



**Request for City Council Committee Action  
From the Department of Community Planning & Economic Development  
and the Minneapolis Arts Commission**

Date: February 23, 2005

TO: Council Member Gary Schiff, Zoning and Planning Committee

Prepared by Mary Altman, Public Arts Administrator, Phone 612-673-3006  
Presenters in Committee Mary Altman, Public Arts Administrator

Approved by Barbara Sporlein, Director, Planning \_\_\_\_\_

**Subject:** Proposed Deaccession and of the Northeast Neighborhood Gateway by Artist Susan Fiene, Located at Central and Broadway Avenues

**RECOMMENDATION:** Approve the deaccession of the original artwork due to its planned redesign and recreation. Approve the donation of restored individual elements to local Minneapolis community groups with the outlined contingencies.

**Previous Directives:** Phase II Public Art Policies, April 2004, Petn. # 269529

**Financial Impact** (Check those that apply)

- No financial impact - or - Action is within current department budget.  
(If checked, go directly to Background/Supporting Information)
- Action requires an appropriation increase to the Capital Budget
- Action requires an appropriation increase to the Operating Budget
- Action provides increased revenue for appropriation increase
- Action requires use of contingency or reserves
- Other financial impact (Explain):
- Request provided to the Budget Office when provided to the Committee Coordinator

**Community Impact** <use any categories that apply>

- Ward:
- Neighborhood Notification:
- City Goals:
- Comprehensive Plan: 6.5, 6.6
- Zoning Code:
- Living Wage/Job Linkage:
- Other: Public Art Policies: Section 11, Deaccession and Removal of Works of Art

## **Background**

The Northeast Neighborhood Gateway marks the entrance to Northeast Minneapolis. This artwork incorporates 24 colorfully painted metal motifs from ethnic groups who call this area home. The motifs serve as symbols of pride and identity, and preserve the heritage of Northeast residents. The gateway was developed in collaboration with a consortium of five Northeast neighborhoods.

Since the day of its dedication in 1992, this artwork has been rusting. The metal surface was poorly treated prior to painting. (See conservator report for more information.) In 2003, the nearby neighborhoods approached the City about replacing the current chain link fence with decorative railing and adding other amenities to the intersection. A local task force was created to investigate this possibility. This task force, the Public Arts Administrator, the office of 1<sup>st</sup> Ward Council Member Paul Ostrow, the Bridge Maintenance Division and the artist worked to develop a new solution for the intersection, which was discussed in detail at three community meetings. All parties collaborated on the final solution which will include new versions of the same motifs integrated into a new railing (images attached.) Funds totaling \$390,000 has been raised from County, State and City for new railing, additional pedestrian-level lighting and signage. The Minneapolis Arts Commission recommends the deaccession of the original rusting motifs and the donation of restored individual elements to local Minneapolis community groups.

The artist, Susan Fiene, originally worked very closely with several community groups and churches in the creation of the motifs. It is expected that a few groups may be interested in receiving one of the original motifs. The Arts Commission's recommendation includes returning some of the original artworks to the artist, so she can oversee restoration of those works and distribute them to interested parties. By summer 2005, the artist will provide the City with a list of the motifs to be retained for this purpose. They will then be given to her after the fence and artwork are dismantled. The City will scrap the remaining motifs with the fence. The Arts Commission also recommends the following stipulations to be included in the agreement with the artist:

- Any motifs distributed to the community need to be restored first.
- Motifs may only be distributed to groups in Minneapolis.
- The motifs may only be distributed individually, not as a group.
- Motifs must be distributed to groups who will display them publicly—not to individuals for their homes.
- The artist may accept payment for the restoration of the motifs and her time spent on restoration. She may not profit from the resale of the motifs, as she already profited from the creation of the original work.
- The artist shall ask groups receiving the motifs to credit the City and Art in Public Places in displaying the motifs.

The artist has been informed about these recommendations and has indicated that she agrees with them.

