

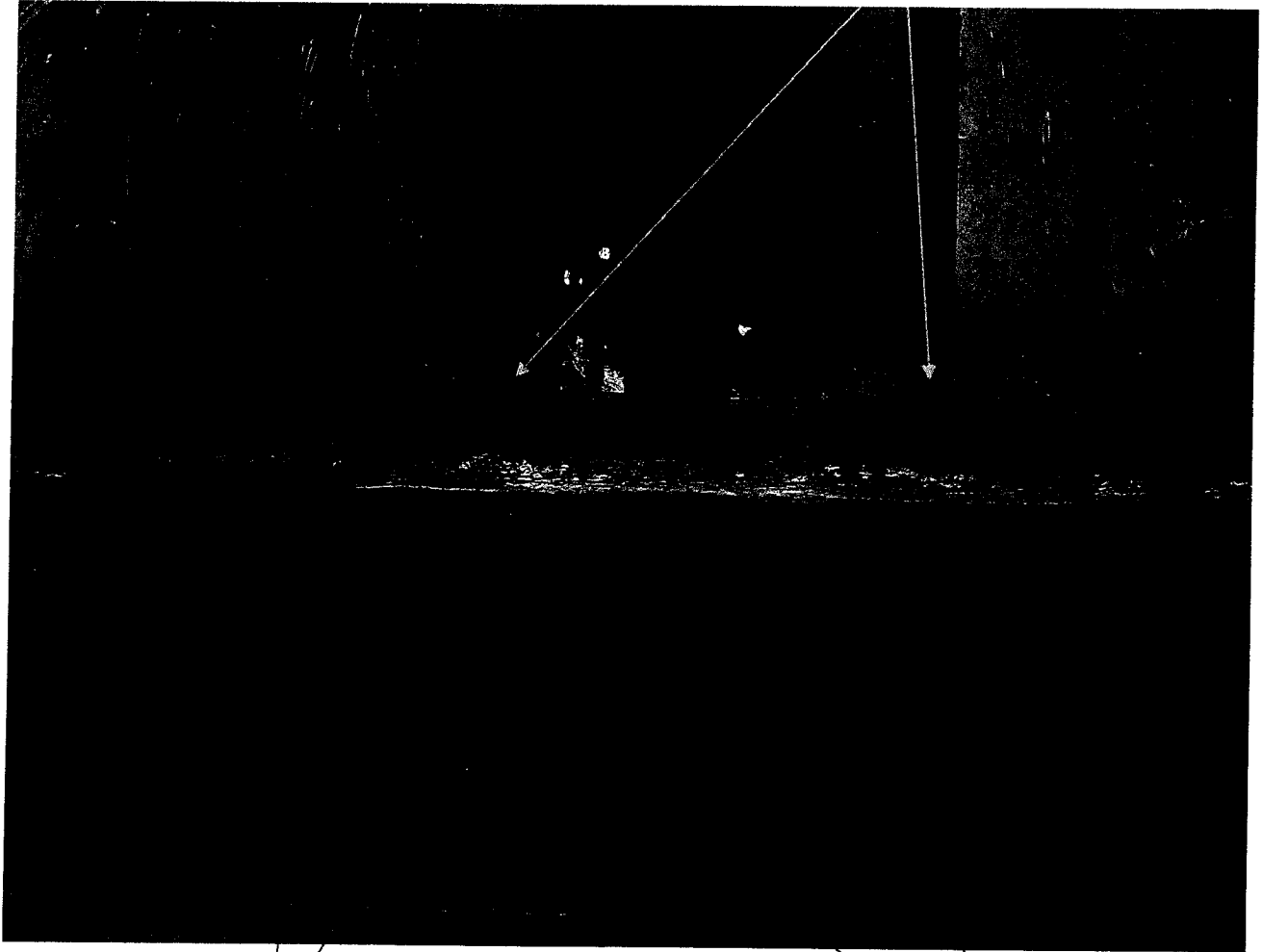
MEETING DATE: March 3, 2008

AGENDA ITEM: Discussion of Maintenance of City Artwork Including Replacement of the Supporting Framework for Ed Carpenter's *Hanging Garden*, Restoration of Three Community Murals, and Renewal of Contracts for Continued Routine Maintenance of Certain City-Owned Sculptures and Seven Zoetropes.

ATTACHMENTS

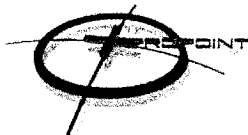
	<u>Pages</u>
1. Image of portion of framework for <i>Hanging Garden</i> showing areas of corrosion	1
2. Proposal Dated November 28, 2007 from LA ProPoint, Inc. and relevant attachments	2 - 7
3. Proposal dated December 5, 2007; e-mail of October 5, 2007 from Steve Colton; and December 6, 2000 proposal from Carlson & Co. with attachments	8 - 31
4. Estimate dated August 27, 2007 from Ruben's Glass Service, Inc. and letter dated December 21, 2007	32 - 36
5. Excerpt of CAC Minutes of January 8, 2008	37 - 39
6. Proposal from Lori Escalera, dated September 20, 2006, for Restoration of Three Community Murals	40 - 55
7. Excerpt of CAC Minutes of August 14, 2007	56 - 58

Aluminum stops (to be replaced)



Rusted steel sashes
(to be replaced)

Main supporting framework made
from steel tubing; rust spots to be
removed and framework to be
repainted



LA PROPOINT, INC.

9051 Sunland Blvd.

Sun Valley, CA 91352

Contractor License No. 843907

L. A. City Fabricator License No. 2030

Date: 11/28/07

Bid By: Mark Riddlesperger

Project Name: Culver City Hall Stained Glass Restoration

Phone: 818-767-6800

Install Date: TBD

Fax: 818-767-3900

Client Name: Christine Byers

Client Company: Culver City

Proposal

Price Includes the following:

1.) Stainless Steel Frame Fabrication	\$54,114.50
2.) Existing Steel Frame Removal	\$15,758.25
3.) Install	\$19,258.75
4.) Transportation	\$2,244.25
5.) Stained Glass Removal and Restoration	\$61,331.25
6.) Structural Steel Restoration	\$23,656.25
7.) Engineering	\$4,739.50
8.) Design/As Builts	\$3,822.00

Subtotal \$184,924.75

For Resale

Grand Total \$184,924.75

Project Details:

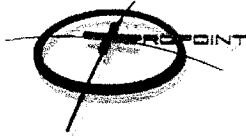
- > Stained Glass Removal by Dinah's Glass Works.
- > Existing Stained Glass support frame removal by LAPP.
- > Transport Stained Glass Panels to Dinah's Glass Works.
- > Transport Stained Glass Support Panels to LAPP.
- > Dinah's Glass shall repair or replace bent and broken lead, repotty and water proof all leaded joints and lead frames, replace all broken glass, Reinforce all bracer bars, clean and re patina color on lead.

-----Please note that this process shall take approximately 8 weeks-----

- > LAPP shall manufacture new Stained Glass support frames from stainless steel.

Please note that this process shall take approximately 2 weeks

- > Powder coat stained glass support frames.
- > LAPP shall sandblast, repair and repaint the facility mounted structural steel support frames.
- > LAPP shall transport new Stained Glass Support frames to job site.
- LAPP shall transport restored Stained Glass Panels to job site.
- > LA PP shall install new stainless steel support frames.
- > Dinah's Glass shall reinstall and silicone restored stained glass into the new Stainless Steel support frames.
- > LAPP shall silicone around perimeter of new stainless steel frames.
- > LAPP to provide all rental and material handling equipment.
- > LAPP shall provide all labor, Materials and Equipment Necessary to complete the work.
- > LAPP will be responsible for scaffolding set up and strike
- > LAPP will be responsible for trash disposal
- > LAPP will match the paint as closely as possible or will take direction from client on color choice



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9051 Sunland Blvd.
Sun Valley, CA 91352*

Contractor License No. 843907
L. A. City Fabricator License No. 2030

> Large beams will be painted electrostaticly

- > Maintenance recommendations are as follows: Touch up any dings or nicks in the paint to keep the framework isolated from the atmosphere. Do not use harsh chemicals to clean the framework.
- > LAPP will provide As Built drawings
- > LAPP will have a Professional Engineer prepare structural engineering calculations, structural plans, structural specifications and details for framing.
The stained glass should be cleaned routinely with warm non detergent soapy water.
This will also keep the glass and the framework fresh looking.
A basic documentation and maintenance manual will be provided to you once the installation is complete.
- > The stainless materials have a life span of 135 years. The patina and putty used for sealing the glass will last 10 to 12 years before they need replacing per Dinah's glass.
- > Shop drawings will be submitted for approval prior to the start of the fabrication
- > Warranty on materials and workmanship is one year.
- > The stainless steel will be type 304
- > Screws will be type 316 stainless steel
- > For the removal and installation, we have approximately 260 man hours. The costs also includes rentals, scaffolding and equipment

Exclusions:

- > Permits and fees
- > Surface street lane closures
- > Parking fees
- > Off hours work



LA ProPoint's
Latest News

**LA
PROPOINT
COMPLETES
PROJECT AT
COLBURN
SCHOOL**

news archive

watch the
LA ProPoint Video



Windows Media Dial-up

Windows Media Broadband

JOB BOARD

LA ProPoint is a full service fabrication, installation and rigging company who has been serving the entertainment and related industries since 2002. We offer a wide range of services, which include engineering, design, fabrication and installation of both our own and owner-supplied equipment.

We have developed a reputation for high quality work with attention to detail and safety in all facets of the industries in which we work: Theatre, Theme Parks, Television and Film, Trade shows, Concerts, Museums and Special Events, just to name a few.

LA ProPoint has assembled a team of highly skilled and experienced project managers, technicians, fabricators, craftsmen and riggers from all areas of the entertainment industry to deliver a quality product specifically designed for the end user. We combine the latest in state of the art technology, innovative design and years of hands on experience to deliver high quality products and services to our clients.

We work with our clients to find the best solutions possible for their projects while keeping their budgets, schedules and overall project constraints in focus throughout the course of the project. With that in mind, we invite you to browse our website and contact us with any questions you may have. We look forward to working with you to make your next project a success.

Fabrication - Rigging - Installation - Show Systems - Safety Systems

Press Release - June 2007

LAPROPOINT EARNS Coveted LOS ANGELES CITY FABRICATOR LICENSE

Company Joins Small Group of Businesses Licensed to Perform Fabrication Work to Stringent City of LA Standards

(Sun Valley, Calif.) June, 2007 – LA ProPoint, Southern California's leader in the design, engineering, fabrication and installation of stage and show systems, announced today that the company has secured a coveted Los Angeles City Fabricator License.

The license, which has been awarded to only a small number of fabricators that serve the entertainment industry, certifies that LA ProPoint meets a very high standard of quality control as set by the city of Los Angeles.

"The city of Los Angeles has some of the most stringent welding requirements in the United States. In fact, most metropolitan areas model their codes after LA's criteria because of the extensive seismic requirements," explained Mark Riddlesperger, founder and president of LA ProPoint. "A Los Angeles City Fabricator License means that LA ProPoint is licensed to perform high-end fabrication work throughout the city of Los Angeles and surrounding areas. In terms of the ability to pursue new business opportunities, this is certainly a coup for us."

LA ProPoint now has the ability to certify its own welders and inspect its own fabrication work.

"Being able to say that we have the Los Angeles City Fabricator License, it gives us an additional stamp of credibility," said Charles Hernandez, LA ProPoint's shop foreman and a welder certified by both Los Angeles and the American Welding Society. "We are entrusted with training a new generation of craftspeople to meet state-of-the-art standards and producing the highest-quality fabrication work for our clients."

About LA ProPoint

Since 2002, LA ProPoint has been a leading provider of design, engineering, fabrication and installation of stage and show systems for all aspects of the entertainment industry, from concert halls and theme parks to outdoor amphitheatres and movie sets. Strategically headquartered in Southern California in the city of Sun Valley, the company has a huge reach. Its highly skilled, experienced technicians, fabricators and craftspeople regularly take on far-flung projects from the Hollywood Bowl and the Walt Disney Concert Hall in downtown Los Angeles to the San Francisco Conservatory of Music and Brooke Army Medical Center in Texas.

Press Contact: Jeannine Schechter
FreshPR
(310) 482-3461

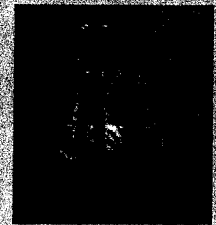


- Restoration and Repairs
- Catalog
- Custom Designs
- Contact Us

Welcome to DGW

Est. in 1978, Dinah's Glass Works has been creating one-of-a-kind works of art in glass. Specializing in custom designs and creative interpretations of art and objects of interest, Dinah's designs capture passion and emotion that make you pause to study and react to them. Dinah only uses top quality products in the windows she creates. All her windows are built to last.

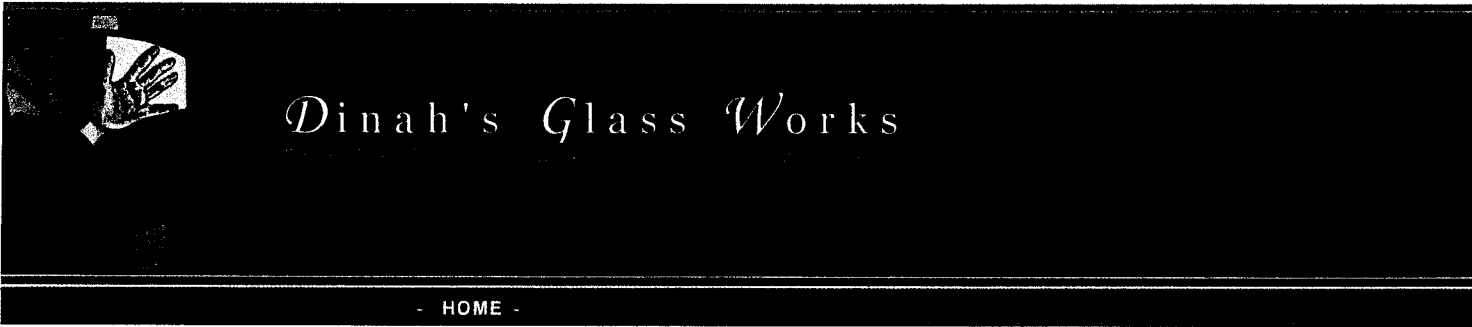
Recent Projects



Topical Paradise
View product >



Framed Backlit Mural
View product >



-  [Catalog](#)
-  [Custom Designs](#)
-  [Contact Us](#)

Restoration and Repairs

Antique Restoration:

Dinah's Glass Works is dedicated to preserving the original beauty and intricacy of aged and antique pieces. Whether repairing damage, adding reinforcing, or performing a complete take apart and rebuild, we have the skill, knowledge, and expertise to deliver a quality product with little to no evidence of repair.

