

Bueno, Lizbeth

From: Tackett, Deborah
Sent: Friday, December 10, 2021 1:56 PM
Cc: Gonzalez, Jessica; Bueno, Lizbeth; Fons, Monique; Seiberling, James; Kallergis, Nick
Subject: FW: Possibility for Fire Station #1 incorporating Jack Stewart's Apollo Mural
Attachments: UPDATED - Historic Resources Report on Jack Stewart and his.pdf; LTC 480-2021 Art in Public Places Committee Motions-October 19, 2021.pdf

Good Afternoon Members of the HPB,

Please see public comment below and attached for HPB21-0483, 833 6th Street

MIAMIBEACH

Debbie Tackett, *Historic Preservation & Architecture Officer*
PLANNING DEPARTMENT
1700 Convention Center Drive, Miami Beach, FL 33139
Tel: 305.673.7000 ext. 26467 www.miamibeachfl.gov

We are committed to providing excellent public service and safety to all who live, work and play in our vibrant, tropical, historic community.

It's easy being Green! Please consider our environment before printing this email.

From: Mitch Novick <sherbrookehotel@gmail.com>
Sent: Friday, December 10, 2021 11:51 AM
To: Tackett, Deborah <DeborahTackett@miamibeachfl.gov>; Mooney, Thomas <ThomasMooney@miamibeachfl.gov>
Cc: Hernandez, Maria <MariaHernandez@miamibeachfl.gov>
Subject: Possibility for Fire Station #1 incorporating Jack Stewart's Apollo Mural

[THIS MESSAGE COMES FROM AN EXTERNAL EMAIL - USE CAUTION WHEN REPLYING AND OPENING LINKS OR ATTACHMENTS]

Happy Holiday's Debra and Tom: Please confirm and distribute this email to members of the HPB. Thanks

Dear Members of the Historic Preservation Board:

While I lament the likely loss of the Lapidus designed community center, I understand the compelling need for a new fire station at this location.

In moving forward, I'm requesting the HPB to consider the possibility of requiring the City of Miami Beach to incorporate the Jack Stewart Apollo Mural onto the West facade of the development plan. Stewart's masterpiece was originally installed on the West wall of the now demolished Versailles annex and was appreciated and studied by residents and visitors for generations. I first took note of this work as a small child. On a side note, the developer of the Aman Hotel has proffered to pay all costs associated with the curation, restoration and installation of the work.

For your convenience, I'm enclosing a:

1.) January 2015 front page Miami Herald story on Stewart's work, <https://www.miamiherald.com/news/local/community/miami-dade/article8831438.html>

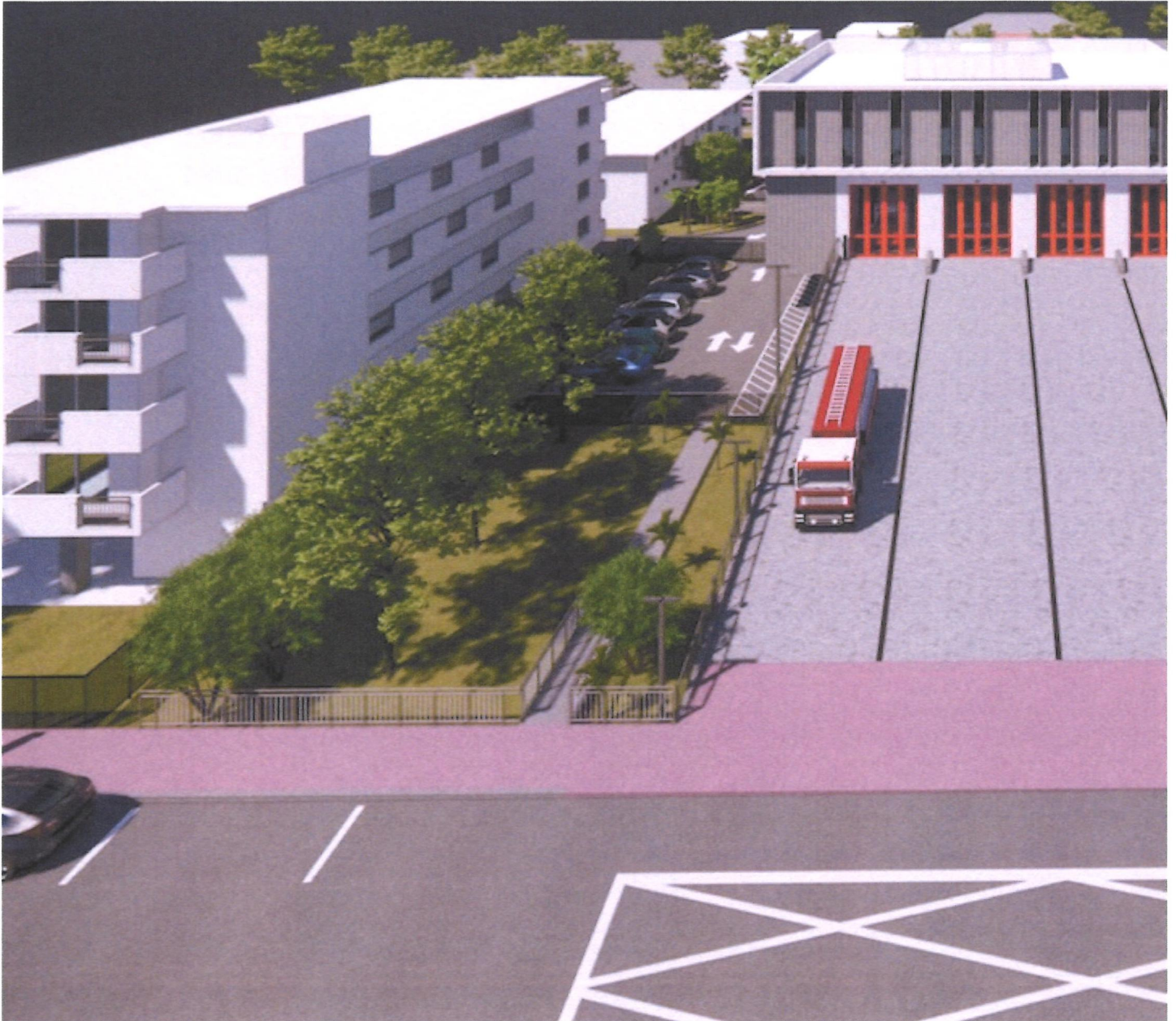
2.) Historic resources report,

3.) Quick rendering of what the work could look like installed on the new fire station, and,

4.) LTC dated November 8, 2021 indicating that the Rakow Youth center cannot accommodate Apollo Mural.

Sincerely,

Mitch Novick
305 532 0958



Historic Resources Report on Jack Stewart and his "Apollo" murals of Miami Beach

Prepared by Mitch Novick

A fascinating and intriguing story has emerged regarding Jack Stewart's Versailles Hotel mosaic murals, "Apollo Driving His Sun Chariot Across the Sky" and "Latona and Her Twins." Jack Stewart is a well regarded American artist whose work is recognized by the Smithsonian and can be found in collections and museums throughout America and around the globe. He received a Ph.D. from New York University, studied architecture at Columbia University, and studied with Josef Albers and Willem de Kooning at Yale University.

His widow, Regina Stewart, also an artist and the executive director of New York Artist Equity Association (NYAEA) has provided a treasure trove of information including photographs of the creation and manufacture of the "Apollo" murals in Stewart's New York Studio and of their installation in 1958-59 on Collins Avenue in Miami Beach. There's also a copy of an invoice from Morris Lapidus, architect of Neo-baroque Modern resort-hotels, showing that Stewart was retained by Lapidus to create a mural for the facade of his Hotel Aruba Caribbean, a resort-hotel in Aruba.

Stewart also created mosaic, ceramic tile, mixed media, and stained glass murals for among others: Cinerama Corporation, NYC, NY; S.S. Santa Paula; S.S. Matsonia; S.S. Northern Star; the Hamilton Hotel, Chicago, IL; Public School #28, NYC, NY; Avarad Furniture Company, NYC; Robin International, NYC, NY; and Cluett Peabody, Atlanta, GA.

