

Public Art Advisory Committee Meeting

January 28, 2024

12:00 p.m.

Council Chambers, 305 SW A Street

Contact skerr@bentonvillear.com to request participation via Zoom.



AGENDA

Members

- 1 Elizabeth Miller
- 2 Allan Paulose
- 3 Chad Nicholson
- 4 Kate Schaffer, Vice Chairperson
- 5 Anne Jackson
- 6 Clint Schaff
- 7 Tom Hoehn, Chairperson

Ex Officio

- Beckie Seba, City Council
Kalene Griffith, Visit Bentonville
Alison Nation, Visit Bentonville
Cynthia Post-Hunt, Crystal Bridges/The Momentary
Melisa Durkee, OZ Art

Staff

- Shelli Kerr, Comprehensive Planning Manager
Josh Stacey, Deputy Director of Parks

Call to Order

Approval of Minutes – Dec. 10 *

1. **Welcome new members** – Elizabeth Miller and Allan Paulose

PROPOSALS

2. **Sewer Mains at Town Branch ***
3. **A Novel Idea (unsolicited) ***
4. **SHIFT (unsolicited) ***
5. **Bronze Sculpture (unsolicited) ***

PROJECT PLANNING

6. **Singing Kites Discussion**
7. **Condition Assessment ***
8. **Asphalt Art Grant *** - vote of support
9. **Bus Shelter/Storm Wood Repurpose**
10. **2025 Work Plan ***

UPDATES

11. **J and John DeShields Roundabout** – *Status update*
12. **Physics of Being (You are Here)** – *Progress report*
13. **Bentonville Bat** – *Progress report*

OTHER BUSINESS

14. **Officer Elections** – Chairperson and Vice Chairperson *
15. **Sculpture Artist Collective ***
16. **Letter from Arts One ***
17. **Arkansas Arts Council ***
18. **Roundtable Discussion**

ADJOURNMENT

*Attachment

Public Art Advisory Committee Meeting

December 10, 2024

12:00 p.m.

Council Chambers, 305 SW A Street

Contact skerr@bentonvillear.com to request participation via Zoom.



MINUTES

Members	Ex Officio	Staff
1 Steven Baker ✓	Beckie Seba, City Council ✓	Shelli Kerr, Comprehensive Planning Manager ✓
2 Grant Cottrell ✓	Kalene Griffith, Visit Bentonville	Josh Stacey, Deputy Director of Parks
3 Chad Nicholson ✓	Alison Nation, Visit Bentonville	
4 Kate Schaffer, Vice Chair	Cynthia Post-Hunt, Crystal Bridges/The Momentary	
5 Anne Jackson ✓	Melisa Durkee, OZ Art	
6 Clint Schaff ✓		
7 Tom Hoehn, Chairperson ✓		

Call to Order Tom Hoehn called the meeting to order at 12:02 pm.

Approval of Minutes – November 12, 2024

Grant made a motion to approve the November 12, 2024, minutes, Steven seconded. All in favor; motion passed 5-0. (Anne had not yet arrived.)

- Service Recognition for Steven Baker and Grant Cottrell.** Shelli recognized Steven and Grant for their service on the Public Art Advisory Committee by sharing a list of projects that they were involved with and an award with their years of service.

PROPOSALS – None received

PROJECT PLANNING

- Asphalt Art Grant.** Shelli explained shared the selected project locations for the asphalt grant application:

- 5th & Bella Vista Rd / Crosswalk at 5th & D St / 9th & Bella Vista Rd
- McCollum and Central / Trails End & McCollum

Goals include to:

- Improve safety
- Draw attention to coming close to a school zone
- Neighborhood identity
- Test paint materials
- Establish a neighborhood pilot program

- 2025 Budget – Project Ideas.** Shelli shared that the 2025 budget includes the \$25,000 for the committee plus \$75,000 reserved for matching funds if awarded the Our Town grant for a Master Public Art Plan. The funding for the sewer main project has moved into 2025 since it won't be started this year. The Condition Assessment report will inform decisions on funding needed for maintenance.

Anne shared recent proposal from Cromwell on reusing the wood for the bus shelter. The estimate for the largest shelter is approximately \$98,000. Opportunities for funding include a Bus Shelter grant from the Northwest Arkansas Regional Planning Commission. Tom mentioned that the Excellerate Foundation is looking for opportunities to incorporate art into its new development, McAuley Place. The Cromwell team would like to schedule time to look at the wood.

Committee members asked about data from the Red Ball project. Shelli will research.

UPDATES

4. **J and John DeShields Roundabout.** Waiting on CB to review contract.
5. ***Singing Kites.*** Submitted first payment and they are initiating work
6. **Sewer Mains at Town Branch.** Only one submittal so far, received one question about the number of paint colors.
7. **Condition Assessment.** Should have report by end-of-the-year.
8. ***Physics of Being (You are Here).*** Won't begin until next year.
9. ***Bentonville Bat.*** Artwork is complete. Parks is working on site prep for installation next Spring.
10. **Repurpose of Storm Wood.** Covered under Budget item.

OTHER BUSINESS

11. **Meeting Date** – *Recommendation to move to last Tuesday of the month to better align with other approvals needed before City Council.*

Anne made a motion to move the meeting to the 4th Tuesday of the month, Chad seconded. All in favor, motion passed 6-0.

Next meeting will be January 28, 2025.

12. **PAAC Appointments.** Received 18 applications, 4 are non-residents, interviewing 5. Plan to take to CC for approval on Jan. 14. With the new meeting day, the new appointee's first meeting will be January 28.
13. **Roundtable Discussion.** No discussion.

ADJOURNMENT

Steven made a motion to adjourn, Grant seconded. All in favor; motion passed 6-0.

From: noreply@civicplus.com
To: [Shelli Kerr](#)
Subject: Online Form Submittal: Town Branch Park Sewer Main Art Proposal
Date: Wednesday, December 18, 2024 5:26:59 PM

Town Branch Park Sewer Main Art Proposal

Student Information

Name	Yenuli
Email Address	Wickramasinghe
Phone Number	[REDACTED]
Address	[REDACTED]
City	Bentonville
State	AR
Zip Code	72713-5285
Grade	11th
School	Bentonville West Highschool

Proposed Artwork

Title of Artwork	Fish of Bentonville
------------------	---------------------

Description of Artwork	The creek near the sewers started off as my major source of inspiration. I knew that I wanted to incorporate an aspect of nature that correlates with this waterway. Knowing that Arkansas is a popular place people travel to for fishing and Bentonville is home to many fishers, I chose to include 4 different breeds of fish. These include Bluegills, largemouth bass, crappies, and catfish. These fish are some of the most popular fish in Lake Bentonville with 421 recorded catches of Largemouth bass, 130 Bluegill, 248 catfish, and 21 crappie. Keep in note that these are just the recorded cases! In addition, the “spots” on the fish are in the shape of a diamond. Diamonds hold great significance in Arkansas as the first diamonds ever found in America were founded in Arkansas. Since then, our state has upheld the diamond as our state gem. Furthermore, roughly 120,000 people per year travel to Arkansas to participate in diamond extractions. I chose to include the colors blue, green, yellow, and brown as the surrounding nature includes a similar color scheme allowing the art piece to be more cohesive. In addition, since the sewers are placed along a trail, I hoped to incorporate colors that would
------------------------	--

evoke a sense of tranquility within the viewer while also adding a pop to the scenery. With this piece, I hope to emphasize the importance of Bentonville's nature and the wildlife within it.

Sketch/Image Upload [4f.jpg](#)

Additional Uploads (not required) *Field not completed.*

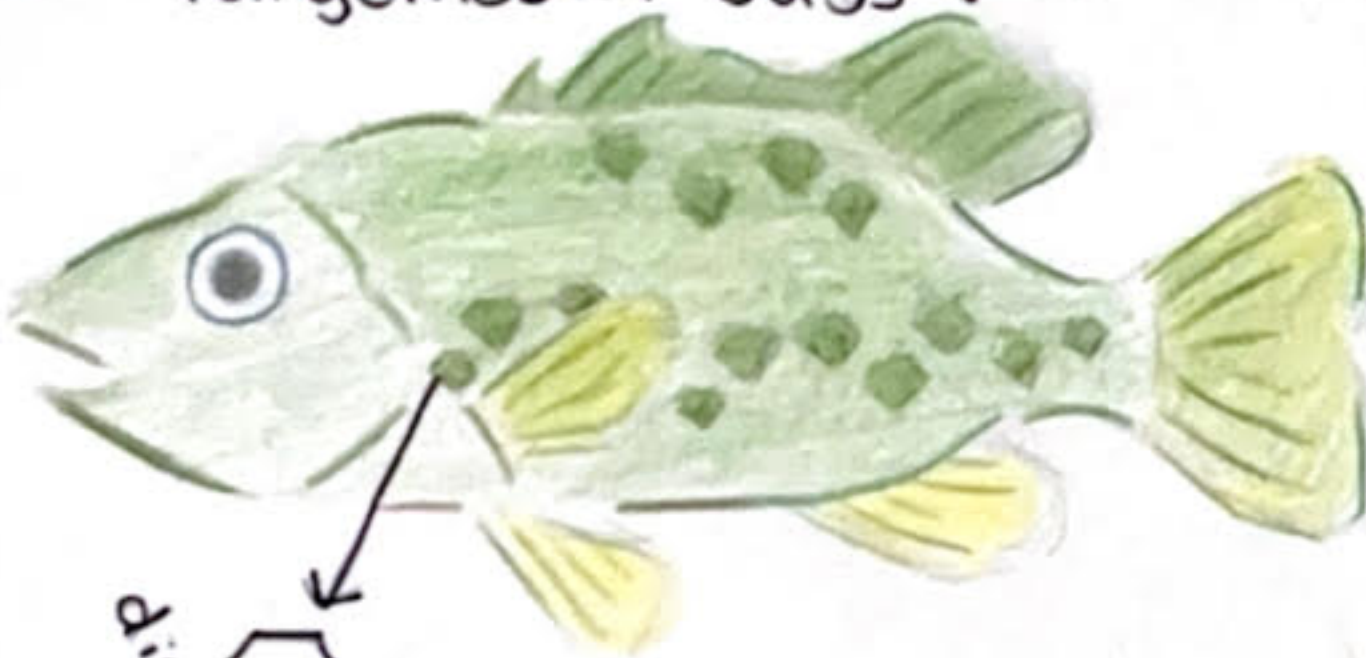
Email not displaying correctly? [View it in your browser.](#)

Plan for both sewers!

Bluegill (Bg)



largemouth bass (Lb)



Crappie (cp)



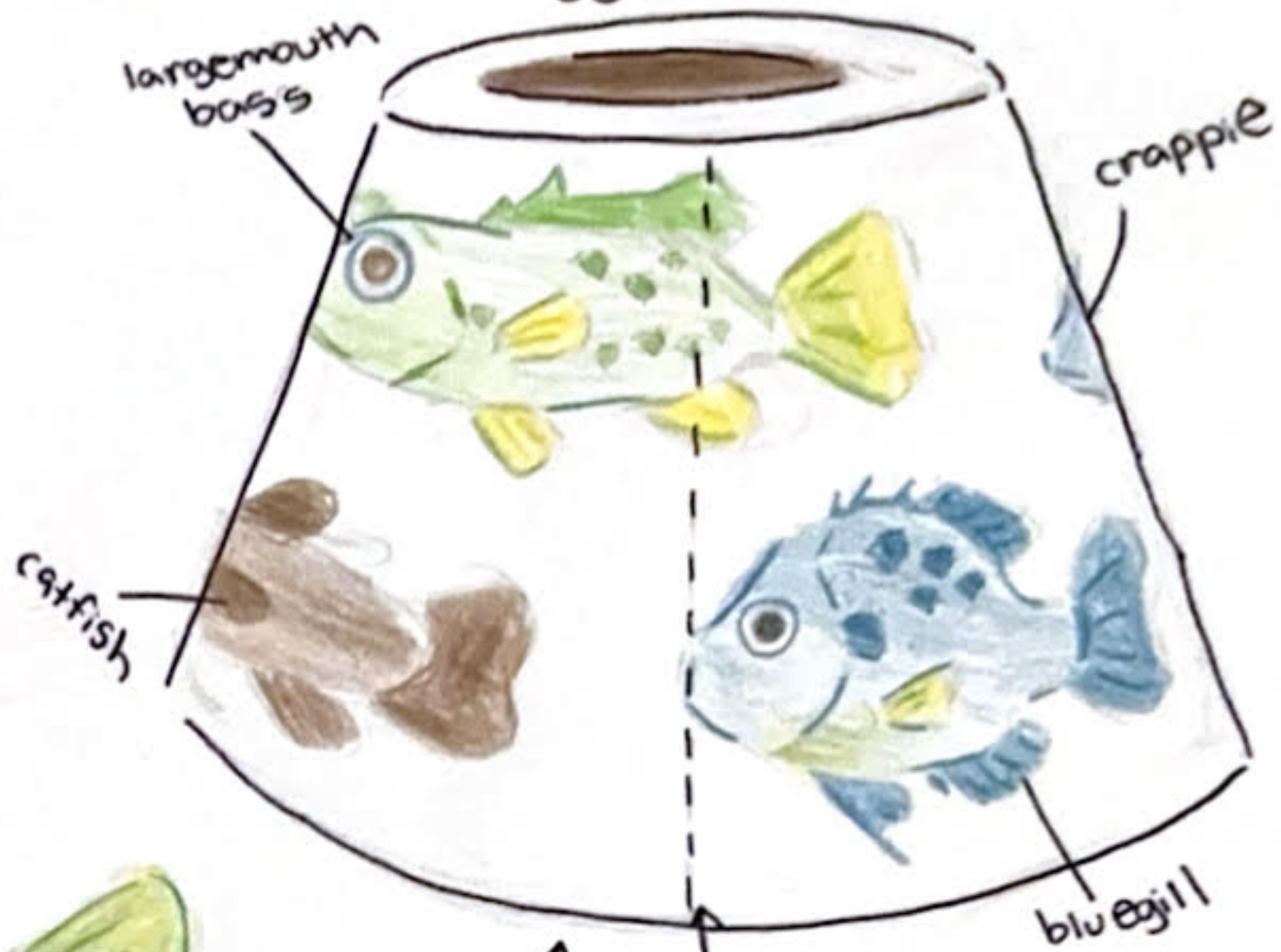
catfish (cf)



*fish will be more vibrant when using paint

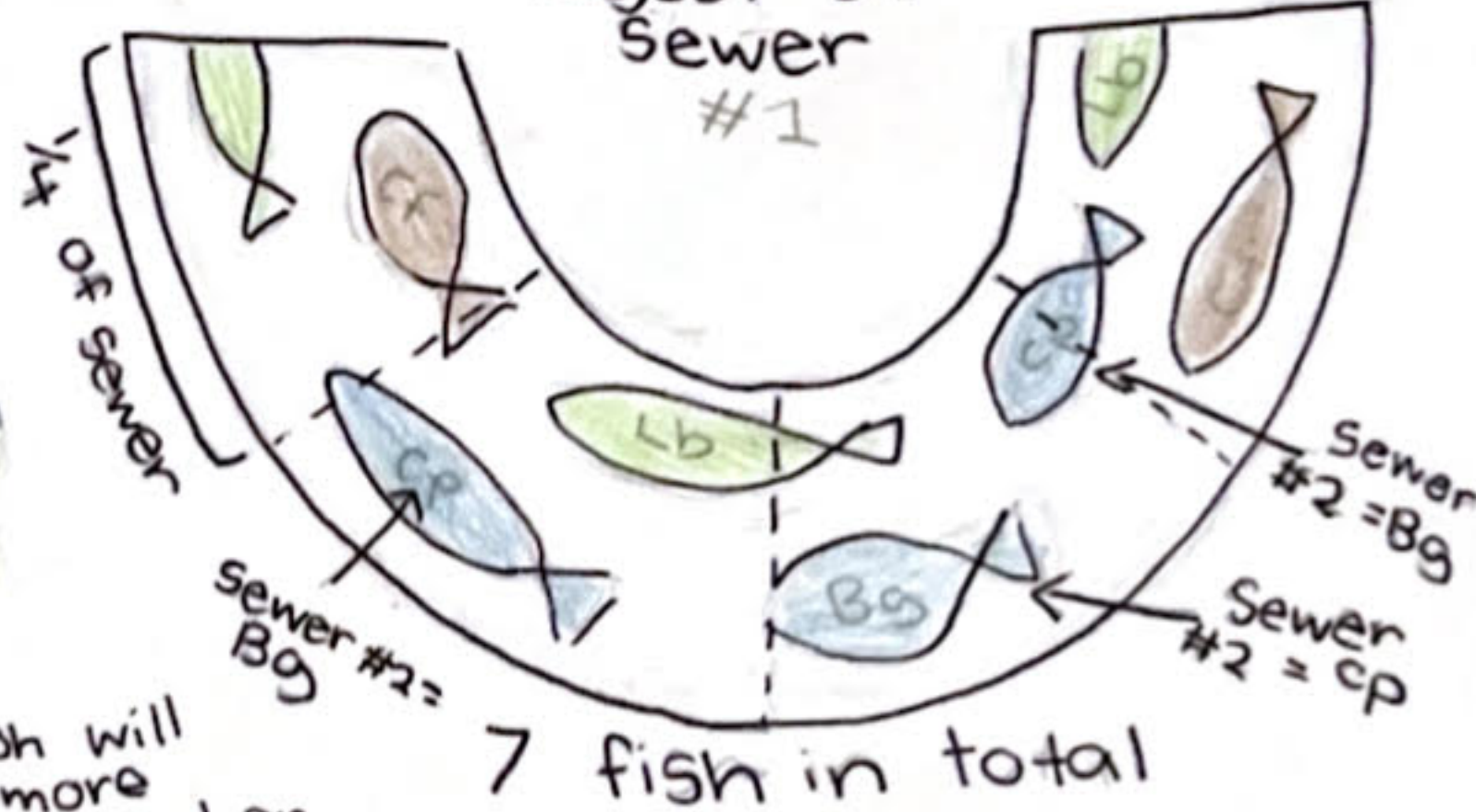
Sewer #1

sewer



line to show spacing of fish (not included)
this can be painted an off-white (cream) color

layout of sewer #1



7 fish in total

Sewer #1

- 2 largemouth bass
- 2 crappie
- 2 catfish
- 1 bluegill

Sewer #2

- 2 largemouth bass
- 1 crappie
- 2 catfish
- 2 bluegill

Colors

- blue
- yellow
- white
- brown

mix these to make green



From: noreply@civicplus.com
To: [Shelli Kerr](#)
Subject: Online Form Submittal: Town Branch Park Sewer Main Art Proposal
Date: Wednesday, November 6, 2024 6:11:09 PM

Town Branch Park Sewer Main Art Proposal

Student Information

Name	Vasudev Raghesh Nair
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Email Address	maildivyagr@gmail.com
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Phone Number	
--------------	--

Address	
---------	--

City	Bentonville
------	-------------

State	Arkansas
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Zip Code	72713
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Grade	8th
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School	Fulbright Junior High School
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Proposed Artwork

Title of Artwork	Traditional house with pool
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Description of Artwork	It is watercolor painting of a old house facing a pool.
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Sketch/Image Upload	7CD238F6-F9EB-473B-9132-EDD5D173EEB3.jpeg
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Additional Uploads (not required)	<i>Field not completed.</i>
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Email not displaying correctly? [View it in your browser.](#)



From: noreply@civicplus.com
To: [Shelli Kerr](#)
Subject: Online Form Submittal: Public Art Proposal
Date: Sunday, December 15, 2024 7:29:23 AM

Public Art Proposal

Proposal for Public Art

Type of Proposal	Unsolicited Proposal
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Date	12/15/2024
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Is the project a collaboration among multiple artists?	No
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Is the project curated by someone or an organization other than the artist?	No
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1) ARTIST INFORMATION

Complete this section with the primary artist's information. If this is a collaborative project with multiple artists, we will reach out for additional information on the other artists.

Name	Craig Gray- (CR Gray LLC)
------	---------------------------

Address	
---------	--

City	Key West
------	----------

State	FL
-------	----

Zip Code	33040
----------	-------

Email Address	
---------------	--

Phone Number	
--------------	--

Upload artist resume / CV	CR Gray CV-Resume Oct 2024.pdf
---------------------------	--

Artist portfolio	list 2024.pdf
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Artist website	www.crgray.com
----------------	--

2) CURATOR CONTACT INFORMATION

Complete this section with the primary contact of the curator of this project, if applicable. If the project is being submitted by the artist, proceed to Section 3) Artwork Details.

Name	<i>Field not completed.</i>
Title	<i>Field not completed.</i>
Organization Name	<i>Field not completed.</i>
Street Address	<i>Field not completed.</i>
City	<i>Field not completed.</i>
State	<i>Field not completed.</i>
Zip Code	<i>Field not completed.</i>
Email Address	<i>Field not completed.</i>
Phone Number	<i>Field not completed.</i>

3) ARTWORK DETAILS

Title of artwork	A Novel Idea
Medium	Granite
Height	20"
Width and depth	16"x60"
Can the artwork be scaled smaller or larger?	Yes
Description of artwork	I have proposed on "Novel Idea" book bench artwork. Two of these sculptures are available for lease if there is an interest.
Upload description of artwork	CRGray Book Bench Bentonville.pdf
Upload image of artwork	CRGray Book Bench.pdf

4) INSTALLATION AND MAINTENANCE

Is the proposal for	Temporary
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temporary or
permanent display?

If temporary, what is
the requested display
period?

2 years

Is the artwork already
complete?

Yes

If yes, artwork is
complete, is it currently
on display?

No

If artwork is currently
on display, when will it
be available?

1/1/2025

If no, artwork is not
complete, how much
time is needed for
fabrication?

Not applicable

Is the artwork best
suited for indoor or
outdoor display?

Outdoor

Is a foundation
required to install the
artwork?

Yes

If a foundation is
required, indicate the
size and shape
needed.

60"x24"x4" or any concrete city sidewalk

Does the artwork
require access to
electricity?

No

Does the artwork
require access to
water?

No

What is the life
expectancy of the
artwork?

11 or more years

Are there any special

No

maintenance needs for
this artwork?

If there are maintenance needs, please describe here.	Can be cleaned with soapy water and pressure washer if needed
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5) BUDGET & FUNDING

(a) Material costs	Not applicable
Describe materials costs.	Sculpture is ready to install accept for engraving book titles
(b) Production costs	Not applicable
Describe production costs.	Sculpture is ready to install
(c) Installation costs	\$1000
Describe installation costs.	Drilling the stone books and securing to concrete
(d) Total fabrication budget	\$1000
(e) Artist's fee	\$1000
(f) Travel costs	\$1500
(g) Total budget	\$3500
What is the planned funding for this proposal?	Not determined.

Email not displaying correctly? [View it in your browser.](#)

C.R. Gray, Sculptor

Key West, Florida 33040 USA

“A Novel Idea”- Book Bench Sculpture



Project Goal: My concept would be to create a bench made from granite of books. This functional sculpture can recognize the contribution of local, regional and national writers to knowledge, joy, and the fun of reading. The artwork would also bridge past, present, and future generations in discovery and imagination.

The Idea and Approach: A five(5) foot bench made from stacks of carved granite books would form the theme for this concept. Carved with

authors names and titles, ***the sculpture can reflect the local story and authors***, while providing a place to rest, read, and relax for friends, neighbors, and visitors. The artwork work would be assembled of fifteen (15) individual novels- symbolic of the contribution of many forming a community..

Community Engagement: The project would not be limited by the bounds of the sculpture. As part of the creative process, ***the community can chose the titles to be carved into the books***. I can also give an artist presentation following the placement of the sculpture.

Gathering with local members, can also assist in providing real community ownership of this artwork and future projects.

Longevity and Maintenance: Artwork constructed of granite would have an almost unlimited lifespan and very little upkeep. The durability would not be measured in decades but centuries and will hold up to whatever Mother Nature can dish out - even hurricanes.



Budget, Schedule, Logistics: A generous budget of \$3500 are enough funds to transport the sculpture to the site and install (by the artist). The Sculpture is composed of individual granite books, which are assembled with high strength structural epoxy and stainless steel pins. The artwork can be placed on any standard sidewalk. I currently have a bench available without titles ready to install. There is an option to purchase with the lease applied to the purchase price of \$16,500. The purchase can be made over a period of three year budget cycles.

Specifications: The granite sculpture measures 60” long, 16” wide , and 16” tall for seat top. Stone books are stacked in the middle to prevent people laying down. The “books” are made of individual pieces assembled on site with stainless steel pins and structural epoxy. They are attached to concrete by four stainless steel pins. Minimum concrete footing size is 50”x24”x 4”thick.

C.R. Gray, Sculptor

Key West, Florida 33040 USA

Book Benches -“ A Novel Idea”



Two Granite Book Benches,
“Novel Idea”- ready to engrave
with your selected book titles.

Dimensions: 60"x16"x20"
Twelve estimated books available to
engrave with one larger long title on the
seating bench.



C.R. Gray LLC

Key West, Florida 33040 USA



From: noreply@civicplus.com
To: [Shelli Kerr](#)
Subject: Online Form Submittal: Public Art Proposal
Date: Tuesday, January 7, 2025 2:21:21 PM

Public Art Proposal

Proposal for Public Art

Type of Proposal	Unsolicited Proposal
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Date	1/7/2025
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Is the project a collaboration among multiple artists?	No
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Is the project curated by someone or an organization other than the artist?	No
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1) ARTIST INFORMATION

Complete this section with the primary artist's information. If this is a collaborative project with multiple artists, we will reach out for additional information on the other artists.

Name	LISA WOOD STUDIO
------	------------------

Address	
---------	--

City	Sun Valley
------	------------

State	ID
-------	----

Zip Code	83353
----------	-------

Email Address	
---------------	--

Phone Number	
--------------	--

Upload artist resume / CV	LISA WOOD STUDIO CV.pdf
---------------------------	---

Artist portfolio	LWS PORTFOLIO 2015 - 2024 compressed.pdf
------------------	--

Artist website	www.lisawoodstudio.com
----------------	--

2) CURATOR CONTACT INFORMATION

Complete this section with the primary contact of the curator of this project, if applicable. If the project is being submitted by the artist, proceed to Section 3) Artwork Details.

Name	<i>Field not completed.</i>
Title	<i>Field not completed.</i>
Organization Name	<i>Field not completed.</i>
Street Address	<i>Field not completed.</i>
City	<i>Field not completed.</i>
State	<i>Field not completed.</i>
Zip Code	<i>Field not completed.</i>
Email Address	<i>Field not completed.</i>
Phone Number	<i>Field not completed.</i>

3) ARTWORK DETAILS

Title of artwork	SHIFT
Medium	Neon and Steel
Height	7 ft H
Width and depth	11 ft W, 2.5 ft D
Can the artwork be scaled smaller or larger?	No
Description of artwork	Focusing on sustainability and interconnection, "SHIFT" is an animated neon sign that confronts the climate crisis and rising feelings of isolation and helplessness by offering a tangible way for individuals to contribute and connect to the global whole.
Upload description of artwork	LWS PORTFOLIO 2015 - 2024 compressed_1.pdf
Upload image of artwork	L1000570B.jpg

4) INSTALLATION AND MAINTENANCE

Is the proposal for temporary or permanent display?	Permanent
If temporary, what is the requested display period?	Not applicable
Is the artwork already complete?	Yes
If yes, artwork is complete, is it currently on display?	No
If artwork is currently on display, when will it be available?	<i>Field not completed.</i>
If no, artwork is not complete, how much time is needed for fabrication?	Not applicable
Is the artwork best suited for indoor or outdoor display?	Outdoor
Is a foundation required to install the artwork?	No
If a foundation is required, indicate the size and shape needed.	<i>Field not completed.</i>
Does the artwork require access to electricity?	Yes
Does the artwork require access to water?	No
What is the life expectancy of the	11 or more years

artwork?

Are there any special maintenance needs for this artwork?

No

If there are maintenance needs, please describe here.

1-Year Maintenance:

Cleaning: Annually clean the neon tubes and frame to remove dirt and debris.

Repairs: Replace any damaged neon tubes using spare letters.

Inspection: Check for signs of wear, such as loose wiring or minor damage.

5-Year Maintenance:

Transformer Lifespan: Transformers typically last 3–8 years; monitor performance and replace if needed.

Structural Check: Inspect mounting hardware and frame for weather-related wear or damage; repair as necessary.

10-Year Maintenance:

Neon Tubes: Neon tubes generally last 8–15 years; if dimming or gas degradation occurs, re-gas or replace tubes.

