

# Proposal for Relocation or Deaccession of a Public Art Work

## To the Minneapolis Arts Commission and City of Minneapolis

**Directions:** Work closely with the City's Public Arts Administrator to complete this form and plan the deaccession or removal of an artwork. We suggest you submit a draft to the Public Arts Administrator for review and comment, and make any necessary revisions, prior to submitting your final completed proposal. The Public Arts Administrator will also provide you with a copy of the City's policies for Deaccession and Removal and an estimated schedule for review of your request by the Public Art Advisory Panel, Minneapolis Arts Commission and Minneapolis City Council. Note: This review process can take several months.

Check all [ ] that apply.

### 1 Profile of Applicant

(Please include the information below for all organizations involved:

- 1.1. Name of group, organization, City department or board: Nicollet Mall Advisory Board and Minneapolis Public Library Board
- 1.2. Contact person: Michael McLaughlin
- 1.3. Work phone: 612 338 3807
- 1.4. Home phone:
- 1.5. Cell phone:
- 1.6. Fax: 612 338 0634
- 1.7. Email: michaelm@dtwnmpls.com
- 1.8. Address (include city, state, zip): c/o The Downtown Council, 81 S 9<sup>th</sup> Street, Minneapolis, MN 55402
- 1.9. Date form completed: 5/1/04
- 1.10. Authorized signature approving request:
- 1.11. Name and title of authorized person (attach minutes documenting any official action by the group, organization, department or board): Robert Greenberg, Chairman Nicollet Mall Advisory Board, and Gregory Gray, President of Minneapolis Public Library Board.

### Attachments: (Check all that are included)

- Minutes documenting official actions
- Images of the artwork (attached)
- Monetary appraisal of the artwork
- Condition assessment of the artwork (attached)
- Articles about the artwork
- Biographical information about the artist(s) (attached)
- Artist(s) contracts, waivers or relevant legal information (Mary Altman has put in a request.)
- Letters of support from the artist(s) or their family(ies)

- Letters of support from the community or other stakeholders
- Itemized budget

## 2. Profile of Artwork

Attach photographic and other documentation relevant to the artwork's location, value and current condition. If available, please also attach any biographical information relating to the artist, contracts with the artist, or any published material relevant to the artwork.

- 2.1. Title of artwork: *Tableau: A Native American Mosaic*
- 2.2. Artwork type:  Bench,  Gateway,  Manhole Cover,  Mural,  Commemorative Statue,  Integrated into Site,  Other, please list:
- 2.3. Medium and materials: Granite
- 2.4. Date created: 1991
- 2.5. Date obtained by City: 1992
- 2.6. How obtained:  Commission,  Gift,  Purchase,  Other, please list:
- 2.7. Dimensions: (height x width x depth): 36'x 22'
- 2.8. Address of current location: Nicollet Mall between 7<sup>th</sup> and 8<sup>th</sup> Streets on the west side.
- 2.9. Property owner: City of Minneapolis
- 2.10. City Ward: 7
- 2.11. Status:  On Display,  In Storage
- 2.12. Life Span:  Temporary-up to 5 years,  Midspan-up to 15 years,  Long term-up to 50 years,  Permanent or site integrated- part of site/structure and cannot be removed, without being destroyed.
- 2.13. Condition:  Mint,  Excellent,  Good,  Poor,  Damaged
- 2.14. Is there an existing plaque for the artwork?  Yes,  No
- 2.15. Estimated value of artwork: \$144,403                      Cost: \$144,403
- 2.16. Annual maintenance cost: \$900
- 2.17. Who is responsible for maintenance?  Art in Public Places,  Department of Public Works,  Service District,  Other, please list:
- 2.18. Fixed asset #: 9707P0000000024
- 2.19. Overall description: A large mosaic made from over 200 pieces of interlocking granite and fourteen different colors of stone. The design is abstract and geometric. The artist intended the shapes to suggest landscape, plant and flower patterns, animals, snakes, birds and lighting.
- 2.20. History of the artwork:

### 3. Profile of Artist

(Please include the information below for all artists involved)

- 3.1. Name: George Morrison
- 3.2. Deceased  Yes,  No
- 3.3. Family Contact: (if deceased): Briand Morrison
- 3.4. Work phone: (218) 475-2441 x2476
- 3.5. Home phone:
- 3.6. Cell phone:
- 3.7. Fax: 218-475-2531
- 3.8. Email: [briandm@grandportage.com](mailto:briandm@grandportage.com)
- 3.9. Address (include City, State, Zip): Grand Portage Lodge and Casino, 72 Casino Drive Box 233, Grand Portage, MN 55605
- 3.10. Have you contacted the artist(s) or their family(ies)?  Yes,  No
- 3.11. Do they support your proposal?  Yes,  No (If so, attach a letter of support.)
- 3.12. Do you have any information about the artist's legal rights or copyrights?  Yes,  No If so, please describe or attach contracts, waivers or other relevant legal information. Mary Altman has requested a copy of the contract from Lee Larson.