Pulitzer Prize Winning Miami Herald Reporter Andres Viglucci writes, ". . . the Modernist glass-mosaic mural was created for the Versailles addition in the mid-1950s by Jack Stewart, a well-regarded artist whose work is in some major museums and collections around the country. As far back as 1994, Stewart's wife had written the city to ask that the mural, one of his biggest works, be designated a historic landmark, but the city apparently took no action.

The Versailles commission, at 17 feet high by 92 feet long, was an unusually large piece and helped launch Stewart on a prolific public-art career that ran in tandem with his studio painting, said David Houston, a curator and Stewart expert who's working on a book on the artist's mosaic work.

"It's an early and important piece for Jack, and it's a wonderful piece of Miami's history," Houston said.

The glass mosaic tiles were painstakingly attached to aluminum frames in Stewart's New York studio. A photo provided by his widow shows famed painter Alex Katz, then a young man, working on it as a studio assistant.

The mural depicts Apollo, of Greek mythology, racing his sun chariot towards his twin sister. In the Greek tradition, that would be Artemis, the goddess of the hunt, but the figure is identified by the artist as Diana, the later Roman equivalent of Artemis. Just around the corner, on the building's south facade, are figures identified as Latona, which is the Roman name for Leto — the mother of Apollo and Artemis — alongside her young twins.

Stewart, an Atlanta native who began painting and attracting notice before he was a teen, studied at Yale with modern-art giants Willem de Kooning and Josef Albers. He then studied architecture at Columbia University when he began doing murals, taught at several major arts schools and became vice president and provost at the Rhode Island School of Design.

In the early 1970s, Stewart gained fresh renown as one of the first to take graffiti seriously as art, extensively documenting spray-painted subway cars and their “writers” through photographs and a book, *Graffiti Kings*. Today regarded as a landmark book, it was reissued in 2009. Some of his subway-car photos are in the permanent collection of the Museum of the City of New York.

The Ogden Museum of Southern Art in New Orleans holds a collection of Stewart's paintings, which ranged from abstraction to figuration and, later, Southern landscapes. After Stewart's death in 2005, his papers went to the Smithsonian's Archives of American Art.”



Faena is Culture Photographed on 11/11/2014 by Mitch Novick

THE VERSAILLES HOTEL MURAL

Stewart's largest mural to date.

It is on the facade of the Versailles Hotel on
Collins Avenue between 32nd And 33rd Streets
in Miami Beach, Florida.

It measures 17 feet high by 92 feet long.

The long wall on Collins Avenue depicts
Apollo Driving the Sun Chariot Across the Sky

On the right end of this mural is Apollo,
on the left (north) end is Diana

the return wall depicts

Latona and Her Twins

Description of the Versailles Hotel Mural, undated

The Jack Stewart Estate



Stewart Studio in Manhattan creating the Miami Beach "Apollo" Murals, Mid-1950's The Jack Stewart Estate

Note Studio Assistants: Famed Painters Alex Katz and Emily Mason along with Ida Haubold

STEWART STUDIO
12 E 62, N. Y. 21, N. Y.

work on "Apollo" Murals for Versailles
Hotel - Miami Beach, Fla.
by - Jack Stewart
Assistants shown in this photo:
Al Katz, Emily Mason, Iola Haubold

Stewart Studio in Manhattan creating the Miami Beach "Apollo" Murals, Mid-1950's The Jack Stewart Estate