Transformers: By 10 years, transformers may require replacement if not updated earlier.

Frame and Hardware: Examine for rust, corrosion, or weathering; replace or repair to maintain structural integrity.

Summary:

Conduct annual cleaning and inspections to maintain functionality.

Monitor and replace transformers and neon tubes based on their typical lifespans.

Utilize spare letters for swift replacements, minimizing downtime.

5) BUDGET & FUNDING

(a) Material costs

N/A

Describe materials costs.

included in fabrication costs

(b) Production costs

\$15,000

Describe production costs.

Fabrication of neon frame and pedestal by Let There Be Neon, NYC

(c) Installation costs

\$2000-\$3000

Describe installation costs.

Transportation, insurance, installation labor

(d) Total fabrication budget	FABRICATION ALREADY FUNDED
(e) Artist's fee	0.00
(f) Travel costs	\$1000 (airfare, hotel)
(g) Total budget	\$3000 - \$4000 (will secure funding)
What is the planned funding for this proposal?	Private funding.

Email not displaying correctly? [View it in your browser.](#)

UNCONSCIOUS CONSUMPTION
UNCONSCIOUS CONSERVATION





LISA WOOD STUDIO

2015 - 2024

DIGITAL INSTALLATIONS

Winterblue & Essay	3
21st Century in Black & White	5
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WINTERBLUE + ESSAY

MULTIMEDIA INSTALLATION

2023

Winterblue is the study of color within a wintry landscape that investigates the significance of home and community in the post-pandemic era.





21ST CENTURY IN BLACK & WHITE

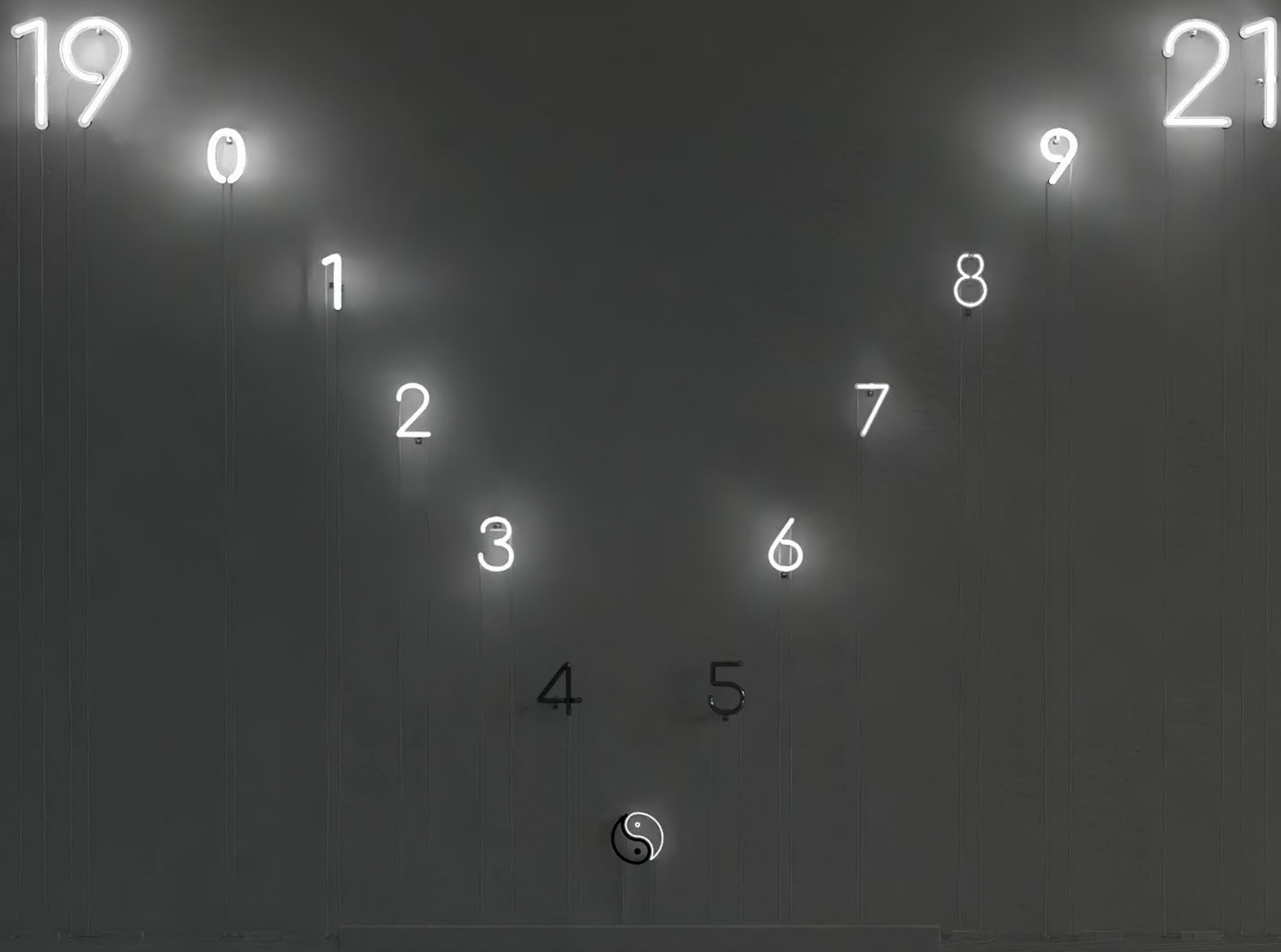
ANIMATED NEON PAIR

2021



In recognition of the life work of Sir David Attenborough, Twenty-first Century in Black & White, interprets and anticipates the net trajectory of our impact on earth in the 21st Century.

Broadly referencing our influence over a 100-year period, the pair reveal themes of race, separateness, reproduction, and extinction.



WHITE SANDS - SURFACE SURVEYS

PHOTOGRAPHS

2018

WHITE SANDS is one of six individual studies of protected desert physiographies from around the world. Each survey embodies the planet's natural, essential expression, and underscores the ethereal nature of wild lands in our current, anthropocentric age.

White Sands National Monument became a US National Park in 2019. The largest gypsum dune field in the world, WSNP covers an area of 275 square miles and is comprised entirely of water-soluble gypsum crystals. Gypsum does not absorb the sun's heat; even on the hottest days, the sands remain cool.



Restricted Airspace: the airspace over White Sands NP is restricted from ground to space.

LWS is the first to gain permission for aerial recording of the sands for non-military or scientific purposes.

SIDE EFFECTS

TWO TEXT MURALS
2022

SIDE EFFECTS reveals a prescribing cascade in which one drug is introduced to treat the side effect of another drug, connecting 4 prescription drugs.



SINTHENTIN®

Sinthentin® is prescribed for heart arrhythmias caused by the prescription medication Wondera®, for individuals 8 years of age and older

Side effects may include chest pain, wheezing, early onset of COPD, swelling of the tongue, blurred or double vision, yellowing of the whites of the eyes, lupus-like symptoms, Stevens-Johnson Syndrome, excitability, dangerously low blood sugar, depression, reduced sex drive, hallucinations, cancer.

The drugs profiled within the cascade are imaginary; their listed side effects are not. Each side effect is approved for one or more prescription drugs in the US by the United States Food and Drug Administration.

SIDE EFFECTS looks at the FDA and Big Pharma's role in perpetuating prescribing cascades in a society molded by increased expectations and diminished timelines.

ATTENTION

GRAMOPHONE + MP3 AUDIO - 5:09 MIN
2022



ATTENTION chronicles the most popular search queries annually from 2001, the first year of available data, through 2021.

In hindsight of significant national and global events, ATTENTION represents 20 years of allegorical insight into what's been on our minds.

[VIEW MORE](#)

LUXURIATE IN DISCOMFORT

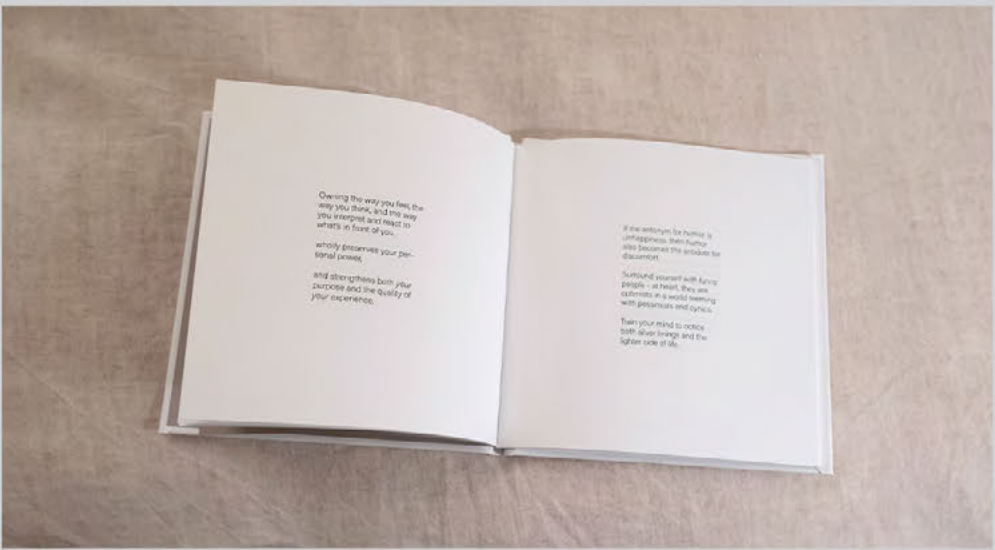
MULTIMEDIA INSTALLATION
2018-2021

LUXURIATE IN DISCOMFORT considers our relationship with discomfort, and how the relationship shapes our experience. Together, the works confront our pursuit of comfort and luxury via a double entendre: by living a life of luxury in day-to-day torment, and by seeking discomfort as a means toward contentment.

Luxuriate in Discomfort



December, 2020





your experience is a direct
reflection of how you
interpret it

the more you work to be
the best you can be

by doing the hard,
uncomfortable things
you don't want to do

you naturally, unconsciously
spread *life-affirming* energies
to those around you

we evolved out of struggle
and action, not out of
tranquility and rest

peace and relaxation are
essential for fueling long
lives but adversity and effort
determine our advancement

SIMPSON DESERT - SURFACE SURVEYS

PHOTOGRAPHS
2019

Spanning 68,000 square miles in Australia's 'red center,' the Simpson Desert is distinguished as the world's largest sand desert that also features the world's longest parallel sand dunes. Extending over 90 miles, the dunes range in color from vivid red to white.





MIND THE GAP

ANIMATED NEON

2022



MIND THE GAP directs our attention toward the space that carries the energy of change, to the transient, inscrutable place between that which we know.

“Between the conception
And the creation
Between the emotion
And the response
Falls the Shadow” - excerpt from The Hollow Men ~ T.S Eliot, 1925

[VIEW MORE](#)



FOTOBLOKS - SURFACE SURVEYS

CONCEPT - 2024

FOTOBLOKS - Surface Surveys is a collection of 300 84-inch 3D, ultra-high resolution digital sculptures, unlocking ultimate physicality, portability, and interactivity in a new era of digital imagery.

A fusion of tangible presence, intrinsic evolution, and mobility, each fotoblok is the transformation of pixels into a life-size physical object, visible in any lighting condition without the aid of personal equipment.





Lisa's cross disciplinary practice focuses on narratives of societal progress, purpose, and sustainability in the 21st century.

Delving into themes of discomfort, displacement, and the focus of our attention, her work is influenced by over 3 decades of living next to one of the largest wilderness areas and few Dark Sky Reserves in the United States.

www.lisawoodstudio.com



From: noreply@civicplus.com
To: [Shelli Kerr](#)
Subject: Online Form Submittal: Public Art Proposal
Date: Friday, March 15, 2024 11:52:03 AM

Public Art Proposal

Proposal for Public Art

Type of Proposal	Unsolicited Proposal
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Date	3/15/2024
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Is the project a collaboration among multiple artists?	No
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Is the project curated by someone or an organization other than the artist?	No
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1) ARTIST INFORMATION

Complete this section with the primary artist's information. If this is a collaborative project with multiple artists, we will reach out for additional information on the other artists.

Name	James Hall
------	------------

Address	
---------	--

City	Fair Grove
------	------------

State	MO
-------	----

Zip Code	65648
----------	-------

Email Address	
---------------	--

Phone Number	
--------------	--

Upload artist resume / CV	resume 2.pdf
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Artist portfolio	bentonville paac Image List.pdf
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Artist website	www.jhcreative.org
----------------	--

2) CURATOR CONTACT INFORMATION

Complete this section with the primary contact of the curator of this project, if applicable. If the project is being submitted by the artist, proceed to Section 3) Artwork Details.

Name	<i>Field not completed.</i>
Title	<i>Field not completed.</i>
Organization Name	<i>Field not completed.</i>
Street Address	<i>Field not completed.</i>
City	<i>Field not completed.</i>
State	<i>Field not completed.</i>
Zip Code	<i>Field not completed.</i>
Email Address	<i>Field not completed.</i>
Phone Number	<i>Field not completed.</i>

3) ARTWORK DETAILS

Title of artwork	sculpture
Medium	bronze
Height	4'
Width and depth	3' x14'
Can the artwork be scaled smaller or larger?	Maybe
Description of artwork	"See attachment"
Upload description of artwork	dr.compton.pdf
Upload image of artwork	compton for bentonville.jpg

4) INSTALLATION AND MAINTENANCE

Is the proposal for temporary or	Permanent
----------------------------------	-----------

permanent display?

If temporary, what is the requested display period?

3 years or more

Is the artwork already complete?

No

If yes, artwork is complete, is it currently on display?

No

If artwork is currently on display, when will it be available?

Field not completed.

If no, artwork is not complete, how much time is needed for fabrication?

11 months or more

Is the artwork best suited for indoor or outdoor display?

Both

Is a foundation required to install the artwork?

Yes

If a foundation is required, indicate the size and shape needed.

rectangle 8" deep, 36" x 168"

Does the artwork require access to electricity?

No

Does the artwork require access to water?

No

What is the life expectancy of the artwork?

11 or more years

Are there any special maintenance needs for

Yes

this artwork?

If there are maintenance needs, please describe here.	Paste wax buff every couple of years.
---	---------------------------------------

5) BUDGET & FUNDING

(a) Material costs	\$69,000.00
--------------------	-------------

Describe materials costs.	sculpture-metal armature, foam, clay. mold-flexible urethane, fiberglass mother mold, microcrystalline wax. foundry- ceramic shell materials, silicon bronze, welding rod, installation hardware.
---------------------------	---

(b) Production costs	\$97,500.00
----------------------	-------------

Describe production costs.	labor for sculptor, mold making technicians, and foundry personnel.
----------------------------	---

(c) Installation costs	\$5,000.00
------------------------	------------

Describe installation costs.	transportation from foundry to site, lifting equipment, concrete base, coring and cutting, epoxy, manpower.
------------------------------	---

(d) Total fabrication budget	\$171,500.00
------------------------------	--------------

(e) Artist's fee	Included in production costs.
------------------	-------------------------------

(f) Travel costs	Included in installation costs
------------------	--------------------------------

(g) Total budget	\$171,500.00
------------------	--------------

What is the planned funding for this proposal?	Not determined.
--	-----------------

Email not displaying correctly? [View it in your browser.](#)

Dr Neil Compton
Ozark Society

This is a scale model for a proposed bronze sculpture of Dr Compton, regarded as the man that preserved the Buffalo River. This piece would serve as an interactive focal point in this media oriented world, and increase awareness of this extraordinary conservationist's legacy.



For more information visit www.jhcreative.org

DESCRIPTION OF PROPOSED ARTWORK

This would be a proposed bronze statue of Dr Neil Compton, the Bentonville man who many say saved the Buffalo River as we know it, in his signature canoe. Lots of people (including myself) come to Arkansas and enjoy the many things the state has to offer, the Buffalo being one of them. We all too often look at the scenic beauty of the state without giving a thought to who may be responsible for preserving our natural resources. This statue would serve to remedy that by helping to visually tell the Dr Compton story.

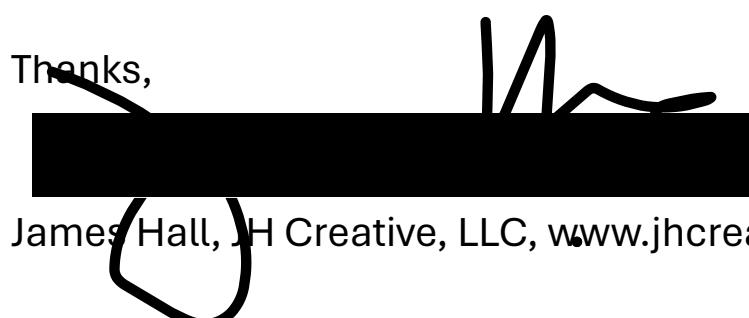
Another factor in this piece is its relevance to the modern world. It would be a focal point for photo ops in our “selfie society.” Viewers would not only be encouraged to sit in the canoe with Dr Compton but take pics with him to perhaps upload on Instagram or Facebook.

A large portion of the cost would be creating a bronze canoe. While I know that bronze is one of the longest lasting medium of the sculptural forms, other materials, like fiberglass, could be used too.

I think it would be a neat piece that would attract visitors to it and draw them into his story.

I’m always available to talk about this and other sculptures that tell a story and inform others about those that change our world.

Thanks,



James Hall, JH Creative, LLC, www.jhcreative.org



JH Hall III, Master Sculptor, jhcreative.org

I started JH Creative in 2003 to specialize in representational artistic expression. Every piece that comes out of my studio expresses a uniqueness and flexibility to meet and exceed client expectations. I have been pleased to work closely with park boards, committees, foundations, museums, places of business, and governmental institutions. From miniature to massive, classic to obscure, JH Creative stands out in all aspects of three-dimensional visual production. Below is a list of major works.

Selected Commissioned Public Art & Installation

Life Size Bronzes – USA

- Community Leader/Activist – Anne Case Drummond, Lake Drummond Springfield MO
- Community Benefactor – C. Major Close, Botanical Garden Springfield MO
- Park Public Art – Butterfly Girl, Butterfly Garden Springfield MO
- University Memorial – Dr. Stephen Good, Drury University Springfield MO
- Iconic Figure – Uncle Buck & Mermaid, Bass Pro Shops, World Headquarters Springfield MO

Monumental Size and Military Bronzes - USA

- Crossed Pistol Walkway – Gateway to the Regiment (10' x 14'), Fort Leonard Wood MO
- Military Iconic Figure – Of the Troops and For the Troops (9' Tall), Fort Leonard Wood MO
- Revolutionary War Statue - Marechausee – (14' Tall), Fort Leonard Wood MO
- War Monument – Korean War Memorial – (4' x 5'), College of the Ozarks Point Lookout, MO
- War Monument – Global War on Terrorism – (5' x 5'), College of the Ozarks Point Lookout, MO





Museum Large Scale – USA/Worldwide

- Smithsonian Institution – Washington, DC- Northern Right Whale (48')
- National Park Service – Eminence, MO - Cave (10' x 7')
- Nature Centers – Kansas City, MO - Rattlesnake Skeleton (50')
- Museums – Discovery Center, Springfield, MO - Ben Franklin "Discovering Electricity"
- State Parks – Big Bone Lick, KY- Mastodon (10' x 13') and Giant Sloth (6' x 10')

Awards & Recognition

- Military Police Regimental Association – Award for Excellence & Outstanding Support
- Military Police Regimental Association – Friend of the Regiment Medal
- United States Department of the Interior – Volunteer Service Award
- Joplin Independent Newspaper
- Missouri Life Magazine
- MPRA Quarterly: The Dragoon Quarterly Magazine
- Today's Woman Magazine
- Smithsonian Magazine
- Ozarks Greenways Newsletter
- Springfield News-Leader Newspaper
- Chicago Daily Herald Newspaper
- Public Art of Springfield, Missouri Brochure
- Outdoor People, Ozark National Scenic Riverways Magazine
- Drury University Magazine
- McCormick Center, Expo Daily Newspaper

References

- Independence Plaza, Lowell, AR- Jim Johnson, 479-422-4332, usmilcol@cox.net
- United States Army – Rick Harne - MPRA Dir, 573-434-9642, mpra1941@gmail.com
- Anne Drummond Statue – Marthe Close, 417-693-4038, cmclose1@mchsi.com
- Chase Studio, Inc – Brian Peterson Dir of Vertebrate Paleontology, 417-331-1135
- United States Department of the Interior- Bill O' Donnell National Park Service, 573-351-8909, ohiobill@aol.com



BENTONVILLE PAAC

IMAGE LIST FOR JAMES HALL, SCULPTOR

01JamesHall— Title: “Marechausse”



Date: September 2016

Media: Bronze

Dimensions: L 11'x W 5' x H 12'

Location: MPRA Memorial Grove, Fort
Leonard Wood, MO

Description: Monumental size sculpture
of Revolutionary War cavalry leader.

02JamesHall— Title: “Military Working Dog”



Date: August 2020

Media: Bronze

Dimensions: L 5'x W 3' x H 5'

Location: MPRA Memorial Grove, Fort
Leonard Wood, MO

Description: Size and a half Military Dog. It was the first to display the new MWD vest patch in the US.

03JamesHall—Title: “Family of Gratitude”



Date: August 2023

Media: Bronze

Dimensions: L 5' x W 4' x H 5'8"

Location: Jordan Valley Health Care Center, Springfield, MO

Description: Mother, child, and baby reflective of the clientele that visits the clinic.

04JamesHall—Title: “General Washington”



Date: September 2021

Media: Bronze

Dimensions: L 26" x W 16" x H 6',3"

Location: College of the Ozarks, Point
Lookout, MO

Description: General Washington around
time he resigned his military commission.

05JamesHall—Title: "Global War on Terrorism"



Date: April 2019

Media: Bronze

Dimensions: L 6' x W 5' x H 5'

Location: College of the Ozarks, Point
Lookout, MO

Description: Modern US soldier and K9
reflecting on the cost of war.

06JamesHall—Title: "Korean War Memorial"



Date: April 2018

Media: Bronze

Dimensions: L 4' x 3' x H 5'

Location: College of the Ozarks, Point
Lookout, MO

Description: Brothers in arms during the
battle of Chosin reservoir.

07JamesHall— "Allegiance"



Date: April 2018

Media: Bronze

Dimensions: L 14" x W 18" x H 6'

Location: College of the Ozarks, Point
Lookout, MO

Description: 1940s male signing up for
service immediately after Pearl Harbor.

08JamesHall—Title: "Salamander"



Date: July 2022

Media: Cold Cast Bronze

Dimensions: L 5'x W 3'x H 2', 6"

Location: Wargo Nature Center, Lino Lakes,
MN

Description: Enlarged salamander for
children to interact with.

09JamesHall—Title: "Marine"



Date: August 2022

Media: Bronze

Dimensions: L 3' x W 20" x H 9'

Location: Independence Plaza, Lowell, AR

Description: Size and one-half Marine at
attention.

10JamesHall—Title: "Mausoleum Angel"



Date: September 2020

Media: Bronze

Dimensions: L 9" x W 13" x H 24"

Location: Forest Lawn Cemetery, Glendale, CA

Description: Angel that resides in the "Cemetery to the Stars" in California.

11JamesHall—Title: "Air Force Pilot"



Date: January 2023

Media: Bronze

Dimensions: L 16" x W 24" x H 6'

Location: Independence Plaza, Lowell, AR

Description: Viet Nam era pilot just exiting his aircraft after a run.

12JamesHall—Title: "Dillard: Army Maps"



Date: January 2023

Media: Bronze

Dimensions: L 36" x W 38" x H 6'

Location: Independence Plaza, Lowell, AR

Description: Portrait of a young Dr Johnny Dillard during his military service.

13JamesHall—Title: "A Tribute to Those That Sacrificed A
Loved One for Our Freedom"



Date: May 2019

Media: Bronze

Dimensions: L 3' x W x 3' x H 7'

Location: Aberdeen Proving Grounds, MD

Description: Giant battle cross to
remember those that have fallen.

14JamesHall—Title: "Trains a Coming"



Date: March 2017

Media: Fiberglass

Dimensions: L 8' x W 2" x H 9'

Location: Railroad Historical Museum,
Springfield, MO

Description: Trompe l'oeil of train
from the wall.

15JamesHall—Title: "Dorothea Smith Plaque"



Date: February 2021

Media: Bronze

Dimensions: L 34" x W 1" x H 40"

Location: Southside School, Sarasota, FL

Description: Portrait plaque of the first
African American school principal in the
US.

16JamesHall—Title: “Portrait of Jeanette Musgrave”



Date: November 2015

Media: Bronze

Dimensions: L 14” x W 24” x H 24”

Location: Cox College of Nursing,
Springfield, MO

Description: Portrait of locally renowned
Philanthropist.

17JamesHall—Title: “Uncle Buck: Dream Big”



Date: March 2019

Media: Fiberglass

Dimensions: L 28” x 32” x 6’

Location: Bass Pro Shops, Multiple US
locations.

Description: Johnny Morris’ beloved and
iconic Uncle Buck in a familiar pose.

18JamesHall—Title: “Sheerman Sisters”



Date: April 2021

Media: Bronze

Dimensions: L 13" x 15" x 28"

Location: Marcelene, MO

Description: Private commission of a
Client's two daughters.



CITY of BENTONVILLE

Outdoor Public Art Condition Assessment and Conservation and Maintenance Plan

Submitted to:
Shelli Kerr
Comprehensive Planning
City of Bentonville
805 SW A Street
Bentonville, AR 72712

Submitted by:
Debora Rodrigues
Past Matters, LLC
107 E Montgomery Street
Baltimore, MD 21230

December 2024

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INTRODUCTION

In September of 2024, the City of Bentonville retained Past Matters, LLC to assess its outdoor public artworks and prepare a plan for the conservation and ongoing maintenance of the collection. This report contains the results of the on-site assessment, which was conducted in October of 2024 by Debora Rodrigues, Principal Conservator and Owner of Past Matters, LLC, and Laura Pate, Objects Conservator and Owner of Brown Mountain Art Restoration. The two conservators worked together to provide the documentation and recommendations contained within this report.

Although the city's collection consists of [no. here] public artworks, the contractual agreement was limited to twenty-two pieces. One of the artworks was removed from the list because it had been recently deaccessioned due to extensive damage caused by a storm, which occurred after the signing of the contract. This left twenty-one artworks included in the assessment, as follows: *A Tribute to the Forgotten Osage Prairie* by Jonathan Perrodin, *Art Feeds* by the Sunshine School, *Aura Activity* by Joan Lacey and Eric Williams, *Basketball Court Murals* by multiple student artists, *Blue Bike Tower* by Tylur French, *ColorFULL* by Sugar Creek Art Club, *Found* by Timothy Jorgenen, *Green Bike Tower* by Tylur French, *Hello* by Kenneth Siemens, *Hole in the Wall* by Joanne Lacey and Eric Williams, *Lil' Library in the Park* by Randy Townsend, *Monarch and Dandelions* by Amanda Wilshire, *Natural Skate* by The Mars Agency, *Open Heart* by Matthew Duffy, *Orange Bike Tower* by Tylur French, *PAC Man* by Craig Gray, *Red Bike Tower* by Tylur French, *Sassy* by Amanda Wilshire, *Seeds of Bentonville* by Justin Deister, *Sunkissed* by Nathan Pierce, and *Upper Cut* by Alvaro Bonfiglio. The deaccessioned artwork, which was not included, is *Always a Pupil* by Amanda Willshire.

The public artworks are mostly located along trails and parks. One piece is in front of City Hall and another is installed in the middle of a traffic roundabout. See Appendix A for a map with the locations of the city's public artworks. They consist of sculptures, murals, and a bookstand with an attached bench. Materials include but are not limited to painted and unpainted metal, painted and unpainted wood, rubber, plastic, painted concrete, and stone. One artwork is made from digitally painted ceramic.

METHODOLOGY

The work for this project was performed between October and [final completion date here]. It included conducting an on-site examination of the twenty-one public artworks; describing the condition of each artwork and providing treatment recommendations; prioritizing the work based on condition and treatment needs; producing budgetary cost estimates based on work undertaken by a Professional Associate or Fellow of the American Institute for Conservation (AIC); and submitting photographic documentation of the collection.

To facilitate the assessment process, the two conservators developed a form to document each public artwork with the following information: artwork title, artist name, date of fabrication or installation, materials, dimensions, address, brief description of the artwork, condition rating, condition of the artwork, comments on location, priority rating, recommendations for treatment and maintenance, estimated costs, and photographic documentation. The forms containing the aforementioned documentation for the twenty-one public artworks are included within this report under Appendix B. The associated informational signs for the public artworks were also inspected, with conditions and general recommendations provided in Appendix C.