### 4. Proposed Deaccession or Relocation

Are you proposing to?

- 4.1.  **Remove the Artwork**
  - 4.1.1  Relocate the artwork to a new site or  Store the artwork
  - 4.1.2 Where? Address: In front of the New Central Library, on the west side of Nicollet Mall, between 3<sup>rd</sup> and 4<sup>th</sup> Streets
  - 4.1.3 Property owner: Minneapolis Public Library Ward: 7
  - 4.1.4 Please describe details: The piece will be removed by Grazzini Brothers, under supervision of the Nicollet Mall's art conservator (Kristin Cheronis). The art conservator will provide detailed storage and transport instructions, and the granite pieces will be stored in a secure location until the Library Board is ready to install the piece, either fall of 2005 or Spring 2006. Reinstallation will be conducted under the supervision of the art conservator, using the Nicollet Mall grout method.
- 4.2.  **Deaccess the Artwork**
  - 4.2.1 If so, are you proposing to  Sell,  Donate,  Destroy,  Recreate in a new form.

4.2.2 Please describe details:

- 4.3. Are any modifications to the artwork necessary, if so, what? (Include modifications to lighting and/or bases.) No.
- 4.4. What is the estimated cost to dismantle, repair, store and/or relocate the artwork? (Please attach an itemized budget.): \$ See attached budget.
- 4.5. Who do you propose provide the funding necessary to cover these expenses? (Include a description of any impact that might occur on the City's budget.) These costs will be covered by the Nicollet Mall Advisory Board, with the Library Board contributing a sum equal to the cost they would have incurred to install standard Nicollet Mall granite pavers.
- 4.6. What other stipulations or conditions, if any, are you requesting as part of this proposal? None.
- 4.7. What is the proposed timeline for this deaccession or removal? Removal of the Morrison Mosaic in July 2004, reinstallation at the Library in the Fall of 2005 or Spring of 2006.
- 4.8. Who are the personnel who will be involved in the deaccession, removal, storing, reinstallation and restoration of the artwork? (Please list all involved subcontractors and their qualifications.) Has an art conservator been involved?

Removal

Kristin Cheronis – art conservator  
Grazzini Brothers or Twin City Tile – tile contractor  
Beth Shogren – Nicollet Mall Advisory Board Owner's Representative  
Mary Altman – City Arts Coordinator

Storage/Transport

Ray Haynus – Nicollet Mall superintendent

Reinstallation and Restoration

Kristin Cheronis – art conservator  
Library's chosen tile contractor  
Beth Shogren – Nicollet Mall Advisory Board Owner's Representative  
Mary Altman – City Arts Coordinator  
Rick Johnson – Project Manager, Minneapolis Public Library

## 5. Rationale

Please describe your reasons for recommending deaccession or removal based on each of the six criteria below. (Refer to the Deaccession and Removal Policies for Specific Examples)

### 5.1. Stimulate Excellence in Urban Design and Public Arts

The artwork is of excellent quality in concept and design. For these reasons both the NMAB and MPLIB wish to keep the piece in the public view, on the Nicollet Mall.

### 5.2. Enhance Community Identity and Place

This piece has become incompatible with its current site. Located over occupied tenant space in the IDS Center, the artwork's grout and mortar materials have deteriorated so much as to allow serious leaks into the space below. Removal, repair and reinstallation of the piece in its current site is not feasible, as the reinstallation could not be guaranteed to be watertight.

The proposed site at the Library is suitable. It is on the Nicollet Mall, the site for which the piece was designed, not over a areaway or tenant space, and in the community view.

### 5.3. Involve a Broad Range of People and Communities

By keeping the artwork in the same community in which it currently is installed, the NMAB and MPLIB hope to keep it available to all the consitutiencies that currently enjoy the piece. The relocation would satisfy the downtown business owners that feel business interests must be considered when evaluating artwork maintenance.

### 5.4. Contribute to Community Vitality

The artwork is currently accessible, and would continue to be so in its new location.

### 5.5. Value Artists and Artistic Processes

The original artistic integrity of the artwork cannot be maintained in its current location. The needs of the IDS Center require a completely waterproof tile installation. A repair or reinstallation of the piece cannot guarantee that it will be watertight. The proposed location does not require a watertight installation, and therefore the artist's intent to display the piece on Nicollet Mall can be realized.

