

CITY OF NORWALK

LAW DEPARTMENT

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COMMON COUNCIL ORDINANCE COMMITTEE

PUBLIC HEARING **AND** **REGULAR MEETING**

October 18, 2016
7:00 p.m. – Room 231
Norwalk City Hall-125 East Avenue
Norwalk, CT

AGENDA

1. ROLL CALL
2. PUBLIC HEARING (possible action on): Arts Commission
3. PUBLIC HEARING DISCUSSION
4. PUBLIC COMMENT
5. ACCEPTANCE OF MINUTES: September 20, 2016
6. OLD BUSINESS (possible action on): Extra Police Work
7. NEW BUSINESS: (possible action on):
8. ADJOURNMENT

**CITY OF NORWALK
ORDINANCE COMMITTEE
SEPTEMBER 20, 2016**

ATTENDANCE: Eloisa Melendez, Chair; Michael Corsello; Bruce Kimmel;
Thomas Livingston; Shannon O'Toole Giandurco;
Douglas Hempstead (7:06 p.m.)

STAFF: Brian McCann, Corporation Counsel

OTHERS: Susan Wallerstein, Norwalk Arts Commission

ROLL CALL

Ms. Melendez called the meeting to order at 7:00 p.m. and called the Roll.

PUBLIC HEARING

There was no public hearing scheduled for this evening.

PUBLIC HEARING DISCUSSION

There was no discussion this evening.

PUBLIC COMMENT

There were no members of the public present this evening who wished to speak.

ACCEPTANCE OF MINUTES – August 16, 2016

**** MR. CORSELLO MOVED TO ACCEPT THE MINUTES AS PRESENTED
** MOTION PASSED WITH ONE (1) ABSTENTION (MR. LIVINGSTON)**

OLD BUSINESS – Parking Authority Membership

Mr. McCann said that he reviewed the relevant sections of the statute.

Mr. Hempstead joined the meeting at 7:06 p.m.

Mr. Kimmel suggested that the Parking Authority submit their proposed fees on or by November 1st. Ms. Melendez said that she would like to see a report showing their fees. She noted that apparently they changed their fees for the first time in a few years. Mr.

Livingston said that going forward it would make sense to see their fees in the initial budget cycle and any changes should go to the Common Council for approval.

Mr. Kimmel said that he was not pleased that a representative from the Parking Authority was not present this evening. Mr. Hempstead asked if the Common Council can cut their budget vs. reject their budget. Mr. McCann said that the Parking Authority is going to have to figure out how to make their budget work based on the capital budget. He said that he does not believe the City can micro manage their budget, but can reject their budget proposal. Ms. Melendez said that she hopes a representative from the Parking Authority will attend this meeting next month. Mr. McCann said that they were not available this evening. Ms. Melendez asked Mr. McCann to invite the Parking Authority to the next meeting.

Mr. Kimmel asked how other towns handle their parking. He noted that the City is willing to say no to the Board of Education and let them go back to the drawing board to revise their budget, but is hesitant to have that discussion with the Parking Authority.

Mr. Corsello noted that if the Parking Authority is run properly, it will be able to set rates in accordance with the market. Mr. Hempstead said that it would be prudent to put a safety valve in place. Mr. Corsello said that he wants to encourage them to run the Parking Authority in an efficient fashion.

Mr. Kimmel said that the Parking Authority needs to be controlled through oversight. He said that he never saw a detailed budget. Having a good idea of their capital expenses will help with the decision.

**** MR. HEMPSTEAD MOVED TO TABLE THIS ITEM TO THE NEXT MEETING WITH THE UNDERSTANDING THAT INFORMATION ABOUT HOW OTHER CITIES ADMINISTER PARKING WILL BE PROVIDED**
**** MOTION PASSED UNANIMOUSLY**

NEW BUSINESS – Arts Commission

Ms. Wallerstein explained that she has been the chair of the Arts Commission for the past three years. One of their goals is to establish the Arts Commission in Ordinance. She said by establishing the Arts Commission they would become eligible for CDBG funding.

Ms. Wallerstein reviewed the policy in the meeting packet and said that it carries the support of various City departments and commissions. She suggested reducing the number of commissioners from 11 to seven, which will also reduce the number of

members present for a quorum. Ms. Wallerstein said that she avoided creating a calendar because all events are on the Cultural Alliance calendar.

Ms. Wallerstein said that there should be representatives of the creative community on the Arts Commission.

The Committee members reviewed the proposed Ordinance and member roles and responsibilities and discussed revisions. Ms. Wallerstein said that the roles and responsibilities provide a roadmap that complies with the visual arts act. This is an informal document that has been tested for the past 18 months.

Mr. Corsello asked if the City is required to fund this and noted that they are proposing to compensate their Executive Director. Ms. Wallerstein said that they asked for an additional \$20,000 to engage a cultural affairs person, but that request was denied. Mr. Corsello said that it looks like the Commission is the only one who has any say over the Executive Director's salary. Mr. Livingston said that they can pay that person anything they want, but the City does not have to fund it.

Mr. Hempstead said that he sees the importance of getting something going, but it needs to be done right.

Ms. O'Toole Giandurco asked Ms. Wallerstein if there is a deadline approaching. Ms. Wallerstein said that the request is in time for the operating budget. They have to submit their 2017/2018 budget predicated on revenue streams.

Mr. Hempstead said that he believes that everyone here this evening understands the importance of establishing an Arts Commission and that moving forward does not see a reason for not putting a placeholder in the budget.

Mr. Kimmel said that the one place Ordinance should be approved as soon as possible. Mr. Corsello said that once the entity is set up, would want the policies and by laws subject to Common Council review and approval.

Mr. Hempstead asked for a physical copy of the assets.

**** MR. KIMMEL MOVED TO APPROVE THE ORDINANCE AS
AMENDED AND TO SCHEDULE A PUBLIC HEARING FOR OCTOBER
18, 2016
** MOTION PASSED UNANIMOUSLY**

ADJOURNMENT

**** MR. CORSELLO MOVED TO ADJOURN
** MOTION PASSED UNANIMOUSLY**

There was no further business and the meeting was unanimously adjourned at 8:25 p.m.

Respectfully submitted,

Rosemarie Lombardi
Telesco Secretarial Services

DRAFT

Arts Commission

Establishment; membership; appointment; terms of office.

There shall be a Commission known as the "Norwalk Arts Commission." The Commission shall consist of ~~nine seven eleven~~ members, not more than ~~five four seven~~ of whom shall be registered members of the same political party, who shall be appointed by the Mayor, with the consent of the Common Council. ~~In addition to the 7-11 members of the Commission, The Commission shall include there shall be two ad-hoc members of the Commission from the Common Council, one from each political party, which ad-hoc members shall have the right to vote but shall not be counted in determining a quorum of the Commission.~~ The Common Council members shall serve only during their terms of office as Council members; and, upon the expiration of such terms of office, vacancies shall exist which shall be filled by the Mayor with the consent of the Common Council. Members of the Commission shall serve for a term of three years commencing July 1 of the year of appointment. Each vacancy shall be forthwith filled by the Mayor with the consent of the Common Council for the unexpired portion of the term of the member whose place shall become vacant.

Officers and executive director.

At its first meeting subsequent to July 1 of each year, the Commission shall elect a Chairman, Vice Chairman and a Secretary. The Commission may appoint an Executive Director (who shall not be a member of the Commission), who shall serve at the pleasure of the Commission and have such duties and receive such compensation as shall be fixed by the ~~Authority~~Commission.

Purposes and duties.

The purpose of the Commission shall be to serve as stewards for the City's public art collection and cultural assets, increasing public awareness and community pride, ensuring high standards, for the benefit of future generations. The Commission shall establish such bylaws, rules and regulations as may be necessary to achieve the purposes set out herein. The Commission's bylaws, rules and regulations shall become effective upon approval by the Common Council. ~~The Commission shall prepare a monthly arts calendar and make a semiannual report to the Mayor and the Common Council.~~

CITY OF NORWALK, CT.

Standards and Conditions for Donations, Loans, Commissions and De-accessioning of Public Art for the Collection of the City of Norwalk *Version 1 - Adopted by the Norwalk Arts Commission July 13, 2015* *Adopted by (other boards, bodies - insert date)*

I. Introduction

- A. Background and Statement of Needs, including process and timeline*
- B. Goals*
- C. Definitions*

II. Management and Oversight

- A. Staffing*
- B. Public Art Ad Hoc Review Committee*
- C. Review Criteria for management of Public Art for the City of Norwalk*

III. Guidelines

- A. Public Art Opportunities*
- B. Donations of Artwork*
- C. Public Art Loans*
- D. De-accessioning and/or Relocations of Public Art*
- E. Public Art in the Public Right of Way*
- F. Ownership of Purchased, Commissioned or Donated Artwork*
- G. Exemptions and Exceptions*

IV. Community Arts Projects

V. Seasonal/Thematic Displays

VI. Maintenance Plan

I. INTRODUCTION

A. Background and Statement of Needs

Over a period of many years, the City of Norwalk has acquired loans, donations and commissions of artworks large and small. Public buildings, public parks, beachfronts, sidewalks and plazas display the wide range of creations, supported by public and private groups, businesses and individuals in the community. This public art contributes to the image and spirit of Norwalk and helps demonstrate its diversity.

However, this gradual accumulation of disparate works of art, ranging from monumental sculptures to framed watercolors, came about without a central aesthetic or common set of policies or procedures, leading at times to issues of maintenance and care, questions concerning quality and an absence of documentation and promotion that could elevate the City's presence and reputation even further regionally and nationally.

Until recently for example, no comprehensive inventory of the more than 100 works owned by, or loaned to, the City existed, a resource that could be utilized by all agencies to advance their goals and programs, including economic development, redevelopment and tourism plans. Public access to information concerning the public art collection would create increased community pride, an interest in learning about the works and the artists and additional points of interest for tourists and visitors to the City.

Responding to these issues and opportunities, the Norwalk Arts Commission's identified a shortlist of strategies to support its goals of expanding access to and increased public awareness of the public works of art, both contemporary and historical, throughout the City of Norwalk.