Prior to arriving on site, the City of Bentonville provided some basic information for each piece, including proposals from the artists and contracts for the artworks. The city also made available the email addresses and telephone numbers for the artists. Additional information on the collection was obtained through online research.

CONDITION RATING

The assessment indicates that all twenty-one public artworks need some form of treatment, which includes repairs as well as basic maintenance. To facilitate prioritizing the work, the public artworks were each given a condition rating of excellent, good, fair, poor, and serious, as described in the table below.

The public artworks were rated as follows for condition:

CONDITION RATING	DEFINITION
Excellent	The public artwork is in excellent aesthetic condition and material and structural integrity, and no treatment is currently required.
Good	The public artwork is in stable condition and exhibits soiling and/or minor cosmetic damage, which may require maintenance or minor treatment.
Fair	The public artwork exhibits damage and/or deterioration, which requires treatment within the next 1-5 years, the level of urgency depending on the extent of damage and/or deterioration.
Poor	Although the public artwork is in structurally stable condition and poses no immediate hazard, it shows material failure and/or excessive damage and deterioration. Treatment is required within the next 1-2 years to prevent worsening of conditions.
Serious	The public artwork is in unstable/hazardous condition and requires immediate action. This piece poses the highest risk of harm and personal injury due to the extent of damage and deterioration.

According to the rating system above, most of the collection is in fair to good condition. More specifically, of the twenty-one surveyed artworks, two are in excellent condition, five are in good condition, twelve are in fair condition, and two are in poor condition. There are no public artworks in serious condition. Most likely, this rating would have applied to the recently deaccessioned *Always a Pupil* by Amanda Willshire

TREATMENT PRIORITY

Each public artwork has been assigned a treatment priority based on its condition assessment. The priority rating is designed to help the City of Bentonville fund conservation and maintenance work within the limits of budgets and capacity of staff. In prioritizing the work, the City of Bentonville also needs to consider the intended permanence of the artwork. A high priority rating indicates those artworks in most need of treatment, while a low priority rating indicates artworks requiring basic maintenance or minimal treatment. It should be kept in mind that even a low priority rating requires careful consideration because the recommended work helps to maintain existing conditions and keeps the artwork from needing more extensive treatments down the road.

The public artworks were rated as follows for treatment priority:

PRIORITY RATING	DEFINITION
Low	The public artwork is in good to excellent condition and does not require immediate attention. Regular maintenance or minor treatment is usually required.
Medium	The public artwork displays some material deterioration and/or aesthetic issues that require treatment to return it to a more stable and visually acceptable condition. There is no immediate danger of significant deterioration and/or loss.
High	The public artwork presents imminent danger of accelerated deterioration and/or significant loss. This piece may also present structural instability and/or life-safety issues that require more immediate attention.

According to the rating system as defined above, four artworks are low priority, eleven artworks are medium priority, and six artworks are high priority, as follows:

Low Priority

A Tribute to the Almost Forgotten Osage Prairie

Art Feeds

Found

Sassy

Medium Priority

Aura Activity

Basketball Court Murals

Blue Bike Tower

Green Bike Tower

Hole in the Wall

Lil' Library in the Park

Orange Bike Tower

Red Bike Tower

Seeds of Bentonville

Sunkissed

Upper Cut

High Priority

ColorFULL

Hello

Monarch and Dandelions

Open Heart

Natural Skate

PAC Man

RECOMMENDATIONS

Treatment recommendations for each of the twenty-one public artworks are provided in the condition assessment forms contained within Appendix B. It is important to note that for any work that is undertaken, the City of Bentonville should request site visits to inspect the most current conditions followed by treatment proposals that include detailed methods and materials. Scopes of work for individual pieces should not rely on this assessment alone. They should be updated as conditions change over time.

General recommendations for the collection are as follows:

- Undertake treatment on high priority artworks as soon as possible. Of the five high-priority artworks, *Monarch and Dandelions*, *Natural Skate*, and *PAC Man* should be at the top of the list. Although all artworks in this category have the potential for continued deterioration and material loss, these three public artworks present the greatest risk.
- Establish a regular yearly maintenance program for the collection. Regular maintenance and inspection also provide a good opportunity to monitor existing conditions. Although the high priority items represent the most urgent needs, it is

important to provide funding for routine maintenance to be undertaken on a yearly basis.

- Maintain detailed documentation on all artworks to help inform future maintenance and conservation work. The City of Bentonville should consider adopting a maintenance and conservation guide, which provides a clear understanding of the requirements needed to care for each work of public art. Based on the limited background information, there does not appear to be a system in place to document new commissions or acquisitions in a standardized manner. The guide identifies the materials used, as well as the fabrication process and installation details in the construction of the artwork. It outlines maintenance and conservation requirements based on materials and construction and provides an understanding of the intent of the artist and how the work of art is expected to change over time. Photographs of the newly installed artwork from various angles are also included. This information is extremely useful when determining maintenance and repair needs. It may also help to understand and solve potential problems the City of Bentonville might encounter over the lifespan of an artwork. A template for this type of documentation is provided as Appendix D. The City of Bentonville should consider using this template or a version of it for all new acquisitions. If possible, the same information should be provided for existing artworks, contacting artists as possible to fill in any missing information.
- Ensure thorough documentation of all maintenance and treatment work in a consistent and permanent manner. Any work undertaken by a conservator must include a treatment report that clearly documents methods and materials and shows conditions before and after treatment. Images contained within the report should also be submitted as high-resolution JPEGs. This level of documentation will help to distinguish between original and repair and offer valuable information for future stewards of the artwork.
- Use repair methods and materials that are not only physically compatible with the original methods and materials of the artwork, but also proven not to produce adverse effects over time. In certain cases, this may not be the ideal solution because the choice of original methods and materials is problematic for the longevity of the artwork.
- Maintain landscaping elements around artworks to prevent encroachment. This is particularly true for *ColorFULL*, which has portions fully engulfed in vegetation. Hold discussions with landscape maintenance personnel to avoid damaging artwork during maintenance activities. For example, care needs to be taken while cutting the grass around *Open Heart*. The damage observed around the edges of the concrete pad are possibly the result of tending the lawn in the vicinity of the artwork with large equipment.

- Address graffiti as soon as possible. In general, graffiti encourages more graffiti, and so quickly attending to damage can help to discourage further damage. Also, fast action may make it easier to remove. Depending on the nature of the graffiti, the longer it stays on the surface, the deeper it will penetrate, making it more challenging to remove.
- Establish the lifespan of artworks prior to moving forward with conservation treatments. *Natural Skate*, for example, is a good candidate for this, given its heavy use by the public. Consideration should be given to repairing concrete components and providing new artwork as a possible alternative to restoring the existing artwork.
- Provide signs or plaques that convey essential information such as artwork title and artist name for those artworks without one. In addition to conveying useful information about the artwork, the addition of signage also reminds the public that they are interacting with an artwork, which may help to prevent abuse such as climbing on top and vandalism such as graffiti tagging.

COST ESTIMATES

The lists below provide cost estimates for conservation treatment undertaken by a Professional Associate or Fellow of the American Institute for Conservation. Not included in these estimates is the maintenance of surrounding landscapes, which is often recommended in cases where conditions may affect the public artwork. The estimates assume that the City of Bentonville will provide power, water, street closures, permitting, and restroom facilities during all on-site work. It should also be kept in mind that the treatment of multiple artworks during one mobilization may save on costs. The estimates include administrative costs and documentation, with the submission of a treatment report.

[List costs for the collection here, with total amount.]

APPENDIX A

PUBLIC ART MAP

Art on Public Property in Bentonville

THE CITY OF BENTONVILLE
PAAC
 PUBLIC ART ADVISORY COMMITTEE

VISIT
Bentonville



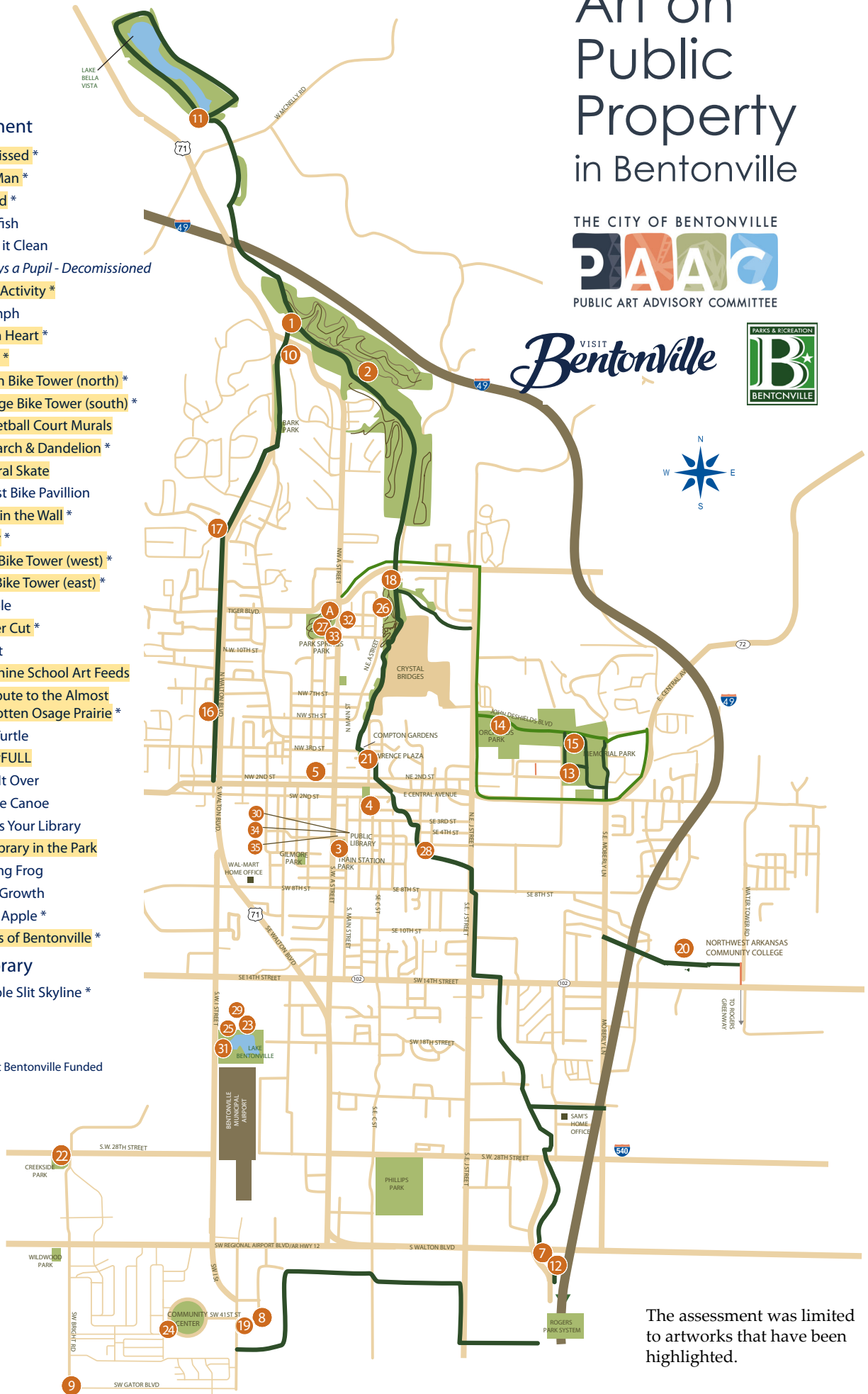
Permanent

- 1 Sunkissed *
- 2 Pac Man *
- 3 Found *
- 4 Goldfish
- 5 Keep it Clean
- 6 Always a Pupil - Decommissioned
- 7 Aura Activity *
- 8 Triumph
- 9 Open Heart *
- 10 Hello *
- 11 Green Bike Tower (north) *
- 12 Orange Bike Tower (south) *
- 13 Basketball Court Murals
- 14 Monarch & Dandelion *
- 15 Natural Skate
- 16 Arvest Bike Pavillion
- 17 Hole in the Wall *
- 18 Sassy *
- 19 Blue Bike Tower (west) *
- 20 Red Bike Tower (east) *
- 21 Bubble
- 22 Upper Cut *
- 23 Flight
- 24 Sunshine School Art Feeds
- 25 A Tribute to the Almost Forgotten Osage Prairie *
- 26 Box Turtle
- 27 ColorFULL
- 28 Mull It Over
- 29 Canoe Canoe
- 30 This is Your Library
- 31 Lil' Library in the Park
- 32 Surfing Frog
- 33 New Growth
- 34 Cozy Apple *
- 35 Seeds of Bentonville *

Temporary

- A Double Slit Skyline *

* PAAC/Visit Bentonville Funded



The assessment was limited to artworks that have been highlighted.

#BentonvillePublicArt

APPENDIX B

CONDITION ASSESSMENTS

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *A Tribute to the Almost Forgotten Osage Prairie*

Artist: Jonathan Perrodin

Date: 2020

Materials: Sculpture, steel; base, concrete

Dimensions: Footprint, 8' x 16'; sculpture, 8 pieces with height varying between 3'-3" and 6'-5" and 7" W; self-base, 6" DIA; bases, 1' DIA x 2" H

Address: Lake Bentonville Park

Description: The installation includes eight sculptures of stacked geometry forms in varying heights between 3'-3" and 6'-5" tall and 7" wide. They are bolted to round concrete bases, which are set irregularly within an 8' by 16' native prairie garden of predominantly Prairie Blazing Star.

Condition Rating: Good

Condition:

- The process of corrosion of the steel sculptures has started, as per the artist's intent. The level of corrosion varies from piece to piece. Not all surfaces are corroded; there remain areas of bright metal.
- There are minor chips on the edges of the concrete bases.
- The three sculptures that are closest to the trail have their bases almost completely covered by organic matter.
- A layer of dust is present on the artwork, with bird guano noted on a few pieces.
- The tallest sculpture has water infiltration. Most likely, there is an opening at the top of the sculpture where water is entering.
- Each sculpture has four nuts and bolts securing it to its concrete base. There is no missing hardware, and all sculptures are sound and secure.

Comments on Location: The public artwork is set within a prairie garden. The intent is that through the change of the growing season, the forms will slowly be hidden by the growing plants. In the winter, they will reveal themselves before being lost again. As per the artist's intent, this is the cultural memory and attention to forget, and then to remember, only to forget again.

Priority Rating: Low

Recommendations for Treatment:

1. Access the public artwork with step ladders as needed.
2. Clear away the overgrowth of weeds and plant matter from around the bases of the sculptures.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft synthetic bristle brushes to scrub surfaces. Rinse surfaces until all residual cleaning agents are removed.
4. Inspect the tallest sculpture to determine the location of water infiltration. Once found, plug the hole with a metal-filled epoxy putty suitable for patching and repairing ferrous metal. If needed, drill a small weep hole on the underside to allow water to drain from this piece.

Estimated Cost:

Recommendations for Maintenance:

1. Access the public artwork with step ladders as needed.
2. Clear away the overgrowth of weeds and plant matter from around the bases of the sculptures.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft synthetic bristle brushes to scrub surfaces. Rinse surfaces until all residual cleaning agents are removed.
4. Monitor corrosion and look for any unstable conditions.

Estimated Cost:

Additional Comments and Recommendations:

- Allow the plants to grow around the forms, as per the artist's intent. However, it is important to remove too much overgrowth (such as excessive weeds, twigs, and leaves) from around the bases to prevent retention of moisture in these areas.
- Allow the steel to corrode, as per the artist's original intent. Monitor for advanced corrosion and unstable conditions.
- Although there are areas of advanced corrosion, the public artwork has been given a condition rating of "good" because the corrosion is part of the artist's intent. The remaining conditional issues noted are minor.

Photographic Documentation:



(Left) Location of the public artwork next to the trail in Lake Bentonville Park. (Right) During the growing season, the sculptures are partially hidden by the prairie garden.



(Left and right) The amount of corrosion present on surfaces varies, with some sculptures showing more advanced corrosion than others.



(Left) A concrete base partially covered by plant overgrowth. (Right) Each sculpture is secured to its concrete base with four nuts and bolts.



(Left) A sculpture hidden by the prairie garden. (Right) Close-up of corrosion on one of the sculptures.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Art Feeds*

Artist: Sunshine School

Date: 2020

Materials: Digital painting on ceramic

Dimensions: 6'-11" W x 3'-11.5" H; 28 tiles, each measuring 11.75" x 11.75"

Address: Citizens Park

Description: Twenty-eight grouted tiles are inlaid into the sidewalk and surrounded by mortar. The digital image is a child-like depiction of children playing. They are in a green space surrounded by trees, animal life, and houses. Running through the middle of the scene is a river filled with aquatic life. A smiling sun and clouds are in the sky above the quote, "Kindness is a vast color that only your heart knows how to paint." - Raktivist

Condition Rating: Excellent

Condition:

- The public artwork is in excellent condition, without any chipping or scratching to the surface or edges of the tile.
- If there is fading, it is minimal. The artwork is in shade for a portion of the day due to overhanging tree branches.
- There is general soiling on the tiles, with a layer of dust and dirt and accretions from organic matter. Footprints and scuff marks visible on the surface are due to the artwork being on a trail and next to a playground.

Comments on Location: The artwork is located next to a small, gated playground. It is inlaid into the sidewalk, which is part of a one-mile trail that loops the entirety of the park. This location exposes it to a large amount of foot traffic. There is a tree nearby and its branches hang over the artwork.

Priority Rating: Low

Recommendations for Treatment:

Treatment includes yearly maintenance. No additional treatment is needed currently.

Estimated Cost: \$0

Recommendations for Maintenance:

1. Wash the artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only sponges, lint-free cloths, or very soft nylon bristle brushes to scrub surfaces. Rinse thoroughly with clean water to remove all detergent residue. Dry surfaces with a microfiber cloth.
2. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
3. Inspect tiles and grout to ensure soundness.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals or proprietary cleaning products to wash the artwork. Similarly, do not use any metal brushes or excessively stiff bristle brushes on the artwork because this can scratch and abrade the ceramic surface.
- Monitor the tiles for losses in the grout. Any regrouting should be carried out with a grout that matches the existing in color.

Photographic Documentation:



(Left) Location of Art Feeds next to a playground. (Right) The artwork is inlaid into the sidewalk.



(Left) Soiling and debris on surfaces. (Right) Biological accretions and scuff marks.



(Left and right) The public artwork remains in excellent condition, with no material damage or grout loss.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Aura Activity*

Artist: Joan Lacey and Eric Williams

Date: 2016

Materials: Paint on concrete

Dimensions: West side, 25' L x 7' H; east side, 25' L x 7' H

Address: Tunnel at S Walton Boulevard

Description: Aura Activity consists of two identical murals located at opposite ends of a trail tunnel. Painted in vibrant colors, including yellow, orange, red, and green, the murals depict two cartoon-like figures in motion. There is also a bicycle, a kite, and the words “walk,” “bike,” “run,” and “play” written in bold letters. According to the artist, the use of bright colors is meant to boost positive energy in everyone who passes through the tunnel.

Condition Rating: Good

Condition:

- There is a considerable amount of insect activity and associated debris, especially on the west wall of the tunnel. This is due to the fluorescent light fixtures at the top of the wall, which emit intense UV light that attract insects. This activity has spilled over onto the surface of the mural.
- Heavy soiling is evident on both the east and west sides of the tunnel.
- On the west side of the tunnel, there are two long and thin vertical cracks through the paint layer, with mineral deposits leaching out of the cracks. This is likely where there are joints in the wall. Some of the paint is flaking and bubbling in areas next to the cracks.
- The anti-graffiti coating is peeling in localized areas. This condition is noted on the west side.
- The colors remain vibrant; there does not appear to be significant fading. This is likely due to the lack of direct sunlight in this area of the tunnel.
- On the east side, there are four cracks in the locations of joints, with associated peeling of paint in these areas.
- The numerous black circular accretions found on the east elevation are somewhat waxy and can be easily removed with a fingernail.

- The loss of the cementitious parge and paint coats is noted on the right edge of the mural on the east side of the tunnel. This condition is present on the upper half and measures approximately 3" wide by 35" high. A similar loss of both parge and paint coatings is seen on the left edge, on the lower half of the mural.
- Linear horizontal marks along the tops of the walls appear to be tide lines from a past flooding event.
- There is a vertical strip on the east mural where the anti-graffiti coating was not applied. It looks cleaner than areas with the coating, indicating possible discoloration of the coating.

Comments on Location: The two murals are located inside the trail tunnel, one on the west end and the other on the east end, at the entrances to the tunnel on the north and south sides. The tunnel is located below grade. Above the tunnel is a street with vehicular traffic.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces and remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse surfaces until all residual cleaning agents are removed.
5. Perform additional cleaning as needed to remove waxy residues, using bamboo skewers and plastic probes.
6. Remove areas of peeling anti-graffiti coating.
7. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. Use a conservation-grade adhesive rated for outdoor use in areas of lifting and peeling paint. Inject the adhesive or apply with a small artist's brush.
8. Repair any significant losses in the existing parge coat (such as the two edges of the east mural) with a cementitious patching compound, applying it with a small trowel to match the texture and profile (thickness) of the existing coating. Allow the coat to cure prior to painting.
9. When cured, paint the parge coat to match the existing design of the mural. Use a paint system that matches adjacent surfaces in both color and reflectance. Similarly, inpaint additional losses in the paint coating to match adjacent surfaces.
10. Once inpainted areas are dry, perform localized touch-ups of the anti-graffiti coating, applying it according to the manufacturer's specifications.

11. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes.
3. Wash the murals with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning effluent.
4. Inspect the paint layer for finish loss, unstable conditions, and graffiti markings.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- The public artwork should be inspected after major storms, given that these tunnels are prone to flooding. This should be done as soon as possible, but only when conditions are safe.
- The city should consider replacing the lighting within the tunnel. While all outdoor lighting tends to attract insects to some degree, there are bulbs that emit a warm, yellow tone that is less attractive than the cool, blue-tinted bulbs. Avoid using incandescent lights, which appear to attract the most insects. LED is the safest option. Alternatively, remove the lighting from above the mural and install it on the east elevation. This would be limited to the fixture above the mural.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.
- Although the mural is in relatively good condition, there are noted conditional issues that need to be addressed to prevent further damage.

Photographic Documentation:



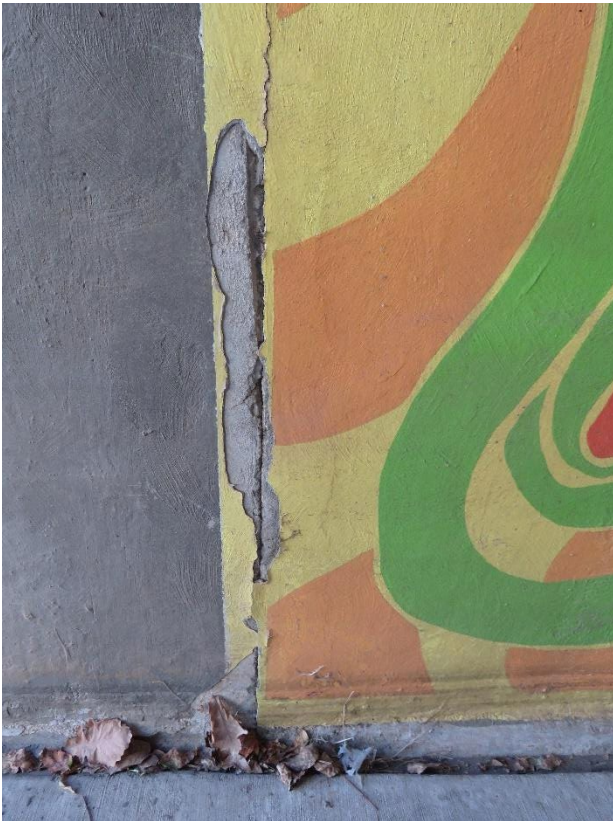
(Left) The entrance to the tunnel as seen from the south end. (Right) The mural on the west side of the tunnel, with flourescent lighting above it.



(Left) A significant amount of insect activity and associated debris found directly below the lighting fixture. (Right) Vertical cracking in the paint layer. Note the bubbling paint on the left side of the crack.



(Left) Actively peeling anti-graffiti coating on the west mural. Note also the heavy soiling on surfaces. (Right) The mural on the east side of the tunnel, identical to the one on the west side.



(Left and right) Loss of the parge and paint coats on the side edges of the east mural.



(Left) A vertical strip in the mural where there is no anti-graffiti coating. (Right) Cracking in the paint layer and black waxy accretions.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Basketball Court Murals*

Artist: Mike Abb and Ignite students

Date: 2019

Materials: Murals, paint on asphalt; basketball hoops/backboards, painted metal, painted Plexiglas or tempered glass

Dimensions: 4 courts, each measuring 94' x 50'; 4 backboards, each measuring 4'-4" W x 3' H

Address: Memorial Park Basketball Courts

Description: These murals were a project between Runway Group and the Bentonville School District Ignite Program to redesign the Memorial Park basketball courts and give them a unique identity that speaks to the creativity of Bentonville. Each court has a mural that represents a specific decade, from the 1970s to the 2000s.

1970s Court: This mural is located at the northwest corner and has the word "Bentonville" in white letters over 8 stripes painted in white, red, dark orange, dark pink, light pink, orange, yellow, blue, and green. The stripes run the length of the court. Both backboards are yellow with a white square outlined in red.

1980s Court: This mural is located at the northeast corner and has a cassette tape design. The tape is black with a red and blue background. The words "80's Mix" is written in black on the title space of the tape. One backboard is blue with a red square outlined in white. The other backboard is red with a blue square outlined in white.

1990s Court: This mural is located at the southeast corner and has a turquoise, pink, black, and yellow abstract design that resembles the colors of clothing worn during the 1990s. Both backboards are pink with a blue square outlined in black.

2000s Court: This mural is located at the southwest corner and has a switchboard/computer type design. The background color is a dark green with light green and yellow accents. The backboards are dark green with a light green square outlined in yellow.

Condition Rating: Fair

Condition:

1970s Court:

- There is general soiling over the entire court. Heavier soiling is present on the southwest corner of this court, including gum accretions and localized rust staining.
- The paint is very faded, with minor losses due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions, varying in width up to 2". The largest crack runs east/west on the north side of the court and travels through the 1980s court. Some of these cracks have been repaired previously with sealant that has shrunk and/or have widened over time. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes around the edges and corrosion of hardware with associated rust staining.

1980s Court:

- There is general soiling over the entire court.
- The paint is very faded, with minor loss due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions, varying in width up to 2". The largest crack runs east/west on the north side of the court and travels through the 1970s court. Some of these cracks have been repaired previously with sealant that has shrunk and/or have widened over time.
- Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on edges as well as corrosion of hardware with associated rust staining.

1990s Court:

- There is general soiling over the entire court.
- The paint is very faded, and there is heavy wear and loss of paint due to wear in front of the basketball hoops on both sides of the court. Losses are more prominent in front of the hoop on the south side. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions. A crack that runs north/south has been repaired previously with sealant. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on edges as well as corrosion of hardware with associated rust staining.

2000s Court:

- There is general soiling over the entire court.

- The paint is very faded with minor loss of paint due to wear. Tire marks from cars and bikes are present.
- There are cracks in the asphalt that run in all directions. Some cracks have been previously repaired with sealant. Weeds are growing out of the cracks in various places.
- The backboards have general soiling as well as scuffs, scratches, and abrasions. There is loss of finishes on the edges as well as corrosion of hardware with associated iron staining.

Comments on Location: One side of the courts is not fenced, which allows cars to access the area.