## 5.6. Use Resources Wisely

In its current location the piece would require excessive maintenance and repair. The piece would have to be removed, the area waterproofed, then reinstalled using labor intensive and expensive caulk joints. These joint would have to be cut out and replaced each year, in an attempt to keep the piece watertight. Even with this effort, no guarantee can be made that the IDS Center would not continue to have leaks. In the new location the typical Nicollet Mall grouting system could be used, as water penetration is not as great a concern.

Gregory Gray, Chair  
Library Board of Trustees  
Relocation of George Morrison Mosaic,  
May 5, 2004  
Page 1 of 1

**Request for Library Board Action  
From the New Central Library Project**

**Date:** May 5, 2004

**To:** Gregory Gray, President  
Minneapolis Public Library Board

**Subject:** **Relocation of George Morrison Mosaic to public right of way in front of  
the New Central Library Project**

**Recommendation:** Approve the recommendation of the New Central Library Implementation Committee that the mosaic by George Morrison currently in front of the IDS be relocated to the front of the Library on Nicollet at no additional installation cost to the Library with the specific location of the artwork to be determined by the Library Board in conjunction with the New Central Library Project Staff and Design Team.

**Background/Supporting Information**

The Nicollet Mall Advisory Board plans to request that the City move the mosaic designed by Native American artist George Morrison that is currently in front of the IDS (images enclosed). Water is leaking into stores that are located beneath the artwork. This is causing damage to both the stores and the artwork. The Mall Board would like to preserve the artwork but move it to a location on the Mall, such as the Library plaza, that does not have occupied space beneath it.

