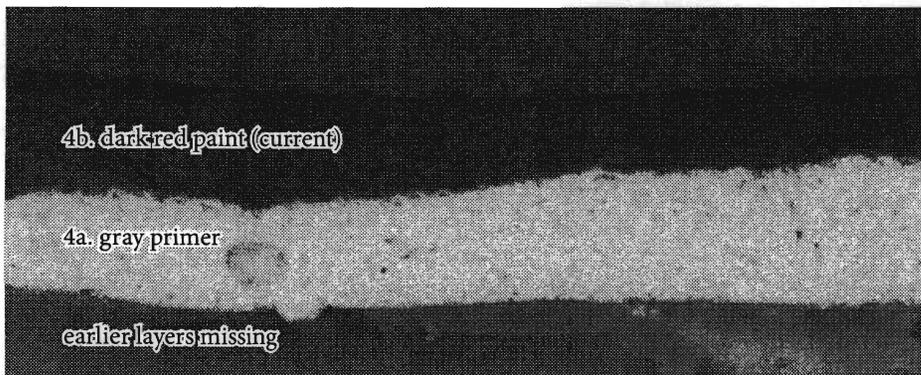
Seven paint generations were identified in the sample from the beaver ear.

The original paint color is a black paint. Since the wood substrate was not included with the sample, the use of a primer cannot be confirmed. However, the impression of wood fibers was observed on the underside of the earliest black paint at 30x magnification. Therefore, the black paint was most likely used without a primer.

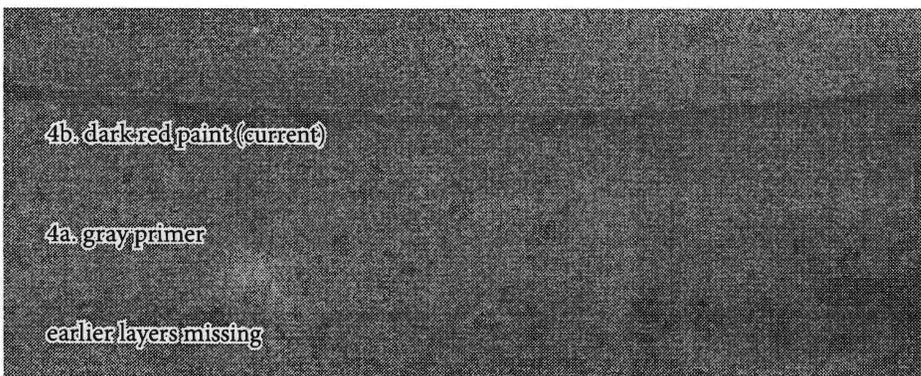
The closest commercial match for this paint is Benjamin Moore 2119-20 "Berry Black" (see p. 15).

CROSS-SECTION MICROSCOPY RESULTS

TP 5: PROPER LEFT UPPER FLAME



TP 5, visible light, 100x



TP 5, UV light, 100x



The sample from the proper left upper flame appears to be missing some of the earlier paint layers, because the gray primer (4a) found here was present in all of the other samples, as a later primer (see generation 4 in sample TP4, generation 2a in sample TP3, and generation 3a in sample TP2).¹

Therefore, the paints in this sample are not original. They might have flaked off naturally, or were removed during a restoration campaign.