Priority Rating: Medium

Recommendations for Treatment:

1. Access basketball hoop assemblies with ladders, scaffold, or lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash entire basketball assemblies including eight basketball poles, backboards, and hoops with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue.
4. Remove corrosion from hardware mechanically with conditioning pads. If needed, use a cotton swab to apply a mild acidic cleaner, allowing for an appropriate dwell time and rinsing thoroughly. Alternatively, replace hardware with stainless steel grade 316.
5. Prime and inpaint scuffs, scratches, and losses on backboards with appropriate paint system.
6. Wash all four basketball courts with a pH-neutral, conservation-grade detergent, using a power washer to aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue. Using heated water may improve results.
7. Remove all deteriorated sealant from cracks in the ground.
8. Fill all cracks in asphalt with appropriate sealant. Consider using a sealant that allows for movement of cracks and is paintable and long lasting.
9. Inpaint losses and blend in heavily faded areas on all courts with appropriate paint system to match the color and reflectance of the existing paint.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

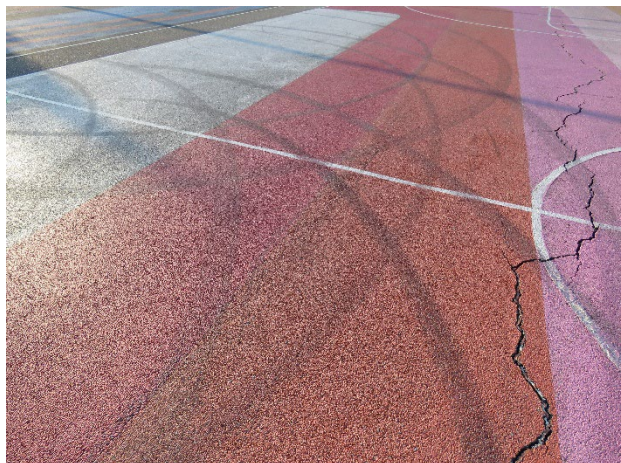
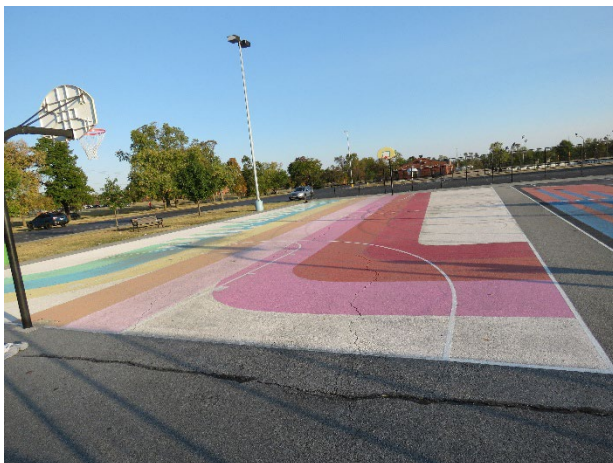
1. Access basketball hoop assemblies with ladders, scaffold, or lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash the public artwork with a pH-neutral, conservation grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue. If using power washing equipment, set on a low setting to avoid damaging surfaces.
4. Inspect hoop assemblies and courts for any paint losses or unstable conditions, as well as graffiti tagging.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- If using a power washer, it will be important to set it at the appropriate psi to help clean surfaces without causing any damage.
- Asphalt-based sealants are flexible and good for asphalt-based surfaces. Hot-pour fillers are good for high-traffic areas and provide long-lasting seals. Further research will be needed to determine the most suitable sealant for filling in cracks, one that fulfills all requirements if possible.
- Consider fencing the basketball courts on all sides to prevent vehicular access.

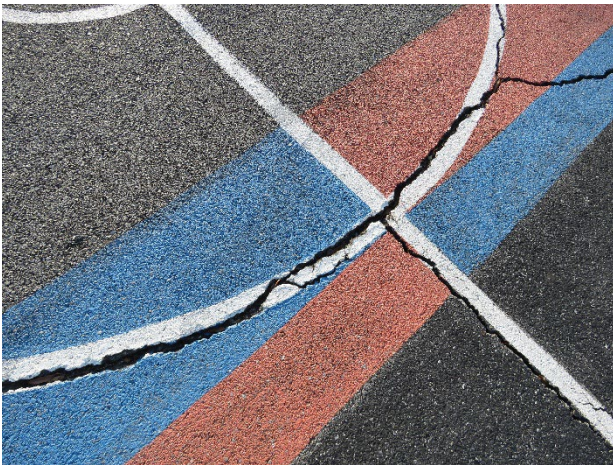
Photographic Documentation:



(Left and right) The 1970s court, with numerous tire marks and cracking.



(Left) The 1980s court, with heavy soiling noted on surfaces. (Right) There are minor losses of the paint finish on the basketball hoop, which also exhibits soiling.



(Left) The 1980s court has large cracks, some of which have been repaired with sealant.



(Left) The 1990s court. (Right) Heavy wear, with finish loss in localized areas.



(Left) Cracking and tire marks. (Right) Corrosion of hardware and associated iron staining.



(Left) The 2000s court, with overall soiling. (Right) Wear and fading of the finishes, which is more pronounced in localized areas.



(Left) The crack runs through the 2000s and 1990s court. In some areas the crack is very wide. It has been repaired with sealant, which has failed. (Right) Losses in the paint finish is mostly seen around the edges of the backboard.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Blue Bike Tower*

Artist: Tylur French

Date: 2018

Materials: Sculpture, painted metal (aluminum and steel), rubber, plastic; base, concrete

Dimensions: Height of sculpture and base, 14'; self-base, 3'-6" DIA; base, 5' DIA x 5' H

Address: SW I Street and 41st Street

Description: This sculpture is made from approximately sixty to ninety bicycles that are stacked upon one another, with the whole assembly secured to a round steel plate. The tires and innertubes are filled with closed cell foam to prevent any sagging over time. According to the artist's proposal, the sculpture has two coats of primer and between three and seven coats of various shades of blue paint. The base of the sculpture was formed from poured concrete with a recessed niche on one side. This recessed niche houses an all-weather bicycle pump. The pump, the niche, and the recessed horizontal band around the top of the base are all painted in the same shades of blue.

Condition Rating: Fair

Condition:

Sculpture:

- There is an accumulation of dust, dirt, and other organic debris on the bicycle parts that make up the sculpture, as well as general soiling throughout.
- Insect nesting (including wasp nests), cobwebs, and a bird nest are all present within the sculpture.
- The paint on both the metal and non-metal components of the sculpture is faded, with peeling and flaking noted in several areas.
- There is biological growth on the underside of some components where water runs down and collects. Shaded components also exhibit biological growth.
- Losses in the paint coating has led to corrosion of the metal in localized areas.
- The sides of the steel self-base exhibit extensive corrosion due to lack of paint coverage. The metal is starting to delaminate and flake in this area.
- Organic debris has collected on top of the self-base.
- One straight metal rod component has broken off the sculpture. It was collected and handed over to the City of Bentonville.

Concrete Base:

- The blue-painted horizontal band on the concrete base is extremely faded and the color is uneven.
- Drip marks and staining are present on the concrete.
- The parge coat has chipped edges.
- The niche in the concrete base has a large crack through the center, with mineral deposits leaching out of it.
- There is active flaking of the paint on the bicycle pump. It is unknown whether the pump is functional.

Comments on Location: The sculpture is installed next to an animal adoption center and the Trail of Two Cities. It is on a steep grassy incline, with two trees located nearby. These features might make it more difficult to access the sculpture from all sides.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Remove inactive insect and bird nesting. If wasps are active, contact appropriate personnel for safe removal. Active bird nests should not be removed.
4. Remove all loose organic debris from difficult-to-reach areas within the bike parts using soft natural bristle brushes, wooden skewers, and plastic probes. A small air compressor would also be useful.
5. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue. During this process, remove any flaking or unstable paint to prepare surfaces for inpainting.
6. Perform additional cleaning as needed to treat biological growth, using a non-toxic biocide and following the manufacturer's specifications.
7. Remove corrosion from metal components on bicycles mechanically and chemically, using conditioning pads and a mild acidic solution. Follow by rinsing surfaces thoroughly.
8. Inpaint areas of paint loss on metal components using a paint system suitable for metal surfaces and matching the color and reflectance of surrounding surfaces. Consider using a rust-inhibiting primer or comparable. If the chosen paint system is incompatible with plastic and rubber surfaces, use a different system to prevent

premature failure in these areas. The system should be compatible with both plastic and rubber.

9. After excavating and passivating corrosion on the sides of the self-base, prime and paint these areas to prevent recurrence. Use the same paint system as used for other metal components.
10. Remove mineral deposits from the niche in the concrete base mechanically with tools such as hammers and chisels, five-in-ones, and/or surgical scalpels. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. Inspect the existing parge coat and repair any significant losses with a cementitious patching compound, applying it with a small trowel to match the texture and profile (thickness) of the existing coating.
11. Repaint the band and niche, and inpaint areas of paint loss on the bicycle pump.
12. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with scaffold or articulating lift.
2. Remove any nesting or loose debris from within the bicycles.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to wash and scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
5. Inspect paint layer for chips and losses, metal parts for corrosion, concrete base for cracking or movement, and sculpture for loose or broken parts.
6. Document all treatment, describing methods and materials. Include photographic documentation.

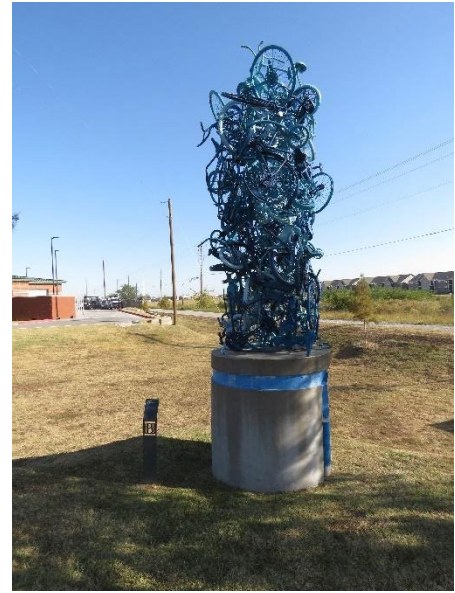
Estimated Cost:

Additional Comments and Recommendations:

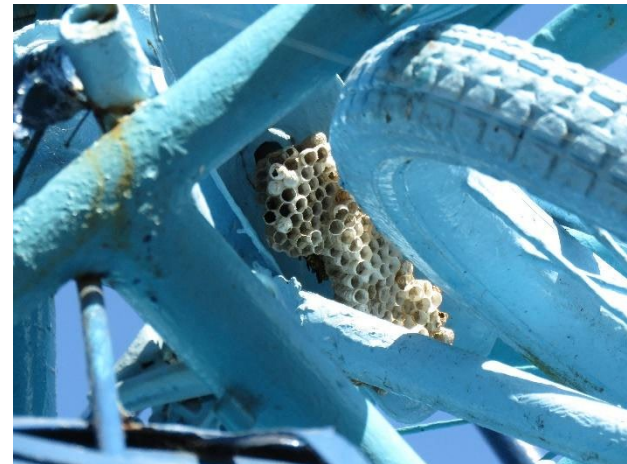
- Avoid using any harsh chemicals to wash the sculpture. This can damage the paint surface.
- Trim the branches of nearby trees on a regular basis to prevent encroachment.
- Metal surfaces may require a different paint system than plastic and rubber components. It will be important to check with the paint manufacturer to ensure proper adhesion of the paint on all surfaces.

- It should be noted that the paint may continue to flake and peel due to what was probably a challenging surface to prepare according to the paint manufacturer's specifications. The numerous bicycles, varied surfaces, different materials, and difficult-to-reach areas require considerable and detailed work to achieve proper adhesion.

Photographic Documentation:



(Left and right) Location of the public artwork, next to the Trail of Two Cities. Note the two trees nearby.



(Left) A bird's nest observed on the sculpture. (Right) There are also a few wasp nests.



(Left) Localized corrosion of metal components. (Right) Flaking and peeling paint, with losses.



(Left) Loss of paint on rubber components, such as the bicycle wheel. (Right) Biological growth observed on surfaces.



(Left) A loose component at the base of the sculpture. (Right) The horizontal painted band on the base is heavily faded and uneven.



(Left) Cracking in the concrete base, with mineral deposits leaching out of the crack. (Right) Paint loss on the bicycle pump.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *ColorFULL*

Artist: Chance Snyder and the Sugar Creek Art Club

Date: 2021

Materials: Paint on concrete

Dimensions: 5 pillars, measuring 4'-4" W x 8'-4" H x 1' D; 4'-6" W x 10'-8" H x 1' D; 5' W x 14' H x 1' D; 4'-10" W x 10'-8" H x 5" D; 5th pillar inaccessible (width taken at widest measurement for each)

Address: Park Springs Park

Description: This artwork consists of murals painted on five triangular concrete supports for a sewage pipe located above the hiking trail behind Park Springs Park. The images painted are based on the story and illustrations in the book *ColorFULL* by Dorena Williamson. It is meant to inspire the viewer to see and experience the wonderful differences we were put on this earth to share. For clarity of description, the wider front and back sides will be called faces, and the narrow short sides will be called sides.

The first pillar, which is the westernmost pillar, is closest to the main trail. It is painted on one face and one side. It depicts a boy in a purple shirt with a red background. He is blowing bubbles toward the sky.

The second pillar, which is center-west, is painted on both faces and sides. On one face it depicts a boy in a striped shirt with a black background. He is peeking around a corner and there are bubbles floating in the air above him. His arm curves around to the other face of the pillar, and it is holding a bubble gun. The artist's signature is located at the bottom of this face. Also, the sign for the artwork is next to this pillar.

The third and center pillar depicts a large hand on each face with bubbles. One face has a purple background and the other has a pink background. There is no paint on the sides of the pillar.

The fourth pillar, which is center-east, is painted on two faces and two sides. One face depicts a girl's profile with a green background. The other face depicts a girl's profile with a red background.

The fifth pillar is completely engulfed in vines, thorns, and bushes. Given that the painting is completely hidden, an assessment cannot be completed. This is the easternmost pillar.

Condition Rating: Fair

Condition:

Pillar One (westernmost):

- There is general soiling on both faces and sides of the pillar.
- Graffiti is present in the form of permanent marker writings on the painted surface.
- Losses in the paint finishes are primarily at the bottom and top of the pillar. The paint is actively flaking in localized areas.
- The pockmarks in the concrete surface appear to be pre-existing. This is noted on all pillars. Chips are present along the edges.
- The landscape is encroaching on the pillar and may eventually cover the painted mural.
- The colors of the mural (on all pillars) remain vibrant, with only minimal fading. This is most likely because the pillars are in shade for most or a great portion of the day.

Pillar Two (center-west):

- A tree has collapsed over this pillar, and it is very difficult to see it from the trail or gain proper access to inspect it.
- There is general soiling on both faces and sides of the pillar.
- Graffiti is present in the form of permanent marker writing on the painted surface.
- Losses in the paint finishes are prominent along the bottom and sides of the pillar. The paint is actively flaking in localized areas.
- Biological growth can be observed on the unpainted section at the top.
- There are minor losses and chips in the concrete.

Pillar Three (center):

- There is an excess of brush surrounding this pillar and a brook is located directly in front of one of the faces, making it very difficult to see it from the trail or gain access to inspect it.
- General soiling is present on both faces and sides of the pillar.
- Paint losses are prominent along the upper section of the two faces of the pillar, and the paint is actively flaking.
- Biological growth is noted on the unpainted parts of the pillar.

Pillar Four (center-east):

- There is extreme plant encroachment and vine attachment on the face with the red background.
- General soiling is present on both faces and sides of the pillar.
- Paint losses are more prominent at the bottom and top of the pillar, and there is active flaking of paint.

- Biological growth is present on the unpainted areas of the pillar.

Pillar Five (easternmost):

- This pillar is completely engulfed in vines and thorns and cannot be accessed.
- Although there is clear loss of painted finishes, it is not possible to determine to what degree.

Comments on Location: This series of murals is mostly covered by branches, bushes, and other foliage. It is difficult to see the public artwork from the trail. Also, due to its location, the artwork will always be at risk of damage from falling branches and trees.

Priority Rating: High

Recommendations for Treatment:

1. Remove all encroaching branches, brush, and fallen trees to aid in visibility from the trail and protect the artwork from damage that could occur during storms.
2. Access the artwork with step stools and ladders.
3. Document all treatment with high-resolution digital photography and written narrative.
4. Remove all loose dust, dirt, and debris, using soft natural bristle brushes to aid in the removal.
5. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to aid in the removal of stubborn and tenacious accretions. During cleaning, scrub surfaces to free all loose, flaking, and otherwise unstable paint.
6. Rinse thoroughly with clean water to remove all detergent residue.
7. Perform local application of a non-toxic biocide to eliminate biological growth. Use the product according to the manufacturer's specifications. Rinse thoroughly.
8. Perform additional cleaning as needed to remove graffiti, using cotton swabs dampened with appropriate solvents, testing first to ensure suitability. Alternatively, inpaint the affected areas.
9. Inpaint areas of loss to match adjacent surfaces in both color and reflectance. Use a paint system rated for outdoor use and high UV exposure.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Remove all encroaching branches, brush, and fallen trees to prevent buildup.
2. Access the artwork with step stools or ladders.

3. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of stubborn and tenacious accretions. Rinse thoroughly to remove all cleaning residue.
4. Apply a non-toxic biocide to affected areas of biological growth, using the product according to the manufacturer's instructions.
5. Inspect for graffiti, paint losses, or any unstable conditions.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- The public artwork should be inspected for damage after major storms, given that it is surrounded by so many trees and brush. Clearing of branches, brush, and other organic matter should be undertaken on a quarterly basis, if feasible. At minimum, it should be performed yearly. This will also be a good time to inspect for graffiti.
- It does not seem that consolidation of flaking and peeling paint is financially feasible or realistic for this public artwork. The recommendation is therefore to remove all flaking and unstable paint and prepare surfaces for inpainting.
- Inpainting may be required to mitigate graffiti because the solvents used to remove it will also remove the original paint layer. Graffiti removal may entail a combination of these two methods.
- Although there are chips and minor losses in the concrete, they are not so great or distracting that patching is needed currently.
- Graffiti tags were noted on the two pillars that are the easiest to access by the public.
- Pockmarks and pitting in the concrete are apparent on all pillars. Known as "bugholes," these small irregular cavities result from the entrapment of air bubbles in the surface of the formed concrete during placement and consolidation. They commonly occur in vertical cast-in-place concrete surfaces.

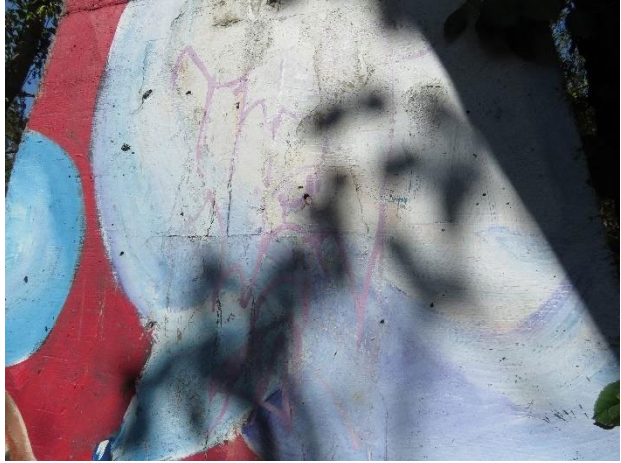
Photographic Documentation:



(Left) The pillars as observed from the trail. They are completely engulfed in foliage. (Right) A closer view, with some pillars completely hidden.



(Left) The first or westernmost pillar, painted on one face and extending onto the side, giving the mural a 3-D effect. (Right) A chip in the concrete, with loss of the paint finish.



(Left and right) Graffiti using permanent markers on the westernmost pillar.



(Left and right) The second pillar (or the west-center pillar) is painted on all both faces and sides.



(Left) Similar to the first pillar, the second pillar is more easily accessible to the public and contains graffiti markings. (Right) Pillar two has heavy biological growth around the top.



(Left) The third and center pillar is painted on two faces. (Right) Note the peeling and flaking paint on one face, with losses. This is an active condition, and more losses can be expected.



(Left) The third and center pillar exhibits biological growth on the sides. (Right) Pockmarks, small pits, and indentations are noted on surfaces. This is a pre-existing condition that was present prior to painting.



(Left) Pillar four or the center-east pillar. (Right) Note the active peeling and flaking of paint.



(Left) One side of pillar four has heavy plant encroachment and vine attachment. (Right) The easternmost pillar, or pillar five, is completely engulfed in plants and cannot be easily accessed.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Found*

Artist: Timothy Jorgenen

Date: 2022

Materials: Stainless steel, brushed and mirrored

Dimensions: 6'-3" W x 10'-8" H x 2'-8" D

Address: Train Station Park

Description: *Found* is a sculpture consisting of different letter fonts forming the word "Bentonville" in a vertical stacked jumble. The letters are welded together and made of brushed stainless steel. On the front, each letter is partially overlaid with a thin sheet of mirrored stainless steel, which is attached using stainless steel socket or Allen head screws. The whole assembly is installed on a round concrete base, set low to the ground.

Condition Rating: Excellent

Condition:

- The public artwork is in very good to excellent condition overall.
- There is general soiling, with accumulations of dust and dirt on horizontal surfaces. Sediment left behind from the pooling of water is present on the letters "e" and "p."
- Water running down the sculpture has left visible drip lines on the letter "l," with possible mild tarnishing in this area.
- There are minor organic accretions in localized areas.
- Mild scratches, abrasions, handprints, and smudges are observed on mirrored surfaces.
- Insect nesting is seen in crevices and undersides.
- There are bits of organic matter/grass behind the mirrored surface near the concrete base.
- Spots of what look to be corrosion staining are present on the horizontal surface of the concrete base.
- The welds are stable, and the bolts are all secure. There are no observable structural issues.

Comments on Location: The public artwork is installed in Train Station Park and sited within an open lawn area. Trees are located at a safe distance, without the possibility of overhanging

branches. There do not appear to be any inground sprinklers near the sculpture. The sculpture is not lit.

Priority Rating: Low

Recommendations for Treatment:

Treatment includes yearly maintenance. No additional treatment is needed currently.

Estimated Cost: \$0

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Wash the public artwork with a pH-neutral, conservation-grade detergent and filtered water. Filter the water by attaching a 5-micron particulate filter to a water hose.
3. Use only very soft nylon bristle brushes and non-abrasive microfiber cloths during cleaning procedures to avoid scratching the mirrored stainless-steel surfaces. Rinse surfaces until all residual cleaning agents are removed.
4. Wipe dry with clean microfiber cloths to prevent streaking.
5. Perform additional cleaning as needed on the mirrored stainless steel, applying a proprietary stainless-steel cleaner and polisher with a soft microfiber cloth. Always perform testing of any product before using it full-scale to ensure that it does not cause streaking or cloudiness, or scratch and mar the mirrored stainless-steel finish. This product can also be used on brushed stainless steel in areas of mild tarnishing, light scratches, and water spotting. Remove any remaining polishing residue by carefully wiping with solvent.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Do not use any stiff or abrasive brushes for cleaning, especially on the mirrored stainless-steel surfaces. These brushes have the potential to scratch the surface of the highly polished metal. If in doubt, use only non-abrasive microfiber cloths.
- Monitor spots of what look like iron corrosion stains to ensure there are no corroding elements on the sculpture. Perform a careful inspection if the staining observed on the base increases.
- Using a filter will help to prevent mineral buildup. Alternatively, cleaning can be done with distilled water.

- It is important to perform careful testing of any cleaning/polishing product before using it full-scale. The use of an inappropriate product can scratch the surface of metal, especially the mirrored finish. The product must be suitable for this type of finish.

Photographic Documentation:



(Left and right) The front and back sides of the public artwork. Note the sheets of mirrored stainless steel on the front side, partially laid over the brushed metal.



(Left) Sediment left behind from the pooling of water. (Right) Drip marks from water run-off.



(Left) Spots of what appear to be iron corrosion staining on the concrete base. (Right) Localized organic accretions on the metal.



(Left) The mirrored finish maintains a highly polished appearance. (Right) Location of the public artwork within an open lawn area of Train Station Park.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Green Bike Tower*

Artist: Tylur French

Date: 2017

Materials: Sculpture, painted metal (aluminum and steel), rubber, plastic; base, concrete

Dimensions: Height of sculpture and base, 14'; base, 4'-8.5" H x 5'-2" DIA; sculpture self-base, 3'-6" DIA

Address: Lake Bella Vista

Description: This sculpture is made from approximately sixty to ninety bicycles that are stacked upon one another, with the whole assembly secured to a steel self-base plate. The tires and innertubes are filled with closed cell foam to prevent any sagging over time. According to the artist's proposal, the sculpture has two coats of primer and between three and seven coats of various shades of green paint. The base of the sculpture was formed from poured concrete with a recessed niche on one side. This recessed niche houses an all-weather bicycle pump. The pump, the niche, and the recessed horizontal band around the top of the base are all painted in the same shades of green.

Condition Rating: Fair

Condition:

Sculpture:

- There is an accumulation of dust, dirt, and other organic debris on the bicycle parts that make up the sculpture, as well as general soiling throughout.
- Extreme insect nesting, cobwebs, several inactive wasp nests, and a bird nest are all present within the sculpture.
- The paint on both the metal and non-metal components of the sculpture is faded, with peeling and flaking noted in several areas.
- Losses in the paint coating has led to corrosion of the metal in localized areas.
- The sides of the steel self-base exhibit corrosion due to no paint coverage in this area. The corrosion here is advanced, with delamination of the metal.
- A bicycle chain component has partially separated from the sculpture and is hanging off the side of the base.

Concrete Base:

- The green-painted horizontal band on the concrete base is faded and uneven.

- Drip marks and staining are present on the concrete. Iron staining is visible near the steel self-base.
- There is pencil graffiti on the concrete.
- The niche in the concrete base exhibits cracking with mineral deposits leaching out of the cracks. There is paint loss and active flaking of paint in the niche.
- There are chips and losses on the edges of the niche. Some of these losses have been patched and appear to be secure, while others have not been treated.
- Several stickers are adhered to the bicycle pump. It is unknown whether the pump is functional.

Comments on Location: The sculpture is in a patch of grass surrounded by three intersecting bicycle paths. There are no trees in the immediate vicinity and no lighting was observed. The grass surrounding the sculpture is well-maintained.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Remove inactive insect and bird nesting. If wasps are active, contact appropriate personnel for safe removal. Active bird nests should not be removed.
4. Remove all loose organic debris from difficult-to-reach areas within the bike parts using soft natural bristle brushes, wooden skewers, and plastic probes. A small air compressor would also be useful.
5. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue. During this process, remove any flaking or unstable paint to prepare surfaces for inpainting. If pencil graffiti is not removed during washing, use erasers, solvents, or mildly abrasive methods for removal, always starting with the least aggressive means.
6. Perform additional cleaning as needed to treat biological growth, using a non-toxic biocide and following the manufacturer's specifications.
7. Remove corrosion from metal components on bicycles mechanically and chemically, using conditioning pads and a mild acidic solution. Follow by rinsing surfaces thoroughly.
8. Inpaint areas of paint loss on metal components using a paint system suitable for metal surfaces and matching the color and reflectance of surrounding surfaces. Consider using a rust-inhibiting primer or comparable. If the chosen paint system is incompatible with plastic and rubber surfaces, use a different system to prevent

premature failure in these areas. The system should be compatible with both plastic and rubber.

9. After excavating and passivating corrosion on the sides of the self-base, prime and paint these areas to prevent recurrence. Use the same paint system as used for other metal components.
10. Remove mineral deposits from niche in concrete base mechanically with tools such as hammers and chisels, five-in-ones, and/or surgical scalpels. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. Touch up paint on the horizontal band of the base.
11. Remove stickers from bicycle pump with solvents and inpaint areas of paint loss as needed.
12. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with scaffold or articulating lift.
2. Remove any nesting or loose debris from within the bicycles.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to wash and scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
5. Inspect paint layer for chips and losses, metal parts for corrosion, concrete base for cracking or movement, and sculpture for loose or broken parts.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals to wash the sculpture. This can damage the paint surface.
- Metal surfaces may require a different paint system than plastic and rubber components. It will be important to check with the paint manufacturer to ensure proper adhesion of the paint on all surfaces.
- It should be noted that the paint may continue to flake and peel due to what was probably a challenging surface to prepare according to the paint manufacturer's

specifications. The numerous bicycles, varied surfaces, different materials, and difficult-to-reach areas require considerable and detailed work to achieve proper adhesion.

Photographic Documentation:



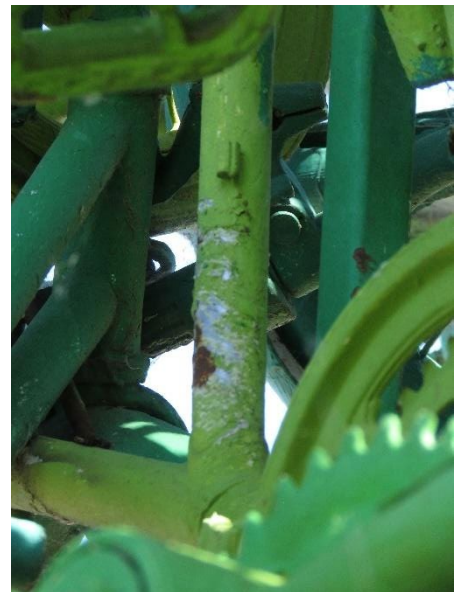
(Left and right) Location of the public artwork in a patch of grass surrounded by three intersecting bicycle paths.



