



City of Sebastopol Public Arts Committee Staff Report

Meeting Date: February 13, 2024
Agenda Item: 5A
To: Public Arts Committee (PAC)
From: Kari Svanstrom, Planning Director
Subject: Call for Artists Sebastopol South Entrance Public Art Project
Recommendation: For the Committee to review submissions received

Introduction/ Background:

For the 'Call for Artists Sebastopol South Entrance Public Art Project' the City of Sebastopol was seeking proposals from California-based artists for the design, fabrication, and installation of a permanent and original public art suitable for the Joe Rodota trail south entrance.

The all-inclusive budget to be provided by the City to the commissioned artist/artwork is \$25,000. Funds for the project come from the City's Art-in-Lieu Fee Fund that is set aside for public artworks. Additionally, Sebastopol has a five-member Public Arts Committee (PAC) to review public art proposals and perform related functions. Proposals will be evaluated on both art concept and the qualifications of the artists. The City was open to a range of proposals with an emphasis on appropriateness to the site, maintenance, durability, and safety.

The Public Arts Committee will select up to three finalists who will be asked to further develop their proposal to the public. A \$1,000 honorarium will be provided to the selected finalists who choose to continue in the process. The City will make the finalists' proposals available for review and public comment at a public location, and each of the finalists or their representatives will be required to make a presentation at a future Public Arts Committee meeting. Afterwards, the PAC will make a selection that they will then recommend to the City Council, who will consider the recommendation as well as comments from the public. In the end, the City Council will make the final selection decision, and the artist or artist team, will enter into a contract for the design, fabrication, and installation of the artwork.

Discussion:

The City received thirty-two submissions, and this meeting will be for the Public Arts Committee to begin reviewing the submissions.

Recommendation:

Staff recommends that the Committee reviews submissions received for the Sebastopol South Entrance Public Art Project

Attachments:

Call for Artists Sebastopol South Entrance Public Art Project packet

Submissions

City of Sebastopol
Planning Department
7120 Bodega Avenue
Sebastopol, California 95472

November 1, 2023

Call for Artists
Sebastopol South Entrance Public Art Project

The City of Sebastopol Public Arts Committee is seeking proposals from California-based artists for the design, fabrication, and installation of permanent, durable, and low-maintenance original public art suitable for placement at the site. Funds for the budget for this project come from the City of Sebastopol's Art In-Lieu Fee Fund that is set aside for public artworks.

SUBMISSION DEADLINE: January 29, 2024, 3:00 p.m. to:
nmahungu@cityofsebastopol.org (electronic submissions only)

Project Contact: Nzuzi Mahungu, nmahungu@cityofsebastopol.gov, 707-823-6167

About Sebastopol

Sebastopol, located in Sonoma County, California was incorporated in 1902. Sebastopol is a 'general law' Council-Manager city with five Council members elected at large. Boards and Commissions include the Public Arts Committee.

Sebastopol has a unique and highly-valued small-town character. An incorporated City of 7,600 residents located in the San Francisco/North Bay region, Sebastopol is the hub of west Sonoma County, which is known as a creative center within the County.

While the incorporated area is small, Sebastopol serves a much larger unincorporated area stretching to the Pacific Ocean and the Russian River. Persons with a 'Sebastopol' mailing address number over 25,000. The City's 'market area' comprises a population of approximately 40,000-50,000 people, who, to varying degrees, use Sebastopol as their 'town' for goods, services, and recreational and cultural activities. Thus, the town has far more economic activity, as well as recreational and cultural services than would be apparent based simply on the incorporated area's population.

The City has an extraordinary location, being surrounded by farmland, vineyards, orchards, rural residential and wetlands, located minutes from the Sonoma Coast and the Russian River area, and just 60 miles north of San Francisco. Sebastopol is at the crossroads of two State Highways, Highways 116 and 12, and is eight miles from Sonoma County's largest city, Santa Rosa.

Sebastopol has an active population, highly engaged in community affairs. It is anticipated that there will be a high level of community involvement with this public art project. City web site: www.cityofsebastopol.gov

Public Art Objectives

Public art helps make our City more livable and more visually stimulating. The experience of public art makes the public areas of buildings and their grounds more welcoming, it creates a deeper interaction with the places we visit, and in which we work and live. Public art illuminates the history of a community while it points to the City's aspirations for the future. A city rich in art encourages cultural tourism which brings in visitor revenues. Sebastopol values public art and artistic expression.

The City has a five-member Public Arts Committee to review public art proposals and perform related functions.

Project Objectives

The City is open to a range of proposals. There is no set theme or medium. **Durability of materials and construction is of great importance for this public art project.** Generally, potential opportunities and considerations associated with the project may include:

- Site-specific design that reflects the community
- Foster a sense of beauty, multi-layered meaning, or have other compelling attributes
- Be appropriate for a public space
- Help create attractive public places
- Be durable, safe, and low-maintenance
- Enhance the pedestrian environment
- Foster cultural understanding
- Highlight local history, culture, or environment

No logos, specific historic figures, mascots, or any expressions of hate are to be used.

All finalists are expected to stay on budget and to complete work in an approved time frame.

This project occurs in the context of the City as a public agency, which requires a deliberative, open, and inclusive public process.

Site

The Joe Rodota Trail is one of the most heavily-utilized in Sonoma County, as is Hwy 116 northbound adjacent to the entry point of the trail, serving a large population of resident both of the Town and the surrounding area.

The Joe Rodota Trail in Sonoma County, California, was originally a railroad line built in the late 1800s to transport lumber and passengers from Santa Rosa to Forestville. After the railroad stopped operating in the 1980s, the trail was developed by local government and community groups to provide a recreational trail for walkers, joggers, cyclists, and horseback riders.

The trail stretches over 8.5 miles and features beautiful scenery, including vineyards, farmlands, and redwood forests. It was named after Joe Rodota, a former state assemblyman and advocate for Sonoma County parks and open spaces. Today, the Joe Rodota Trail is a popular destination for outdoor enthusiasts and visitors to the area.

The project site is a triangle of land adjacent to the trailhead of the Joe Rodota Trail on Hwy 116 just south of the USPS Annex at 275 Petaluma Ave, Sebastopol, CA 95472. Petaluma Avenue is a heavily-trafficked roadway in Sebastopol, and is the major north-south route through Sebastopol. The location will demark the southern entry to Sebastopol's downtown.

The artwork can be installed in the center of the site and proposals should indicate foundation/mounting requirements for the piece. Utility services are not available on the site.

There is no height limit on the site. However, the site has natural features such as trees that will be retained; we suggest the artists consider these in their proposals.

See attached map, site plan photographs and dimensions.

Eligibility

This competition is open to artists/artist teams living in the State of California. For purposes of this request, 'artist' or 'professional artist' means a practitioner in the visual arts, generally recognized by critics and peers as a professional of serious intent and ability.

Artists who are immediate family or business partners of members of the Public Arts Committee, City Council, or City staff are not eligible.

Durability, Maintenance and Safety

The durability, maintenance requirements, and safety of this project will be essential elements in the selection process.

All applicants are expected to consider the issues of long-term conservation and maintenance of public art, along with time and budget. The project will be located outside and in the public realm and may therefore be exposed to weather and physical stresses, as well as potential vandalism. The project should be fabricated of highly durable, low-maintenance materials. The selected artist may be required to apply an anti-graffiti coat to the finished product.

The environmental effects of this project, during and after installation should be considered. The City will ensure conformity with city standards of maintenance and durability, as well as ADA and safety standards.

Selection Criteria

Proposals will be evaluated based on both the art concept, and the qualifications of the artist.

The art concept will be evaluated based on appropriateness to the site, aesthetic quality, durability of the art, maintenance requirements, and safety considerations.

Practicality of the fabrication process; reasonableness of the project budget; and schedule may also be factors in the selection.

Previous experience in public art is highly desirable, but not required. Experience with public process, and demonstrated success in conceiving, fabricating, and installing durable artworks is also desirable. Such experience will be a factor in selecting proposals.

In selecting finalists, the Committee will also consider professional qualifications, i.e. record of artistic achievement, successfully completed projects, as evidenced by resume and professional recognition, and artistic merit as evidenced by submitted images.

The selected artist must be able to meet the City's contract requirements, and in the course of the project process, be available to meet with City staff, the Public Arts Committee, the City Council, and the Sebastopol community at specified times. An agreement with the selected artist will establish a minimum number of such meetings.

Selection Process

The Public Arts Committee will select up to three finalists; these artists/artist teams will be asked to further develop their proposal to the public. A \$1,000 honorarium will be provided to the finalists who are selected and choose to continue in the process.

The City will make the finalist proposals available for public review and comment (displayed at the Sebastopol Library or another public location). Each finalist or their representative will be required to make a presentation at a public meeting of the Public Art Committee.

The Public Arts Committee will make a selection recommendation to the City Council, who will consider the Public Arts Committee recommendation as well as any public comment, and make a final selection decision.

One artist/artist team will be selected for the project and will enter into a contract for design, fabrication and installation of the artwork. Consultation with City staff and the Public Arts Committee may be needed in the course of project implementation. Final City approval is required prior to the work’s installation.

Budget

The all-inclusive artist budget to be provided by the City to the commissioned artist/artwork is \$25,000. This budget includes design, fabrication and installation, and also covers any other project-related expenses—including but not limited to design, fabrication, installation, transportation and travel, presentation materials, taxes, and insurance. City insurance requirements may be reviewed at the end of the document.

SUBMISSION SCHEDULE:

Project Timeline (some times are estimated and subject to change)

- Call Released: November 1, 2023
- Deadline for Questions: December 11, 2023, 5 pm (questions to staff, Nzuzi Mahungu, nmahungu@cityofsebastopol.org; 707-823-6167)
- Submissions Due: January 29, 2024, 3 pm
- Finalists Selected: February 2024
- Proposal Presentation: March 2024 (Estimated 40 days after finalists selected)
- Public Arts Committee Recommendation: April-May 2024
- City Council Award: May 2024
- Installation: TBD (artist to include in proposal time anticipated for fabrication/installation)
- Reception: TBD

Submission Requirements

Your submission should include the following:

1. A Letter of Interest. In not more than one typed page, describe your interest in and qualifications for this project, and generally, the process you would utilize for the project, if selected.
2. Art description/depiction. Using a text description please describe your concept for this project (250 word maximum), with or without a sketch or more specific visual image.
3. Timeline/Schedule for fabrication and installation
4. Budget. Address each of the following elements in the following order (if not applicable, so indicate):
 - A. Artist Fees
 - a. Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.)
 - b. Structural Engineering
 - B. Materials, Equipment, and Production costs
 - C. Studio Fees
 - a. Rental if unique space needed for this project
 - b. Utilities (gas, water, electricity), if not included in rental
 - D. Transportation of finished artwork to site in Sebastopol
 - E. Installation costs, including any equipment rental
 - F. Lighting costs
 - G. Insurance
 - H. Taxes
 - I. Documentation
4. A Professional Resume. List last name first. In not more than two typed pages per artist, provide an outline of your professional experience as an artist. If submitting qualifications as a team, please provide a simple resume for each member of the team with a maximum of two pages per team member. The resume should include descriptions of successfully completed similar projects, and client contact information.
5. Images of Past Work. Submit up to ten (10) images of past work. Each image should be clearly labeled and include artist's name, title of work, materials, dimensions, year, the commissioning entity, and project budget (if applicable). Images should be original works by the proposing artist(s).
6. The artist's name should appear on all materials submitted.

Please note:

- Respondents to this RFQ do so at their sole expense.
- All submittals will become property of the City. Do not submit materials you would want returned.
- Incomplete or unresponsive submittals may be rejected.
- Prospective consultants shall not contact Public Arts Committee or City Council members about this RFP without specific authorization from City staff. Doing so may be grounds for disqualification.
- The City reserves the right to reject any and all proposals and to cancel or alter the selection process at its sole discretion.

Questions

The Planning Department is managing this project. Any questions about the RFQ may be directed via email to: nmahungu@cityofsebastopol.gov

Submittals

One (1) digital copy of your complete submittal. This may be emailed to: Nzuzi Mahungu at nmahungu@cityofsebastopol.gov; you may also email Nzuzi a dropbox or other link at this email. You may also deliver a flash drive or CD-ROM to:

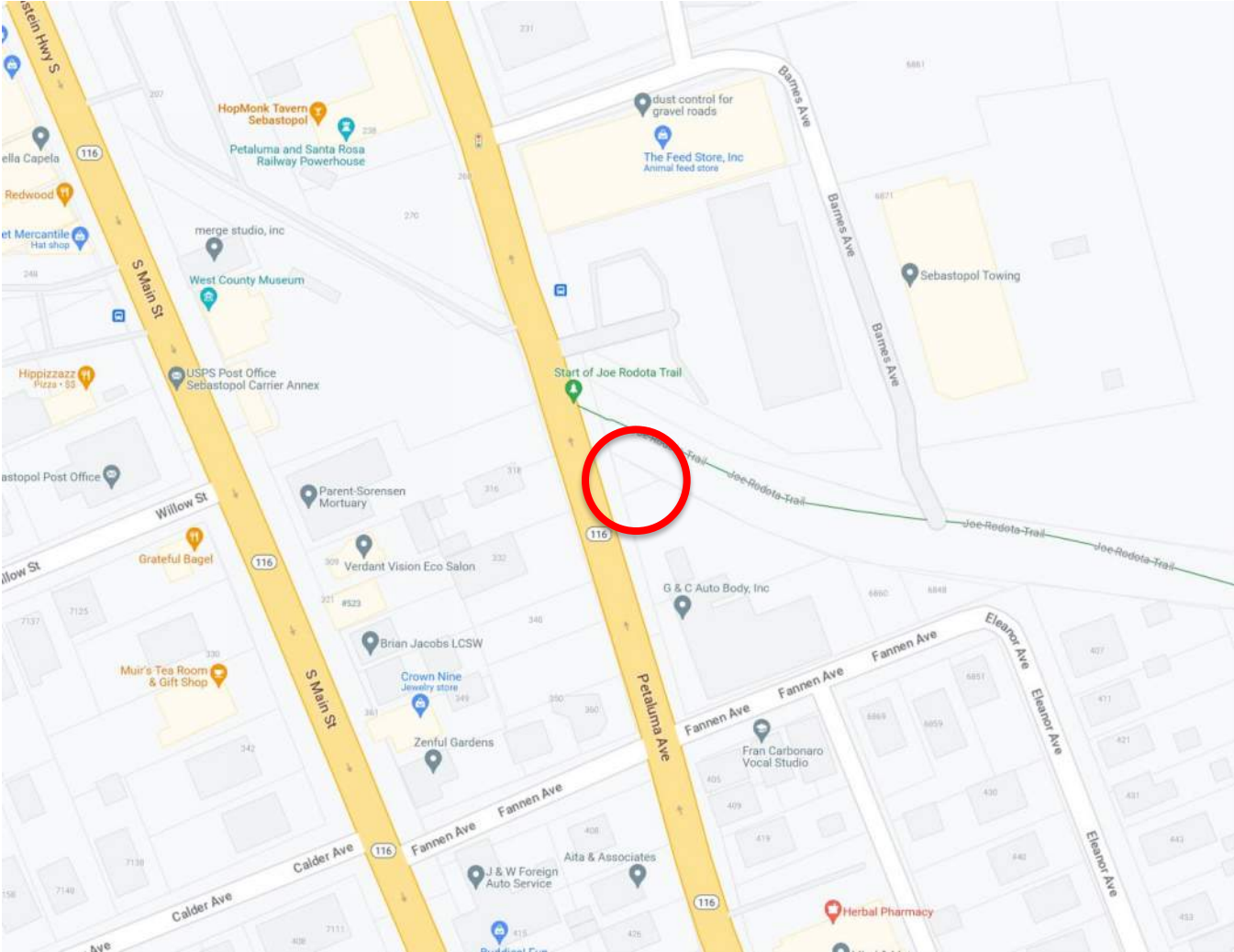
Sebastopol Planning Department
Attn: Nzuzi Mahungu / Call for Artists
7120 Bodega Avenue
Sebastopol CA 95472

Attachments:

Map
Site plan
Site photographs

Call for Artists

Sebastopol Public Art Project



Location Map



Aerials

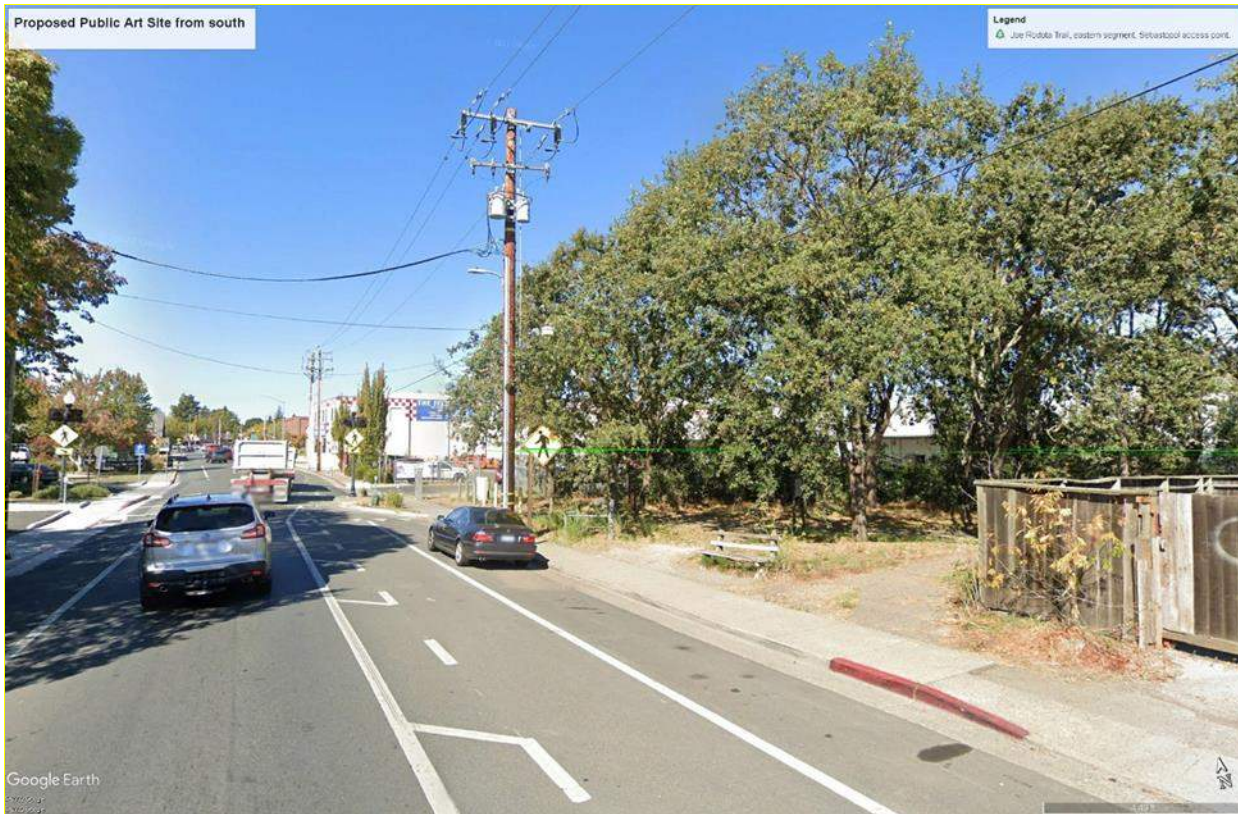
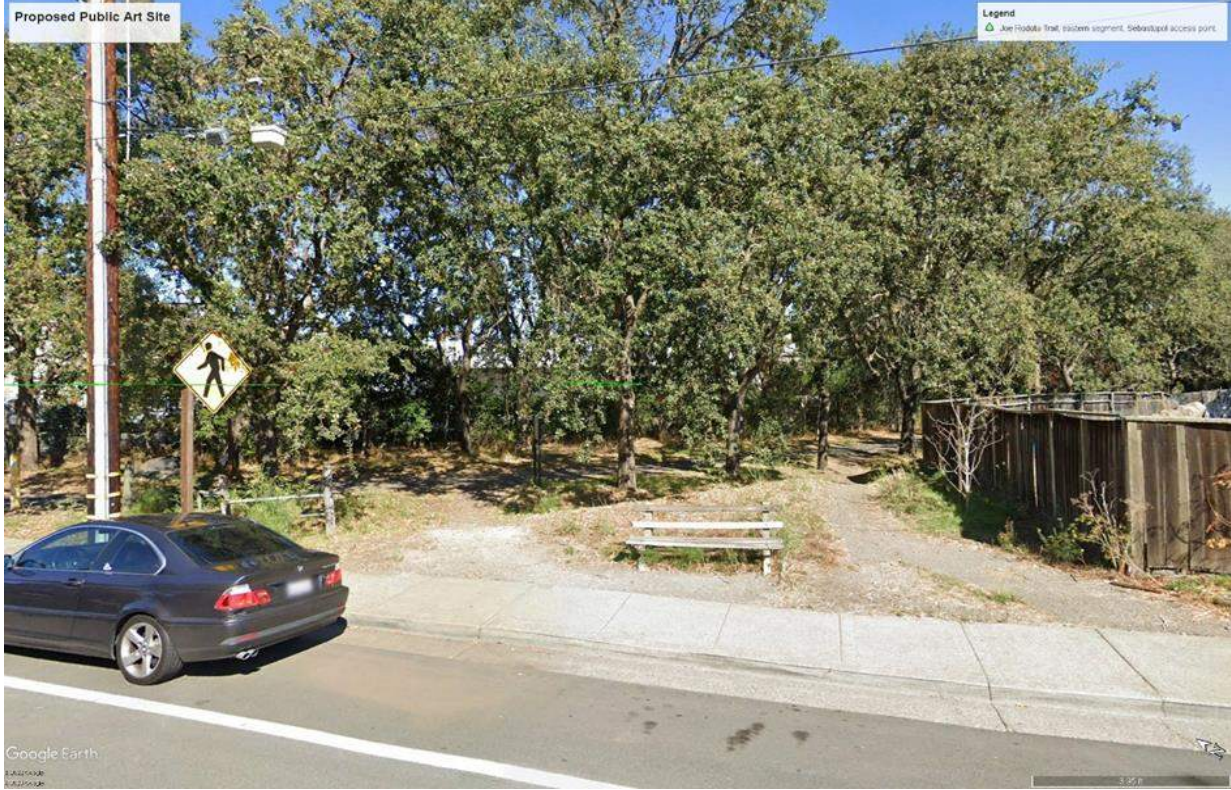
Site Photographs