These are:

- A Public Art Policy draft (this document)
- An inventory of existing public art holdings (completed Spring 2015)
- Design options for consistent signage of artworks (in progress)
- And research and recommendations for utilizing digital and online platforms for further public educational programs and tourism promotion (in progress)

The policies and procedures for Public Art activities outlined in this document assume certain factors:

1. The final version of the Policy and Guidelines is adopted by Common Council
2. Adequate staffing is put in place to coordinate and manage existing and future public art and other cultural programming, a view supported by the *Mayor's Economic Development Action Plan* (August 2015)

B. Goals

1. Maintain high artistic standards in works of art displayed in the permanent and temporary collections and spaces of Norwalk.
2. Enhance Norwalk's image locally, regionally and nationally by acquiring and presenting high quality public art works.
3. Create exciting, appealing and harmonious spaces by integrating public art into architecture, urban design and public space planning.
4. Build awareness of community history, culture and geography.
5. Strengthen community pride and encourage tourism city-wide.
6. Encourage creative collaborations between public and private sectors.
7. Provide uniform procedures and policies for donations, loans, commissions and de-accessions of public artwork in Norwalk
8. Outline the responsibility of the Norwalk Arts Commission (and relevant agencies) for the oversight in managing and maintaining the City's public artworks.
9. Facilitate planning for the placement of works in City facilities and public spaces in accordance with Master Plans and/or other reports.
10. Assure appropriate recognition of contributing artists and owners of artworks donated or loaned to the City of Norwalk.
11. Create safe and accessible public art areas.
12. Care for the collection with an ongoing review and tracking system for maintenance needs.
13. Create a fund for the maintenance of the public art collection for future generations.

C. Definitions

1. *Public Art*

- a) Encompasses the broadest definitions of visual art, including the imaginative use and interplay of all artistic disciplines: shall include art work which is to be an integrated part of a public right of way or facility or building, including but not limited to, fresco, mosaic, sculpture and other architectural embellishment or functional art created by an artist, artisan, or craftsperson, and any work of visual art which is not to be an integrated part of a public right of way, facility or building, including but not limited to, a drawing, painting, sculpture, mosaic, photograph, work of calligraphy or work of graphic art or mixed media but is

otherwise made available to the public. Work of art does not mean landscape architecture or landscape gardening.

- b) Is publicly accessible original art that evokes meaning and enriches the City.
- c) May include temporary visual art, performances, installations, events and other temporary works.
- d) Should consider the site, its context and its audience.
- e) May possess functional as well as aesthetic qualities.

2. Donations

A donation, for these purposes, may be any work of art given to the City for public use or display, whether by the artist or subsequent owner, any real property transferred to the City for placement of artwork, or funds given to the City for the acquisition of artwork and/or its maintenance.

3. Loans

A loaned artwork is a work of art entrusted to the City for a period of time, to be returned to its owner at the end of the use period.

4. Eligible Public Art Projects

- a) Commissions of permanent works designed for specific public sites in Norwalk.
- b) Loans or donations of works of art.
- c) Installations and other projects or planning activities that result in the creation of temporary or permanent public art.

5. Office of Cultural Affairs

Duties to be assigned to an existing staff position, or position created or outsourced, either part-time or fulltime or to a contracted consultant, upon adoption of Public Art Policy & Guidelines by the appropriate departments and other bodies.

6. The Norwalk Arts Commission (NAC)

The Norwalk Arts Commission serves as steward of the City's public art collection. For each new public art project, NAC assists in the development of project parameters, including artist selection process and selection criteria; and provides recommendations for prospective selection panelist members.

7. The City

The City of Norwalk, Connecticut.

II. Management and Oversight

A. Office of Cultural Affairs)

Responsible for directing and coordinating new public art, cultural and historical programs in the City of Norwalk in partnership with the Mayor's Office, the Norwalk Arts Commission, City agencies and other entities.

B. Public Art Ad Hoc Review Committee

The Office of Cultural Affairs, with advice from the Norwalk Arts Commission and other participating agencies, will establish a Public Art Ad Hoc Review Committee to consider each proposed opportunity, loan, donation, installation or de-accession of public art. Each Public Art Ad Hoc Review Committee shall include at least one member of the local arts community, a member of the residential or business community of the proposed site (if applicable), at least one arts professional with experience of the type of public art under review, and representatives from the various City departments, agencies and commissions as needed and appropriate in the circumstances.

City agency representation may include, but is not limited to, representatives from any of the following:

1. Planning & Zoning
2. Public Works
3. Redevelopment Agency
4. Recreation & Parks
5. Parking Authority
6. Transit District
7. Fire Department
8. Police Department
9. Norwalk Libraries
10. Norwalk Arts Commission
11. Norwalk Historical Commission
12. Norwalk Public Schools
13. Mayor's Office

The City Agency or department, or other organization with jurisdiction over a proposed installation site must be represented on the Public Art Ad Hoc Review Committee in question.

C. Review Criteria

The following criteria will be used by each Public Art Ad Hoc Review Committee in determining the merit of any proposed public artwork.

1. Aesthetic

- a) The artwork should represent excellence in enhancing the aesthetic environment of public places within the City.
- b) The artwork should be of exceptional quality and enduring value, engaging qualified and experienced artists.
- c) The commissioning process should:
 - i. Value artists and the artistic process by providing a range of creative opportunities for artists with differing levels of experience, as appropriate to the project in question;
 - ii. Ensure the ongoing integrity of artworks; and
 - iii. Respect the creative rights of artists, always involving artists directly in the concept, design and creation of artworks.

2. Financial

- a) Budgets for new commissions should adequately support artists and the creative process. Budgets for donations and loans must adequately support the maintenance and preservation of the artworks within the scope of the City's responsibilities.
- b) Resources should be used wisely to develop and sustain projects in a cost-effective manner by examining the cost of fabrication, installation, insurance and maintenance of proposed artwork.

3. Environmental

- a) Appropriateness of the artwork to the site shall be considered, including but not limited to the social, cultural, historical and physical context of the site, either existing or planned. Scale of artwork in relation to the site and impact on the ecology of the site are also issues to be considered.

- b) The artwork should contribute to the City's vitality and promote the City as a regionally, nationally and internationally recognized arts city and tourist destination.
- c) The artwork should enhance community identity and place and celebrate the City's cultural communities.
- d) Special attention must be given to any artwork to be placed in a public right-of-way. Such artwork must be located outside the pedestrian zone unless integrated into the walking space and must not interfere with vehicular sight lines if installed in an area adjacent to roadways.
- e) Consideration must also be given to any ADA requirements.

III. Guidelines

A. Public Art Opportunities

Based on recommendations of the Office of Cultural Affairs and the Public Art Ad Hoc Review Committee, and subject to ratification by the initiating agency or department, commissions may be awarded by competitive proposal process or invitation, subject to funding restrictions.

The selected artist(s) would be commissioned to create original artwork consistent with the artist(s) proposal.

Notice to artists; opportunity to participate

Prior to selection processes outline below, appropriate notice shall be given to artists who may wish to participate by use of one or more of the following methods: .

- a) Specific projects will be announced on the City's web site.
- b) Announcements shall be distributed to arts organizations, art schools, art centers or museum and arts service organizations.
- c) The opportunity will also be announced through use of appropriate media such as online newsletters, blogs, listings, and social media platforms.
- d) Press releases as appropriate.
- e) Email alerts to arts organizations and artists who request inclusion in an email list

1. Commissions may be awarded as follows:

- a) Request for Proposals (RFP): an RFP requests an artist's or team's qualifications, examples of past works, a description of their working process and preliminary ideas and design concepts.
- b) Open Competition: an artist or artists may be chosen through a competition whereby all artists are welcome to submit proposals that meet the requirements established by the Office of Cultural Affairs, in consultation with the initiating agency or department and the NAC prior to publication. A Public Art Ad Hoc Review Committee will be convened to review submissions.
- c) Closed Competition: an artist or artists may be chosen through a limited entry competition, for which artists are invited to submit proposals according to criteria established by the Office of Cultural Affairs, in consultation with the initiating agency or department and the NAC prior to publication. A Public Art Ad Hoc Review Committee will be convened to review submissions. (E.G. An example of a closed competition may be one that seeks to engage local working artists, such as the Traffic Graphic program)

2. Final proposals for commissioned work shall include:

- a) Artist's résumé
- b) Digital images of previous work
- c) Description of proposed/concept in response to the published call for proposals
- d) Drawings, photographs or digital simulations that demonstrate the relationship and scale of the artwork to the site
- e) Material samples for the artwork and any relevant construction materials (if applicable)
- f) Installation details and requirements
- g) Timeline for project
- h) Detailed budget including artist fees, installation cost estimates, including identifying markers or plaques consistent with current signage on existing City public artworks, documentation during creation, and proof of public liability insurance.
- i) Description of fabrication materials, maintenance requirements and estimate of annual maintenance costs

3. Artist selection criteria for commissioning new public art should include the following considerations:

- a) Are the artist's submissions, previous work and/or proposed idea of high aesthetic quality in concept and execution?
- b) Does the artist have a significant or engaging body of work?
- c) If applicable, does the artist have experience collaborating with architects and other professionals? Does the artist have experience with architectural and engineering drawings and methods?
- d) Does the artist have experience in comparable projects with regard to scope, budget size, artistic discipline etc.?
- e) Is the artist familiar with, or interested in researching, the community or setting and its characteristics, including history, identity, geography and cultures?
- f) Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?
- g) If applicable, does the artist have experience working with communities and with diverse groups?
- h) Does the artist have experience in projects that bring people together or help create gathering places?
- i) Is the proposed project or process an opportunity to nurture an emerging artist?
- j) Is the artist's previous work or proposed project sustainable, secure and technically feasible?
- k) If applicable, has the artist's previous work been completed on time and within budget, and is the artist able to work within the City's timeline and budget?

B. Donations of Artwork

1. The City, through the Office of Cultural Affairs, may seek to foster a donation program that engages donors (both artists and owners of artworks) and clearly communicates the City's public art goals, policies and procedures in order to obtain high quality public artwork for the City. Donations will be reviewed and confirmed by a Public Art Ad Hoc Review Committee convened by the Office of Cultural Affairs. Such Committee will make recommendations as to acceptance of proposed donations and any appropriate stipulations to be made applicable to such.
2. Donation Acceptance Criteria

- a) Artworks should conform to the Review Criteria described in Section II.B of these standards.
- b) The City shall accept donated artworks only when:
 - i. The work has artistic merit
 - ii. The work augments, rather than disrupts, the overall City collection
 - iii. Such gifts are offered without restrictions as to future use or disposal;
 - iv. The placement of the artwork is not stipulated as a condition of the gift;
 - v. There is no obligation on the part of the City to display the artwork;
 - vi. The City may de-accession the artwork if it is deemed necessary for public good.

3. Donations or Loans of artwork shall be accompanied by:

- a) A detailed description, including digital images, of the artwork;
- b) A résumé detailing the qualifications and other pertinent information regarding the artist, and appropriate publicity materials;
- c) The cost of moving, storing or installing the artwork;
- d) A legal instrument conveying title to the artwork, such as a Charitable Gift Agreement, executed by the donor and the City enumerating any conditions of acceptance of the gift that the City has agreed to;
- e) A statement of value or current appraisal by the donor or a professionally accredited appraiser;
- f) A warranty of originality of the artwork (i.e., the work must be an original or limited edition) and documentation of its provenance (where possible).

4. Maintenance

- a) The donor shall provide the Office of Cultural Affairs with detailed maintenance instructions for the artwork.

5. Insurance

The donor is responsible for all insurance costs until title to an artwork is transferred to the City. Prior thereto, the City must be named on all insurance documents as an additional insured party, and proof of insurance must be included in the final accepted proposal packet.