(Left) Heavy corrosion on the side of the metal self-base. (Right) There is a significant amount of insect nesting.



(Left) A wasp nest noted within a bicycle component. (Right) A loosened chain dangling down the concrete base.



(Left) Paint loss noted on rubber components such as the bicycle wheel. (Right) Loss of paint on metal components, with corrosion present.



(Left) Drip lines visible on the concrete base. (Left) The bicycle pump has several applied labels/stickers on the front.



(Left) Pencil graffiti writing on the concrete base. (Right) Cracking around the niche of the base, with mineral deposits.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Hello*

Artist: Kenneth Siemens

Date: 2017

Materials: Paint on concrete

Dimensions: Northwest side, height varies between 3'-3" and 9' x 32' L (woman astronaut), 1'-10.5" L x 9' H (hello); southeast side, height varies between 5'-6" and 9'-3" x 46' L (robot), 9' H x 25' L (hello)

Address: Tunnel at NE A Street

Description: *Hello* is a large-scale mural painted on both sides of a trail tunnel. Using comic book styling, the artwork explores what every kid does when they walk through a tunnel: they yell "hello" to check for an echo. The artist provided two takes on this activity, counteracting with each other under the bridge. On one trail entrance, a robot with a sonic blaster beams out "hello." At the opposite end of the tunnel is an astronaut saying "hello" into a clunky handset. The paint is bright with bold colors designed to draw people in and interact with the artwork.

Condition Rating: Fair

Condition:

- There appears to be some discoloration of the anti-graffiti coating. Alternatively, the coating could simply be heavily soiled, giving it a yellowed appearance.
- Deterioration and losses in the anti-graffiti coating are noted. Peeling is present in areas where there are pockets/air bubbles in the coating.
- The word "hello" on the northwest side of the tunnel (which includes the female astronaut) has paint losses above the letters "o," "e," and "l." The "h" appears to have graffiti in the form of red spray paint outlining the entire letter.
- On both sides of the tunnel, a few spots were missed when the anti-graffiti coating was applied. There is not complete coverage of this coating on the walls.
- The southeast side of the tunnel (which includes the robot) exhibits more pronounced fading and heavier soiling. There are numerous scratches and abrasions, including horizontal scratches along the bottom half of the mural, close to ground level. The "o" in the word "hello" on this part is very faded due to its location, which receives greater sun exposure.

- Cracking and mineral deposits are present on the southeast robot side.
- There are localized paint/design losses throughout.
- Discoloration of the paint layer is observed on both sides of the mural. Areas on the outside of the tunnel are more discolored due to UV degradation.
- There are several small losses, which are not actual losses but areas that did not receive paint due to the texture of the concrete, which has many small surface voids. These voids are irregular cavities resulting from the entrapment of air bubbles in the surface of the formed concrete during placement. It commonly occurs in vertical cast-in-place concrete walls.
- The mural is moderately to heavily soiled.

Comments on Location: The murals are painted on both sides of a trail tunnel. The painting starts at the interior edge and extends outwards, with the greater portion of the painted mural immediately outside the tunnel, which is below grade. There are grassy areas beside the sections of the mural outside the tunnel. The tunnel receives a fair amount of traffic, particularly from cyclists.

Priority Rating: High

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces to remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Remove mineral deposits with hammers and chisels, five-in-ones, and surgical scalpels.
5. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse surfaces until all residual cleaning agents are removed. During cleaning operations, remove areas of peeling and unstable anti-graffiti coating and paint.
6. Determine if red outline on the “h” of “hello” is indeed graffiti. If so, remove with cotton swabs dampened with appropriate solvent.
7. Grout cracks with a vapor-permeable, micro-injection grout as appropriate. If needed, patch any major or disfiguring losses in the concrete with a conservation-grade patching mortar. Allow these products to cure prior to painting and coating.
8. Inpaint losses in the paint to match adjacent surfaces in color and reflectance. Tone areas of irregular fading and discoloration to blend with the design of the mural.

9. Once the paint has dried, perform localized touch-ups of the anti-graffiti coating. Apply the coating following the manufacturer's specifications.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes. If desired, perform additional cleaning with conservation sponges such as latex-free foam wedges or soot sponges.
3. Wash with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning effluent.
4. Inspect the paint layer for losses, graffiti, and any unstable conditions.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- The public artwork should be inspected after major storms, given that these tunnels are prone to flooding. This should be done as soon as possible, but only when conditions are safe.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.

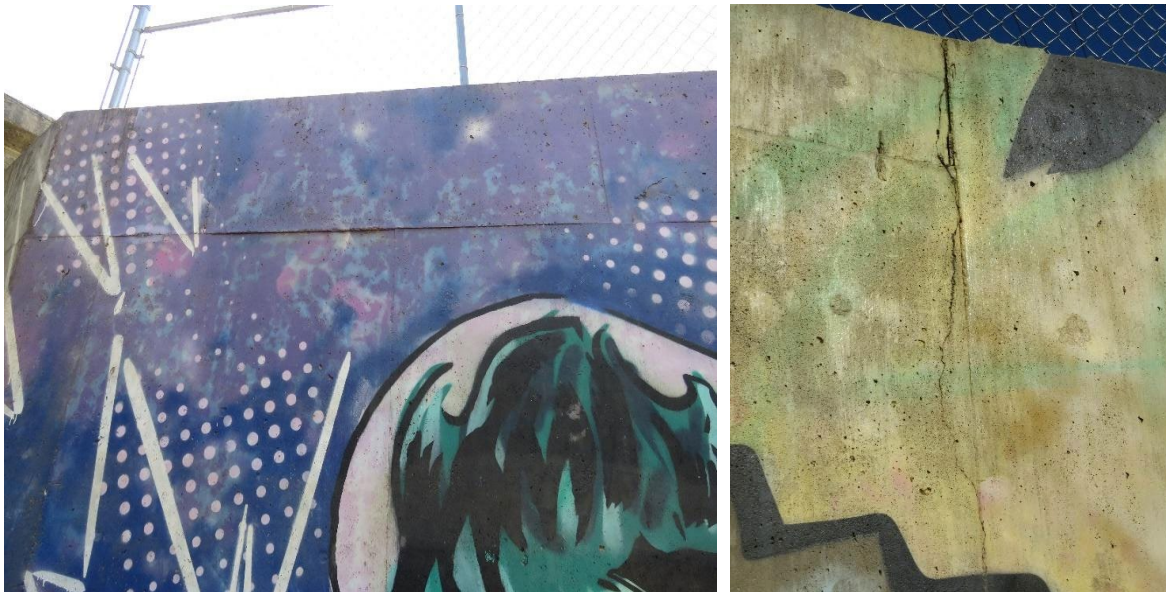
Photographic Documentation:



(Left and right) Mural on northwest side of the tunnel. Note possible red graffiti outlining the “h” in the word “hello.”



(Left and right) Mural on the southeast side of the tunnel. Note the heavy soiling and discoloration.



(Left) Discoloration of the paint is pronounced in certain areas. (Right) Cracking in the concrete, with heavy soiling of surfaces.



(Left) Cracking in the concrete and bubbling and peeling of the anti-graffiti coating. Note also the heavy soiling. (Right) Linear abrasions on the mural, in an area outside the tunnel.



(Left) Cracking in the concrete with mineral deposits leaching out of the cracks. (Right) Voids and cavities in the concrete, small areas where paint did not reach.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Hole in the Wall*

Artist: Joanne Lacey and Eric Williams

Date: 2018

Materials: Paint on Concrete

Dimensions: West side of tunnel, blue cyclist (inside tunnel), 8'-3" W x 6'-4" H, yellow cyclist (outside tunnel), 7'-6" W x 5'-4" H; east side of tunnel, basketball player, 3'-11" W x 4'-9" H; circles starting on NE side inside tunnel next to ball player, 1'-5" W x 1'-4" H, 2' W x 1'-10" H, 2'-3" W x 2'-2" H, 2'-3" W x 2'-3" H, 2'-3" W x 2'-4" H, 2'-3" W x 2'-3.5" H, 2'-3" W x 2'-3" H, 3'-7" W x 4' H

Address: Tunnel at Ridgefield

Description: *Hole in the Wall* is a series of small murals on the inside walls of a tunnel on Crystal Bridge Trail. There is a basketball player along with eight circles depicting holes painted on the east side of the tunnel, with the basketball player close to the entrance and the last and largest circle at the other end immediately outside of the tunnel. The colors of the player and the first five circles include layers of blue, black, white, and green. The circles change color as they progress through the tunnel to layers of orange, yellow, green, and black. There are two cyclists painted on the west side of the tunnel; one cyclist is inside the tunnel and the other is outside, close to the entrance opposite the basketball player. The cyclist inside the tunnel is painted in layers of blue, black, white, and green, while the cyclist outside the tunnel is painted in layers of orange, yellow, green, and black. All images are depicted with rigid layers of different colors to create the effect of receding into the concrete of the tunnel. These rigid layers are simple illusions created through color changes in a hard-edged line design, giving the illusion of a cutout "hole in the wall."

Condition Rating: Fair

Condition:

- There is general soiling over all painted surfaces on both sides of the tunnel. In some areas, the soiling is moderate to heavy.
- The painting of the basketball player exhibits more soiling at the bottom than toward the top. There are horizontal linear abrasions that run along the east wall, which go through the basketball player and the circle next to it.

- There is graffiti on the east side of the tunnel between the third and fourth circles when coming in from the south side. The third circle also exhibits scuffs, abrasions, paint losses, and graffiti markings from a red crayon.
- Incised graffiti and linear scuffs can be observed on the large circle outside of the tunnel on the west side.
- Bird droppings are present in areas of the mural outside of the tunnel.
- The cyclist painted on the outside of the tunnel on the west side exhibits fading and discoloration due to sun exposure. There are scuffs present at the bottom of the image. Biological growth on the wall is encroaching on the painted section.
- The cyclist on the interior of the tunnel is in good condition.
- The colors remain vibrant on all paintings inside the tunnel. This is likely due to the lack of direct sunlight.
- There is no clear evidence of an anti-graffiti coating on the murals.

Comments on Location: The murals are painted inside and immediately outside both sides of the trail tunnel. The tunnel is located below grade. Above the tunnel is a street with vehicular traffic. The tunnel is frequently used by both pedestrians and cyclists.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry clean surfaces and remove all loose dust, dirt, and insect debris, using soft natural bristle brushes to aid in the removal.
4. Wash the murals with a pH-neutral, conservation-grade detergent, using soft synthetic bristle brushes to scrub surfaces and aid in the removal of soiling and tenacious accretions. Rinse thoroughly with clean water to remove all detergent residue.
5. Apply a non-toxic biocide to affected areas. Use according to the manufacturer's instructions to reduce biological growth.
6. Remove graffiti using cotton swabs dampened with appropriate solvents and/or inpaint areas of graffiti as needed to match adjacent surfaces in both color and reflectance.
7. Touch up and inpaint scuffs and scratches, as well as areas of paint losses, incised graffiti, and ghosting to match the existing design of the mural. The paint should blend with adjacent surfaces in both color and reflectance.

8. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

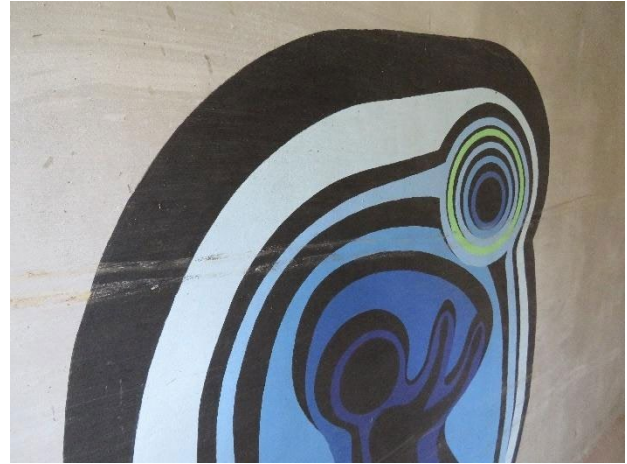
1. Access the artwork with ladders or scaffold.
2. Dry clean surfaces with soft natural bristle brushes.
3. Wash with a pH-neutral, conservation-grade detergent diluted in water. Rinse thoroughly to remove all cleaning residue.
4. Inspect the paint layer for any losses or unstable conditions, as well as graffiti tagging.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- The mural is in good to fair condition, with some areas in better condition than others. Since there is disfiguring damage and deterioration, it has been given a “fair” overall rating.
- The public artwork should be inspected after major storms, given that the tunnel is below grade. This should be done as soon as possible, but only when conditions are safe.
- Any work on the tunnel will entail closing it off during treatment and maintenance activities due to the danger of speeding cyclists.
- It is not known if this mural has an anti-graffiti coating. If a coating is not present, consideration should be given to applying one.
- It is unclear if the linear abrasions observed on both sides of the tunnel are caused by cyclists riding too close to the wall, damaging surfaces as they pass through the tunnel.

Photographic Documentation:



(Left) The east side of the tunnel, with the basketball player next to the north entrance. (Right) Linear abrasions observed on the mural.



(Left) Large area of graffiti between circles on the east wall. (Right) Abrasions and paint loss, with red crayon graffiti markings.



(Left) Cyclist on the west side of the tunnel. Note the linear abrasions, soiling, fading, and biological growth. (Right) Incised graffiti on one of the circles on the west side of the tunnel.



(Left) The cyclist inside the tunnel on the west side is in good condition. (Right) Heavy soiling and biological growth on surfaces.



(Left) Bird guano and biological growth on surfaces. (Right) Entrance to the tunnel from the south end.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Lil' Library in the Park*

Artist: Randy Townsend

Date: 2023

Materials: Composite material, wood, acrylic, textile, vinyl, painted metal

Dimensions: Cabinet, 2'-7.5" W x 8' H x 2'-9" D; base, 1'-7" H x 1'-6" D; bench, 4' W x 1'-9" H x 1'-6" D

Address: Lake Bentonville

Description: *Lil' Library in the Park* combines the concept of Little Free Libraries with public art, creating a unique installation that is both an attraction and a service to the community. It consists of a freestanding white barrister-style bookcase with three shelves. Each shelf is protected by top hinged windowed cabinet doors. Several gray cut-outs are mounted to the sides of the bookcase in the shapes of different modes of travel, including hot air balloons, airplanes, bi-planes, and helicopters. There are three cut-outs on the proper left side and seven cut-outs on the proper right side. Mounted to the top of the bookcase is a tug or ferry-shaped boat with a wind sleeve tied to the mast. The entire structure sits on a 1'-7"-high gray base. A wood bench component is attached to the bookcase component on one side. It has four metal legs and sits directly on the concrete pad. The bench is positioned on the proper left side of the bookcase.

Condition Rating: Fair

Condition:

- There is overall soiling on surfaces, with streaking from water run-off visible on the vinyl material that lines the bookcase unit.
- The acrylic material on the pull-out doors of the bookcase exhibits scratches, abrasions, and cloudiness. Handprints and smudges are also present. The latches on the doors are all functioning. Inside of each stacked unit, the bottom lining is lifting and does not lay flat.
- Corrosion of hardware (the hinge at the top of each door) is noted.
- There is likely mild fading of the cut-outs on the sides of the bookcase. The hot air balloons are warping slightly and starting to detach at one end.
- The textile wind sleeve on the mast at the top of the bookcase is heavily frayed, with holes and considerable material loss. It is torn almost in half and shows significant

discoloration, soiling, and staining. Much of the staining is iron based, transferred from corrosion of the wire used to attach it.

- There is minor paint loss on the painted steel legs of the bench component. The losses are found mostly around the bottoms of the legs. The legs were painted or touched up in situ, and some of the black paint got onto the surrounding concrete surface. The wood bench is slightly weathered but in good condition overall. The end piece has minor splits but is stable.
- There are localized small losses in the paint on the bookcase.

Comments on Location: The public artwork is set on concrete pavement immediately west of Lake Bentonville. There is a tree and low-lying vegetation nearby, but they do not present the possibility of encroachment. The Lake Bentonville Playground is located west of the public artwork, and the Thaden Field Airport is south. There is a concrete sidewalk in front.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Clean the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use a soft microfiber cloth slightly dampened with the solution to apply and pass it over surfaces. Rinse in a similar manner, using a microfiber cloth dampened with water to remove all detergent residue.
4. Use a polishing compound suitable for acrylic surfaces to remove or reduce scratches and hazing on the windowed cabinet doors. Test prior to using it full-scale to ensure it does not scratch the surface.
5. Touch up paint on the bookcase and legs, removing any loose flaking paint. Remove corrosion on the hinges mechanically and repaint. For all inpainting, use a paint system that matches the color and reflectance of the existing paint. The hinges and legs may require a different paint (than the bookcase), one that is suitable for metal surfaces.
6. Replace the textile wind sleeve and tie wire tied to the mast at top. Consider using a monofilament nylon line instead of metal wire to avoid corrosion and staining of the textile.
7. Re-adhere the vinyl lining material on the interior of the bookcase, using a conservation-grade adhesive rated for outdoor use.
8. Adhere the basket ends of the hot air balloon cut-outs using a conservation-grade adhesive rated for outdoor use.

9. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Clean the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use a soft microfiber cloth slightly dampened with the solution to apply and pass it over surfaces. Rinse in a similar manner, using a microfiber cloth dampened with water to remove all detergent residue.
3. Monitor for corrosion of hardware and any unstable conditions.
4. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Do not hose down the bookcase component. Wash only with dampened microfiber cloths to prevent water getting under the vinyl lining material, especially inside the case.
- When replacing the wind sleeve, consider using a stronger textile that can withstand high winds, but still has movement.

Photographic Documentation:



(Left and right) Location of Lil' Library in the Park, in front of Bentonville Lake.



(Left) The public artwork as viewed from the back. (Right) The hot air balloon cut-out is slightly warped and not well adhered to the surface of the bookcase.



(Left) Significant damage to the textile wind sleeve, with fraying, holes, tears, discoloration, soiling, and staining. (Right) Corrosion of the hardware.



(Left) The sign is not secure in the ground. (Right) Some losses of black paint on the legs of the bench.



(Left) Minor splits in the wood at the outer edge of the bench. (Right) Streaking visible on the artwork.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Monarch and Dandelions*

Artist: Amanda Wilshire

Date: 2017

Materials: Metal (steel and aluminum), rubber, plastic

Dimensions: Footprint, 27' x 19'; dandelion bases, 1'-5" DIA; monarch base, 4'-6" DIA x 4" H; maximum height of dandelions, 15' H x 6' W; monarch dandelion, 8'-6" W x 6'-8" H x 5' D (height includes base); bases, all 1'-5" DIA except for monarch dandelion, which measures 3'-6" DIA x 4" H

Address: Orchards Park

Description: This installation depicts a monarch butterfly resting on a dandelion at eye level. It is surrounded by four additional dandelions of varying heights. Each dandelion is mounted on its own concrete pad. The wings of the butterfly are made of steel bicycle cogs welded to a steel frame. The reds and yellows of the wings are made of broken plastic taillights and turn signals from cars. These components have been epoxied together to look like stained glass. The frames of the wings are welded to a 5"x 3"x 23" tube creating the base of the body. Bicycle forks, a seat, and handlebars are welded to the body base, mimicking the thorax, abdomen, head, and antennae of the butterfly. Each dandelion is created using about twenty bicycle wheels, each one welded to a 1.5" x 24" pipe. These pipe ends are welded to a 5-6" steel ball, creating the flower. The ball is welded to the top of the stem (a 3" steel pipe), which is welded to a steel base. All base plates are round except for the dandelion with monarch, which is square. These steel bases are all bolted to the concrete pad.

Condition Rating: Poor

Condition:

First Dandelion (easternmost dandelion, or first on the left when looking from street-side):

- There is an accumulation of dust, dirt, and other organic debris on the bicycle wheels that make up the dandelion head, as well as general soiling overall.
- One wheel rim is extremely misshapen, and at least one spoke has detached from its wheel.
- All wheels exhibit corroding hardware that has leached onto the rim of the wheel. In addition, the pole (stem) and pipes (arms of dandelion) have heavy corrosion.
- Iron staining on the concrete pad is due to hardware corrosion dripping from above.

Second Dandelion (to the right of the easternmost dandelion):

- There is an accumulation of dust, dirt, and other organic debris on the bicycle wheels that make up the dandelion head, as well as general soiling overall.
- One wheel rim is extremely misshapen.
- At least five wheels exhibit corroding hardware, with associated iron staining noted on two reflectors and wheel rims. In addition, the pole (stem) and pipes (arms of the dandelion) have heavy corrosion.
- Iron staining on the concrete pad is due to hardware corrosion dripping from above.

Third Dandelion (second from the right of the easternmost dandelion):

- There is an accumulation of dust, dirt, and other organic debris on the bicycle wheels that make up the dandelion head, as well as general soiling overall.
- One wheel has completely detached from its pipe and is left dangling, held in place only by the arm.
- Two wheels exhibit corroding hardware, with the corrosion extending to the spokes, rim of the wheels, and a reflector. In addition, the pole (stem) and pipes (arms of the dandelion) have heavy corrosion.
- Iron staining on the concrete pad is due to hardware corrosion dripping from above.
- A light is mounted on the pole of the dandelion, but it is not known whether it functions.

Fourth Dandelion (third from the right of the easternmost dandelion):

- There is an accumulation of dust, dirt, and other organic debris on the bicycle wheels that make up the dandelion head, as well as general soiling overall.
- Two wheels exhibit heavily corroding hardware, with the corrosion extending to the rim of the wheels. In addition, the pole (stem) and pipes (arms of the dandelion) have heavy corrosion.
- Iron staining on the concrete pad is due to hardware corrosion dripping from above.
- The concrete base has minor chips along the edge.

Center Dandelion with Monarch:

- There is an accumulation of dust, dirt, and other organic debris on the bicycle wheels that make up the dandelion head, as well as general soiling overall.
- One wheel has completely separated from the dandelion. It was collected and given to the City of Bentonville.
- Three spokes have detached from their wheels and are missing.
- One wheel is partially detached and hanging in place, low to the ground.
- Ten wheels exhibit heavily corroded hardware, with the corrosion extending to the rim and spokes of the wheels. In addition, the pole (stem) and pipes (arms of dandelion) have heavy corrosion.

- Iron staining on the concrete pad is due hardware corrosion dripping from above.
- There is a light mounted within the arms of the dandelion, and it is unknown whether it functions.
- The bicycle seat that makes up the head of the butterfly exhibits corrosion.
- Bike forks of the monarch exhibit paint loss due to corrosion of the mild steel.
- The sprockets that make up the butterfly wings exhibit corrosion.
- The topcoat on the reflectors that make up the wings or “stained glass” areas is heavily discolored/yellowed. It also exhibits cracks in the surface and there is excessive delamination and loss.
- There is a large hole in the orange/yellow plastic of the proper left wing.

Comments on Location: This artwork is in a well-maintained grassy area next to a bike path that runs parallel to a busy street.

Priority Rating: High

Recommendations for Treatment:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue. Remove corrosion mechanically and chemically as needed from all affected metal components, using conditioning pads and a mild acidic cleaner. Test for the appropriate dwell time and rinse thoroughly to avoid etching or otherwise damaging the metal. Exchange any heavily corroded hardware as needed with stainless steel grade 316.
4. Clean concrete bases to remove iron staining, using a proprietary cleaner specifically developed for removing metallic staining from masonry surfaces or comparable. If needed, apply a poultice to draw out the stain.
5. Secure any loose spokes or wheel rims back in place.
6. Remove all loose and peeling finishes from monarch wings. Fill cracks in wings with an epoxy suitable for plastic surfaces and tinted to match adjacent colors. Infill hole with a yellow or red plastic taillight or turn signal or comparable plastic material.
7. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Inspect for loose or broken parts and areas of metal corrosion.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- The public artwork is in fair to poor condition. It has been given a “poor” rating due to corrosion of the metal, deterioration of coating on the monarch wings, and loosened and unstable components.
- The artist recommended a yearly application of Everbrite coating as a best means to prevent rust. According to the artist, the entire structure can and should be sprayed with the coating every three years. It appears that an initial coating was applied prior to installation with any needed touch ups sprayed after installation. It seems that this type of maintenance has not been carried out. Also, it is important to note that this coating is meant to maintain the existing patina or protective oxide layer on metals such as Corten steel or weathering steel.

Photographic Documentation:



(Left) Location of the public artwork within Orchards Park.



(Left and right) The first and easternmost dandelion, with a misshapen wheel rim at top.



(Left) The pipes of the dandelion all show corrosion. (Right) Corrosion of the stem and self-base, with iron staining on the concrete base.



(Left) The second dandelion, with a misshapen wheel rim at top. (Right) Heavy corrosion of a wheel rim.



(Left) Iron staining on the plastic reflector, caused by water runoff from corrosion of the metal. (Right) Heavy corrosion on the stem of the dandelion.



(Left and right) The third dandelion, with a dangling rim.



(Left) The fourth dandelion. (Right) Note iron staining and chips on the concrete base.



(Left and right) The center dandelion, with a monarch.



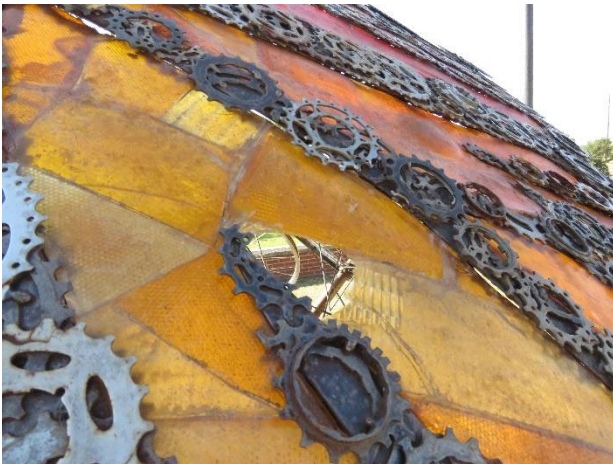
(Left) One wheel is completely separated from the dandelion. (Right) A second wheel is partially detached and hanging in place.



(Left) Corrosion of hardware. (Right) Corrosion of metal components.



(Left and right) The wings of the monarch are made of yellow and red plastic taillights and turn signals from cars. These areas have been coated with an unknown material, which has yellowed and cracked, with losses.



(Left) Loss of a plastic taillight or turn signal on the wing.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Natural Skate*

Artist: The Mars Agency

Date: 2017

Materials: Paint on concrete, steel

Dimensions: Footprint, 71.5' x 197'; bowl (on sloped landscape), 5' H (or deep); stairs (on sloped landscape), 6' H

Address: Memorial Park Skate Park

Description: The design of *Natural Skate* is a collaboration between the Mars Agency and students who were involved in the 2017 Bentonville Ignite Program. The park is inspired by elements that make Arkansas a beautiful state, depicting its topography in shades of blues, greens, and yellows. It includes a large bowl on the west side of the park. South of the bowl is a staircase with concrete bannisters. The center and east sides contain numerous ramps, handrails, flat rails, and other features typical of a skate park.

Condition Rating: Poor

Condition:

- The skate park exhibits heavy wear, with considerable fading and losses in the paint coating. This is due to high UV exposure and a significant amount of human interaction with the park. There are numerous large areas without any paint coverage, where the surface of the concrete is fully exposed.
- An accumulation of dirt and leaf debris can be found inside the bowl. Tire marks and losses in the concrete are noted around the top edge of the bowl, along the seams. There are numerous skid marks breaking through the paint layer.
- Graffiti is observed in the bowl area. There are attempts to mitigate the graffiti by overpainting these areas in similar colors. The paints used do not provide a close match to surrounding surfaces and the repairs appear as large, conspicuous squares. The east end also contains graffiti.
- There are numerous gum accretions on the surface of the concrete.
- Cracking of the concrete is seen throughout, on both vertical and horizontal surfaces. Some of the wider cracks present on the ground have been repaired with sealant, which has been painted to match the surrounding color. For the most part, there is shrinkage and edge separation of the sealant within the crack.