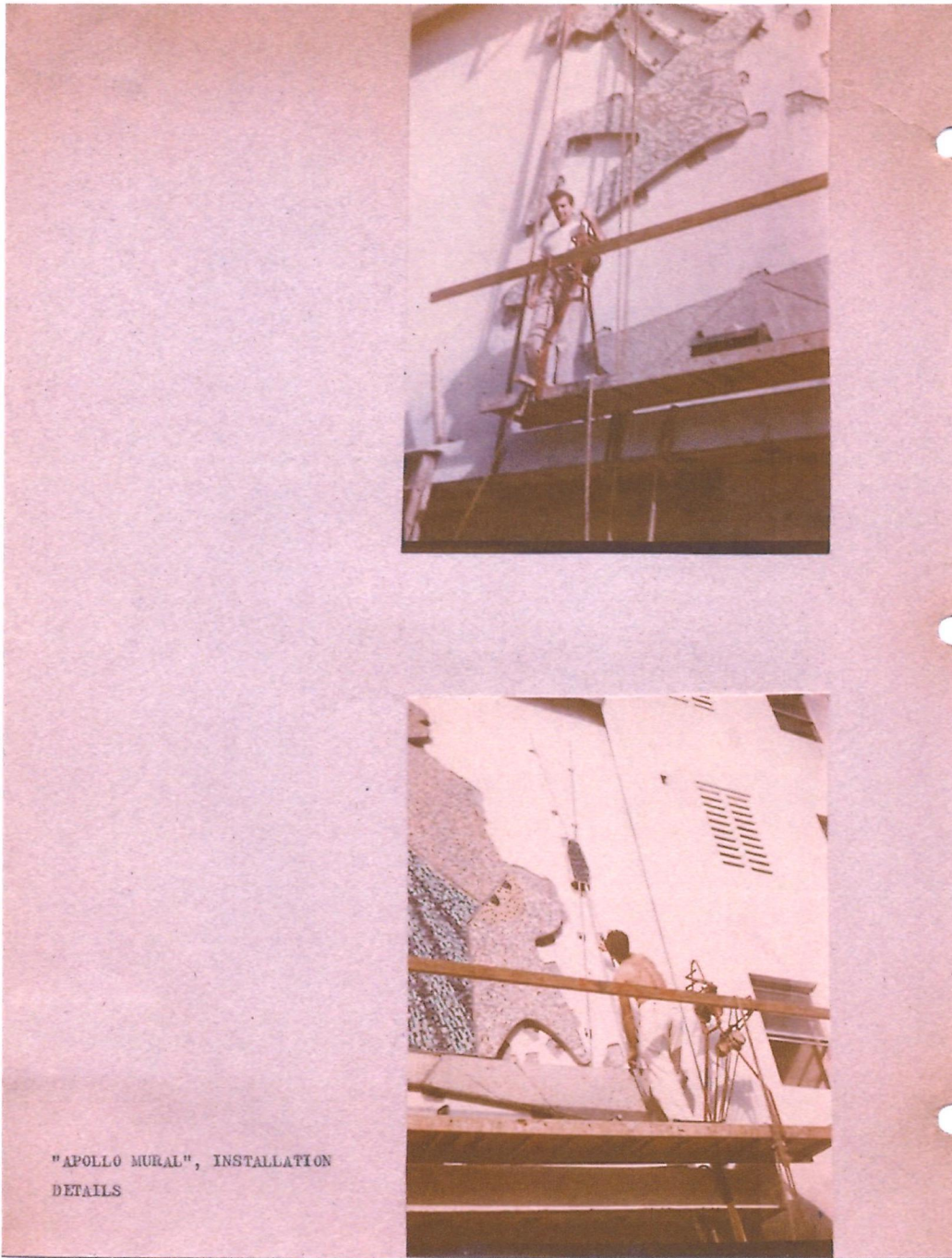
Rear of Photo



INSTALLATION DETAIL: ON SCAFFOLD, JIM RAUH AND MYSELF
BELOW, SIMON AND WILLIE STUKIS

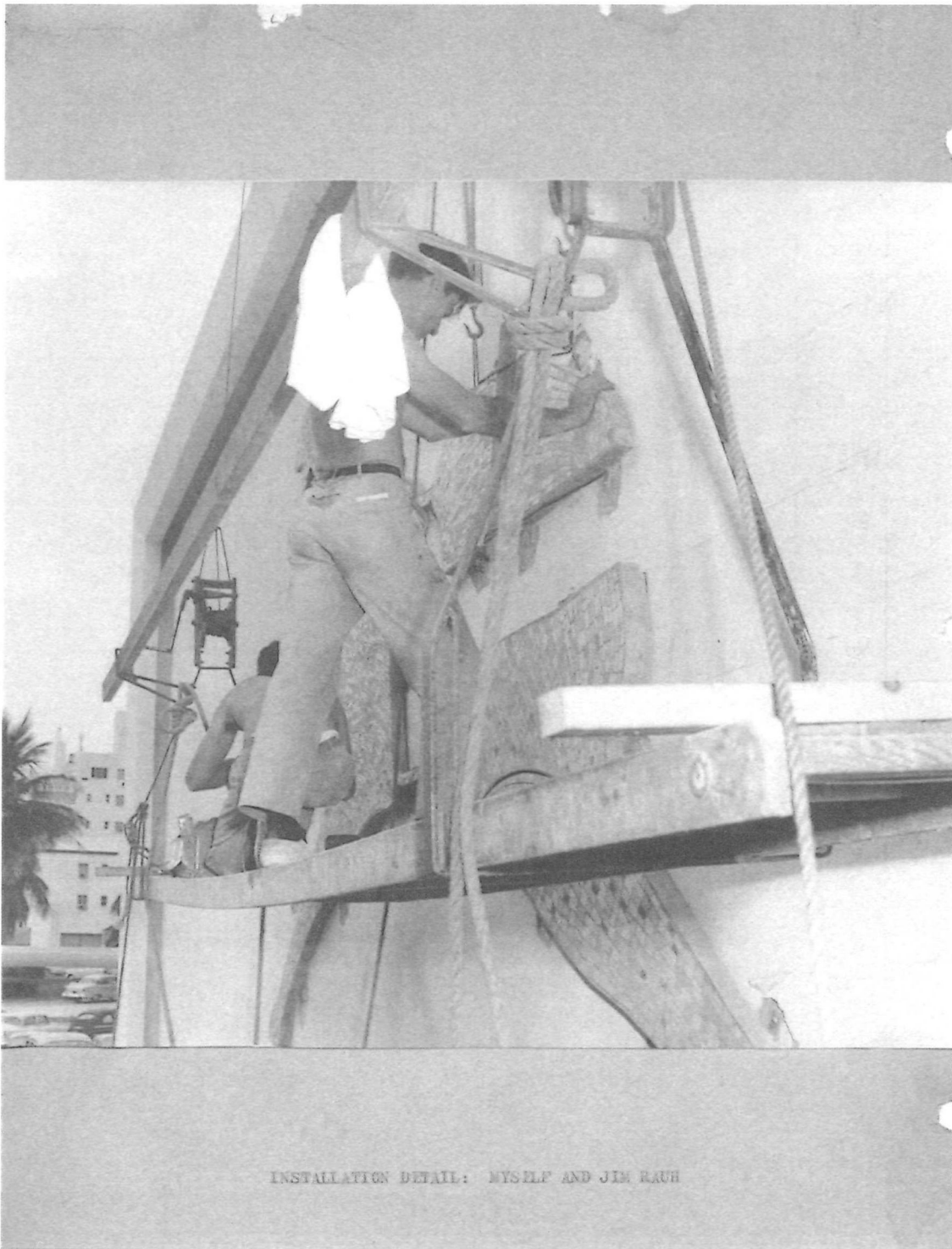
Artist Jack Stewart on swing stage installing Apollo Mural, 1958-59

The Jack Stewart Estate



Artist Jack Stewart again on the swing stage, 1958-59

The Jack Stewart Estate



INSTALLATION DETAIL: MYSELF AND JIM RAUH

Artist Jack Stewart with Jim Rauh on the swing stage 1958-59

The Jack Stewart Estate



Artist Jack Stewart with corn broom cleaning the grout, 1959

The Jack Stewart Estate



Artist Jack Stewart's completed "Apollo" Mural in 1959

The Jack Stewart Estate

COPY



498 BROOME STREET
NEW YORK, N.Y. 10013
TELEPHONE (212) 941-0130

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May 17, 1994

Mr. Tom Mooney
1700 Convention Drive 2nd Fl.
Planning Department
Miami Beach, Fl. 33139

Dear Mr. Mooney:

In 1956, Chicago architect Marion Heuer designed a wing for the Versailles Hotel, Collins Avenue at 32nd Street. New York artist Jack Stewart was commissioned to design a mosaic mural for the facade. Entitled *Apollo Driving the Sun Chariot* the mural is 17 ft. high by 92 ft. long.

We would like to know how to go about requesting a landmark designation for the mural. Obviously we are not in a position to request landmark designation of the entire building.

Thank you for looking into to this matter for us.

Sincerely,

Regina Stewart

Mural:
Apollo Driving the
Sun Chariot
Facade of Versailles
Hotel, 32nd St. and
Collins Ave. Miami
Beach. 17' h. x 92' L.
1955 by Jack Stewart
GLASS MOSAIC & ALUMINUM

New York Artist Equity Association letter to City of Miami Beach Planning Staff, May 17, 1994 The Jack Stewart Estate

Note the Board of Directors - It reads like the who's who of the art world!



Jack Stewart's commissioned work in Aruba for Modernist Architect Morris Lapidis, circa early 1960's

The Jack Stewart Estate

March 16, 1961

WORK TO
SERIAL

TO: Your request

FOR: publication

VIA

POSTAL DATE

CHECK NO.

TERMS

S T E W A R T S T U D I O

12 EAST 82ND ST. N. Y. 21, N. Y. TEL. E 8493

ITEM: Color print and transparency:

QUANTITY UNIT PRICE NET AMT.

DESIGN: Composition by Jack Stewart
Mosaic, Spring of 1958.

LOCATION: Lounge of the Aruba Caribbean Hotel,
Aruba, Netherlands Antilles.

DIMENSIONS: 7'0" x 10'0" high

FRAMES & GLASS

ARCHITECT: Morris Lapidus & Associates, N.Y.C. and Miami, Fla.

FRAME

DETAILS

Designed by the artist, executed in Mexico by Mexican craftsmen,
installed by the General Contractor.

NOTES

BALANCE

Stewart Studio Invoice to Morris Lapidus, March 16, 1961

The Jack Stewart Estate

S t e w a r t S t u d i o

31 East 7th Street New York City, NY 10003 212-777-8570 Fax: 212-473-8268

Jack Stewart, Ph.D., NA

Pres., National Society of Mural Painters

www.anny.org

September 3, 1999

Laura Cerwinske

c/o The New York Times

229 West 34th Street

NYC, NY 10036

Dear Ms. Cerwinske:

We read about your forthcoming book *South Beach Style* in *The New York Times*, Currents article, Thursday September 2, 1999, by Maria Ricapito. I would like to acquaint you with another building on Collins Avenue at 32nd Street.

In 1955, I executed a 92-foot-long mosaic mural for the facade of the building which was known at the time as the Versailles Hotel.

The mural was commissioned by Marion Heuer, Architect, of Chicago IL, who was directing its renovation. Both the building and the mosaic still stand and I hope both will go on standing, they are in remarkably good condition.

If you would like any further information or photographs, please call me at 212-777-8570.

Jack Stewart

Stewart Studio

Artist Jack Stewart Letter to Laura Cerwinske of the New York Times, September 3, 1999

The Jack Stewart Estate

S t e w a r t S t u d i o

31 East 7th Street New York City, NY 10003 212-777-8570 Fax: 212-473-8268

Jack Stewart, Ph.D., NA

Pres., National Society of Mural Painters

www.anny.org

September 3, 1999

Maria Ricapito

The New York Times

229 West 43rd Street

NYC, NY 10036

Dear Ms. Ricapito:

We enjoyed your coverage of the Miami hotels in Thursday's Currents article, and were especially delighted to know that Mr. Lapidus is still among us.

In 1955, I executed a 92-foot-long mosaic mural for the facade of the Versailles Hotel, Miami, FL. Commissioned by Marion Heuer, Architect, of Chicago IL, who was renovating the building at the time. Both the building and the mosaic still stand and I hope both will go on standing, they are in remarkably good condition.