Repair:

We pride ourselves on our ability to perform minimally invasive repairs in situations where most would have had to disassemble all or part of a window. We will personally perform all steps of the process, from careful removal and transportation of the piece to our studio, the repair itself, and installation of the finished window. We take the time to find replacement glass and metals that match the color, thickness, texture and pattern of the original.

13023 Arroyo Street
San Fernando,
California
91340-1540

818 898-9796 *phone*
818 898-9786
fax

December 5, 2007

B. Christine Byers
Public Art & Historic Preservation Coordinator
City of Culver City
9770 Culver Blvd.
Culver City, CA 90232
(310) 253-5776

RE: Ed Carpenter's "Hanging Garden"

C&Co 0302-07

Dear Christine,

Thank you for contacting us regarding the restoration of the above artwork. As you know we have previously proposed a multiple-option approach for treatment of the artwork in December 2000. We have tried to update and work several of those options into a single-phase project as recently requested, but this has proven to not be possible.

Experience as art fabricators has provided us with insights into how to approach art installation with the artworks longevity at the forefront. In addition to the observable current state of deterioration we are concerned that the nature of original installation of the "Hanging Gardens" includes many unknown or unrecorded aspects that affect its longevity. These conditions as well as applicable engineering and/or code requirements may necessitate a thorough re-evaluation and rebuilding of the artwork retention system, structural support, and integration into the building. These factors will greatly impact the nature and costs of the restoration.

This can best be determined through a phased project with the first phase performed as a consulting phase. This will involve exploratory and feasibility work that will be used to determine the following phase or phases.

Attached is a proposal to perform a phased project for the artwork restoration. This method will allow for most complete joint understanding of the true nature of the problems to be encountered, and the methods and associated costs for their resolution.

Please contact me if you need additional information.

Steve Colton
Project Conservator

13023 Arroyo Street
San Fernando, California
91340-1540

818 898-9796 phone
818 898-9786 fax

December 5, 2007

B. Christine Byers
Public Art & Historic Preservation Coordinator
City of Culver City
9770 Culver Blvd.
Culver City, CA 90232
(310) 253-5776
christine.byers@culvercity.org

"Hanging Garden"
Ed Carpenter
Glass and painted steel
Approx. 23-24'h. X 28'w. X 4'd.
May 1995

C&Co 0302-07

Please refer to Document C&Co 2000-6872b dated December 6, 2000 for
Description and Condition information regarding this artwork.

Scope of Work

A two-phase project is proposed. Phase 1: Consulting, and Phase 2: Treatment.

Phase I: Consulting

Work will be performed to investigate some of the unknowns with regard to the actual construction of the support structure, the existing method of the glass retention (which, according to communication with the artist, was not as he had intentioned), and the current state including the severe corrosion visibly found to date.

One panel of the stain glass will be removed at a representative area of a section near ground level. This will provide information to better understand the following important aspects of the artwork:

a) The degree and depth of deterioration at the location chosen.

b) The types of materials and methods of construction utilized and causing the conditions observed.

The above exploration would also involve removing all associated stops, filler bars and other materials, silicone and other adhesive materials. Holes may need to be drilled through the horizontal mullion to determine as best as possible its structural characteristics and other conditions. These holes will be sealed in a temporary fashion before reinstalling the removed stained glass panel. Forms or other templates may be made to facilitate concept and design activities in subsequent phases as determined appropriate.

A joint investigation of relevant and applicable engineering and code compliance issues, with appropriate City personnel, to evaluate current needs will be performed. A report of the findings will be prepared that address the feasibility of options for solutions to be developed and implemented in Phase 2 of the project.

The removed stained glass panel will be put back into functional order utilizing recoverable original materials and substituting other like-original materials as needed.

This phase includes labor, materials and project management.

Estimate (Time and Materials basis) \$20,500-30,000.00

Phase 2: Treatment

All work activities and materials will be developed as a result of the findings of Phase 1. As a guide it is anticipated that subsequent phases such as Phase 2 may be comprised of the following or similar work, and additional work as determined by the findings of Phase 1:

1. Erect partial scaffold, and erect 8' high work perimeter safety barrier.
2. Apply protective and removable protective coating to the stain glass panels.
3. Remove stained glass panels and locate to City provided on-site secured storage location.
4. Remove all stops as needed.
5. Remove paint and other extraneous materials on framework.

6. Design, manufacture and prepare for installation new extruded hard anodized aluminum window retaining system(s).
7. Coordinate implementation of engineering applicable code requirements as determine in Phase 1 with appropriate City departments.
8. Repair or replace lower four horizontal structural rails on each section with more appropriate materials of the same or greater structural dimensions per the engineering evaluation.
9. Prepare all treated metal surfaces and paint by appropriate means compatible to site conditions for metal protection and aesthetic longevity.
10. Reinstall stain glass panels utilizing new retaining system.
11. Remove protective coating, and clean site.

Within this project the City would provide assistance with, and a suitable location for City secured on-site storage for the art glass while it is deinstalled.

This project is estimated to require 10 to 14 weeks for completion from work start date, and includes equipment, materials and project management.

Estimated Cost**To be determined**

The above estimate has been calculated using a time and material method of establishing labor and material expenses, and provided in good faith based upon currently available but limited information. Many details are not yet known or knowable and some of these are mentioned in the Exclusions below. Please refer to Exhibit B for a breakdown of the Standard Time and Materials Billing Rates used to establish this estimate. This estimate is valid for thirty days from the date on the first page.

Exclusions include items that have not been accounted for in the above estimate. Exclusions may include but are not limited to any and all engineering evaluations and calculations, additional tests or exploratory work, changes to any structures to meet new or old code requirements, bonding, permits, excess insurance, hidden defects or sub-standard structures, delays however caused, or unforeseen events and/or conditions.

EXHIBIT B**STANDARD TIME AND MATERIALS BILLING RATES**

For the purposes of this agreement, the term "time and materials" is used to refer to the following methods of computing cost:

"Time" refers to a labor cost for in-house staff, which is computed by multiplying the actual time worked by the following rates:

Principal:	\$195.00 per hour
Engineer, licensed	\$175.00 per hour
Engineer, non-licensed	\$150.00 per hour
Project Manager:	
General	\$135.00 per hour
Onsite Installation	\$160.00 per hour
Assistant Project Manager	\$120.00 per hour
Project Coordinator	\$95.00 per hour
Designer:	
Project Designer	\$125.00 per hour
Designer	\$100.00 per hour
Fabrication Foreman	\$100.00 per hour
Fabrication/Painter:	\$90.00 per hour
Clerical:	\$60.00 per hour

All work performed on an "overtime" basis as determined by California Labor Statues will be billed at "time and a half" or "double-time" rates as applicable.

"Materials" refers to costs for materials, outside services and subcontracted work; and is computed by marking up our actual expenditures by 25% of such costs.

C&Co. hereby reserves the right to adjust the fees and rates for the project, based upon various factors that may arise during the course of the project. The fees and rates may be changed anytime subsequent to six months from the date of the contract and shall be effective upon written notice.

* In compliance to applicable labor statues C&Co employees have elected the 4/40 work schedule.. Our regular business days are Monday through Thursday. The offices are open from 7:00 AM to 5:30 PM and the shop operates from 6:00 AM to 4:30 PM. C&Co observes the following Holidays: New Years Day, Memorial Day, Fourth of July, Labor Day, Thanksgiving and Christmas.

Mission Statement

Carlson & Co. is committed to providing design solutions to artists, architects, and designers, using the highest quality customized engineering and fabrication services in the most efficient and competitive manner possible.

In order to accomplish this, we at Carlson & Co.:

- * are knowledgeable and sophisticated in our use of technology, on the leading edge of experimenting with materials and processes;

- * bring exceptional levels of enthusiasm and creative energy to our work;

- * attract and cultivate the finest human resources available, offering our staff incomparable opportunities and support for personal and professional growth;

- * maintain the highest standards of professionalism, both in the quality of our work and in the quality of our conduct;

- * are known and respected for our honesty and integrity;

- * are recognized and sought for our ability to meet the challenges of the most unusual and difficult projects of our time;

- * are known for our strict adherence to budgets and schedules;

- * provide our services in an environment that nurtures both client and staff;

- * work with the most innovative and interesting artists, architects and designers in the world.

Company Overview

Carlson & Co. is a master fabrication facility with an ongoing commitment to innovative technology and uncompromising quality. From its inception in 1971, Carlson & Co. has been involved with the creation of fine art for artists of the highest caliber. Over time, Carlson & Co. has grown and diversified to include

design development, engineering, fabrication, and installation of architectural and thematic amenities, signage, and diverse specialty projects. Today, Carlson & Co. works in all media and in any scale, giving shape and substance to clients's ideas while maintaining uncompromising standards of quality workmanship and service.

Carlson & Co.'s Los Angeles-area location and emphasis on expanding capabilities has enabled the company to take advantage of the region's high-technology aerospace and entertainment industry resource bases. Carlson & Co.'s extensive association with highly specialized material suppliers and production facilities enables the company to share the benefits of information, materials, products, and processes available nowhere else. Carlson & Co. has engineered, fabricated, and installed numerous, prominent, large-scale artworks in museums, galleries, and public and private spaces throughout the world. Additional projects include thematic elements, water features, and signage for major architects, design firms, and corporate project teams.

Carlson & Co. is frequently credited with possessing a creative sensitivity that is rare among commercial fabricators. The company's clients - which include major artists as well as art, architecture, and design professionals - express an appreciation for the level of communication and connection they feel in working with Carlson & Co.'s management and its skilled staff of artisans and technicians. For over 35 years artists, architects, designers, and others have relied upon the creative enthusiasm, innovative problem solving, meticulous fabrication, and complete project support that Carlson & Co. provides. The company's unique ability to carry projects from conceptual design through design development, engineering, fabrication, and installation has made it the fabrication facility of choice for discerning clients involved in diverse and demanding projects worldwide.

Carlson & Co. is categorized by the state of California as a "synthetic fabricator" due to its unusually wide range of production capabilities. Certifications are:

- * State of California Licensed Contractor (Type D12 - Synthetic Fabrication)
- * City of Los Angeles Certified Structural Steel Fabricator (Type I)

WikiHome » C&Co Home » Company Overview » Selected
Client List

Selected Client List Add to Favorites

Version 22, changed by admin. 11/08/2006. Show
version history

Architecture & Construction

Barton Myers Associates, Los Angeles
Ellerbe Becket, Kansas City
Brookfield Development, New York
Catellus Development Corp., Los Angeles
Cloud Gehshan Associates, Philadelphia
Corporate Property Investors, New York
Fort Hill Construction, Los Angeles
The Jerde Partnership, Los Angeles
JM Consulting Group, Inc., Goleta
Koll Construction / Obayashi America, Los Angeles
Levin and Associates, Los Angeles
Gensler and Associates, Los Angeles
Gruen and Associates, Los Angeles
Langdon Wilson Architecture, Los Angeles
Lewi-Cetta Partnership, Santa Monica
Maguire Thomas Partners, Los Angeles
Moore Ruble Yudell
Ogilvy Adams & Rinehart, Beverly Hills
Pei, Cobb, Freed & Partners, New York
Selbert Perkins Design, Los Angeles
Skidmore Owings & Merrill, New York
Sussman/Prejza & Company, Inc., Culver City
The Rouse Company, Baltimore
Thomas Properties Group, Los Angeles
Turner Construction Company, Los Angeles
Fernando Vazquez Studio, Los Angeles
Orne & Associates, Los Angeles

Art Galleries

303 Gallery, New York
Andrea Rosen Gallery, New York
Anthony d'Offay Gallery, London
Deitch Projects, New York

Fondation Beyeler, Basel
Fondation H. Looser, Switzerland
Gagosian Gallery, New York & Los Angeles
Galerie Eva Presenhuber, Zurich
Gallery Kasahara, Osaka
Gemini GEL, Los Angeles
Greenberg Gallery, St. Louis
John Berggruen Gallery, San Francisco
Marc Selwyn Fine Art, Inc., Los Angeles
Margo Leavin Gallery, Los Angeles
Matthew Marks Gallery, New York
Pace Wildenstein Gallery, New York
Paula Cooper Gallery, New York
Regen Projects, Los Angeles
Sonnabend Gallery, New York

Artists

Doug Aitken
Rita Abbey
Lita Albuquerque
Alexandre Arrechea
John Baldessari
Jonathan Borofsky
Peter Fink
Rodney Graham
Jim Isermann
Anish Kapoor
Ellsworth Kelly
Jeff Koons
Liz Larner
Los Carpinteros
John McCracken
Josiah McElheney
Blue McRight
Christian Moeller
Mariko Mori
Isamu Noguchi
Claes Oldenburg & Coosje van Bruggen
Jennifer Pastor
Ann Preston
Ken Price
Charles Ray

Therman Statom
May Sun
Robert Therrien
John Torreano
Pae White

Corporate Clients

Amgen, Inc.
Apple Computer, Inc.
ARCO
Avery International
Broad Investment Company
City of Glendale
Los Angeles Community Redevelopment Agency
Los Angeles County Transportation Commission
Los Angeles Olympic Organizing Committee
Southern California Gas Company
Times Mirror Corporation

Cultural Institutions

Art Center College of Design, Pasadena
Art Institute of Chicago, Chicago
The Broad Art Foundation, Santa Monica
Dallas Museum of Art, Dallas
Fowler Museum, Los Angeles
Frederick R. Weisman Foundation, Los Angeles
Galerie nationale du Jeu de Paume, Paris
Guggenheim Museum, New York
Kunsthalle Basel, Basel
Kunst und Kulturgeschichte, Munster
Huntington Library, Pasadena
Los Angeles County Museum of Art, Los Angeles
Metropolitan Museum of Art, New York
Meyerson Symphony Hall, Dallas
Museo Correr, Venice
Museum of Contemporary Art, Los Angeles
Museum of Modern Art, New York
Museum of Tolerance, Los Angeles
National Gallery of Art, Washington D.C.
Norton Simon Museum, Pasadena

Santa Monica City Arts Division, Santa Monica
The J. Paul Getty Museum, Los Angeles
The Simon Wiesenthal Center, Culver City
The United States Holocaust Memorial Museum, Washington
D.C.
The Whitney Museum of American Art, New York
University of Maryland, Baltimore
Westfälisches Landesmuseum Für Kunst Und
Kulturgeschichte, Münster

Entertainment

DreamWorks SKG
Harrah's Entertainment, Inc.
Silicon Entertainment
Sony Pictures Entertainment
Universal Studios
Walt Disney Imagineering

Steve Colton

Steve began in the art museum field in 1974 at the newly opened original Getty Villa in Malibu when he was hired to become the Chief Preparator. In 1976 he went to the Norton Simon Museum as the Head Preparator where he was self-taught in conservation. In 1980 he set-up the world-wide traveling program for the Armand Hammer paintings collection, and in 1981 joined the Objects Conservation section of the Conservation Center at LACMA. After serving as Head of Objects Conservation from 1985 to 1997 he left to establish his own business serving the conservation needs of many museums, galleries, municipalities and private collectors.