6. Acknowledgement

The donor must agree to the placement of a plaque or sign on or near the artwork, crediting the artist, acknowledging the donor and recognizing the gift to the City. Such signage must conform to City standards for public art signage.

7. Gifts to the City

Gifts presented to the City by outside governments (municipal, state, or national) or by individuals or business entities, may be accepted by the Mayor on behalf of the City. Appropriate placement will be determined by the Mayor or City Planning Department with the advice of the Office of Cultural Affairs in consultation with the NAC.

C. Public Art Loans

1. Loans of artwork shall be governed by a loan agreement.
2. A loan agreement may be entered into with art museums and arts organizations, galleries, other institutions, private individuals or individual artists, for the placement of art in public places for periods of one month to a year.
3. The loan agreement will state the length of the loan and other terms such as location, maintenance requirements, and vandalism responsibilities. The agreement will also stipulate: value of artwork; insurance requirements; shipping and installation; and removal responsibility.
4. The Review Criteria as outlined in II.B should be considered, provided that any artwork(s) to be displayed on City property for ninety days or less may be exempt from the Review Criteria considerations at the discretion of the Office of Cultural Affairs. For example, short-term displays in the Mayor's Gallery at City Hall.

D. De-accessioning and/or Relocation of Public Art

1. The City may de-accession (i.e. remove an artwork) from the City's collection (by selling, returning, donating or destroying it) with the agreement of the responsible City department or agency, and after consultation with the Office of Cultural Affairs and the NAC, only when it finds such action to be in the public interest, or as a means of improving the quality of the collection, or for the purposes of public safety and in compliance with applicable laws and regulations governing the same.
2. Works of public art may be relocated or removed if a piece becomes a hazard or liability or if the adopted terms of acceptance are not fulfilled.

3. De-accessioning should be cautiously applied, only after careful and impartial evaluation by the Office of Cultural Affairs, a Public Art Ad Hoc Review Committee and following input from NAC, art professionals, the public, and the artist(s) and where/ whenever required by the appropriate state or federal agency. The Office of Cultural Affairs shall make all reasonable efforts to locate the donor, artist or his/her heirs.
4. De-accessioning of any artwork must take into account adherence to the Visual Arts Rights Act of 1990, which states that “significant or substantial distortion, mutilation, or other alteration to a pictorial, graphic or sculptural work, which is publicly displayed, caused by an intentional act or by gross negligence, is a violation of the exclusive rights of the copyright owner where the author of the work is the copyright owner”.
5. De-accessioning or relocation of artwork may be considered for one or more of the following reasons:
 - a) The condition or security of the artwork cannot be reasonably guaranteed in its present location.
 - b) The artwork cannot be properly cared for or stored by the City.
 - c) The artwork presents a public safety risk.
 - d) The artwork is damaged and repair is not feasible.
 - e) Significant changes in the use, character or design of the site require a re-evaluation of the artwork’s relationship to the site.
 - f) The site has become unsafe, no longer accessible to the public or is due to be demolished.
 - g) The artwork requires excessive maintenance or has failures of design or workmanship.
 - h) The original artistic integrity of the artwork is no longer intact or can no longer be maintained.
 - i) The cost of repair or conservation is more than fifty percent (50%) of the original commission costs or current appraise value.

A decision to de-accession, relocate or dispose of an artwork must be explaining in writing and made public. Preferred methods of de-accession are:

1. Relocation of the artwork to another site within the City departments or agencies
2. Removal of the artwork from public display and subsequent storage

3. Donate the artwork to another government entity or non-profit, civic, charitable or cultural organization that will properly install and display the artwork in a public space.

Further:

- a) If the work is sold, the City shall use any monies realized in one or more of the following ways: to purchase, commission or cause to be created other work(s) for the collection; add the proceeds to the City's Public Art Maintenance Fund (if such Fund is established upon adoption of these guidelines); produce supplementary materials to promote and support the public art collection, such as brochures, digital products etc.; and/or in support of additional activities associated with the public art collection, such as docent training, administrative internships or other art educational programs.
- b) Every effort shall be made to honor the wishes of the donor or heirs of the donor concerning the de-accession of the artwork, provided although express agreement to the de-accession shall be solicited from the donor or heirs of the donor, such agreement shall not be required. The City may dispose of de-accessioned works by such means as may be warranted by each circumstance. If the City elects to sell the artwork in question then:
 - i. The artist/donor will be given the right of first refusal to reacquire the work at fair market value, original price, or at no cost, depending on the recommendation of the Office of Cultural Affairs and/or Public Art Ad Hoc Review Committee. The cost of removal shall be borne by the artist/donor.
 - ii. The City may sell the artwork through a dealer.
 - iii. The City may sell the work through competitive bidding.
 - iv. The City may sell the work through a Public Sale.

6. If a marginally significant work has deteriorated to such an extent that it is irreparable and unsuitable for exhibition, the City may elect to destroy it upon de-accession, which should be accomplished in accordance with all applicable state and federal laws and regulations.

E. Public Art in the Right-of-Way

1. No individual or private group may own permanently installed artworks in the Right-of-Way, public building or facility.
2. The Office of Cultural Affairs will serve as the first point of contact and act as coordinating agent for applicants wishing to place temporary artworks in the public Right-of-Way, public building or facility.
 - a) An application to Common Council shall be completed for all potential art projects to be located in the public Right-of-Way, or any public building or facility - which shall also be submitted for review by a subgroup consisting of the Office of Cultural

Affairs and Public Art Ad Hoc Review Committee for the artwork in question and City staff or other agency staff as appropriate.

- b) Specific submission requirements may include without limitation:
 - i. A description, digital image, photograph, model or drawing of proposed artwork.
 - ii. Statement indicating the duration of the artwork's installation in the Right-of-Way.
 - iii. Evidence of liability insurance
 - iv. Detailed maintenance requirements and written maintenance agreement.
 - v. Access and safety considerations
- (c) Public Art located in the public Right-of-Way must be outside the traffic sight lines and pedestrian zone unless integrated into the walking surface, and should conform to all terms and conditions and requirements of the City, including the Department of Public Works and any applicable State or Federal traffic safety standards and requirements.

F. Ownership of Purchased, Commissioned or Donated Artwork

Artwork purchased, commissioned or accepted as a donation will become the property of the City of Norwalk. Title for each work shall be transferred to the City. Upon acquisition of an artwork, the relationship between the City and the artist or donor will be defined by a legal instrument of conveyance addressing the terms of the acquisition, any instructions for proper care and maintenance of the work, and any special agreements regarding the manner in which the work may be de-accessioned, copyright, reproduction and resale issues.

G. Exemptions and Exceptions

Exemptions

Certain projects and commissions will be considered exempt from review and approval processes as outlined in this policy document, at the discretion of the Office of Cultural Affairs and the City of Norwalk.

Examples of exempt projects are:

- Ongoing educational programs at or on publicly owned sites and buildings which involve public school students under the guidance of a nonprofit arts, cultural or historical organization. Details of such programming should be supplied to the Office of Cultural Affairs in advance as logistical, promotional and/or documentary support may be available.

- Commissions, loans, gifts confirmed and contracted but not implemented or received before the implementation date of this policy

Exceptions

This policy is not intended to apply to the Norwalk School system or assets under the jurisdiction of the Norwalk Historical Commission.

This policy will apply to publicly-owned sites and assets. It does not apply to privately-owned buildings or sites.

IV. Community Arts Projects

The City is experiencing increasing interest in the creation of murals and other public artworks by private individuals on both public and private property. Unless and until the City initiates a Public Mural Program to assist in funding the on-going creation and maintenance of murals, individuals and groups wishing to create any mural visible in the public realm are urged to consider the following:

A. Community Input

Mural or other artwork design should be developed with input from the community in which it is to be located and the City department or agency with jurisdiction over the proposed site.

B. Approvals

- a) Design and location should be shared with the Office of Cultural Affairs and the Common Council representative for the ward in question.
- b) If the location is privately owned (e.g. a wall for a mural) the artwork instigator must receive written permission from the property owner.

Other approvals or permits may be needed, such as:

- c) A permit from the Norwalk Zoning Commission
- d) Written permission from the Norwalk Redevelopment Agency
- e) Formal, written license or agreement with the City

- f) A permit from the Department of Public Works if the artwork is located in a public right-of-way

C. Liability Insurance

The organizing individual or group should provide liability insurance coverage for the owner of the site where the work will be installed and all individuals involved in installing the artwork. Such insurance shall conform to the requirements set out by the City's Risk Manager.

D. Maintenance and Vandalism

1. One or more individuals with the project or community group must be identified as being responsible for on-going maintenance as needed. Project appearance should be assessed no less than once a year.
2. Artwork should be protected by anti-graffiti coating and security lighting against vandalism wherever reasonably possible.
3. Damaged murals not maintained properly may be painted over or removed.

E. Publicity/Documentation

- i. The planning, painting and installation process should be documented throughout with photographs (and video if possible) and with a follow up survey as appropriate.
- ii. A press release with photographs should be made available to media outlets.

V. Seasonal and thematic displays throughout the City

Occasionally, The City may present temporary or seasonal displays of artworks centered on one type of object or centered on a theme. No general policy or procedures can be announced concerning such programs because the City, the visual arts, public interests and tastes are constantly evolving. Such matters as traffic patterns, construction activity and redevelopment of neighborhoods, artistic techniques and materials, artistic visions and ideas of current interest can all affect a seasonal or thematic exhibit and all these factors must be considered simultaneously. When and if such a temporary or seasonal display is planned the Office of Cultural Affairs will announce the particulars of the project and how artists and others might participate.

VI. Maintenance Plan

Artworks in the City's collection are located in a variety of environments. Some are installed outdoors; others are placed in semi-enclosed settings and others in indoor public spaces. Artwork can be affected by exposure to light (natural and artificial), wind, air-borne dust, temperature and humidity changes, vibration, precipitation and other conditions. On occasion an artwork may also suffer physical damage as a result of accident or vandalism. Without long-term maintenance, the artworks risk serious degradation as the collection ages. In an attempt to mitigate these issues the following steps will be taken:

- a) An inventory of all public art works shall be maintained and updated annually by the Office of Cultural Affairs.
- b) An evaluation of the condition of each artwork will be separately noted in the inventory report.
- c) A professional conservator may be hired to assess certain works of art and make recommendations on cost and future care.
- d) Partnerships in the private and public sectors may be sought to fund restoration costs.
- e) The archive of the collection will be made accessible to the public.

CITY OF NORWALK, CT.