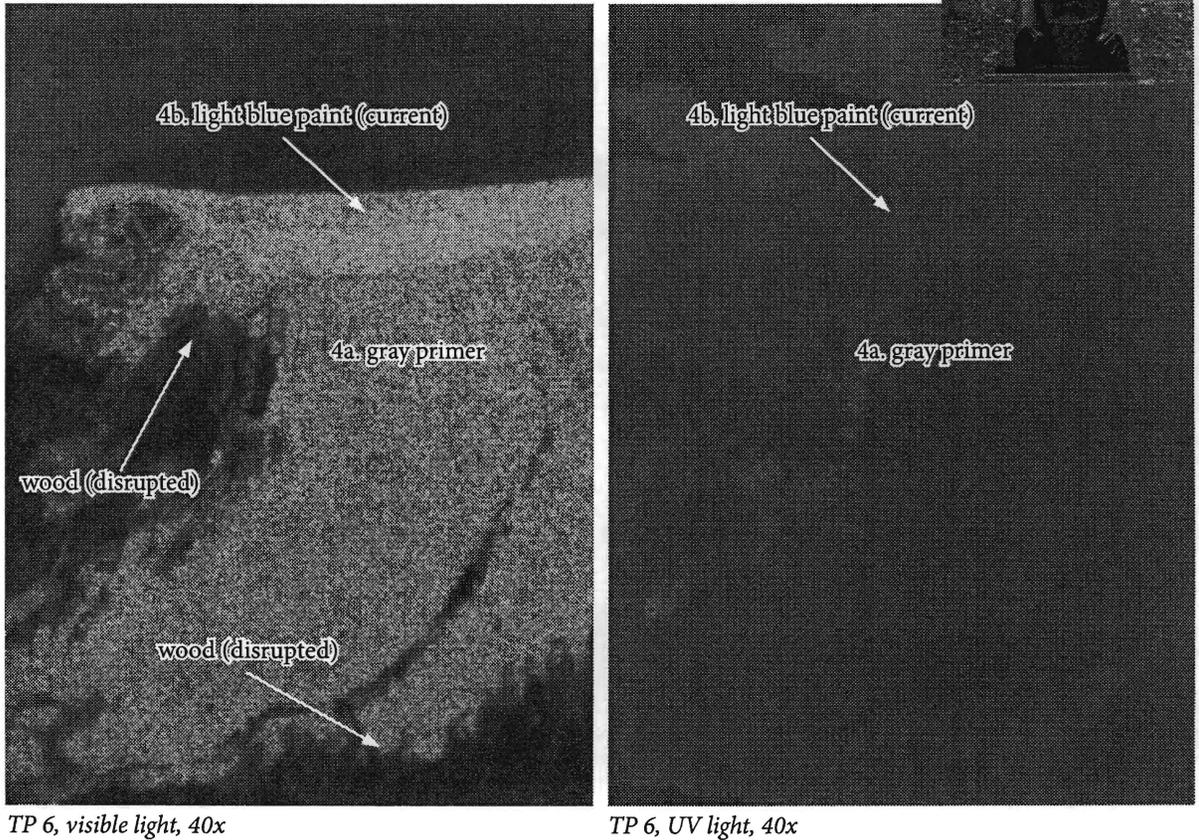
A second sample was sent by H. Wellman to K. Moffitt to re-check the area, but this sample contained the same evidence.

Since schemes for Chilkoot Totem Poles were limited to a few basic colors, it could be assumed that the red paint used here would have been the same as that used on the beaver lip (sample TP1).

¹ These gray layers look very different in the various cross-sections due to the self-adjusting white balance of the microscope camera. Comparison of all seven paint samples in uncast form at 50x magnification confirmed that this is the same gray primer in all samples.

CROSS-SECTION MICROSCOPY RESULTS

TP 6: CENTER FRONT, BLUE SKY ABOVE LOWER FLAME



Like sample TP5 (previous page), the sample from the sky appears to be missing earlier paints. The earliest layer is the same gray primer that appears as a later paint (as late as generation 4) in other samples. In addition, the wood substrate fibers are disturbed as if sanded or scraped.

