

17. DISCUSS AND IDENTIFY POTENTIAL SITES FOR THE INSTALLATION OF "THE GLORY OF OLD GLORY," A SERIES OF MURALS BY ARTIST ENZO GALLO, WHICH WERE REMOVED, PRESERVED, AND DONATED TO THE CITY PRIOR TO THE DEMOLITION OF THE WELLS FARGO BANK ON ALTON ROAD.

Applicable Area:

FUTURE ITEMS 1

MIAMI BEACH

COMMITTEE MEMORANDUM

TO: Land Use and Sustainability Committee Members

FROM: Eric Carpenter, City Manager

DATE: March 11, 2025

TITLE: DISCUSS AND IDENTIFY POTENTIAL SITES FOR THE INSTALLATION OF "THE GLORY OF OLD GLORY," A SERIES OF MURALS BY ARTIST ENZO GALLO, WHICH WERE REMOVED, PRESERVED, AND DONATED TO THE CITY PRIOR TO THE DEMOLITION OF THE WELLS FARGO BANK ON ALTON ROAD.

RECOMMENDATION

BACKGROUND/HISTORY

ANALYSIS

FISCAL IMPACT STATEMENT

N/A

Does this Ordinance require a Business Impact Estimate? (FOR ORDINANCES ONLY)

The Business Impact Estimate (BIE) was published on .
See BIE at: <https://www.miamibeachfl.gov/city-hall/city-clerk/meeting-notice/>

FINANCIAL INFORMATION

CONCLUSION

Applicable Area

Citywide

Is this a "Residents Right to Know" item, pursuant to City Code Section 2-17?

Is this item related to a G.O. Bond Project?

Yes

No

Was this Agenda Item initially requested by a lobbyist which, as defined in Code Sec. 2-481, includes a principal engaged in lobbying? No

If so, specify the name of lobbyist(s) and principal(s):

Department

Facilities and Fleet Management

Sponsor(s)

Commissioner Alex Fernandez

Co-sponsor(s)

Condensed Title

DISCUSS AND IDENTIFY POTENTIAL SITES FOR THE INSTALLATION OF "THE GLORY OF OLD GLORY," A SERIES OF MURALS BY ARTIST ENZO GALLO, WHICH WERE REMOVED, PRESERVED, AND DONATED TO THE CITY PRIOR TO THE DEMOLITION OF THE WELLS FARGO BANK ON ALTON ROAD.

MIAMI BEACH

COMMITTEE MEMORANDUM

TO: Land Use and Sustainability Committee Members

FROM: Rickelle Williams, Interim City Manager

DATE: July 9, 2024

TITLE: DISCUSS AND IDENTIFY POTENTIAL SITES FOR THE INSTALLATION OF "THE GLORY OF OLD GLORY," A SERIES OF MURALS BY ARTIST ENZO GALLO, WHICH WERE REMOVED, PRESERVED, AND DONATED TO THE CITY PRIOR TO THE DEMOLITION OF THE WELLS FARGO BANK ON ALTON ROAD.

BACKGROUND/HISTORY

"The Glory of Old Glory" (the "Murals") were created in 1971 by Italian artist and sculptor Enzo Gallo, an immigrant who fled Italy for Cuba and subsequently emigrated to South Florida. The Murals depict the U.S. flag over time through scenes of American historical figures and events, including Abraham Lincoln, Betsy Ross, Man Lands on the Moon, and Raising the Flag on Iwo Jima. The mosaics also depict important U.S. government buildings as well as the State of Florida and its flag. They were previously installed and displayed on the Wells Fargo Bank building at 1200 Lincoln Road. The Murals (also referred to as the "Enzo Gallo Murals" or the "Murals") were commissioned by the building's former owner, Shepard Broad, developer of the Bay Harbor Islands, and were displayed on the prominent corner of Alton Road and Lincoln Road for more than 50 years. The Enzo Gallo Murals are part of Miami Beach history and have high artistic value. They are one of the few public art works in the City depicting key elements of American history, making the preservation thereof important not just artistically, but as a matter of civic pride.

Prior to the building being demolished, members of the Miami Beach preservation community urged the City to take action to save the Murals as the private property owner had no obligation to save them. Subject to City confirmation, the owner's representatives indicated the owner would take steps to cut and remove the Enzo Gallo Murals in an effort to preserve them so long as the owner is not responsible for storing the Murals for future installation and provided that the removal does not delay the owner's private project.