I would greatly appreciate your sending on the enclosed materials to Laura Cerwinske for her research on the forthcoming book *South Beach Style*.

Sincerely,

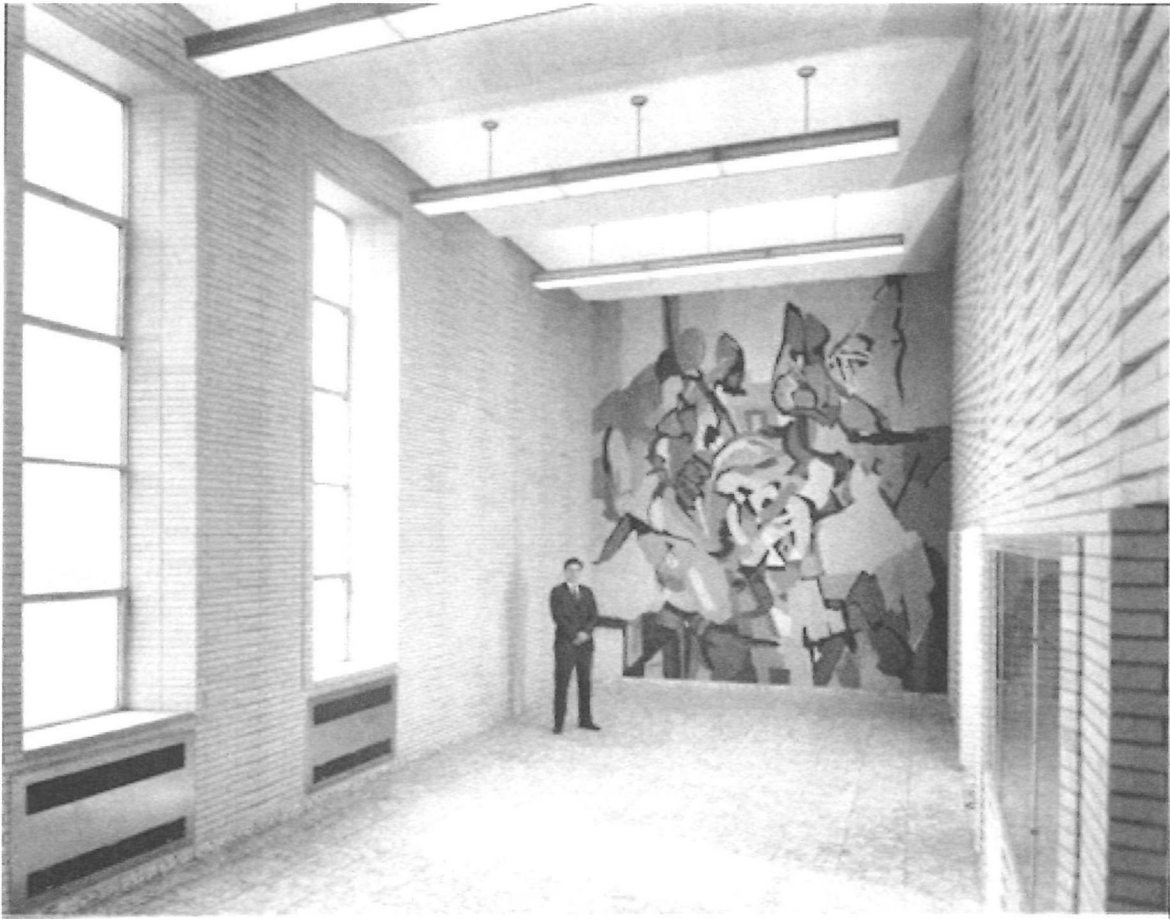
Jack Stewart

Stewart Studio

Artist Jack Stewart Letter to Maria Ricapito of the New York Times, September 3, 1999
The Jack Stewart Estate



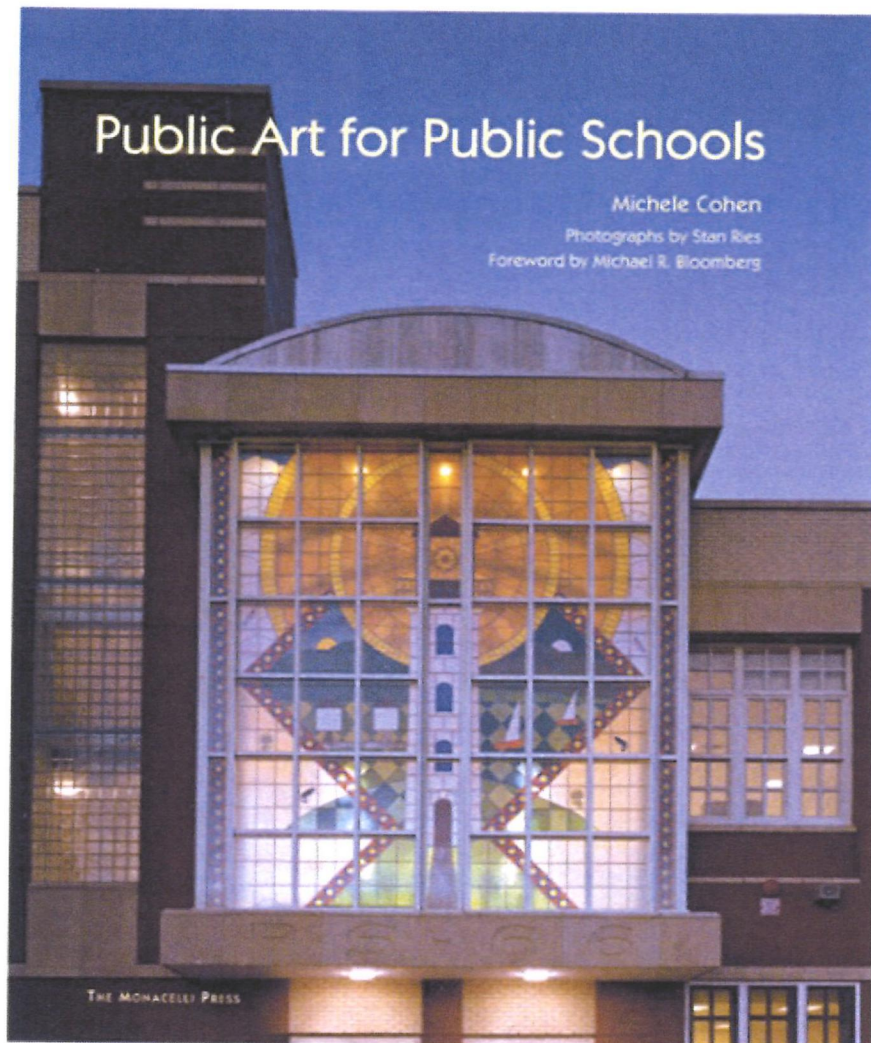
Artist Jack Stewart in P.S. 28 The Jack Stewart Estate



Artist Jack Stewart in P.S. 28 The Jack Stewart Estate



Artist Jack Stewart's work in P.S. 28 The Jack Stewart Estate



Artist Jack Stewart's two murals for Public School 28 appear in this book.