Employment

1997-present	President, Steve Colton Inc., Fine Art Conservation Services for Institutions, Municipalities, Artists and Art Fabricators, and Private Collectors across the continent.
1985-1997	Head of the Objects Conservation Section and Objects Conservator, Conservation Center, Los Angeles County Museum of Art Supervised the treatment and care of all three-dimensional art and artifacts in the museum's extensive encyclopedic collections. This included the management of a staff of between 5-7 full-time permanent assistants, interns, technicians and aides to care for a collection in a wide variety of materials encompassing some 70,000 objects. I participated in approving acquisitions, and coordinating conservation related aspects of a very active program of displaying and creating traveling exhibitions. In addition, I managed outside contractors performing work beyond the scope of the capabilities of the lab facilities; for instance the initial restoration of <u>Hello Girls</u> , the largest wind and water driven mobile by Alexander Calder. Original research undertaken included the implementation of oxygen deprivation techniques for pest eradication in art works, and base isolation systems for seismic protection of artworks on display.
1981-1985	Assistant Objects Conservator, Conservation Center, Los Angeles County Museum of Art
1980-present	Private Consultant/Conservator Clients: The Armand Hammer Foundation Hearst Monument at San Simon The Norton Simon Museum The California Museum of Science and Industry The Palm Springs Museum The Huntington The Japanese American National Museum The Miho Museum Carlson & Co. The Getty Conservation Institute The Los Angeles County Museum of Art The Metropolitan Transit Authority And many other institutions, private art collections and galleries
1976-1981	Objects Conservator, Norton Simon Museum, Pasadena, California.
1974-1976	Chief Preparator, J. Paul Getty Museum, Malibu, California.

1972–1974	Materials Controls Manager, REM Scientific, Inc. Santa Monica, California
1968–1972	Lecture Assistant, Undergraduate Programs, Physics Department, School of Physical Sciences, University of California, Irvine, California.
1966–1968	Laboratory Assistant, Plasma Physics Research, University of California, Irvine, California.

Education

1998-present	University of California, Irvine: Art History
1966–1968	University of California, Irvine: Physics
1963–1966	California State University, Long Beach: Physics

Professional Organizations

1976-present	WAAC (Western Association for Art Conservation)
1978-present	AIC (American Institute of Conservation)

Additional Professional Duties:

1984-1985	Chairman, Wood Consolidation Study Group, American Institute for Conservation, Washington, DC
1978-1996	Los Angeles County Museum of Art Conservation Consultant for the Watts Tower Restoration and Preservation Program
1988,2005,6	Grant Reviewer and Panelist for Institute of Museum and Library Services, a Federal granting agency, Washington, DC

Additional Professional Training

March 1979	<u>Microscopy for Art Conservators</u> McCrone Research Institute, San Francisco, CA
April 1983	<u>Wood Technology for Art Conservators</u> Forest Products Laboratory, Richmond, CA, a Division of University of California, Berkeley
February 1985	<u>Molding & Casting of Museum Objects</u> Erling Benner Larsen, at the Getty Conservation Institute
March 1986	<u>Electrotyping of Museum Objects</u> Erling Benner Larsen, at the Getty Conservation Institute

Selected Lectures

October 1984	"The Etex-Electro Gun System: A Case Study", Annual Meeting, Western Association for Art Conservation, Riverside, CA
May 1985	"Report on the Wood Consolidation 'Think Tank'—Washington, DC" A.I.C. annual meeting, Washington, DC
October 1985	"A New Coating for Outdoor Metal Sculptures", WAAC, Santa Barbara, California
June 1988	"The Chaffey Community Center Fire: An Example of Museum Networking," Inland California Museum Consortium
June 1990	"Art Conservation—What It Is All About?" Palos Verdes Art Association
August 1992	"Calder, Kelly and Aycock—New Outdoor Installations," LACMA President's Circle
April 1993	"Caring For Your Collections— How Art Conservation Can Help," Palm Springs Desert Museum Contemporary Art Council
May 1994	"Quake and Shake and Things Get Broken: Protecting Your Collections from Seismic Damage," Los Angeles County Art Museum Graphic Arts Council
September 1994	"Pest control at the Los Angeles County Museum of Art," Western Association for Art Conservation, Monterey, California

November 1994	"Seismic Mitigation Techniques at LACMA," Los Angeles County Museum of Art Collectors Committee
December 1995	"Evenings for Educators" Conservation Lecture Tour of the LACMA Permanent Collections from Ancient Art to the Renaissance (500 participants from all levels of local education)
January 1997	"The 'Not So Nice' (Dark Side) of Difficult Conservation Treatments," lecture to LACMA President's Circle Patrons
October 1997	"Donald Judd - Reality Contradictions: A Few Examples of Concept and Execution" The Donald Judd Estate Symposium New York, NY
March 1999	"Conservation and Restoration of the Neptune Fountain, Malaga Cove, CA." Public Lecture, Malaga Cove Library, Malaga Cove, CA.
September 2007	"The Neptune Fountain at Malaga Cove, Palos Verdes Estates – Reviewing a Ten Year Project" Annual Meeting, Western Association for Art conservation, Denver CO
 <u>Teaching</u>	
1979-1985	Guest Lecturer, Museum Studies Program, California State University, Long Beach, California.
April 1994	"The Nitrogen Anoxia Chamber and other Anoxia Techniques at the Los Angeles County Museum of Art,"
March 1995	The Getty Conservation Institute course <u>Pest Control Management in Museums</u>

Byers, Christine

From: Steve Colton [scolton@carlsonandco.com]
Sent: Friday, October 05, 2007 5:04 PM
To: Byers, Christine
Subject: Ed Carpenter

Hi Christine-

I have re-examined the artwork and it's deterioration issues to update my files. So that a better understanding may exist as to the issues that need to be addressed I'd like to offer an analogy. The glass and integral lead coming holding it all together are like an easel canvas painting with integral stretchers holding it tight. The large painted steel vertical and horizontal tubular framing elements are like a frame holding the painting. In this case it is the painted steel framework, the frame as it were, that is suffering the deterioration, not the glass and it's elements as provided by the artist. In fact, except for the missing and broken glass, and a small area where the bottom coming was pried away while some other party was examining the deteriorated stops, as far as can be determined from the floor level, the art provided by Mr. Carpenter is in excellent condition.

As we discussed, instead of just a rework of the seven year old estimates regarding essentially a repair and replacement of originally installed and now damaged materials, we would rather consider modifying the materials and designs that led to the current deterioration in the first place. As I understand the situation, this installation was not from the artist, as frames for easel paintings often are not from the artist, and modifying it should present no serious issues. Of course, the artist should be consulted and my experience is that he would be a willing collaborator.

Advances in technology over the past several years make available techniques that would have been cost prohibitive five or more years ago. Specifically, it is now within probable project cost considerations to design, manufacture, and install a one piece custom molding to replace all of the intermediate steel insert and framing pieces that are poorly fitted, poorly joined and siliconed in place against the painted steel framework. While being securely fastened to the framework with removable corrosion resistant fasteners, the new molding could be removed to service the glass elements as needed. Due to the size of a minimum run of the custom molding, it would also be possible to replace molding sections as needed.

In addition, there are two other changes that are well worth considering. First, with a new molding profile it would be possible to incorporate protective outer glazing to mitigate impact damage to the lower sections of the glass panels. Again, technology is now available to produce non-glare plastic glazing from both acrylic (Plexiglas), or polycarbonate (Lexan) plastics. By incorporating a space between the plastic and the glass flexure of the plastic will absorb most, if not all, impacts. This can be rather simply engineered. Secondly, rather than spend labor time repairing the corrosion damaged horizontal framework elements, that will always be subject to corrosion from standing moisture in the future, these could be replaced by new identically sized sections of corrosion resistant steel. For future maintenance needs simply repainting w/o full removal of the glass to repair corrosion would likely be all that is needed.

We are working to gather relevant information necessary to provide a project estimate addressing the issues I've covered above. I'll be in touch with you to share information to develop this new project.

Steve Colton
Project Conservator
Carlson & Co.
13023 Arroyo Street
San Fernando, Ca. 91340
818 898-9796 phone
818 898-9786 fax

12/06/2007

24

818 426-5575 cell

www.carlsonandco.com

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12/06/2007

25

December 6, 2000

Vida Brown
Public Arts Program
City of Culver City
9770 Culver Blvd.
Culver City, CA 90232

13023 Arroyo Street
San Fernando, California
91340-1540

818 898-9796 phone
818 898-9786 fax

Re:
"Hanging Garden"
Ed Carpenter
Glass and painted steel
Approx. 23-24'h. X 28'w. X 4'd.
May 1995

CULVER CITY
REDEVELOPMENT AGENCY
DEC - 7 2000
RECEIVED

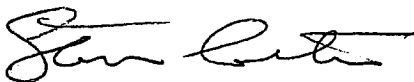
C&Co 2000-6872b

Dear Ms. Brown,

Enclosed is the information needed to proceed with preparing to treat the artwork by Ed Carpenter. As you will note we concur with the artist that the current conditions and variations in construction make an easy repair unlikely. To better resolve a protocol for treatment a limited test treatment is advised. This test is listed as Option I. For budgeting purposes of likely treatment protocols Options II and III have been included.

Please call if you need additional information.

Thank you,



Steve Colton
Project Conservator



DESIGN DEVELOPMENT & FINE FABRICATION

December 6, 2000

Client (Owner-Agent)

Vida Brown

Public Arts Program

City of Culver City

9770 Culver Blvd.

Culver City, CA 90232

 13023 Arroyo Street
 San Fernando, California
 91340-1540

 818 898-9796 phone
 818 898-9786 fax

Object (Item)

"Hanging Garden"

Ed Carpenter

Glass and painted steel

Approx. 23-24'h. X 28'w. X 4'd.

May 1995

C&Co 2000-6872b

DESCRIPTION

This artwork is situated under the slightly overhanging eave of the second floor North balcony of the City of Culver City Hall. It is composed of three large vertical curtain wall type sections with art glass depicting a contemporary "art deco" interpretation of similarly themed historic windows by artists such as Frank Lloyd Wright. Each of the three painted steel sash framework sections is attached to the building structure at the top and bottom and has multiple panels of lead came art glass siliconed into it. The center section is 12 feet wide and the side sections are each 8 feet wide. The center section is set back toward the building approximately 2 feet from the plane of the side sections and is taller by 1 foot. The framework is approximately 1 foot deep.

CONDITION

The following is based upon a limited examination. Elevated viewing of the whole was not available. Analysis and estimates are limited to that which can be reasonably deduced from non-intrusive observation at ground level.

The artwork is in excellent to poor condition. The art glass, coming, silicone and for the most part the main structural parts of the steel framework are in good to excellent condition. The "sash stops" and in some locations the paint on the framework are in poor condition.

There are rust trails along most of the rails of the framework (referred to as Horiz. reinf. Mullions in some original drawings). These trails are especially noticeable on the North side. The rust creating these trails appear to be emanating from the "sash stops" where they are attached to the rails. It is occurring to varying degrees on both the front and back sides of the panels even though the geometric configuration of the sash differs somewhat from front to back. The rusting is so advanced in some observed locations as to have buckled and dislocated the sash stops from the rails. This state of damage has partially negated the sash stop's intended function to retain the glass panels. It is unclear how extensively the rusting may have penetrated into the structural metal part of the rail, under the sash insert, or beneath the silicone holding the sash inserts and glass panels in place.

As far as has been observed, this same degree of deterioration has not yet occurred as extensively to the stiles, the vertical equivalent to the rails (except where paint has lifted from around the very bottom rails and stiles of the backs of the sections - see paint peel and lifting below). Nor does it appear on the bars (horizontal reinforcements between panels), or the mullions (narrow vertical reinforcements between panels). There are some other signs of rust on a few stiles which may be some rust carried over from a nearby deteriorated rail, or it could be the beginning of serious deterioration. The few locations this can be seen in photographs tend to be located too high up on the framework to be carefully observed without additional elevation.

Despite the location of the sections partially underneath the eave the rust deterioration is due to the manner in which water, from rain, dew, fog, condensation, cleaning operations, etc., collects and interacts with the panels and framework. The possibility of galvanic corrosion also needs to be considered; if the inserts are of a different material, such as aluminum, accelerated corrosion to adjacent materials may occur if they are not fully insulated from one another.

Advanced paint peel and lifting is occurring in other locations due to one or more of the following: improper selection of base materials, insufficient or improper metal preparation methods or materials prior to painting, or excessively thick paint application causing tension buckling. Any of these conditions alone or in combination may lead to rust forming underneath the paint.¹

TREATMENT PROPOSAL

Three options are proposed at this time. Each has its advantages and disadvantages. Costs versus longevity considerations will need to be evaluated for options II and III.

- I. It highly is recommended that an exploratory test treatment be performed on one representative area of the center section at ground level. This would help to determine more precisely the following important variables:
 - a) degree of deterioration to be anticipated elsewhere
 - b) the types of materials and methods of construction causing to the conditions observed
 - c) solutions to problems and replacement materials could be proposed, fitted and evaluated on a limited scale with ease.