### **Attachments:**

Proposal for Deaccession from the Public Arts Administrator

Photo of Proposed Redesign

2002 Art Conservator Condition Survey

Budget Estimate

Photo of Original Artwork

Photos of Corrosion

# 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: City of Minneapolis, Art in Public Places
- 1.2. Contact person: Mary Altman, Public Arts Administrator
- 1.3. Work phone: 612-673-3006
- 1.4. Home phone:
- 1.5. Cell phone:
- 1.6. Fax: 612-673-2728
- 1.7. Email: [mary.altman@ci.minneapolis.mn.us](mailto:mary.altman@ci.minneapolis.mn.us)
- 1.8. Address (include city, state, zip): 350 South Fifth Street, #210, 55415
- 1.9. Date form completed: January 28, 2005
- 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):

#### **Attachments: (Check all that are included, items with an \* are required.)**

- [ ] Minutes documenting official actions by your group
- \* [X] Images of the artwork and/or models
- \* [ ] Site plan, to scale, including the artwork (\*required if a specific location is proposed)
- [ ] Monetary appraisal of the artwork
- [X] Condition assessment of the artwork by a conservator
- \* [ ] Review by a structural engineer of the design, or of the work itself
- [ ] Articles about the artwork
- [ ] Biographical information about the artist(s)
- \* [ ] Artist(s) contracts, waivers or relevant legal information, if available
- [ ] Letters of support from the artist(s) or their family(ies)
- [ ] Letters of support from the community or other stakeholders
- \* [X] Itemized budget, including source of ongoing maintenance funding, and any costs to be incurred by the City
- \* [ ] Estimated timeline

## 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: Northeast Neighborhood Gateway
- 2.2. Artwork type:  One-of-a-kind,  Part of a limited edition, number \_\_\_\_ of \_\_\_\_,  Part of an unlimited edition,
- 2.3. Public Artwork type:  Bench,  Gateway,  Manhole Cover,  Mural,  Commemorative Statue,  Integrated into Site,  Other, please list:
- 2.4. Medium and materials: Painted Steel
- 2.5. Date created: 1992
- 2.6. Date obtained by City: 1992
- 2.7. How obtained:  Commission,  Gift,  Purchase,  Other, please list:
- 2.8. Dimensions: (height x width x depth):
- 2.9. Address of current location: Central and Broadway
- 2.10. Property owner: Hennepin County
- 2.11. City Ward: 1
- 2.12. Status:  On Display,  In Storage
- 2.13. 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.
- 2.14. Condition:  Mint,  Excellent,  Good,  Poor,  Damaged
- 2.15. Is there an existing plaque for the artwork?  Yes,  No
- 2.16. Estimated value of artwork: \$ \_\_\_\_\_ Cost: \$ (\$35,000 Commission)
- 2.17. Annual maintenance cost: \$ Current maintenance being held, as artwork is in such bad shape.
- 2.18. Who is responsible for maintenance?  Art in Public Places,  Department of Public Works,  Service District,  Other, please list:
- 2.19. Fixed asset #: 9707P0000000006
- 2.20. Overall description:

Marking the entrance to the Northeast Minneapolis community, this gateway incorporates motifs from 24 ethnic groups who call this area home. The colorfully painted metal motifs serve as symbols of pride and identity, and preserve the ethnic heritage of Northeast residents. The gateway was

developed in collaboration with a consortium of five Northeast neighborhoods.

2.21. History of the artwork:

Since the day of its dedication, this artwork has been rusting. It was originally not primed and the surface was poorly treated prior to painting. (See conservator report for more information.) In 2003, the nearby neighborhoods approached the City about replacing the current chain link fence with decorative railing and adding other amenities to the intersection. A local task force was created to investigate this possibility. Through three community meetings and other meetings of this task force, Art in Public Places, the office of 1<sup>st</sup> Ward Council Member Paul Ostrow, the Bridge Maintenance Division and the artist worked to develop a new solution for the intersection. All parties agreed collaborated on the final solution (images attached.) Funds totaling \$350,000 has been raised from County, State and City for new railing, additional pedestrian-level lighting and signage. Art in Public Places set aside \$40,000 from 2001 budget to support the reconstruction of the art. (This was originally a conservation fund for this artwork.) The artist has agreed to redistribute the motifs that were part of the original artwork, if interested parties agree to restore the motifs.