Petaluma Avenue facing east t to site



Petaluma Avenue facing east to site





1. These are the Indemnity and Insurance Requirements for Contractors providing services or supplies to the City of Sebastopol. By agreeing to perform the work or submitting a proposal, you verify that you comply with and agree to be bound by these requirements. If any additional Contract documents are executed, the actual Indemnity language and Insurance Requirements may include additional provisions as deemed appropriate by the City of Sebastopol, and if a conflict occurs, the broader requirements shall prevail.
2. You should check with your Insurance advisors to verify compliance and determine if additional coverage or limits may be needed to adequately insure your obligations under this agreement. These are the minimum required and do not in any way represent or imply that such coverage is sufficient to adequately cover the Contractor's liability under this agreement. The full coverage and limits of Insurance carried by, or available to, the Contractor shall be available to the City of Sebastopol and these Insurance Requirements shall not in any way act to reduce coverage that is broader or includes higher limits than those required. The Insurance obligations under this agreement shall be either: 1— all the Insurance coverage and limits carried by, or available to, the Contractor; or 2—the minimum Insurance requirements shown in this agreement; whichever is greater. Any insurance proceeds in excess of the specified minimum limits and coverage required, which are applicable to a given loss, shall be available to the City of Sebastopol.
3. Contractor shall furnish the City of Sebastopol with original Certificates of Insurance including all required amendatory and Additional Insured endorsements (or copies of the applicable policy language affecting coverage required by this clause) and a copy of the Declarations and Endorsements Pages of the policies listing all policy endorsements to the City of Sebastopol before work begins. The City of Sebastopol reserves the right to require full-certified copies of all Insurance coverage and endorsements.

MINIMUM SCOPE AND LIMIT OF INSURANCE

Contractor shall procure and maintain for the duration of the contract, and for **five** years thereafter, insurance against claims for injuries to persons or damages to property which may arise from or in connection with the performance of the work hereunder by the Contractor, his agents, representatives, employees, or subcontractors.

Coverage shall be at least as broad as:

1. Commercial General Liability (CGL): Insurance Services Office (ISO) Form CG 00 01 covering CGL on an "occurrence" basis, including products and completed operations, property damage, bodily injury, and personal & advertising injury with limits no less than \$2,000,000 per occurrence. If a general aggregate limit applies, either the general aggregate limit shall apply separately to this project/location (ISO CG 25 03 or 25 04) or the general aggregate limit shall be twice the required occurrence limit.
2. Automobile Liability: Insurance Services Office Form CA 0001 covering Code 1 (any auto), with limits no less than \$2,000,000 per accident for bodily injury and property damage.
3. Workers' Compensation insurance as required by the State of California, with Statutory Limits, and Employers' Liability insurance with a limit of no less than \$1,000,000 per accident for bodily injury or disease.

4. Contractors' Pollution Legal Liability and/or Asbestos Legal Liability and/or Errors and Omissions (if project involves environmental hazards) with limits no less than \$1,000,000 per occurrence or claim, and \$2,000,000 policy aggregate. If the services involve lead-based paint or asbestos identification/remediation, the Contractors Pollution Liability policy shall not contain lead-based paint or asbestos exclusions. If the services involve mold identification/remediation, the Contractors Pollution Liability policy shall not contain a mold exclusion, and the definition of Pollution shall include microbial matter, including mold.

If the contractor maintains broader coverage and/or higher limits than the minimums shown above for all policies, the City of Sebastopol requires, and shall be entitled to, the broader coverage and/or higher limits maintained by the contractor. Any available insurance proceeds in excess of the specified minimum limits of insurance and coverage shall be available to the City of Sebastopol.

Self-Insured Retentions

Self-insured retentions must be declared to and approved by the City of Sebastopol. At the option of the City of Sebastopol, either: the contractor shall cause the insurer to reduce or eliminate such self-insured retentions as respects the City of Sebastopol, its officers, officials, employees, and volunteers; or the Contractor shall provide a financial guarantee satisfactory to the City of Sebastopol guaranteeing payment of losses and related investigations, claim administration, and defense expenses. The policy language shall provide, or be endorsed to provide, that the self-insured retention may be satisfied by either the named insured or City of Sebastopol.

Other Insurance Provisions:

Additional Insured

The City of Sebastopol, its officers, officials, employees, and volunteers are to be covered as additional insureds on the CGL policy with respect to liability arising out of work or operations performed by or on behalf of the Contractor including materials, parts, or equipment furnished in connection with such work or operations and automobiles owned, leased, hired, or borrowed by or on behalf of the Contractor.

General liability coverage can be provided in the form of an endorsement to the Contractor's insurance at least as broad as one of the following ISO ongoing operations Forms: CG 20 10 or CG 20 26 or CG 20 33 (not allowed from subcontractors), or CG 20 38; **and** one of the following ISO completed operations Forms: CG 20 37, 2039 (not allowed from subcontractors), or CG 20 40.

Primary Insurance

For any claims related to this project, the Contractor's insurance coverage shall be primary insurance coverage at least as broad as ISO CG 20 01 04 13 as respects the City of Sebastopol, its officers, officials, employees, and volunteers. Any insurance or self-insurance maintained by the City of Sebastopol, its officers, officials, employees, or volunteers shall be excess of the Contractor's insurance and shall not contribute with it.

Notice of Cancellation

Contractor shall provide immediate written notice if (1) any of the required insurance policies is terminated; (2) the limits of any of the required policies are reduced; (3) or the deductible or self-insured retention is increased. In the event of any cancellation or reduction in coverage or limits of any insurance, Contractor shall forthwith obtain and submit proof of substitute insurance.

Acceptability of Insurers

Insurance is to be placed with insurers authorized to conduct business in the state with a current A.M. Best rating of no less than A: VII, unless otherwise acceptable to the City of Sebastopol.

Waiver of Subrogation

The Contractor hereby grants to the City of Sebastopol a waiver of any right to subrogation which any insurer of the Contractor may acquire against the City of Sebastopol by virtue of the payment of any loss under such insurance. The Workers' Compensation policy shall be endorsed with a waiver of subrogation in favor of the City of Sebastopol for all work performed by the Contractor, its employees, agents, and subcontractors. Contractor agrees to obtain any endorsement that may be necessary to affect this waiver of subrogation, but this provision applies regardless of whether the City of Sebastopol has received a waiver of subrogation endorsement from the insurer.

Verification of Coverage

Contractor shall furnish the City of Sebastopol with original Certificates of Insurance including all required amendatory endorsements (or copies of the applicable policy language effecting coverage required by this clause) and a copy of the Declarations and Endorsement Page of the CGL policy listing all policy endorsements to City of Sebastopol before work begins. However, failure to obtain the required documents prior to the work beginning shall not waive the Contractor's obligation to provide them. The City of Sebastopol reserves the right to require complete, certified copies of all required insurance policies, including endorsements, required by these specifications, at any time.

Subcontractors

Contractor shall require and verify that all subcontractors maintain insurance meeting all the requirements stated herein, and Contractor shall ensure that City of Sebastopol is an additional insured on insurance required from subcontractors. For CGL coverage subcontractors shall provide coverage with a form at least as broad as CG 20 38 04 13.

Special Risks or Circumstances

The City of Sebastopol reserves the right to modify these requirements, including limits, based on the nature of the risk, prior experience, insurer, coverage, or other circumstances.

I have read and understand the above requirements and agree to be bound by them for any work performed for the City of Sebastopol.

Authorized Signature: _____

Date: _____

Print Name: _____

Title: _____

Artist Statement

As an artist, I find inspiration and fuel for creative expression by contemplating the world around me. My inspiration is enhanced by concepts introduced by contemporary science, social issues, politics and cultural diversities.

I use abstract and figurative interpretations to convey messages and emotions with sensibility, combining control and passion. Depending on the scope of design, volumes, shapes and vibrant luminous colors are crafted to converge in an elegant harmony, stimulating the mind and emotions of the viewer.

Having an eclectic approach to design, I feel comfortable flowing from dramatic subjects to whimsical and humorous themes.

I have a broad range of diverse artistic skills and experience working with a variety of durable materials like stainless steel, copper, brass, bronze, porcelain and glass as appropriate for harmonious integration with the site's architectural style and environment.

The Sebastopol South Entrance public art project offers a beautiful opportunity for visually enhancing and augmenting the designated access areas to the Joe Rodota Trail.

This project presents a great interest to me because of the multiple options for materials use and creative design possibilities. The location is adequate for a Stainless steel and Corten sculpture with design elements that integrate harmoniously with the surrounding environment.

Attached are three concept proposals for this project:

1. DANCING BIRDS

A vertical 9' high panel with corten foliage and stainless steel local birds design elements and a bench at the bottom of the sculptural structure.

The sculpture can be installed on a concrete pad or bolted into the ground with stainless steel stakes. 9'H x 5'W x 3'D.

2. WONDERS of the TRAIL

A vertical 9' high panel with corten foliage and stainless steel local animal design elements and a bench at the bottom of the sculptural structure.

The sculpture can be installed on a concrete pad or bolted into the ground with stainless steel stakes. 9'H x 5'W x 3'D.

3. MAGIC PORTAL

Corten and mosaic portal with bench design. The corten portal displays laser cut shapes of local fauna. The mosaic bench displays images of local flora.

The sculpture can be installed on a concrete pad or bolted into the ground with stainless steel stakes. 10'H x 8'W x 3'D.

In all my public art projects I had to work at various levels with government agencies, architects and structural engineers and met with members of the art commissions and community to discuss the details of design and project implementation.

All of my public art projects involved a certain level of local code restrictions and technical constraints depending on location, materials, public safety and structural engineering guidelines.

As a basic principle, I create public art designs with flexibility in order to allow the project stakeholders and community input and participation.



Dancing Birds - CorTen and Stainless steel sculpture with bench
9'H x 6'W x 2'D - Installation at the entrance of Joe Rodota Trail



Wonders of the Trail - CorTen and Stainless steel sculpture with bench.

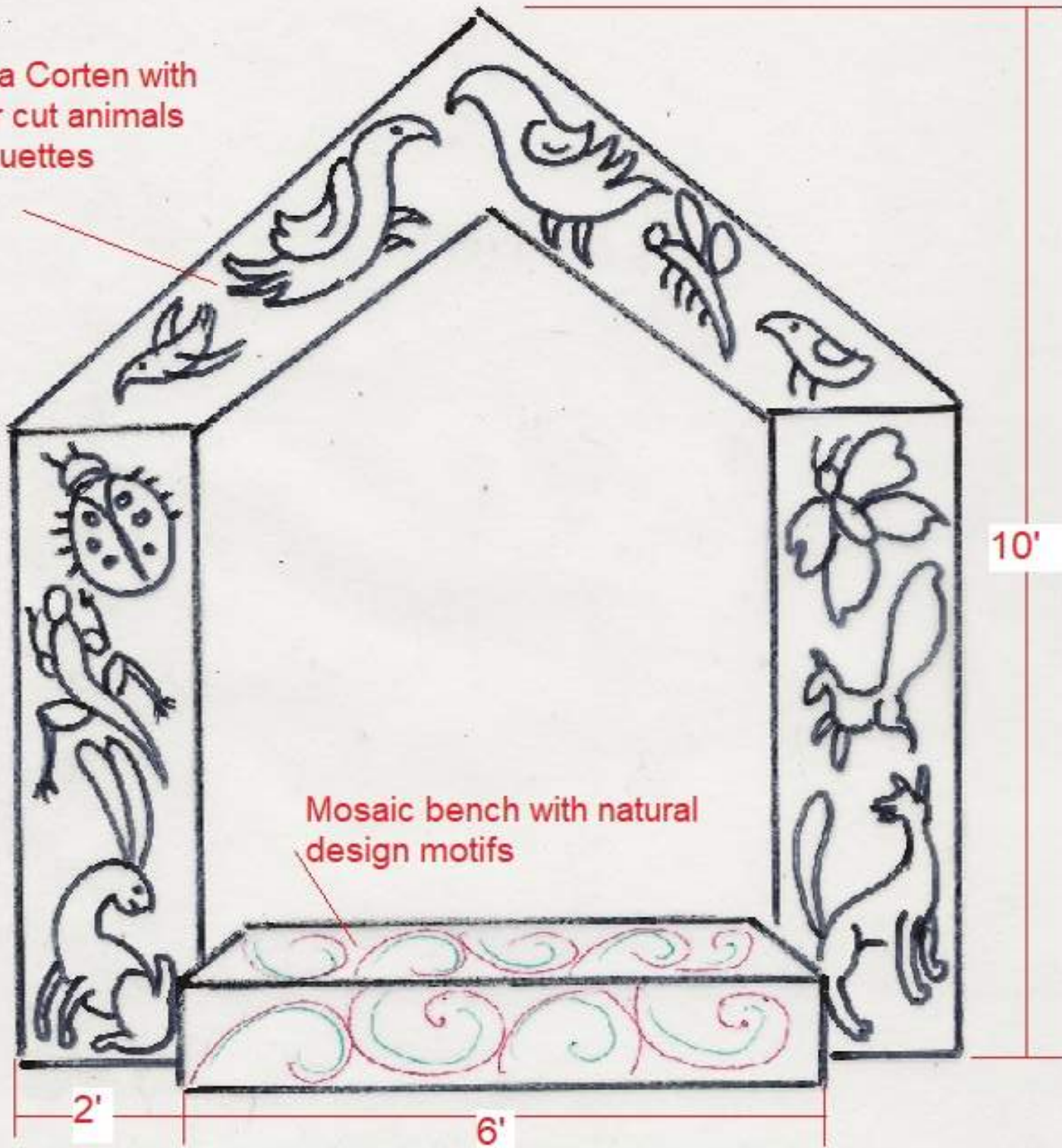
Proposed installation at Joe Rodota Trail entrance.

Adrian Litman Art & Design - Santa Rosa, CA



Magic Portal - Corten and Stainless steel sculpture with mosaic design bench.

14 ga Corten with
laser cut animals
silhouettes



Magic Portal - Corten and mosaic design sculpture with bench.

Adrian Litman Art & Design - Santa Rosa, CA

Sebastopol South Entrance Public Art Project - Estimated Budget.
for "Dancing Birds", "Wonders of the Trail" or "Magic Portal" sculpture.

1.	Design fee	\$ 3,000
2.	Production drawings	\$ 1,000
3.	Materials - Stainless steel, Corten	\$ 8,000
4.	Manufacturing, laser cutting, assembly	\$ 10,000
5.	Liability insurance	\$ 1,200
6.	Transportation - Installtion	\$ 1,000
7.	Contingency	\$ 500

TOTAL \$ 24,700

Time line for design, manufacturing and installation after awarded contract is 45-60 days.

SAMPLE IMAGE ID SHEET

- 01-Magic Birds Stainless steel kinetic sculpture commissioned by the City of Mountain View. Installed in the Pyramid Park in Mountain View, CA, in 2022. 16'H x 12'W x 12'D. \$50,000.
- 02-Shoreline Wonders CorTen, Copper, Stainless Steel and Porcelain sculpture commissioned by the City of Mountain View, CA. Inspired by the Shoreline natural habitat in the vicinity of the new Pyramid Park located in the middle of a new Silicon Valley housing development. Installed in 2022. 14'H x 7'W x 3'D. \$50,000.
- 03 - Convergent Energies Stainless Steel sculpture. 14'H x 12'D x 12'W. Centre Pointe Housing Development - Milpitas, CA. \$200,000. 2019. Convergent Energies sculpture reflects the dynamic Silicon Valley lifestyle. Its sinuous and convergent shapes compliment the quiet and relaxing architectural geometry of the surrounding buildings in a harmonious dialog, creating an identifying symbol for the Centre Pointe development.
- 04 - Scape Undulations Stainless Steel and painted steel mural. 5'H x 180'L x 4"D - 2019. Centre Pointe Housing Development - Milpitas, CA. \$100,000. This mural is a sequence of colorful vignettes showing the transition from one season to the next, including symbolic images of the natural surroundings, interlaced with dynamic shapes moving in different directions reflecting the busy active lifestyle in the Silicon Valley area.
- 05 - The Grapes of Wrath Stainless Steel and Copper sculpture. 12'H x 4'W x 3'D. \$25,000 - 2019. Installed in the Alley of the Arts at the new Community Center in the City of Elk Grove, CA. The Grapes of Wrath was the theme selected by the Elk Grove City Council for the public art piece to be installed in front of the new, under construction public library. Certain aspects of the book content are relevant in relationship with the City history and development.
- 06 - Galactic Cluster Stainless steel kinetic sculpture simulating a cluster of man made space exploration objects. 15' x 12' x 12' - 2018. \$36,000. Commissioned by the City of Pasadena, CA.
- 07 - Splash & Fire Stainless Steel sculpture. 7'H x 6'W x 2'D- 2020.

\$46,000. A symbolic image of water flows engulfing the wild fires. I created this sculpture in response to Santa Rosa Arts Commission's call to artists who experienced great losses in the 2017 wildfires. It is installed in front of the Fire Department station # 1 in downtown Santa Rosa, CA.

08 - Celestial Carousel

Stainless Steel kinetic sculpture reflecting the outer space environment populated by man made satellites, space station components and exploring instruments as a new era of cosmic conquest is unfolding.
15'H x 12'W x 12'D. \$30,000. 2021.

09 - Celestial Cluster

Stainless steel kinetic sculpture. \$30,000. 14' x 6' x 6'.
2020. Eclectic visual of galactic matter movements and convergences.
The sculpture is kinetic, activated by wind.
Installed on El Paseo downtown Palm Desert, CA.

10 - Dynamic Orbits

Stainless Steel kinetic sculpture representing an eclectic view of dynamic orbits in the near outer space, populated by satellites and man made scientific devices.
16'H x 12'D x 12'W - 2016. 32,000.
Installed in downtown Hillsboro, OR.

ADRIAN LITMAN Art & Design

I started to learn about art at a very early age, playing with colors and art materials in my father's Art Design and Restoration studio. In 1964, I was accepted into the Fine Arts High School

N. Tonitza in Bucharest, Romania where I studied art techniques including drawing, painting, graphics, engraving, sculpture, fresco, mosaic and ceramics. After finishing the Fine Art High School, I attended the National Art Institute, graduating in 1974 with a Master's degree in Graphic Arts Design. Since 1980 when I relocated to California, I worked as a Graphic Designer and Art Director in the San Francisco Bay Area until 2002 when I retired from the corporate world and started Adrian Litman Art & Design Studio.

I create an eclectic body of commissioned art pieces for Civic Public Art, Corporate and private clients, including custom paintings, murals, frescoes, mosaics, sculptures, stained glass panels, fountains and wall treatments, all of which facilitate the harmonious integration of art with architecture.

Education 1964 - 1968 - Fine Arts High school "N. Tonitza" - Bucharest, Romania.