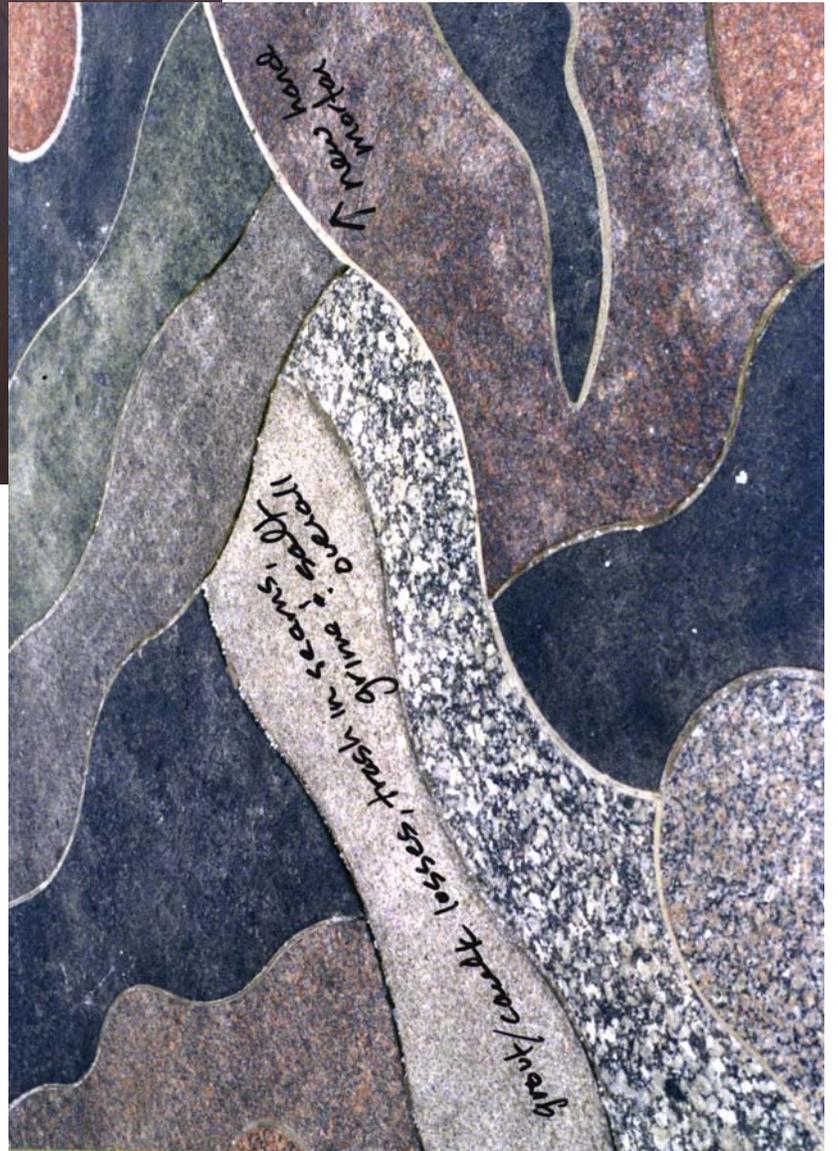
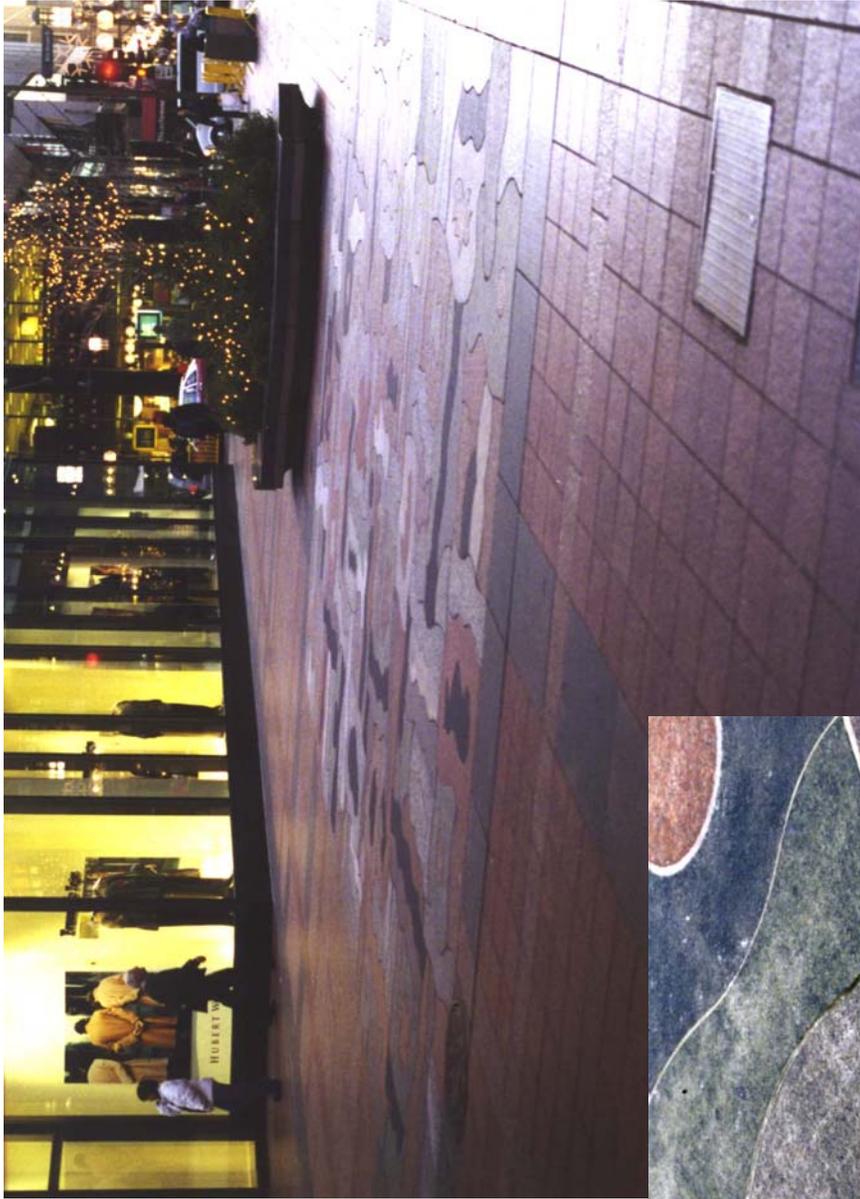
The Morrison piece was designed for and installed on the Nicollet Mall in 1992. The pavement art is a large mosaic, made from more than 200 pieces of interlocking granite sections. The artwork is owned by the City of Minneapolis.

The Public Art Subcommittee of the New Central Library Implementation Committee discussed the relocation of the artwork at its February, March and April 2004 meetings. Project staff determined that the artwork would fit on the public sidewalk in front of the Library and that the cost to move and install the artwork would be offset by fact that the Project would no longer have to pay for new pavers in the area where the artwork would be installed. Both Cesar Pelli and landscape architect Shane Coen are in support of the relocation.

On April 20, 2004, the Public Art Subcommittee recommended that the work be relocated to the Nicollet Mall in front of the new Library with the exact location to be determined by the Library Board in conjunction with the Project staff and the Design Team. On the same date, the New Central Library Implementation Committee approved the Public Art Subcommittee recommendation with the added stipulation that relocation of the artwork result in no additional cost to the Library.