### 3. Profile of Artist

(Please include the information below for all artists involved)

- 3.1. Name: Susan Fiene
- 3.2. Deceased [ ] Yes, [X] No
- 3.3. Family Contact: (if deceased):
- 3.4. Work phone:
- 3.5. Home phone: (651) 699-7594
- 3.6. Cell phone:
- 3.7. Fax:
- 3.8. Email: s.fiene@comcast.net
- 3.9. Address (include City, State, Zip): 1850 Fairmont Avenue, St. Paul, MN 55105
- 3.10. Have you contacted the artist(s) or their family(ies)? [X] Yes, [ ] No
- 3.11. Do they support your proposal? [X] Yes, [ ] No (If so, attach a letter of support.)
- 3.12. Do you have any information about the artist's legal rights or copyrights? [X] Yes, [ ] No If so, please describe or attach contracts, waivers or other relevant legal information.

### 4. Proposed Deaccession or Relocation

Are you proposing to?

4.1. **[X] Remove the Artwork**

4.1.1  Relocate the artwork to a new site or  Store the artwork and

4.1.2 Where? Address:

4.1.3 Property owner: Ward: \_\_\_\_\_

4.1.4 Please describe details:

Give the artwork back to the artist for her to split up and distribute within the community, once restored.

4.2. **[X] 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:

Public Works has contracted with SRF consulting group to develop construction documents for the intersection. The renovation of the intersection, complete with new artwork is planned for this year. The artist will have new motifs constructed and Bridge Maintenance will install them with the new railing.

4.3. Are any modifications to the artwork necessary, if so, what? (Include modifications to lighting and/or bases.)

The new artworks will be smaller, approximately 2 feet in diameter.

4.4. What is the estimated cost to dismantle, repair, store and/or relocate the artwork? (Please attach an itemized budget.): \$--and recreate: \$40,000

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.)