The Jack Stewart Estate



Artist Jack Stewart "Apollo" murals removed the week of January 25, 2015
Photographed on 1/31/2015 by Mitch Novick

Jack Stewart Resume:

Jack Stewart (1926-2005)

31 East 7th Street NY, NY 10003 www.anny.org e-mail - reginas@tiac.net
12/14

Born: Atlanta, Georgia

Education: Apprenticed three years to sculptor/painter Steffen Thomas. **B.F.A. Yale University**, studied with Josef Albers and Willem de Kooning. Studied architecture at **Columbia University**, 1951-53. **M.A., Ph.D., New York University.**

Museum Exhibitions

Museum of the City of New York, *City as Canvas*, NYC, NY, February – August 2014

Ogden Museum of Southern Art, *Southern Abstraction from the Permanent Collection of the Ogden Museum of Southern Art*, New Orleans, LA, 2013

New York Hall of Science, Queens, New York, *Seeing Trees*, 3/17 – 8/18, 2012

New-York Historical Society, NYC, Re-opening exhibition, Fall 2011

Fondation Cartier pour l'art Contemporain, *Born in the Streets: Graffiti*, Paris, France,
July, 2009-January 10, 2010

Ogden Museum of Southern Art, *The Jack Stewart Collection*, New Orleans, LA, January 2009

National Academy Museum, *180th Annual Exhibition*, NYC, NY, 2005

National Academy Museum, *A Fine Line: Drawings by National Academicians*, NYC, NY, 9/03-1/04

National Academy Museum, *178th Annual Exhibition*, NYC, NY, 2003

New York Hall of Science, Queens, New York, *Anodyne; The Brain Painting*, May 31 – August 31, 2003

National Academy Museum, *176th Annual Exhibition*, NYC, NY, 2001

The Alternative Museum, *Millennium Exhibition*, NYC, NY, 1999

The Bronx Museum of the Arts, *Urban Mythologies: The Bronx Represented Since the 1960s*, NY, 1999

National Academy Museum, *174th Annual Exhibition*, NYC, NY, 1999

National Academy of Design *172nd Annual Exhibition, Exhibition*, NYC, NY, 1997

National Academy Museum, *Recent Acquisitions*, NYC, NY, 1996

National Academy of Design, *171st Annual Exhibition*, NYC, NY, 1996

The Alternative Museum, *20th Anniversary: An Artists' Project, Made to Order*, NYC, NY, 12/1995-1/27/1996

The Gwinnett Fine Arts Center, Duluth, GA, *Explorations on Canvas, September 16 – December 31*, 1995

Collegio Raffaello Museum, Urbino, Italy, 1973

The Cooper Union Museum Gallery, *Innovation'71*, NYC, NY, 1971

The Cooper Union Museum Gallery, 1969, 1964

Pennsylvania Academy Show, Philadelphia, PA, 1953

Museums & Public Collections

The Museum of the City of New York, NYC, purchase of a collection of graffiti prints. October 2013

New-York Historical Society, graffiti works on paper collection, NYC, 2012

New-York Historical Society, **The Graffiti Door & photographs exhibited at Fondation Cartier pour l'art Contemporain, Paris, 2010, acquired by NYHS, 2011**

Internet: Collections of the Ogden Museum of Southern Art
www.ogdenmuseum.org/collections/stewart/stewart.html

Crisp Museum (Rosemary Berkel & Harry L. Crisp II Museum) Southeast Missouri State University, 2011

Ogden Museum of Southern Art, *Abstract Art Collection*, New Orleans, LA, 2009

Ogden Museum of Southern Art, *Jack Stewart Collection Exhibition*, New Orleans, LA, 2008

National Academy Museum, NYC, NY

Yale University Art Gallery, New Haven, CT

The Foundation of the Hudson Valley Center, Cortlandt Manor, NY, 2009
Joseph O. Loretan School of Creative Arts C.S.102, 2008

The Gwinnett Fine Arts Center, Duluth, GA

Jacqueline Casey Hudgens Center for the Arts, Duluth, GA

Museum of the University of Missouri, Cape Girardeau, MO

Wesleyan College, Macon GA

EMP Museum, (formerly the Experience Music Project), Seattle, WA, 2000

Public Art for Public Schools, PS 214, The High School of Aviation, NYC, NY

New York City School Construction Authority, NY

Savannah College of Art and Design, Savannah, GA

The Museum of the City of New York, NY purchased *Manhattan*, Ink embedded in acrylic paint. 1996

The Museum of the City of New York, NYC purchased of graffiti prints, gifted by Rod Townsend. 1996

Greenville County Museum of Art, Greenville, SC

Columbia Museum, Columbia, SC

Fleming College, Florence, Italy

Indiana State University, IN

Miami University, FL

Jack Stewart 31 East 7th Street NY, NY 10003 www.anny.org e-mail - reginas@tiac.net
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Museums & Public Collections continued . . .

New York University, NYC, NY

Collegio Raffaello, Urbino, Italy

Solo Exhibitions

Ogden Museum of Southern Art, New Orleans, LA, January – April 2009

Broome Street Gallery, NYC, NY, 2005

UMA Gallery, NYC, NY, *An Endangered World*, January 2004

UMA Gallery, NYC, NY, *State of the Union*, July 2004

Broome Street Gallery, *Drawings: Looking into the 21st Century*, NYC, NY, 2001

The Gwinnett Fine Arts Center, Duluth, GA, *Explorations on Canvas*, 1995

Broome Street Gallery, *Explorations on Canvas* NYC, NY, 1992

Broome Street Gallery, NYC, NY *The Anatomy of a Commissioned Work: The Brain Painting*, 1990

Blue Hill Cultural Center, *Three Retrospectives*, Pearl River, NY, 1989

Sheldon Swope Gallery, Terre Haute, IN, 1978

Il Palazzo Grassi, Venice, 1976

Woods-Gerry Gallery, Providence, RI, 1976

80 Washington Square East Galleries, NYC, NY, 1975

Collegio Raffaello, Urbino, Italy, 1973

Grippi and Waddell Gallery, NYC, NY, 1964

Grippi Gallery, NYC, NY, 1963

Beardsley Gallery, Winsted CT, 1953

George Binet Gallery, NYC, NY, 1950

Publications

Découvrir et Comprendre, Le Graffiti by Bernard Fontaine, **Eyrolles**, Paris, France, 2014

A History of New York in 101 Objects by Sam Roberts, Simon & Schuster, Sept. 2014

Classic Hits: New York's Pioneering Subway Graffiti Writers by Alan Fleisher & Paul Lovino, **Dokument Press Publication**, Sweden, 2012

Graffiti une Histoire en Images by Bernard Fontaine, **Eyrolles**, Paris, France, 2011

Art in the Streets, author(s): Jeffrey Deitch, Aaron Rose, et al, **Rizzoli Publications**, Inc, 2011

365 Graffiti by Jayson "Terror" Edlin & Andrew "Zephyr" Witten, **Abrams Publication**, 2011

Graffittins Historia by Malcolm Jacobson, published by **LL-förlaget**, Sweden. Publication 2011

Smithsonian Archives of American Art Internet_ <http://www.aaa.si.edu/publications/journal>

Smithsonian Archives of American Art Journal, *Graffiti's Vasari: Jack Stewart and Mass Transit Art* by Charles Duncan, **Smithsonian Institution**, Vol.49 Numbers 3-4 2010

Born in the Streets: Graffiti Fondation Cartier pour l'art Contemporain, exhibition catalogue July, 2009-
January 10, 2010

Graffiti Kings, Mass Transit Art of the 1970s, Abrams Publication, 2009

Public Art for Public Schools, Michele Cohen, The Monacelli Press, 2009

Renaissance Noire, Vol. 6, No. 1, Fall 2004

Drawings: Looking Into the 21st Century, NYC, NY 2001

The Bronx Museum of the Arts, ***Urban Mythologies: The Bronx Represented Since the 1960s***, 1999

Graffiti Art: Spraycan Art of the Ludwig & Other Collections, publ. by Chioistro dell Bramante, Naples,
Rome, and Florence, 1997

M.T.A. Mass Transit Art, publ. by the Groninger Museum, Groningen, Netherlands, 1992

***Mass Transit Art Subway Graffiti: An Aesthetic Study of Graffiti on the Subway System of New York City,
1970-1978***, U.M.I., Ann Harbor, MI, 1989

The Atheneum at New Harmony, (Richard Meier's building) co-author Regina Serniak Stewart for the
magazine **USA Today**, January 1984

Architectural Excitement in New Harmony, co-author Regina Serniak Stewart—**The Tribune-Star, Terre
Haute, IN, October 21, 1979**

Korczak Ziolkowski and his Colossal Carving of Chief Crazy Horse, **The Tribune-Star, Terre Haute, IN,
September 3, 1978**

The Jefferson Encyclopedia, Chicago, World Publ. Co., articles on drawing and mosaics, 1969

Modern Mosaic Techniques, technical editor, **Watson-Guptil**, NY, 1967

House Beautiful, mosaic furniture featured on the cover and in an article about **The Stewart Studio**,
January, 1960 issue

Jack Stewart 31 East 7th Street NY, NY 10003 www.anny.org e-mail - reginas@tiac.net
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Publications continued . . .