Standards and Conditions for Donations, Loans, Commissions and De-accessioning of Public Art for the Collection of the City of Norwalk *Version 1 - Adopted by the Norwalk Arts Commission July 13, 2015* *Adopted by (other boards, bodies - insert date)*

I. Introduction

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I. INTRODUCTION

A. Background and Statement of Needs

Over a period of many years, the City of Norwalk has acquired loans, donations and commissions of artworks large and small. Public buildings, public parks, beachfronts, sidewalks and plazas display the wide range of creations, supported by public and private groups, businesses and individuals in the community. This public art contributes to the image and spirit of Norwalk and helps demonstrate its diversity.

However, this gradual accumulation of disparate works of art, ranging from monumental sculptures to framed watercolors, came about without a central aesthetic or common set of policies or procedures, leading at times to issues of maintenance and care, questions concerning quality and an absence of documentation and promotion that could elevate the City's presence and reputation even further regionally and nationally.

Until recently for example, no comprehensive inventory of the more than 100 works owned by, or loaned to, the City existed, a resource that could be utilized by all agencies to advance their goals and programs, including economic development, redevelopment and tourism plans. Public access to information concerning the public art collection would create increased community pride, an interest in learning about the works and the artists and additional points of interest for tourists and visitors to the City.

Responding to these issues and opportunities, the Norwalk Arts Commission's identified a shortlist of strategies to support its goals of expanding access to and increased public awareness of the public works of art, both contemporary and historical, throughout the City of Norwalk.

These are:

- A Public Art Policy draft (this document)
- An inventory of existing public art holdings (completed Spring 2015)
- Design options for consistent signage of artworks (in progress)
- And research and recommendations for utilizing digital and online platforms for further public educational programs and tourism promotion (in progress)

The policies and procedures for Public Art activities outlined in this document assume certain factors:

1. The final version of the Policy and Guidelines is adopted by Common Council
2. Adequate staffing is put in place to coordinate and manage existing and future public art and other cultural programming, a view supported by the *Mayor's Economic Development Action Plan* (August 2015)

B. Goals

1. Maintain high artistic standards in works of art displayed in the permanent and temporary collections and spaces of Norwalk.
2. Enhance Norwalk's image locally, regionally and nationally by acquiring and presenting high quality public art works.
3. Create exciting, appealing and harmonious spaces by integrating public art into architecture, urban design and public space planning.
4. Build awareness of community history, culture and geography.
5. Strengthen community pride and encourage tourism city-wide.
6. Encourage creative collaborations between public and private sectors.
7. Provide uniform procedures and policies for donations, loans, commissions and de-accessions of public artwork in Norwalk
8. Outline the responsibility of the Norwalk Arts Commission (and relevant agencies) for the oversight in managing and maintaining the City's public artworks.
9. Facilitate planning for the placement of works in City facilities and public spaces in accordance with Master Plans and/or other reports.
10. Assure appropriate recognition of contributing artists and owners of artworks donated or loaned to the City of Norwalk.
11. Create safe and accessible public art areas.
12. Care for the collection with an ongoing review and tracking system for maintenance needs.
13. Create a fund for the maintenance of the public art collection for future generations.

C. Definitions

1. *Public Art*
 - a) Encompasses the broadest definitions of visual art, including the imaginative use and interplay of all artistic disciplines: shall include art work which is to be an integrated part of a public right of way or facility or building, including but not limited to, fresco, mosaic, sculpture and other architectural embellishment or functional art created by an artist, artisan, or craftsman, and any work of visual art which is not to be an integrated part of a public right of way, facility or building, including but not limited to, a drawing, painting, sculpture, mosaic, photograph, work of calligraphy or work of graphic art or mixed media but is

otherwise made available to the public. Work of art does not mean landscape architecture or landscape gardening.

- b) Is publicly accessible original art that evokes meaning and enriches the City.
- c) May include temporary visual art, performances, installations, events and other temporary works.
- d) Should consider the site, its context and its audience.
- e) May possess functional as well as aesthetic qualities.

2. Donations

A donation, for these purposes, may be any work of art given to the City for public use or display, whether by the artist or subsequent owner, any real property transferred to the City for placement of artwork, or funds given to the City for the acquisition of artwork and/or its maintenance.

3. Loans

A loaned artwork is a work of art entrusted to the City for a period of time, to be returned to its owner at the end of the use period.

4. Eligible Public Art Projects

- a) Commissions of permanent works designed for specific public sites in Norwalk.
- b) Loans or donations of works of art.
- c) Installations and other projects or planning activities that result in the creation of temporary or permanent public art.

5. Office of Cultural Affairs

Duties to be assigned to an existing staff position, or position created or outsourced, either part-time or fulltime or to a contracted consultant, upon adoption of Public Art Policy & Guidelines by the appropriate departments and other bodies.

6. The Norwalk Arts Commission (NAC)

The Norwalk Arts Commission serves as steward of the City's public art collection. For each new public art project, NAC assists in the development of project parameters, including artist selection process and selection criteria; and provides recommendations for prospective selection panelist members.

7. The City

The City of Norwalk, Connecticut.

II. Management and Oversight

A. Office of Cultural Affairs)

Responsible for directing and coordinating new public art, cultural and historical programs in the City of Norwalk in partnership with the Mayor's Office, the Norwalk Arts Commission, City agencies and other entities.

B. Public Art Ad Hoc Review Committee

The Office of Cultural Affairs, with advice from the Norwalk Arts Commission and other participating agencies, will establish a Public Art Ad Hoc Review Committee to consider each proposed opportunity, loan, donation, installation or de-accession of public art. Each Public Art Ad Hoc Review Committee shall include at least one member of the local arts community, a member of the residential or business community of the proposed site (if applicable), at least one arts professional with experience of the type of public art under review, and representatives from the various City departments, agencies and commissions as needed and appropriate in the circumstances.

City agency representation may include, but is not limited to, representatives from any of the following:

1. Planning & Zoning
2. Public Works
3. Redevelopment Agency
4. Recreation & Parks
5. Parking Authority
6. Transit District
7. Fire Department
8. Police Department
9. Norwalk Libraries
10. Norwalk Arts Commission
11. Norwalk Historical Commission
12. Norwalk Public Schools
13. Mayor's Office

The City Agency or department, or other organization with jurisdiction over a proposed installation site must be represented on the Public Art Ad Hoc Review Committee in question.

C. Review Criteria

The following criteria will be used by each Public Art Ad Hoc Review Committee in determining the merit of any proposed public artwork.

1. Aesthetic

- a) The artwork should represent excellence in enhancing the aesthetic environment of public places within the City.
- b) The artwork should be of exceptional quality and enduring value, engaging qualified and experienced artists.
- c) The commissioning process should:
 - i. Value artists and the artistic process by providing a range of creative opportunities for artists with differing levels of experience, as appropriate to the project in question;
 - ii. Ensure the ongoing integrity of artworks; and
 - iii. Respect the creative rights of artists, always involving artists directly in the concept, design and creation of artworks.

2. Financial

- a) Budgets for new commissions should adequately support artists and the creative process. Budgets for donations and loans must adequately support the maintenance and preservation of the artworks within the scope of the City's responsibilities.
- b) Resources should be used wisely to develop and sustain projects in a cost-effective manner by examining the cost of fabrication, installation, insurance and maintenance of proposed artwork.

3. Environmental

- a) Appropriateness of the artwork to the site shall be considered, including but not limited to the social, cultural, historical and physical context of the site, either existing or planned. Scale of artwork in relation to the site and impact on the ecology of the site are also issues to be considered.

- b) The artwork should contribute to the City's vitality and promote the City as a regionally, nationally and internationally recognized arts city and tourist destination.
- c) The artwork should enhance community identity and place and celebrate the City's cultural communities.
- d) Special attention must be given to any artwork to be placed in a public right-of-way. Such artwork must be located outside the pedestrian zone unless integrated into the walking space and must not interfere with vehicular sight lines if installed in an area adjacent to roadways.
- e) Consideration must also be given to any ADA requirements.

III. Guidelines

A. Public Art Opportunities

Based on recommendations of the Office of Cultural Affairs and the Public Art Ad Hoc Review Committee, and subject to ratification by the initiating agency or department, commissions may be awarded by competitive proposal process or invitation, subject to funding restrictions.

The selected artist(s) would be commissioned to create original artwork consistent with the artist(s) proposal.

Notice to artists; opportunity to participate

Prior to selection processes outline below, appropriate notice shall be given to artists who may wish to participate by use of one or more of the following methods:

- a) Specific projects will be announced on the City's web site.
- b) Announcements shall be distributed to arts organizations, art schools, art centers or museum and arts service organizations.
- c) The opportunity will also be announced through use of appropriate media such as online newsletters, blogs, listings, and social media platforms.
- d) Press releases as appropriate.
- e) Email alerts to arts organizations and artists who request inclusion in an email list

1. Commissions may be awarded as follows:

- a) Request for Proposals (RFP): an RFP requests an artist's or team's qualifications, examples of past works, a description of their working process and preliminary ideas and design concepts.
- b) Open Competition: an artist or artists may be chosen through a competition whereby all artists are welcome to submit proposals that meet the requirements established by the Office of Cultural Affairs, in consultation with the initiating agency or department and the NAC prior to publication. A Public Art Ad Hoc Review Committee will be convened to review submissions.
- c) Closed Competition: an artist or artists may be chosen through a limited entry competition, for which artists are invited to submit proposals according to criteria established by the Office of Cultural Affairs, in consultation with the initiating agency or department and the NAC prior to publication. A Public Art Ad Hoc Review Committee will be convened to review submissions. (E.G. An example of a closed competition may be one that seeks to engage local working artists, such as the Traffic Graphic program)

2. Final proposals for commissioned work shall include:

- a) Artist's résumé
- b) Digital images of previous work
- c) Description of proposed/concept in response to the published call for proposals
- d) Drawings, photographs or digital simulations that demonstrate the relationship and scale of the artwork to the site
- e) Material samples for the artwork and any relevant construction materials (if applicable)
- f) Installation details and requirements
- g) Timeline for project
- h) Detailed budget including artist fees, installation cost estimates, including identifying markers or plaques consistent with current signage on existing City public artworks, documentation during creation, and proof of public liability insurance.
- i) Description of fabrication materials, maintenance requirements and estimate of annual maintenance costs

3. Artist selection criteria for commissioning new public art should include the following considerations:

- a) Are the artist's submissions, previous work and/or proposed idea of high aesthetic quality in concept and execution?
- b) Does the artist have a significant or engaging body of work?
- c) If applicable, does the artist have experience collaborating with architects and other professionals? Does the artist have experience with architectural and engineering drawings and methods?
- d) Does the artist have experience in comparable projects with regard to scope, budget size, artistic discipline etc.?
- e) Is the artist familiar with, or interested in researching, the community or setting and its characteristics, including history, identity, geography and cultures?
- f) Do the artist's previous projects or proposed ideas have the potential to attract visitors and residents?
- g) If applicable, does the artist have experience working with communities and with diverse groups?
- h) Does the artist have experience in projects that bring people together or help create gathering places?
- i) Is the proposed project or process an opportunity to nurture an emerging artist?
- j) Is the artist's previous work or proposed project sustainable, secure and technically feasible?
- k) If applicable, has the artist's previous work been completed on time and within budget, and is the artist able to work within the City's timeline and budget?