Art in Public Places, 2001 funds

4.6. What other stipulations or conditions, if any, are you requesting as part of this proposal?

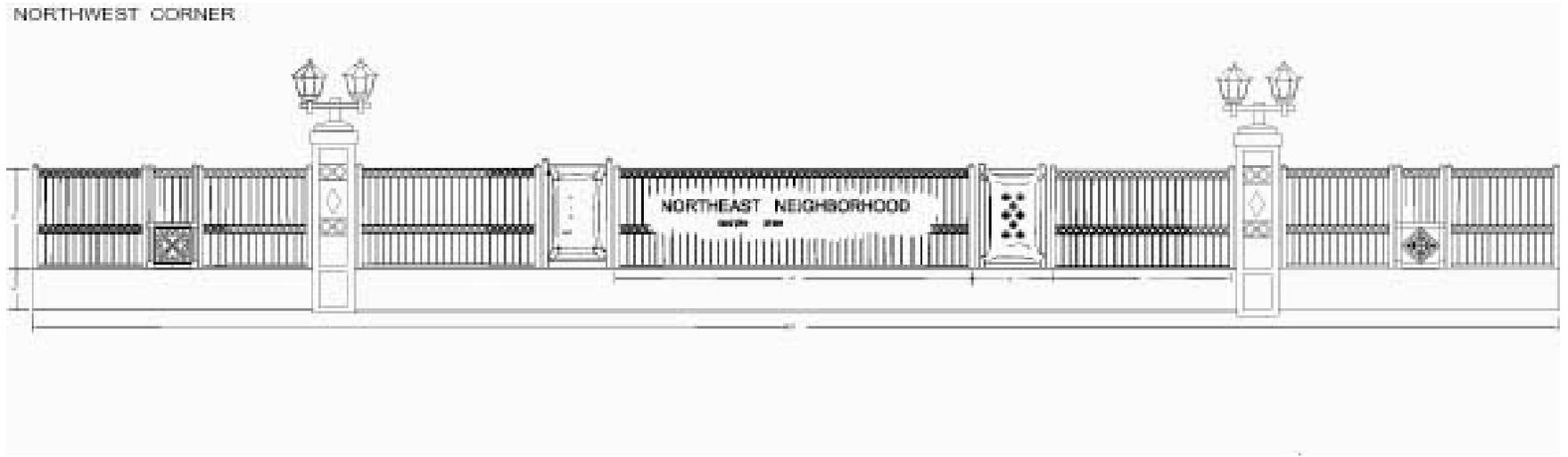
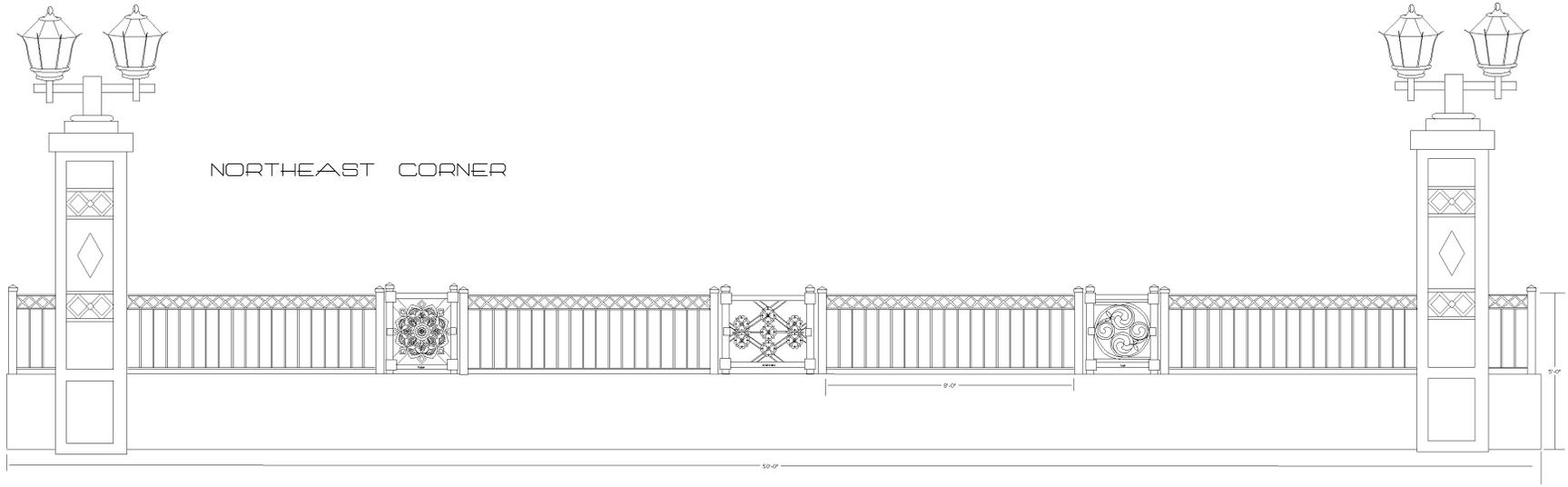
The contract with the artist should state that she can only redistribute existing motifs that have been restored. It will also stipulate specifications for the fabrications of the new motifs.

4.7. What is the proposed timeline for this deaccession or removal?

Construction season 2005.

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?

Artist, her fabricators, Bridge Maintenance



KRISTIN CHERONIS

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

**Public Art Work Condition Survey**

**Client:** City of Minneapolis

**Title:** NORTHEAST GATEWAY

**Treatment Priority:** 1 - Vulnerability to theft

2A- General condition problems

**Artist:** Susan Fiene

**Date of fabrication:** 1993      **Date of installation:** 1993

**Location:** Four corners of the intersection of Broadway Avenue and Central Avenue

**Date of examination:** August 13, 2001

**Conservator:** Kristin Cheronis

**Materials/Fabrication:**

*Sculpture:* The 24 art panels are made from 1/8" mild steel sheet metal and from 1/8" aluminum sheet metal. They were laser-cut and pierced, and painted with Tnemec catalyzed polyurethane paint. They were assembled to one another and attached to the mounts with mild steel hardware.

The 25<sup>th</sup> element is the decorative edging applied to the top of the bus shelter. It is made from aluminum sheet metal in the same manner outlined above.

*Substrate:* The sculpture was designed to integrate with an existing chain link fence that is mounted atop a low concrete wall. All four corners of the intersection have the fencing, and the art panels are distributed across the four lengths of fencing. The art panels are bolted to galvanized aluminum posts that are the same circumference and are painted the same brown color as the rest of the actual fence posts. Most of the art panels are attached to two posts, though 2 panels are only attached to a single post. The posts themselves are slipped over a slightly smaller pole that is welded to a piece of flat mild steel sheet metal that is in turn bolted into the concrete.