Consequently, on June 22, 2022, the Mayor and City Commission adopted Resolution No. 2022-32204 directing the Administration to take all steps necessary to assist with the efforts to remove and store the Murals at an appropriate to-be-determined temporary location, pending selection and approval of a suitable permanent location for the Murals. Additionally, said Resolution accepted the owner's donation of the Murals to the City, and referred the foregoing to the Art in Public Places ("AiPP") Committee for an advisory recommendation as to potential locations for the placement of the Murals.

In June 2022, the AiPP Committee issued a Letter to Commission (LTC # 244-2022), stating that while the Committee supports the preservation of the Murals and would offer professional guidance as needed, it does not recommend the use of AiPP funds to undertake expenses involved with relocating, storing, maintaining, restoring and reinstallation of the Murals. Since then there has been no further action from the AiPP Committee on this matter.

In January 2023, the Miami Design Preservation League ("MDPL") entered into a 12-month storage space lease agreement with a private landlord to temporarily store the Murals at no cost,

at 1656 Alton Road (the “Storage Facility”). Prior to the expiration of the Storage Facility lease, the Administration identified a storage space to temporarily house the Murals.

Consequently, on October 18, 2023, the Mayor and City Commission adopted Resolution No. 2023-32798 which authorized the Administration to negotiate a three (3) year lease agreement for approximately 5,000 square feet of storage space to house the Enzo Gallo Murals and the Jack Stewart “Apollo” mural. Said lease has an initial term of three (3) years, commencing on November 15, 2023, with one (1) renewal term for an additional three (3) years. On December 22, 2023, the Murals were relocated to this storage facility and deeded to the City thereafter.

On May 15, 2024, at the request of Commissioner Alex Fernandez, the City Commission approved the referral of item C4 AJ to the Land Use and Sustainability Committee (the “Committee”) to discuss and identify potential sites for the installation of the Murals.

ANALYSIS

In January 2023, at the request of the MDPL, RLA Conservation submitted “Proposal for Treatment and Reinstallation of Enzo Gallo’s “The Glory of Old Glory” (the “Proposal”) (Exhibit A). The Proposal describes how the Murals were to be removed from the structure and preserved for later restoration and reassembly. The Proposal offers a rough estimate based off the best-case scenario in which the mosaic Murals are installed at ground-level and can be easily stitched back together. The estimated cost of this work in January 2023 ranged from \$1,470,000.00 to 1,749,000.00, with a 3%-5% price increase per year. Complexity of the installation will also affect the final cost.

The Facilities and Fleet Management Department and Office of Capital Improvement Projects (“CIP”) considered City facilities with upcoming construction projects for which designs have not been finalized and that may be of acceptable size and location to accommodate the Murals in a prominent fashion. Several locations were identified and discussed. Among them, the Bass Museum expansion, the Art Deco Museum expansion, and the 72nd St. Community Complex.

These options were then reviewed through the Planning Department to determine if the Murals were an appropriate addition to these projects. It was concluded that the architecture of these spaces and the nature of some of the expansions were not compatible with the Murals and that other options should be explored. One suggestion was to include the Murals in the design of a potential West Avenue garage project, to keep them in the same neighborhood.

Another option discussed was to explore the viability of incorporating the Murals in the Scott Rakow Youth Center. Although there is no planned construction at the Scott Rakow Youth Center at this time, a project to incorporate the Murals into the courtyard walls could be explored.

The Administration also considered presenting the Murals as a standalone installation in an open greenspace. This option was rejected because the sizable structure required to support the Murals would compromise the intended purpose of an open greenspace area.

FISCAL IMPACT STATEMENT

Contingent on the site conditions and nature of the installation, incorporating the Enzo Gallo Murals will have an estimated fiscal impact on the project of approximately \$1,559,523 to \$1,928,273 (inclusive of the 3-5% annual price increase over two years) for the restoration and reassembly of the murals, exclusive of redesign costs of projects in progress, or unfunded projects.

Does this Ordinance require a Business Impact Estimate?
(FOR ORDINANCES ONLY)

The Business Impact Estimate (BIE) was published on . See BIE at:
<https://www.miamibeachfl.gov/city-hall/city-clerk/meeting-notice/>

FINANCIAL INFORMATION

CONCLUSION

In consideration of the foregoing, the Administration recommends the Committee consider and discuss the possible integration of the Murals into the Scott Rakow Youth Center, a potential West Ave. Garage project, or similar future structure(s), in the vicinity. Furthermore, the Committee may also direct the Administration to continue to explore incorporating the Murals into future project that may be suitable.