B. Donations of Artwork

1. The City, through the Office of Cultural Affairs, may seek to foster a donation program that engages donors (both artists and owners of artworks) and clearly communicates the City's public art goals, policies and procedures in order to obtain high quality public artwork for the City. Donations will be reviewed and confirmed by a Public Art Ad Hoc Review Committee convened by the Office of Cultural Affairs. Such Committee will make recommendations as to acceptance of proposed donations and any appropriate stipulations to be made applicable to such.
2. Donation Acceptance Criteria

- a) Artworks should conform to the Review Criteria described in Section II.B of these standards.
- b) The City shall accept donated artworks only when:
 - i. The work has artistic merit
 - ii. The work augments, rather than disrupts, the overall City collection
 - iii. Such gifts are offered without restrictions as to future use or disposal;
 - iv. The placement of the artwork is not stipulated as a condition of the gift;
 - v. There is no obligation on the part of the City to display the artwork;
 - vi. The City may de-accession the artwork if it is deemed necessary for public good.

3. Donations or Loans of artwork shall be accompanied by:

- a) A detailed description, including digital images, of the artwork;
- b) A résumé detailing the qualifications and other pertinent information regarding the artist, and appropriate publicity materials;
- c) The cost of moving, storing or installing the artwork;
- d) A legal instrument conveying title to the artwork, such as a Charitable Gift Agreement, executed by the donor and the City enumerating any conditions of acceptance of the gift that the City has agreed to;
- e) A statement of value or current appraisal by the donor or a professionally accredited appraiser;
- f) A warranty of originality of the artwork (i.e., the work must be an original or limited edition) and documentation of its provenance (where possible).

4. Maintenance

- a) The donor shall provide the Office of Cultural Affairs with detailed maintenance instructions for the artwork.

5. Insurance

The donor is responsible for all insurance costs until title to an artwork is transferred to the City. Prior thereto, the City must be named on all insurance documents as an additional insured party, and proof of insurance must be included in the final accepted proposal packet.

6. Acknowledgement

The donor must agree to the placement of a plaque or sign on or near the artwork, crediting the artist, acknowledging the donor and recognizing the gift to the City. Such signage must conform to City standards for public art signage.

7. Gifts to the City

Gifts presented to the City by outside governments (municipal, state, or national) or by individuals or business entities, may be accepted by the Mayor on behalf of the City. Appropriate placement will be determined by the Mayor or City Planning Department with the advice of the Office of Cultural Affairs in consultation with the NAC.

C. Public Art Loans

1. Loans of artwork shall be governed by a loan agreement.
2. A loan agreement may be entered into with art museums and arts organizations, galleries, other institutions, private individuals or individual artists, for the placement of art in public places for periods of one month to a year.
3. The loan agreement will state the length of the loan and other terms such as location, maintenance requirements, and vandalism responsibilities. The agreement will also stipulate: value of artwork; insurance requirements; shipping and installation; and removal responsibility.
4. The Review Criteria as outlined in II.B should be considered, provided that any artwork(s) to be displayed on City property for ninety days or less may be exempt from the Review Criteria considerations at the discretion of the Office of Cultural Affairs. For example, short-term displays in the Mayor's Gallery at City Hall.

D. De-accessioning and/or Relocation of Public Art

1. The City may de-accession (i.e. remove an artwork) from the City's collection (by selling, returning, donating or destroying it) with the agreement of the responsible City department or agency, and after consultation with the Office of Cultural Affairs and the NAC, only when it finds such action to be in the public interest, or as a means of improving the quality of the collection, or for the purposes of public safety and in compliance with applicable laws and regulations governing the same.
2. Works of public art may be relocated or removed if a piece becomes a hazard or liability or if the adopted terms of acceptance are not fulfilled.

3. De-accessioning should be cautiously applied, only after careful and impartial evaluation by the Office of Cultural Affairs, a Public Art Ad Hoc Review Committee and following input from NAC, art professionals, the public, and the artist(s) and where/ whenever required by the appropriate state or federal agency. The Office of Cultural Affairs shall make all reasonable efforts to locate the donor, artist or his/her heirs.
4. De-accessioning of any artwork must take into account adherence to the Visual Arts Rights Act of 1990, which states that “significant or substantial distortion, mutilation, or other alteration to a pictorial, graphic or sculptural work, which is publicly displayed, caused by an intentional act or by gross negligence, is a violation of the exclusive rights of the copyright owner where the author of the work is the copyright owner”.
5. De-accessioning or relocation of artwork may be considered for one or more of the following reasons:
 - a) The condition or security of the artwork cannot be reasonably guaranteed in its present location.
 - b) The artwork cannot be properly cared for or stored by the City.
 - c) The artwork presents a public safety risk.
 - d) The artwork is damaged and repair is not feasible.
 - e) Significant changes in the use, character or design of the site require a re-evaluation of the artwork’s relationship to the site.
 - f) The site has become unsafe, no longer accessible to the public or is due to be demolished.
 - g) The artwork requires excessive maintenance or has failures of design or workmanship.
 - h) The original artistic integrity of the artwork is no longer intact or can no longer be maintained.
 - i) The cost of repair or conservation is more than fifty percent (50%) of the original commission costs or current appraise value.

A decision to de-accession, relocate or dispose of an artwork must be explaining in writing and made public. Preferred methods of de-accession are:

1. Relocation of the artwork to another site within the City departments or agencies
2. Removal of the artwork from public display and subsequent storage

3. Donate the artwork to another government entity or non-profit, civic, charitable or cultural organization that will properly install and display the artwork in a public space.

Further:

- a) If the work is sold, the City shall use any monies realized in one or more of the following ways: to purchase, commission or cause to be created other work(s) for the collection; add the proceeds to the City's Public Art Maintenance Fund (if such Fund is established upon adoption of these guidelines); produce supplementary materials to promote and support the public art collection, such as brochures, digital products etc.; and/or in support of additional activities associated with the public art collection, such as docent training, administrative internships or other art educational programs.
- b) Every effort shall be made to honor the wishes of the donor or heirs of the donor concerning the de-accession of the artwork, provided although express agreement to the de-accession shall be solicited from the donor or heirs of the donor, such agreement shall not be required. The City may dispose of de-accessioned works by such means as may be warranted by each circumstance. If the City elects to sell the artwork in question then:
 - i. The artist/donor will be given the right of first refusal to reacquire the work at fair market value, original price, or at no cost, depending on the recommendation of the Office of Cultural Affairs and/or Public Art Ad Hoc Review Committee. The cost of removal shall be borne by the artist/donor.
 - ii. The City may sell the artwork through a dealer.
 - iii. The City may sell the work through competitive bidding.
 - iv. The City may sell the work through a Public Sale.

6. If a marginally significant work has deteriorated to such an extent that it is irreparable and unsuitable for exhibition, the City may elect to destroy it upon de-accession, which should be accomplished in accordance with all applicable state and federal laws and regulations.

E. Public Art in the Right-of-Way

1. No individual or private group may own permanently installed artworks in the Right-of-Way, public building or facility.
2. The Office of Cultural Affairs will serve as the first point of contact and act as coordinating agent for applicants wishing to place temporary artworks in the public Right-of-Way, public building or facility.
 - a) An application to Common Council shall be completed for all potential art projects to be located in the public Right-of-Way, or any public building or facility - which shall also be submitted for review by a subgroup consisting of the Office of Cultural

Affairs and Public Art Ad Hoc Review Committee for the artwork in question and City staff or other agency staff as appropriate.

- b) Specific submission requirements may include without limitation:
- i. A description, digital image, photograph, model or drawing of proposed artwork.
 - ii. Statement indicating the duration of the artwork's installation in the Right-of-Way.
 - iii. Evidence of liability insurance
 - iv. Detailed maintenance requirements and written maintenance agreement.
 - v. Access and safety considerations
- (c) Public Art located in the public Right-of-Way must be outside the traffic sight lines and pedestrian zone unless integrated into the walking surface, and should conform to all terms and conditions and requirements of the City, including the Department of Public Works and any applicable State or Federal traffic safety standards and requirements.

F. Ownership of Purchased, Commissioned or Donated Artwork

Artwork purchased, commissioned or accepted as a donation will become the property of the City of Norwalk. Title for each work shall be transferred to the City. Upon acquisition of an artwork, the relationship between the City and the artist or donor will be defined by a legal instrument of conveyance addressing the terms of the acquisition, any instructions for proper care and maintenance of the work, and any special agreements regarding the manner in which the work may be de-accessioned, copyright, reproduction and resale issues.

G. Exemptions and Exceptions

Exemptions

Certain projects and commissions will be considered exempt from review and approval processes as outlined in this policy document, at the discretion of the Office of Cultural Affairs and the City of Norwalk.

Examples of exempt projects are:

- Ongoing educational programs at or on publicly owned sites and buildings which involve public school students under the guidance of a nonprofit arts, cultural or historical organization. Details of such programming should be supplied to the Office of Cultural Affairs in advance as logistical, promotional and/or documentary support may be available.

- Commissions, loans, gifts confirmed and contracted but not implemented or received before the implementation date of this policy

Exceptions

This policy is not intended to apply to the Norwalk School system or assets under the jurisdiction of the Norwalk Historical Commission.

This policy will apply to publicly-owned sites and assets. It does not apply to privately-owned buildings or sites.

IV. Community Arts Projects

The City is experiencing increasing interest in the creation of murals and other public artworks by private individuals on both public and private property. Unless and until the City initiates a Public Mural Program to assist in funding the on-going creation and maintenance of murals, individuals and groups wishing to create any mural visible in the public realm are urged to consider the following:

A. Community Input

Mural or other artwork design should be developed with input from the community in which it is to be located and the City department or agency with jurisdiction over the proposed site.

B. Approvals

- a) Design and location should be shared with the Office of Cultural Affairs and the Common Council representative for the ward in question.
- b) If the location is privately owned (e.g. a wall for a mural) the artwork instigator must receive written permission from the property owner.

Other approvals or permits may be needed, such as:

- c) A permit from the Norwalk Zoning Commission
- d) Written permission from the Norwalk Redevelopment Agency
- e) Formal, written license or agreement with the City

- f) A permit from the Department of Public Works if the artwork is located in a public right-of-way

C. Liability Insurance

The organizing individual or group should provide liability insurance coverage for the owner of the site where the work will be installed and all individuals involved in installing the artwork. Such insurance shall conform to the requirements set out by the City's Risk Manager.

D. Maintenance and Vandalism

1. One or more individuals with the project or community group must be identified as being responsible for on-going maintenance as needed. Project appearance should be assessed no less than once a year.
2. Artwork should be protected by anti-graffiti coating and security lighting against vandalism wherever reasonably possible.
3. Damaged murals not maintained properly may be painted over or removed.