- Black electrical tape has been added to cover wide gaps or joints to prevent skateboard wheels from getting caught within them.
- The stairs on the southwest side of the park exhibit loss of paint finishes on both the concrete and metal components. The metal stair nosing is missing from the second step going up. There is significant cracking in the southern banister, with movement and slight separation. The cracked section is no longer aligned with the rest of the banister.
- All metal edging and rails have paint and other accretions, as well as numerous scrapes and scratches from heavy use. There is corrosion of these metal components, which has led to iron staining on the concrete from water run-off.
- There are numerous stickers and labels on the metal components.
- There is general cracking, chips, and material losses in the concrete from frequent use.
- The south center ramp exhibits significant cracking on both side walls of the ramp. Weeds are growing out of the joints and cracks in this ramp and also present in other areas of the park.

Comments on Location: Natural Skate is located south of NE John Deshields Boulevard, with parking lots to the east and west. It is surrounded by an open lawn area, with trees at a safe distance.

Priority Rating: High

Recommendations for Treatment:

1. Retain a structural engineer to review the staircase and south center ramp to inspect deficiencies and provide recommendations.
2. Perform repairs as recommended by the structural engineer. This will address any possible structural deficiencies observed to the southwest stairs, south center ramp, and any other elements as deemed necessary.
3. Document all treatment with high-resolution digital photography and written narrative.
4. Clean the entire park with power washing equipment set at low to medium pressure. Use a pH-neutral, conservation-grade detergent for washing. If possible, wash with hot water, which may improve results. If needed, use a slightly stronger proprietary cleaner suitable for painted concrete surfaces, testing first to determine appropriateness.
5. Remove black electrical tape and deteriorated sealant and determine the best filler and patching material to repair large openings, cracks, and losses in the concrete ground and walls. The choice of material has to take into consideration the heavy use of repaired surfaces.
6. Remove stickers and labels from metal railings. Clean, remove accretions, reduce scratches, and refinish surfaces of metal.

7. Replace missing nosing on south central stair.
8. Repaint the entire skate park to match the existing design and color. Use a high-quality paint system that is suitable for concrete surfaces and rated for outdoor use and high UV exposure. Follow the manufacturer's instructions for application.
9. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Clean the entire park with power washing equipment set at low to medium pressure. Use a pH-neutral, conservation-grade detergent for washing. If possible, use hot water, which may improve results. Depending on the level of soiling present, use a slightly stronger proprietary cleaner suitable for painted concrete surfaces, testing first to determine appropriateness.
2. Remove all gum accretions and stickers and labels during cleaning.
3. Inspect for cracks, graffiti, and other conditional issues requiring attention.
4. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- There are two options for the design scheme. Option 1 would be to keep the existing design, using the same color scheme as before. Option 2 would be to create a completely new design. This latter option could be a way to draw renewed interest in the park.
- Given the noted deficiencies, recommendations include retaining a structural engineer to provide additional recommendations not included here. The estimated costs for treatment are unknown at this time because they do not include addressing recommendations provided by the engineer (i.e., the structural and other repairs).
- Further research will be necessary to choose the most suitable flexible sealant or epoxy filler to restore the surface of the concrete. Rubberized sealants are flexible and handle movement from changes in the temperature, while epoxy fillers have strong adhesion and are ideal for concrete cracks. Polyurethane sealants are durable and weather resistant and silicone sealants are long-lasting and resistant to extreme temperatures. Acrylic sealants are not good for high-traffic areas such as the skate park.

Photographic Documentation:



(Left) The bowl, located on the western end of the skate park. (Right) Square patches on the side of the bowl appear to be attempts at covering up graffiti.



(Left) The stairs located south of the bowl, on the western end of the skate park. (Right) The south concrete bannister exhibits pronounced cracking at top. Note also losses in the paint finishes on the stair treads.



(Left) A missing metal stair nosing. (Right) A crack repaired with sealant, painted to match surrounding surfaces.



(Left and right) Areas of complete loss of the paint coating.



(Left and right) Areas where paint remains show heavy wear, with fading and scratches and abrasions. Note weeds growing in the joint at ground level.



(Left and right) Stickers and labels on the metal, with heavy scratches, accretions, abrasions, and corrosion. Localized iron staining is seen in areas where the metal meets the concrete.



(Left) Electrical tape is used to cover a large joint. (Right) Graffiti on the concrete.



(Left) Cracking on the side walls of a ramp. (Right) The skate park looking southwest, as viewed from the east end.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Open Heart*

Artist: Matthew Duffy

Date: 2020

Materials: Sculpture, aluminum (unpainted and painted); base, concrete

Type: Sculpture

Dimensions: Sculpture, 9'-6" W x 8'-8" H x 3'-4" D; self-base, 1'8" W x 1.25" H x 1'-8" D; base, 4' DIA x 1.5" H

Address: Bright Road Roundabout, inside the roundabout at the intersection of SW Bright Road and SW Gabor Boulevard

Description: The artwork is an open-air heart shape fabricated from water laser-cut aluminum diamond plate, hand-welded and bolted in place to a round concrete pad. While the outside of the piece is reflective aluminum, the inside is painted in a warm red color. The artist created the artwork with a computer program that applied advanced algorithms to reconstruct 3-D objects using only triangular planes.

Condition Rating: Fair

Condition:

- There is an accumulation of dust, dirt, and other organic debris on the interior floor of the sculpture. Exterior surfaces exhibit a light layer of dust. Minor accretions are also present; they are mostly organic in nature.
- Drip marks and staining are observed on the interior of the artwork. This appears to be due to the spillage of an unknown liquid substance.
- The interior red paint is actively peeling and flaking, with significant losses noted. The paint is dry and brittle, and there is fading/discoloration.
- Insect nesting and debris are seen in localized areas.
- The exterior unpainted aluminum maintains a reflective sheen. Some areas have dulled slightly and exhibit mild cloudiness, with spotting and streaking from water run-off.
- There is black staining on the exterior, concentrated around the top of the sculpture.
- Minor chips are present around the edges of the concrete pad. This may have been caused by lawn maintenance activities.
- What looks to be a fishing weight is secured to the sculpture using a clear nylon line.

- The artwork appears to be structurally sound. The welds are intact, and the bolts are secure.

Comments on Location: The artwork is installed in the center of the roundabout at the intersection of Bright Road and Gator Boulevard. It is bolted to a concrete pad and surrounded by a maintained lawn. There are no trees or lighting in the roundabout. There also appear to be no sprinklers. None were noted in the immediate vicinity of the sculpture.

Priority Rating: High

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Remove loose organic debris and any trash from inside the heart with a vacuum cleaner if possible. Use wooden skewers or plastic probes to remove insect nesting and other accretions.
4. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only sponges, cloths, or very soft nylon bristle brushes to scrub surfaces with light pressure. Rinse thoroughly with clean water to remove all detergent residue.
5. Dry surfaces with cotton toweling to prevent water spotting or streaking.
6. Remove all paint from surfaces by mechanical and chemical methods. Testing will determine the most appropriate methods. Following paint removal, degrease surfaces as appropriate. Save some samples for color matching.
7. Prime all interior metal surfaces within 1-2 hours of final cleaning. Brush or spray apply two finish coats of a paint system suitable for aluminum surfaces, matching in color and reflectance to the original paint. Follow the paint manufacturer's specifications for surface preparation and product application and use.
8. Apply a commercial polishing compound to the unpainted aluminum diamond plate. Use a cloth or buffing pad to work the polish into the surface. Wipe off the residue with a cloth or shop towel dampened with mineral spirits. Make sure to use a suitable compound, one that is designed to remove oxidation on aluminum surfaces without abrading the metal. Always test prior to full-scale use.
9. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.

2. Remove all dust and dirt from the interior of the sculpture as needed.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only sponges, cloths, and/or very soft nylon bristle brushes to wash and scrub surfaces. Rinse thoroughly with clean water to remove all detergent residue.
4. Dry the artwork with cotton toweling to prevent water spotting and streaking.
5. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
6. Inspect the paint layer for soundness and wholeness.
7. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Have discussions with landscape maintenance personnel to take special care when maintaining the lawn in the immediate vicinity of the sculpture. Areas next to the concrete pad should be trimmed by hand as necessary to avoid damage.
- Avoiding using any harsh chemicals to wash the sculpture. This can damage the enamel paint and etch the metal. Similarly, do not use any metal brushes or excessively stiff bristle brushes on the artwork.
- Have discussions with the artist to determine the cause of premature paint failure. Aluminum has a non-porous smooth surface that can make it difficult for the paint to adhere to surfaces. Not properly preparing aluminum surfaces can lead to peeling and flaking paint, such as observed on *Open Heart*.
- Although the interior painted surface is in poor condition, the artwork has been given an overall priority rating of “fair” because the aluminum is in very good condition. The recommendation is to repaint interior surfaces. Further deterioration of the paint coating will not affect this recommendation, but it will be important to monitor conditions until the work is undertaken.

Photographic Documentation:



(Left) Location of Open Heart at the center of the roundabout. (Right) Close-up view.



(Left) Accumulated dust and dirt on the interior floor of the sculpture. (Right) Considerable losses in the red enamel paint.



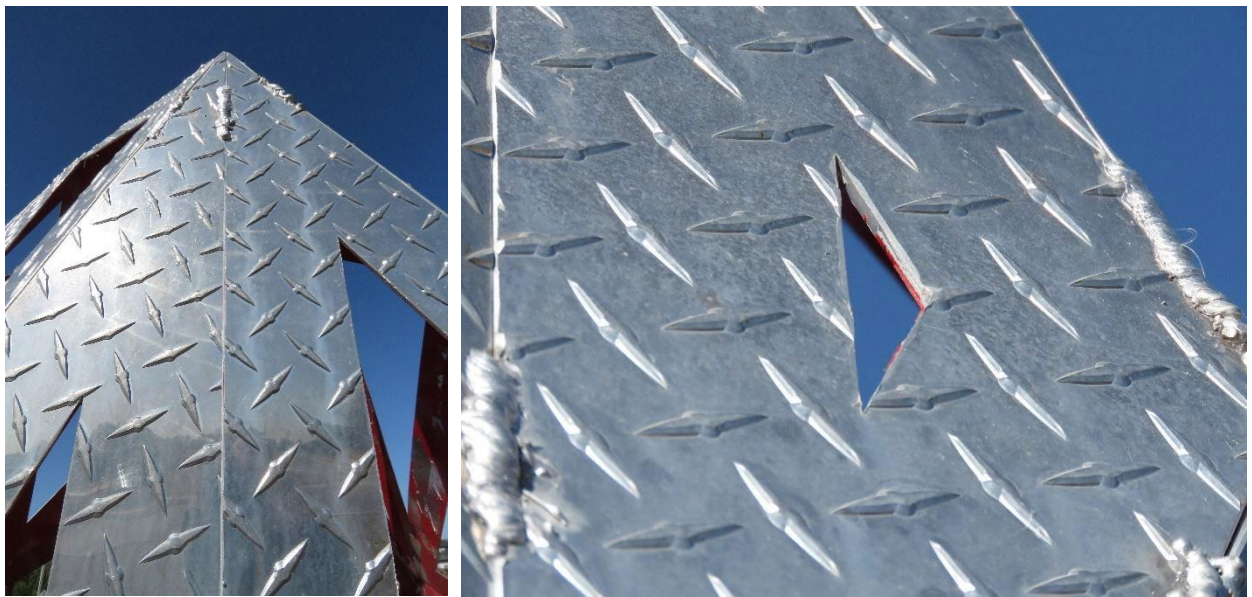
(Left) Numerous chips around the edges of the concrete pad. (Right) Loss of paint on the sign, with corrosion in areas of exposed mild steel.



(Left) Black staining near the top. (Right) Small metal object secured to the artwork with a nylon line.



(Left) Actively peeling paint. (Right) Evidence of some type of liquid spilled on the artwork.



(Left and right) Streaking and spotting observed on the aluminum diamond plate, which are dulling the metal surfaces.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Orange Bike Tower*

Artist: Tylur French

Date: 2017

Materials: Sculpture, painted metal (aluminum and steel), rubber; base, concrete

Dimensions: Height of sculpture and base, 14'; base, 4'-11" H x 5' DIA; sculpture self-base, 3'-6" DIA

Address: Greenway at Medical Center Parkway

Description: This sculpture is made from approximately sixty to ninety bicycles that are intricately stacked upon one another, with the whole assembly secured to a steel base plate. The tires and innertubes are filled with closed cell foam to prevent any sagging over time. According to the original artist's proposal, the sculpture has two coats of primer and between three and seven coats of various shades of orange. The base of the sculpture was formed from poured concrete with a recessed niche on one side. This recessed niche houses an all-weather bicycle pump. The pump, the niche, and a recessed horizontal band around the top of the base are all painted in the same shades of orange.

Condition Rating: Fair

Condition:

Sculpture:

- There is an accumulation of dust, dirt, and other organic debris on the bicycle parts that make up the sculpture, as well as general soiling throughout.
- Insect nesting, cobwebs, and a wasp nest are all present within the sculpture.
- The paint on both the metal and non-metal components of the sculpture is faded, with peeling and flaking noted in several areas.
- Metal components exhibit corrosion in localized areas. Water runoff in areas of corrosion is causing iron staining on non-metal painted parts in many places.
- There is biological growth on the underside of some components where water runs down and collects. Shaded components also exhibit biological growth.
- The sides of the steel self-base exhibit advanced corrosion and pitting due to no paint coverage in this area.
- A metal component has completely separated from the sculpture. It was collected and dropped off with the City of Bentonville.

- What appears to be the rim of a wheel is partially detached from a bicycle near the top of the sculpture.
- There is sagging in the rubber tires sitting on the self-base.

Concrete Base:

- There is chipping along the top edge of the concrete base.
- The orange-painted horizontal band on the concrete base is faded and uneven.
- Drip marks and staining are observed on the concrete.
- There is unevenness in the application and texture of the parge coat. It appears to be in stable condition.
- The niche in the concrete base exhibits cracking with mineral deposits leaching out of the cracks.
- The orange paint inside the niche is much brighter than on the horizontal band. This is likely due to the niche being protected from excessive sun exposure.
- Debris and plant matter have collected in the alcove.
- Several stickers are adhered to the bicycle pump. It is unknown whether the pump is functional.
- The plaque is stable. It has some scratches with mild corrosion on the back toward the bottom, and there is a sticker on the back.

Comments on Location: The artwork is sited in a grassy area at a fork in a bicycle path. The path splits directly in front of the sculpture. The path to the left goes under a bridge and the path to the right crosses a busy street.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Remove inactive insect and bird nesting. If wasps are active, contact appropriate personnel for safe removal. Active bird nests should not be removed.
4. Remove all loose organic debris from difficult-to-reach areas within the bike parts using soft natural bristle brushes, wooden skewers, and plastic probes. A small air compressor would also be useful.
5. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue. During this process, remove any flaking or unstable paint to prepare surfaces for inpainting.
6. Perform additional cleaning as needed to treat biological growth, using a non-toxic biocide and following the manufacturer's specifications.

7. Remove corrosion from metal components on bicycles mechanically and chemically, using conditioning pads and a mild acidic solution. Follow by rinsing surfaces thoroughly.
8. Secure and stabilize detached rim.
9. Inpaint areas of paint loss on metal components using a paint system suitable for metal surfaces and matching the color and reflectance of surrounding surfaces. Consider using a rust-inhibiting primer or comparable. If the chosen paint system is incompatible with plastic and rubber surfaces, use a different system to prevent premature failure in these areas. The system should be compatible with both plastic and rubber.
10. After excavating and passivating corrosion on the sides of the self-base, prime and paint these areas to prevent recurrence. Use the same paint system as used for other metal components.
11. Remove mineral deposits from niche in concrete base mechanically with tools such as hammers and chisels, five-in-ones, and/or surgical scalpels. Grout cracks with a vapor-permeable, micro-injection grout as appropriate.
12. Remove stickers from bicycle pump with solvents and inpaint areas of paint loss as needed.
13. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with scaffold or articulating lift.
2. Remove any nesting or loose debris from within the bicycles.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to wash and scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
5. Inspect paint layer for chips and losses, metal parts for corrosion, concrete base for cracking or movement, and sculpture for loose or broken parts.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals to wash the sculpture. This can damage the paint surface.
- Metal surfaces may require a different paint system than the plastic and rubber components. Therefore, it is important to note that a different paint system should be used to treat paint loss on metal bike tower components than the paint system used for losses on non-metal components in order to get best adhesion of paint on all materials.
- It should be noted that the paint may continue to flake and peel due to what was probably a challenging surface to prepare according to the paint manufacturer's specifications. The numerous bicycles, varied surfaces, different materials, and difficult-to-reach areas require considerable and detailed work to achieve proper adhesion.

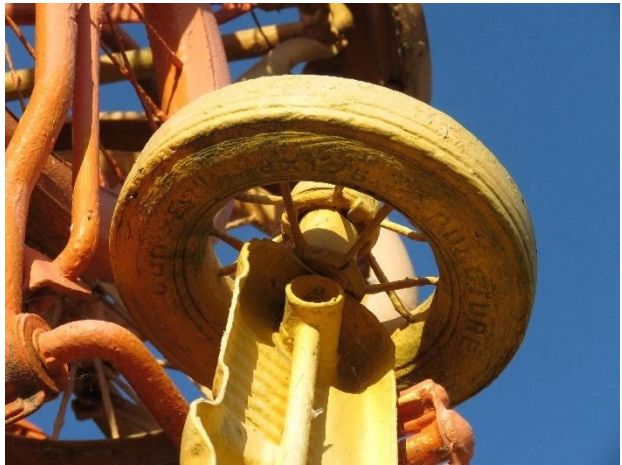
Photographic Documentation:



(Left) Location of the public artwork next to a bicycle path. (Right) It is in full sun for a great portion of the day.



(Left) Corrosion of the metal breaking through the paint layer. (Right) A wasp nest.



(Left and right) Areas with biological growth.



(Left) A loose component found on the self-base. (Right) What appears to be a partially detached rim on a wheel, noted near the top of the sculpture.



(Left) Accumulation of organic debris noted on surfaces, especially the interior areas of the sculpture. (Right) Loss of finishes on the sides of the self-base, with corrosion of the metal.



(Left) A crack at the top of the niche, with fading of the paint finishes. (Right) Irregular cementitious parging on the concrete base.

CONDITION ASSESSMENT CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *PAC Man*

Artist: Craig Gray

Date: 2014

Materials: Sculpture, native stone, wood; base, concrete

Dimensions: Sculpture, 3'-7" W x 7'-6" H x 6' D; backpack, 1'-8" W x 1'-11.5" H x 7" D; round components on backpack (bedroll), 9" DIA x 2" D

Address: N Bentonville Trail

Description: *PAC Man* is constructed of river boulders, which have been worn smooth, to form a male figure. The figure holds a mild steel walking stick in his proper right hand. On his back is a backpack, which is made of wood with metal straps. The figure is held together with a high-strength epoxy and steel pins.

Condition Rating: Fair

Condition:

- The wood backpack is heavily weathered and desiccated, with what appears to be insect damage, which has led to significant material loss. There is also biological growth on surfaces, as well as checks and splits. A broken off piece was removed and taken to the city for safekeeping. This piece had evidence of a paint coating.
- Most of the "bedroll" component on top of the backpack is lost, with the large center section missing and only the rounded ends remaining. One of these ends has detached from the body of the backpack and fallen backwards. The loss of wood on this component has exposed the sharp ends of several screws, which is posing a potential hazard.
- The wood slats of the backpack are not secure, and some detachment is noted.
- There is corrosion of hardware (mainly the screws on the backpack). Corrosion is also present on the chest straps for the backpack and the walking stick for the figure. The corrosion of some of these two components may be intentional, especially the walking stick.
- An overall layer of dust and general soiling is present, especially on the insides of the chest straps.
- Inscribed graffiti is observed on the proper left leg of the figure. It is located on the front side.

- Biological growth is present in localized areas of the stone.
- The mortar/epoxy around the joins appears to be sound, except for on the proper right side of the figure's waist, where the loss of mortar has exposed the steel pin.

Comments on Location: *PAC Man* is installed on a concrete footing in an open grassy area close to the North Bentonville Trail. There are no sprinklers in this area and the piece is not lit.

Priority Rating: High

Recommendations for Treatment:

1. Access the artwork with step ladders.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Dry brush surfaces with soft natural bristle brushes to remove loose dust, dirt, and other debris.
4. Reduce etched graffiti markings on the proper left leg with mildly abrasive measures, such as using fine-grade conditioning pads, always starting with the finest grade available. If needed, apply mineral pigment to surfaces to stain freshly exposed stone temporarily, until resurfacing weathers out naturally and becomes more harmonious with adjacent surfaces. The mineral pigment should match the color of the stone.
5. Wash the entire piece with a pH-neutral, conservation-grade detergent diluted in water. Use synthetic bristle brushes for scrubbing and removing stubborn soiling. Rinse surfaces until all residual cleaning agents are removed.
6. Perform local application of a non-toxic biocide to eliminate biological growth. Use the product according to the manufacturer's specifications. Rinse thoroughly.
7. Consider replacing the backpack and applying a protective coating to help slow down deterioration from environmental exposure, algae and fungi growth, and insect attack.
8. Fill the void where the armature is exposed. Use a comparable mortar/epoxy mortar blend for the fill. If the void is large (i.e., the mortar/epoxy tends to fall through), use a small rock to help fill the gap.
9. Determine whether the chest straps are meant to have a layer of light corrosion or to remain corrosion free. If the latter, apply a mild acidic treatment with conditioning pads, allowing for the appropriate dwell time and rinsing areas thoroughly to prevent etching of the metal.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the public artwork with ladders.
2. Dry brush surfaces with soft natural bristle brushes to remove loose dust, dirt, and other debris.
3. Wash the entire piece with a pH-neutral, conservation-grade detergent diluted in water. Use synthetic bristle brushes for scrubbing and removing stubborn soiling. Rinse surfaces until all residual cleaning agents are removed.
4. Perform local application of a non-toxic biocide to eliminate biological growth. Use the product according to the manufacturer's specifications. Rinse thoroughly.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

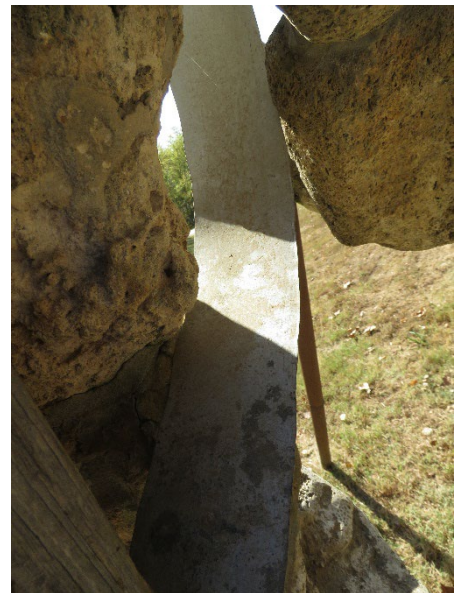
Additional Comments and Recommendations:

- To prolong the life of the backpack, it will be important to apply a protective coating and maintain this coating according to the manufacturer's recommendations. The coating should help to prevent rot and decay caused by extreme exposure to UV light, moisture, biological growth, and wood boring insects.
- The city's facilities maintenance department should remove the end section of the bedroll because of the exposed screws. Other unstable or loosened components of the backpack should also be removed. These items should be stored for possible replication.
- The condition rating of "fair" has been given to *PAC Man* because of the advanced deterioration of the wooden backpack. The stone figure is in good condition overall.

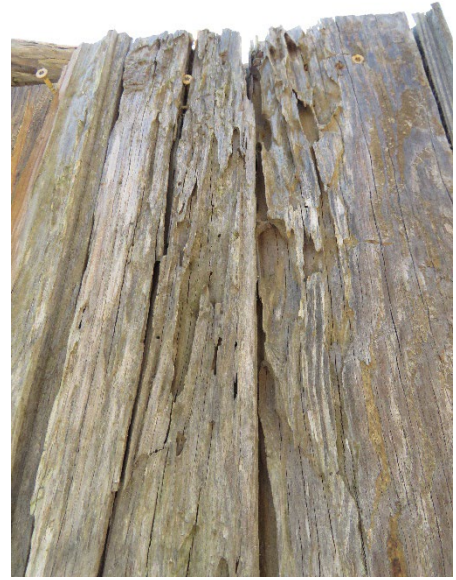
Photographic Documentation:



(Left) View of PAC Man, located in a grassy area next to the trail. (Right) The back side, with extensive deterioration and weathering of the wooden backpack and bedroll.



(Left) Localized corrosion of the chest straps. (Right) Heavier soiling noted on the interior of the straps.



(Left) The deterioration of wood and loss of components have left several screws with their sharp ends exposed. (Right) Some of the deterioration appears to be due to wood boring insects.



(Left) Incised graffiti on the proper left leg of PAC Man. (Right) What appears to be an exposed metal pin.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Red Bike Tower*

Artist: Tylur French

Date: 2018

Materials: Sculpture, painted metal (aluminum, mild steel); base, concrete

Dimensions: Height of sculpture and base, 14'; base, 4'-11" H x 5' DIA; sculpture self-base, 3'-6" DIA

Address: Northwest Arkansas Community College

Description: This sculpture is made from approximately sixty to ninety bicycles that are intricately stacked upon one another, with the whole assembly secured to a steel base plate. The tires and innertubes are filled with closed cell foam to prevent any sagging over time. According to the original artist's proposal, the sculpture has two coats of primer and between three and seven coats of various shades of red paint. The base of the sculpture was formed from poured concrete with a recessed niche on one side. This recessed niche houses an all-weather bicycle pump. The pump, the niche, and a recessed horizontal band around the top of the base are all painted in the same shades of red.

Condition Rating: Fair

Condition:

Sculpture:

- There is an accumulation of dust, dirt, and other organic debris on the bicycle parts that make up the sculpture, as well as general soiling throughout.
- Less insect nesting is present on this sculpture than on the other bicycle towers. There is a bird nest within the sculpture.
- The paint on both the metal and non-metal components of the sculpture is faded, with peeling and flaking noted in several areas.
- Metal components exhibit corrosion in localized areas. Water runoff in areas of corrosion is causing iron staining on non-metal painted parts in many places.
- There is biological growth on the underside of some components where water runs down and collects. Shaded components also exhibit biological growth.
- The sides of the steel self-base exhibit advanced corrosion and pitting due to not having full paint coverage in this area.

Concrete Base:

- There is minor chipping along the edge of the concrete base niche.
- The red-painted horizontal red band on the concrete base is faded and uneven.
- Drip marks and staining are present on the concrete.
- The outside of the concrete base as well as the niche exhibit cracking with mineral deposits leaching out of the cracks in several areas.
- There are stickers adhered to the bicycle pump. It is unknown whether the pump is functional.
- Minor red paint splatters are noted on the top of the concrete base. It appears that this happened during the original painting of the bicycles, in which the base was not fully protected.

Comments on Location: This piece is sited next to the parking lot of NWACC (Shewmaker Centers for Workforce Technologies), at the entrance to Arkansas Missouri Trail.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with scaffold or articulating lift.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Remove inactive insect and bird nesting. If wasps are active, contact appropriate personnel for safe removal. Active bird nests should not be removed.
4. Remove all loose organic debris from difficult-to-reach areas within the bike parts using soft natural bristle brushes, wooden skewers, and plastic probes. A small air compressor would also be useful.
5. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue. During this process, remove any flaking or unstable paint to prepare surfaces for inpainting.
6. Perform additional cleaning as needed to treat biological growth, using a non-toxic biocide and following the manufacturer's specifications.
7. Remove corrosion from metal components on bicycles mechanically and chemically, using conditioning pads and a mild acidic solution. Follow by rinsing surfaces thoroughly.
8. Inpaint areas of paint loss on metal components using a paint system suitable for metal surfaces and matching the color and reflectance of surrounding surfaces. Consider using a rust-inhibiting primer or comparable. If the chosen paint system is incompatible with plastic and rubber surfaces, use a different system to prevent

premature failure in these areas. The system should be compatible with both plastic and rubber.

9. After excavating and passivating corrosion on the sides of the self-base, prime and paint these areas to prevent recurrence. Use the same paint system as used for other metal components.
10. Remove paint splatters from the top of the concrete base, using solvents or paint strippers.
11. Remove mineral deposits from niche in concrete base mechanically with tools such as hammers and chisels, five-in-ones, and/or surgical scalpels. Grout cracks with a vapor-permeable, micro-injection grout as appropriate.
12. Touch up any paint loss in the niche with appropriate paint and match surrounding areas. Remove stickers from bicycle pump with solvents and inpaint areas of paint loss as needed.
13. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with scaffold or articulating lift.
2. Remove any nesting or loose debris from within the bicycles.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to wash and scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Remove any stubborn accretions mechanically with bamboo skewers and/or solvents, testing first to ensure appropriateness.
5. Inspect paint layer for chips and losses, metal parts for corrosion, concrete base for cracking or movement, and sculpture for loose or broken parts.
6. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals to wash the sculpture. This can damage the paint surface.
- Metal surfaces may require a different paint system than the plastic and rubber components. Therefore, it is important to note that a different paint system should be used to treat paint loss on metal bike tower components than the paint system used

for losses on non-metal components in order to get best adhesion of paint on all materials.