1968 - 1974 - University of Bucharest National Art Institute "N. Grigorescu", Bucharest, Romania.

Master in Graphic Arts Design.

My current artistic activity includes more than 100 art pieces in private collections in ten countries of the World and about 40 public art projects in nine cities in California and Oregon.

Selected list of Civic and Commercial completed art projects:

-
- * City of Santa Rosa, CA
"Rhythms of the Holidays" - Fountain - 6'H x 8'Diameter - Installed in downtown. November 2023.
 - * City of Santa Rosa, CA
"Celebration" - Stainless steel sculpture - 8'H x 3'W - Installed in downtown. November 2023.
 - * City of Los Altos, CA
"Joyful Rhythms" - Painted wood blocks sculpture - 6'H x 4'W x 4'D. Installed in April 2023. Rosita Park, Los Altos, CA.
 - * City of Santa Rosa, CA
"Tame the Fire" - Stainless steel sculpture - 14'H x 3'W x 2'D. Installed in July 2022.
 - * City of Los Altos, CA
"Cosmic Bliss" - Stainless steel kinetic sculpture. 14"H x 7'W x 7'D. Installed in N. El Monte Park. April 2022.
 - * City of Mountain View, CA
"Magic Birds" - Stainless steel kinetic sculpture. 15"H x 12'W x 12'D.
"Shoreline Wonders" - Corten and copper sculpture. 15'H x 7'W x 3'D.
Both sculptures installed in February 2022 at Pyramid Park in Mountain View, CA.
 - * City of Newport Beach, CA
"Celestial Carousel" - stainless steel kinetic sculpture - 15'H x 12'W x 12'D. 2021.
 - * City of Palm Desert, CA
"Celestial Cluster" - Stainless steel kinetic sculpture - 13'H x 6'W x 6'D. 2020.
 - * City of Santa Rosa, CA
"Foamy Delight" - Stainless steel sculpture - 7'H x 3'W x 2'D.
Installed at the corner of 4th st. and E st. August, 2020.
 - * City of Cloverdale, CA
"After Tubbs" - Painted wood block sculpture - 7'H x 6'W x 4'D. 2020.
 - * City of Santa Rosa, CA
"Splash & Fire" - Stainless steel sculpture installed in front of Fire Station #1. 8'H x 6'W x 2'D. February 2020.
 - * City of Milpitas, CA - Centre Pointe
"Convergent Energies" - Stainless steel sculpture for Centre Pointe new condo development entrance. 16'H x 12'. Installed in December, 2019.
 - * City of Elk Grove, CA
"Historic Elk Grove" - Mural design depicting the milestones in the City of Elk Grove history from 1850's to nowadays.
10'H x 25'L. Installed in November, 2019.
 - * City of Elk Grove, CA
"The Grapes of Wrath" - Stainless steel sculpture installed in the Alley of the Arts next to the new Community center.
4'x4'x12'. Installed in May, 2019.
 - * City of Milpitas, CA - Centre Pointe
"Scape Undulations" - Powder coated steel and stainless steel components low relief design on a 4'H x 180'L

- concrete wall. Installed in April, 2019.
- * City of Pasadena, CA - downtown location.
"Galactic Cluster" - Kinetic sculpture - 10' diameter and 16' high. Installed in March 2018.
 - * City of Los Altos, CA - Village Park
"Alegria" - Kinetic sculpture - 8' diameter and 15' high - August 2017.
 - * Geyserville, CA - Sculpture Park.
"Cosmic Fusion" - 15' tall kinetic sculpture - installed in May 2016.
 - * City of Geyserville, CA - Sculpture park
"Silver Tulip" - 7'W x 3'D x 15' tall kinetic stainless steel sculpture - 2017.
 - * City of Cloverdale, CA - downtown.
"Morphing Orbits" - 15' tall kinetic sculpture - installed in May 2016.
 - * City of Cloverdale, CA - downtown.
"The Four Seasons" - 15' tall metal sculpture - 2017.
 - * City of Hillsboro, OR - downtown.
"Dynamic Orbits" - 17' high stainless steel kinetic sculpture - installed in 2016.
 - * City of Los Altos, CA - Village Park.
"Magic Garden" - 14' tall sculpture - installed in August 2015.
 - * City of Napa, CA.
"Celestial Orbits"- 14' high sculpture installed in downtown Napa, CA. 2013.
 - * City of Milpitas, CA - Alviso Adobe Park art project.
Large outdoor "Historic Farm Wagon" sculpture. Completed in December 2012.
 - * City of Marin, CA - Martin Luther King School.
"MLK Legacy" Art on acoustical panels installation. Completed in 2011.
 - * City of Milpitas, CA - The new Senior Center art project.
Four wall sculptures, Fireplace mosaic and a large Mural. Completed in 2011.
 - * City of Milpitas, CA.
"Birds of Paradise" -The Transit Shelter art project. Completed in 2011.
 - * City of Napa, CA.
"Chinook" sculpture - The Napa River Art program. - 14' high metal sculpture. Completed in 2010.
 - * Stanford University School of Law - Stanford, CA.
"The Four Elements of the Universe" - Six sculptures, one fresco and six paintings project for the lobbies of the five newly constructed Munger buildings on Campus. Completed in 2016.
 - * City of Campbell Development Dept. - Campbell, CA.
"Elegant Energy" - 250 SF mosaic design for the Park Towne Place in theHistoric downtown Campbell, CA. 2011.
 - * Kaiser Permanente Hospital - Fremont, CA.
"Phoenix Resurrection" - 14' H metal sculpture - Completed in February 2012.
 - * DIAP Architects & Planners - San Mateo, CA.
Fresco a secco on cement panels 50"x74" - reception area. Completed in 2008.
Several Stained Glass Window designs. Office area. Completed in 2010.
 - * El Farolito Restaurant - Healdsburg, CA
Interior wall sculpture and outdoor signs project. Completed in October 2014.
 - * Da Anza Cupertino Aquatic Center - San Jose, CA.
"Youth Dynamics" - Stainless steel sculpture - 4' x 34' - low relief wall mural. Completed in 2012.
Stained glass window - 5.5' x 5.5' - reception area. Completed in 2012.
 - * Fremont Surgery Center , MedSpa29 - Fremont, CA.
Copper and brass water feature sculpture. 3'x3'x9'. Completed in 2008.
Stained Glass window - 3' x 3'. Reception area. Completed in 2009.
 - * Mental Health Association of Alameda County , CA.
Complex sculpture hanging design to improve the looks and acoustical quality of the offices. 2008.
 - * Humane Society - Palo Alto, CA.
Animal copper design sculptures for display on six windows (6'x8'). 2008.
 - * Alameda County Art Commission, Oakland, CA.
Alternate mosaic design for the new Castro Valley Public Library. 2007.
 - * San Francisco Perinatal Associates - San Francisco, CA.
12 oil paintings project for a new 10,000SF medical office. Completed in 2007.
 - * Rackable Systems - Fremont, CA.
Oil painting - 48x48" - purchased for the permanent collection. Completed in 2007.



07 - Splash & Fire - Fire Station #1 - Santa Rosa, CA

Adrian Litman Art & Design - Santa Rosa, CA





09 - Celestial Cluster - El Paseo - Palm Desert, CA



10 - Dynamic Orbits - Downtown Hillboro, OR

Adrian Litman Art & Design - Santa Rosa, CA



01-Magic Birds - Pyramid Park - Mountain View, CA



02-Shoreline Wonders - Pyramid Park - Mountain View, CA



03 - Convergent Energies - Centre Pointe - Milpitas, CA



Modulations - Centre Pointe - Milpitas, CA

Design - Santa Rosa, CA

JOHN STEINBECK

The
Grapes
of
Wrath





06 Galactic Cluster - Downtown Berkeley, CA

1/12/2023

To Whom it May Concern,

Bubbling with interest and excitement, it would be an honor to create a large scale sculpture for a city like Sebastopol; SO rich with history and a place that some of my own family loves to visit! Working materially to examine the journey of a **place**, through the lens of humanity and nature is my absolute favorite! Call me a nerd but there is a joy and fascination with understanding the roots of the current times, through walking and talking... photographing, documenting, really exploring an area! Then translating all of this data into an enveloping work of art.

The opportunity to create a public work specifically for Sebastopol not only connects content wise to my art practice, but in its need for scale. As can be seen in my portfolio, I enjoy and prefer constructing expansive works that can be enjoyed from a distance as well as up close. Glimpses of the past, present, and future folded within the form and content of each piece. Erecting an artwork/s that has the potential to awaken the local and expansive global community is deeply embedded within my art practice (LOVE that Chyhyryn, Ukraine and Takeo, Japan are sister cities!) The ultimate goal of my work is to consider the past, present, and future of the area, while tying together and highlighting the natural surroundings.

In the past few years I have been focused on projects similar to this, in terms of zooming in on an area, a city, a place, using imagery (historical and otherwise) to tell a narrative tale. In 2021, I created an expansive solo show for The Craft Alliance in St. Louis Missouri; exploring that city's place in history, reaching back to when the land was covered in ocean, moving all the way up the present and future. In 2022 I created a site specific work for Angel Gate Cultural Center in San Pedro, CA; specifically mining the history of this global port. Although these works were made for interior viewing, working with durable materials like concrete, steel, fiberglass, and vinyl are also very up my alley and have been in the forefront of my thoughts for future projects. The opportunity to have the means to work with more expensive metals for permanence is the next step in my artistic career. Art has the potential to awaken, I would love to have the opportunity to utilize my artistic vision in a grand scale, with the hopes of creating a sense of connectivity and community.

Sincerely,
Alicia Piller



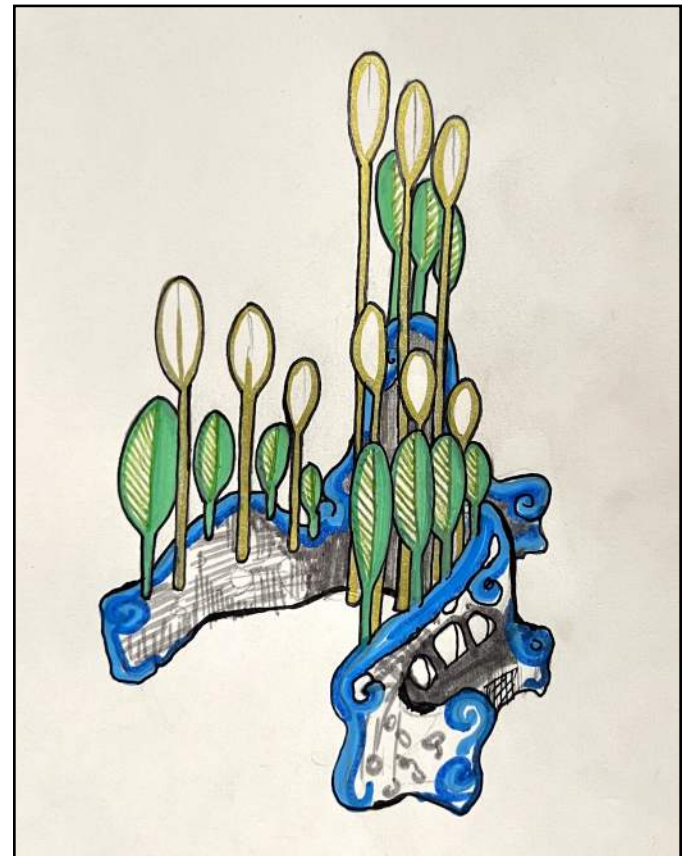
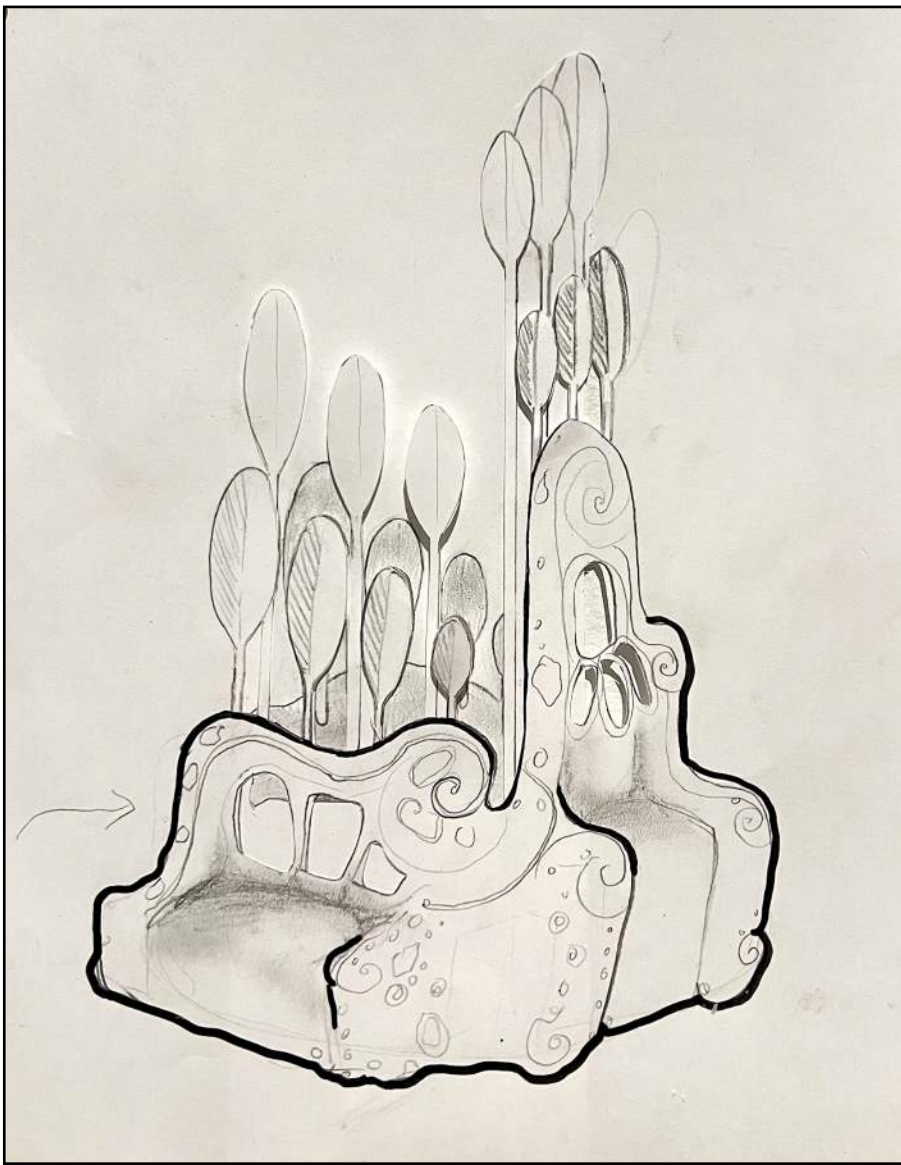
Alicia Pillar: Proposal

The central theme of this functional structure revolves around encapsulating the rich history of Sebastopol through a meticulously curated infusion of relevant objects and imagery. My design concept envisions an organic form inspired by the rivers and the vibrant nature prevalent in the local area.

The foundation is made of three modular cement benches, arranged in a semi-circle; symbolizing unity and community, as well as allowing for exploration from the inside and out. Each bench, graduating in size, are crowned with a water motif; paying homage to the geographical significance of rivers in the region. The lower half of the benches, allows the viewer a moment to sit and discover. Images and objects encased in fiberglass and stamped into metal are mosaicked to ensure preservation of the historical narrative.

The sculpture extends skyward, reaching a height of 20 feet, resembling the growth of a tree. A series of metal leaves, spray coated in bright tones, start off the crescendo. The pinnacle leaves, made of copper, will over time, transition into a verdant green, harmonizing with the natural surroundings.

The main components of this installation include steel, spray-coated with vibrant colors, concrete for structural integrity, copper for its transformative aesthetic, and fiberglass for its durability. This selection of materials ensures a harmonious blend of aesthetics and functionality, embodying the essence of Sebastopol's history in a visually captivating and enduring manner.



**ALICIA PILLER:
PROPOSAL BUDGET 2024**

TIMELINE	
May 2024:	City Council Award
June 1 - 15, 2024:	'Walking, Talking, Collecting': Spend 7 days exploring Sebastopol, photographing, documenting, & potentially collecting smaller objects to be fused into the final design.
June 16 - 30, 2024:	Finalize design form, order materials, order custom metal fabrication.
July 1 - Oct. 31, 2024:	FULL Fabrication, order solar lighting
Nov. 4 - 17, 2024:	Pack all parts for transport. Delivery of parts.
Nov. 18 - 24, 2024:	Installation Sculpture
Dec 2 - 8, 2024:	Lighting install
Dec 9 -15, 2024:	Unveil Sculpture

BUDGET	
Artist Fees: Research & production	\$7,500
Materials: Cement, chickenwire, fabricated steel leaves (spray coated), fabricated copper leaves, rope, fiberglass, stamped metal, bench bases, objects from Sebastopol.	\$5200
Studio Fees: 3 months	\$4650
Public Art Consultant:	\$150
Transportation of finished artwork to site in Sebastopol:	\$1500
Lighting costs:	\$1000
On site installation:	\$2000
Signage plaque:	\$500
Insurance:	\$2000
Documentation:	\$500
Total:	\$25,000

WORK HISTORY

University of California , Irvine CA Teaching Advanced Sculpture.	Winter Quarter 2024
California Institute of the Arts , Valencia CA Full time art instructor: Foundations studio class and Sculptural critique.	Fall 2023 - Spring 2024
TedX , Manhattan Beach CA Adornment workshop (bead making).	November 2023
School of the Art Institute of Chicago , Chicago IL Remote mentor to MFA student, part of the Low-Res Program.	Fall 2022 - Spring 2023
Otis College of Art and Design , Los Angeles CA Artist talk & walk through of solo show 'Within' at Craft Contemporary Museum with 30 students.	April 2023
Syracuse University , Angels Gate Cultural Center, San Pedro, CA. L.A. Turner Semester Residency Program, Visiting artist: Studio visits with 3 MFA students.	April 2023
Hammer Museum , Manhattan Beach CA Adornment workshop (bead making) for the annual 'Arts Party'.	April 2023
California Institute of the Arts , Valencia CA Rosalind Harris/Charles Ganies Visiting Critic; studio visits, critiques, artist talks.	March 2023
University of California Irvine , Irvine CA Visiting artist: Studio visits with 5 MFA students & artist talk.	March 2023
Craft Contemporary Museum , Los Angeles CA Led a 'Body Adornment & Wearable Art Workshop' with 15 participants.	February 2023
Azusa Pacific University , Azusa CA Visiting artist: Artist talk and month long artwork display.	February 2023
Artists Commit , Los Angeles CA Climate impact report for solo show 'Within' at Craft Contemporary Museum.	February 2023
California State University , Northridge CA Visiting artist: Artist talk.	October 2022
Luna Anais Gallery , Inglewood, CA. Curator for "Radical Dawn", a 10 person group show held at D2 Art Space	Dec 2021 - June 2022
University of California , Berkley, CA. Visiting artist: One on one studio visits with MFA students.	March 2022
California Institute of the Arts , Valencia, CA Sculpture teacher, Co. teaching with Cauleen Smith, & foundations class, independent studies.	Sep. 2021 - May 2022
Craft Contemporary Museum , Los Angeles, CA. Sculpture teacher 'Reclaiming the Material World'. (zoom)	Sep. 2020 - March 2021
UC Berkley University , Berkley, CA. Guest speaker: Fred Dewitt class, Intro to Visual Thinking (zoom)	November 2020
Art Institute of Chicago , Chicago, IL. Guest speaker: Nia Easley class, History as Material (zoom)	November 2020
Azusa Pacific University , Azusa, CA. Guest lecturer & mask making demos: Tamara Valdry class (zoom)	October 2020
Hytech Processing , Inglewood, CA Part-time: Industrial screen printing.	Feb 2020-Oct. 2021
Scenic Highlights , Sun Valley, CA Project based, large-scale sculptural and painting work for various TV shows.	Fall 2019

EDUCATION

- California Institute of the Arts**, Valencia, CA
Masters of Art (Sculpture and Installation), **2017 - 2019**
- Virginia Commonwealth University**, Richmond VA
VCUarts Summer Studio Program, **2017**
- Rutgers University**, New Brunswick, NJ
Bachelor of Arts degree in Anthropology and Fine Arts: Painting (GPA: 3.6), **2000 - 2004**

SOLO SHOWS

Reconstructing Ruins , Cal Poly San Luis Obispo, CA	February - March 2024
Within , Craft Contemporary Museum Los Angeles, CA	January - May 2023
Atmospheric Pressures , Track 16 Los Angeles, CA	January - March 2022
Unearthed: Time Keeping Mound City , Craft Alliance St. Louis, MO	August - October 2021
Spirit of the Times , L.R. Projects Los Angeles, CA	October - December 2019
Permutations , California Institute of the Arts Valencia, CA	April 2019

GROUP SHOWS

Affective Resistance , UCI's University Art Galleries Irvine, CA	October - December 2023
Bass Pro Shop as a Haunted House , Yes We Cannibal Baton Rouge, LA	October 2023
dEE-lie-LA, Poderosa, The Healers: An Exploration of Wellness , The Harris Gallery University of La Verne La Verne, CA	September - October 2023
Dinner with Friends , The Art Room Los Angeles, CA	June 2023
Red Night , Lauren Powell Projects @ The Art Room Los Angeles, CA	June 2023
Bakers Dozen , Torrence Art Museum Torrence, CA	May - June 2023
Don't Believe Everything You Think , Brand Library Glendale, CA	April - June 2023
DIS CONNECTION , Studio Channel Islands Art Center Camarillo, CA	April - May 2023
Dirty Laundry , San Luis Obispo Museum of Art San Luis Obispo, CA	December 2022 - February 2023
Adornment Artifact , Getty & Transformative Arts Los Angeles, CA	October 2022 - March 2023
California Biennial 2022: Pacific Gold , Orange County Museum of Art Los Angeles, CA	October 2022 - February 2023
Storm Before the Calm , Praz-Delavallade Los Angeles, CA	September - October 2022
CONFLUENCE , Track 16 Los Angeles, CA	August - September 2022
Sonnet to science. Ode to magic. , Projet Casa Montreal, Canada	July - September 2022
Beautiful, Not Pretty , Wonzimer Los Angeles, CA	July - August 2022
Generations , Brand Library Glendale, CA	July - September 2022
SONGS OF FIRE , Sophie's Artist Lounge Gallery St. Louis, MO	April - July 2022
Out of Line , Court Tree Collective Brooklyn, NY	March 2022
Portals , Angel Gate Cultural Center San Pedro, CA	January - March 2022
Repetition of Difference , Torrance Art Museum Torrance, CA	January - March 2022
Blue/s , ESMOA El Segundo, CA	November 2021 - March 2022
Mescaline: A Visual Elixir , Band of Vices Los Angeles, CA	September - October 2021
MASTERPIECE II , Band of Vices	June - August 2021

***New York Times**, '5 Artist to Watch at the California Biennial' October 2022

* **LA Times**, 'Water keeps us alive', September 2022

* Hammer Permanent Collection 2020

* Teaching, artist mentoring, customer service, resin, rubber, painting, drawing/sketching, weaving, beading, sewing, glues, calligraphy, intricate detailing, display fabrication, power & hand tools, preparator, manual labor, & organization of materials.