E. Publicity/Documentation

- i. The planning, painting and installation process should be documented throughout with photographs (and video if possible) and with a follow up survey as appropriate.
- ii. A press release with photographs should be made available to media outlets.

V. Seasonal and thematic displays throughout the City

Occasionally, The City may present temporary or seasonal displays of artworks centered on one type of object or centered on a theme. No general policy or procedures can be announced concerning such programs because the City, the visual arts, public interests and tastes are constantly evolving. Such matters as traffic patterns, construction activity and redevelopment of neighborhoods, artistic techniques and materials, artistic visions and ideas of current interest can all affect a seasonal or thematic exhibit and all these factors must be considered simultaneously. When and if such a temporary or seasonal display is planned the Office of Cultural Affairs will announce the particulars of the project and how artists and others might participate.

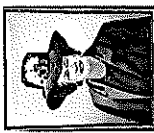
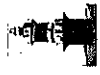
VI. Maintenance Plan

Artworks in the City's collection are located in a variety of environments. Some are installed outdoors; others are placed in semi-enclosed settings and others in indoor public spaces. Artwork can be affected by exposure to light (natural and artificial), wind, air-borne dust, temperature and humidity changes, vibration, precipitation and other conditions. On occasion an artwork may also suffer physical damage as a result of accident or vandalism. Without long-term maintenance, the artworks risk serious degradation as the collection ages. In an attempt to mitigate these issues the following steps will be taken:

- a) An inventory of all public art works shall be maintained and updated annually by the Office of Cultural Affairs.
- b) An evaluation of the condition of each artwork will be separately noted in the inventory report.
- c) A professional conservator may be hired to assess certain works of art and make recommendations on cost and future care.
- d) Partnerships in the private and public sectors may be sought to fund restoration costs.
- e) The archive of the collection will be made accessible to the public.

Collection Contains text "NORWALK" and Accession# Is not empty

10/27/2015 Matches 153

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA1977.1.1 Painting	Portrait of former Mayor Jennie F. Cave, dated 1977. 	Stable	On View	City Hall, 3rd Floor corridor
O NPA 1979.1.1 Painting	Oil painting from photograph of 1979 fire.	Stable		Norwalk Fire Dept. Headquarters Connecticut Avenue
O NPA 1980.1.1 Print	1 of 4 framed mixed media prints. Inscribed in pencil in lower left corner "Public Art Project 1980" 	Stable		Floor 2R of Norwalk Library at Belden Street branch
O NPA 1980.1.2 Print	1 of 4 framed mixed media prints. Inscribed in pencil in lower left corner "Public Art Project 1980" 	Stable		Floor 2R of Norwalk Library at Belden Street branch

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 1980.1.3 Print	1 of 4 framed mixed media prints. Inscribed in pencil in lower left corner "Public Art Project 1980"	Stable		Floor 2R of Norwalk Library at Belden Street branch
				
O NPA 1980.1.4 Print	1 of 4 framed mixed media prints. Inscribed in pencil in lower left corner "Public Art Project 1980"	Stable		Floor 2R of Norwalk Library at Belden Street branch
				
O NPA1980.1.5 Print	These prints were created through The Comprehensive Employment and Training Act (CETA, Pub.L. 93-203), a United States federal law enacted by the Congress, and signed into law by President Richard Nixon December 28, 1973 to train workers and provide them with jobs in the public service. The bill was introduced as S. 1559, the Job Training and Community Services Act, by Senator Gaylord Nelson (Democrat of New York) and co-sponsored by Senator Jacob Javits (Republican of New York). The program offered work to those with low incomes and the long term unemployed as well as summer jobs to low income high school students. Full-time jobs were provided for a period of 12 to 24 months in public agencies or private not for profit organizations. The intent was to impart a marketable skill that would allow participants to move to an unsubsidized job. It was an extension of the Works Progress Administration program from the 1930s. Inspired by the WPA's employment of artists in the service to the community in the '30's, the San Francisco Arts Commission initiated the CETA/Neighborhood Arts Program in the 1970's, which employed painters, muralists, musicians, performing artists, poets and gardeners to work in schools, community centers, prisons and wherever their skills and services were of value to the community. The idea for CETA/Neighborhood Arts Program came from John Kreidler, then working with the Arts Commission as an intern, with the Arts Commission's Neighborhood Arts Program under the direction of Stephen Goldstine. The program was so successful in San Francisco that it became a model for similar	Stable	On View	Norwalk City Hall, Room 101
				

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
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programs, nationally.
The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.

ONPA1980.1.6

Print



These prints were created through The Comprehensive Employment and Training Act (CETA, Pub.L. 93-203), a United States federal law enacted by the Congress, and signed into law by President Richard Nixon December 28, 1973 to train workers and provide them with jobs in the public service. The bill was introduced as S. 1559, the Job Training and Community Services Act, by Senator Gaylord Nelson (Democrat of Wisconsin) and co-sponsored by Senator Jacob Javits (Republican of New York). The program offered work to those with low incomes and the long term unemployed as well as summer jobs to low income high school students. Full-time jobs were provided for a period of 12 to 24 months in public agencies or private not for profit organizations. The intent was to impart a marketable skill that would allow participants to move to an unsubsidized job. It was an extension of the Works Progress Administration program from the 1930s.

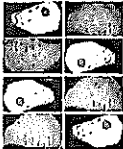
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The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.

Norwalk City Hall, Room 101

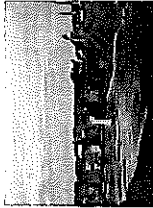
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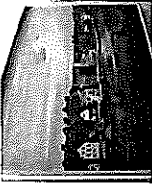
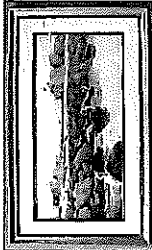
On View

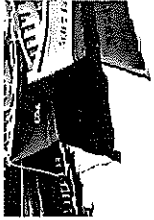
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA1980.1.7 Print	 These prints were created through The Comprehensive Employment and Training Act (CETA, Pub.L. 93-203), a United States federal law enacted by the Congress, and signed into law by President Richard Nixon December 28, 1973 to train workers and provide them with jobs in the public service. The bill was introduced as S. 1559, the Job Training and Community Services Act, by Senator Gaylord Nelson (Democrat of Wisconsin) and co-sponsored by Senator Jacob Javits (Republican of New York). The program offered work to those with low incomes and the long term unemployed as well as summer jobs to low income high school students. Full-time jobs were provided for a period of 12 to 24 months in public agencies or private not for profit organizations. The intent was to impart a marketable skill that would allow participants to move to an unsubsidized job. It was an extension of the Works Progress Administration program from the 1930s. Inspired by the WPA's employment of artists in the service to the community in the '30s, the San Francisco Arts Commission initiated the CETA/Neighborhood Arts Program in the 1970's, which employed painters, muralists, musicians, performing artists, poets and gardeners to work in schools, community centers, prisons and wherever their skills and services were of value to the community. The idea for CETA/Neighborhood Arts Program came from John Kreidler, then working with the Arts Commission as an intern, with the Arts Commission's Neighborhood Arts Program under the direction of Stephen Goldstine. The program was so successful in San Francisco that it became a model for similar programs, nationally. The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.	Stable	On View	Norwalk City Hall, Room 101
O NPA1980.1.8 Print	 These prints were created through The Comprehensive Employment and Training Act (CETA, Pub.L. 93-203), a United States federal law enacted by the Congress, and signed into law by President Richard Nixon December 28, 1973 to train workers and provide them with jobs in the public service. The bill was introduced as S. 1559, the Job Training and Community Services Act, by Senator Gaylord Nelson (Democrat of Wisconsin) and co-sponsored by Senator Jacob Javits (Republican of New York). The program offered work to those with low incomes and the long term unemployed as well as summer jobs to low income high school students. Full-time jobs were provided for a period of 12 to 24 months in public agencies or private not for profit	Stable	On View	Norwalk City Hall, Room 101

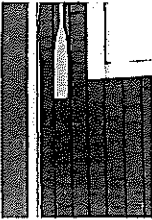
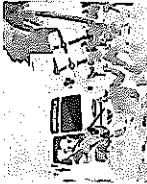
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 1980.1.9 Print 	organizations. The intent was to impart a marketable skill that would allow participants to move to an unsubsidized job. It was an extension of the Works Progress Administration program from the 1930s. Inspired by the WPA's employment of artists in the service to the community in the '30's, the San Francisco Arts Commission initiated the CETA/Neighborhood Arts Program in the 1970's, which employed painters, muralists, musicians, performing artists, poets and gardeners to work in schools, community centers, prisons and wherever their skills and services were of value to the community. The idea for CETA/Neighborhood Arts Program came from John Kreidler, then working with the Arts Commission as an intern, with the Arts Commission's Neighborhood Arts Program under the direction of Stephen Goldstine. The program was so successful in San Francisco that it became a model for similar programs, nationally. The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.	Stable	On View	Norwalk City Hall, Room 101
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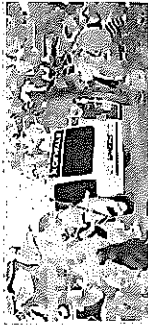
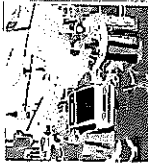
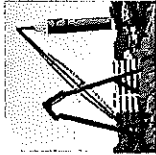
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 1980.1.1.10 Print	intern, with the Arts Commission's Neighborhood Arts Program under the direction of Stephen Goldstine. The program was so successful in San Francisco that it became a model for similar programs, nationally. The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.			
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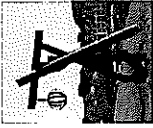
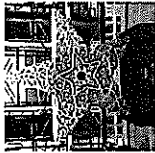
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA1980.1.11 Print 	These prints were created through The Comprehensive Employment and Training Act (CETA, Pub.L. 93-203), a United States federal law enacted by the Congress, and signed into law by President Richard Nixon December 28, 1973 to train workers and provide them with jobs in the public service. The bill was introduced as S. 1559, the Job Training and Community Services Act, by Senator Gaylord Nelson (Democrat of Wisconsin) and co-sponsored by Senator Jacob Javits (Republican of New York). The program offered work to those with low incomes and the long term unemployed as well as summer jobs to low income high school students. Full-time jobs were provided for a period of 12 to 24 months in public agencies or private not for profit organizations. The intent was to impart a marketable skill that would allow participants to move to an unsubsidized job. It was an extension of the Works Progress Administration program from the 1930s. Inspired by the WPA's employment of artists in the service to the community in the '30's, the San Francisco Arts Commission initiated the CETA/Neighborhood Arts Program in the 1970's, which employed painters, muralists, musicians, performing artists, poets and gardeners to work in schools, community centers, prisons and wherever their skills and services were of value to the community. The idea for CETA/Neighborhood Arts Program came from John Kreidler, then working with the Arts Commission as an intern, with the Arts Commission's Neighborhood Arts Program under the direction of Stephen Goldstine. The program was so successful in San Francisco that it became a model for similar programs, nationally. The Act was intended to decentralize control of federally controlled job training programs, giving more power to the individual state governments. Nine years later, it was replaced by the Job Training Partnership Act.	Stable	On View	Norwalk City Hall, Room 101
O NPA 1980.2.1 Painting 	Painting depicting river scene, possibly of earlier period of Norwalk history. (painting hung in narrow corridor, making photography of entire painting in situ difficult).	Stable		Norwalk Library at Belden Street, lower level corridor