Furniture Forum, Re: mosaic murals and furniture Vol 12; Triennale; Vol 4 no 1 February 1953; Vol 4 no 4 December 1953; Vol 6 no 2 Summer 1954; Vol 5 no 3 Fall 1954; Vol 6 no 3 Fall 1955; Vol 7 no 2 Summer 1956; Vol 8 no 3 Fall 1957, and others

Murals

Mosaic, ceramic tile, mixed media, and stained glass. Among the larger pieces are:

Versailles Hotel, on the facade, *Apollo Driving His Sun Chariot Across the Sky*, and *Latona and Her Twins* on the return end wall, 92' x 17', mosaic Miami Beach, FL, 1958/59

Cinerama Corporation, NYC, NY *The Aegean*, stained glass mural, 1958

S.S. Santa Paula, eleven mosaic murals on the a Grace Line ship sailing the Caribbean, 1958

S.S. Matsonia, Pacific Ocean, mosaic murals

S.S. Northern Star, mosaic murals

Hamilton Hotel, Chicago, IL, 4' x 8' ceramic tile mural, 1957

Hotel Aruba Caribbean, mosaic on the facade, Netherlands Antilles

Public School #28, mosaic murals "Children at Study" 18' x 17', and "Children at Play" 7' x 5' NYC, NY 1959

Avard Furniture Company, 5' x 18' laminated stained glass wall *Voyage to Crete*, NYC

Robin International, stained glass interior wall, NYC, NY

Cluett Peabody Museum, Parco, mixed media mural made of clothing labels, sheepskin, and cotton balls,

4' x 18', Atlanta, GA

Reviews/Interviews/Lectures

The New York Times, "The Odds and Ends of New York 'A Brief History' " by **Ken Johnson** depicts City's Story at the New York Historical Society, in the exhibit "A Brief History of New York: Selections from 'A History of New York in 101 Objects,' " Sept. 4, 2014

The New York Times, "City as Canvas." **Museum of the City of New York**, February – August 2014

Internet: <http://ilovegraffiti.de/eng/tag/jack-stewart/>

Internet: see— Jack Stewart graffiti

Frere-Jones, Sasha *The New Yorker*, "Graffiti Kings Book Party at Alphabeta, Greenpoint, Brooklyn," April 10, 2009.

Gallery&Studio "When Graffiti Was King: Jack Stewart's Long Awaited Book," Summer 2009, Vol. 11 No.5

Graffiti Kings book release party video. "40 minutes of video from the release of the awesome *Graffiti Kings* book at Alphabeta. Host and producer Phil Fiumano of *NY Rocks TV* covers the book release at Alphabeta in Brooklyn of Professor Jack Stewart's long awaited book on Subway Art."

Louisiana Cultural Vistas, "Expanding the Ogden's Collection." Spring 2009

Gallery&Studio, "Notable Recent Exhibitions: Broome Street Gallery 15th Anniversary Exhibition, 2005," Vol. 7 No.3 January/February, 2005

CBS Channel 2 News interview, May 8, 2003, to protest the plans to change 2 Columbus Circle the 1960s Modernist building designed by Edward Durell Stone

Dominick Lombardy, *New York Times, Art Review*, Blue Hill Cultural Center, January 16, 2000

Holland Cotter *The New York Times* -"Retro-Active 1" at the Martinez Gallery in Chelsea, May 7, 1999

www.artnet.com/magazine_pre2000/people/robinson/robinson4-8-16.asp

Holland Cotter, *New York Times, Art Review*: National Academy, July 26, 1996

Chiostro del Bramante, Lecture and exhibit *Graffiti Art, Rome*, Italy, 1997

Il Giornale dell'Arte, N. 134, Giugno, 1995: "What's Happening in America? News from New York" by Lucio Pozzi

WBAI, Charlie Finch, *Art Breaking News*, February 4, 1993 radio interview with Guy Kaldis, Jack Stewart, Paul Resika, Steven Harvey, and Hilton Kramer. Re: Aristo (Aristodimos) Kaldis's exhibition of paintings at the Broome Street Gallery.

What it Takes, interview by Nancy Gold, Channel C Paragon Cable TV, 12-19-91, 1-16-92

What it Takes, interview by Nancy Gold, Channel C Paragon Cable TV, 8-22-90

Daily News, Feb 28, 1990

Westside Arts Coalition, moderator of **Art-Reach-Out**, Goddard Riverside, NYC, NY 3/1990
What it Takes, interview by Nancy Gold, Channel C Paragon Cable TV, 12-5-89
Art Talks, The Educational Alliance, lecture "Abstract to Objective Art," 1993
1989 ARTnews World Art Market Conference, Panel - "Art Law, Artists' Rights."
CBS - 5 PM NEWS-Interview by Terry Azner, 11-9-89
Stuart Preston, *The New York Times*, *Art Review*, 1950

Emily Genauer, *American Artists Magazine*, "Pictures on Exhibit"

Jack Stewart 31 East 7th Street NY, NY 10003 www.anny.org e-mail - reginas@tiac.net
12/14

Academic and Professional Affiliations

Vice-pres. & provost, the Rhode Island School of Design

Professor and chairman of the Art Dept. the Cooper Union for the Advancement of Science and Art

Faculties of **Columbia University**, **New York University**, and **Queens College**

President, **New York Artists Equity Assoc. Inc.**, 1987-89; also served on **board of directors** 1985-1986; **recording secretary**, 1986-1987; and **parliamentarian** 1989 - 1995. (NYAEA), NYC, NY

President. **National Society of Mural Painters** 1996-2000, **president emeritus**, 2004

Member of the **Steffen Thomas Museum and Archives Advisory Board**, GA, 1997- 2005

President, **The Fine Arts Federation, of New York** 2003-2004, **member** of the **Board of Directors**,
1998-2003

Group Shows

Red Bull Studios NYC, NY. *Write of Passage* exhibition, October 19 – November 23, 2013

The Blue Hill Art and Cultural Center, *Seeing Trees*, Pearl River, NY, 4/30 – 6/30, 2011

Broome Street Gallery Annual Holiday Invitational, NYC, NY 1996-2011

Art Basel Miami Beach, Graffiti December 2010

Princeton International, NYC, NY May – September 2007

Broome Street Gallery 15th Anniversary Exhibition, NYC, NY 2005

Broome Street Gallery Holiday Invitational, NYC, NY 2005-06-07-08-09-10

WNYC The Art of War: 1998-2000. FM radio 93.9, 3/26/2003

Blue Hill Cultural Center, Pearl River, NY, *Birds, Beasts, and Bugs*, December 2001 - March, 2002

Blue Hill Cultural Center, Pearl River, NY, *Three Artists From New York Artists Equity Association*,
November 1999 – April 2000

Martinez Gallery, *Retro-Active 1*, NYC, NY 1999

The Alternative Museum, Millennium Exhibition, NYC, NY, 1999

Contemporary Selections from the National Academy, Silvermine Galleries, CT, 1998

Art Students League, *Murals Proposed - Murals Execute, 1998 Members Exhibition*, NYC, NY

Atlantic Gallery Annual Small Works Invitational, NYC, NY 1997-98

Blue Hill Cultural Center, *Interpreting the River*, Pearl River, NY, 1997-98

International Mural Exhibition, Mexico City, 1997-98

Galeria Tonalli, of the El Consejo Mundial de Artistas Visuales, Mexico City, 1997