Along the wavy edge of this penumbra. Emerging from the depths. Transformation trajectories.

86h x 77w x 83d inches

Mixed media

Alicia Piller



Rejuvenate. Drafts. Templates. Master plan.

86"H X 84"W X 22"D

Mixed media

Alicia Piller



Monumental Loss
84H" X 35D" X 111W"
Mixed Media



Alicia Piller

Maternal DNA
10' X 10' X 10'
Mixed Media



Internal framing. Yoked. Subdued.
53"H X 47"W X 64"D
Mixed media

Alicia Piller



Across the wasteland, a twisted melody. Matter and spirit.

53"H X 47"W X 64"D

Mixed media

Alicia Piller



Diversity of Voices, Re-hydrating. Resisting Contamination.

54"H X 113"W X 70"D

Mixed media

Acid Rain, Dissolving Emissions & Old Ideologies.

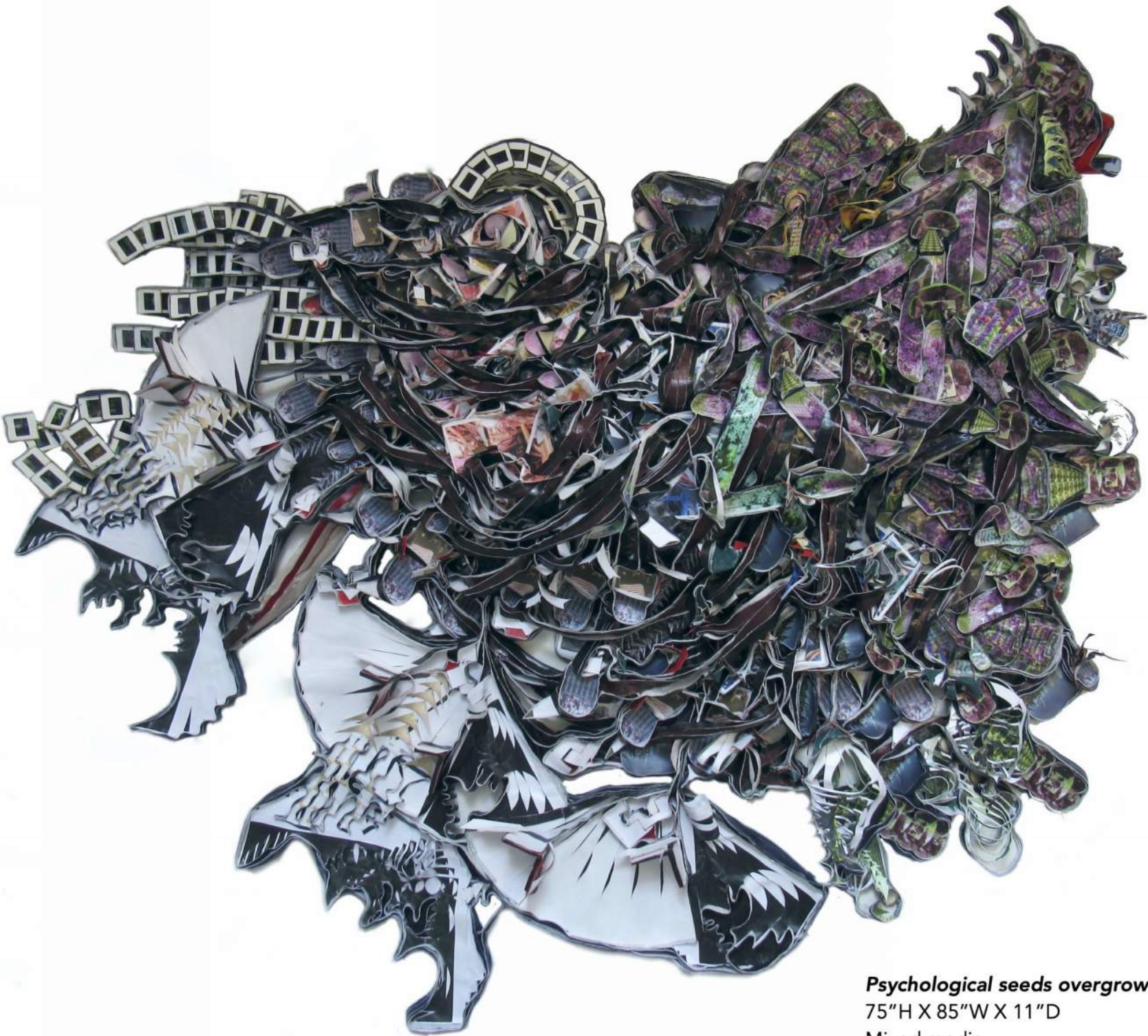
100"H X 96"W X 132"D

Mixed media

Alicia Piller



***Large-Scale Shifts. Migrating,
Decontaminating Conditions.***
114"H X 104"W X 29"D
Mixed media



Psychological seeds overgrown. Wildflowers blaze a path.
75"H X 85"W X 11"D
Mixed media

Alicia Piller



A Mother's Voice. Rages. Global Warnings. (Helen)

116"H X 84"W X 96"D

Mixed media

Alicia Piller

JAAAA

Submitted to:
City of Sebastopol
Planning Department
7120 Bodega Avenue
Sebastopol, California
95472



**Call for Artists
Sebastopol South Entrance
Public Art Project**

LETTER OF INTEREST

Dear City of Sebastopol Public Arts Committee:

JAAAA is pleased to submit this response to the Call for Artists Sebastopol South Entrance Public Art Project. Having a passion and track record for creating impactful installations and objects, we are confident in our ability to contribute significantly to this project.

With backgrounds in installation design and architecture, Andrew Atwood and Michelle Chang (together as JAAAA) are experienced in realizing projects in the public realm. The team met while teaching at UC Berkeley's College of Environmental Design, where Atwood is a tenured professor. Chang practices bi-coastally in California and Cambridge, where she teaches at Harvard's Graduate School of Design. We have consistently sought to fuse aesthetics and function to create work that is pragmatic but also resonates with community values.

We have completed projects at varying scales, from sculptural objects in galleries to temporary pavilions on historical sites to accessory-dwelling units to cultural centers. We are nimble designers with over fifteen years of experience balancing the demands of public and private clients, each with strict budgets and timelines. This diverse project range has given us a deep understanding of how aesthetic, material, cultural, and site dynamics are intertwined. Our interests in material and fabrication that were developed in practice and teaching have enhanced how we make things.

We are enthusiastic about your RFQ as an opportunity to contribute to the cultural identity of Sebastopol. Our process is rooted in a collaborative design between each other and stakeholders. Our team's strengths include:

1. **Project Management:** proficiency in managing built projects from conception to realization, and meeting timelines and budgets without compromising design values.
2. **Artistic Value:** a commitment to craft and exceeding design conventions to capture audiences' imagination.
3. **Sustainability:** an emphasis on developing means and methods to provide clients with low-maintenance, durable, and safe structures such that artworks have material and cultural longevity.

Thank you for your time and consideration. We look forward to contributing to Sebastopol's existing artistic landscape by fabricating a distinctive and meaningful public art sculpture. If you require any further information or clarifications, please get in touch with us by email or phone.

Sincerely,

Andrew Atwood, RA
Michelle Chang
JAAAA

NAME



Schematic site perspective, as seen from Joe Rodota Trail, looking southwest
Inset: Perspective, as seen from Petaluma Ave, looking south.

Like the famous Sebastopol apple trees, “NAME” is paradoxically both rooted in the terroir and released from it. Its panels seemingly levitate but are grounded in footings.

The sculpture frames an undefined space at the trail’s entrance. The running clubs, cub scouts, scavenger hunters, daytime speed walkers, and weekend cyclists gain a sense of arrival to Sebastopol. Thick panels made of wood, foam, and metal act as acoustic buffers to Petaluma Road’s street noise and traffic, allowing for a moment of quiet reflection before entering the city.

The sculpture is **site specific**. Four panels in a semi-reflective finish give presence to an overlooked area. Each panel is clad in metal to ensure that the installation can withstand natural and manmade damage.

The artwork is **environmentally sensitive**. The sculpture touches down on two points and a line in the site’s center. Wood construction ensures that the artwork will be affordable and light, and structural engineering ensures that the project will be safe.

ART DESCRIPTION/DEPICTION



Paper model image showing wood framing beneath exterior sheathing



15

The sculpture has **multiple meanings**. First, it represents Sebastopol's landscape. The artwork's materiality softly reflects the environment's colors, and its flatness renders the trees as shadows. Second, it represents Sebastopol's history. The sculpture's triangular joints are a common motif in Indigenous Pomo weaving. Alone, the triangles symbolize arrowheads, and when combined, create many meanings like "pine tree" and "going around and meeting."

The sculpture is **low maintenance and long lasting**. As architects, we are trained to build durable and safe structures. The chosen materials are engineered to resist weathering.



1. S.A. Barrett, *Pomo Indian Basketry*
2. Grace Blair DePue Collection; 1-70993

INSTALLATION SCHEDULE

Timeline for fabrication and installation	Site Inspection and survey	0.5 day
	Site preparation and material laydown	1 day
	Sculpture fabrication	
	Foundation	3 days
	Framing	1 week
	Sheathing	1 week
	Site cleaning	0.5 day
	Total time	3 weeks

BUDGET

Artist Fees	\$2,000 for Artists \$1,000 for Structural Engineer (work colleague)
Materials, Equipment, and Production	\$7,000
Studio Fees	n/a
Transportation of finished artwork to site	n/a
Installation costs	\$13,000 for Construction Labor
Lighting	\$200
Insurance	\$100
Taxes	\$100
Documentation	\$1,000
Total Budget	\$24,400

RESUME

Chang, Michelle
JaJa

Current Employment

Principal, JaJa Co, 717 Atlantic Ave., #5C, Boston, MA 02111,
Assistant Professor of Architecture, Harvard University, Graduate School of Design

Employment History

2019 – Harvard University, Graduate School of Design, Assistant Professor of Architecture
2017 2018 Rice University, School of Architecture, Assistant Professor of Architecture
2015 2017 Rice University, School of Architecture, Wortham Fellow
2014 2015 Ogrydziak Prillinger Architects, Designer
2014 – JaJa Co, Principal (sole proprietor)
2013 2015 Department of Architecture (DoA, LLC), Director
2012 2015 University of California, Berkeley, College of Environmental Design, Lecturer
2012 2014 California College of the Arts, Architecture Department, Senior Lecturer
2012 SFMOMA, Architecture + Design Department, Curatorial Intern
2009 2010 Northeastern University, School of Architecture, Lecturer
2010 2012 Skidmore, Owings, & Merrill, LLP, Designer
2009 2010 Preston Scott Cohen, Inc., Designer
2007 MOS, Designer

Education & Fellowships

2024 Headlands Center for the Arts Residency (confidential until February 2024)
2020 Richard Rogers Fellowship
2019 Autodesk BuildSpace Residency at Technology Center Boston
2015 2017 Rice Architecture Wortham Fellowship
2009 The MacDowell Colony Residency
Harvard University, Graduate School of Design, Master of Architecture
2005 Johns Hopkins University, Bachelor of Arts, International Relations, French Minor

Honors, Awards, Grants

2022 AIA SF 2022 Unbuilt Design Merit Award for Small Infrastructures exhibition, with Sidell Pakravan
2021 Joint Center for Housing Studies of Harvard University, Grant for Small Infrastructures
Fulbright Schuman Award, First Alternate
2020 Graham Foundation grantee (with Materials & Applications)
2019 Materials & Applications, Staging Construction design competition, First Prize
2018 The Architectural League of New York, Architectural League Prize
2017 Shinkenchiku Residential Competition Third Prize, with Ajay Manthripragada (Jury: Go Hasegawa)

Exhibitions

2022 2023 "Small Infrastructures," co-curator with Rudabeh Pakravan; UC Berkeley, College of Environmental Design, February 2022; San Francisco Bay Area Planning and Urban Research Association (SPUR), December 8 - February 28, 2023; Helms Bakery District, Los Angeles, March 30 - April 2, 2023
2020 "DRAWING IM/PROPER," University of Colorado Denver, College of Architecture and Planning, March
"Fulfilled," Ohio State University, Knowlton School of Architecture, February 10 - February 27
"Scoring, Building," Mackey Apartments Los Angeles and Materials & Applications, January 18 - February 29
2019 "A Hole in the Wall," Harvard University, Graduate School of Design, September 3 - October 20

- 2018 "Decoys and Depictions: Images of the Digital," Washington University St. Louis, Des Lee Gallery, October 4 – November 16
- 2018 "Hat to Home," "Noise," and "A, B 1:2," Inscriptions, Harvard GSD, January 11 – March 11
- 2017 "Deep Color," Chicago Architecture Biennial, September 16, 2017 – January 7
- 2017 "Small Picture," Souvenirs: New York Icons, Storefront for Art and Architecture, September 16th – December 9th
- "Noise, pt. III," Support, Arnold and Sheila Aronson Gallery, June 27 – July 31
- "A,B 1:2," solo installation, Rice University School of Architecture, August 26 – September 2
- 2016 "Triptych," solo installation, Lawndale Art Center, Houston, May 6 – June 11
- 2014 "TBD," animation, Museum of Contemporary Art, Toronto, September 6 – October 26, 2014
- 2009 "Buckminster Fuller: Starting with the Universe," animation, Whitney Museum of American Art, New York, June 26 – September 21, 2009, Museum of Contemporary Art, Chicago, March 14 – June 21

Practice

JaJa Co.

- 2023 Dune House. Sturgeon Bay Shores, MI
- Gloucester House. Gloucester, MA
- 2022 Garage – Shed. Chesapeake, VA
- Half-Story. Newton, MA
- 2020 Studio – Gallery. Chesapeake, VA
- Urban Imaginaries. USA
- Millefeuille. Houston, TX
- Scoring, Building. Los Angeles, CA
- 2019 A Hole in the Wall. Cambridge, MA
- 2018 Deep Color. Chicago, IL
- 2017 Noise. NY, NY
- 2016 A,B 1:2. Houston, TX
- Triptych. Houston, TX

Department of Architecture

- 2015 "A Planned Disappearance of," PROXY, San Francisco, CA (installation design and curation)
- 2013 "Lost in Translation," MKThink, San Francisco, CA (installation design and curation)

Ogrydziak Prillinger Architects

- 2014 2015 Menashe Residence. San Francisco, CA
- Shapeshifter animation. San Francisco, CA

SFMOMA, Architecture + Design Department

- 2012 "Lebbeus Woods, Architect"

Skidmore, Owings & Merrill New York

- 2012 Cultural Center, Kuwait University Administrative Facilities (lead designer). Kuwait City, Kuwait
- Kuwait University Administrative Facilities programming research and design for mosque, library, convocation center, office building, convention center, and cultural center. Kuwait City, Kuwait
- JingJin New Blue City masterplan. JingJin, China
- China World Trade Port, Dongba, Beijing masterplan
- 2011 Kuwait University Student Athletic Facilities. Kuwait City, Kuwait
- Hudson Bay Company. Toronto, Canada
- 2010 GEMS School. NY, NY

Languages

Mandarin (native), French (conversational)

RESUME

ANDREW ATWOOD



Education

2003-2007	HARVARD UNIVERSITY GRADUATE SCHOOL OF DESIGN Master of Architecture	CAMBRIDGE, MA
1994-1998	UNIVERSITY OF RICHMOND Bachelor of Arts	RICHMOND, VA

Academic Experience

2013-Present	UC BERKELEY COLLEGE OF ENVIRONMENTAL DESIGN Associate Dean of Undergraduate Studies (2023-) Associate Professor of Architecture (2019-) Assistant Professor of Architecture (2013-2019)	BERKELEY, CA
2011-2013	SOUTHERN CALIFORNIA INSTITUTE OF ARCHITECTURE Full Time Faculty	LOS ANGELES, CA
2010-2011	UNIVERSITY OF SOUTHERN CALIFORNIA SCHOOL OF ARCHITECTURE Adjunct Assistant Professor and Coordinator of Advanced Fabrication Technologies	LOS ANGELES, CA
2009-2010	UNIVERSITY OF SOUTHERN CALIFORNIA SCHOOL OF ARCHITECTURE Lecturer	LOS ANGELES, CA

Professional Experience

2011-Present	FIRST OFFICE Principal - Projects include Conceptual and Schematic Design for Pinterest office tenant improvement in San Francisco, CA; Design and Construction of a Temporary Screening Room for the MAK Center in Los Angeles, CA; Exhibition Design including A+D Museum and Yale Gallery; and residential projects in California, Kentucky, and Virginia; - Exhibitions at the Oslo Architecture Triennale, Graham Foundation in Chicago; Architectural League of NY, A+D Museum in Los Angeles, and the Chicago Architecture Biennial	LOS ANGELES, CA
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Licensure

1/2020 LICENSED ARCHITECT, STATE OF CALIFORNIA, LICENSE NUMBER: C 38436
 -Completed Architects Experience Program (AXP)
 -Passed 6 Sections of the Architecture Registration Exam (ARE)
 -Passed the California Supplemental Exam (CSE)

Buildings

2023-	MV ADDU Renovation of an Existing 1000 SqFt house, 900 SqFt Addition, 500 SqFt ADU (In Schematic Design)	MAR VISTA, CA
2023-	SC ADD Renovation of an Existing 1800 SqFt house and 500 SqFt Addition (In Permitting)	STUDIO CITY, CA
2022	SIA ADU Speculative project about budget and small dwelling design and construction	LOS ANGELES, CA
2020-	FIV ADUs Five ADU's for the Los Angeles Pre-Approved ADU, Pilot Program. One of 10 firms selected to develop pre-approved Accessory Dwelling Units by the Design Office of the Mayor of Los Angeles.	LOS ANGELES, CA
2020-	LA ADD Gut Renovation of an Existing 2400 SqFt house and 600 SqFt Addition (Under Construction)	LOS ANGELES, CA
2019-2022	ENC ADU New 1200 SqFt house outside of San Diego CA (Completed)	ENCINITAS, CA
2018	B BACKGROUND Entirely new and bespoke exhibition design for The Drawing Show, curated by Dora Epstein-Jones, installed at the Yale School of Architecture in New Haven, CT, in 2018.	NEW HAVEN, CT
2017	ARTIST'S STUDIO New building addition in Charlottesville, Virginia.	CHARLOTTESVILLE, VA
2016	A BACKGROUND Exhibition design for The Drawing Show, curated by Dora Epstein-Jones, designed and built at the Architecture + Design Museum in Los Angeles, CA.	LOS ANGELES, CA

IMAGES OF PAST WORK

1



Michelle Chang, "Garage—Shed," wood and corrugated metal, 18' x 16' x 16', 2022, Tidewater, VA; Commissioned by private client, \$35,000

2



Michelle Chang, "A, B 1:2," wood and plasterboard, 16' x 16' x 16', 2017, Houston, TX; Commissioned by Rice Architecture, \$5,000

3



Michelle Chang, "Scoring, Building," metal and plasterboard, 8' x 24' x 10', 2022, Los Angeles, CA; Commissioned by Materials & Applications, \$35,000 including programming

4



Michelle Chang, "Scoring, Building," metal and plasterboard, 8' x 24' x 10', 2022, Los Angeles, CA; Commissioned by Materials & Applications, \$35,000 including programming

5



Michelle Chang, "Triptych," wood and plasterboard, 3' x 22' x 8', 2017, Houston, TX; Commissioned by Lawndale Art Center, \$5,000



Michelle Chang, "A, B 1:2," wood and plasterboard, 42' x 12' x 5', 2018, Houston, TX; Commissioned by Rice Architecture, \$5,000



Andrew Atwood, "Bauer Wurster Lobby," wood, homasote, 2024, Berkeley, CA; Commissioned by UC Berkeley, CA, \$50,000



Andrew Atwood, "B Background," wood and paint, 2018, New Haven, CT; Commissioned by Yale School of Architecture, \$25,000.