If the Library Board agrees to support relocation of the artwork to the Nicollet Mall side of the Library, the Nicollet Mall Advisory Board and Library will prepare a joint request for relocation of the artwork. The request will go to the Minneapolis Arts Commission and ultimately to the City Council for approval.





MORRISON MOSAIC REPLACEMENT

	SF	NMAB cost	Library cost	COMMENT
Remove Mosaic Waterproofing of Mosaic space	800 800	\$ 8.00 by IDS Center	\$ 6,400	May increase, as surrounding pavers might need to be reset.
Replace Morrison Mosaic using the Library's Pavers	800	\$ 20.00	\$ 16,000	May increase, as surrounding pavers might need to be reset. Cleaning can be done now, or with reinstallation.
Carefully clean pavers of existing mortar	800	\$ 5.00	\$ 4,000.00	
Stack on pallets with protection	800	\$ 1.00	\$ 800.00	
Transport/storage	800	\$ 1.00	\$ 800.00	
Replace broken pavers (approx 10)	10	\$ 1,000.00	\$ 10,000.00	TCT to check on sub slab requirements
Install waterproofing if required at new location	800	by Library	TBD	
Reset pavers in mortar bed, 1st step grout slurry, 2nd stiff grout	800	\$ 22.00	\$ 1,600.00	Library to contribute \$20/sf
Clean pavers with acid wash to remove staining	800	\$ 2.00	\$ 1,600.00	
Conservator supervision and report - Removal (4 days @ \$700/day)	1	lot	\$ 2,800.00	To be covered under Library's work agreement with K Cheronis.
Conservator supervision - replacement (estimate - 6 days @ \$700/day)	1	lot	\$ 4,200.00	
<b>TOTAL MORRISON MOSAIC RELOCATION</b>			<b>\$ 44,000.00</b>	
			<b>\$ 20,200.00</b>	

3/22/04 - Mary Altman agreed to budget installation of Mosaic with new grout system. By Spring 2006, evaluation of the new grout can be made, and she expects to be able to recommend hard grout. If not, NMAB costs would rise by \$4400 to allow for caulk.

Birth / Death of George Morrison	State Affiliation of George Morrison:	George Morrison is Often Known For:
1919 - 2000	MN (Strongest affiliation)	abstract expression, mod figure, collage

Table of Contents	
<a href="#"># Museums Holding George Morrison</a>	13
<a href="#">Biography about George Morrison</a>	Yes
<a href="#">Active Bulletins on George Morrison</a>	0
<a href="#"># Books that contain George Morrison</a> - <b>New Entry</b>	23
<a href="#"># Periodicals including George Morrison</a>	1
<a href="#">Keywords for George Morrison</a>	Yes

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 If so [CLICK HERE](#) to sign up this artist.  
 Ad Code: 4

**Biographical information for George Morrison**

***This biography from the archives of AskART.com.***

From Grand Marais, Minnesota, George Morrison was an abstract-expressionist painter and sculptor, known for his wood collages and paintings inspired by Lake Superior. His focus was on texture: "I like the so-called magical surface of a painting, the marks the painter makes". (234-Herskovik)

His training was in traditional art but in the late 1930s and early 1940s, he became established as an Abstract Expressionist and "for year was better known outside Native American art circles than within". (375-Lester).

He was born on the Grand Portage Ojibwa Reservation in northern Minnesota and earned a scholarship to study commercial art in Minneapolis. He graduated from the Minneapolis College of Art and Design, went to New York City to the Art Students League, and then to Paris on a Fulbright Scholarship.

For 20 years he lived in New York and also taught at the Rhode Island School of Design, but returned to Minnesota in 1970. There he founded the Indian Studies Program at the University of Minnesota and was a professor of art until 1983. After that, he moved to the North Shore of Lake Superior until his death.

He became the first artist honored with the Eiteljorg Fellowship for Native American Fine Art from the Eiteljorg Museum in Indianapolis, Indiana, and in 1992, the Tweed Museum at the University of Minnesota in Duluth and the Minnesota Museum of American Art in St. Paul gave him a retrospective exhibition. In 2003, a solo exhibition is planned at the Smithsonian Museum of the American Indian.