This would involve removing a stop, exploring and evaluating the method and materials of fabrication and failure, developing and implementing remedies, and putting the section back into functional order.

This test project is estimated to require two persons for two weeks and includes materials and project management.

\$12,500-15,000.00

¹ Rust is expansive and poorly cohered to itself or adhered to substrates, and this causes a pushing away of the paint, generally called lifting. A buckled piece of lifting paint collected from the back lower rail of the center sections has rust embedded into the primer layer.

II. Erect partial scaffold that would be moved around the sections to treat surface rust and cosmetically repair stops.

This would involve rust removal by the best methods appropriate to public aspect of site, cosmetic replacement of damaged sash stop material², preparation of the metal surfaces for paint application, and repainting of all treated areas by brush application to "best match" of existing paint. Estimated longevity of treatment: 5-8 years.

This project is estimated to require two persons for four to six weeks, and includes equipment, materials and project management.

\$28,500-\$39,600.00

III. Erect partial scaffold, remove art glass, remove all stops as necessary, remove paint on framework, design fabricate and install new stops or window retaining system(s), weld new filler material as necessary to rebuild structural integrity of the rails, prepare all treated metal surfaces and apply best paint available by appropriate means compatible to site conditions for metal protection and aesthetic longevity, reinstall glass, and clean site. Within this project the City would provide assistance with, and a suitable location for on-site storage for the art glass while it is deinstalled. Estimated longevity of treatment: 10-20 years for the paint; 15-30+ years structural repairs.

This project is estimated to require two persons for 10 to 13 weeks, and includes equipment, materials and project management

\$74,500-87,000.00

² The art glass and stop inserts are very thoroughly siliconed in place. This was apparently done during the art glass installation process to supplant the sash stops which may have appeared insufficient to safely retain the glass (see letter from artist dated 4/10/95). While this method of retaining the glass has worked it makes removal of the glass and repair of the sash stops greatly more difficult. Removal of the sash stops alone and replacement with a cosmetic equivalent will have little or no affect upon the current integrity of the glass retention. A properly executed cosmetic replacement of the sash stop will help prevent further rusting and disintegration of the silicone which is inevitable without some form of intervention.

A caution needs to be included: These estimates, provided in "good faith", are meant to include reasonable but unknown contingencies so that the City may begin the budget planning process. They remain very tentative at this time, and may vary depending upon the actual extent of current damage and further changes that may occur as the rusting progresses.

Ruben's Glass Service, Inc.

EXEMPLARY SERVICE SINCE 1985

12628 WEST WASHINGTON BLVD.

LOS ANGELES, CA. 90066-2304

(310) 391-0077 LANDLINE ~ (310) 391-0806 FAX

DECEMBER 21, 2007

CITY OF CULVER CITY
ATT: CHRISTINE BYERS
8700 CULVER BLVD.
CULVER CITY, CA 90232

PROJECT SITE: CITY HALL ~ 3RD MEZZANINE

I WOULD THANK YOU FOR THE OPPORTUNITY TO BID ON THE ABOVE PROJECT.

UNFORTUNATELY, DUE TO THE DETAILED PREREQUISITES YOU ARE REQUIRING WE FEEL THAT WE WOULD NOT BE ABLE TO MEET THE ALL OF THE REQUIREMENTS THIS PROJECT ENTAILS THEREFORE, WE ARE FORCED TO DECLINE THE OPPORTUNITY TO WORK ON THIS ASSIGNMENT.

WE WISH YOU SUCCESS ON THIS AND FUTURE ENDEAVORS.

SINCERELY,

Ruben Linarte

RUBEN LINARTE
PROPRIETOR

(310) 253-5776 direct line

(310) 253-5779 fax DE

Ruben's Glass Service, Inc.**EXEMPLARY SERVICE SINCE 1985**

12628 WEST WASHINGTON BLVD.

LOS ANGELES, CA. 90066-2304

[310] 391-0077 LANDLINE ~ [310] 391-0806 FAX

ESTIMATION ONLY

AUG 27, 2007-REVISION # 2-A

FAXED
4:00 PM

CITY OF CULVER CITY

8700 CULVER BLVD.

CULVER CITY, CA 90232

ATT: DANNY BARNES

[310] 253-6436 OFFICE PHONE

[310] 721-1987 DANNY'S CELL

[310] 253-6430 OFFICE FAX

[310] 253-6451 DANNY'S FAX

PROJECT SITE: CITY HALL ~ 3RD MEZZANINE**REMOVAL ~ FURNISH ~ INSTALLATION
NO DISPOSAL**

- REMOVAL OF THE FIXED STAIN GLASS PANELS
- GLASS PANELS ARE TO BE STORED ON THE SAME FLOOR OF CITY HALL
- RGSi WILL NOT ASSUME RESPONSIBILITY OF ANY SORT FOR ANY DAMAGE THAT MAY OCCUR DURING THE REMOVAL AND THE SITE STORAGE
- REMOVAL OF ALL STEEL FIXED WINDOW FRAMES
- DISPOSAL AT THE JOB SITE
- TRASH BINS TO BE PROVIDED BY THE CITY OF CULVER CITY
- CITY OF CULVER CITY WILL RE-STORE THE STEEL STRUCTURAL FRAMES
- RGSi WILL FURNISH AND INSTALL ALL NEW STEEL WINDOWS FROM TORRANCE STEEL WINDOWS WITH ALUMINUM STOPS
- ALL FRAMES WILL BE HOT DIP GALVANIZED AND HAVE SAME COLOR FINISH
- WINDOWS TO BE GLAZED WITH THE EXISTING STAIN GLASS
- ALL FIXED WINDOW HAVE MULTIPLE PANELS AS PER THE EXISTING MULLION LOCATIONS
- CAULKING AS REQUIRED

2 @ 90" X 87"

2 @ 150" X 104"

2 @ 90" X 45"

1 @ 150" X 45"

2 @ 90" X 96"

1 @ 150" X 345"

- CITY OF CULVER CITY IS TO PROVIDE AND SET-UP ALL REQUIRED SCAFFOLD SYSTEMS
- RGSi INSTALLERS ALL HAVE A MINIMUM OF 10 YEARS EXPERIENCE
- ALL WINDOWS WILL BE ANCHORED WITH STAINLESS STEEL SCREWS OR EQUIVALENT
- ALL WINDOWS INSTALLED BY RGSi WILL BE PLUMB AND LEVER IN THE EXISTING STEEL FRAMES

Ruben's Glass Service, Inc.**EXEMPLARY SERVICE SINCE 1985**

12628 WEST WASHINGTON BLVD.

LOS ANGELES, CA. 90066-2304

[310] 391-0077 LANDLINE ~ [310] 391-0806 FAX

ESTIMATION ONLY**AUG 27, 2007~REVISION # 2-A**CITY OF CULVER CITY
8700 CULVER BLVD.
CULVER CITY CA 90232ATT: DANNY BARNES
[310] 253-6436 OFFICE PHONE
[310] 721-1987 DANNY'S CELL
[310] 253-6430 OFFICE FAX
[310] 253-6451 DANNY'S FAX**PROJECT SITE: CITY HALL ~ 3RD MEZZANINE****REMOVAL ~ FURNISH ~ INSTALLATION
NO DISPOSAL**

- TORRANCE STEEL WINDOWS HAVE A 5 YEAR WARRANTY ON ONLY MATERIAL
- RGSi WARRANTY IS FOR 1 YEAR ON ONLY LABOR
- ALL WINDOWS FROM TORRANCE STEEL WILL HAVE CUSTOM MADE WEEP HOLES DRILLED AT THE BOTTOM WHERE NEW WINDOWS MEET THE HORIZONTAL STEEL
- RGSi WILL CLEAR COAT THE BACK OF THE ALUMINUM STOPS
- RGSi WILL CAULK ALL LEADED GLASS WHERE THEY MEET THE STOPS
- STEEL SNAP-IN STOPS ARE NOT AVAILABLE ~ ONLY SCREW-IN TYPE AVAILABLE
- APPROXIMATE LEAD TIME FROM TORRANCE STEEL: 6 - 10 WORKING WEEKS
- APPROXIMATE LEAD TIME FROM RUBEN'S GLASS: 10 WORKING DAYS FROM THE RECEIVING OF THE ORDER FROM TORRANCE STEEL WINDOWS

\$62,875.00 TOTAL MTL AMOUNT

NOTE: THE PRICE MAY BE SUBJECT TO CHANGE ACCORDING TO THE FINAL SITE CONDITIONS, SPECIFICATIONS AND MEASUREMENTS. RUBEN'S GLASS SERVICE WILL NOT BE HELD RESPONSIBLE FOR ANY DAMAGE THAT MAY OCCUR DURING THE REMOVAL AND/OR INSTALLATION OF THE ABOVE PROJECT. ANY CHANGES OR CORRECTIONS MUST BE IN WRITING AND FAXED AS SOON AS POSSIBLE FOR RE-EVALUATION. PRICES ARE VALID FOR ONLY 60 WORKING DAYS.

M.T.L.: MATERIAL ~ TAX ~ LABOR**TERMS AND ACCEPTANCE:** REFER TO PAGE 3

Ruben's Glass Service, Inc.**EXEMPLARY SERVICE SINCE 1985**

12628 WEST WASHINGTON BLVD.

[310] 391-0077 LAND LINE ~ [310] 391-0806 FAX

TERMS ~ ACCEPTANCE

AUG 27, 2007~REVISION # 1-A

CITY OF CULVER CITY
8700 CULVER BLVD.
CULVER CITY, CA 90232

ATT: **DANNY BARNES**
[310] 253-6436 OFFICE PHONE
[310] 721-1987 DANNY'S CELL
[310] 253-6430 OFFICE FAX
[310] 253-6451 DANNY'S FAX

PROJECT SITE: CITY HALL ~ 3RD MEZZANINE**PROJECT PROPOSAL**

1. THE PRICE OF **\$62,875.00** IS VALID ONLY FOR 60 WORKING DAYS. THE PRICES ARE BASED ON APPROXIMATE MEASUREMENTS AND SPECIFICATIONS AND MAY CHANGE ACCORDING TO THE FINAL SITE CONDITIONS, MEASUREMENTS AND SPECIFICATIONS. *ALL CHANGES AND/OR CORRECTIONS MUST BE IN WRITING.*
2. **DEPOSIT:** ALL PROJECTS REQUIRE A MINIMUM **DEPOSIT** OF 50% [**\$31,438.00**]. THE DEPOSIT MUST BE RECEIVED **BEFORE** THE PROJECT MAY COMMENCE ~ **NO EXCEPTIONS**. DEPOSITS ARE ACCEPTED VIA CASH, MASTERCARD, VISA OR CHECK (PERSONAL CHECKS MUST HAVE **VALID CALIFORNIA DRIVER'S LICENSE** NUMBER WRITTEN OR PRINTED ON THE CHECK).
3. IF THE DEPOSIT IS PROCESSED VIA A CREDIT CARD THE BALANCE WILL BE PROCESSED VIA THE SAME CREDIT CARD.
4. **TERMS:** DEPOSIT PRIOR TO COMMENCING AND BALANCE DUE NET UPON COMPLETION [**C.O.D.**]
5. ALL TRANSACTIONS WILL BE PROCESSED VIA THE SIGNER BELOW
6. **WARRANTY:** OUR WARRANTY EXTENDS ONLY TO DEFECTIVE PARTS FOR NO MORE THAN ONE (1) YEAR. CALL BACK LABOR IS NOT COVERED UNDER THE WARRANTY AFTER ONE (1) YEAR. NO WARRANTY ON DUAL PANES 50 SQ FT OR MORE.
7. **CITY ORDINANCE:** THE CITIES OF SANTA MONICA, LOS ANGELES AND LOS ANGELES COUNTY ORDINANCE STIPULATES THAT COMPLETE WINDOW [SINGLE OR DUAL GLAZED] REPLACEMENT MUST HAVE A PERMIT. ALL VIOLATION FEES AND COST WILL BE AT THE ABOVE CUSTOMER'S EXPENSE.
8. NO CLEANING OR PROTECTION OF GLASS OR ALUMINUM; NO DEMOLITION UNLESS OTHERWISE SPECIFIED IN WRITING ON PROPOSAL. NO WARRANTY ON DUAL PANES OVER 50 SQ. FT.
9. **DISCLAIMER:** WE CANNOT BE HELD RESPONSIBLE FOR THE EXISTING CONDITION OF THE WALLS, TILE, MARBLE, CONCEALED PIPES, WATER DAMAGE CAUSED BY THE PIERCING OF PIPES.
10. **LATE FEE:** A SERVICE CHARGE OF 1 1/2% PER MONTH WILL BE ADDED TO THE UNPAID BALANCE. ANY RETURNED CHECKS WILL HAVE A **\$15.00** FEE DUE PER CHECK/PER CANCELLATION. CUSTOMER UNDERSTANDS IF COLLECTION IS NECESSARY THROUGH ATTORNEYS, COLLECTION AGENCIES, ETC. FULL COST SHALL BE PAID BY CUSTOMER IN ADDITION TO THE FULL INVOICE AND COLLECTION FEES.

ACCEPTANCE OF PROPOSAL

The above prices, specifications and conditions are acceptable and are hereby accepted. You are authorized to do the work as specified. Payments will be made as outlined above.

APPROVED BY: _____ DATE: _____

CITY OF CULVER CITY

PRINT SIGNATURE NAME: _____

PAGE 3 OF 4

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Ruben's Glass Service, Inc.

EXEMPLARY SERVICE SINCE 1985

12628 West Washington Blvd.

Los Angeles, Ca. 90066-2304

(310) 391-0077 (310) 391-0806 FAX

CREDIT CARD AUTHORIZATION FORM

AUGUST 27, 2007 ~ REVISION # 2-ACITY OF CULVER CITY
8700 CULVER BLVD.
CULVER CITY, CA 90232ATT: DANNY BARNES
[310] 253-6436 OFFICE PHONE
[310] 721-1987 DANNY'S CELL
[310] 253-6430 OFFICE FAX
[310] 253-6451 DANNY'S FAX**PROJECT SITE: CITY HALL ~ 3RD MEZZANINE**

ALL PROJECTS REQUIRE DEPOSITS. THIS PROJECT REQUIRES A MINIMUM DEPOSIT OF 50% [\$31,438.00] AND MAY BE PROCESSED VIA CASH, CHECK, VISA OR MASTERCARD. NOTE THAT ALL PERSONAL CHECKS MUST HAVE VALID CALIFORNIA DRIVER'S LICENSE NUMBER WRITTEN OR PRINTED ON THE CHECK (ANY RETURNED CHECK[S] WILL HAVE A \$15.00 FEE DUE PER CHECK/PER CANCELLATION).