Andrew Atwood, "Studio for Art," wood and copper, 2016, Charlottesville, VA; Commissioned by Undisclosed Client, \$250,000



Andrew Atwood, "Paranormal Panorama," wood and plasterboard, 2013, Los Angeles, CA; Commissioned by MAK Center for Arts, \$15,000.

Angelina Duckett Mosaics

www.angelinaduckett.com

Bus. Lic. #06509201

Letter of Interest

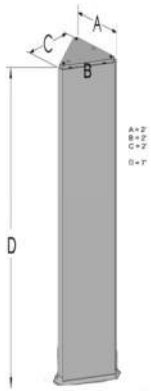
I am writing to express my interest in the City of Sebastopol's Joe Rodota Trail Call for Art. As a native of Sonoma County and an architectural mosaicist specializing in public art, I am well aware of the need for a durable and rugged art medium along the Prince Memorial Greenway/Joe Rodota Trail. Mosaics are the perfect choice for public settings due to their ability to withstand the elements and endure abuse, while also adding unique appeal to the spaces they occupy. Not only are mosaics a durable art medium, requiring minimal maintenance, but they are also sustainable through the repurposing of materials.

I have been involved with various local public art mosaics, among them are the ones found along the trail, such as "Poppy Wall", "Soundscape," and the impressive fish sculpture at the entrance of the park in Santa Rosa, known as "Guardian of the Creek". It is only appropriate the Joe Rodota Trail has a vibrant entrance as well. This Call for Art presents an exciting opportunity to transform this empty space and establish a unique connection between the two parks through the medium of mosaic art. I am confident in my experience and expertise to create a dynamic artwork worthy of Sebastopol.

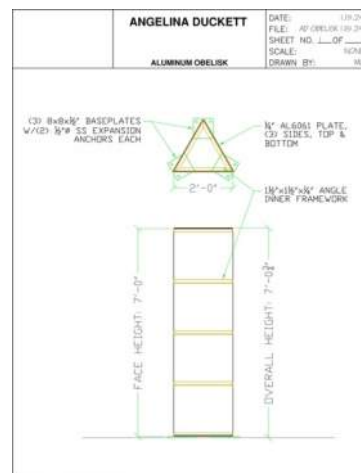
Throughout my career as a public art mosaicist, I have collaborated with numerous cities such as Santa Rosa, Mountain View, Windsor, Rohnert Park and Orinda. Additionally, I have worked with local organizations including Sonoma County Regional Parks, Kaiser Permanente Medical Center, Catholic Charities Caritas Village, Latino Service Providers, and the Children's Museum of Sonoma County. I firmly believe that ongoing communication and collaboration are vital for the success of any project, and I value community input and involvement. I strictly adhere to all requirements outlined in public art contracts and maintain the necessary licenses, permits, liability insurance and vehicle insurance. I take pride in completing every commission within the allocated budget and ahead of schedule. As a local artist, I can guarantee that the \$25,000 budget will not be compromised by travel and accommodation expenses or freight costs, as would be the case for artists from outside the area.

Art description / depiction

Initially, my intention was to design a sculptural bench. However, considering the challenges present on this trail, I realized that this might not be the most suitable choice. I decided to create a way-finder artwork that effectively marks the entrance to both the city and the park. To accomplish this, I have drawn a design for a 7-foot-tall structure that will be easily visible from a distance, without disturbing the surrounding trees. To accomplish this task, I have collaborated with a skilled local welder. Together, we have created a three-sided column that mirrors the existing triangular space. Each side of the column will measure 2 feet in width and be wrapped in vibrant mosaics. One side of the column will face motorists, warmly welcoming them to the city with the inscription “Sebastopol” on a background representing inclusivity. Another side will serve as a marker for the trail and will highlight the various wildflowers found along the parkway in bold, macro art style. Lastly, the third side will be visible to trail users and feature images representing Sebastopol, also in macro art style. My goal is to provide the Sebastopol community with a distinctive landmark that enhances the overall feel of the area.



My initial sketch



Welder's schematic drawing

Here is an illustration of the style integrated into my prior work, serving as a point of reference for the potential appearance of the column's sides.



Timeline/Schedule for fabrication and installation

May – City Council awards commission

June – contract is finalized, initial funding is received and materials are collected

June through September – mosaic fabrication

September – installation

Budget – \$25,000

1. Artist Fees

1. Design Fees - \$2,500

2. Structural Engineering – city to provide poured concrete pad for installation

The artwork will have mounting points built into the base but I will depend on the city to provide guidance on the appropriate method required to attach the artwork securely to the foundation.

3. Welder's Fee – \$3,500

2. Materials, Equipment and Production costs - \$14,700

3. Studio Fee

1. Rental space – N/A

2. Utilities – N/A

4. Transportation of art – N/A

5. Installation & Grouting - \$3,000

6. Lighting costs – N/A

7. Insurance – \$850

8. Taxes – approximately \$450

9. Documentation – N/A

Resume

Duckett, Angelina

www.angelinaduckett.com

Bus. Lic. #06509201

Public Installations

2024 in progress	Octopus: Commissioned by Hurrica Restaurant Sculptural octopus for exterior facade	Redwood City, CA
2023 in progress	Resilience: Commissioned by Latino Service Providers Organization 100 sqft curved seat walls for Foothill Regional Park	Windsor, CA
2023	Vibrant Vistas: Commissioned by Kaiser Permanente Medical Center 40 sqft stained glass surround for atrium skylight	Santa Rosa, CA
2023	Catch a Fish: Commissioned by Children's Museum of Sonoma County 70 sqft retaining walls	Santa Rosa, CA
2022	Waterway Walkway: Commissioned by Children's Museum of Sonoma County 120 sqft mosaic path	Santa Rosa, CA
2022	Bloom: Commissioned by Catholic Charities 90 sqft stained glass mosaic mural for Caritas Village	Santa Rosa, CA
2021	Orchards: Commissioned by City of Mountain View 90 sqft curved seat walls and circular benches for Mora Park	Mountain View, CA
2021	Wayfinding Wildflower Sidewalk Medallions: Commissioned by City of Santa Rosa Series of 6 wayfinding sidewalk medallions for city center	Santa Rosa, CA
2020	Mersea Restaurant: Commissioned by Mersea Restaurant 48 sqft stained glass frame	Treasure Island, CA
2020	Recology Sign: Commissioned by Recology Waste Management 16 sqft heart entrance sign	Santa Rosa, CA
2019	Rohnert Park Bench: Commissioned by City of Rohnert Park 24 sqft curved bench	Rohnert Park, CA
2019	Spring Lake Regional Park Mosaic Sign: Commissioned by Sonoma County Regional Parks 24 sqft rectangular sign	Santa Rosa, CA
2018	Hearts in San Francisco Sculpture: Commissioned by San Francisco General Hospital Foundation 6 sqft heart sculpture, vitreous glass, mirror	San Francisco, CA
2017 ongoing	Spring Lake Park Children's Memorial Grove Mosaics: Commissioned by Sonoma County Parks Foundation 400 sqft circular seat walls for Spring Lake Regional Park	Santa Rosa, CA
2015	Prince Memorial Greenway Park Breakout Quote: Commissioned by City of Santa Rosa 57 sqft circular inset of mosaic wording for Prince Memorial Park	Santa Rosa, CA
2015	Dahlia: Commissioned by Children's Museum of Sonoma County 20 sqft exterior mural	Santa Rosa, CA
2015	Swallowtail: Commissioned by Children's Museum of Sonoma County 20 sqft exterior mural	Santa Rosa, CA
2014	Prince Memorial Greenway Soundscape: Commissioned by County of Sonoma 110 sqft curved seat wall mural	Santa Rosa, CA

Images of Past Work

Artist: Angelina Duckett

Title: Catholic Charities Caritas Village "Bloom"

Media: Stained Glass Mosaics

Dimensions: 90 sq ft

Date: 2022

Location: Santa Rosa, CA

Description: Entrance wall

Commissioned by: Catholic Charities

Budget: \$40,000



Artist: Angelina Duckett

Title: Vibrant Vistas

Media: Mosaics – stained glass

Dimensions: 40 sq ft

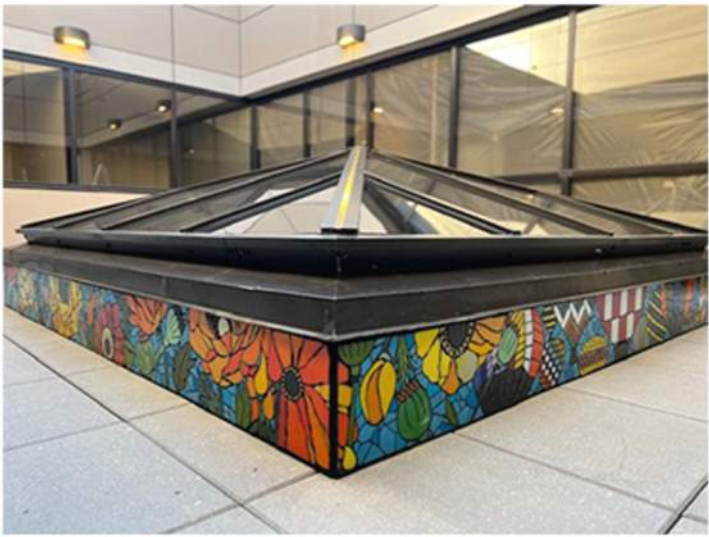
Date: 2023

Location: Medical Office Building 2 Kaiser Permanente Medical Center Santa Rosa, CA

Description: Atrium skylight surround

Commissioned by: Kaiser Permanente

Budget: \$24,000



Artist: Angelina Duckett

Title: Catch a Fish

Media: Mosaics – porcelain, ceramic, glass tile

Dimensions: 70 sq ft

Date: 2023

Location: Children's Museum of Sonoma County, Santa Rosa, CA

Description: Seat walls

Commissioned by: Children's Museum of Sonoma County

Budget: \$20,500



Artist: Angelina Duckett

Title: Sonoma County Spring Lake Regional Park “Children’s Memorial Grove Mosaics”

Media: Mosaics – porcelain, ceramic and vitreous tile, stained glass, mirror

Dimensions: 400 sq ft

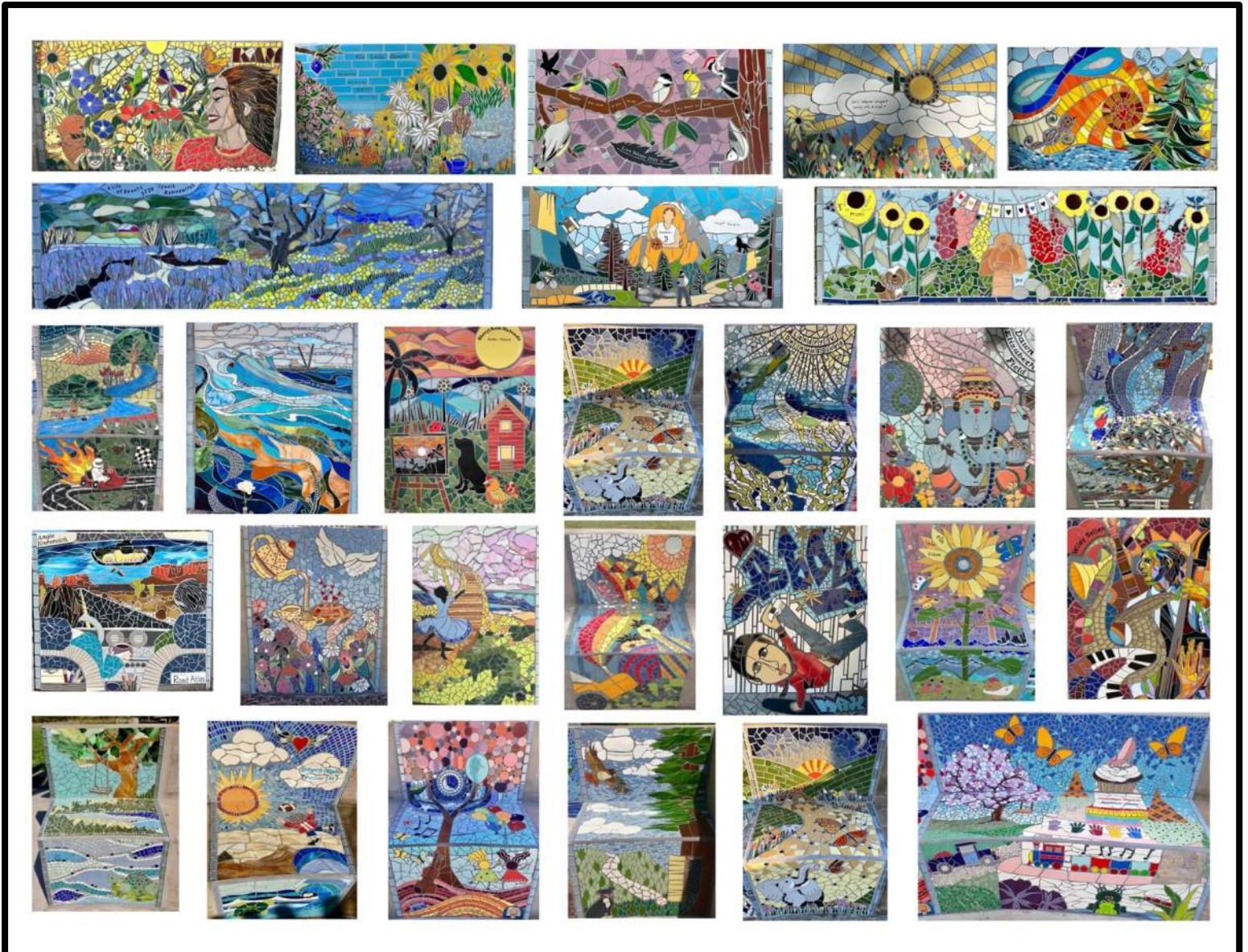
Date: Ongoing

Location: Spring Lake Regional Park, Santa Rosa, CA

Description: 74 individual panels dedicated to lost loved ones, installed on the circular seating area

Commissioned by: Sonoma County Regional Parks Foundation

Budget: \$145,000



Artist: Angelina Duckett

Title: City of Mountain View Mora Park "Orchards"

Media: Mosaics – porcelain and ceramic tile

Dimensions: 90 sq ft

Date: 2022

Location: Mora Park, Mountain View, CA

Description: Park benches and tables

Commissioned by: City of Mountain View

Budget: \$22,000



Artist: Angelina Duckett

Title: City of Santa Rosa Series of 6 Sidewalk Medallions "California Native Flowers"

Media: Mosaics – non-slip porcelain tile

Dimensions: 72 sq ft

Date: 2021

Location: 4th Street sidewalks, Santa Rosa, CA

Description: Series of 6 sidewalk medallions

Commissioned by: City of Santa Rosa



Artist: Angelina Duckett

Title: San Francisco General Hospital "Hearts in SF"

Media: Mosaics – vitreous tile

Dimensions: 6 sq ft

Date: 2018

Location: Wells Fargo Bank, San Francisco

Description: Heart shaped sculpture with California state symbols

Commissioned by: San Francisco General Hospital Foundation

Budget: Fundraiser – artwork purchased by Wells Fargo Bank for \$25,000



Artist: Angelina Duckett

Title: Sonoma County Regional Parks Sign

Date: 2019

Media: Mosaics – stained glass and ceramic tile

Dimensions: 12 sq ft

Location: Spring Lake Park, Santa Rosa, CA

Description: Wayfinding sign

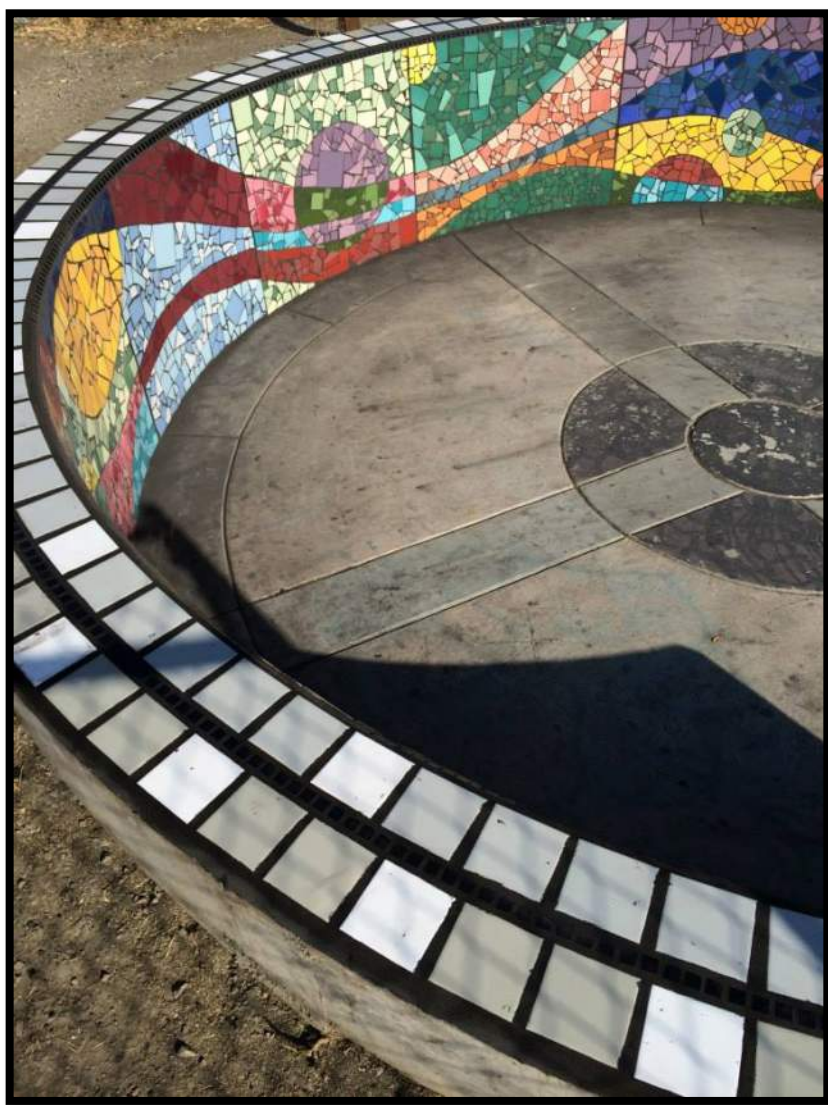
Commissioned by: Sonoma County Regional Parks Foundation



Artist: Angelina Duckett
Title: Children's Museum "Dahlia and Swallowtail"
Media: Mosaics – ceramic tile and mirror
Dimensions: 40 sq ft
Date: 2015
Location: Children's Museum of Sonoma County
Description: Two Mural Panels
Commissioned by: Children's Museum of Sonoma County
Budget: \$10,000



Artist: Angelina Duckett
Title: County of Sonoma "Soundscape"
Media: Mosaics – porcelain and ceramic tile
Dimensions: 95 square feet
Date: 2014
Location: Prince Memorial Greenway Park
Description: Curved seat wall
Commissioned by: County of Sonoma



(production assistance by apprentices)

Sebastopol, CA 95472

January 29, 2024

Nzuzi Mahungu, and
Planning Department, City of Sebastopol, and
Sebastopol Public Arts Committee
7120 Bodega Avenue
Sebastopol, CA 95472

Thank you for the opportunity to submit to the Call for Artists, Sebastopol South Entrance project. My submission includes a loved and appreciated steel and cement sculpture, "Give Peace a Hand", and new elements of 1. a columnar base which also serves as a bench, and 2, a community project day wherein interested persons of any age will imprint their hand shapes permanently in the base.