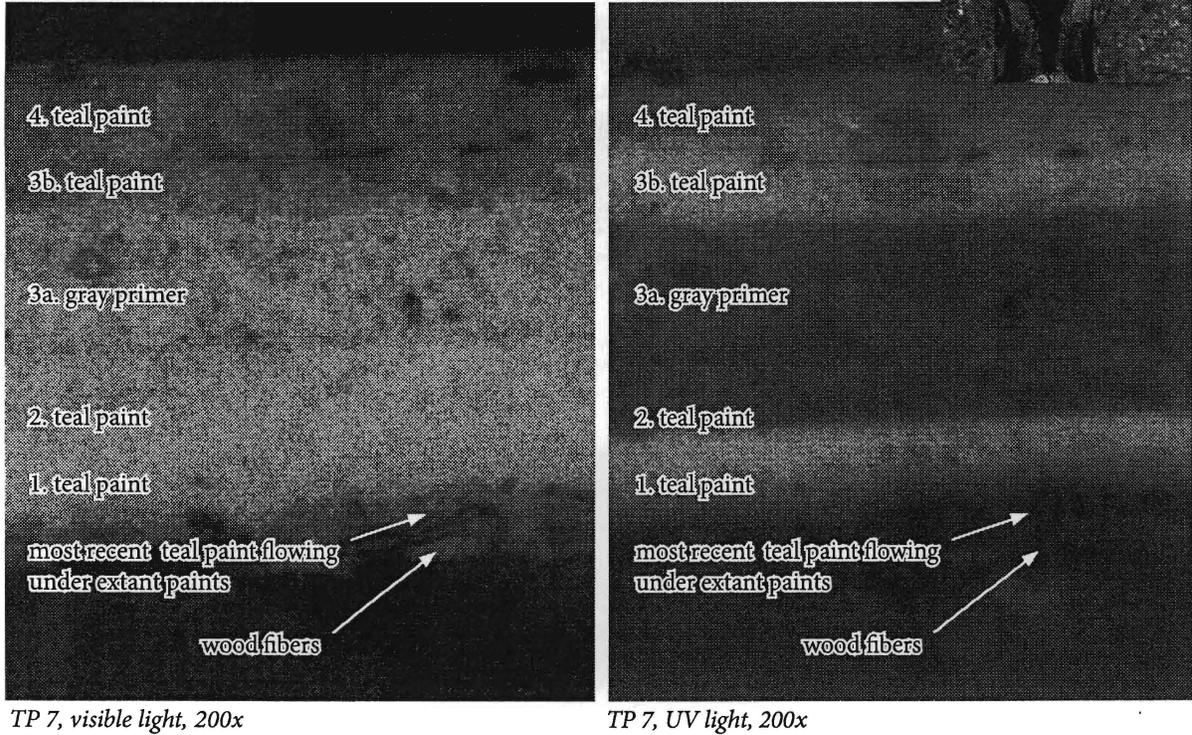
Therefore, the paints in this sample are not original. They might have flaked off naturally, or were removed during a restoration campaign.

A second sample was sent by H. Wellman to K. Moffitt to re-check the area, but this sample contained the same evidence.

Since schemes for Chilkoot Totem Poles were limited to a few basic colors, it could be assumed that the blue paint used here would have been the same as that used on the beaver and raven eyes (sample TP2 and TP7).

CROSS-SECTION MICROSCOPY RESULTS

TP 7: CENTER FRONT RAVEN CORNEA (PL EYE)



Four paint generations were identified in the sample from the raven cornea.

In this sample, the most recent teal paint has flowed under the already lifting paints and deposited on the bottom of the stratigraphy. This suggests the paints were already delaminating when they were recently repainted.

The earliest paint generation is a teal paint. This is the same paint used on the beaver cornea (sample TP 2). This was confirmed by comparing the two samples (uncast) under a stereomicroscope at 30x magnification.

COLOR MATCHING RESULTS

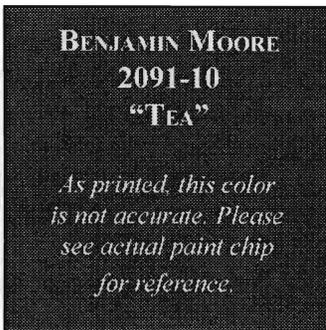
RED PAINT



brick-red paint on beaver lip
(TP, 1)

The first generation red paint in sample TP 1 was measured with a Minolta Chroma Meter, but the values were not accurate because a clean, flat, intact area of adequate size (for the colorimeter) could not be exposed. Instead, the closest commercial color match was determined by eye using a stereomicroscope at 50x magnification with a color corrected light source. This swatch was then measured with the Chroma Meter to obtain CIE and Munsell values.