IF A CREDIT CARD IS USED FOR THE DEPOSIT, UPON PROJECT COMPLETION THE BALANCE WILL AUTOMATICALLY BE PROCESSED VIA THE SAME CREDIT CARD UNLESS OTHER ARRANGEMENTS WERE PREVIOUSLY MADE.

IF YOU WISH TO USE A CREDIT CARD, PLEASE COMPLETE THE INFORMATION BELOW AND FAX IT AS SOON AS POSSIBLE.

THANK YOU FOR YOUR ASSISTANCE AND IN THE EVENT THAT YOU MAY HAVE, ANY QUESTIONS OR COMMENTS PLEASE FEEL FREE TO CALL OR PREFERABLY FAX THE INFORMATION ON OUR 24-HOUR FAX.

CIRCLE THE CREDIT CARD TO BE DEBT**VISA****MASTERCARD****ACCT #** _____ **EXP. DATE:** _____

NAME PRINTED ON THE CARD: _____

AUTHORIZATION SIGNATURE: _____

PRINT SIGNATURE NAME: _____

PAGE 4 OF 4

to take advantage of marketing assistance by City staff to maximize their events.

Marla Koosed expressed regrets at not being able to attend the meeting and thanked the public for their participation.

Commissioners thanked staff and the speakers for their input.

Chair Henderson thanked Mayor Corlin and Councilman Silbiger for attending the Town Hall meeting.

Moved by Commissioner Hanami, seconded by Vice Chair Smashey, and unanimously passed to close the Town Hall portion of the meeting.

oOo

Consideration of Proposals for Repair/Replacement of Supporting Framework for Ed Carpenter's *Hanging Gardens*

Public Art and Historic Preservation Coordinator Byers provided a history of the piece and efforts to repair the framework. She indicated that L.A. Pro Point had been very responsive and their past history indicated that they would be able to handle to the project. She clarified costs and noted that the City would be exempt from paying the \$11,000 in state sales tax for the repair.

Public Art and Historic Preservation Coordinator Byers reported that the acid rain environment of Los Angeles could require more frequent maintenance of the piece and she proposed getting a revised estimate to focus only on what is necessary with regards to the stained glass itself. She discussed costs, the current balance of the General Fund, approved appropriations for maintenance and conservation, and the available unappropriated amount in the Art Fund.

Vice Chair Smashey asked about: the City policy regarding the mark-up of contractors' work; more specific information regarding the quote from L.A. Pro Point; a not-to-exceed price for their labor costs; as-built drawings; why information was provided from the British Stainless Steel Association and whether the numbers were viable; she wanted more local information; and she wanted information about subcontractor Dinah's Glasswork.

Responding to Commissioner Hanami, Public Art and Historic Preservation Coordinator Byers explained that the sashes and stops would be replaced but the main supporting framework would not. She indicated that the fabrication work would be done off-site and a structural engineer would approve and review the drawings and scaffolding. She also indicated that the Director of Public Works and the Building Official would continue to be involved in the project.

Chair Henderson recommended that Commissioner comments be attached to the City Council recommendation.

Christine Hardin suggested asking for structural calculations along with the as-built drawings, and for a payment schedule with a substantial amount held back until the completed, installed piece was complete.

Public Art and Historic Preservation Coordinator Byers read Commissioner Koosed's comments which indicated that she felt the stained glass bid might not be accurate as the damage was to the framework, not the glass. She commented that while the Art Fund had enough money to cover the project, the framework was originally contracted for by the Redevelopment Agency and she felt the Agency should pay for framework repair with the Art Fund covering repairs to the stained glass. She approved the L.A. Pro Point bid with a revised stained glass bid and the Agency absorbing the framework repair costs.

Comments submitted by Commissioner Jayne indicated that she supported the staff recommendation and cautioned against deferred maintenance.

The Commission discussed whether to move forward with the recommendation to Council or to ask staff to get further information and who should pay for what portions of the work.

Public Art and Historic Preservation Coordinator Byers noted that the recommendation could move forward whether the money came from the Art Fund or from the Agency.

Commissioner Hanami encouraged the City to take responsibility for the repair.

MOVED BY VICE CHAIR SMASHEY, SECONDED BY COMMISSIONER HANAMI, AND UNANIMOUSLY PASSED THAT THE CULTURAL AFFAIRS COMMISSION RECOMMEND THAT THE CITY COUNCIL DIRECT STAFF TO ENTER INTO AN AGREEMENT WITH L.A. PRO POINT FOR THE REPAIR, REPLACEMENT OF THE SUPPORTING FRAMEWORK AND REFURBISHMENT OF ED CARPENTER'S STAINED GLASS ARTWORK *HANGING GARDENS* INCLUDING STRUCTURAL CALCULATIONS, A PAYMENT SCHEDULE, NOT-TO-EXCEED LABOR COSTS, AND THE SALES TAX EXEMPTION.

o0o

Receipt of Correspondence

Management Analyst Jeremy Green distributed correspondence to Commissioners.

o0o

Items From Staff

Public Art and Historic Preservation Coordinator Byers invited Commissioners to join her on a field trip to visit high-end designers, Pulp Studios and she also reported on opening events and publicity for the South La Cienega Art and Design District, comprised of ten businesses who come together to form an association.

Performing Arts Coordinator and Special Event Producer Obrow distributed fliers for Music in the Chambers.

o0o

Items From Commissioners

Vice Chair Smashey reported on her failed efforts to get Gustavo Dudamel to perform at Music in the Chambers but she noted she had been able to secure Jesus Florido instead.

Commissioner Hanami wished everyone Happy New Year and congratulated staff on a great Town Hall meeting.

Chair Henderson reported his connection to Music in the Chambers performers Canadian Brass and he invited everyone to attend all the concerts. He thanked staff for the successful Town Hall meeting and for all of their accomplishments.

o0o

**GRANT REQUEST
FOR THE RESTORATION OF
"POSTCARDS FROM BALLONA" MURAL
"DAY TO NIGHT" MURAL
"RIVERS OF THE WORLD" MURAL**

9/20/06

Abstract

"Postcards from Ballona" is a City-sponsored mural that was funded through the Culver City Art in Public Places Program. It was initiated by "Ballona Creek Mural Committee," currently known as "Ballona Creek Renaissance" (hereafter referred to as "BCR"). "Postcards" was a prototype creekside mural. Located along the Ballona Creek Bike Path access ramp at the Culver City Julian Dixon Library parking lot, the mural was completed in 1997.

"Day to Night" was funded by County of Los Angeles Proposition "A" money from a 1998 funding cycle, applied for by Culver City. The City wrote the grant at the request of Artist Lori Escalera, who later was contracted to implement the project and the mural was completed in 1999. The mural is set behind the east baseball diamond, backing up to the Ballona Creek Bike Path access ramp at Syd Kronenthal Park. Until 2005, the mural existed in excellent condition.

"Rivers of the World" Mural is located at Duquesne on the bike path access ramp to the north side of the Ballona Creek. Funding was provided by Los Angeles County Proposition A fund final cycle as applied for by Culver City at the request of BCR. The project was implemented and directed by BCR and completed in 2000.

The City's mural art has attracted many visitors traveling by bike, walking home from school, or attending cultural or sport events. Over time the murals have sustained graffiti damage, vandalism, and are in various states of disrepair. This proposal requests funding to remedy the disrepair, and to return the murals to an acceptable, protected, and near-original state.

BACKGROUND

Postcards

BCR is a Culver City-based 501(c)(3) non-profit community organization dedicated to facilitating the long-term collaborative renewal of Ballona Creek regarding environment, education, attractiveness, recreation, art, and community. In 1997, BCR (then known as "Ballona Creek Mural Committee") initiated its first project - a 73-foot-long mural on the retaining wall below the Culver City Julian Dixon (County) Library parking lot, along the access ramp to Ballona Creek on the west side of Overland Avenue. The City of Culver City, through the Culver City Public Art Committee, provided a grant of \$10,000 from the City's Art Fund. Portions of the mural were designed and executed by students from Culver City Middle School under the guidance of three professional artists (Lucy Blake-Elahi, Lori Escalera (formerly Segreto) and François Bardol). Prior to acrylic painting, the surface of the wall was sandblasted and re-cemented. Various Culver City businesses and volunteers contributed support and additional project donations. Following the completion of the artwork, an anti-graffiti coating was donated by the distributor of the product (Tradewinds International - Douglass Moody/Roy Peterson), and applied by City staff. Permission, approvals, and permits were obtained from L.A. County Public Library and Culver City before work began.

Day to Night

Culver City agreed to act as sponsor for a \$30,000 grant request to Los Angeles County, Third Cycle, Graffiti Prevention Competitive Grant Program (taxpayer-voted 1992 Proposition A). The City scored

second place in the County. Lori Escalera was contracted for the project. The project involved City, School District, students, and volunteers working together to coordinate, design and erect the project. The mural was designed by nine Vanguard Students (Culver City High School youth at risk) under the direction of Jerry Chabola. The stylized full color acrylic mural depicts topical elements related to the youth. Mentors and professionals were brought in to enhance the youth experience and the students were taught industrial and technical skills related to graphic art and mural painting. In addition, they were provided opportunity to deal with the public, community officials and City administrative personnel to round out their experience. C & H moisture block was put on the retaining wall before the painting began. Upon completion, Krystalkote CTF was applied by City Staff to graffiti-proof and protect the mural.

Rivers of the World

Culver City sponsored the final cycle application for L.A. County Prop A funds, requesting \$70,000 on behalf of BCR. BCR was the lead organization coordinating art professionals, students and volunteers. Lori Escalera was contracted as Lead Artist and Lucy Blake Elahi and David Fairington were also hired as artists on the project. BCR coordinated volunteers and organizations, and networked with City Administration. The acrylic and tile painted mural consists of ceramic mosaic, painted tiles, and acrylic paint. Approximately thirty youth taken from Culver Park Alternative High School, of middle school and high school age participated on the nine-month project. It was recommended that Krystalkote be applied as an all-over covering to the paint and tile, but there is some confusion about whether a sacrificial coating might have been applied. The anti-graffiti coating was handled by Steve Newton in Public Works.

CURRENT CONDITIONS

Postcards

Over the life of the mural there have been several dozen incidents of graffiti. Up until Spring 2002, BCR Board Member Bobbi Gold removed the graffiti by using a special solution provided by the manufacturer of the anti-graffiti coating (GT 1000 solution). Initially, this was an easy process resulting in 100% removal without damage to the underlying mural. However, as naturally expected, the coating has broken down to the point where it is now impossible to remove graffiti. At present graffiti extensively [delete comma] covers the mural.

In addition, there are two places on the mural where foreign paint has been applied. We presume that the firm that the City employed for graffiti eradication incorrectly tried removing graffiti by painting over it. While it did cover the graffiti, the technique was crude and the treatment did not match the original paint. This method is not appropriate when a protective sealer coating is intact.

There has been a limited amount of minor surface damage due to moisture seepage through cracks in the top of the wall. It seems that any seepage of moisture has been curtailed by the repaving of the library parking lot. There has been no known new water damage for several years. There are also a few small gouges that need attention. They apparently resulted from accidents in which bicycles or maintenance vehicles from the adjacent bike path collided with the wall.

A 2002 BCR restoration draft proposal described the mural condition at that time: "Other than the above problems, the colors of the mural are still bright, vivid and true. This reflects the high quality of the original materials and the skill of the professional artists". Currently the mural shows significant deterioration, acts as a graffiti magnet, and desperately needs attention.

Day to Night

The Mural has stayed relatively clean and protected until 2005/2006. The mural seemed to deteriorate rapidly after initial tagging. The graffiti coating also has begun to deteriorate and flake. This mural is protected somewhat in terms of its location to sunlight as well as being sheltered from

student travel along the creek. The City has taken intermediate steps to remove graffiti and temporarily applied a sacrificial coating until a satisfactory proposal can be adopted.

Rivers of the World

The mural has received intermittent attention of repainting and new tile work provided by BCR and the City. Physical barriers erected to prevent skateboarders from skating on the mural were vandalized. BCR artists and volunteers Lucy Blake Elahi and Mim Shapiro have repainted vandalized areas. Lori Escalera was contracted to paint and fire new tile work. The Rivers mural appears to suffer more vandalism than graffiti when compared to the other murals. BCR's Bobbi Gold stated that some of the broken edge tiles might be due to city trucks and not vandalism. This mural appears to look "dirty" on its slanted surfaces.

PROPOSAL

Part 1 - Postcards and Day to Night Murals:

A. Proposal/scope of work:

- Repair the minor surface damage to the wall, clean as necessary and prepare the surface for fresh paint. Moisture block areas as needed.
- Repaint the mural as necessary. If there is a 70% need by the time the proposal is approved, work will include 100% touch up.
- Apply a fresh coat of anti-graffiti KrystalKote to the entire mural as directed by the distributor.

Lori Escalera (also known as Design Etcetera) requests a fee of \$9,500 to perform renovations as described below. Design Etcetera will be responsible for executing **the following** services to renovate and restore the "Postcards" and "Day to Night" Murals:

- **Preparing the wall:**

Wall damage repair will be overseen by Design Etcetera. Moisture block will be added if necessary. Wall will be "roughed up" in preparation for paint. Paul Reich, the original contractor of some preparatory work, will be contacted. It may be requested that City Staff be of assistance at Kronenthal Park, as was done originally at the mural site.

- **Restoration:**

Painting will be performed by Lori Escalera, one of the original professional artists on this project. Escalera has successfully painted tile renovations on the Rivers Mural as well as successfully painted out graffiti vandalism during the process of creating "Postcards" and "Day to Night" murals.

Option #1: Escalera is the sole professional painter on the project

Option #2: Escalera, as the sole professional painter, recruits volunteers and interested participants to assist in painting, thereby continuing the tradition of a "community-based mural".