Sebastopol, nicknamed "Peacetown" has twice hosted this sculpture which reflects the community embracing, holding, and reaching for peace. It was briefly installed on the welcoming tip of Spooner Park, and removed when the area was cleared for the placement of public works solar panels. Currently it can be seen in the city's sculpture garden in Ives Park, and is to be removed in June of this year when new sculptures replace those in the park. The durability and public safety of this piece has been tested.

Before I was asked to be the Lead Artist in the Sebastopol Center for the Art's Sculpture Jam group, (cement book bench at the library, cement howling Coyote in the library parking lot, copper fish "Spike" in the Ives pool area, pumpkin chairs at the Community Market and others) I was one of the artists who created "Give Peace a Hand".

If it is selected, a graceful round columnar bench/base will be constructed at the trail entrance. The circular base will be a comfortable 18" tall and 20" wider around than the central cylinder of the sculpture. The base will provide seating for persons waiting?, meeting?, resting?, people-watching? at the trailhead. A licensed concrete contractor will be hired to create the artist-designed base.

A well-staffed community participation day will allow for putting handprints deep into the fresh grey cement (with all safety precautions observed) and then the imprints filled with white cement. Thus the seating area will be flat and relate to the community handprints currently on one of the sculpture's segments. The sculpture, which can be disassembled into segments, will be transported from its current location and rebolted onto the finished bench/base in a manner similar to its current attachment to a city platform. Its anti-graffiti coating will be replenished.

I am experienced in leading teams and organizing community events. I've chaired large group art exhibitions at the Presidio of San Francisco, Sanchez Art Center, Marin Center, and the Sonoma Arts Council gallery. I was asked to serve as lead artist (director) of Sebastopol's Sculpture Jam and enjoyed that role for many years, including managing the annual open weekend when the public could participate in making the current public sculpture.

And again, my thanks for considering this submission. I understand and agree to the insurance and presentation and consultation and approvals requirements for its acceptance.

Beth Hartmann, sculptor
sculpturehere.com

Hartmann Rodota Trail sculpture submission

2. Art description:

“Give Peace a Hand” is an 11’ tall white cement sculpture created with traditional cement techniques around a segmented steel core. When installed, the lowest segment is securely bolted to a bench/base, and the other segments are bolted together with stainless steel bolts and nuts. The hands emerging from the columnar segments are also reinforced around interior steel structures which have been welded to the steel core. The base will have hand imprints from a community participation event in which the public can press hands into wet cement.



(Image photoshopped onto round base. Actual base will be wider and have white imprinted hands)

The intention of “Give Peace a Hand” is to communicate our grasping for and holding onto opportunities for world peace, as well as personal peace. It works to depict the longing we have to live in peace.

Hartmann Rodota Trail Submission

3. Timeline:

May 2024: After City Council award, arrange with city a date for the community event. Publicize community event in city newsletter, county and local newspapers, local arts and community organizations. Arrange with cement contractor to frame and pour the base in early June 2024. Get required insurance.

June 2024: Obtain materials for handprint day. Hold community event as described in letter of interest, with paid staff. Pay cement contractor and community event staffers. Remove framing from base and clean area. On day set by Public Arts Committee, uninstall sculpture from Sebastopol Sculpture Park and reinstall it on base/bench. Pay installation workers and clean-up crew.

4. Budget

- A. Artist Fees
 - a. Design fees, construction time, consultation with city departments, communications with members of community day, installation crew, and cement contractor, supervising crews, publicity planning and production, cleanup: \$2,500
 - b. Structural Engineering review and report \$400
- B. Materials, Equipment, and licensed contractor's production costs for circular bench/base: \$5000; materials consisting of completed sculpture with graffiti coating: \$12,100; materials and crew for community hands placement day: \$500
- C. Studio Fees: N/A
- D. Transportation of finished artwork to site: \$200
- E. Installation costs: crew payments, materials and tools \$600
- F. Lighting costs: N/A
- G. Insurance for 5 years: \$2,000
- H. Taxes: \$ 1,500
- I. Documentation: \$200

5. Professional Resume:

Hartmann, Beth
Sculptor

www.sculpturehere.com

Sebastopol, CA. 95472

Commissions

- 2023 Windmill Hill Private garden J&C Dicker Sebastopol, CA
2020 "Truncated" Private garden, Sebastopol, CA Pierced and welded steel 95" x 60" x 45" . \$286materials, N. A. Timm
7464 Fircrest Ave, 95472
2017 "Hung Up 2" outdoor hanging installation, Green garden, Novato, CA
2012 "Red Alder", outdoor copper sculpture, Liik Studio, Clearlake CA 67" x 17" \$355materials OliveJoeyFlash@icloud.com
2009 "Nightingale" for Occidental Opera production
2008 "Picnic Table" Laguna Skatepark, Sebastopol, CA
"Prickly Pear" misting sculpture, Liik Studio garden, Clear Lake, CA, cement and copper and aluminum and plumbing
\$183 materials plus scrounged metal 46" x 55" x 43", OliveJoeyFlash@icloud.com

Solo Shows

- 2014 Gardens and Art, Sebastopol Center for the Arts, Shomp Garden
2010 "Copper and Steel" C. Donatiello Winery, Singles Night, Healdsburg, CA
2010 "Trunkated Forms" Community Center Grounds, San Rafael, CA
2005 "Lips" 500 Howard Gallery San Francisco, CA
2001 "Marine Forms" Mendocino Art Center
2000 Installations, WORKS San Jose,
1999 Sculpture and Installation, Gallery OBOY, San Francisco, CA
Stitched Lips, Josephine County Library, Grants Pass, OR

Selected Invitational Exhibits

- 2023 Bay Model, Sausalito Art Center sculpture exhibits
2019 MONCA, Chico, Ca
2018 Pence Gallery, Davis, CA
2017 Fiberdimensions at the Marin Civic Center Feb-May
2016 – 2017 Sculpture Trail, "Hung Up" with Allegra Burke, Cloverdale, CA
2016 Interactive Coyote, team public sculpture with sound, donated WEDI board, electronic sound components, cement, steel,
ceramic, glass, Kenyon Webster formerly Planning director Sebastopol, CA
International book arts, Sebastopol Center for the arts
2014 Intersections VI, The Presidio, San Francisco
2013 20 fiberDIMENSIONS artists, Cancer Center, Greenbrae, CA
2011 Sculpture in the Lobby, San Francisco, CA
2010 Art in the Garden, Sonoma County, CA
2009 fiber/DIMENSIONS at Falkirk, San Rafael, CA
Surface Matters, Kansas City, MO
2008 Wild Book Show, Point Reyes, CA
2007 Grantees exhibit, Surface Design Conference, Kansas City, KS
Inja Designs, Evolving Art Gallery, San Francisco, CA
2006 Pick up Six Atrium Sculpture Gallery 600 Townsend, San Francisco, CA
2005 City of Sebastopol Public Art, Spooner Park (leader, team project, Sculpture Jam)
"Bookbench" cement and steel \$182 materials 20" x 40" x 22", Kenyon Webster Sebastopol, CA
2004 Context, Sanchez Art Center, Pacifica, CA
2003 Naked, a Clothing Show 1078 Gallery, Chico
2002 ArToys Sewanee Art Gallery, Tennessee
Refuse, Reuse, Redux, Santa Cruz Art Museum
International Quilt Week Yokohama, Japan
2001 Reality Check, Ohio Craft Museum, Columbus, OH
Transforming Trash, Redding Museum of Art (catalogue)
2000 600 Townsend Atrium, San Francisco
1999 InSight Gallery, San Francisco
1998 Matrix Gallery, Sacramento (4 person)
College of Marin, Six Former Students, Kentfield
1997 Chemeketa Gallery, Salem, OR (4 person)
California Artists, Gallery Strasse, Kyoto, Japan
1996 Future Vision, The Dragon Center, Yamonashi-Ken, Japan
1995 Fibrations, Artisans Gallery, Mill Valley
1994 Fiber Dimensions Exhibit, Corte Madera Town Center
1993 Baskets and Beyond, Artisans Gallery, Mill Valley

Selected Group Exhibits, juried

- 2016 - 2024 Sculpture Trail, Cloverdale, "Lips" cement and steel, \$71materials janethowell4001@gmail.com
2013, 2021, 2022 Sculpture in the Garden, Bancroft Center, Walnut Creek, CA June-July
2011-2005 Cloverdale Outdoor Sculpture (June – September) Copper Plumbed misting interactive cloud and others, Joyce Mann
jmannkind@comcast.net
2009 Artreach Public Sculpture Falkirk Cultural Center, San Rafael, CA
2006 Tohono Chul Park, Tuscon AZ (catalogue)
2004 Human Form, Sebastopol Art Center
2002 Open Sculpture, Marin Art and Garden Center, Ross
1999 Collage, Sonoma Arts Guild, Rene diRosa, Juror
1998 On and Of Paper, Koret Gallery, Palo Alto

- 1997 Textile Art Show, Olive Hyde Gallery, Fremont , First Place Award
- 1996 Feminine Spirit, Wilson Street Gallery, Santa Rosa
- 1995 All Saints, All Souls, Falkirk Cultural Center, San Rafael
Marin Arts Council Exhibit, Town Center, Corte Madera
- 1994 Dakotas International, Vermillion, South Dakota (catalogue)
- 1993 Olive Hyde Gallery, Fremont
- 1992 Artisan Gallery, Mill Valley, CA

Awards

- Fellow, Jentel artist residency, Wyoming, March/April 2008
- Surface Design Grant Award, 2005
- Artisans Gallery, 2003, Rachel Osajima, Juror
- Marin Exposition, July 1998, Second Place
- Sebastopol Art Center, July 1997 Merit Award, Manuel Neri, Juror
- Artisans Gallery, August 1996, Award of Excellence, Tran Turner, Juror
- Crocker-Kingsley Annual, June 1994, Second Place, Phil Linhares, Juror
- Olive Hyde Gallery Annual Textiles Show, April 1994, First Place, Beryl Self, Juror
- California Works, August, 1993, Merit Award

Publications

- Cloverdale Reville, Summer 2016, 2019, 2023
- Santa Rosa Press Democrat, Spring 2016
- QuARTerly, Summer, 2008
- QuARTerly, Summer, 2005
- Surface Design Journal Spring 2005 Reviews
- Artweek June 2001, Reviews
- Fiberarts Nov/Dec 2000, Reviews
- Surface Design Winter 1999, Reviews
- San Francisco Arts Monthly February 1999
- American Craft August 1997, Aquisitions
- Fiberarts Jan/Feb 1997, New Works section
- Pacific Sun March 20 1996, ARTS
- San Jose Mercury News Alameda Co. Edition 4/14/94
- Oakland Tribune 4/2/94

Professional Associations, selected

- Sculpture Association; Surface Design Association
- Fiber Dimensions, S.F. Bay Area; Sebastopol Center for the Arts, Mendocino Art Center

Related Experience, selected

- Artist Organizer, fiber/DIMENSIONS at the Marin Civic Center 2017
- Curator, Semi-Annual Art Shows, Sebastopol Public Library 2009 - 2015
- Leader, Annual Sculpture Jam, Sebastopol, 2009 - present
- Co-chair with Tony Natsoulas Fiber/DIMENSIONS at Blue Line, Roseville, CA, 2011
- Chair, "Intersections III" San Francisco Presidio June 2006
- Artist co-ordinator 2003 – 2008 for City Community Garden/skatepark
- Show Co-ordinator and Curator artists books show Sonoma Arts Council January 2005
- Invited Art Instructor Junior High and High Schools, Sonoma and Marin Counties
- Guest Curator WORKS San Jose, 2000
- Installation Chair of Beyond Boundaries College of Marin Art Gallery September 1999
- Juror, AAUW Open Grants Pass, OR, 1998
- Lead Artist Sculpture Jam 2014 - 2020

Collections, selected

- City of Sebastopol, CA
- Arlen Hunt, Kensington, CA
- Julie Green, Novato, CA
- Joey Liik, Upper Lake, CA, outdoor sculpture
- Ken Martin, Santa Rosa, CA outdoor sculpture
- Nancy and Darrell Horn, Santa Rosa, CA
- Tran Turner, Oakland, CA
- Hisako Eto, Osaka & Kobe, Japan
- R. Stieg, DDS, San Fransisco
- B. Sandidge, AIA, Sausalito
- Martin Devin, Occidental
- David Warburg, Sebastopol

Hartmann Rodota Trail sculpture submission

6. Images of Past Work



Hartmann "Support Person #1" 96"x31"x 27"
Cement over steel and foam, Trex 2023



Hartmann "Lips" 63"x40" x38"
Cement over pvc, and foam, steel, 2023



Hartmann "Citifleurs" 42"x70"x39" dimensions variable, cement, steel, powdercoat, 2019



Hartmann "Misting Cactus" cement, copper aluminum, plumbing components 2014, private commission \$900



Hartmann "Copper clouds" copper, steel, plumbing components, pushbutton on/off switch 2008



Hartmann "Howling Coyote" Lead Artist, Sculpture Jam team project, cement over WEDI board and steel armature, ceramic mosaic, electronic components for howling sound activated by doorbell button, materials \$350, piece donated to the city of Sebastopol 2019



Spike the fish (11ft x 15ft, woven enameled copper) lives at the Sebastopol Swim Center

Hartmann lead artist Sculpture Jam project, "Spike" 132" x 180" x 16" enameled and torched woven copper, steel armature, redwood, additional steel, materials \$480, piece donated to the city of Sebastopol

Brandon Gustinell
1850 morton ave Los Angeles 90026

████████████████████
████████████████████
1/27/23

Planning Department
City of Sebastopol
7120 Bodega Avenue
Sebastopol, CA 95472

Hello Members of the Public Arts Committee,

Letter of Interest - "Reflecting Sebastopol" Public Art Proposal

I am writing to express my keen interest in contributing to Sebastopol's vibrant cultural landscape with my proposed sculpture, "Reflecting Sebastopol." As a Los Angeles-based artist with a rich history of large-scale public installations, my work celebrates community identity and environmental consciousness.

My experience with the City of Sacramento—designing and installing permanent park installations, and conceptualizing a monumental 25-foot-tall by 50-foot-wide vinyl wrap mural—stands as a testament to my ability to lead specialized teams to fruition on groundbreaking public art projects. Notably, one of my creations holds the distinction of being the most extensive vinyl wrap installation in Northern California.

With "Reflecting Sebastopol," I aim to encapsulate the essence of local heritage and the collective ethos of environmental stewardship. This sculpture, featuring the lupine flower—Sebastopol's botanical treasure—encased in resilient polycarbonate, speaks to the need for preservation amidst our changing climate. It offers a lens into the fragile beauty of nature and a speculative glimpse into a future where such barriers may be necessary to safeguard our vanishing natural landscapes.

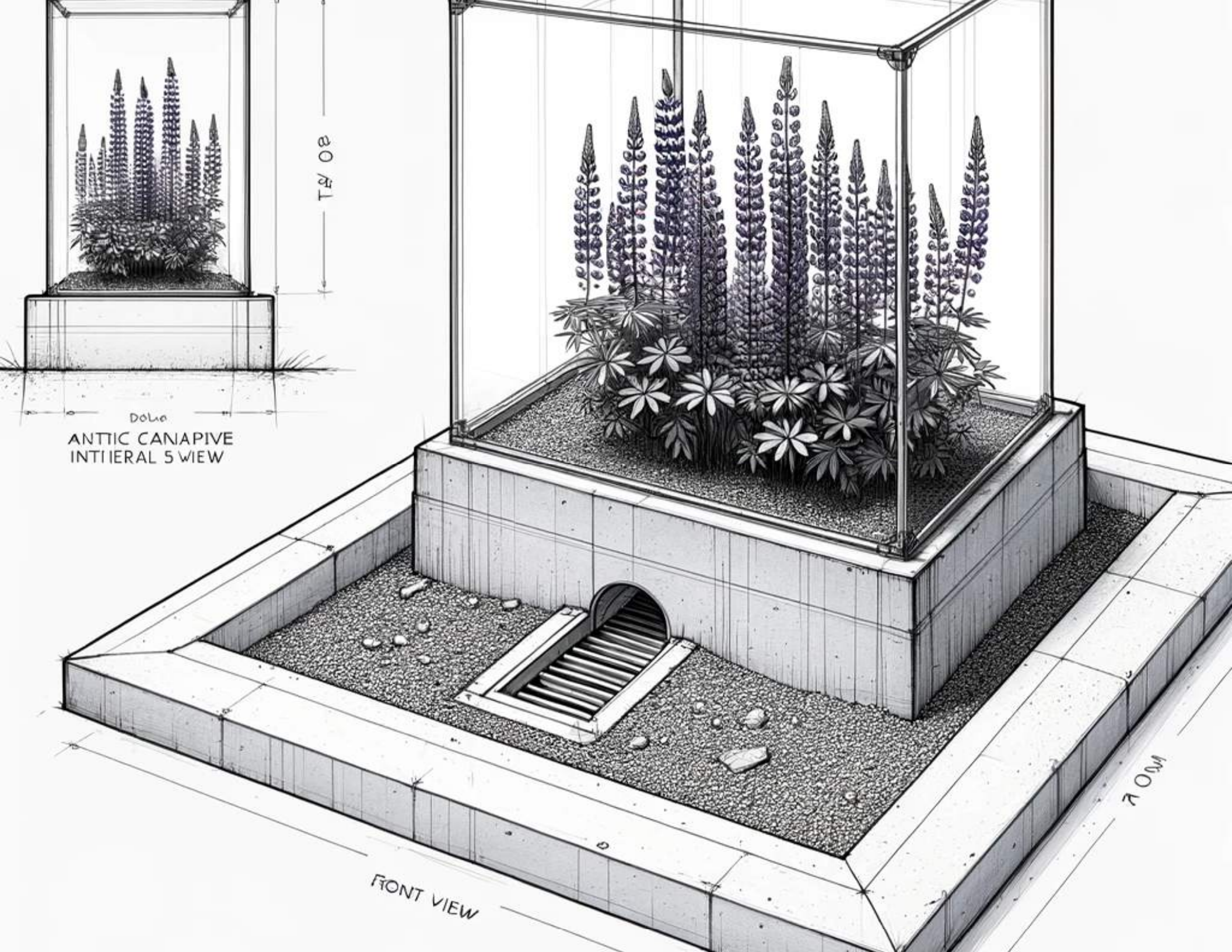
This new sculpture series dovetails with my ongoing exploration of climate change and its impact on our natural ecosystems. The work aims to underscore the delicate balance between conservation and the somber reality of a dystopian future, prompting a dialogue on the importance of proactive preservation.

I am drawn to the Joe Rodota Trail's rich history and the opportunity to create a site-specific design that honors Sebastopol's commitment to public art, beautification, and cultural engagement. My proposal aligns with the City's aspirations for durability, safety, and low maintenance, ensuring the artwork's longevity and relevance.

Thank you for considering my application. I am excited about the possibility of contributing to Sebastopol's cultural heritage and look forward to the opportunity to further discuss my proposal.

Warm regards,

Brandon Gustinell



1.80 m

7.00 m

Doble

ANTIC CANAPIVE
INTIERAL 5 VIEW

FRONT VIEW

Art Description/Depiction (250 words):

"Reflecting Sebastopol," an 8-foot-tall public sculpture, harmonizes with the city's spirit through its use of polycarbonate—a material embodying resilience and clarity. Inside, artificial lupine flowers, Sebastopol's floral emblem, reach upward, encapsulating the community's growth and natural splendor. This robust material is chosen for its high impact resistance and UV stability, ensuring the artwork's longevity and safety. The sculpture is set upon a concrete base engineered with a subtle incline towards a central point for drainage, demonstrating our commitment to sustainability and public safety. This design adheres to ADA standards, preventing any trip hazards while maintaining an attractive visual presence in the public space.