The closest commercial color match was determined to be Benjamin Moore 2091-10 "Tea". This paint appears to have been oil-bound and would have had an eggshell or satin finish.



Benjamin Moore 2091-10 "Tea"	CIE L*a*b* values		
	L*	a*	b*
	38.69	+26.05	+22.64
Benjamin Moore 2091-10 "Tea"	Munsell values		
	hue	value	chroma
	9.8R	3.8	6.5

COLOR MATCHING RESULTS

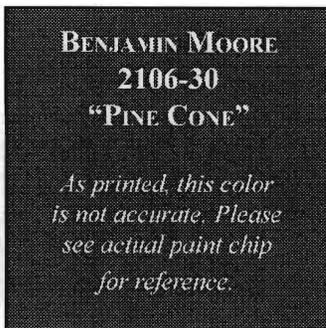
BROWN PAINT



brown paint on beaver body
(TP 2)

The first generation brown paint in sample TP 2 was measured with a Minolta Chroma Meter, but the values were not accurate because a clean, flat, intact area of adequate size (for the colorimeter) could not be exposed. Instead, the closest commercial color match was determined by eye using a stereomicroscope at 50x magnification with a color corrected light source. This swatch was then measured with the Chroma Meter to obtain CIE and Munsell values.

The closest commercial color match was determined to be Benjamin Moore 2106-30 "Pine Cone". This paint appears to have been oil-bound and would have had an eggshell or satin finish.



Benjamin Moore 2106-30 "Pine Cone"	CIE L*a*b* values		
	L*	a*	b*
	40.47	+10.26	+12.57
	Munsell values		
	hue	value	chroma
	2.7YR	3.9	2.8

COLOR MATCHING RESULTS

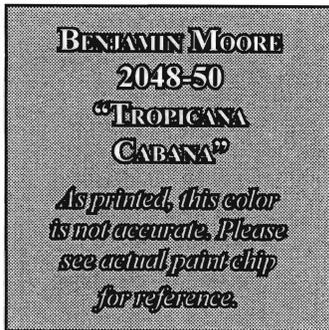
TEAL PAINT



teal paint on beaver cornea above iris (TP 2) and raven cornea (TP 7)

The first generation teal paint in sample TP 2 was measured with a Minolta Chroma Meter, but the values were not accurate because a clean, flat, intact area of adequate size (for the colorimeter) could not be exposed. Instead, the closest commercial color match was determined by eye using a stereomicroscope at 50x magnification with a color corrected light source. This swatch was then measured with the Chroma Meter to obtain CIE and Munsell values.

The closest commercial color match was determined to be Benjamin Moore 2048-50 "Tropicana Cabana". This paint appears to have been oil-bound and would have had an eggshell or satin finish.



Benjamin Moore 2048-50 "Tropicana Cabana"	CIE L*a*b* values		
	L*	a*	b*
	78.47	-23.21	-10.57
Benjamin Moore 2048-50 "Tropicana Cabana"	Munsell values		
	hue	value	chroma
	0.6B	7.7	5.4

COLOR MATCHING RESULTS

WHITE PAINT



white paint on beaver tooth (TP 3)

The first generation white paint in sample TP 3 was measured with a Minolta Chroma Meter, but the values were not accurate because a clean, flat, intact area of adequate size (for the colorimeter) could not be exposed. Instead, the closest commercial color match was determined by eye using a stereomicroscope at 50x magnification with a color corrected light source. This swatch was then measured with the Chroma Meter to obtain CIE and Munsell values.

The closest commercial color match was determined to be Benjamin Moore 2149-70 "White Chocolate". This paint appears to have been oil-bound and would have had an eggshell or satin finish.