Applicable Area

Citywide

**Is this a "Residents Right to Know" item,
pursuant to City Code Section 2-17?**

No

**Is this item related to a G.O. Bond
Project?**

No

**Was this Agenda Item initially requested by a lobbyist which, as defined in Code Sec. 2-481,
includes a principal engaged in lobbying?** No

If so, specify the name of lobbyist(s) and principal(s):

Department

Facilities and Fleet Management

Sponsor(s)

Commissioner Alex Fernandez

Co-sponsor(s)

MIAMI BEACH

COMMISSION MEMORANDUM

TO: Honorable Mayor and Members of the City Commission
FROM: Commissioner Alex Fernandez
DATE: May 15, 2024

SUBJECT: REFERRAL TO LAND USE AND SUSTAINABILITY COMMITTEE TO DISCUSS AND IDENTIFY POTENTIAL SITES FOR THE INSTALLATION OF "THE GLORY OF OLD GLORY," A SERIES OF MURALS BY ARTIST ENZO GALLO, WHICH WERE REMOVED, PRESERVED, AND DONATED TO THE CITY PRIOR TO THE DEMOLITION OF THE WELLS FARGO BANK ON ALTON ROAD.

RECOMMENDATION

1. Was the Agenda Item initially requested by a lobbyist which, as defined in Code Sec. 2-481, including a principal engaged in lobbying? [Yes]

2. If so, please specify name of lobbyist(s) and principal(s): Daniel Ciraldo, Miami Design Preservation League

Please place the above item on the May 15, 2024 City Commission meeting agenda as a referral to the Land Use and Sustainability Committee ("LUSC").

On June 22, 2022, at my request, the City Commission adopted Resolution No. 2022-32204, accepting the donation of four murals, altogether entitled "The Glory of Old Glory" (the "Murals"). The Murals were created in 1971 by Italian artist and sculptor Enzo Gallo, an immigrant who fled Italy for Cuba and subsequently emigrated to South Florida. The Murals, which depict scenes featuring the American flag, were previously installed and displayed on the Wells Fargo Bank building at 1200 Lincoln Road, which was demolished.

I would like the LUSC to discuss, and staff to present on, possible sites where "The Glory of Old Glory" may be reinstalled and displayed.

SUPPORTING SURVEY DATA

na

FINANCIAL INFORMATION

na

Applicable Area

Citywide

Is this a "Residents Right to Know" item, pursuant to City Code Section 2-14?

Yes

Does this item utilize G.O. Bond Funds?

No

Legislative Tracking

Commissioner Alex Fernandez

**PROPOSAL FOR TREATMENT AND REINSTALLATION OF
ENZO GALLO'S *THE GLORY OF OLD GLORY***

January 5, 2023



Prepared for:

Daniel Ciraldo
Executive Director
Miami Design Preservation League
1001 Ocean Drive, Miami Beach, FL 33139
305.672.2014
daniel@mdpl.org

Prepared by:

RLA Conservation
852 NW 71st Street
Miami, FL 33150
Attn: Elena Bowen, Conservator
ebowen@rlaconservation.com



INTRODUCTION: Enzo Gallo's *The Glory of Old Glory* is composed of six (6) 15' x 15' mosaics depicting the US flag over time through scenes of American historical figures including Abraham Lincoln, Betsy Ross, man on the moon, and the raising of the flag over Iwo Jima. The mosaics also depict important US government buildings as well as a depiction of the state of Florida with the state flag. Each mosaic is made of irregularly-cut glass mosaic tiles of various colors set in mortar. The mosaic was created directly over concrete masonry units (CMUs) and, in three horizontal areas, applied directly to concrete structural beams. The artist's signature can be seen in the bottom visual right corner of the Lincoln mosaic. The mosaic panels were removed prior to demolition of the building and transferred to storage in an old Epicure grocery store.

Daniel Ciraldo, Executive Director of the Miami Dade Preservation League (MDPL), is currently in the beginning phases of fundraising and discussion with developers in order to determine a new location for the mosaics and the funds for conservation treatment. The following proposal is a ballpark estimate to prepare each panel for installation, oversee installation of the mosaics in a new location, and conserve the panels in-situ. As the new location is yet to be determined and the extent of conservation work necessary to stitch together the mosaic sections is unknown, this estimate is based on RLA's extensive experience with mosaic conservation and will likely need to be revised once the final installation location is chosen. Please note that installation of the mosaics will require input from a structural engineer, the cost of which is included in this proposal. Should the mosaic be installed above ground level, this proposal will need to be revised to include the cost of scaffolding.