There will be no difference in price whether Escalera is the sole artist or utilizes volunteers because of the additional work involved in coordinating volunteers and instruction time.

- Painting supplies and color printouts to do restoration for both murals are included in above quotation. **Appropriate taxes will be added to material purchases.**
- **Anti Graffiti Coating for Postcards/Day to Night**
Additional cost: KrystalKote CTF - \$500
Supplier (Tradewinds Int.) stated it would buy back any unopened product.

- **Contracting KrystalKote application through the distributor**

It is estimated that each mural painting will take one to two work weeks and graffiti coating will be scheduled for the following Monday (weather permitting)

Option #1: It is suggested that City Staff apply coating after having a NO CHARGE consultation with the distributor. Additionally, the consultation should be attended by representatives from the City, BCR and the City-Contracted Graffiti removal company. This will ensure that everyone is aware of the proper application process and a shared dialog further underwrites an opportunity to maximize mural longevity and save money. This is a critical part of proper maintenance procedures going forward.

Option #2: Tradewinds Int. can be contracted directly by the City (or Escalera) at an additional cost of \$200 per mural for 1/2 day labor. (each mural will be a half day of work.)

B. The City of Culver City will be responsible for providing the following:

- A Staff liaison to work with Escalera
- Liability insurance, if needed
- Providing any Culver City approval and permits as needed
- Coordinating any county permit at the County Library site as may be necessary
- Providing barricades for safety at mural site
- Securing permission to renovate the mural from BCR and/or original creators, as necessary.
- Fully removing the temporary sacrificial coating at the Kronenthal Park Mural

C. Design Etcetera payment schedule request:

33% upon contract agreement, 33% upon completion (walk-through) of first mural, and 34% upon completion (walk-through) second mural.

Part 2 - Rivers of the World

A. It is proposed that the "Rivers Mural" surface be cleaned two times a year to remove a cloudy appearance on its surface. It is recommended that this surface cleaning or "bath" may be handled by a group of volunteers that can be organized around the times of Creek Clean up and Earth Day. It is thought that BCR would be an appropriate body to facilitate this activity. It is further suggested that BCR attempt to identify the reason for the cloudy appearance (possibly weather, overgrown plantings which may wash dirt over surface, or inappropriate application of graffiti coating) and notify the City of any findings. The attachment letter from BCR outlines their potential commitment on this specific situation and other considerations.

B. Tile Logo repair costs:

It is estimated that repairing a tile logo would cost approximately \$550 in tile material, painting and firing; The estimated cost for bolt attachment, materials for mounting, mounting and backer board is \$300.

THE IMPORTANCE OF INVESTING IN MURAL RESTORATION

- There should be no question about the importance of maintenance for works of art within the City's Public Art inventory. In addition, these works of art have particular value because of their location next to Ballona Creek, the frequency of public visitation and their contribution to Quality of Life programming within the community. The Murals take on historical significance as they depict topics contemporary and historical, within the specific timeframe of their creation.

"Postcards from Ballona" was designated as a Prototype Community Mural Project, and may be significant in the way Culver City evolves in its learning curve and ability to deal with other mural renovation/restorations. The City Council in 1999 declared support for the revitalization of Ballona Creek as a public resource. Since the 1990s, the City has been become actively or passively involved in many projects focusing on the area in and around the creek. The Proposition "A" Grants require the City to maintain the murals during their existence.

Identifying problem areas for Murals

This proposal also seeks to identify ways of creating a cost effective solution to maintenance and longevity that may apply to future projects. Murals created over the last several decades have suffered severely from the impacts of vandalism. It is the intent of this proposal to offer some partial solutions to improving the chances of success for the existing murals in Culver City.

A. Community Awareness Programming

It is proposed that a "Community Awareness Program" be provided to local neighborhood groups located in proximity to each of the murals. SPARC, the mural resource organization, has an outline that may be followed to create a protective governance for the murals. Lori Escalera has successfully implemented such a program in Oceanside for the Libby Lake Park. Before the murals were started, community residents met for three development meetings with Escalera. The murals were erected in a crime ridden area of the city. Creating and strengthening community bonds for protection and conservation of the murals will lower City obligations and financial investment, cut crime and vandalism, and add life to the projects.

It is suggested that BCR be asked to facilitate such a program or at a minimum, identify possible appropriate groups who may be solicited for their involvement. The City or BCR may consider funding Escalera or SPARC to run short-term programming.

B. Other preventative measures that have occurred and may be explored to maximize results:

- A volunteer safety program to prevent crime (ongoing)
- East Culver City Redevelopment Act – resulting in environmental changes and plantings in Creek at La Cienega area (completed)
- Ballona Creek Master Plan Study (completed)
- Ballona Creek Focused Special Study (completed)
- Ballona Creek Watershed Management Plan (completed)
- Ballona Creek Watershed Task Force (in progress)
- Surveillance or security cameras
- Programming in schools (presentations, community service patrols, promoting in school art learning activities)
- Incorporating a handout for neighborhood watch meetings
- Proper graffiti-proof sealers
- Developing sufficient Mural Maintenance guidelines for eradicating graffiti in a timely manner

C. Attachments: [list]



P.O. Box 1068, Culver City CA 90232

September 18, 2006

Culver City Mural Restoration Support Letter

On behalf of Ballona Creek Renaissance (BCR), I wish to express support for the restoration and care of the three existing murals along Ballona Creek within Culver City. The proposal by Lori Escalera of Design Etcetera offers a positive path forward.

BCR played a lead role in the "Postcards from Ballona" mural next to the Culver City Julian Dixon Library and the "Rivers of the World" mural at the Duquesne Avenue, both murals adjoining major entrances to the Ballona Creek Bike Path. BCR members also participated in the creation of the mural in Syd Kronenthal Park, next to creek bike path. In each situation, students worked alongside artists and volunteers to contribute to the murals' community value and lessen the likelihood of vandalism and graffiti.

At the "Rivers" mural, the proposal recommends a twice-yearly mural "bath" by volunteers as well as an assessment of "cloudy appearance". It suggests that BCR might facilitate the "bath" effort and offer "findings" regarding the appearance question.

In cooperation with the City and as an extension of our community outreach, BCR would be happy to help identify and reach out to appropriate groups to adopt the mural in this regard. We might also participate in volunteer orientation and monitoring of the process. This could be part of our shared goal to help facilitate and "Adopt-Our-Creek" attitude and program. One good candidate "adopter" might be Echo Horizon School, which as a result of initial BCR outreach, has become the perennial Duquesne Avenue Creek Cleanup Site Captain.

Relative to assessing the "cloudy appearance", BCR could do some preliminary investigations and offer an opinion. If scientific analysis or conclusive findings are required, we could assist in providing other expert resources.

BCR values its cooperative relationships with the City and the County as we have worked together on environmental stewardship projects along the creek. The 2005 Creek Cleanup in September and native plantings next to the pedestrian bridge in November and December are two recent examples within Culver City. We look forward to discussing specifically how BCR might help foster a sense of mural stewardship as well.



Jim Lamm, President
Ballona Creek Renaissance

Board of Directors
Jim Lamm, President
Scott Malsin, Vice President
Bobbi Gold,
Secretary/Treasurer
Steven Coker
Lucy Blake-Elahi
Bob Hadley
Cathi Lamm
Irene Reingold
Gerald Sallus
Mim Shapiro
June Walden
Advisory Council
Kay Alderson
Lori Escalera
Pat Hadley
Marina Tidwell

**BALLONA CREEK RENAISSANCE, A CULVER CITY-BASED 501(C)(3) NONPROFIT ORGANIZATION,
DEDICATED TO RENEWING BALLONA CREEK AND ITS WATERSHED IN RELATION TO**

community, environment, recreation, arts, and education.

Federal Tax ID No. 95-4764614

Working Together to "Change the Channel"

www.BallonaCreek.org

KrystalKote™ "CTF" DATA SHEET

KrystalKote™ CalTrans Formula (CTF) Gloss, clear is a two-component, high-solids, low VOC, cross-linked, aliphatic polyurethane coating possessing outstanding resistance to harsh environmental conditions; graffiti; mold, mildew & microbe growth; caustic chemicals; abrasion; impact; and flexing. **KrystalKote™ CTF** is resistant to the effects of U-V and I-R: clear will not yellow, clear-coated underlying colors and custom-tinted **KrystalKote™** will not noticeably fade for 10-years*. **KrystalKote™ CTF** has proven flexibility and tolerance to expansion & contraction, providing a crack-resistant surface, desirable in harsh environments such as salt-air coastal, high heat desert, frigid mountainous, and high humidity of the Northwest & the Southeast. **KrystalKote™ CTF** is completely resistant to hydraulic, lubricating and cutting oils, alcohols, food stains, normal acids & alkalies, salts, solvents, fuels, paints, inks, asphalt, wet concrete, algae, mildew, fungal molds, pesticides, fertilizers, creosote, etc., and temperatures to 450°F. **KrystalKote™ CTF** is CalTrans-Approved and specified as a Graffiti-Resistant clearcoat for traffic signs & soundwalls, and is impervious to graffiti solvents & pigments, cleaning efficiently with approved graffiti removers, such as **GT-1000™** or **GT-2000™**.

CalTrans Approvals & Specifications:

Office of Safety and Health

Dec 1994: Report #94-1014-D07-56-VAP-GRC:
CalTrans-sponsored *Occupational Exposure Investigation: KrystalKote™ Application*, by an independent Certified Industrial Hygienist, Michael Conner, of ACUMEN Industrial Hygiene, Inc.

Office of Safety and Health

January 17, 1995: CalTrans *Letter of Approval* For Use: New Product #NPE 94-04-006 (**KrystalKote™**).

Office of Materials Engineering & Testing Svcs.

January 19, 1999: CalTrans *Laboratory Approval Report: KrystalKote™ Gloss, clear (CTF) exceeds* all standard testing, i.e. 3000 hrs in Weatherometer. Andy Rogerson, Sr. Chemical Test Engineer.

Office of Materials and Foundation

February 10, 1999: CalTrans *Letter of Certification: KrystalKote™* meeting all requirements for graffiti coating. Lee Taubeneck, Sr. Transprtn Engineer.

DGS/Procurement Division

January 27, 2000: CalTrans Invitation For Bid - Solicitation #47787: Aluminum Single Sheet and Laminated Panel, Ground-Mounted Signs; and Aluminum Single Sheet Formed Signs; and Laminated Panel Signs for Overhead Structures. *TradeWinds' KrystalKote™ specified as only "Spray-On Coating"*. George Hortin, Buyer.

Walt Disney Imagineering

KrystalKote™ specified as graffiti-resistant coating for dedicated signs, soundwalls, parking structures, "flyovers", bridges, etc., for new CalTrans District 12 I-5 construction, and all other Disney locations.

Typical Approvals & Specifications:

City of Los Angeles

Dec 16, 1994, Operation Clean Sweep, Dept. of Public Works, recommendation to Bureau of Street Maintenance, specifying **KrystalKote™** as a tested and approved graffiti-resistant, Bus Chrome yellow, or clearcoat, for new heavy equipment purchases.

City of Los Angeles

September 15, 1995 Department of Public Works, Specifications for Rotary Street Sweepers, specifying **KrystalKote™** as approved coating.

City of Las Vegas

April 27, 1998 Street Department Sign Shop letter attesting to superior performance and cost efficiency of **KrystalKote™** protected traffic signs.

Daniel L. Mann, Johnson, Mendenhall (DMJM)

KrystalKote™ specified as graffiti-resistant architectural coating.

HDR Engineering

KrystalKote™ specified as marine environment corrosion- and graffiti-resistant coating for steel train bridge on *Coaster* route.

County of Orange

KrystalKote™ specified as graffiti-resistant clearcoat for murals and other artworks.

City of Gardena

KrystalKote™ specified as graffiti-resistant coating for monuments and other structures.

City of Inglewood

KrystalKote™ specified as graffiti-resistant coating for murals, monuments and other structures.

GT-1000™/GT-2000™ DATA SHEET

GT-1000™ and GT-2000™ are two very effective gel-type graffiti removers and paint strippers, thickened for use on vertical surfaces. Both can also be used to remove tire marks, motor oil and plant stains from interlocking paving stones or concrete. Both are non-toxic, non-caustic, non-flammable, 100% bio-degradable & environment-friendly. Excellent replacements for products based on petroleum distillates & other high VOC chemicals. Unlike many competitors' products, not a single ingredient of GT-1000™ or GT-2000™ is classified as hazardous by any state or federal agency, making both gels safe to user and environment alike. GT-1000™ and GT-2000™ can be applied to any surface (brick, concrete, glass, metal, plastic, wood, trees, etc.) with spray bottle, roller, cloth, sponge, garden or power pressure sprayer. Both immediately begin to re-liquify and encapsulate paint, permanent marker, crayon, grease pencil, white out, ink, soot, cosmetics, oil, etc., which can then be wiped or washed off. GT-1000™ is instantly neutralized and dissipated by plain water, where as GT-2000™ will resist dissipation for approximately one to two minutes after exposure to water, providing an advantage in humid or moisture prone environments.

SURFACE PREPARATION AND APPLICATION

Use standard equipment to apply both GT-1000™ and GT-2000™, including trigger-spray, roll, brush, or pressure equipment. The surface must be totally dry before application of GT-1000™, but may be damp with GT-2000™. Apply either gel to the surface to be cleaned. Use a stiff bristle brush to work it into the stain (and the pores of a porous surface). The use of goggles is suggested if using pressure equipment. Depending on the type of stain, the surface and the temperature (colder = slower chemical reaction), the stain will re-liquify in a few seconds to a few minutes. Some heavy-duty metallic and epoxy paints may take up to 30 minutes – but they will come off. For large porous surfaces, such as large brick or block walls, a garden-type pressure sprayer can be used for application, as long as it is completely water-free. **FOR GT-1000™, MAKE SURE ALL OF THE TOOLS (BRUSHES, ROLLERS, SPRAYERS, HOSES, ETC.) ARE COMPLETELY DRY.** Some surfaces may require repeat treatment, especially if they have several layers of old paint, oil or stain. Rinse the treated surface with water, to clean and neutralize any remaining trace of either cleaner.

NOTE:

GT-1000™ and GT-2000™ are specifically designed to be water-neutralized for environmental considerations. Both are concentrated, but **CANNOT BE THINNED OR "STRETCHED"**.