Credit:

Marika Herskovic, Editor, "American Abstract Expressionism of the 1950s"  
Jeanne Snodgrass, "American Indian Painters"  
Patrick Lester, "Biographical Directory of Native American Painters"

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Note March 2004 from Jacquelyn Wesolosky

Book on the life of George Morrison:

Title: Turning the Feather Around, My Life in Art

Author: George Morrison as told to Margot Fortunato Galt  
Pub: Minnesota Historical Society Press, St. Paul, MN., 1998

The book is about his life and talks quite a bit about abstraction which was truly what he appreciated. He speaks of Hans Hoffman, also of Picasso and speaks of the surrealists in general. His mentor/teacher at the Art Students League in New York was Morris Kantor. He mentions Alfred DeCredico from the time he spent in the East as well. He met Jackson Pollock and also Willem de Kooning. He speaks of Elaine de Kooning, Ilya Bolotowsky, Norman Bluhm, Grace Hartigan, Joan Mitchell, Robert Motherwell and Mark Rothko-all from shows at the James Gallery Invitational Annual where Morrison also had his work shown.

Later in his book when he had moved back to Minnesota his ties to other Indian artists were more in evidence...artists such as Kay WalkingStick, Frank LaPenya, Oscar Howe, Koe Herrera and Patrick Des Jarlait (who is also an Ojibway from Minnesota like Morrison), Fritz Scholder, R.C Gorman, Amy Cordova, Frank Bigbear, and Jaune Quick-To-See Smith. His second wife is also an artist and her name is Hazel Belvo.

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George Morrison will be one of the featured artists in the opening of the Smithsonian's American Indian Museum on the Mall in September. There will be a catalogue of this exhibit ...which is a work in progress now I believe.

All AskART Artists by Alphabet: **[A](#)[B](#)[C](#)[D](#)[E](#)[F](#)[G](#)[H](#)[I](#)[J](#)[K](#)[L](#)[M](#)[N](#)[O](#)[P](#)[Q](#)[R](#)[S](#)[T](#)[U](#)[V](#)[W](#)[X](#)[Y](#)[Z](#)**  
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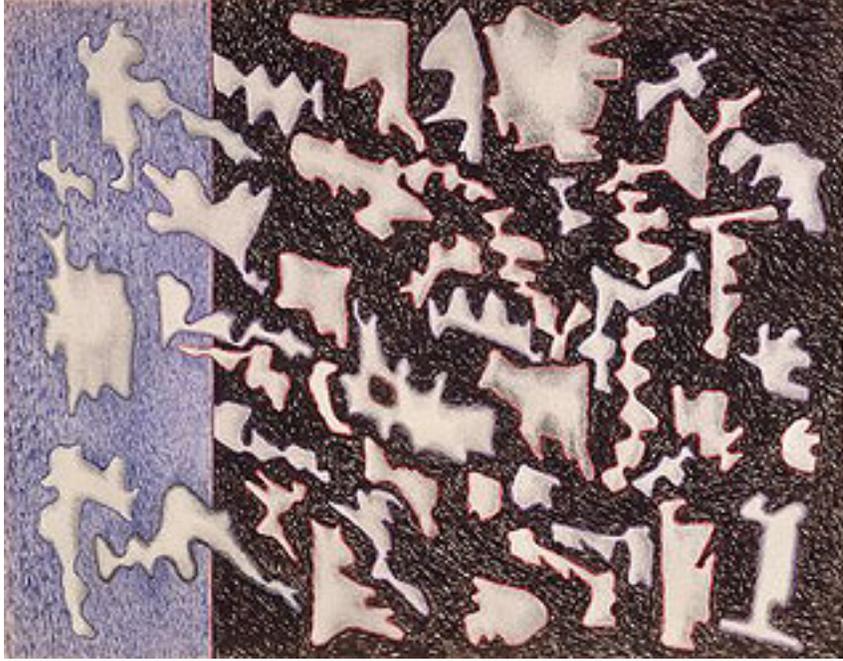
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Collage IX: Landscape, Minneapolis Institute of Arts



Red Totem, The Heard Museum



Landscape: Surrealist Forms



Lucent Paramour. Infinite Magic. Red Rock Variation. Lake Superior Landscape

# KRISTIN CHERONIS

2858 Arthur St. NE Minneapolis, MN 55418 612-788-5585

## Public Art Work Condition Survey

**Client:** City of Minneapolis

**Title:** TABLEAU: A NATIVE AMERICAN MOSAIC

**Treatment Priority:** 2B

**Maintenance Priority:** 2

**Artist:** George Morrison

**Date of fabrication:** 1991    **Date of installation:** 1992

**Location:** On Nicollet Mall, outside the IDS Center, just south of the skyway.

**Date of examination:** December 20, 2001

**Conservator:** Kristin Cheronis

**Description:** The pavement art is a large mosaic, made from more than 200 pieces of interlocking granite sections. The sections are made from fourteen different colors of stone. The design is abstract and geometric. Morrison intended the shapes to bring to mind plant and flower patterns, animals, snakes and birds, flight and lighting.