Timeline for Fabrication and Installation:

- Design Finalization: 2 weeks
- Material Procurement: 4 weeks
- Fabrication of Components: 6 weeks
- Base Construction and Drainage: 3 weeks
- Assembly and Finishing: 2 weeks
- Transportation and Installation: 1 week
- Final Inspection: 1 week
- Total: 19 weeks

Detailed Budget:

- Polycarbonate Material: \$5,000
- Artificial Lupine Flowers: \$2,000
- Concrete for Base: \$1,500
- Drainage System: \$500
- Fabrication Labor: \$3,000
- Design and Engineering: \$2,000
- Transportation and Installation: \$3,000
- Waterproofing and Sealant: \$500
- Contingency (10%): \$1,800
- Total Estimated Cost: \$19,300

Mathematical Size Breakdown:

- Polycarbonate Enclosure: 8 ft (height) x 4 ft (width) x 4 ft (depth)
- Concrete Base: 1 ft (height) x 4.5 ft (width) x 4.5 ft (depth)
- Drainage Grate: 1 ft x 2 ft
- PVC Pipe: 4 in (diameter)

BRANDON GASTINELL

| Email: [REDACTED] | Portfolio: Brandongastinell.com |



[View my complete portfolio at Brandongastinell.com](https://Brandongastinell.com)

Artist Biography

Brandon Gastinell is a Los Angeles-based artist specializing in large-scale oil pastel works on canvas and paper. Inspired by the vibrant colors and bold strokes of impressionism, his art explores the beauty and power of the human form through a unique lens. Brandon's passion for large-scale, colorful works is evident in his dynamic compositions, which showcase his extraordinary talent for capturing movement and emotion.

Originally a digital artist, Brandon transitioned to oil pastels and drawing, finding that this medium allowed him to better express his artistic vision. His current collection, centered around the captivating world of ballet, pays homage to the grace and athleticism of black male ballerinas—an underrepresented group in the ballet community. By portraying these dancers in striking, impressionistic-inspired pieces, Brandon challenges conventional notions of beauty and celebrates the resilience and talent of his subjects.

Brandon's work has gained significant recognition, and his ballet collection is currently set for auction at the prestigious Crocker Art Museum. He lives and works in Los Angeles, where he maintains a dedicated studio space in the thriving Arts District. The city's rich cultural landscape serves as a constant source of inspiration for the artist, informing his creative process and fueling his passion for large-scale, colorful art.

Through his extraordinary oil pastel creations, Brandon Gastinell continues to push the boundaries of contemporary art, inviting viewers to engage with his work on a deeper, more personal level. As he breaks new ground in the art world, his vivid and captivating pieces are sure to leave a lasting impression on all who encounter them.

Artist Statement

My name is Brandon Gastinell, a passionate and dedicated artist living and working in Los Angeles. From my vibrant art studio, I create large-scale, evocative oil pastel works that explore the world of ballet, with an emphasis on black male ballerinas and a unique fusion of impressionist and contemporary influences.

In my latest collection, I focus on the beauty of imperfection and the human form's nuances through the lens of ballet. By portraying black male ballerinas—an underrepresented group in the ballet world—I aim to challenge conventional notions of beauty and grace, while also highlighting the resilience and talent of these dancers. My ballerinas are depicted with a raw, unapologetic energy, celebrating their individuality and the authenticity of their movement.

Drawing inspiration from the early impressionist artists, I use a rich and dynamic color palette that reflects the vibrancy of the human spirit. My technique incorporates bold, expressive strokes, which allow me to capture the essence of the dancers' movement and emotions. The result is a collection that is both visually stunning and deeply personal, with each piece telling a unique story of strength, passion, and dedication.

In addition to the influence of impressionism, my work is also informed by the artistic vision of George Condo. Condo's exploration of the human psyche and his ability to challenge societal norms resonate with my own aspirations as an artist. This shared desire to push boundaries has inspired the overarching theme of my collection, as I delve into the world of ballet from a fresh and unconventional perspective.

My intention with this collection is not only to create visually captivating art but also to spark important conversations about representation, diversity, and the power of challenging traditional norms. I am eager to collaborate with galleries, shows, and representatives who share my vision and are excited about presenting groundbreaking work that resonates with a diverse audience.

In conclusion, my art is an expression of my passion for the human spirit and my commitment to amplifying underrepresented voices. By showcasing the elegance and strength of black male ballerinas, I aim to inspire a new generation of artists and dancers who will continue to break down barriers and redefine the art world's boundaries. I invite you to join me on this journey as we celebrate the transformative power of art and the resilience of the human spirit.

WINN PARK Public Art Installation Project for the City Of Sacramento

<https://insidesacramento.com/out-and-about-august-2021/> <https://streetartutopia.com/2021/09/08/portraits-on-electrical-boxes-by-brandon-gastinell-in-sacramento-california/>



The City

Wide Open Walls gets set to paint the town in 2020

August 6, 2020 / BY LEILANI MARIE LABONG



Mural rendering by Brandon Gastinell

A mural depicting Andy Warhol, Frida Kahlo and Jean-Michel Basquiat by first-time Wide Open Walls artist Brandon Gastinell



LETTER OF INTEREST

January 25, 2024

Dear Ms. Mahungu and members of the Sebastopol Public Arts Committee,

We wish to submit our interest in the Sebastopol South Entrance Public Art Project. We propose installation of an original work by the late, local sculptor Bruce Johnson (our father). The piece, titled *Koan*, will welcome newcomers and residents alike to this vibrant hub of nature and culture.

Bruce lived and worked in Sonoma County for fifty years making abstract contemporary sculpture, before his life was cut short by a studio accident last March. His work is large-scale, dynamic, organic and enduring. His medium was massive, salvaged old-growth redwood, often clad or accented with copper. "I am moved," he wrote, "by the mass and scale of primal salvaged stumps and root wads. My tools are chainsaw, crane and boom truck, along with a great variety of hand tools. I have learned to collaborate with wood to reveal its muscular gestures, and I use my tools to leave textures that enliven the surface. I often clad large outdoor pieces with copper, to protect the wood from the elements while still honoring its organic form." He had a sculptor's dedication to form, and a craftsman's respect for materials.

Bruce was born in Portland, Oregon and spent summers on the Puget Sound making structures and sculptures from driftwood and stone. He studied art at UC Davis in the sixties, propelled by the radical faculty of that time. After graduating he worked building sculptural handmade houses, then moved to the Sonoma Coast to work on the historic restoration of the 19th-century Russian chapel at Fort Ross ('Metini' to the Kashaya Pomo, the Indigenous inhabitants of that place). On a nearby ridge he established a studio and started a family, and worked relentlessly making large-scale abstract sculpture for nearly five more decades.

Bruce's work can be found in public spaces and private collections, parks, museums, galleries and campuses all over Sonoma County, the US and internationally (including Spain, Italy, Taiwan, Suriname, and multiple US states). He was deeply inspired by Japanese art and architecture and traveled to Japan multiple times.

Here on California's edge of the Pacific Rim, Bruce collaborated frequently with architects, landscape architects, engineers and other artists on built projects and installations. Recent exhibitions/acquisitions of his work include a show of large-scale sculpture at Glen Ellen's Sonoma (formerly Quarryhill) Botanical Gardens; multiple shows and a new acquisition at Paradise Ridge Winery; a massive exhibition of large works at the Luther Burbank Center for the Arts called 'ROOT 101', (partially destroyed by the Tubbs Fire); and the recent posthumous installation of the 'Bell of Great Peace', a collaboration with late architect Ittsei Nakagawa at the Asian Art Museum's Peterson Garden, among many others.

While he never tired of being "out in the shop," Bruce was many things besides an artist – a runner and later cyclist, volunteer firefighter, peace activist, mentor, student of Zen Buddhism, beloved to his family and friends, and keen advocate for working artists. He was passionate about the importance of supporting the artists who bring meaning to our world, and of placing art in public spaces, for access by all.

Like much of Bruce Johnson's sculpture, *Koan* brings new life to ancient remains. With bold vitality and organic touchability, it will respond to the people of Sebastopol – engaging us with the present, connecting us to our natural, local and global communities, and bringing hope for a resilient future. Thank you for your consideration of this piece.

Sincerely,

Tori Johnson and Kendra Johnson

BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

ART DESCRIPTION / DEPICTION

Our proposal is to install an existing piece by Bruce Johnson, a sculpture he called *Koan*. It is made primarily of old-growth redwood salvaged from the northern California coast. This material is astoundingly durable, increasingly rare, and an important part of Sonoma County's natural history. Its copper cladding enhances the piece while improving its ability to weather the wear of time.

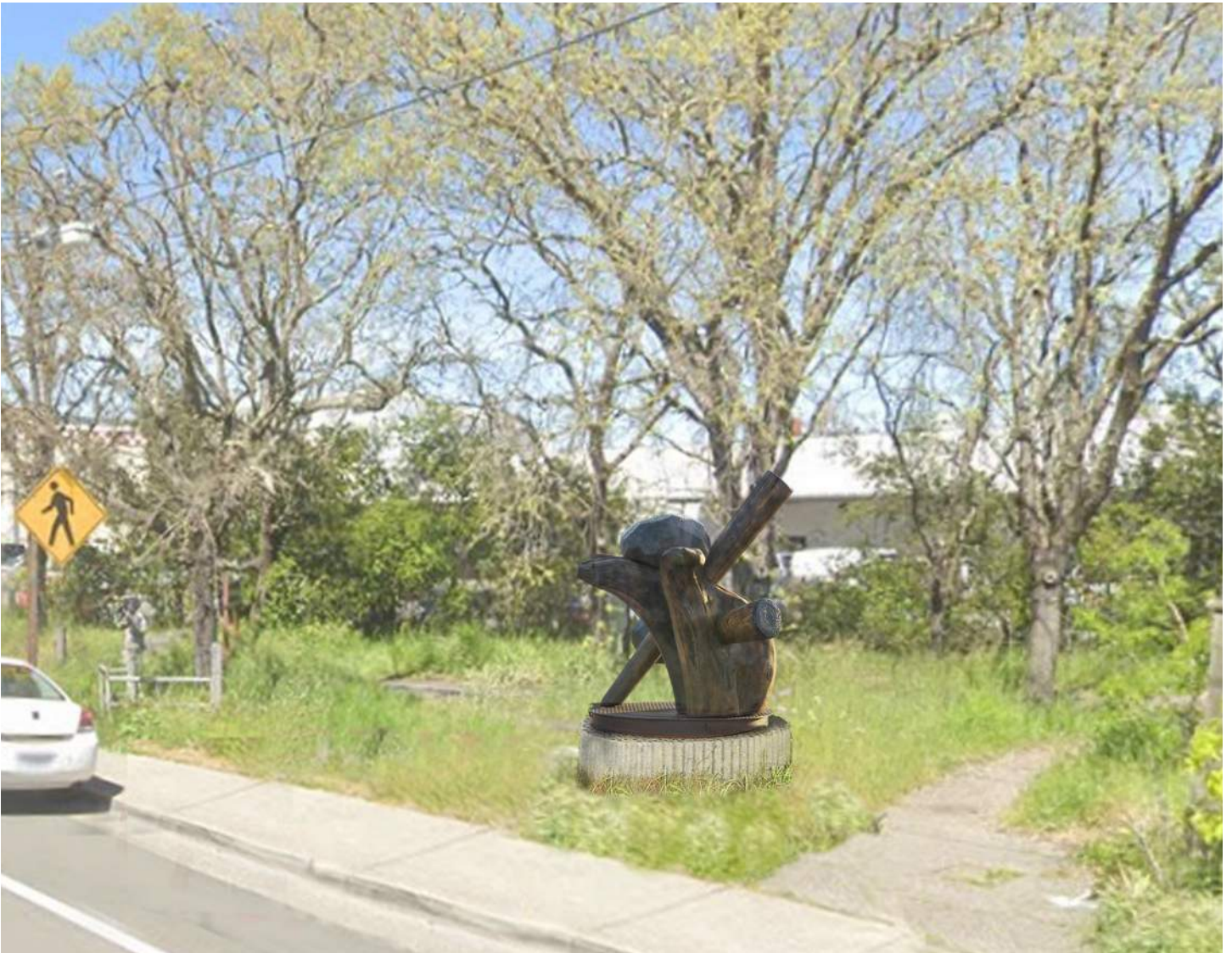
Bruce described *Koan* as "a paradox to be meditated upon... Abandon reason; find sudden intuitive insight." The scale and texture of old-growth redwood speak of our place; its mass and form command attention and invite touch; and its gesture holds the tension of riddle – a 'yes-but-also...' that feels fitting for our time. It evokes East meeting West, peace even amidst conflict, and ancient forests ravaged, regenerating, someday restored to old-growth again.

Created in 2009, *Koan* has been shown at multiple venues (Paradise Wood Sculpture Garden, Quarryhill/ Sonoma Botanical Garden, Luther Burbank Center for the Arts, and Westside Road's 'Big Turnout').

The scale of the sculpture is larger-than-life, yet approachable. It welcomes interaction from passers-by. Installed on a steel base and further lifted on a concrete plinth, the piece will be visible from the roadway and approachable from the bike path. Its massive base allows for easy mowing and maintenance of a groundcover of wild grasses. Its durable gracefulness, its maker's story, and its ecological relevance make it an excellent choice for this site.



ART DESCRIPTION / DEPICTION



Koan

Materials: Redwood, copper, steel base, concrete plinth

Dimensions: 7' h x 7' w x 5' d

Dimensions with steel base and concrete plinth: 9'h x 7'w x 6'd



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

INSTALLATION TIMELINE & BUDGET

Installation Timeline

The sculpture proposed is complete and being exhibited nearby. It will require less than two weeks' time to re-touch and refinish, move and install the piece at the designated site.

We, Bruce's daughters, along with his skilled assistant and others, have moved several large pieces since his death – with his boom truck and/or crane rental. With the professional services of Two Crows General Contractors, the installation of Koan is well within our capacity.

Estimated time required for each step to complete installation:

Re-touching and refinishing - 1 week

Site preparation - 1 week

Loading, transport from Westside Road, and offloading at site - half a day

Installation and final site work - 1-3 days

Budget

Artist Fees - **\$20,000** (reflects a discount of \$7,000 off sculptor's price list and includes re-finishing)

Design fees - **N/A**

Structural Engineering - **N/A**

Materials, Equipment, and Production costs - **Reflected in Artist Fees**

Studio Fees - **N/A**

Rental if unique space needed for this project - **N/A**

Utilities (gas, water, electricity), if not included in rental - **N/A**

Transportation of finished artwork to site in Sebastopol - **\$1,000**

Installation costs, including any equipment rental - **\$2,150**

Lighting costs - **N/A**

Insurance - **Carried by General Contractor as Part of Installation Fees**

Taxes - **\$1,850** - (9.25% Sebastopol Sales Tax on \$20,000 purchase price)

Documentation - **N/A**

PROFESSIONAL RESUME - JOHNSON, BRUCE

SELECTED COMMISSIONS & MAJOR ACQUISITIONS

- 2023 Paradise Ridge Winery, Santa Rosa, CA – *Void*
- 2022 Green Music Center, Sonoma State University, Rohnert Park, CA – *Understanding Matter*
(gift from estate of Donald and Maureen Green)
- 2018 Luther Burbank Center for the Arts, Santa Rosa, CA – *Kali*
- 2017 Castle Rock State Park Visitor Center, Los Gatos, CA – *Big Climb*
- 2017 Children's Museum of Sonoma County, Santa Rosa, CA – *Megaflora*
- 2016 Luther Burbank Center for Arts, Santa Rosa, CA – *Five Elements* (destroyed by fire)
- 2014 City of Shoreline, WA – *Lantern*
- 2013 Kruckeberg Botanical Garden, Shoreline, WA – *Wood Wave*
- 2013 Club Graton, Graton, CA – *Bell Tower*
- 2012 Green Music Center, Sonoma State University, Rohnert Park, CA – *Asia*
- 2007 Conservation International, SURINAME – *Bird Watch Totem*
- 2006 Alta Bates Hospital, Berkeley, CA – *Elemental Bench*
- 2006 Santa Rosa Junior College, Santa Rosa, CA – *Indigenous Oak*
- 2005 Sonoma County Museum, Santa Rosa, CA – *Sequoia*
- 2004 California Shakespeare Festival, Orinda, CA – *North Star*
- 2004 Asian Art Museum, San Francisco, CA – *Moon Gate*
- 2002 Vineyard Creek Inn / Conference Center, Santa Rosa, CA – *I Ching*
- 2001 Mount Vernon Public Schools, Mount Vernon, IL – *Sunstar Marker*
- 2000 Barclay and Sharon Simpson, Umbria, ITALY – *Woodhenge*
- 1999 Amundson Sculpture Garden, Seattle, WA – *Sierra*
- 1998 Rajah Construction, Keelung, TAIWAN – *Family, Knight, Boku*
- 1998 Edificio Mayola, Algerciras, SPAIN – *Maya*
- 1998 Paradise Ridge Winery, Santa Rosa, CA – *Fountain*
- 1997 Rajah Construction, Keelung, TAIWAN – *Gate of Spirit*
- 1996 Cedarhurst Sculpture Park, Mt. Vernon, IL – *Big Bang*
- 1994 Downer Residence- Martinez, CA – garden, gate, door, lantern
- 1994 Farm Camp, Plantation, CA – *Osprey House sculptural pavilion*
- 1990 Oakland City Center, Oakland, CA – *Solstice*
- 1989 Runnymead Sculpture Farm, Woodside, CA – *Log Jam*
- 1989 City of Walnut Creek, CA, 75th anniversary purchase – *Strata*
- 1987 Borel Financial Center, San Mateo, CA – *Seventeen Stones*
- 1986 Runnymead Sculpture Farm, Woodside, CA – *Marker*
- 1984 Djerassi Foundation, Woodside, CA – *Torii*
- 1983 Oakland Museum Sculpture Park, Oakland CA – *Red Bluff*
- 1982 City of Palo Alto, Mitchell Park, Palo Alto, CA – *After the Fire*
- 1982 State of California, Art in Public Places, Sacramento, CA – *Boulder*
- 1981 State of Alaska, Anchorage, AK – *Wind Prop*

SELECTED EXHIBITIONS (*solo exhibitions)

- 2022 Westside Road, Healdsburg – 'Big Turnout' *
- 2015-18 Luther Burbank Center for the Arts, Santa Rosa, CA – 'Root 101' *
- 2014-15 Quarryhill Botanical Garden, Glen Ellen, CA – 'Nature, Art, Man' *
- 2012-13 Voigt Family Sculpture Foundation, Geyserville, CA, – 'The Spirit of the Man'
- 2009-10 Paradise Wood Sculpture Grove, Santa Rosa, CA – 'Uprooted' *
- 2009 The Ren Brown Collection, Bodega Bay, CA – 'Downsized' *

2005-07 Paradise Wood Sculpture Grove – Poetry House *

2000-02 Paradise Wood Sculpture Grove, Santa Rosa, CA – Old Growth, New Life' *

1999 Navy Pier, Chicago, IL – 'Pier Walk'

1999 Rutherford Hill Winery, Napa Valley, CA *

1997 Amundson Sculpture Garden, Seattle, WA *

1993 Mitchell Museum Sculpture Park, Mt Vernon, IL

1992 Socrates Sculpture Park, Long Island City, NY

1990 Barclay Simpson Gallery, Lafayette, CA *

1990 London Art Expo, London ENGLAND

1988 Nina Owen Ltd., Chicago IL

1988 Walnut Creek Civic Arts Gallery, Walnut Creek, CA *

1984, '86, '88 Victor Fisher Galleries, Oakland, CA *

1982 Palo Alto Cultural Arts, Palo Alto, CA *

1981 Kaiser Headquarters, Oakland, CA *

1979 Bank of America World Headquarters, San Francisco, CA *

COLLABORATIONS & BUILT PROJECTS

2023 Asian Art Museum Peterson Garden, San Francisco, CA – 'Great Peace Bell'
w/ architect Ittsei Nakagawa

2017 Mark di Suvero Studio, Petaluma, CA – Log Cabin Project

2015 Green Gulch Farm, Muir Beach, CA – Sculptural gate

2014 Luther Burbank Center Sculpture Garden, Santa Rosa, CA – Program consultant to
Anita Wiglesworth, LBC

2010-11 Tassajara Mountain Zen Center, Carmel Valley, CA - Retreat Center construction

2010 Marcassin Winery, Windsor, CA – Redwood/copper door and Marquee

2007 Conservation International, Suriname – Eco-lodge timber stairs

2004 Asian Art Museum Peterson Garden, San Francisco, CA – Sculptural copper roof for
Moon Gate, bronze/ stainless steel trellises w/ architect Ittsei Nakagawa

2002 Private Garden, Mill Valley, CA – Sculptural Entry Gate w/ Terra Design Group

2002 Paradise Ridge Winery, Santa Rosa, CA – Copper winery doors

1996-11 Paradise Wood Sculpture Grove, Santa Rosa, CA – Program consultant

1995 Hollywood Pictures – "Jack" Movie set design/build

1995 Amundson Sculpture Garden, Seattle, WA – Master plan w/ Landesign

1994 Downer Entry Garden, Martinez, CA – Master plan and construction w/ Landesign

1991 Barclay Simpson Gallery, Lafayette, CA – Copper door

1984-85 The Sea Ranch Chapel – Construction foreman for wood/ stone chapel designed by
James Hubbell. AIA awards "Excellence in Craftsmanship," "Marriage of Art &Technology"

EDUCATION AND COMMUNITY LEADERSHIP

2010 Camino de Santiago, 500 mile walk across Spain

2009 Solo 4,000 mile transcontinental bicycle trip, Portland, Oregon to Portland Maine

2003-04 Museum of Contemporary Art at Luther Burbank Center, Santa Rosa, CA - Advis Board member

1990-94 Pacific Rim Sculptors Group - Charter member, first chairperson

1987-90 American School of Japanese Arts - Board of Directors

1987 Green Gulch Zen Center - Summer Japanese Arts Seminar

1983 Travel and language study in Japan. Visit Isamu Noguchi in Shikoku

1969 Bachelor of Arts, University of California, Davis

PROFESSIONAL RESUME - PROJECT TEAM

Johnson, Tori

Tori is a licensed landscape architect based in Sonoma County. Tori has worked on a variety of project types ranging from high end residential design to wineries, botanic gardens, and ecological restoration projects. In the past, Tori worked with Bruce in various capacities, including site design, sculpture placement, document preparation and building projects. She holds Bruce's energy and vision close to her heart, his inspiration as a guide and shares in his great satisfaction in seeing projects come to fruition.