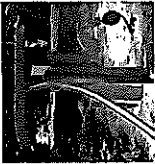
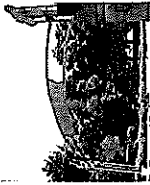
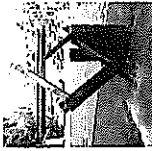
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 1980.2.2 Painting 	Painting depicting river scene, possibly of earlier period of Norwalk history. (painting hung in narrow corridor, making photography of entire painting in situ difficult).	Stable		Norwalk Library at Belden Street, lower level corridor
O NPA 1980.2.3 Sculpture 	Bronze cast sculpture with blue-green pigmented surface. Other castings of work owned by Merrill Lynch, NJ and Brigham Young University, UT. The Juno work was commissioned by the national Endowment for the Arts. It had not been cast when the artist died in 1986. Only 3 casting were made according to the artist's web site.	Stable		50 Washington Street plaza in SONO
O NPA 1981.1.2 Sculpture 	Low -relief metal sculpture, mounted on wall above stairs to lower level at front entrance. Donated by Merchants Bank and Trust.	Stable		Norwalk Library main lobby at Belden street
O NPA 1981.2.1 Print 	Untitled photolithographic print depicting river scene. Reproduction of the original watercolor?	Stable		Norwalk Library at Belden Street first floor
O NPA 1981.2.2 Print 	Photolithographic print reproduced from the original watercolor painting, which was probably copied from an illustration or etching (see title). No edition indicated	Stable		Norwalk Library at Belden Street, first floor

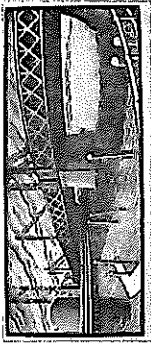
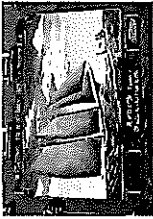
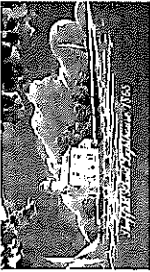
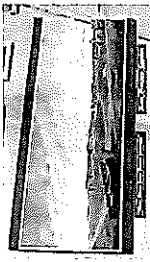
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 1986.1.1 Sculpture	Mrtal sculpture on stone plinth. Repaired and re-installed in this location in 2007. Originally located at main entrance to building 	Stable		Garden of Norwalk Library at Belden Ave and Mott St.
O NPA 1990.1.1 Sculpture	Welded metal sculpture with natural age patina 	Stable		Art Park on West Avenue
O NPA 2001.1.1 Photograph	Limited edition color gelatin print from Kodachrome film negative. Stable Numbered and signed on the matte. 	Stable		City Hall, Parks & Recreation office entrance
O NPA 2001.1.2 Photograph	Limited edition color gelatin print from Kodachrome film negative 	Stable		City Hall, Parks & Recreation office entrance
O NPA 2001.1.3 Photograph	Limited edition color gealtin print from Kodachrome film negative 	Stable		City Hall, Parks & Recreation office entrance

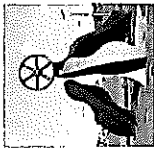
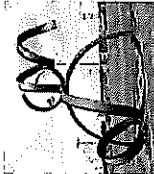
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2001.1.4 Photograph	Limited edition color gelatin print from Kodachrome film negative	Stable		City Hall, Parks & Recreation office entrance
				
O NPA 2001.2.1 Painting	Color pen and ink wash drawing. Original used in illustration.	Stable		Norwalk Transit District Office 2nd floor
				
O NPA 2001.2.2 Painting	Series of 5 color pen and ink drawings used as poster illustrations. Difficult to know if these are originals or reproductions. Narrow corridor and lighting made accurate photography difficult. Images for reference only.	Stable		Norwalk Transit District Office 2nd floor
				
O NPA 2001.2.3 Painting	Series of 5 color pen and ink drawings used as poster illustrations. Difficult to know if these are originals or reproductions. Narrow corridor and lighting made accurate photography difficult. Images for reference only.	Stable		Norwalk Transit District Office 2nd floor
				
O NPA 2001.2.4 Painting	Series of 5 color pen and ink drawings used as poster illustrations. Difficult to know if these are originals or reproductions. Narrow corridor and lighting made accurate photography difficult. Images for reference only.	Stable		Norwalk Transit District Office 2nd floor
				

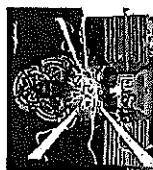
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2001.2.5 Painting	Series of 5 color pen and ink drawings used as poster illustrations. Difficult to know if these are originals or reproductions. Narrow corridor and lighting made accurate photography difficult. Images for reference only. 	Stable		Norwalk Transit District Office 2nd floor
O NPA 2001.2.6 Painting	Series of 5 color pen and ink drawings used as poster illustrations. Difficult to know if these are originals or reproductions. Narrow corridor and lighting made accurate photography difficult. Images for reference only. 	Stable		Norwalk Transit District Office 2nd floor
O NPA 2001.3.1 Painting	Painted triptych illustrating Norwalk Transit District activities, in 3 monochromatic colors, one color per panel. 	Stable		Norwalk Transit District office entrance lobby
O NPA 2002.1.1 Sculpture	Welded metal sculpture with natural age patina 	Stable		50 Washington Street plaza
O NPA 2002.2.1 Sculpture	Mixed media sculpture on raised platform with natural grasses and plants around base 	Stable		Oyster Shell Park

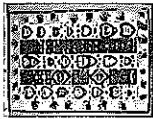
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2002.2.2 Sculpture 	Mixed media sculpture on metal base plate	Stable		Oyster Shell Park
O NPA 2002.3.1 Sculpture 	Welded metal sculpture on two metal base plates resting on concrete flooring	Stable		Adjacent to Maritime Aquarium on waterfront
O NPA 2002.3.2 Sculpture 	Mixed media welded sculpture suggestive of sail.	Stable		Adjacent to Maritime Aquarium on waterfront
O NPA 2002.3.3 Sculpture 	Mixed media sculpture	Stable		Adjacent to Maritime Aquarium on waterfront
O NPA2003.1.1 Sculpture 	Cast Aluminum sculpture decorated with glass beads set in resin. Sponsored by the John Lowman Family 2003-2004	Stable	On View	City Hall, 3rd Floor lobby

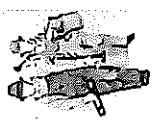
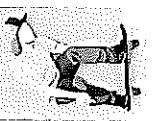
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2004.1.1 Sculpture	Welded metal abstract sculpture, painted red. 	Poor		Cranbury Park
O NPA 2004.1.2 Sculpture	Welded abstract metal sculpture 	Stable		Cranbury Park
O NPA2004.1.2 Sculpture	Tubular steel posts set in concrete foundation supporting metal arch inscribed "Mathews Park". Plasma cut steel "leaves" are attached at either side. 	Stable	OK	Mathews Park entrance on West Avenue
O NPA 2004.1.3 Sculpture	Welded I-beam metal sculpture 	Stable		Cranbury Park
O NPA 2004.1.4 Sculpture	Welded and bolted metal sculpture 	Stable		Cranbury Park

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2005.1.1 Painting	Painting was used as illustration for a poster 	Stable		Norwalk Transit District Office (conference room)
O NPA 2006.1.1 Mural	Painted mural on side of privately-owned building. Depicts the Alice Wentworth schooner. Originally painted by Brechin Morgan and members of the Brechin Sign Co., funded by the City Trust Corp. Repainted in 1983 with support from City Trust & Collins Development Corp. Resurfaced and restored in July 2007 by artist Douglas dePiero and dedicated to the memory of businessman Irving Avrick. 	Poor		Washington & Water Streets in SONO
O NPA 2006.1.2 Mural	Painted mural depicting Sheffield Island Lighthouse circa 1868 	Poor		Water Street
O NPA 2006.1.3 Mural	Originally painted in 1989 on plywood panels attached to brick wall; restored by artist in July 2006. Sponsored by Rex Marine Center in memory of Louis J. Gardella 	Stable		Elizabeth St. at S. Main, SONO
O NPA 2006.1.4 Mural	Painted mural depicting a Norwalk scene originally reproduced on a vintage postcard by Raliou's Pictorial Postcards from the collection of the Norwalk Historical Society. Sponsored in part by the Fairfield County Savings Bank (a second painted sign adjacent, which may have identified another sponsor, has worn off completely). 	Poor		Isaacs Street, Downtown Norwalk

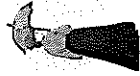
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2009.1.1 Sculpture	Monumental welded sculpture 	Stable		Veterans Park
O NPA 2009.1.2 Sculpture	Forged metal sculpture supported on metal base plates 	Stable		Veterans Park
O NPA 2009.1.3 Sculpture	Welded metal sculpture on circular base plate 	Stable		Veterans Park
O NPA 2009.1.4 Sculpture	Forged metal sculpture 	Stable		Veterans Park
O NPA 2009.1.5 Sculpture	Forged metal sculpture 	Stable		Veterans Park

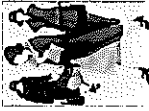
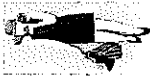
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2010.1.1 Sculpture	Blue Star with painted images of baby, fish, bird, butterfly over central image of world globe. Note: Little known about these at time of inventory.	Poor		Oyster Shell Park pedestrian underpass
				
O NPA 2010.1.2 Sculpture	Star painted to simulate boom box. Note: Little known about these at time of inventory.	Poor		Oyster Shell Park pedestrian underpass
				
O NPA 2010.1.3 Sculpture	Star painted with repeating pattern of lightbulbs Note: Little known about these at time of inventory.	Poor		Oyster Shell Park pedestrian underpass
				
O NPA 2010.1.4 Sculpture	Star wrapped in copper wire Note: Little known about these at time of inventory.	Stable		Oyster Shell Park pedestrian underpass
				
O NPA 2010.1.5 Painting	Painted mural on two 4" x 8" plywood panels, attached to metal framework. Label attached to lower right bears legend "Lexicon Creative Group". Only one of original four paintings still in salvageable condition. see condition report.	Poor		Oyster Shell Park pedestrian underpass
				