**Materials/Fabrication:** All of the stone is granite. It appears to be cut and honed to a smooth but unpolished state. The sections appear to be at least an inch thick, possibly thicker. We know very little about the installation of the sculpture. The artist is deceased, and there are no architects or construction drawings, or any other record available.

**Summary of Condition:** The pavement art mosaic appears to be in fairly good condition overall, although the joint sealant is in serious decay. If this is not addressed soon, structural problems will continue to worsen.

### **Condition:**

**Structure:** Structurally, the pavement art mosaic appears to be in fair condition. Overall, it appears level, and all elements are present and in proper relation to one another. Seven of the individual sections have bisecting cracks; these appear to have been caused by heavy weight (such as a vehicle) moving on the top surface. Most of the cracks occur at narrow parts of the individual sections. It is reported that occasionally police vehicles drive on the pavement, and that the mall maintenance vehicles also drive on the pavement. The Farmer's Market is held on top of the pavement in the summertime, and it is not known if the vendor's vehicles are allowed to drive on the pavement. Certainly, the heavy vehicles are causing some of the cracking.

In addition to the cracks, there is another structural problem. The artist intended to have a ½ inch 'mortar' or joint filler line surrounding and joining each of the individual mosaic elements. It appears that the filler was originally intended to be a flexible caulk material or a rigid mortar/grout material. As the original gap-filler failed, it appears that the repairs

were done with a variety of flexible caulks and rigid grouts and mortars. At this time, there are four different types of grout/mortar/caulks between the mosaic elements, and most of them appear to be slowly failing. Approximately 1/3 of all of the gap-filling is currently failed and missing. Consequently, there are large, deep gaps and holes around many of the individual mosaic elements. It is disfiguring, and it also presents a structural insecurity, as moisture and water enter and fill the gaps, and then expand and contract during freeze-thaw cycles. This pressure can easily spall and crack granite.

Some of the most recent gap-filling repairs to the joints were done in a hard, gray mortar. A hard mortar is not appropriate as a joint filler in this application. Kevin Danen, an engineer for the City of Minneapolis examined the mosaic and confirmed that it is necessary and important that the joint filler be and remain FLEXIBLE to allow for movement of the stones. A rigid mortar can cause cracking and breaking of the granite pieces themselves.

*Surface:* The surface of the mosaic is in good condition overall. There is a moderate layer of grime and soiling, and there are numerous accretions such as chewing gum and food. Salt from the streets is splashed up onto the mosaic, and it runs down into the unfilled joints and dries there, solubilizing and re-crystallizing in response to cycles of moisture and dryness. This process can cause structural damage to both the mortar and stone.

There is also a pale, grayish haze on the surface of dome areas of the stone. This appears to be a thin wash of mortar that wasn't cleaned off well after the episodes of joint filling with mortar.

*Plaque:* The bronze plaque is moderately corroded and discolored from exposure to street salt and lack of any protective coatings.

#### **Treatment Recommendations:**

*Appropriate Personnel:* Conservator or conservator and sub-contractor

*Work Location:* In situ

*Structural:* Pick out the insecure areas of grout and caulk. Carefully grind out all of the mortar. Clean out all of the gaps. Clean the surface and edges of the stone with solvents and mild acids to remove residual films of grout, mortar and caulk. Dry surfaces of joints fully. Insert closed cell polyethylene backer rod to partially fill joint. Use an engineer-approved gap sealant that has been pigmented to match the original gap filler, and fill all of the joints. Clean up surface and remove any excess filler. For plaque: Remove the loose corrosion products; polish the surface; re-patinate the surface to the original brown coloration; highlight the type. Reinstall the plaque.

*Surface:* Wash the surface with Orvus. Remove the gum and accretions with solvents.

*Meeting:* Meet with the OCA and Public Works Department to design a plan for the weekly routine care that the sculpture requires. Discuss equipment and supplies, methods and frequency and formulate a simple and effective plan to best care for the artwork. Also discuss ways to deduce the cars/trucks driving over the surface of the artwork. Discuss the

possibility of not allowing Farmer's Market activity to occur on the surface of the artwork itself.