BACKGROUND: RLA Conservation's conservators Rosa Lowinger and Caroline Dickensheets were contacted by MDPL in June 2022 to work with AmeriCaribe and provide guidance for conservation best practices for deinstallation of the mosaics. The building itself was scheduled for demolition without a plan in place for removing the mosaics prior. RLA has a history with these murals, having been first contacted in 2016 by the daughter of Shepherd Broad to remove the mosaics and reinstall them in a Bay Harbor public school. During the process of creating a proposal, Mr. Broad passed away and the project was no longer pursued by the family. Following this, in 2016, RLA was contacted by Marisa Galbut, the representative for then-owner of the building Russell Galbut. RLA was in discussions to remove a test panel, when the building owner dropped the project.

During the week of June 13 - 17, RLA Conservator Elena Bowen met with staff from General Contractors AmeriCaribe, LLC, Samurai Core Drilling Corp, and MDPL. From test cuts done on the mosaics, three (3) structural concrete beams were discovered running across the top, middle, and bottom of the mosaics. In these areas, the mosaic had been directly applied to the beams and therefore could not be deinstalled in blocks. Additionally, due to the sheer weight of the CMU substrate behind the mosaic, the contractors decided to cut 2' x 2' sections, which could be

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handled by two people in the boom lift. After redrawing gridlines around the structural beams and edges of each mosaic, the panels were 3' x 3' each.

Overall, the mosaics are in good condition and the tesserae are mostly stable. The tesserae are generally well adhered to the substrate and only minor losses were noted along the edges of the deinstalled panels. During deinstallation, it was determined that approximately three to four inches of the mosaic border could not be salvaged due to limitations from the circular saw thickness. These areas can be replicated with a faux finish once the mosaics are re-installed. Three horizontal segments across each mosaic were directly applied to concrete structural beams and therefore were removed in smaller fragments than the larger panels on the CMU substrate. It is unknown at this time by RLA how many fragments these areas were divided into.

PROPOSED TREATMENT: This ballpark estimate is based off of the best-case scenario in which the mosaics are installed at ground-level and can be easily stitched back together. As of the writing of this proposal, RLA has not examined the removed mosaic panels for tesserae loss or stability and a new location for the mosaics has not been determined. If any of these factors change, reinstallation will be more complicated and will result in a revised proposal and estimated costs. Additionally, a facility with access to electricity and water will need to be identified where conservation work prior to reinstallation can be carried out. The cost of this is not included in the proposal.

1. Assess and inventory all of the elements. Use a diagram of the installed artwork to attempt to determine where each item is located in the composition. Assign a number to each item if a number is not already assigned.
2. Photograph each element and sort the pieces so mosaics are separated and carefully catalogued. Determine if any items are missing.
3. Provide oversight to a fine art handling firm for the transportation of the mosaic to a to-be-determined facility for treatment.
 - a. The mosaic will need to be placed on a platform support in order treatment to be performed. A forklift or other machinery will most likely be required to move these mosaics and place them on the supports.
4. Clean all of the elements using a conservation grade detergent and low-pressure water.
5. Reset loose tesserae and source new tesserae to replace missing ones.
6. Perform preliminary repairs to the concrete in preparation for being able to turn the mosaics.
7. Possibly face mosaic panels as needed.
8. Using a forklift, move and turn the mosaics for work on the backs.
9. Remove CMU backing from each panel.
10. 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.

11. Prior to re-installation, consult with a structural engineer to determine best method of attachment, which will be dependent upon the receiving wall/location. This will inform any modifications that need to be made to the back side of the mosaics, construction of specialty frame, etc.
12. Source replacement tesserae to match originals as close as possible in terms of color and reflectance.
 - a. Any tiles collected during the de-installation phase will be cleaned and reused within the mosaic for the restoration.
13. Mosaics to be re-installed per the engineer's specifications by a subcontract art handling firm, to be performed with conservation oversight by RLA.
 - a. During installation, ensure that each section is straight along both the horizontal and vertical axis and that the kerf of the cut is maintained in order to keep original spacing of the individual panels. In addition, great care will be taken to ensure that the mosaic sections are in plane and do not become faceted.
14. Once all mosaic sections are installed, remove facing from mosaic and investigate changes in the mural surface. Document any new conditions that may have appeared in transport or during de-installation.
15. Clean mural with a conservation grade cleaning agent.
16. Conduct general sounding survey of all surfaces to see if any areas of delamination have developed since de-installation.
 - a. If so, inject a conservation grade material into delaminating areas identified during sounding to provide stability to these vulnerable locations.
17. Damp-clean surface and interior of any cracks with clean/distilled water to remove all dust, loose or deleterious material.
18. Remove tiles directly affected by the cut lines throughout the mosaic. These would be any tiles that were cut during the de-installation process.
19. Back-fill cut lines to create a stable surface for replacement tiles.
20. Replacement tiles will be set and grouted with an appropriate mortar and grout, matching the original in color and texture as closely as possible.
21. Investigate the need for a sealant on the mosaic, particularly if it is re-installed outdoors or in a high-traffic area where they can be touched by visitors.
22. Note: This scope does not include special trim or other finishing around the borders/edges of the mosaic to recreate the edges of the mosaics lost during deinstallation.