- It should be noted that the paint may continue to flake and peel due to what was probably a challenging surface to prepare according to the paint manufacturer's specifications. The numerous bicycles, varied surfaces, different materials, and difficult-to-reach areas require considerable and detailed work to achieve proper adhesion.

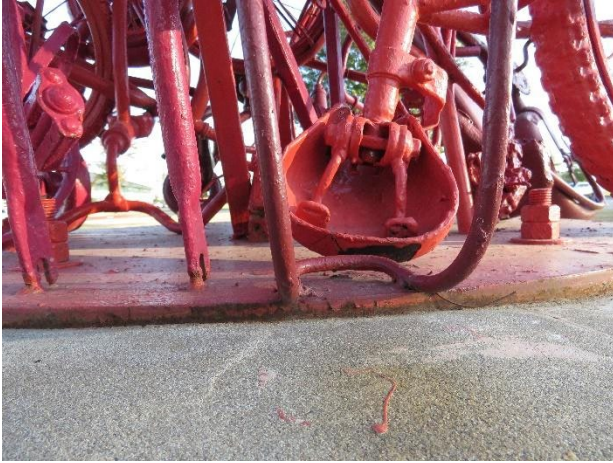
Photographic Documentation:



(Left and right) The Red Bike Tower is at the entrance to the Arkansas Missouri Trail.



(Left) Losses in the paint coating observed on rubber components. (Right) Breaks/cracking in the paint coating.



(Left) Areas of localized corrosion where there are losses in the paint coating. (Right) Heavy soiling on the self-base.



(Left) Cracking in the parging on the concrete base. (Right) Cracking in the painted niche, with mineral deposits leaching out.



(Left) Chips and losses in the painting at edges. (Right) Stickers and labels on the bicycle pump.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Sassy*

Artist: Amanda Wilshire

Date: 2018

Materials: Sculpture, mild steel, wood, plastic; base, concrete

Dimensions: Sculpture, 4' W x 11' H x 4'-7" D; base, 5' x 6', with height between 4.5" and 1'

Address: NE A Street and Cub Drive

Description: The sculpture is the artist's interpretation of a female sasquatch. The figure holds a walking stick in her proper left hand and stands on a two-level concrete base, with her proper right foot on the raised step. The artwork is made from bicycle parts: the body, face, and hair are made from bicycle chains; the fingers and toes are made from crank arms; the midsection is made from cogs and sprockets; and the eyes and lips are made from reflectors and/or other plastic materials. The figure has an interior mild steel armature.

Condition Rating: Good

Condition:

- There is an accumulation of dust, dirt, and other organic debris on the sculpture.
- Insect nesting and cobwebs are present throughout.
- The entire piece has extensive corrosion all over, as per the intent of the artist. The corrosion appears to be stable.
- The plastic parts of the mouth are cracked and slightly loosened from the metal framing. There is also discoloration of the plastic.
- The artwork appears to be structurally sound. The welds are intact, and the bolts are secure.
- Minor corrosion staining is seen on the concrete base.

Comments on Location: The sculpture is at the base of a small hill and there is a short stone retaining wall on two sides of the base. It is installed close to an overpass, separated from a nearby parking lot by a split rail wood fence. There is also a bicycle trail and a road in front. The sculpture is bolted to a two-level concrete base with trees nearby and a smaller tree directly behind it.

Priority Rating: Low

Recommendations for Treatment:

1. Access the artwork with ladders or scaffold.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Brush away all loose organic debris. Use small, soft bristle brushes and wooden skewers to remove insect nesting, cobwebs, and other stubborn accretions that are difficult to access between the bicycle chains.
4. Wash the artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces with light pressure. Rinse thoroughly with clean water to remove all detergent residue.
5. Secure cracked and loosened mouth components with epoxy suitable for plastic. Use clear epoxy or tint the epoxy to blend in with adjacent surfaces as needed. Alternatively, replace damaged mouth parts with like material, which appears to be a type of plastic (possibly reflectors).
6. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

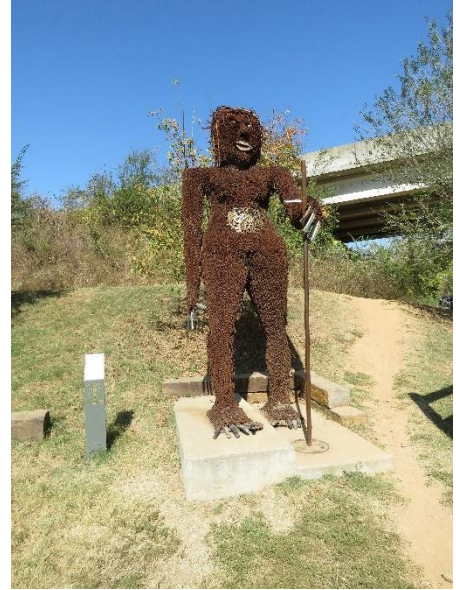
1. Access the artwork with ladders or scaffold.
2. Brush away all loose organic debris. Use wooden skewers to remove insect nesting, cobwebs, and other accretions that are difficult to access between the chains.
3. Wash the artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces with light pressure. Rinse thoroughly with clean water to remove all detergent residue.
4. Inspect for loose or broken parts and monitor for any unstable corrosion.
5. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals to wash the sculpture.
- The small tree located directly behind the sculpture should be trimmed on a regular basis by city maintenance staff to prevent encroachment.
- The concrete base can be cleaned with a masonry cleaner and/or poultice to remove the iron staining, but this is an ongoing condition and may only be warranted if the staining becomes excessive and interferes with the aesthetic of the artwork. This is not currently the case. Monitoring is recommended for now.

Photographic Documentation:



(Left) Sassy is installed on a concrete pad, at the base of a small hill. (Right) The sculpture has an overall layer of corrosion, which appears to be stable.



(Left) The sculpture as viewed from the back side. Note the encroachment of branches from a nearby tree. (Right) Iron staining on the concrete from corrosion of the metal.



(Left) A close-up view of Sassy's face, with eyes and mouth made from plastic reflectors and/or other plastic materials. (Right) Possible cracking of the plastic that makes up the mouth component, with discoloration and slight detachment.



(Left) Sassy as seen from the side. (Right) Heavy insect nesting on surfaces.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Seeds of Bentonville*

Artist: Justin Deister

Date: 2023

Materials: Sculpture, painted steel, mirrored stainless steel; base, concrete

Dimensions: 2'-1" W x 4'-8" H x 1' D (height includes self-base); base, 2'-1" W x 11" H x 1'-1" D

Address: City Hall

Description: The public artwork is a metal sculpture in the shape of an apple with a green leaf. There is a red, apple-shaped, painted steel surround bolted to a white Lumina center panel. Mounted to the panel are 150 laser cut apple seeds. Each seed has an engraved word that best describes Bentonville. All the engraved seeds face one direction with the reflective polished steel on the opposite side. The sculpture sits on a green painted self-base that is mounted to a concrete base.

Condition Rating: Good

Condition:

- There is light soiling on surfaces.
- Mild corrosion is present on the bolts.
- The sculpture is structurally sound, with no issues noted. The bolts are all secure.
- Small losses in the paint coating are noted, especially on the outer red framing component of the apple. The losses are concentrated at seams, especially around the bottom, where there is also localized corrosion where the metal has been exposed. These losses at seams are likely due to greater movement in these areas.
- Smudges and fingerprints are visible on the mirrored "seeds."
- There is localized corrosion or corrosion staining at the top of the green self-base. The sides of the self-base exhibit paint losses, with white hazing or calcium deposits and corrosion of the exposed metal.
- The concrete base has a mottled appearance.

Comments on Location: The public artwork is in front of City Hall, between the parking lot and city street. It is installed on a concrete base within a grassy area next to the sidewalk. There was a tree in the immediate vicinity of the artwork, but it was removed at some point. Only the stump remains. The piece appears to be in full sun for the entire day.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the artwork with a step ladder as needed.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only non-abrasive microfiber cloths or very soft synthetic bristle brushes while cleaning to avoid scratching the finishes on the metal. Rinse surfaces until all residual cleaning agents are removed.
4. Dry the artwork with cotton toweling to prevent water spotting or streaking.
5. Perform additional spot cleaning as needed on the mirrored stainless steel, using a proprietary stainless-steel cleaner and polisher and a soft microfiber cloth for application. Always perform testing of any product before using it full-scale to ensure that it does not cause streaking or cloudiness, or scratch and mar the mirrored stainless-steel finish.
6. Excavate corrosion in areas of painted metal mechanically with conditioning pads, passivate with a mild acidic solution, and prime with a corrosion-inhibiting primer, using a small fine artist's brush for application. Allow the primer to cure and apply a paint coat to match the color and reflectance of surrounding surfaces. Use a small brush for application.
7. Remove corrosion from nuts and bolts mechanically with conditioning pads. If needed, use a cotton swab to apply a mild acidic cleaner, allowing for an appropriate dwell time and rinsing thoroughly. Alternatively, replace hardware with stainless steel grade 316.
8. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders or scaffold.
2. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use only non-abrasive microfiber cloths or very soft nylon bristle brushes while cleaning to avoid scratching the finishes on the metal. Rinse surfaces until all residual cleaning agents are removed.
3. Dry the artwork with cotton toweling to prevent water spotting or streaking.
4. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

Additional Comments and Recommendations:

- Do not use any stiff or abrasive brushes for cleaning, especially on the mirrored stainless-steel components. These brushes have the potential to scratch the surface of the highly polished metal. If in doubt, use only non-abrasive microfiber cloths.
- It is important to perform careful testing of any cleaning/polishing product before using it full-scale on the mirrored finish. The use of an inappropriate product can scratch the surface of metal and must be suitable for this type of finish.
- The public artwork is in good condition, but is starting to lean towards fair because of the development of corrosion.

Photographic Documentation:



(Left and right) The public artwork as view from the front and back, respectively.



(Left) The mirrored finish on the “seeds,” which exhibit fingerprints and smudges. It is in excellent condition. (Right) The engraved side is also in excellent condition.



(Left) The green self-base, which shows loss of finishes on the sides, with corrosion of exposed metal. There is also white hazing from calcium deposits. (Right) Loss of finishes and corrosion of the metal on the red “peel” of the apple are most apparent at seams.



(Left) Small abrasion, with loss of the finish, exposing the primer. (Right) Mild corrosion of the hardware.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Sunkissed*

Artist: Nathan Pierce

Date: 2014

Materials: Painted steel

Dimensions: Sculpture, 12'-7" x 15' x 10'; arms, 1' x 1'; ladder component, 3' x 1'-4" x 6"; ladder rungs, 5" x 5"

Address: N Bentonville Trail near NW A Street

Description: The freestanding abstract sculpture is constructed from welded structural tubing, with five arms and one ladder component radiating out from a central sphere. There are three points of ground contact, while the remaining arms point upwards in several directions. It is made from steel and painted in a bright yellowish-orange color.

Condition Rating: Fair

Condition:

- There is an accumulation of dust, dirt, bird droppings, and other organic debris on the surface of the sculpture. The soiling is heavier on the underside.
- Drip marks and streaking are present where rainwater washes down the sculpture.
- Biological growth can be seen on the underside and other localized areas.
- Losses to the finish are most notable on the longest arm touching the ground, likely from human interaction (i.e., from people climbing on top).
- There is fading and losses in the paint finish, as well as scratches and abrasions throughout. Corrosion is present where the metal is exposed.
- Bird guano is noted on painted surfaces.

Comments on Location: The artwork sits within a mulched bed at the intersection of a bicycle path and is visible and accessible from all sides. It seems that people interact with the sculpture by climbing on top of it.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the work with ladders.
2. Document all treatment with high-resolution digital photography and written narrative.

3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces and rinse thoroughly with clean water to remove all detergent residue.
4. Remove any stubborn accretions mechanically with bamboo skewers.
5. Perform additional cleaning as needed to treat areas of biological growth, using a non-toxic biocide and following the manufacturer's specifications for application and use.
6. Excavate and passivate corrosion mechanically and chemically, using conditioning pads and a mild acidic cleaner, allowing for the appropriate dwell time and rinsing until all residual cleaning agents are removed.
7. Inpaint areas of paint loss with a paint that matches the existing in color and reflectance. Prior to inpainting, apply a corrosion-inhibiting or comparable primer to surfaces immediately after corrosion removal and cleaning.
8. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the artwork with ladders.
2. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
3. Inspect paint layer for losses and subsequent corrosion of exposed metal.
4. Document all treatment, describing methods and materials. Include photographic documentation.

Estimated Cost:

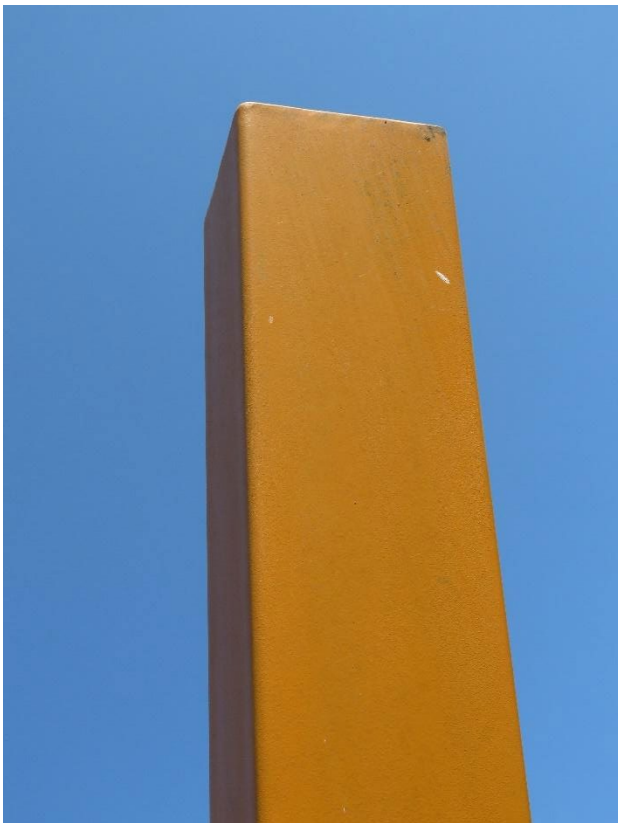
Additional Comments and Recommendations:

- Consider signage deterring people from climbing on the sculpture.
- Avoid using any harsh chemicals to wash the sculpture because it can damage the paint.
- The sculpture is in fair to good condition. It has been given a "fair" priority rating because of the areas of corrosion, which require treatment to prevent additional deterioration.

Photographic Documentation:



(Left and right) Location of the public artwork within the North Bentonville Trail, installed on a mulched bed.



*(Left) The longest arm of the sculpture that touches the ground contains the greatest amount of damage, with scratches and abrasions, paint losses, and corrosion of exposed metal.
(Right) Mild streaking from rainwater washing down surfaces, with localized biological growth and bird guano noted.*



(Left) Biological growth is heaviest on the underside of the sculpture. (Right) Small losses of the paint finish and localized corrosion of metal.

CONDITION ASSESSMENT
CITY OF BENTONVILLE PUBLIC ART COLLECTION

Name of Artwork: *Upper Cut*

Artist: Alvaro Bonfiglio

Date: 2023

Materials: Painted wood, painted metal

Dimensions: Sculpture, 31.5' W x 5'-5" H x 2'9" D

Address: Creekside Park

Description: This art installation is a 31'-long sustainable Douglas fir and marine plywood sculpture. It is mounted on ten painted metal legs, with the whole assembly supported by five footings that are 2' x 2' x 4' deep. The painted white sculpture is in the shape of a gigantic cricket bat held by batting gloves that just hit an "upper cut." The irregular wood cladding design represents the texture of the batting gloves and leg pads used in the sport, and each piece of wood is purposely different to show how they come together to make a unit or team, such as in the sport. When viewing the piece from afar, it appears solid and smooth, but upon a closer inspection, its roughness and ruggedness is noticed. This is done intentionally to represent the sport of cricket.

Condition Rating: Good

Condition:

- General soiling and organic accretions are found on the surface of the wood structure.
- Gravel has accumulated on the palm of the hand holding the bat from the underside, possibly from being thrown there.
- There is at least one active wasp nest inside the tip of the bat.
- Corrosion of the hardware is staining the painted wood on the back of the sculpture toward the top.
- There are several small splits in the edges of the wood boards and where screws were installed, all of which appear to be stable at this time.
- The surface is thinly painted and has active flaking in localized areas, showing raw wood underneath.
- Black scuff marks are present on the base.
- The boards are not aligned on the back of the top hand. Although the artist intended the boards to be irregular, it is likely the wood has shifted since installation and the unevenness has become more pronounced.

- A board has come off at one end on the underside of the bottom hand, but it has not completely separated.
- The boards at the underside of the bottom hand have become warped.
- There is paint loss present on the metal footings.

Comments on Location: The sculpture sits at the edge of a large parking lot roundabout. It is situated between the sidewalk and sports field, installed within a crushed granite gravel bed that is surrounded by stone edging on three sides. There is a mulched bed just below the granite bed, facing the open field. Signage discouraging the public from climbing on the structure is posted. The moderate amount of trash seen around the piece, combined with the presence of gravel on the sculpture and the shape of the tiered beds, indicate that people use this area for seating and interacting with the installation.

Priority Rating: Medium

Recommendations for Treatment:

1. Access the work with ladders as needed.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Contact appropriate personnel to safely remove any active wasp nests.
4. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
5. Excavate and passivate corrosion mechanically and chemically, using conditioning pads and a mild acidic cleaner. Allow for the appropriate dwell time and rinse thoroughly, testing first for suitability.
6. Secure any loose boards back in place with stainless steel grade 316 screws. If boards are too warped to re-secure, consider replacement with in-kind material.
7. Inpaint areas of paint loss with a paint matching the existing color and reflectance.
8. Following removal of corrosion on hardware, prime and paint with a paint system that matches the color of the sculpture and is appropriate for metal surfaces, using a rust-inhibiting primer. This will help to prevent future corrosion of hardware and associated iron staining on the painted wood.
9. Inpaint areas of paint loss on metal footings with a paint system suitable for metal surfaces, using a rust-inhibiting primer or comparable. Match the color and reflectance of the existing paint.
10. Provide a treatment report, with photographs of the artwork before and after treatment. Include detailed information on methods and materials, with clear identification of all products used.

Estimated Cost:

Recommendations for Maintenance:

1. Access the work with ladders.
2. Document all treatment with high-resolution digital photography and written narrative.
3. Wash the public artwork with a pH-neutral, conservation-grade detergent diluted in water. Use soft nylon bristle brushes to scrub surfaces, and rinse thoroughly with clean water to remove all detergent residue.
4. Inspect sculpture for warping and separation of wood from structure. Monitor splits on edges of wood boards and at hardware. Inspect hardware for corrosion.

Estimated Cost:

Additional Comments and Recommendations:

- Avoid using any harsh chemicals to wash the sculpture because it can damage the paint.
- Consider additional signage or landscaping the mulched bed in a manner that prevents interaction of the public with the sculpture.

Photographic Documentation:



(Left and right) View of the front and back sides of the public artwork.



(Left) Bits of gravel observed on top of the sculpture. (Right) A board that is slightly detached and lifting. Note the minor splits at the edges of the boards.



(Left) Corrosion of the hardware and associated iron staining on the painted surface. (Right) The paint has been thinly applied in areas, with losses and flaking observed.



(Left) Displacement of boards and iron staining from corrosion of hardware. (Right) A detached board on the underside, held in place at one end.



(Left) Warping of boards on the underside. (Right) Localized losses of the paint coating on the metal legs.

APPENDIX C

INFORMATIONAL SIGNS

INFORMATIONAL SIGNS FOR THE PUBLIC ART INSTALLATIONS

The following public artworks contain informational signs: *A Tribute to the Almost Forgotten Prairie Garden*, *Blue Bike Tower*, *ColorFULL*, *Found*, *Green Bike Tower*, *Lil' Library in the Park*, *Monarch and Dandelions*, *Orange Bike Tower*, *PAC Man*, *Red Bike Tower*, *Sassy*, *Seeds of Bentonville*, and *Upper Cut*.

The following public artworks do not contain informational signs: *Art Feeds*, *Aura Activity*, *Basketball Court Murals*, *Hello*, *Hole in the Wall*, *Natural Skate*, *Open Heart*, and *Sun Kissed*.

Most of the signs are in relatively good condition. There is some soiling and loss of finishes, with corrosion of the metal. At least one label is peeling away from the surface, and scratches and abrasions are present on some signs. These types of damage are mostly negligible. A few signs are not secure within the ground, a condition that poses a risk for additional damage or even loss.

Resetting the signs and securing them in the ground can be undertaken by the city's facilities maintenance staff. Washing, spot removal of corrosion, inpainting, and re-adhering the label should be done as part of regular maintenance. Eventually, depending on conditions, the city may want to replace rather than treat/repair the signs.

A Tribute to the Almost Forgotten Prairie Garden: The sign is slightly loosened within the ground.

Art Feeds: No sign.

Aura Activity: No sign.

Basketball Court Murals: No sign.

Blue Bike Tower: The sign is stable and in good condition.

ColorFULL: The sign has general soiling and is stable in the ground.

Found: The sign is soiled but stable.

Green Bike Tower: The sign is very loose in the ground and unstable. There is linear corrosion along the bottom, like from lawn maintenance activities.

Hello: No sign.

Hole in the Wall: No sign.

Lil' Library in the Park: The sign appears to be loose enough to pull out of the ground. On the back side, there is paint loss and corrosion where the metal has been exposed.

Monarch and Dandelions: The sign is loose in the ground and there are abrasions on the label.

Natural Skate: No sign.

Open Heart: No sign.

Orange Bike Tower: The sign is stable. There are some minor scratches at the base and a sticker on the back side.

PAC Man: Localized paint loss and corrosion of exposed metal are seen on the sign, mostly on the back side. There is a heavy layer of dust on the surface.

Red Bike Tower: The sign is loose in the ground. The label is peeling, with a minor loss at the top edge.

Sassy: The sign shows signs of wear. It has scratches and abrasions, as well as localized losses in the paint.

Seeds of Bentonville: The sign is secure in the ground and in good condition.

Sun Kissed: No sign.

Upper Cut: The sign is scuffed and soiled but stable. It is unclear if the sign is slightly misshapen.

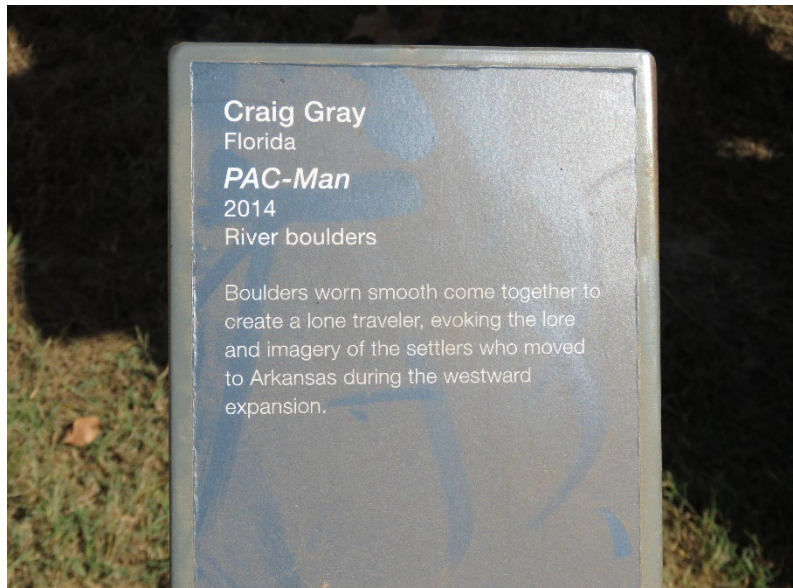
Photo-Documentation:



(Left) Informational signs for the sculpture are located in the immediate vicinity of the public artwork, as seen here for *Blue Bike Tower*. When seen from the trail, the sign is left of the sculpture. (Right) The sign of *ColorFULL*, which is slightly soiled but in good condition.



(Left and right) The front and back sides of the sign for *Found*, respectively. The signs for the public artworks are all the same. They are made of painted steel with an informational label at top. Below the label is a cutout of the letter “B” and a small star.



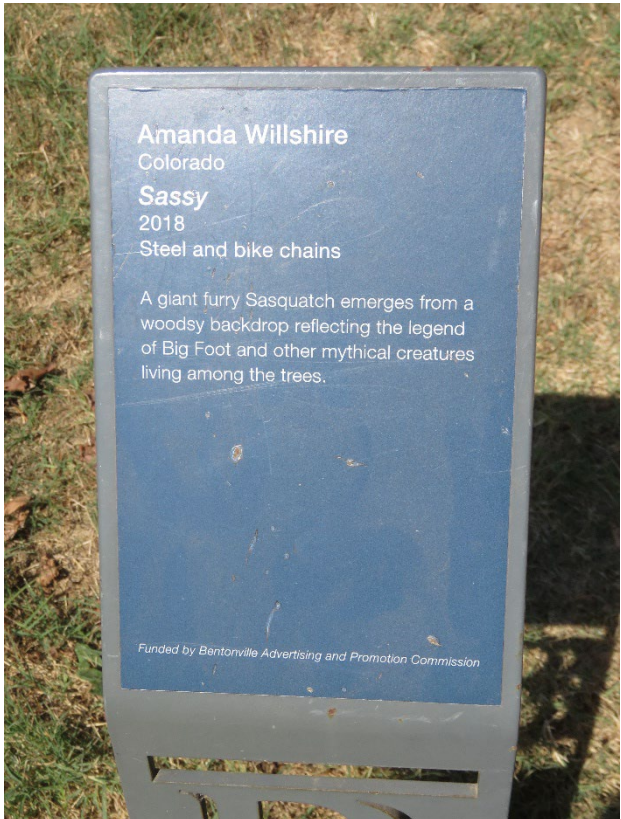
(Left) A label on the back side of the sign for *Orange Bike Tower*. (Right) Heavy dust on the label for *PAC Man*.



(Left) A scratch on the back side of the sign for Green Bike Tower, with corrosion of the exposed metal. This is possibly the result of lawn maintenance activities. (Right) The sign for Lil' Library in the Park is almost loose enough to pull it out of the ground.



(Left) Abrasions on the label for Monarch and Dandelions. (Right) Loss of paint finish and corrosion of exposed metal on the back side of the sign for Open Heart.



(Left) Minor loss at the top of the label for Red Bike Tower. (Right) Scratches, abrasions, and minor losses on the label for Sassy. Note also localized corrosion.



(Left) Sign for Upper Cut, which appears to be slightly misshapen.

APPENDIX D

MAINTENANCE AND CONSERVATION TEMPLATE

DOCUMENTATION, MAINTENANCE, AND CONSERVATION WORKSHEET

The following form is intended as a guide for supplying the City of Bentonville, Arkansas with the necessary information to insure the best maintenance and conservation of your public artwork. Please use additional pages as needed and attach relevant technical drawings, as-builts, material and product data, and other documentation.

General Information

Name of Artist:

Title of Artwork:

Date of Creation:

Date of Installation:

Dimensions in width, height, and depth (if more than one, please describe):

Artwork Description

Provide a narrative description of the artwork/artist statement.

List all materials, including finishes, used in this work. When supplying this information, provide the exact names of products used, including trade and common names, vendor/manufacturer name and address, product lot number, exact formula/color code ID number, etc.

Describe the processes used in the creation or fabrication of this work. Be as specific as possible, listing tool types, equipment, machining specifications, casting directions, application techniques, and any detailed information that is available. Provide descriptions or drawings of mechanical connections such as bolts or dowels and non-mechanical connections such as welds or glued joints.

Describe the installation process and list associated installation materials such as composition of base or backing, location and type of hanging device, diagram of footing, etc. List any special tools needed and their use in the process.

Is the site/context/surrounding landscape an integral part of the work? Would the intended character and integrity of the work be altered if the work were relocated to another site? How?