CLEANUP

Tools and equipment may be washed in plain water, and must be **allowed** to fully dry before the next use.

PACKAGING

Both gels are supplied in pints, quarts, gallons and case lots. Contact your distributor for other delivery options. Normal handling; store in a cool, dry place.

PROPERTIES

Boiling Point:		Over 300°F
Flash Point:	GT-1000™:	> 200°F;
	GT-2000™:	@ 160°F
Viscosity:		16,600 cps
Vapor Pressure:	GT-1000™:	< 0.20 mm
	GT-2000™:	< 0.12 mm
Drying time:		Over 1 hour
Appearance and odor:		Gel, pine scent/ eucalyptus scent
Hazardous ingredients:		None

Your Local Independent Distributor is:

TradeWinds International, Inc.

1374½ East Colorado Street
Glendale CA 91205-1
v: 818-500-1921 • f: 818-500-3974

GRAFFITI MANAGEMENT

AN "INTEGRAL SYSTEM" APPROACH

The three basic steps:

1. **Proper surface preparation:** The surface to be protected must be free of dust, dirt, silicon, rust, non-patent paint, etc. A simple water and light detergent wash may suffice, followed by a clear water rinse, and then completely dried. Sand, bead, or water-blasting may be required for removal of stubborn contaminants.
2. **Proper surface protection:** Coat the surface to be protected with one of the following products. Each will produce a highly durable chemical and graffiti-resistant surface.

KrystalKote™ is a monolithic, non-porous surface coating, possessing outstanding resistance to pigments, caustic chemicals, solvents, abrasion impact, vibration, expansion, contraction and fading from UV-sunlight. May be pigmented to computer-match any color, or used as a clear-coat to protect existing custom paint designs. Available in glossy, flat, or high-gloss finishes. Under normal working conditions, **KrystalKote™** is extremely flexible, and will not crack, peel, fade or yellow in harsh environments. The clear-coat will protect underlying pigmented paints from UV-fading, and will not yellow. Virtually no chemical will damage, stain, or stick to **KrystalKote™**. Impervious to solvents, paints, permanent marking pens, inks, pesticides, road salt, acids, alkalis, algae, wet concrete/cement, oils hydraulic fluids, gasoline, diesel fuel, etc. **KrystalKote™** is USDA-Approved for use in food processing and handling environments. Graffiti will not bond to KrystalKote™. Excellent for exterior and interior applications.

KrystalTred™ is a non-slip coating designed for high traction areas for foot or vehicular traffic. Retains all of the features of **KrystalKote™** with the added quality of being catalytically "puckered" to provide a custom, variable texture for steps, slopes, floors, decking, running boards, catwalks, etc. Medium grey, or any custom or standard color. Will not stain and graffiti will not adhere to **KrystalTred™**. An organic aggregate, **TexShel®**, may be broadcast-distributed for added traction in consistently wet, or specific areas of concern.

Once a non-porous surface has been established, cleaning is achieved by:

3. **Proper surface maintenance:** GT-1000™ and GT-2000™ are two very efficient, gel-type graffiti removers, paint strippers and general cleaners, thickened for use on vertical surfaces. Both are non-toxic, non-flammable, non-caustic, 100% bio-degradable and environment-friendly. Excellent replacements for acidic citrus-based cleaners, petroleum-based solvents and other high-VOC chemicals. None of the ingredients contained in GT-1000™ or GT-2000™ are classified as hazardous by any state or federal agency, nor are they required to have established PEL, OSHA or ACGIH TLV ratings. Both can be applied to any surface (brick, concrete, glass, metal, plastic, wood, live trees, etc.) with a spray bottle, roller, cloth or pressure sprayer, and can be easily neutralized and rinsed away with plain water.

This integrated "**Graffiti Management System**" can provide immediate savings in time and labor, and will normally amortize over an 18-month period.

KrystalKote™ has an effective lifetime up to 10-years, or longer, with no appreciable changes in cleaning characteristics. Cite warranty for specifics on color retention, UV-resistance and finish. **KrystalKote™** will not lose gloss, cannot be chemically etched or otherwise be effected by the solvents present in spray-paint, permanent markers, or other forms of graffiti-tint application. **NO** graffiti shadowing will result after protective coating with **KrystalKote™**.

GT-1000™ and **GT-2000™** begin to work in seconds, and can remove even the most stubborn graffiti (such as enamel spray paint) within minutes. Adhesive-attached materials (such as bumper stickers) can also be removed, leaving no residual material. Correction fluid ("White-Out"), grimy soot deposits and baked-on grease, "break-up" upon exposure to either **GT-1000™** and **GT-2000™**, and completely rinse away with just plain water.

This recommended combination of **KrystalKote™** and **GT-1000™/GT-2000™** is on the cutting edge for user-friendly and environmentally-safe graffiti management and non-solvent cleaning of even the most difficult deposits.

Although **GT-1000™** or **GT-2000™** can be very effective by themselves, caution must be used on characteristically "soft" paints such as latex, or other water-base paints. Often, these paints can be removed as easily as the overlying graffiti itself. High quality paints minimize this problem. On porous surfaces (such as concrete block walls), a short-haired natural-bristle scrub brush is recommended to fully penetrate the gel into the embedded graffiti. Some heavily textured surfaces may require a second or third treatment. Refer to the **GT-1000™/GT-2000™** Data sheet for detailed user instructions.

As you are aware, removing paint from a porous surface can be labor intensive and cost prohibitive. The best cost effective use of your fiscal and man-power resources, is the use of an efficient anti-graffiti coating in anticipation and prevention of potential graffiti damage. **KrystalKote™** or **KrystalTred™**, in tandem with **GT-1000™** or **GT-2000™**, can provide the correct solutions to your specific problems. **No shadow** is left after graffiti removal from any of our coatings, nor deterioration of finish. No residue is left from either of our cleaners, when properly applied and rinsed.

A ONE TIME cost of permanent anti-graffiti coverage using **KrystalKote™**, will average @ 40¢ per sq. ft., and the subsequent use of **GT-1000™** or **GT-2000™** for absolute graffiti removal, costs @ 1 - 1½¢ per sq. ft.

Our "Technical Support" staff can be reached via phone, fax, or e-mail to analyze your particular situation, and co-operatively devise a working solution for your specific problem. Please contact TWI at your convenience.

While we believe that the data contained herein is factual, and the opinions expressed are those of qualified experts regarding the results of the tests conducted, the data is not to be taken as a guarantee of performance, nor as a warranty of representation, either expressed or implied, for which we assume legal responsibility. The manufacturer, distributors and agents accept no responsibility for the misuse of this product. This information relates to the specific material designated, and may not be valid for such material used in combination with any other materials, nor in any process. Such information, to the best of our knowledge and belief, is accurate and reliable as of the date compiled. It is offered solely for client consideration and verification. Statements or suggestions concerning possible use of this product, are made without representation or warranty, that any such use is free of patent infringement, and are not recommendations to violate any patent printed in the USA. Any use of this data and information, must be determined by the user, to be in accordance with applicable Federal, State and local laws and regulations. Neither TradeWinds International, Inc., nor its distributors or agents, shall be liable, under any circumstances or jurisdictions, either expressed or implied, for damages in excess of the purchase price of the product.

Toll-manufactured for:

Your independent distributor is:

TradeWinds International, Inc.

1374½ E. Colorado Street

Glendale CA 91205

toll free: 888-463-3003

v: 818-500-1921

f: 818-500-3973

Crife Management System 7041 27-22-2000

USEFUL PROJECT REFERENCES:

<http://www.crimereduction.gov.uk/activecommunities42.htm>

Graffiti and Disorder: Local Government, Law Enforcement and Community Responses

It is estimated that graffiti removal costs in Australia are \$300 million a year, along with the United States who spend \$7 billion annually. This report identifies differing responses from Local Government, Law enforcement, and the community involving graffiti. The implications and motives of graffiti are also signified.

Title: Graffiti and Disorder: Local Government, Law Enforcement and Community Responses

Authors: Australian Institute of Criminology August 2003

It is commonplace that different people respond to **graffiti** in different ways. One cost is the general sense of apprehension about crime it creates in the society. **Graffiti** creates a run-down atmosphere that can lead to more crime being committed. **Graffiti** is of great significance to local communities, local government, police, public transport agencies, and young people. There are two ways of viewing **graffiti**, from a crime prevention perspective, and from a youth culture perspective.

Crime Prevention Perspective

Interventions to prevent crime opportunity whilst increasing the risk and difficulty of offending are classified as situational crime prevention.

The three principal tenets of reducing offending are:

Increasing the effort

This process involves hardening the targets. One way would be to utilise the design skills of neighbourhoods, so undetected **graffiti** would be harder to commit. Regulation of selling spray paint could also increase **graffiti** writing effort. In South Australia, it is an offence to sell paint to a minor or indeed sell it without using physical retailer assistance. This is where products are stored away from customer reach, and in more suitable positions eg. behind the counter, glass cabinets etc.

Increasing the risk

The likelihood of detecting offenders can be increased through installing lighting, video or camera surveillance as most offenders work at night so they cannot be seen. Encouraging community surveillance is another technique that may be employed, using programmes such as Neighbourhood Watch or Crimestoppers.

Reducing the rewards

Prompt identification and instant **graffiti** removal make it less appealing to commit the offence. The approach requires constant monitoring and rapid removal of **graffiti** in the area.

The Role of Law Enforcement

It is generally recognised that to achieve reduction in **graffiti** needs strategies with a broader focus than policing and punishment alone. To decrease **graffiti** incidence:

Police alone cannot control crime and disorder
No single agency alone can control crime and disorder
Partnerships of crime reduction agencies must exist.

Evidence based problem solving approaches are most effective approach to controlling crime and disorder. Crime and disorder problems are complex, and need to be understood within local context, resulting in a local strategy reflective of requirements.

Graffiti as a Youth Culture

To understand the complex nature of **graffiti**, it is necessary to understand the youth culture that initially promoted and continues to popularise its practice. The reason for popularity found in hot spots such as underground subways is high visibility, a huge potential audience, and linking of other like-minded people in large areas ie. cities. Subways also reflect direction and movement, and the harshness of inner-city life. Throughout the 1970's and 80's it can be said the media promoted and popularised the **graffiti** culture using magazines, books and films.

Graffiti is found upon walls, public transport, phone booths etc. and is more likely performed within urban cities than rural towns. Those belonging to the **graffiti** culture impose bans upon churches, tombstones, houses, and cars upon themselves. The three main reasons **graffiti** writers carry out these actions are to:

achieve fame
command respect
there is nothing else to do.

Encouraging and facilitating legal graffiti

There are now specially designated places for **graffiti** writers to use, which hopefully prevents illegal activity. There are websites available that are produced in good faith intended for legitimate **graffiti** artists.

The Role of Local Government and the Community

There is no universal response concerning **graffiti** removal, as local governments have individual differing problems, strategies and solutions. Rapid removal, criminal sanctions, social benefit approaches, and acceptance of **graffiti** culture are just some of the strategic methods available to local governments.

Conclusion

Youth culture must be taken into account to improve illegal **graffiti** prevention. This multi-faceted practice demands a multi-faceted response collaborated through Local / State Government and the community. Crime and safety issues are complex and involve local factors of employment, education, health, welfare, and economical policies. With a better idea of strategies to control **graffiti** writing, a more cost effective and evidence driven response will be provided.

<http://www.graffiti.nsw.gov.au/cpd/graffiti.nsf/pages/dohkabc>

How to Decrease Your Graffiti Problem

**Phil Bockos, Project Manager, NSW Department of Housing
Western Sydney Region, Blacktown**

The Department of Housing has lived with the problem of Graffiti for quite some time but we have recently decided to make a concerted effort to reduce the incidence of this universal problem.

When we sat down and looked at where our most problematic areas were, we realised that in all cases we had helped create the problem. By this, I mean that our designs of the times when these estates were built (early 1970's), which aimed to create a better living environment, were actually creating an ideal environment for graffiti to flourish.

Some of these designs were based on the Radburn town planning principle that sited the houses so that the front of the house faced a large open space and the back faced the street. The intention was to separate the pedestrian and vehicular access to the homes. The only fencing to speak of was a 1500mm high stained timber fence separating the house from the street. From the back of the house one could not see what was happening on the street, this in turn gave anyone who wished to "tag" or deface the fence the ability to work without being seen. These tags would be left on the fence therefore creating more and more tags, as well as a free "wall" for some budding Aerosol Artists.

In order to provide pedestrian access to the front of the homes, the Radburn designed estates featured long fenced walkways leading to underpasses, schools and shops. These all provided an unsupervised graffiti target area. The underpasses did not go untagged; they also provided a dark and dangerous place for unsuspecting innocent pedestrians.

Radburn designs were not the only problem areas identified. We also created townhouse development estates where the number of properties built were the maximum yield for the site, creating densely developed neighbourhoods. One site in particular has 300 townhouses located on it. This earlier development strategy has caused not only social problems but also significant and ongoing management difficulties. These townhouses are built around dead end streets and back onto large open spaces, again defined with painted timber fences that can be, and have been, tagged repeatedly. No efforts were made to clean up the problem, the graffiti was just left until the next cyclical painting program.

We are currently doing something positive about these unworkable sites through the Department's Neighbourhood Improvement Program (NIP). In brief, we are 'turning the houses around'. The open space found at present at the front of the homes is being fenced and turned into rear yards and present back fences are being replaced with front fences which afford

visibility or eyes on the street. A traffic and pedestrian study of one area revealed that the graffiti ridden walkways and underpasses were not used very often. These are being closed off and incorporated into the new rear yards. One site is near completion and has changed the overall outlook of the area, now the residents have pride in their locality and are calling their house their home. There are now very few places for offenders to tag or paint surfaces. (unless within the confines of private property).

The other initiatives I would like to discuss is a relative new redevelopment site in Seven Hills where five houses were demolished and 35 one bedroom pensioner units built. The main Western railway line is located approximately 50 metres away from the rear boundary. The design of the development required a soundproofing brick wall on the rear and Eastern boundaries (the Eastern boundary faces a large park and the rear boundary has a pathway running parallel to it joining the park to the Seven Hills railway station). The scale of this great wall is 130 metres long and with a height generally varying between two to three metres. As a solid brick wall it presented a magnificent 'canvas', what an invitation to all taggers and aerosol artists.