Estimated Cost Per Pictorial Panel = \$250,000.00 – 295,000.00

Includes labor, materials, specialized equipment rentals, structural engineer, and administrative time for coordination. Allow approximately a 3-5% increase annually beginning in January 2023.

Note: RLA estimates that these costs could be reduced after the first panel is completed. Each time one of these is completed, we may be able to refine the process. We estimate that each installation



of a pictorial panel will range depending on whether it is installed at ground level or higher up. This scope does not allow for scaffolding or permit costs. Owners should allow approximately \$300,000 per the initial panels and a lower cost for future ones, as long as they are not situated on a high surface.

Total Cost to Treat and Oversee Installation of All Six (6) Panels = \$1,470,000.00 – 1,749,000.00

Please Note: Pre-payment of 50% due upon submission of signed proposal. Balance due upon completion.

EXCLUSIONS AND CAVEATS

- This price is valid for a period of 90 days from the date of the proposal.
- No work will be performed until a mutually acceptable schedule for work and payment is agreed upon.
- Costs are NOT based on Davis Bacon, Service Contract Act or any other legally mandated prevailing wage rates beyond minimum wage. If prevailing wage compliance is required, we reserve the right to modify our proposal accordingly.
- We require clear access to the worksite in an uninterrupted schedule during daytime work hours, Monday through Friday, 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.
- Notwithstanding anything in the proposal/agreement to the contrary, any material or equipment prices provided herein are only applicable to work performed in the next 90 days. After this period, material and equipment prices will be subject to further increases due to any shortages, unavailability or increases in market pricing from any cause whatsoever except to the extent caused by RLA. If, during the performance of the proposal/agreement, any material or equipment price increases, the price shall be increased by an amount necessary to cover such price increases. Where the delivery of material or equipment is delayed, through no fault of RLA, RLA shall not be responsible for any additional costs or damages associated with such delays.
- 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 your consideration of this proposal. We look forward to working with you.

Prepared by:

A handwritten signature in black ink, appearing to read 'Elena V Bowen'.

Elena Bowen, Conservator

Approved by:

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

Rosa Lowinger, Chief Conservator

NOTE: THIS PROPOSAL IS THE INTELLECTUAL PROPERTY OF RLA CONSERVATION OF ART & ARCHITECTURE AND MAY NOT BE SHARED WITH ANY OTHER PARTIES OR INDIVIDUALS WITHOUT THE EXPRESS WRITTEN PERMISSION OF RLA CONSERVATION OF ART & ARCHITECTURE OR USED TO CREATE A REQUEST FOR PROPOSAL (RFP) TO SOLICIT WORK FROM ANOTHER CONSERVATION FIRM.

Accepted by:

(sign name)

(print name)

(title & agency)

(date)

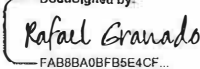
MIAMI BEACH

OFFICE OF THE CITY MANAGER

NO. LTC # 244-2022

LETTER TO COMMISSION

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

FROM: Rafael Granado, City Clerk 

DATE: June 21, 2022

SUBJECT: Art in Public Places Committee Motion – June 21, 2022

The purpose of this letter to the Mayor and Commission is to provide an update regarding a motion made during the June 21, 2022 Art in Public Places Committee ("AIPP") meeting:

Motion to acknowledge the Art in Public Places Committee supports efforts to preserve the Wells Fargo murals by artist Enzo Gallo and will offer professional guidance, as needed; however, the Committee does not recommend use of Art in Public Places funds to undertake expenses involved with relocating the mural, including but not limited to, storage, maintenance, conservation and reinstallation of the work.

The above motion was approved unanimously. Art in Public Places Committee members present included Marcella Novela, Michael McManus, Aaron Resnick, Esq., and Dr. Yolanda Sanchez.

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

cc: MM/LGA/BR