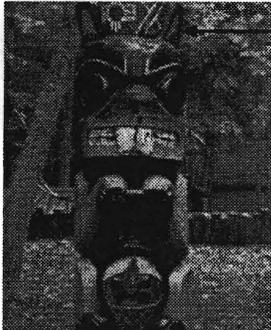
BENJAMIN MOORE
2149-70
"WHITE CHOCOLATE"

As printed, this color is not accurate. Please see actual paint chip for reference.

Benjamin Moore 2149-70 "White Chocolate"	CIE L*a*b* values		
	L*	a*	b*
	94.77	-2.43	+8.61
	Munsell values		
	hue	value	chroma
	8.0Y	9.4	1.2

COLOR MATCHING RESULTS

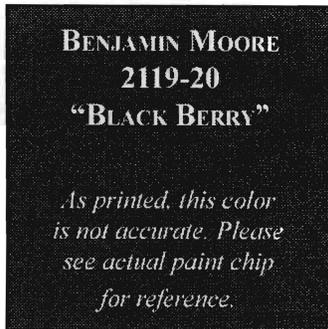
BLACK PAINT



black paint on beaver ear (TP 4)

The first generation black paint in sample TP 4 was measured with a Minolta Chroma Meter, but the values were not accurate because a clean, flat, intact area of adequate size (for the colorimeter) could not be exposed. Instead, the closest commercial color match was determined by eye using a stereomicroscope at 50x magnification with a color corrected light source. This swatch was then measured with the Chroma Meter to obtain CIE and Munsell values.

The closest commercial color match was determined to be Benjamin Moore 2119-20 "Black Berry". This paint appears to have been oil-bound and would have had an eggshell or satin finish.



Benjamin Moore 2119-20 "Black Berry"	CIE L*a*b* values		
	L*	a*	b*
	26.53	+0.16	-2.13
	Munsell values		
	hue	value	chroma
	4.4PB	2.6	0.5

ANALYTICAL PROCEDURES

Sample Preparation:

In the laboratory, the fragments were examined at 10x-50x magnification to obtain a general idea of the finish history. Smaller fragments were extracted with a surgical scalpel, which were cast in mini-cubes of Extec Polyester Clear Resin (methyl methacrylate monomer), and polymerized with the recommended amount of methyl ethyl ketone peroxide catalyst. The resin was allowed to cure for 24 hours under ambient light. After cure, the individual cubes were removed from the casting tray and sanded down using a rotary sander with grits ranging from 200 – 600 to expose the cross-section surface. The samples were then dry polished with silica-embedded Micro-mesh Inc. cloths with grits ranging from 1500 to 12,000, lending the final cross-section surface a glassy-smooth finish.

Microscopy and Documentation:

The cross-section samples were examined using a Nikon Eclipse 80i microscope equipped with an Nikon High Intensity light source (Hg100W). Samples were examined and photographed under visible and ultraviolet light conditions (excitation (EX) 330-380 nm, barrier (BA) filter 420nm), at 100- 400x magnifications. Digital images were captured using a Tucsen digital camera with ISListen software (version 10.6). The following illustrated report was prepared with Adobe InDesign CS5.

Color measurement and matching:

Color measurements were taken using a Minolta Chroma Meter CR-241 colorimeter/microscope equipped with an internal 360-degree pulsed xenon arc lamp. This instrument is capable of obtaining accurate color measurements in any one of five different tristimulus color measurement systems from areas as small as 0.3mm. Ideally, color measurements should be collected from a clean, unweathered sample area. If necessary, a scalpel is used to scrape an area clean before measuring. For the purposes of this project, color values in CIE L*a*b* colorspace and the Munsell color system were obtained.

The CIE L*a*b* color space system (developed in 1976 by the Commission Internationale de l'Eclairage, and now an internationally accepted industry-standard color measuring system) uses three numerical values, known as "tristimulus" values, to measure color: L* is the lightness variable, representing dark to light on a scale of 0-100, while a* and b* are chromaticity coordinates, a* representing red to green on scale from -50 to +50, and b* representing blue to yellow on a scale from -50 to +50. These three coordinates are used to plot the location of a color in the CIE L*a*b* colorspace.