Anita Shapolsky Gallery, NYC, NY, 1997

NYAEA 50th Anniversary Exhibit juried by Stephen Doherty, NYC, NY 1997

Chiostro del Bramante, Lecture and exhibit *Graffiti Art, Rome*, Italy, 1997

Olympia & York Gallery, NYC, NY, 1996

Broome Street Gallery Exhibition, juried by Grace Glueck. NYC, NY, 1996

Art Students League, *National Society of Mural Painters Centennial Exhibition*, NYC, NY, 1995

Bennett Galleries. Knoxville, TN 1993

Minor Injury Gallery, *Hop Hip Photographs*, NYC, Jan. 25, 1992 – Jan.3 1993

Bryant Galleries, Jackson, MS, 1992

Holiday 22-2 Invitational, Noho Gallery, NYC, NY, 1989

80 Washington Square East Galleries, New York University, NYC, NY, July 14 – August 21, 1985

Sheldon Swope Gallery, Terre Haute, IN, 1978

Monroe Gallery, Rochester, NY, 1976

La Scuola di Teodora, Venice, Italy, 1976

Low Library, Columbia University, NYC, NY, 1973

Museum Galleries of The Cooper Union, 22 = 44 Innovations '71, April 20 to May, 1971

Casa Italiana, Columbia University, NYC, NY, 1969

The American Federation of Arts National Traveling Show *Inform and Interpret*, 1965-1966

The Art East Annual Exhibitions, NYC, NY, 1965-66-67-68

***Artists for/Artists of PS 19*, NYC, NY Dec. 9 1959-Jan. 7 1960.**

Roland De Aenlle Gallery, 59 West 53rd Street, NYC, NY

New York City Center Art Exhibitions, NYC, NY, 1956-1957

Honors

The Fine Arts Federation Certificate of Appreciation to Jack Stewart, President 2003-2005

Elected Academician member of the **National Academy of Design, 1995**

Jack Stewart 31 East 7th Street NY, NY 10003 www.anny.org e-mail - reginas@tiac.net
12/14

Archives/Papers

National WWII Museum, New Orleans, LA 2009. Donations of letters, sketches, clothing, helmets, personal affects, V-Mail, and ephemera from Jack T. Stewart Jr.'s service in the Army of the United States, WWII. Donated by Regina Stewart in Loving Memory of her husband Jack T. Stewart.

Smithsonian Archives of American Art, Jack Stewart papers, 1926-2010. Donation of Jack Stewart's writings, letters, sketches, photographs, catalogues and announcements of his art exhibitions.

Smithsonian Archives of American Art, Jack Stewart papers, 1926-2010. Donation of Jack Stewart's **Mass Transit Art Graffiti collection.**

William Paterson University, Wayne, NJ, *History of The Paterson Lyric Opera Theatre*, NYU M.A. dissertation.

Membership and Biographical Publications

Wikipedia, Jack Stewart, artist

The Archives of American Art, The Smithsonian, Washington, DC,

New York Artists Equity Association, Inc.

The National Academy, NYC, NY

National Society of Mural Painters, NYC

The Fine Arts Federation, NYC, NY

Steffen Thomas Museum and Archives, GA,

Who's Who in Art in America

Who's Who in the East

Who's Who in the World

MIAMI BEACH

OFFICE OF THE CITY MANAGER

NO. LTC # 480-2021

LETTER TO COMMISSION

TO: Honorable Mayor Dan Gelber and Members of the City Commission

FROM: Alina T. Hudak, City Manager

DATE: November 8, 2021

SUBJECT: Art in Public Places Committee Motions—October 19, 2021

The purpose of this letter to the Mayor and Commission is to provide an update regarding two motions made during the October 19, 2021 Art in Public Places ("AIPP") Committee meeting.

1. The Conservation of Kevin Arrow's *Beatles Mandala (Amor = Love)*, 2014 Bandshell Park, Collins Avenue and 72nd Street

Motion to remove, clean, and store Kevin Arrow's *Beatles Mandala (Amor = Love)* until the AIPP Committee, in collaboration with the artist, determines the next step in relocating and/or reimaging the piece. Once the scope is finalized, staff should propose funding for the relocation of the work through the City's FY 22-23 capital budget process.

The above motion was approved unanimously.

The mosaic has been problematic almost since it was installed and is currently in a highly damaged condition. The underlying issue in its damage seems most likely to be the result of the concrete slab onto which it has been set, which was not canted to slough off water. Standing water appears to be the issue in the deterioration of the artwork.

Please find attached the Condition Assessment Report prepared by RLA Conservation of Art and Architecture, as presented to the AIPP Committee and artist.

2. Relocation and Restoration of Jack Stewart's *Apollo Mosaic*

Motion to identify a suitable location for Jack Stewart's *Apollo* mosaic, as the proposed façade of Scott Rakow Youth Center is not large enough to accommodate the work. The Committee recommends completing phase one of this project, which includes stabilization and restoration of the art components, and for the piece to be moved to a suitable storage location.

The above motion was approved unanimously.

As of April 25, 2015, the remains of the mural have been stored in a privately owned outdoor facility and are showing signs of significant deterioration. On February 9, 2021, the Historic Preservation Board approved a motion (7-0) in support of the relocation, restoration and installation of the Jack Stuart *Apollo* mosaic on the east/northeast façade of the Scott Rakow Youth Center in a manner that retains the same proportions as when

it was located at the Versailles Hotel property.

The owners of the mural, the Aman/FAENA Group have committed to subsidizing the entire cost of restoring and installing the mural. The preliminary assessment prepared by RLA Conservation of Art and Architecture determined the façade of the Scott Rakow Youth Center to be at least 30 feet too short to accommodate the work.

Members in attendance: Marcella Novella (Chair), Florencia Jimenez-Marcos (Vice-Chair), Nick D'Annunzio, Michael McManus, Aaron Resnick, Megan Riley, and Yolanda Sanchez.

Guest in attendance: Kevin Arrow

For more information, please contact Lissette Garcia Arrogante, Director, Tourism and Culture at lissettearrogante@miamibeachfl.gov or x26597.

cc: ~~MM~~/LGA/HS/BR

CONDITION ASSESSMENT REPORT

CITY OF MIAMI BEACH/KEVIN ARROW'S BEATLES MANDALA (AMOR = LOVE)

Prepared for: City of Miami Beach
 Art in Public Places
 1755 Meridian Ave.,
 Suite 500, 5th Floor
 Miami Beach, FL 33139
 Attn: Joshua Carden
 Art in Public Places Coordinator
 305.673.7577 Ext. 26127
 JoshuaCarden@MiamiBeachFL.gov



Prepared by: Caroline Dickensheets, Conservator
 cdickens@rosalowing.com
 Rosa Lowinger, CEO and
 Chief Conservator

Date of August 13, 2021

Assessment:

Date of Report: October 5, 2021

RLA Conservation Inc. is pleased to submit the following assessment to Josh Carden at the City of Miami Beach for the assessment of Kevin Arrow's Beatles Mandala, located at the North Miami Beach Bandshell Park. RLA Architectural Conservator Caroline Dickensheets assessed the work on August 13, 2021. This piece was last treated by RLA in 2015 when it was cleaned and a grout sealant was applied following testing.

Record photographs are included in this document. Additional digital photographs were taken during the treatment. To access, please copy and paste the following link into your browser: <https://www.dropbox.com/sh/0r0r7lf7vfisn15/AABTNLrbiH8ngOouTBCGWwTZa?dl=0>

Artist:	Kevin Arrow
Title:	<i>Beatles Mandala (Amor = Love)</i>
Date:	2014
Materials:	Glass mosaic tile, grout
Overall Dimensions:	14' x 14'

DESCRIPTION: The Beatles Mandala is a glass tile mosaic, on a concrete slab on the ground, and measures 13' x 13'. The glass tiles are bright in color and highly reflective. The majority of the tiles are 1/2" squares. The poured concrete slab is 14' x 14' overall. The mosaic is situated in a grassy



area in close proximity to the ocean. Trees overhand the piece, but it does receive sunlight.