*Signs:* Each of the 24 art panels has a corresponding country-designation sign that is made from sheet aluminum that was fabricated in the same manner described above. The signs do not have a paint layer. They are attached to bolts that are embedded into the concrete wall below each of the art panels.

*Electrical housing:* There are three large metal structures on the SE corner that house electrical wiring for the traffic lights, etc. The artist reports that paint was supplied to MN DOT, and that they painted two of the boxes, but forgot to do the third. This report does not address the boxes as they are not part of the sculpture. Nevertheless, they do reflect

upon the sculpture and site, and it should be noted that they are in poor condition, with corrosion, paint loss and graffiti.

**Overall Condition:** The sculpture is in poor condition overall.

**Structure:** The sculpture is compromised structurally. While most of the art panels are each mounted to two upright, freestanding posts, there are two art panels that are only mounted to a single post. These two panels are quite loose, rocking freely. Vandals have tugged and pulled on the posts and have succeeded in bending and deforming the posts so that the posts and panels lean towards the street. These are vulnerable to further damage and theft. Vandals have also removed at least 16 of the nuts and bolts that secure the posts to the inner poles. This means that with only a few more bolts removed, several of the art panels could be lifted off and stolen. The bolts are easy to remove ; this was an installation-design flaw that requires immediate correction to prevent losses to theft.

Vandals have also compromised the structure of many of the aluminum sign attachments on the NE corner. 12 of the bolts were cut off with a hacksaw, and two of the signs were successfully freed up and stolen. Fortunately, the other four signs with sawn-off bolts couldn't be removed because the bolt threads had been deformed. These are also vulnerable to further theft.

**Note: The vandalism, theft and general vulnerability of the bolt attachments must be addressed soon to prevent further loss and damage.**

Other structural concerns include numerous deformations of the sheet steel and aluminum from vandals tugging and prying. Currently, none of the deformations appears to be at risk of cracking or breaking from metal fatigue.

**Surface:** The surface of the sculpture is also in poor condition. Both the surface of the metal itself, and the surface layers of paint are in poor condition. **Metal:** The surface of the mild steel is in poor condition. Every single steel panel exhibits corrosion products that are erupting through the paint layer. Some panels exhibit quite severe corrosion, with up to 1/16' of corrosion products that are blistering and pushing off the paint layers. Those panels that were re-painted (see below) have less corrosion, but still have many dozens of spots of corrosion visible on the surface. The mild steel hardware that secures the art panel layers is severely corroding, with disfiguring streaks of rust stains running down from each nut/bolt over the panels and concrete. The art panels that were made from sheet aluminum are in much better condition. There is very little oxidation, and few corrosion products are visible. The paint does not appear to adhere as well to the aluminum, however. The unpainted aluminum signs appear to be in good condition, overall. **Paint:** The catalyzed polyurethane paint is in poor condition. It has faded moderately. It has become chalky, with a powdery, friable loose layer of oxidation products on the surface. The initial paint application was very poorly done: the surface of the metal was not properly prepared (not de-burred, edges not smoothed and rounded); there was no

application of a primer coat (this is particularly unfortunate as Tnemec and all paint systems are only as good as their primer coats and without a primer, the manufacturer would not recommend or guarantee the product.); the paint application itself was sloppy and incomplete (many interior edges of the pierced designs do not have *any* paint coverage); and the paint was far too thinly applied (you can still see sections of bare metal with the droplet spray pattern visible).

### **Treatment Recommendations:**

*Actions to prevent further theft should be undertaken as soon as possible; preferably this summer. The stolen bolts and nuts should be replaced. The ground-off bolts should be replaced. Probably all of the nuts should be replaced with tamper-proof nuts, or adhered or welded to secure them.*

Unfortunately, the fabrication and installation of this sculpture were not done properly from the start. (To be fair, it should be noted that the artist had little control over the choice of fabricator/contractors or the methods they employed to achieve completion of the sculpture.) Pierced mild steel is a problematic material choice for the outdoor environment in the first place. However, once chosen, the vulnerability of the steel could have been mitigated through proper finishing of the metal and proper choice and application of the paint systems. As documented elsewhere in this report, poor decision-making and poor craftsmanship by the fabricators resulted in a sculpture that was already showing corrosion streaks just after completion, at the opening dedication ceremony.