**Treatment Costs (Rough Estimates):**

*Treatment:* Pick out the insecure areas of grout and caulk. Carefully grind out all of the mortar. Clean out all of the gaps. Clean the surface and edges of the stone with solvents and mild acids to remove residual films of grout, mortar and caulk. Dry surfaces of joints fully. Insert closed cell polyethylene backer rod to partially fill joint. Use an engineer-approved gap sealant ( two have been recommended) that has been pigmented to match the original gap filler, and fill all of the joints. Clean up surface and remove any excess filler. For plaque: Remove the loose corrosion products; polish the surface; re-patinate the surface to the original brown coloration; highlight the type. Reinstall the plaque. Wash the surface with Orvus. Remove the gum and accretions with solvents. Meet with the OCA and Public Works Department to design a plan for better care of the artwork Conservator: \$ 11,400

*Equipment:* Fencing, pressure washer, precision grinders, compressor, torch: \$300

*Materials;* Polyurethane sealant, pigment, solvents, mild acid, patina chemicals, wax \$700

*Documentation: Photographic, reports, administration;*\$600

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**Total estimated treatment costs:** \$13,000

**Past Maintenance Practices or Treatment:** The pavement mosaic receives regular maintenance from the Public Works Department. It is pressure washed with medium pressure and a mild detergent every couple weeks in the warm weather. It may also be receiving cleaning treatment after the Farmer's Market during the summer months. Someone, probably Public Works, has applied new caulk/grout periodically, as needed.

**Maintenance Recommendations:**

After conservation treatment has been completed:

*Training:* Detailed written guidelines for routine care should be prepared by a conservator and provided to the City. If it is determined that a trained city employee will be conducting routine maintenance, a materials supply list should be provided, and a hands-on training session should follow.

*Follow general procedures for Annual Maintenance:* Inspect artwork for condition problems. Maintain notebook. Record notes from annual inspection. Record maintenance procedures. Photograph every other year. If the artwork is maintained by conservator-trained city personnel, it should be examined by a conservator every third year, or as needed for interim problems.

*Additional procedures for Annual Maintenance:* Wash and scrub with Orvus. Remove accretions with solvents. Wash the plaque. Remove the soiled wax from the bronze. Apply fresh coats of wax and polish.

*Appropriate Personnel:* Conservator or skilled, conservator-trained city employee.

*Time required annually:* 1 day for 1 person

*Time of year for maintenance:* Spring or Fall

*Supplies:* Water, brushes, Orvus, solvents, wax

*Equipment:* Picks, pressure washer, brushes, pads

*Approximate cost for local conservator to perform annual maintenance:* \$900

**Long Term Prognosis and Need for Periodic Treatment:** If the recommended annual maintenance is carried out, there is every reason to expect the pavement art sculpture to last for 50 years or more. It is vulnerable to breaking from cars driving upon it, and this should be prevented. It also must not be disturbed through construction work that would disrupt the substrate that the mosaic sits upon. As long as these criteria are met, the sculpture should only require the regular and periodic replacement of the joint sealant.

**Date of report:** December 27, 2001

startribune.com

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Last update: April 23, 2004 at 11:08 PM

## Pavement mosaic may move to new library

**Linda Mack**

Star Tribune

Published April 24, 2004

The artful pavement mosaic in front of the IDS Center is likely to move north on Nicollet Mall to grace the new downtown Minneapolis library.

"The Tableau: A Native American Mosaic," by the late Minnesota artist George Morrison, needs to be redone because water has been seeping through it to the IDS' underground area.

The library's architect, Cesar Pelli, and landscape architect, Shane Coen, would like to have the piece, said Bob Greenberg, a member of the Central Library Implementation Committee and the Nicollet Mall Advisory Committee, which oversees the mall. Installing the mosaic would cost no more than putting in the regular Nicollet Mall paving, he said.

If the Minneapolis Library Board, the Arts Commission and the City Council approve the plan in the next few months as expected, the 200-piece mosaic will be removed later this year and stored until the library landscape is installed, said Rick Johnson, Central Library project manager. The five-story library, scheduled to open in 2006, is starting to rise on the block between Hennepin Avenue and Nicollet Mall, between 3rd and 4th Streets.

Johnson also reported to the library implementation committee this week that the \$125 million library project is on budget. Bids for all exterior work, from the foundations to the roof, are in. While some exceeded estimates, most came in lower than predicted. The bids for the largest remaining contract, for interior finishing, have not yet been awarded, but Johnson said they came in under the estimated \$17,980,408.

The \$110 million of public money for the project that was approved by city voters in November 2000 is in place, and \$7.2 million of the \$15 million goal for private donations has been raised. If no more private money is raised, certain interior features would be deferred but the major components of the building would be finished, said Dan Mehls, project manager with Mortenson/Thor, the general contractor.

Mehls also reported that weather and construction delays have put the project seven weeks behind schedule but that plans call for making up four weeks as the simpler parts of the construction process continue.

The library's grand opening is scheduled for May 1, 2006.

*Linda Mack is at [lmack@startribune.com](mailto:lmack@startribune.com)*

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