

**PROPOSAL FOR PHASE II WORK**  
**Jackson Stewart's *Apollo Mural***  
**Conservation of the Mosaic**

**Revised 2.2.2022**



*Figure 1*

***Prepared for:***

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***Prepared by:***

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**INTRODUCTION:** Jack Stewart’s Apollo is a 90-foot-long mosaic mural originally installed on the historic Miami Beach Versailles Hotel. This artwork was removed upon the demolition of the hotel and has remained in storage since 2014. It is currently in poor condition, exhibiting loss of tesserae, damage to metal members and possible concrete cracking. That said, RLA Conservation, the lead conservators for this project, believe this remains a conservable and exhibitable artwork. This opinion is based on extensive work with relocating and repairing 20<sup>th</sup> century mosaics in Florida, California and Texas and publications referencing iconic projects.<sup>1</sup>

The luxury hotel group Aman has proposed funding and the conservation of and reinstallation of the mosaic at the Scott Rakow Youth Center in Miami Beach as part of a development agreement with the City of Miami Beach. This proposal provides an estimate for Phase II of this project, the initial conservation of the mosaic’s elements, an inventory of all items, and moving them to a more appropriate storage place until such time as a proper installation site can be determined.

**BACKGROUND:** RLA Conservation’s conservators Rosa Lowinger and Caroline Dickensheets performed an assessment of the mosaic on July 22, 2021. A second assessment, conducted by Dickensheets in conjunction with engineer Douglas Wood and Gal Bensaadon of Red Door Construction was carried out on August 6, 2021. At the time of the second assessment, it became clear that the wall selected for installation at the Scott Rakow Youth Center in Miami Beach was not big enough to accommodate the mosaic. Therefore, new thoughts on how to proceed with conservation are being currently considered.

At the time of the onsite inspections, the mosaic was found to be in very poor condition at the site. The pieces are fracturing, tesserae have been lost, aluminum elements have been bent and exhibit corrosion, and there is general dirt, grime, and biogrowth on elements. That said, the mosaic remains a viable artwork that is fully conservable. Time, however, is of the essence. The elements need to be rescued, cleaned and prepared for conservation sooner rather than later or risk additional losses that will result in increased treatment costs and possible irreparable damage.

The new plan of action put forth below addresses the conservation of the artwork’s elements themselves. This is a necessary step in preparation for installation. In other words, doing this step will not result in redundancy. This work needs to happen to mitigate the poor removal and storage phases that have taken place so far.

**PROPOSED WORK FOR PHASE II:** Phase II will address the repair and inventory of the mosaic. This version of the proposal is updated to include moving of the mosaic to the Bakehouse site or another site nearby. The following is proposed:

1. Assess and inventory all of the elements. Use a diagram of the installed artwork to try to piece together where everything goes. Assign a number to each item.

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<sup>1</sup> See Lowinger, Rosa, Christina Varvi, and Kelly Ciociola (2020) *Logistical Challenges in the Relocation of Monumental, Modern Architectural Artworks*, *Studies in Conservation*, 65:sup1, P192-P198, DOI: [10.1080/00393630.2020.1780855](https://doi.org/10.1080/00393630.2020.1780855)

2. Photograph each element and sort the pieces so mosaics and aluminum pieces are separated and carefully catalogued. Determine if any items are missing.
3. Remove weeds and spray for wasps then gather all tesserae for re-use.
4. As the work is no longer able to be worked on at the site in question, devise a plan, together with an art handling firm, for safe transfer of the artwork to a new location. At present the Bakehouse at NW 32<sup>nd</sup> Street near 5<sup>th</sup> Avenue is offered. This site will require placing the elements on concrete blocks to prevent flooding of the mural. We will require fencing and a job box to safeguard tools and materials.
5. Set up a platform for work on the mosaics and aluminum elements. Using a forklift, move the mosaic elements so they are able to be worked on.
6. Clean all of the elements using a conservation grade detergent, low pressure water, and fungicides to remove biogrowths.
7. Reset loose tesserae and source new tesserae to replace missing ones.
8. Perform preliminary repairs to the concrete in preparation for being able to turn the mosaics.
9. Using a forklift, move and turn the mosaics for work on the backs.
10. Remove corrosion from all aluminum elements.
11. Straighten bent aluminum elements and repair connectors.
12. Identify any elements that are missing and provide any additional costs and strategy for their replacement or refabrication. This to include hardware, mosaic elements, and aluminum fragments. The costs of these will be added to the base cost, an allowance is given below.
13. Once elements are conserved, safeguard them in a covered area until they can be installed. The cost of this will need to be calculated separately once we know where the items are going and who will move them.
14. Prepare conservation notes for installation.
15. Meet with possible installers and engineering and hopefully help identify the wall where the pieces will be mounted.

#### PROPOSED RLA COSTS OF PHASE II:

These costs are being revised to account for moving the artwork to a new site at the Bakehouse and working from the RLA studios than at the original site. Costs are based on the following rates: Chief Conservator- \$200.00 per hour; Staff Conservators- \$165.00 per hour; Technicians: \$95.00- \$110.00 per hour; Admin- \$65.00 per hour. Note that the revised cost includes the conservation time and labor to assist with the move to a new site. The cost of the move itself will be calculated separately after receiving estimates from qualified art handling firms. We are allowing a contingency for this.

#### • **Labor:**

Conservators:	<b>\$50,000.00 - \$65,000.00</b>
Technicians:	<b>\$120,000.00 - \$150,000.00</b>



Admin/ Insurance: **\$3,000.00- \$4,000.00** (note: This is only for RLA's liability and workman's compensation plus naming Bakehouse as co-insured. The artwork itself will need to be insured by the City for theft or damage .)

• **Materials:** **\$5,000.00** + replacement parts (allowance for replacements **\$5,000.00**)

• **Equipment** (forklift rental, tables, lighting, welding, and rental of fencing for 12 months): allow **\$10,000.00 - \$15,000.00.**

This cost assumes that water and electricity will be available at no charge at the Bakehouse worksite.

• **Documentation, report, research, supervision of move, meetings:** **\$6,000.00**

**Total Estimated Conservation Cost of Phase II Treatment: \$199,000.00 - \$250,000.00**

**Additional Costs (not to RLA):**

1. For moving the artwork to the Bakehouse will need to be calculated, but we are including an allowance of **\$25,000.00**. To be revised as needed.
2. Final installation range between **\$70,000.00 - \$90,000.00** depending on the location selected and the engineering requirements, including whether the wall itself needs engineering. This will require revision.

Proposal Revised by:

A handwritten signature in black ink, appearing to read 'Caroline Dickensheets', written over a horizontal line.

A handwritten signature in black ink, appearing to read 'Rosa Lowinger', written over a horizontal line.

Caroline Dickensheets, Conservator

Rosa Lowinger, President & Chief Conservator

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