Maintenance Requirements and Instructions

Describe the routine maintenance you recommend to keep the artwork in good condition (such as lubrication of moving parts, reapplication of surface coatings, dusting, washing, waxing, and/or regular component rotation or replacement). List the brand name of any products that should be used (if applicable) and the technique for proper application. Include the frequency anticipated for these procedures.

Indicate anticipated conservation of the work beyond routine maintenance.

Do you intend your artwork to age and/or deteriorate through time? If so, how?

Contact Information

List the name and contact information for yourself and persons or firms involved in the production of your work and for persons or firms recommended to be contacted in the event that conservation becomes necessary.

Photo-Documentation

Provide at least four high-resolution digital photographs of the artwork after completion.

Name and Date of Person Completing the Form

Provide your name and the date when this form was filled out and completed.

Memo



To: Public Art Advisory Committee

From: Shelli Kerr, AICP, Comprehensive Planning Manager

Date: 1/24/25

RE: Request for Support to Apply for Asphalt Art Grant from Bloomberg Philanthropies

Staff is requesting a vote from the Public Art Advisory Committee in support of an application to the Bloomberg Philanthropies [Asphalt Art Grant](#) program for three sites along E Central Ave., just west of I-49 (map provided on following page).

Three sites are proposed for Bentonville Art in Motion. The sites are located on the west side-streets that intersect with E Central Ave, an arterial roadway that serves as a primary entrance into Bentonville from I-49, with access to Memorial Park, Crystal Bridges Museum of American Art and the Amazeum. There is a 10' sidewalk along the west side of Central that is part of the Heritage Trail that connects to the rest of the city and regional trail system. This trail is also part of a three-mile trail loop directly accessible by over an existing 200 homes, 450 multifamily units, and 30 senior living units.

E Central Ave is a 45-mph road that carries an average daily traffic volume of 16,000 (AHTD Traffic Counts-2022). It is on the city's high injury network with approximately 74 accidents in this area over a two-year period (2023-2024). These are due in large part to vehicles on the side streets turning left onto E Central Ave. Furthermore, users of the trail come across three conflicts with vehicles within a short distance of 460', which can make it feel unsafe.

The selected artist will work with our grant partners the Benton County Boys and Girls Club and 21C Museum Hotel, along with adjacent neighbors and other partners to design and install artwork at these locations. Design approval will follow the city's approval process, starting with a recommendation from the Public Art Advisory Committee, approval by the Traffic Safety and Signage Committee and final approval by City Council.

The project goal is to address safety concerns, enhance the community's aesthetic, and engage residents in an impactful way. Upon completion, the project will serve as a model to establish an asphalt art initiative for the city's Great Neighborhoods Partnership to encourage art installations in more Bentonville neighborhoods.

Project Sites Map

- ① McCollum Dr @ E Central Ave
- ② Boys and Girls Club drive @ E Central Ave
- ③ Walker St. and E Central Ave.



2025 Goals and Projects



Theme: ??

CORE PRINCIPLES

Foster diversity, equity, and inclusion

Enhance the community's visual environment

Promote awareness of the city's social, cultural, and historical composition

Increase excitement, access, and engagement with public art

GOAL 1 **Build a public art collection of the highest quality to enhance Bentonville's growing art and cultural offerings.**

Install Singing Kites at Water Tower Rd and 8th St

Install Artwork at John DeShields and J St

Establish and fund a maintenance program

Install artwork on sewer mains in Town Branch Park

Assist library with developing rotating art installations.

Initiate preparation of a Master Art Plan. (Our Town Grant)

Initiate an asphalt art program (Bloomberg Grant)

Advocate for full-time staff position.

GOAL 2 **Support local artists.**

Training/video on how to submit a proposal.

Identify a collaborative project that includes multiple local artists.

ARTICLE IV. OFFICERS, TERMS, DUTIES AND ELECTIONS

4.1 Chairperson and Vice Chairperson. The officers of the committee shall be a chairperson and vice chairperson. Officers shall serve one-year terms and may serve a maximum of two consecutive terms in a single office.

4.2 Duties of Chairperson. The chairperson shall preside at meetings and shall decide points of order or procedure, following Robert's Rules of Order. They shall call the meeting to order, call for votes when necessary, and call for adjournment. The chairperson may designate a parliamentarian to keep the meeting running in an orderly fashion. The chairperson shall serve as the primary contact between the committee and the staff liaison.

4.3 Temporary Chairperson. In case the chairperson is absent, the vice chairperson shall assume the duties as chairperson. If both are absent and a quorum is present, those members shall elect from among themselves a chairperson to proceed.

4.4 Elections. Officers shall be elected by a majority vote of the members present at the first regular meeting of the calendar year. Nominations for an officer position do not require a second. Nominees shall have an opportunity to speak to their nomination before the vote is taken. A voice vote shall be taken to elect all officers.

4.5 Vacancy. A vacancy in an officer position shall be filled by election at the next regular meeting of the committee among the board members present. Until such election, the Vice Chairperson shall serve as acting Chairperson if the chairperson position is vacant. All officers elected to fill a vacant officer position shall serve until the next officer election.

From: [tom hoehn](#)
To: [Shelli Kerr](#)
Subject: Re: Local Sculpture Production House + Bike Park possibilities
Date: Friday, January 10, 2025 4:21:25 PM

Thanks partner.

On Fri, Jan 10, 2025, 3:47 PM Shelli Kerr <skerr@bentonvillear.com> wrote:

Thanks. I'll add to the agenda under "other business."

From: tom hoehn <tomhoehn00@gmail.com>
Sent: Friday, January 10, 2025 2:29 PM
To: Shelli Kerr <skerr@bentonvillear.com>
Subject: Fwd: Local Sculpture Production House + Bike Park possibilities

Hi Shelli,

Sharing a note from Mike Abb.

- This resource is probably worth a mention in our next PAAC meeting to get it on our radar
- I remember Chad Alligood wanting to do an idea similar to singing swings when we were first getting going with the committee. Love it.

----- Forwarded message -----

From: Michael Abb <mikeabb@runwaynwa.com>
Date: Fri, Jan 10, 2025 at 2:23 PM
Subject: Local Sculpture Production House + Bike Park possibilities
To: tom hoehn <tomhoehn00@gmail.com>

Tom,

Happy Birthday! Wanting to inform you and the PAAC about a NWA [sculpture artist collective](#) that have teamed up and started a new production house. Attached is their latest pitch deck for your review and records. They recently worked on the sculpture at Best Friends Animal Center (Lucas Waltons project). I really like the [sound swing sets from Craig Colorusso](#). He is the artist behind the singing bridges at Coler. These swing sets are at an apartment complex in Fayetteville if we want to swing down sometime ;) For me they represent that awesome balance of form, function, and fun.

--

Tom at > [LinkedIn](#) - [Instagram](#) - [Facebook](#)

Paul Siebenthal and Alex Cogbill
7645 W. John Garrison Rd. #9
Fayetteville, AR. 72704
(479) 368-8098
(479) 461-8761
www.TheSculptureCircle.com



Sculpture Proposals

Frost Flower

10'H

Fabricated Steel

\$24,000

Representational piece based upon frost flowers which form at lower temperatures at the base of certain plants native to Arkansas.



Cellular Glow
14'H
Fabricated Steel and Neon
\$28,000
Abstract piece based upon biological cellular connections.



Neurons

12'H

Fabricated Steel

\$20,000

Representational piece based upon neurons and neural pathways within the brain.



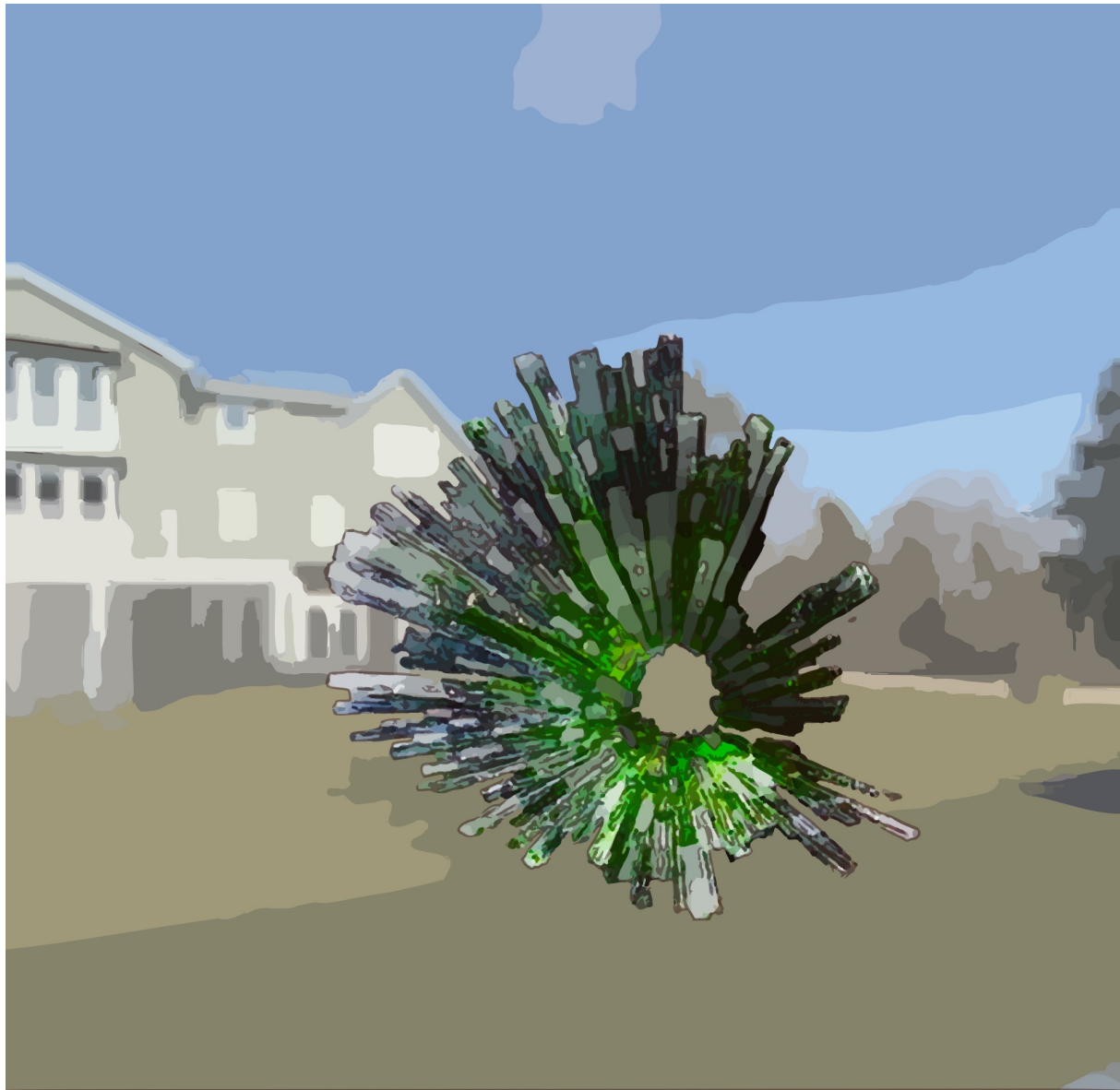
Wavellite

10'H

Fabricated Steel and Stainless Steel

\$18,000

Representational piece based upon the native Arkansas mineral Wavellite.



Volery

12'H

Fabricated Steel

\$22,000

Symbolic piece based upon ascending doves and static inverted ravens.



The Welcoming Tree

15'H

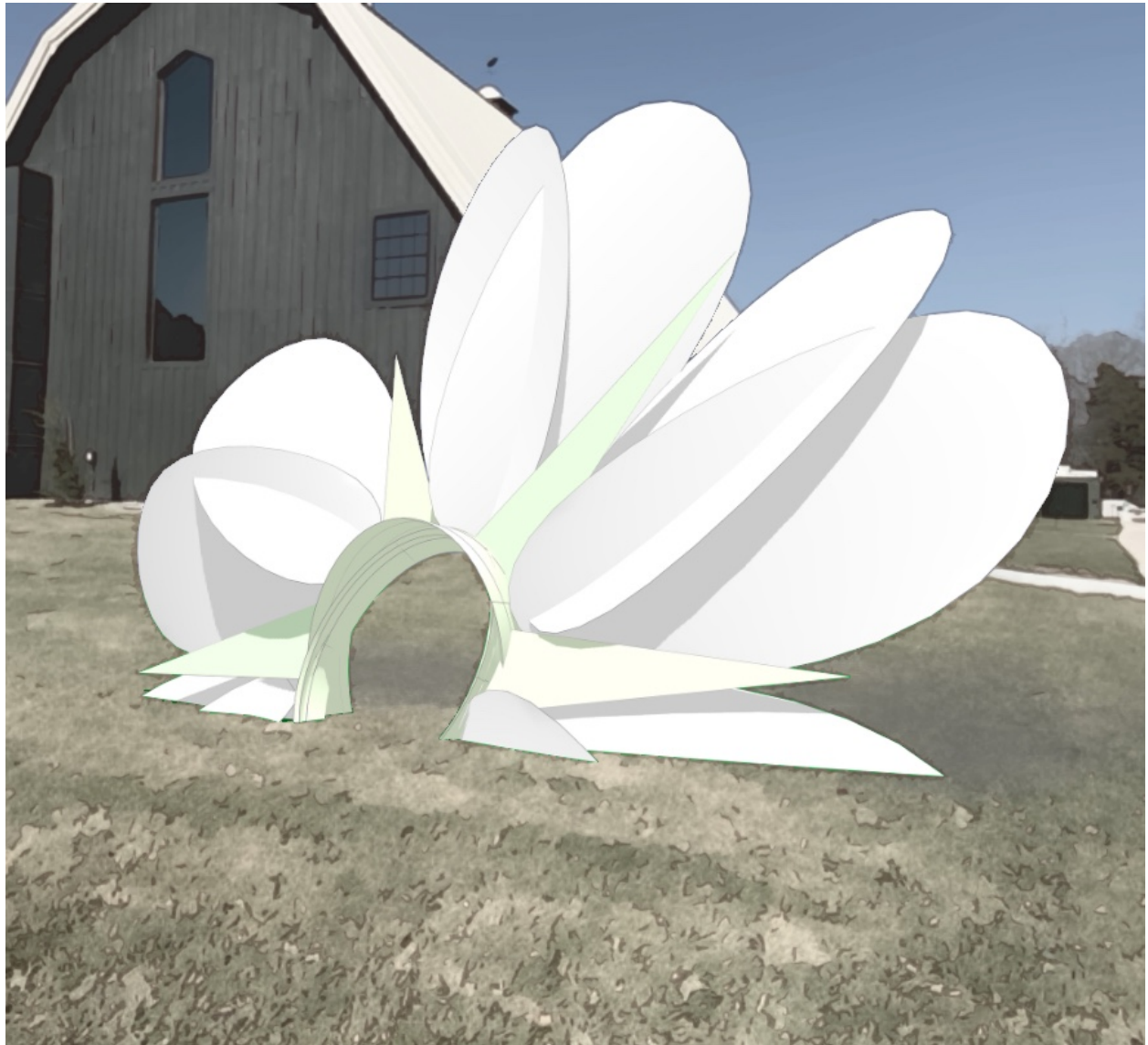
Fabricated Steel and Glass

\$32,000

Abstracted tree with fruits made of glass.



Moonflower
12'H
Fabricated Steel
\$22,000
Abstracted moonflower.



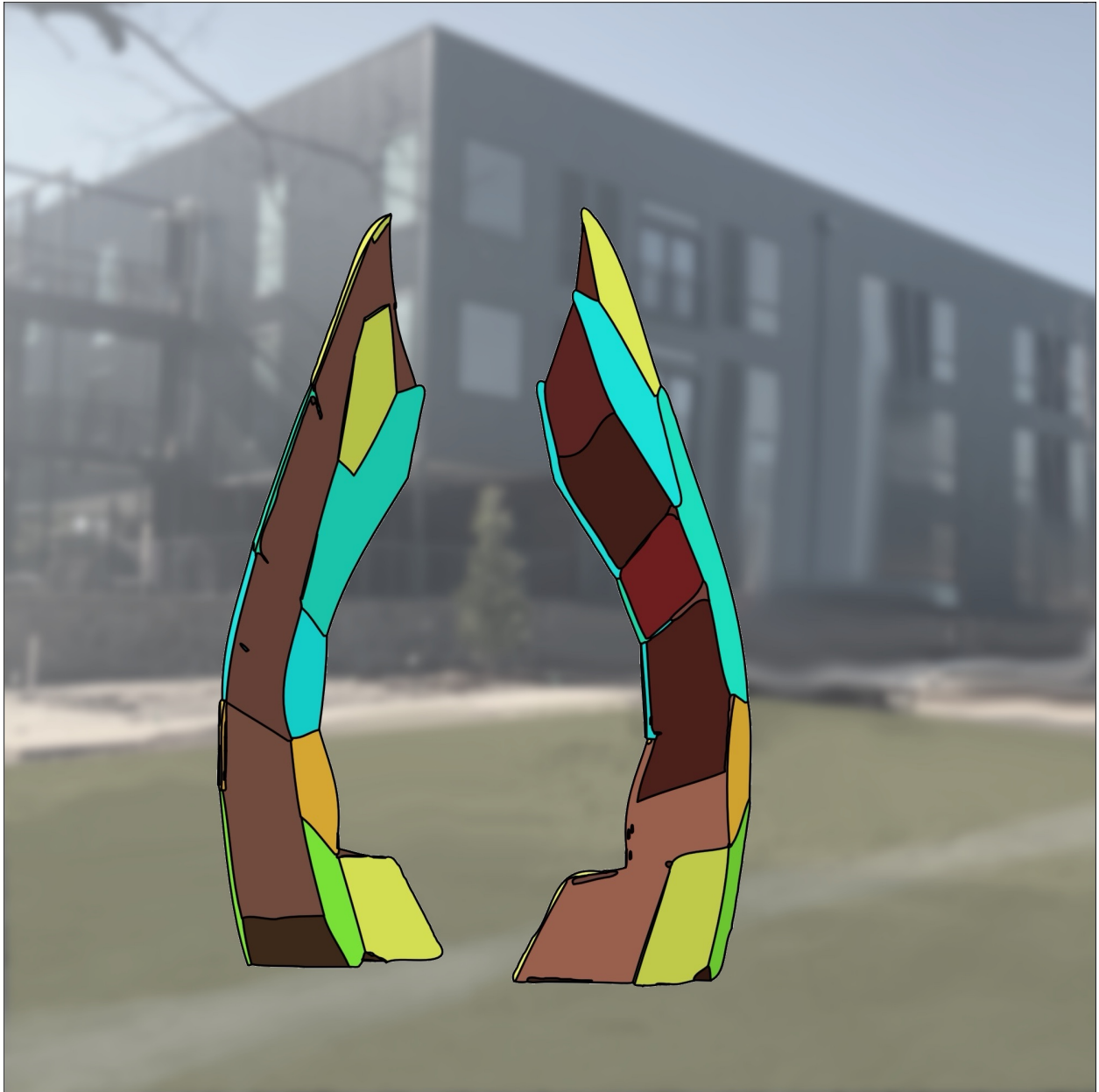
Portal Seating

12'H

Wood and Fabricated Steel

\$16,000

Pathway seating in related abstract forms and colors.



Razorback
6'L
CNC cut Forged and Fabricated Steel
\$14,000
Abstracted University of Arkansas mascot.





December 20, 2024

The City of Bentonville: Public Art Advisory Committee
Shelli Kerr
Tom Hoehn
305 SW A St
Bentonville, AR 72712

Dear Shelli and Tom,

Arts One Presents is immensely grateful for your support over this past year. As we know, public art has the power to transform a community and its visitors, and we are extremely proud to have highlighted two Northwest Arkansas artists in three of Bentonville's premier outdoor public spaces. We would not have been able to accomplish this without the backing of the PAAC with the City of Bentonville. And I could not be more proud to serve on this committee!

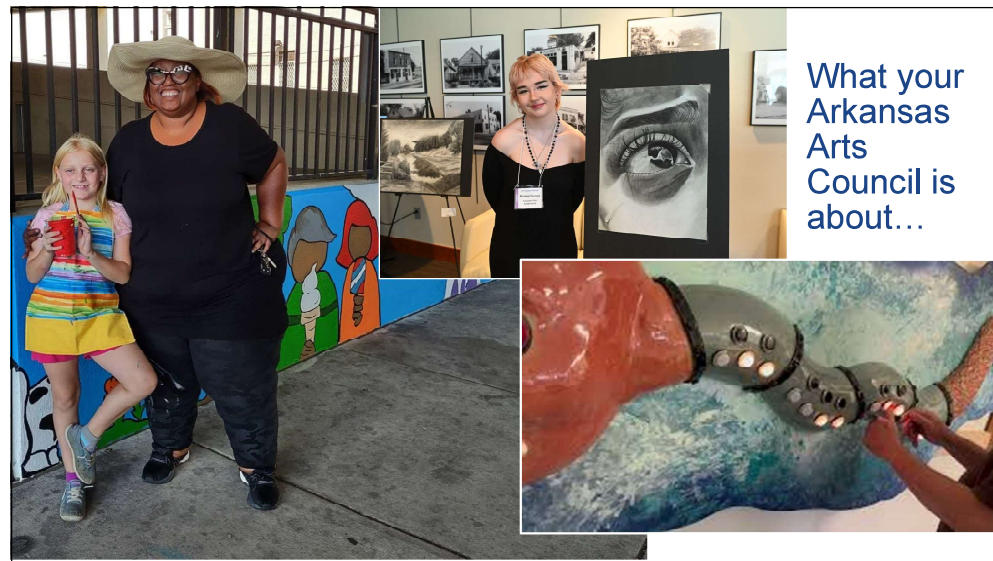
The large mobile mural entitled "*Caminos: Celebrando la Vida y el Legado*", "*Pathways: Celebrating Life and Legacy*" installed in Orchard Park in April was an opportunity to share Briseida "Brioch" Ochoa's work, and help tell the story of the Latino cultural legacy in Northwest Arkansas that is passed onto future generations. We were more than thrilled to have relocated it to Lawrence Plaza for the "Bentonville Together" event in October.

The crocheted walk-through mushroom sculpture garden, "*Humongous Fungus; A Colossal Crochet Creation*" by fiber artist Gina Gallina engaged locals and visitors alike to the Bentonville Community Center. We were thankful for the chance to spotlight another artist with a sensory experience for the public.

I realize that this summer most of Bentonville was recovering from the tornado that hit in May. I hope that these two art pieces offered a bit of respite for folks during this challenge. I want to again wish my deepest appreciation on behalf of Arts One Presents for working with and supporting us this past year.

Thank you,
Anne Jackson, Executive Director
Arts One Presents, Inc

A handwritten signature in black ink, appearing to read 'Anne', followed by a simple smiley face drawn with a curved line.



What is a tax-exempt organization?

Tax-exempt organizations are not required to pay federal taxes on income from activities related to their purposes. These organizations are not necessarily nonprofit organization 501(c)3.

Examples of tax-exempt organizations include:

1. Cities, counties and governments
2. Churches and religious organizations
3. Schools
4. Libraries
5. Some not-for-profits

Community Arts Project Support Grants



Community Arts Project grants are awarded annually (up to \$10,000) and support art activities that involve community outreach and engagement and target one or more underserved community groups. These grants are ongoing with no deadline but a 1:1 match is required.

Community Arts Projects



1. A fire department used this grant to help pay for a firefighter memorial mural in McGehee.
1. The City of Pine Bluff partnered with UA-Pine Bluff for the first Juneteenth in 2024.



- This grant reimburses nonprofit & tax-exempt organizations for up to 40 percent (or up to \$2,000) of the cost to hire a professional artist. The artists must be from the Arts on Tour Artist Roster.
- Nonprofit organizations, including government organizations, schools, libraries, festivals and churches, can apply for these grants.
- Roster artists can collaborate and work with organizations.

Arts on Tour



Arts on Tour Roster

1. The Arts on Tour grant funded the Arkansas Goat Festival for the City of Perryville in 2024.
1. The City of Bentonville was awarded this grant to fund a musician showcase series.



Arts in Education Roster



The Roster is an online listing of professional teaching artists who are available to participate in a variety of Arts in Education programs.

The Arkansas Arts Council provides grants to fund tax-exempt and nonprofit organizations that bring in teaching artists for adults' or children's learning opportunities.

Arts in Education Roster



1. The Dunbar Historic Neighborhood Association used a Lifelong Learning mini-grant to hold programs that addressed mental health through music.
1. The City of Little Rock used this grant for its Eclipse Art Box Project.
1. Hearts of Our Heroes used a mini-grant to fund a series of therapeutic arts workshops for Gold Star Families.
1. The Magnolia Arts Council funded a poetry residency.

Consider bringing a professional development workshop to your city or community.



More than 1,000 artists have benefited and communities statewide request our workshops.

Grow Your Nonprofit Lunch & Learn with Shungetta Cunningham

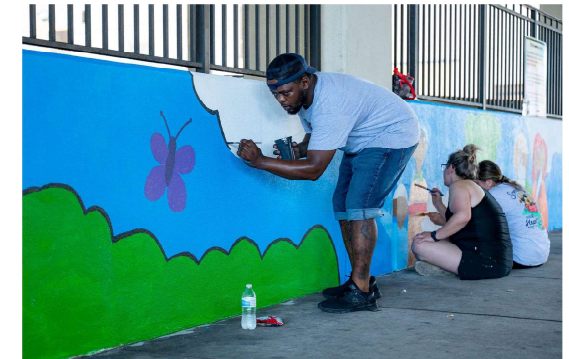


GetSmART!
LEARNING SERIES



GetSmART! Learning Series

1. The City of Little Rock, the Little Rock Downtown Partnership and the Arkansas Arts Council jointly provided a hands-on, professional-development workshop that ended with a mural on Eighth and Main streets. The painting event brought in 150 people from communities as far as two hours away.
1. Cities and economic development divisions often request Lunch & Learn workshops to connect, develop and grow nonprofit sectors.





Individual Artist Fellowship Awards

Categories for 2025 are:

- Poetry
- Public Art
- Dance Choreography
- Contemporary Craft with Wood Component
- Multisensory Art
- Community Engagement
















Governor's Arts Awards

The annual award luncheon is set for March 7. Eureka Springs Mayor Robert "Butch" Berry will receive the Arts Community Development Award.

Small Works on Paper

Our annual exhibition travels to up to 10 venues, including cities, and offers Arkansas artists an opportunity to showcase their artwork statewide. An out-of-state juror selects a maximum of 40 pieces of artwork to tour with the exhibition. Cities interested in hosting can contact us.





Artwork by
Alexia Lams
and
Matthew Howard





Community Arts Project grant, UAPB, 2024 Juneteenth festival

More Ideas...

- What are projects you have in mind? We can help.

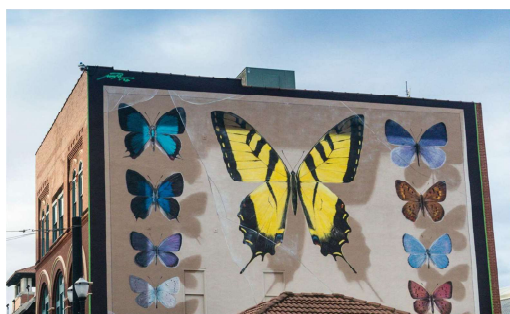
Learn more about our programs at www.ArkansasArts.org.



A List of Other Opportunities



Debajo del inglés hay español.



Mural, downtown Little Rock

- Black Crafted (MTCC)
- Curtis Sykes (ASA)
- Heritage Grant (DAH)
- Catalyze, Innovation & Interchange (M-AAA)

 Brazier Watts Grants Programs Manager Arkansas Arts Council 501.324.9781 Email	 Cheri Lefew Special Projects/Events Manager Arkansas Arts Council 501.324.9767 Email	 Chloe Cunningham Community Development Program Manager Arkansas Arts Council 501.324.9775 Email	 JaZmyn Shambley Administrative Specialist Arkansas Arts Council 501.683.4365 Email
 Matt Boyce Arts in Education Program Manager Arkansas Arts Council 501.324.9769 Email	 Patrick Ralston Arkansas Arts Council Director Arkansas Arts Council 501.324.9770 Email	 Scarlet Sims Artist Services Manager Arkansas Arts Council 501.324.9348 Email	

Visit us or meet the staff at:

- www.ArkansasArts.org to learn more about the Arkansas Arts Council's grants, services and programs.
- For questions or comments, email scarlet.sims@arkansas.gov, brazier.watts@arkansas.gov or matt.boyce@arkansas.gov.