These resulting values can be used to quantify color differences (ΔE), between two samples, in this case, the reading taken from the actual Amache fragment target paint, and its equivalent commercial color swatch. To obtain this value, the following calculation is used to calculate the difference between the two colors:

$$\Delta E = (\Delta L^*)^{1/2} + (\Delta a^*)^{1/2} + (\Delta b^*)^{1/2}$$

Generally, a ΔE value ≤ 3 cannot be perceived by the human eye, while a value of 6-7 is an acceptable value in the graphic arts industry. Therefore, for any two samples, ΔE values at or below this range are considered acceptable matches. Considerable effort was made to explore all commercial systems for the best matches, including Benjamin Moore, Sherwin Williams, and Pittsburgh Paints.

Public Arts Trust (P729658)

Category	Culture and Recreation	Date Last Modified	11/17/14
Sub Category	Recreation	Required Adequate Public Facility	No
Administering Agency	Recreation (AAGE19)	Relocation Impact	None
Planning Area	Countywide	Status	Ongoing

	Total	Thru FY15	Est FY16	Total 6 Years	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	Beyond 6 Yrs
EXPENDITURE SCHEDULE (\$000s)											
Planning, Design and Supervision	400	0	100	300	50	50	50	50	50	50	0
Land	0	0	0	0	0	0	0	0	0	0	0
Site Improvements and Utilities	0	0	0	0	0	0	0	0	0	0	0
Construction	0	0	0	0	0	0	0	0	0	0	0
Other	771	165	66	540	90	90	90	90	90	90	0
Total	1,171	165	166	840	140	140	140	140	140	140	0

	Total	FY15	FY16	FY 17	FY 18	FY 19	FY 20	FY 21	FY 22	Beyond 6 Yrs
FUNDING SCHEDULE (\$000s)										
Current Revenue: General	1,171	165	166	840	140	140	140	140	140	0
Total	1,171	165	166	840	140	140	140	140	140	0

APPROPRIATION AND EXPENDITURE DATA (000s)

Appropriation Request	FY 17	140
Appropriation Request Est.	FY 18	140
Supplemental Appropriation Request		0
Transfer		0
Cumulative Appropriation		331
Expenditure / Encumbrances		165
Unencumbered Balance		166

Date First Appropriation	FY 96
First Cost Estimate	
Current Scope	FY 17 1,171
Last FY's Cost Estimate	1,157
Partial Closeout Thru	2,129
New Partial Closeout	165
Total Partial Closeout	2,294

Description

Effective April 12, 1995, the County Council enacted legislation providing for the creation of a Public Arts Trust. The purpose of this program is to incorporate art into public facilities and sponsor privately-funded temporary or permanent displays of art on public property. As written, the County Chief Administrative Officer (CAO) administers the trust in consultation with the Arts and Humanities Council of Montgomery County (AHCMC), Montgomery County Public Schools, Montgomery College, and the Montgomery County Parks Commission. The request for County funds for this project will be determined annually. The guidelines state that the annual request for the next fiscal year will be 0.05 percent of the total approved programmed capital expenditures for the current year Capital Improvements Program of the County Government, Public Schools, Montgomery College, and the Maryland-National Capital Park and Planning Commission. Each year, the County Council should consider appropriating this amount but may appropriate any amount.

Cost Change

Funding has been added for FY21 and FY22, partially offset by capitalization of prior year costs.

Justification

Bill 12-94, a revision to the Art in Public Architecture law, provides for the creation of a Public Arts Trust. The Public Arts Trust is administered by the County Chief Administrative Officer.

Fiscal Note

The Public Arts Trust is implemented through the Department of Recreation via an outside contract with the AHCMC.

Disclosures

Expenditures will continue indefinitely.

Coordination

Arts and Humanities Council of Montgomery County, Montgomery County Public Schools, Montgomery College, M-NCPPC, Department of General Services, County Executive, Chief Administrative Officer