Actions to remedy the condition problems will have to be carefully considered. At this time, there are several options, ranging from simply touching up the paint and replacing the lost hardware as it disappears, to re-fabricating the entire sculpture with better materials and methods.

For the purposes of this report and for budgeting, I am proposing a solution in between those two options; to disassemble and deinstall the sculpture; to attempt to remedy as many of the condition and materials-suitability problems as we can using the existing components of the sculpture. This will still be a very labor-intensive solution, and the panels will still require fairly regular campaigns of treatment over the long term. Therefore, I recommend that before any treatment plan is actually adopted, further consideration be given to an alternative treatment involving re-fabrication of the sculpture in more suitable materials and with a more suitable, secure installation-design. (Re-fabrication of the panels in stainless steel would be the most long-lasting solution and require the least long-term care and treatment, though it is probably the most expensive solution in the short term and raises some ethical considerations relating to preservation of original materials.)

*Appropriate Personnel:* The artist, experienced painting contractors and a conservator.

*Work Location:* Disassemble; remove to work shop and to paint shop for parts of treatment.

*Structural:* Disassemble, pack, transport. Dispose of all mild steel hardware. Procure stainless replacements. Modify the post-mounts to further stabilize them, possibly by welding a cross bar or a top rail, to connect the two loose posts. Add a second bar to the two panels that only are attached to a single bar. Re-form deformations in the metal. Remove paint coatings. Blast surface with abrasives to remove paint and corrosion. Chemically passivate and stabilize residual corrosion, especially within pits in the metal. Have the two stolen aluminum signs re-fabricated. Artist (or skilled metal worker) could conduct de-burring and edge-smoothing that artist had originally intended, and that is necessary for good paint adhesion. After painting complete, reinstall with cushioned washers and all stainless steel hardware.

*Surface:* Apply primer to manufacturer's specifications as to preparation, thickness, number of coats, etc. Apply artist-selected original colors of paint to manufacturer's specifications. Once installed, apply either wax coating, or graffiti coating to the entire surface of all elements of the sculpture.

*MN DOT:* Coordinate with MN DOT for re-painting of the electrical boxes on the SE corner. Presumably if paint was supplied to them, they would undertake the paint application.

*Training:* A conservator should provide a short training session for whomever will be responsible for the routine care and maintenance of the sculpture. Detailed written instructions and a materials supply list should be provided, and a hands-on training session should follow.

**Treatment Costs (Rough Estimates):**

*Treatment:* \$25,000-\$38,000

*Equipment:* Standard

*Materials;* \$3000

*Documentation: Photographic, reports, administration;* 1500

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**Total estimated treatment costs:** \$29,500 - \$42,500

**Past Maintenance Practices or Treatment:** There has apparently never been any regular maintenance of the sculpture. No washing or annual application of protective coatings were conducted.

However, The Northeast Gateway has already had two campaigns of repairs/restoration. In both cases, the repairs have focussed on addressing most of the same condition problems that we see on the surface today; the corrosion of the steel, and the flaking and loss of the paint layers. In both campaigns, some of the panels in the worst condition were removed and sandblasted and re-painted and reinstalled. From discussions with the artist and my own observations, it appears that the paint and application methods were the same as the original materials and methods, though some of the paint colors did not match as

well the second time. (The turquoise blue and the burnt orange do not match the original, and the artist is not satisfied with them.) However, there still does not appear to have been an application of primer for the Tnemec paint, and the metal preparation was again sub-standard. Consequently, the panels have quickly reverted to poor condition. The last repairs were conducted by Museum Services in 1996, and the treated panels are already rusting actively.

#### **Maintenance Recommendations:**

After conservation treatment has been completed:

*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. Remove soiled protective coating of wax/graffiti coating. Reapply protective coating of wax/graffiti coating. Check security of hardware attachments.

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

*Time required annually:* 2 days for two people.