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2011.1.1 Sculpture 	Large carved stone sculpture with metal interior liner	Stable		Calf Pasture Beach
O NPA 2011.1.2 Fabric 	A collaboration between Peace by Piece: The Norwalk Community Quilt Project and Stepping Stones Museum for Children. Funded by the Norwalk Children's Foundation. Fabric donated by Nate and Betsy Pusey. Children in the greater Norwalk area created the quilt to a template created by Norwalk artist Lizzy Rockwell. More than 700 participants created the piece to celebrate the Museum's 10th anniversary.	Stable		Norwalk Public Library, childrens section
O NPA 2011.1.3 Fabric 	A community participation quilt project organized by Peace by Piece.	Stable		Norwalk Public Library, childrens section
O NPA 2012.1.1 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.2 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)

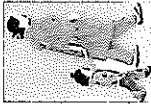
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.3 Painting	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program. 	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.4 Painting	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program. 	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.5 Painting	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program. 	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.6 Painting	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program. 	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.7 Painting	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program. 	Stable		South Norwalk Railway Station (underpass)

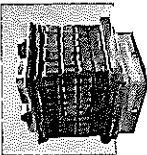
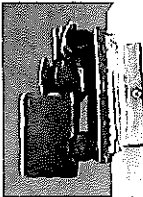
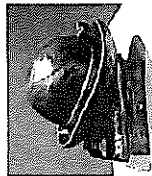
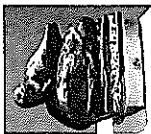
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.8 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.9 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.10 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.11 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.12 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)

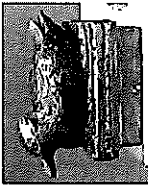
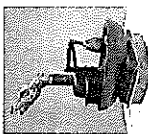
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.13 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.14 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.15 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.16 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.17 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)

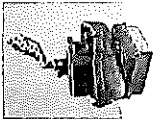
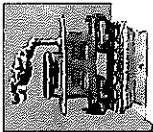
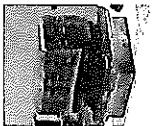
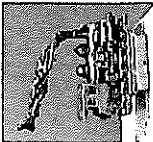
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.18 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.19 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.20 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.21 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.22 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)

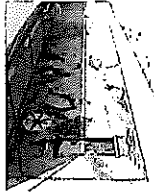
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.23 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.24 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.25 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.26 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.27 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)

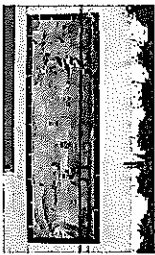
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.28 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.29 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.30 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.31 Painting 	"Silhouetted Faces and Period Pieces" is an installation of 32 painted cut-out figures and groups illustrating clothing styles throughout Norwalk's history. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station (underpass)
O NPA 2012.1.32 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station

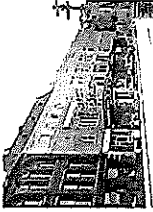
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.33 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.34 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.35 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.36 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.37 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.38 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
O NPA 2012.1.39 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
O NPA 2012.1.40 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
O NPA 2012.1.41 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
O NPA 2012.1.42 Sculpture 	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station

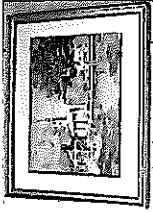
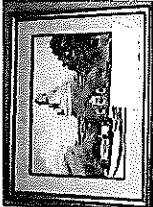
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.43 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.44 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.45 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.46 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.1.47 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				

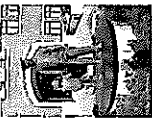
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2012.1.48 Sculpture	An installation of 17 aluminum cast sculptures, attached to newel posts in the east lobby and hallway of South Norwalk Railway Station. A collaboration of the Norwalk Parking Authority, Norwalk Transit District and the Norwalk Arts Commission. Funding provided by the Parking Authority Federal Transit Administration's Public Art Enhancement grant program.	Stable		South Norwalk Railway Station
				
O NPA 2012.2.1 Painting	Painting and fabric collage on wood panel	Stable		Norwalk Library reading area on first floor
				
O NPA 2012.2.4 Painting	Mural created though program organized by Norwalk 2.0	Stable		Norwalk Library at Belden Street main lobby
				
O NPA 2013.1.1 Mural	Hand-painted ceramic tile mural created with community participation	Stable		Calf Pasture Beach
				
O NPA 2013.1.2 Mural	Painted mural with low-relief ceramic border	Stable		Calf Pasture Beach
				

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2013.1.3 Mural	Painted mural on brick 	Stable		Calf Pasture Beach
O NPA 2013.2.1 Sculpture	Mixed media figurative sculpture, surrounded by plantings of tall grasses 	Stable		Mathews Park
O NPA 2013.2.3 Painting	Mural created through program organized by Norwalk 2.0 	Stable		Norwalk Library at Belden Street main lobby
O NPA 2013.4.1 Print	A series of digitally altered enlargements of scenes from vintage postcards depicting sites in Norwalk. Conceived, printed and framed by Jeffrey Price of Artists' Market, Norwalk. Historical information for captions by Ralph Bloom. 	Stable		Norwalk City Hall
O NPA 2013.4.2 Print	A series of digitally altered enlargements of scenes from vintage postcards depicting sites in Norwalk. Conceived, printed and framed by Jeffrey Price of Artists' Market, Norwalk. Historical information for captions by Ralph Bloom. 	Stable		Norwalk City Hall

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2013.4.3 Print 	A series of digitally altered enlargements of scenes from vintage postcards depicting sites in Norwalk. Conceived, printed and framed by Jeffrey Price of Artists' Market, Norwalk. Historical information for captions by Ralph Bloom.	Stable		Norwalk City Hall
O NPA 2014.1.1 Painting 	Painted traffic light control box illustrating the theme "Connecticut at Work". Part of the Traffic Graphics program.	Stable		Corner of S. Main and Monroe outside Police HQ
O NPA 2014.1.2 Painting 	Painted traffic light control box illustrating the theme "Connecticut at Work". Part of the Traffic Graphics program.	Stable		Webster Parking Lot entrance on MLK Jr. Boulevard
O NPA 2014.1.3 Painting 	Painted traffic light control box illustrating the theme "Connecticut at Work". Part of the Traffic Graphics program.	Stable		MLK Boulevard and Lowe Street
O NPA 2014.1.4 Painting 	Painted traffic light control box illustrating the theme "Connecticut at Work". Part of the Traffic Graphics program.	Poor		MLK Jr. Blvd

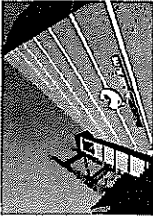
Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2014.1.5 Painting 	Painted traffic signal control box illustrating the theme "Young Adult Literature". Part of the Traffic Graphic program. Theme sponsored by the Norwalk Public Library.	Stable		Corner of Washington Street and Main.
O NPA 2014.1.6 Painting 	Painted traffic signal control box illustrating the theme "Young Adult Literature". Part of the Traffic Graphic program. Theme sponsored by the Norwalk Public Library.	Stable		Corner of Washington and Water Streets
O NPA 2014.1.7 Painting 	Painted traffic signal control box illustrating the theme "Young Adult Literature". Part of the Traffic Graphic program. Theme sponsored by the Norwalk Public Library.	Stable		SONO on Main
O NPA 2014.1.8 Painting 	Painted traffic signal control box illustrating the theme "Young Adult Literature". Part of the Traffic Graphic program. Theme sponsored by the Norwalk Public Library.	Stable		West Avenue outside Walgreens Pharmacy
O NPA 2014.2.1 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2014.2.2 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk
O NPA 2014.2.3 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk
O NPA 2014.2.4 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk
O NPA 2014.2.5 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk
O NPA 2014.2.6 Print 	1 of 6 framed depictions of Norwalk area scenes; photolitho reproductions of the original watercolors. Duplicate versions also at Transit District Office and City Hall. No edition indicated. Gift of Friends of Norwalk Library.	Stable		Norwalk Public Library by reference desk

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2014.2.7 Sculpture	Cast bronze sculpture by Brodin Studios, Litchfield, MN. a company specializing in monuments to police, firefighters, etc. Sponsors include Stew Leonards, John M. Glover, DIAGEO and Guillermo Arteaga. Dedication plaque at base inscribed "Dedicated in memory of Norwalk Police Officers" Norwalk Police Union Local 1727. 	Stable		In front of Norwalk Police Headquarters on S. Main Street.
O NPA 2014.3.1 Print	Photolithographic reproduction print of pencil drawing. 	Stable		South Norwalk Public Library, children's area lower level
O NPA 2014.3.2 Painting	Watercolor of frontage of Sheffield Island Lighthouse	Stable		Norwalk Public Library at Belden St (map/reference section)
O NPA 2014.3.3 Print	Photolithographic reproduction print of original painting #278/300	Stable		Norwalk Public Library at Belden St (map/reference section)
O NPA 2014.3.4 Print	Giclee print on linen panel; edition unknown, not numbered.	Stable		Norwalk Public Library at Belden St (map/reference section)

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2014.3.7 Print 	Reproduction of original watercolor. No edition indicated. Not numbered.	Stable		Norwalk City Hall entrance lobby
O NPA 2014.4.2 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor
O NPA 2014.4.1 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor
O NPA 2014.4.2 Sculpture 	Aluminum or steel sign with programmable color LED lighting embedded. Fabricated at Cambridge Architect, Cambridge MD.	Stable		Under railway bridge in SONO at Washington and Main
O NPA 2014.4.3 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2014.4.4 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor
O NPA 2014.4.5 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor
O NPA 2014.4.6 Print 	Reproductions of original watercolor by Tracy Sugarman. Duplicates at Norwalk Library. Not numbered. Assumed to be photolithographic reproduction prints.	Stable		Norwalk Transit District Office 2nd floor
O NPA 2015.1.1 Digital Photograph 	Digital photograph printed on linen panel	Stable		Norwalk Library main lobby at Belden Street branch
O NPA 2015.1.2 Digital Photograph 	Digital photograph printed on linen panel	Stable		Norwalk Library main lobby at Belden Street branch

Catalog / Objectid / Objname	Description	Condition	Status	Home Location
O NPA 2015.1.3 Digital Photograph 	Digital photograph printed on linen panel	Stable		Norwalk Library South Norwalk?
O NPA 2015.1.4 Digital Photograph 	Digital photograph printed on linen panel	Stable		Norwalk Library South Norwalk ?
O NPA2015.1.9 Painting 	Paint and transfers on a metal traffic signal control box. Part of the "Traffic Graphic" program. Created by Norwalk artist Jahmane with students William Powell-McRae, Trey Lewis, Madelyn Gabriel, Vanessa Aguilar, Anthony Mahew Jr., Jorge Dacruz, Joshua Garcia and Louis Gabriel.	Stable		West Avenue at NHA
O NPA2015.1.10 Fabric 	Fabric Patchwork Quilt designed by Lizzy Rockwell and created by 200 plus community members. A Peace by Piece project.	Stable	On View	South Norwalk Branch Library stairwell

Total Items:153