I suppose you could call it a bit of a kick along, but after this wall was repeatedly hit by taggers and so called 'artists'; we received some criticism in the local press, front page no less. We did not take this lightly, so after some discussion we called a meeting of all prospective stakeholders - Police, both local and Transit, Blacktown City Council, Integral Energy, Department of Community Services, Juvenile Justice Service, University of Western Sydney, Local Press - just to name some. As it turned out, the two agencies that worked very closely were the Transit Police and the Department of Housing. Several meetings took place as we tried to plan the proposed mural that was seen as the best way to deter graffiti and present to the community a superior image of the Department and its properties.

Other meetings were held where the community was invited to have input into the theme of the mural and a possible design. It was agreed to have the mural painted by aerosol artists, possibly by some of the people who had already painted the wall illegally. The Transit Police gave us several names and this proved to be a job all by itself, that is to make contact and arrange an on-site meeting. After several false starts we finally met and it took a lot to convince them that we were on the level as they did not trust anyone. After several meetings we arranged for one of the artists to design a flier to advertise a public meeting.

What a flier, done in watercolour this guy had talent and from that point on we knew deep down we had a chance to complete the project we had started.

It was not easy, but after many hours work including weekend public meetings we finally had a theme which was "The History of Seven Hills". The street artists had this brief to design the mural, an artistic licence if you like.

With a wall so big we were worried that we would not have enough "scribblers" to paint the wall. The other big worry was that we did not want kids to turn up and start painting their own "pieces", so we had the wall painted with a background colour and two of the artists started to lay out the design on the wall two days before paint day. The local police had to be informed as to what was going on prior to paint day so if they had a report that the wall was being defaced, they would not go out and arrest these guys!

Advertising was one of our biggest aids. We had three lots of fliers printed and copies handed out in areas frequented by the people we wanted. As well as using community announcements on commercial radio, both AM and FM frequencies, we had assistance from the ABC through radio station 2BL. This proved to be very successful, so much so that several stations did follow up interviews at the end of the first day.

We also had a starting date which was Saturday January 18th 1997, coinciding with the school holiday period. An estimate for the number of spray cans and colours was made and a supplier found locally which assured that they would have a large supply available in reserve if required. We must thank Krylon Paints and Mitre 10 Stores of Seven Hills and Paddington for their supply of paints. In total, there were 478 cans of paint used.

Paint day arrived and it was fine weather - what a good start, the two lead artists arrived and others just turned up to start painting as did the general public and local residents from the complex whose wall we were painting. At one point, there were approximately thirty "scribblers" painting the wall and it was starting to take shape. The idea behind this was that two lead artists would control the painting and we would hand out the paint to minimise pilfering, where else could these guys and girls get free paint for their own use? This was kept to a minimum with about one percent loss. We could not be seen to be heavily guarding every can of paint.

With the first day complete at five o'clock in the afternoon we had completed about eighty metres of wall. The next day we were at it again at about 9.00am, the same number of painters or scribblers turned up, and it was on again.

It was decided before we started that the mural would be covered with a non-sacrificial protective coating for protection from jealous "taggers". This was applied to the first completed section about lunchtime on Sunday 19th January. We finished painting at about 9.00pm on Sunday night by headlamp light, including a local police car. The wall was not quite completed and the boys came back on Monday morning for a few hours and by lunchtime the protective coating was being applied to the last section.

Then it was all done and what a great piece of art!

Total cost to the Department of Housing was less than \$19,000 with the majority of the costs in the protective coating. Other costs included paint, scaffolding, advertising costs, wall preparation and a small payment to the lead artists for flier and theme design.

Now, some four months since completion, the wall has had some very minor "tags" applied to it which were removed straight away at nil cost and with no damage to the protective coating. The contract for the non-sacrificial coating included a three-month maintenance period.

Being so close to the main western rail line and with some 100,000 commuters passing daily, I believe that this mural must be one of the most frequently seen in Sydney, and is one of the highlights of the rail journey between Parramatta and Penrith. You can observe the heads of the passengers turn as the train passes the wall.

As we reflect on what we have accomplished, we have gone from a very long wall of graffiti to one of the most frequently seen murals in greater Sydney. This work has proved that government and the community can work together to solve what is undoubtedly one of the worst features of the present urban built environment.

Now we have seen the best and the worst of designs that attracts graffiti and the next question is, where do we go from here? Well, as it happens we do have some vision and we have created a GRAFFITI POLICY STATEMENT and a GRAFFITI STRATEGY for the Department of Housing, Western Sydney Region.

As you can see from these from these two papers we are committed to act simply on graffiti attacks within this Region. This can be achieved through educating and training our staff and our tenants. With this knowledge, and working together, we will be able to clean up many areas, which have been subject to vandalism since they were built.

New South Wales Department Of Housing GRAFFITI POLICY STATEMENT

This policy is to be used in conjunction with the Regional Graffiti Strategy.

The following basic principles and anti graffiti responses are commonly used throughout Australia and around the world (source of some of the information is the Internet);

1. Remove graffiti as soon as it appears, Clean off/paint out as soon as possible but *no longer than one week*.
2. Identify the most concentrated areas where graffiti occurs. Use of Non Sacrificial Coating with tag removal within 24 hours. If graffiti continues, look at alternatives involving the transit Police to identify "tags" so that action can be taken on our behalf and offenders referred to the criminal justice system for prosecution.
3. Train all teams in appropriate responses to graffiti and its removal.
4. Encourage tenant groups to report graffiti and arrange cleanup days. The Department can make paint and clean up material available to tenants.
5. Investigate alternative designs to known bad areas. Alternative types of fencing, blocking off unused walkways etc.
6. Neighbourhood Improvement Program. The program is assisting to reduce the amount of common areas under the control of the Department.
7. Discuss with architects and designers the impact of adjoining public spaces. Use of acceptable surfaces, products and appropriate design where our property adjoins public spaces.
8. Encourage tenants to report graffiti. This will be counterproductive if we do not act immediately on such reports
9. Encourage tenants to remove graffiti as it appears. The Department can make paint and clean up material available to tenants.

New South Wales Department Of Housing

GRAFFITI STRATEGIES

This is to be used in conjunction with the Graffiti Policy Statement.

We must acknowledge that we have a problem with graffiti in this Region and understand the options which are available to us.

1. Removal of Graffiti within One Week.

The first action is to remove graffiti from all highly visible areas, this would be known as the **Initial Clean Up**. Initial cost for removal would be high but this gives the Area a platform on which to work, or if you prefer, a starting point.

Application of Non Sacrificial Coatings to areas where "Tagging" is considered to be high risk. A number of proprietary coatings are currently being assessed. Refer the Project manager Phil Bockos for advice.

Quick response to remove reported graffiti.

2. Training Of All Area Staff .

Staff training must take place so they can fully understand graffiti and its removal.

3. Inter Agency Involvement as Key Stakeholders.

Full inter agency co-operation is considered to be *essential*. Agencies to be included are Local Councils, Local Police, Transit Police, Energy authorities and other major influential utility providers.

Major stakeholders are Tenants, Tenant Groups, Community Groups and the general community.

4. Investigate Building Designs

Where there are high levels of graffiti a thorough investigation into the design of a project and its surrounding environmental factors need to be considered.

Look at the type of fencing material used, consider closing walkways

Neighbourhood Improvement Programme. (De-Radburning estates)

Ensure that external finishes known to be the target of vandalism are minimised in new projects and consider the replacements of existing surfaces to reduce the risk of further graffiti attacks.

5. Education Of Stakeholders

Compile an educational kit for full distribution

Our staff are major stakeholders and by educating them in how to handle graffiti attacks within their Area we can assist to control this problem and elevate the image of the Department.

Make sure that staff are aware of and have a copy of the Graffiti Policy Statement:

Our tenants and the public are other important stakeholders and we must make them aware of our Graffiti Policy Statement.

This can be carried out through the Tenants' Council and the various tenant groups within the Region.

6. Goals and Objectives

Our primary Goals is to minimise the amount of Graffiti throughout the Region.

Ultimately, through the education of our stakeholders and the implementation of the Graffiti Strategy, tenants will be able to take responsibility for reporting and in some cases removing any Graffiti that is applied to their property when it occurs.

Graffiti Management Policy

Background

The City of Sydney Graffiti Management Policy was adopted on 6 December 2004. You can download the Graffiti Management Policy as a PDF document.

The policy has been developed to enhance the City's environment and maintain better neighbourhoods for residents, businesses and visitors by minimising the impact of graffiti. The Policy addresses issues relating to graffiti on private property including posters and notices and aerosol art.

The policy was placed on public exhibition, from 4 September 2004 till 4 October 2004. During the exhibition period, the City received 21 submissions from the public. These submissions were each considered and offered a diverse range of opinions on the City's draft policy and current graffiti removal practice.

Following the public exhibition period, the draft policy was adopted by Council on 6 December 2004. The policy was adopted with amendment, adding a section relating specifically to election posters.

Overall, the City's graffiti removal program has been successful and well received by the community. The City received a number of submissions in praise of the results achieved in the public domain as a result of the its graffiti removal program.

Downloads

Graffiti Management Policy | PDF 439Kb

Graffiti Program

The City of Sydney recognises that quickly removing graffiti is an important step in improving the amenity of a neighbourhood. The visual impact of a clean wall is immediate and a tangible sign to residents that they live in a clean and safe neighbourhood.

The City of Sydney inspects graffiti 'hotspots' every 24 hours and removes graffiti within 24 hours of identification, or when consent from the building owner or resident is obtained.

The remainder of the Local Government Area is inspected every five days and graffiti removed within 24 hours of identification, or when consent from the building owner or resident is obtained.

<http://www.cityofsydney.nsw.gov.au/Residents/Graffiti/Default.asp>

Consideration of Proposed Scope of Work and Costs for Restoration of Three Community Murals, and Renewal of Contracts for Continued Maintenance of Certain City-Owned Sculptures and Seven Zoetropes

Public Art and Historic Preservation Coordinator Byers presented the material of record.

June Walden, Ballona Creek Renaissance, reported working on removing graffiti from the murals, she appreciated that the City valued public art and she pointed out the importance of maintaining the murals.

Public Art and Historic Preservation Coordinator Byers read an email from Bobbi Gold, Ballona Creek Renaissance Board Member, who expressed support for restoration of the murals. Ms. Gold felt maintenance of the student created murals could be managed if anti-graffiti coatings were maintained.

Jim Lamm, Ballona Creek Renaissance, reconfirmed the letter he wrote in September 2006 supporting the project and pledging the support of the Ballona Creek Renaissance to make the project work. He reported working on two of the murals and he wanted to see continued care and restoration of Culver City's public art.

Mim Shapiro was pleased with the work of the Commission, she offered to help with restoration and she expressed regret that people did not treat the art with respect.

Commissioner Smashey suggested having artists speak to children in schools to educate them that art is not to be vandalized and she received confirmation that the contracts were time and material contracts paid out as actual costs are incurred with a not-to-exceed amount.

Commissioner Koosed was interested in including students in the restoration process and she hoped that thorough written instructions on how to best apply and maintain the protective coating would be included so the Ballona Creek Renaissance community could support that. She felt if the City learned how to maintain the murals correctly, maintenance could actually occur with regularity.

Responding to Commissioner Koosed, Public Art and Historic Preservation Coordinator Byers discussed the normal lifespan of murals, noting that the Public Art subcommittee supported the proposal because the City had not done due diligence in maintaining the three murals.

Staff and the Commission discussed maintenance estimates and the length of time the budgeted amount would cover and Commissioners expressed strong support for proper maintenance.

Responding to inquiries, Public Art and Historic Preservation Coordinator Byers indicated that the matter would be brought before the City Council in October and she explained that the artist is usually the first choice for performing restoration work but if they are not available, a qualified conservator might be considered. She added that moving the zoetropes was not feasible from a cost standpoint and she clarified that Lori Escalera indicated that she would honor the costs in her proposal dated September 2006.

Commissioner Hanami commented on the vulnerability of public art and he suggested adding another coating to the artwork in the middle of the term and formulating a plan for long-term maintenance of the City's public art as he was concerned that there was much more art work in the City not yet being addressed.

Responding to Commission suggestions that City staff and the community be involved in the maintenance process, Public Art and Historic Preservation Coordinator Byers explained liability issues involved with volunteers on City projects and she noted that City staff did not have the resources to maintain the art. She stated that all work had to be done on a contract basis and she acknowledged how fortunate the City had been to have people who had volunteered their time and she hoped they would continue.

Chair Henderson suggested that the Public Art subcommittee formulate a long-term plan to maintain City-owned public art and return with a dollar figure to support that.

Responding to inquiries from Chair Henderson, Public Art and Historic Preservation Coordinator Byers explained that graffiti abatement was part of a larger City contract for graffiti and when the contractor indicates that they cannot

handle graffiti on artwork the matter comes to Cultural Affairs staff.

Public Art and Historic Preservation Coordinator Byers reported that when approaching the Council for approval, staff would ask for an amendment to allocate more money to repair the framework supporting *Hanging Gardens* at City Hall as sufficient funds were not available.

Responding to Commissioner concerns, Public Art and Historic Preservation Coordinator Byers explained contract procedures.

Moved by Commissioner Koosed, seconded by Commissioner Smashey and unanimously passed that the Cultural Affairs Commission recommend the City Council award a contract to Lori Escalera not to exceed \$11,000 for the scope of work submitted in the proposal dated September 20, 2006 with a caveat that it is a one-time effort to extend the life of *Postcards*, *Rivers of the World* and *Day to Night* murals along with graffiti removal and replacement of anti-graffiti coatings.

Moved by Commissioner Smashey, seconded by Commissioner Jayne and unanimously passed that the Cultural Affairs Commission recommend the City Council award a contract to Sculpture Conservation Studio in the amount of \$20,000 for continued maintenance and conservation of several City owned sculptures.

Moved by Commissioner Jayne, seconded by Commissioner Hanami and unanimously passed that the Cultural Affairs Commission recommend the City Council award a contract to Rick Alexander in the amount of \$10,000 for continued maintenance of seven zoetropes.

Chair Henderson called a brief recess from 9:14 p.m. to 9:22 p.m. Commissioner Jayne left the meeting at 9:15 p.m.

oOo

Item A-4

Discussion of Documentation of Sub-Committee Meetings, and Staff and Commissioner Updates