CONDITION: Overall, the mosaic is in highly damaged condition. During this assessment, several conditions were noted initially. These included: tile loss, delaminating tiles, water pooling, soiling, algae growth. These conditions suggest a larger problem with the installation of the mosaic. Most significant of all is that the mosaic does not sit on a flat surface. There is a recessed area on the southeast side of the mosaic that collects standing water. Water has also collected in areas where there are displaced tesserae indicating that water has penetrated the entire mosaic. Deterioration is not limited to the area where sitting water was visible during this assessment.

Approximately 5-8% of the tesserae are displaced or missing altogether. Several large sections of tile are missing in each color. Many of these losses occur throughout the mosaic with no identifiable pattern; however, there are 2-3 areas of linear losses. In these areas, there are linear losses spanning a width of 1-6 tesserae that suggest their detachment could possibly correspond to a subsurface condition. Underlying conditions could include pooling of water or an additional fault with the concrete pad and/or bedding mortar.

Grout remains overall but is missing where there are larger areas of missing tesserae. In instances where only one or two tesserae have been displaced, the grout line appears to remain in place. Bedding mortar also appears to remain in most locations. The fiberglass mesh is visible in some areas but appears to be missing in areas where tesserae are lost. This condition suggests that the issue appears to be one of poor bonding between the tesserae and the bedding mortar.

Where the tesserae have been displaced, adjacent tesserae pop out with ease. Approximately 50% of the tesserae remain securely attached, specifically if the adjacent tesserae are secure as well. The intact tiles are in fair condition with no delamination or breakage observed. There are multiple areas of minor repairs. These include tesserae that have been reattached using an unknown likely commercial grade adhesive. Areas such as these are minimal and though the material are likely incompatible with the original, they do not appear to be causing additional deterioration to the mosaic. In general, the surface is slightly dirty with debris and the grout is stained a dark grey color. Algae was visible where the tesserae had been displaced, likely due to the stagnant water.

DISCUSSION AND RECOMMENDATIONS: This mosaic has been problematic almost since it was installed. The underlying issue in its damage seems most likely to be the result of the concrete slab onto which it has been set, which was not canted to slough off water. Standing water appears to be the issue in the deterioration of the artwork. The areas of tesserae detachment clearly correspond to dips in the mosaic surface. Moreover, there does not appear to be any drainage on the slab itself that might help mitigate this condition. Rainwater appears to be the main source of the puddling, however, given that the artwork sits within a grassy space, it may also be impacted by sprinkler water, which adds another layer of environmental deterioration. The good news for the work is that the tesserae themselves are not exhibiting damage. No breakage of the tesserae or delamination of the top surfaces was observed. The tesserae themselves were well fabricated.

Though in general we are of the opinion that this mosaic was set on an improper bedding support to begin with, that was poured improperly and within a space that introduces sprinkler water in addition to rain, the tiles themselves should be salvageable. Removal of the mosaic and reinstallation in a new location is the preferred course of action. If this is not possible, we recommend testing one area of the mosaic by drilling drainage holes into the areas where the water pools. We recommend doing this within a color field that is dark, to mask the drain holes' presence. We would then recommend re-adhering the missing tesserae in the area surrounding this drain hole to see if this helps with overall drainage. This would then allow us to understand whether mitigation could be done in a similar fashion throughout the artwork. To do this, we would need to work with the artist to source replacement tesserae for the artwork where they are missing. We also strongly suggest removing the grass around the mosaic and replacing it with decomposed shell or another soft material to prevent the need of sprinkler use.

This treatment test will not improve the unevenness of the mosaic surface, but it could reduce standing water that is causing extensive deterioration of the surface. This process would not reverse damage that has occurred but can reduce additional water damage that would occur if not intervention took place. If this interim test method does not work, we are confident that the tesserae can be salvaged and reinstalled on top of an appropriately poured slab. At the time of the assessment, it appeared that many of the tesserae are loose and can be removed with ease. Because many tesserae were displaced, new replacement tesserae will need to be sourced and reinstalled with the originals.

CONDITION PHOTOGRAPHS:



Standing water on southeast side of the mosaic.



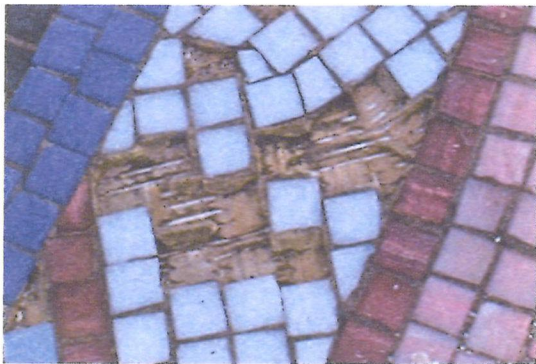
Detail of pooling water with visible algae on the grout and in areas where tiles have been displaced. .



Detail of missing tesserae both spread out and in a linear pattern as seen in the center of the image.



Detail of tile loss, standing water, dirt, and debris sitting on the mosaic



Detail of visible fiberglass mesh



Detail of the bedding mortar and underlying fiberglass and mesh.

PROPOSAL FOR INTERIM TEST:

1. Document with photographs high resolution digital photographs.
2. Conduct a thorough delamination assessment of the entire mosaic surface.
3. Select an area of the SE side of the mosaic where water pools.
4. Drill a hole into the concrete slab to penetrate down into the ground below the slab. Hole should be the size of 1-2 tesserae as to not be significantly visually obtrusive. Location and exact size to be determined.
5. Once drilling is complete, observe area to determine if water drains immediately and/or over time.
6. Set tesserae around this hole, leaving the hole uncovered for drainage.
7. Secure the area around the hole with a UV resistant epoxy. This will add another layer of



- protection to tesserae that are subjected to constant water pooling.
8. Consider installing a stainless-steel small funnel drain in the hole. This could aid in more effective draining in the drilled location.
 9. Inspect after 2 weeks to see if this improves water pooling. If so, prepare a proposal for carrying this out throughout the mosaic. Based on the results, it can be determined how many additional drainage holes are needed on the mosaic.

COST ESTIMATE FOR INTERIM TEST:

Conservator:	\$2,560.00
Technician:	\$1,600.00
Materials:	\$250.00
Parking:	\$25.00
Total Cost	\$4,435.00

If the test is successful, a full estimate will be prepared for the work to be done on the mosaic. This work would also need to include a completed cleaning of the mosaic, injection of delaminated areas, and replacement of tesserae with appropriate grout. The cost estimate would need to be determined; however, we can assume a ballpark estimate of \$12,000.00 plus replacement tesserae.

EXCLUSIONS AND CAVEATS

- This price is valid for a period of 60 days from the date of the proposal.
- No work will be performed until a mutually acceptable schedule for work and payment is agreed upon.
- We require clear access to the worksite in an uninterrupted schedule during daytime work hours unless other arrangements are made.
- We will require access to water and electricity within 100 feet of the work site.
- We will require access to free parking for at least one vehicle in close proximity to the worksite.
- We will require access to bathrooms at the worksite.
- Non-toxic trash will be deposited into dumpsters provided by client unless otherwise arranged.
- This price does not include any special insurance, permits, licenses, or bonds.
- RLA shall not be considered in default because of any failure to perform the above scope of work under its terms if the failure arises from causes beyond the control and without the fault or negligence of RLA. Examples of these causes are (1) acts of God or of the public enemy, (2) acts of the Government in either its sovereign or contractual capacity, (3) fires, (4) floods, (5) epidemics, (6) quarantine restrictions, (7) strikes, (8) freight embargoes, (9) earthquakes, and (10) unusually severe weather. In each instance, if RLA determines that any failure to perform would result from one or more of the causes above, the delivery schedule shall be revised.



Thank you for the opportunity to care for your collection. Please do not hesitate to contact us with any further questions.

Prepared by:

A handwritten signature in black ink, appearing to read "Caroline Dickensheets".

Caroline Dickensheets, Conservator

Approved by:

A handwritten signature in black ink, appearing to read "Rosa Lowinger".

Rosa Lowinger, President & Chief Conservator

Accepted by:

(sign & print name)

Date