*Time of year for maintenance:* Fall

*Supplies:* Appropriate detergents and solvents, pads

*Equipment:* ladders

*Approximate cost for local conservator to perform annual maintenance:* \$1800

**Long Term Prognosis and Need for Periodic Treatment:** This sculpture will require very vigilant maintenance due to the inherent instability and vulnerability of the materials that it is made from. Even with absolute adherence to the recommended maintenance schedule, the paint will slowly deteriorate and will require removal and reapplication every 10-15 years. Due to the complexity of the panels, they must be deinstalled for painting, so this is a laborious and probably expensive undertaking. If treatment and improvements to the installation are undertaken, the sculpture will be less vulnerable to vandal attack. Nevertheless, there will still probably be periodic need for repairs due to vandal attack.

**Date of report:** August 16, 2001

**CITY OF MINNEAPOLIS, ENGINEERING SERVICES & FIELD SERVICES DIVISION  
BROADWAY / CENTRAL BRIDGE AND RETAINING WALLS RAILINGS**

**PRELIMINARY ENGINEER'S ESTIMATE**

	ITEM	UNIT	UNIT PRICE	QUANTITIES			AMOUNT
				WALLS	BRIDGE	TOTAL	
1	REMOVE CHAIN LINK FENCE	L.F.	\$0.50	2,818	387	3,205	\$1,603
2	CONCRETE RAILING RESTORATION	S.F.	\$0.45	15,950	2,190	18,140	\$8,163
3	ORNAMENTAL METAL RAILING TYPE SPECIAL 1	L.F.	\$60.00	2,818		2,818	\$169,080
4	ORNAMENTAL METAL RAILING TYPE SPECIAL 2	L.F.	\$80.00		387	387	\$30,960
5	INSTALLATION OF ART WORK	EACH	\$200.00			24	\$4,800
6	DECORATIVE LOW LEVEL LIGHTING & OTHER ELECTRICAL	LUMP SUM	\$35,000.00			1	\$35,000
<b>SUBTOTAL CONSTRUCTION</b>							<b>\$249,606</b>
10% CONTINGENCY							\$24,960.56
SUBTOTAL							\$274,566.20
25% ENGINEERING (DESIGN, CONSTRUCTION, INSPECTION)							\$68,642
SUBTOTAL							\$343,207.75
3.5% OVERHEAD ON 50% OF THE AMOUNT							\$6,006
TOTAL							\$349,214
<b>TOTAL ROUNDED</b>							<b>\$350,000</b>

**THIS ESTIMATE DOES NOT INCLUDE:**

PUBLIC OR NEIGHBORHOOD SIGNING ANTICIPATED AT THE NW QUADRANT  
DESIGN AND FABRICATION OF ART WORK

PREPARED: 06-Aug-04

**ITEM NOTES:**

- 2 POWER WASH AND PAINT EXISTING CONCRETE RAILING (28" HEIGHT)
- 3 ORNAMENTAL METAL RAILING TYPE SPECIAL 1  
ASSUME 24" HEIGHT. THE EXACT HEIGHT IS NOT YET DETERMINED (MINIMUM 14" TO OBTAIN DESIGN STANDARDS)  
THE RAILING WILL CONSIST OF VERTICAL PICKETS AND A "X" SHAPED LATTICE DESIGN PER THE ARTIST RENDERING
- 4 ORNAMENTAL METAL RAILING TYPE SPECIAL 2  
ASSUME 68" (5'-8") HEIGHT. THE EXACT HEIGHT IS NOT YET DETERMINED (MINIMUM 68" [5'-8"] TO OBTAIN DESIGN STANDARDS)  
THE RAILING WILL CONSIST OF VERTICAL PICKETS AND A "X" SHAPED LATTICE DESIGN PER THE ARTIST RENDERING
- 6 COST ESTIMATE FROM TRANSPORTATION DIVISION

**RAILING STANDARDS:**

MINIMUM HEIGHT FOR PEDESTRIANS: 42"  
~~MINIMUM HEIGHT FOR BIKES: 54"~~  
MINIMUM HEIGHT OVER RR TRACKS: 96" (8')  
MINIMUM VERTICAL & HORIZONTAL SPACING BELOW 27" HEIGHT: 4"  
MINIMUM VERTICAL & HORIZONTAL SPACING ABOVE 27" HEIGHT: 6"

**FUNDING SOURCES TO PURSE:**

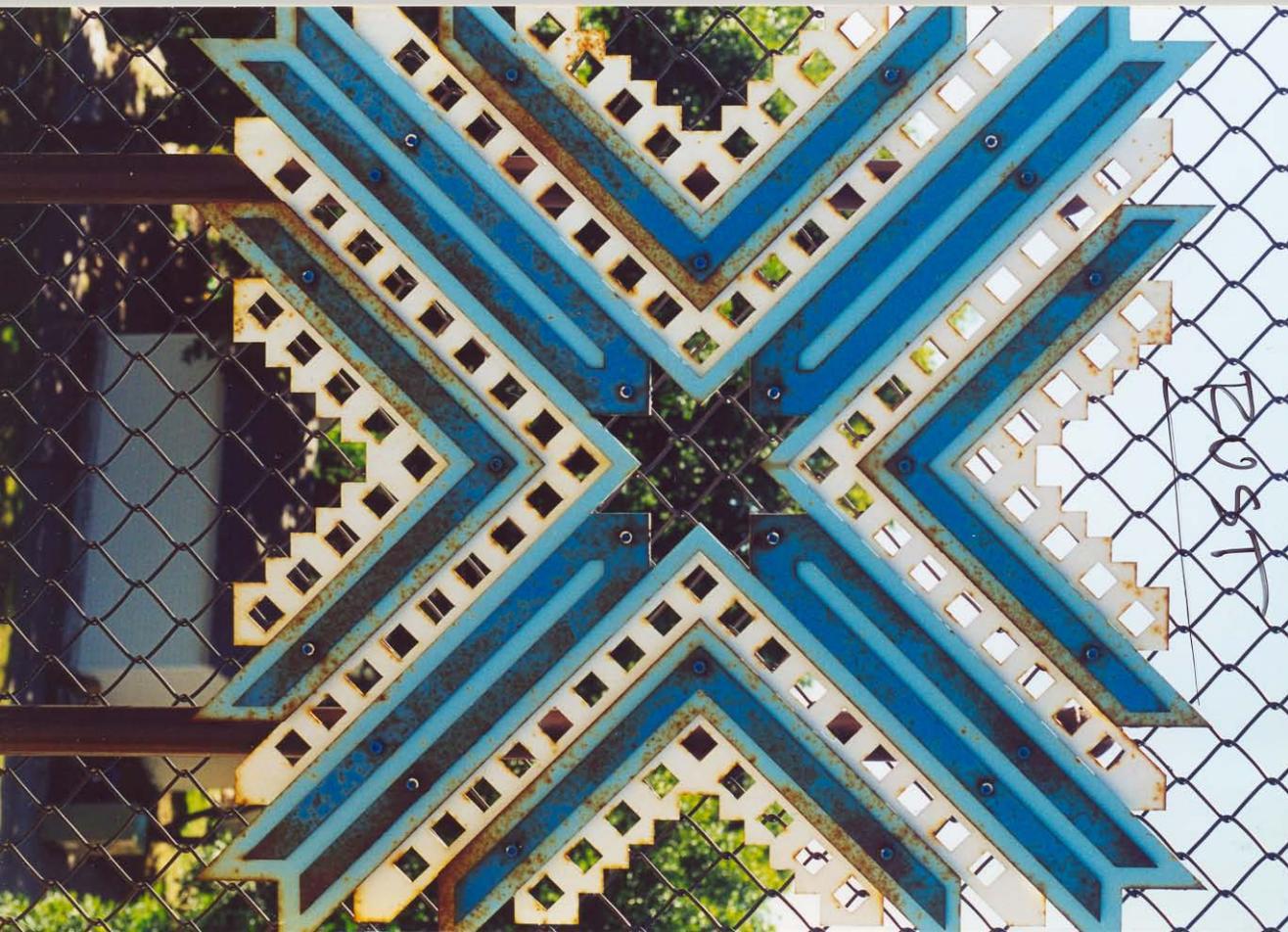
NET DEBT BONDS  
TRUNK HIGHWAY (CENTRAL IS A TH ROUTE)  
COUNTY STATE AID (BROADWAY IS A CSA ROUTE)  
MUNICIPAL STATE AID



Northeast Neighborhood Gateway



Blistering  
rust, flaking  
off the  
paint layers.



12/15/17