Johnson, Kendra

Kendra is a consulting professional focused on farmland tenure, stewardship and conservation. Experience includes businesses in farming and landscape maintenance and design; farm and wildland stewardship; farmland access, equity and affordability; farm business succession; and working lands conservation. While grieving the loss of her father, she is honored to see his legacy continue, and his sculpture continue to move people. Kendra lives with her family near the Russian River, in their beloved western Sonoma County.

Two Crows Ecological Design

General Contractors #1054248

Sebastopol, CA

info@twocrowsdesign.com

IMAGES OF PAST WORK

Outburst

2009 – redwood, copper, steel base – (12' x 10' x 8')

Major Exhibitions:

Luther Burbank Center for the Arts, 'Root 101.' 2015-18

Tiburon Water Front. 2012

Paradise Wood Sculpture Grove, 'Uprooted.' 2009-10

Destroyed by fire, 2017



IMAGES OF PAST WORK

Rock Slide

2009 – redwood, copper, steel base – (8'x8'x8')

Major Exhibitions:

Luther Burbank Center for the Arts, 'Root 101.' 2015-18

Tiburon Water Front. 2012

Paradise Wood Sculpture Grove, 'Uprooted.' 2009-10

Direct Purchase, Private Residence. 2023

Purchase Price: \$35,000



IMAGES OF PAST WORK

Void

2014 – redwood, copper, steel base – (8'x8'x7')

Major Exhibitions:

Luther Burbank Center for the Arts, 'Root 101.' 2015-18

Quarryhill Botanical Garden, 'Nature, Art, Man.' 2014-15

Paradise Wood Sculpture Grove, 'Uprooted.' 2009-10

Contact:

Walter Byck

Owner - Paradise Ridge Winery Sculpture Garden

(707) 490-6678



IMAGES OF PAST WORK

Kali

2018 – redwood, copper – (8'x8'x13')

Major Exhibitions:

Luther Burbank Center for the Arts, direct purchase from artist. 2019

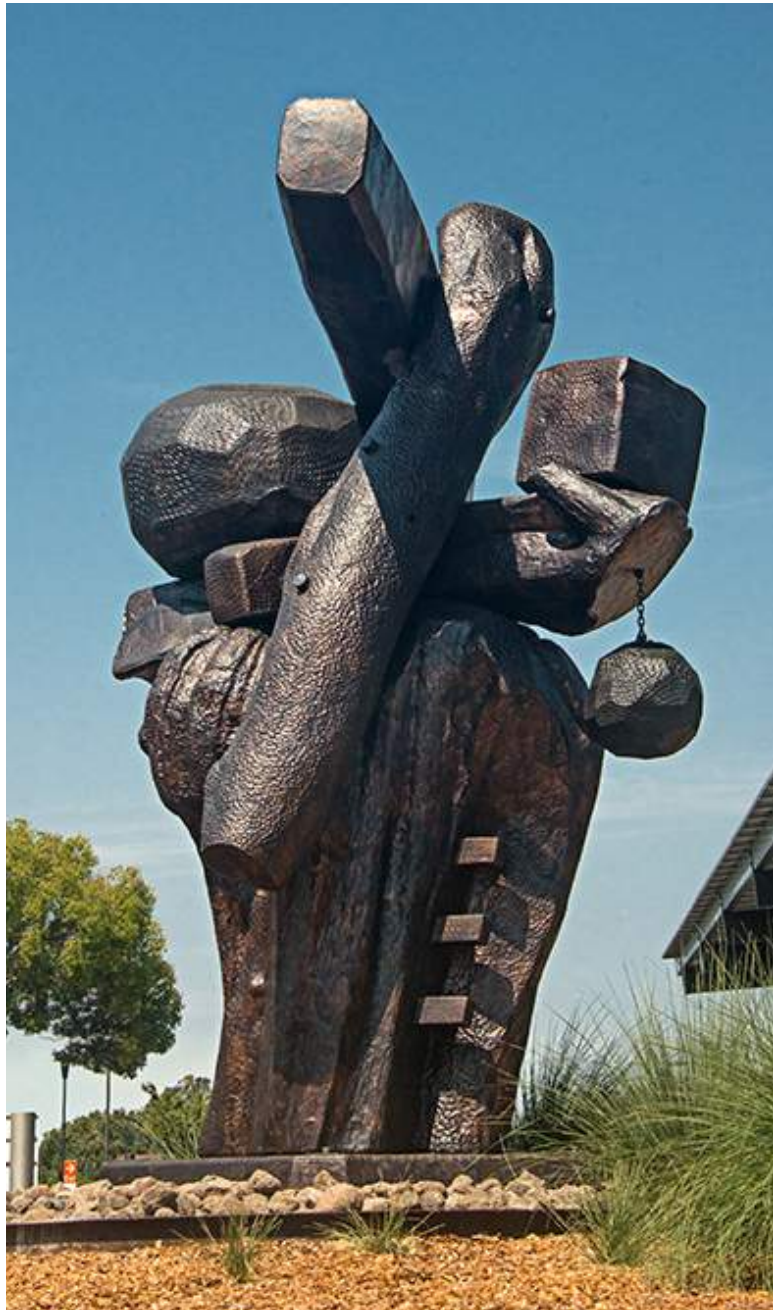
Purchase Price: \$50,000

Contact:

Anita Wiglesworth

Vice President of Programs & Marketing - Luther Burbank Center for the Arts

(707) 800-7500



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

Offering

2009 – redwood, copper – (14'x16'x16')

Major Exhibitions:

Town of Windsor, Roundabout Installation (on loan) 2015 - present

Quarryhill Botanical Garden, 'Nature, Art, Man.' 2014-15

Paradise Wood Sculpture Grove, 'Uprooted.' 2009-10

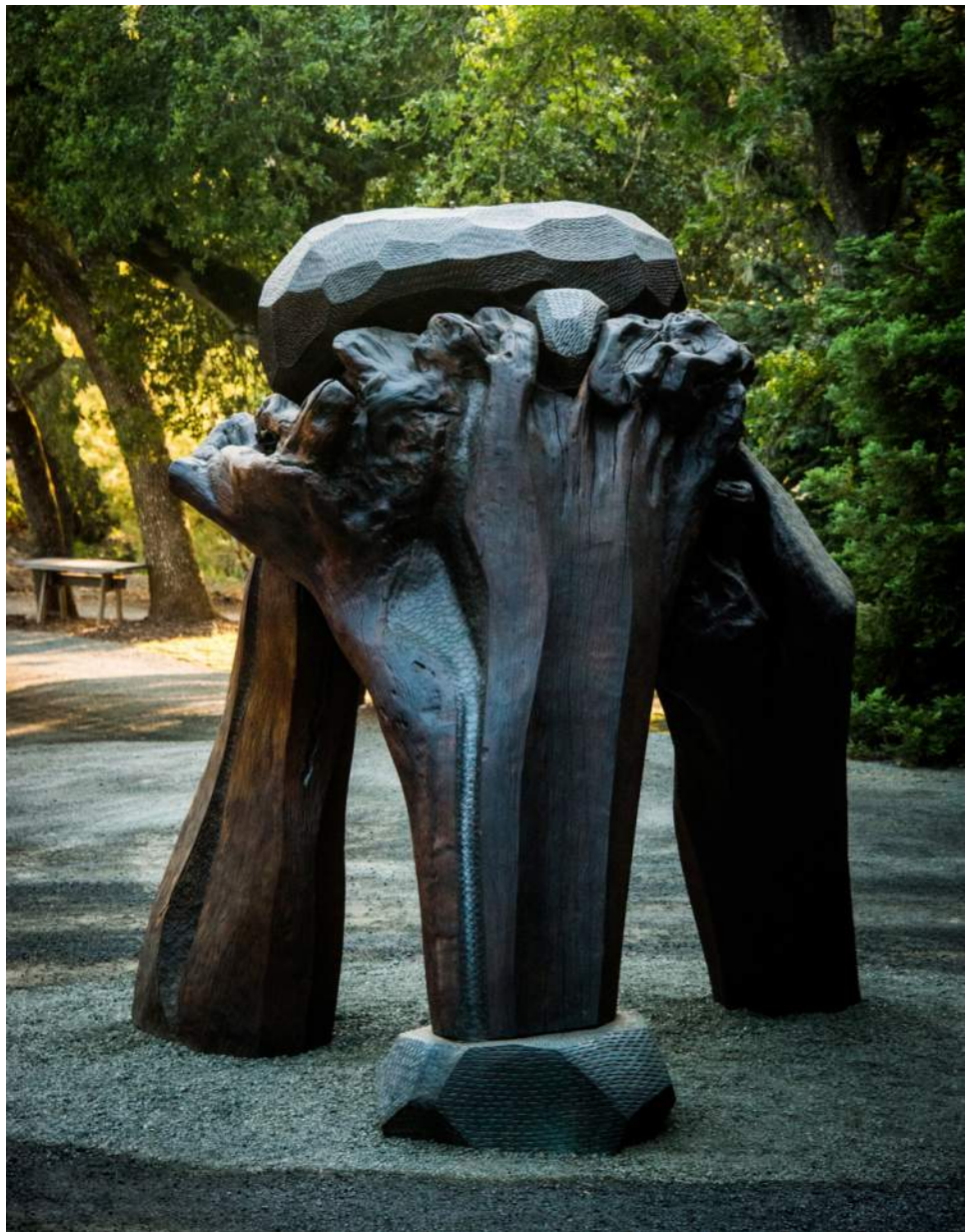
Artist Price: \$75,000

Contact:

Olivia Lemen

Parks and Recreation Director - Town of Windsor

(707) 838-5383



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

Uprising

2008 – redwood, copper - (14'x9'x5')

Major Exhibitions:

Luther Burbank Center for the Arts, 'Root 101.' 2015-18

Quarryhill Botanical Garden, 'Nature, Art, Man.' 2014-15

Paradise Wood Sculpture Grove, 'Uprooted.' 2009-10

Artist Price: \$68,000



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

Olas de Paz

2006 – copper clad redwood - (8'x12'x6')

Major Exhibitions:

Luther Burbank Center for the Arts, 'Root 101.' 2015-18

Quarryhill Botanical Garden, 'Nature, Art, Man.' 2014-15

Artist Price: \$66,000



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

Sequoia

2000 – redwood – (5'x9'x12')

Major Exhibitions:

Museum of Sonoma County, Direct Purchase. 2005

Purchase Price: \$50,000

Contact:

Jeff Nathanson

Executive Director & Art Curator - Museum of Sonoma County

(707) 579-1500 x 102



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

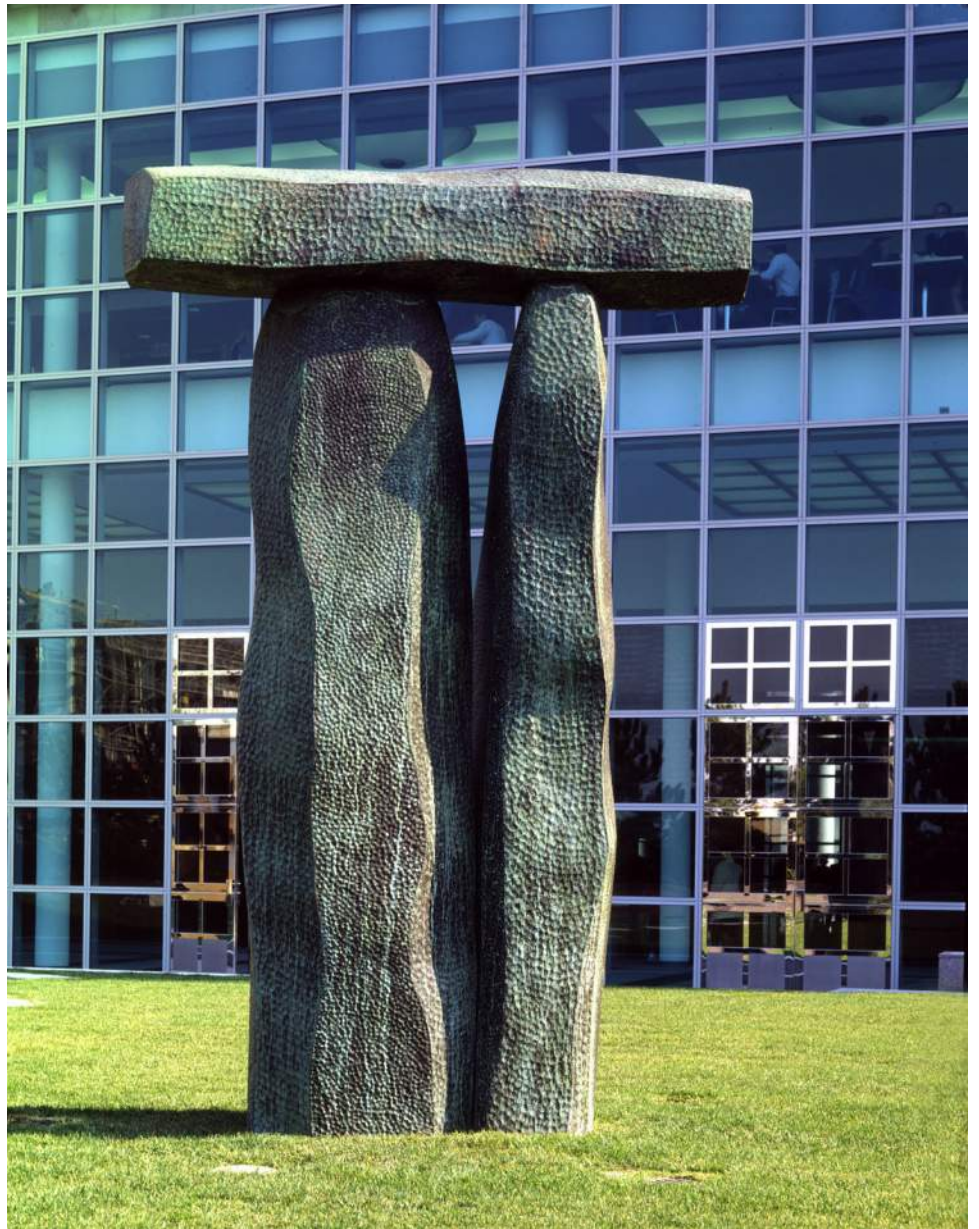
Solstice

1988 – redwood, copper – (12'x8'x3')

Major Exhibitions:

Oakland City Center, Direct Purchase. 1988

Purchase Price: \$30,000



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

IMAGES OF PAST WORK

Megaflora

2017 - redwood - 8'x15'x15'

Children's Museum of Sonoma County, direct purchase from artist. 2017

Contact:

Collette Michaud

CEO and Founder - Children's Museum of Sonoma County

(707) 546-4069 x108



BRUCE JOHNSON - SCULPTOR
Sebastopol South Entrance Public Art Project Proposal

RE: Letter of Interest, Sebastopol South Entrance Call for Public Art

Dear Selection Panel,

Thank you for considering my application for the Sebastopol South Entrance Call for Public Art. I am a direct-metal sculptor based in Redlands, California with more than ten years of monumental sculpture fabrication experience. A review of my application will demonstrate that I am well-suited for the call and meet all the required and preferred qualifications. I design and fabricate metal sculpture as a way of relaying important stories about human culture to the public. As a former archaeologist, I have focused the direction of my artistic portfolio, thus far, on themes that explore the confluence of history and human experience. Public art keeps history alive and accessible for all and gives us perspective on current and past cultural events. This is what motivates me to create public art. If selected for this call, I would design a sculpture that has broad appeal and promotes positivity, while at the same time sparking productive dialogue and discussions, which are the building blocks of strong communities.

My approach to and experience with site-specific art is well exemplified by two recent permanent monuments I designed and fabricated for the Jefferson City, Missouri, Dept. of Parks and Recreation in 2021 and 2022. Both sculptures were developed in response to a call for art for a new sculpture trail designed to educate visitors about “The Foot” district, a once-vibrant, African American neighborhood in the city’s downtown that was decimated by government urban renewal projects in the 1960s. I approached the design for this park from a vantage that honored and respected the neighborhood residents, acknowledged challenges of the past, and looked to the future. I spent considerable time reading and analyzing the history of the neighborhood and accounts and experiences provided by African American residents of the district. There is a persistent theme in the resident’s accounts—the impact of segregation and racism on the community. The sculptures, titled *Adjacent* and *Safe Haven* respectively, provide commentary on segregated co-existence and the different lives of black and white people living near one another, yet worlds apart.

In addition to working full time as a sculptor, I grew up in Sonoma County, and spent my formative years living in, and exploring as many of the backroads, and state parks as I could. I am also a recreational cyclist and lifelong bicycle commuter who appreciates a dedicated riding area where the scenery is beautiful, and cars are not a worry. Being able to contribute a piece of art to such an important trail as the Joe Rodota rail-to-trail would be amazing for me.


In summary, I am excited by the prospect of designing and fabricating a piece of public art for the Sebastopol South Entrance Public Art project. My experiences provide me with an extensive skill set, from creative design through production, installation, and long-term maintenance of public art. Additionally, my past experiences serving diverse clients, including municipal agencies, non-profits, and private collectors demonstrate that I am prepared to bring a culturally relevant design concept forward through all phases of a project, while also meeting contractual obligations and deadlines.

Sincerely,

Chad La Fever
La Fever Bronze, LLC



La Fever, Chad P.
La Fever Bronze, LLC



RE: Art Proposal Description, Sebastopol South Entrance Public Art Project

In response to this call for art, I am proposing an abstract human form, standing 8 ft tall. This abstract human figure will be holding high above its head a large 12" wide bronze apple, patinated to resemble the Gravenstein apple. The sculpture titled; *El Centro* will symbolize the importance of the Gravenstein apple as one of the principal building blocks of Sebastopol. The figure will be powder coated in a bright yellow. This refreshing color will help the sculpture stand out amidst the greens of winter, and the brown background of summer and will provide a happy surprise for people entering or exiting the trail in downtown Sebastopol.

El Centro will be fabricated from 1/8" mild steel plate and will have an integrated framework inside to lend structural support. Exterior mounting tabs will provide an easy way to secure the sculpture to a small concrete base. The finish of the sculpture will consist of a yellow powder coat. Powder coating is an extremely durable finish and ideal for sculptures installed in exterior locations, or heavily used public areas. The apple will be patinated and coated with a clear coat. Each finish will require minimal maintenance over the life of the sculpture. The proposed sculpture is intended to be installed in the V-shaped area between the formal paved trail, and the foot trail entrance on the other side of the vegetated V-shaped area. Finally, the sculpture will be anchored by 3/8" metal tabs to a 24" by 24" concrete pad.

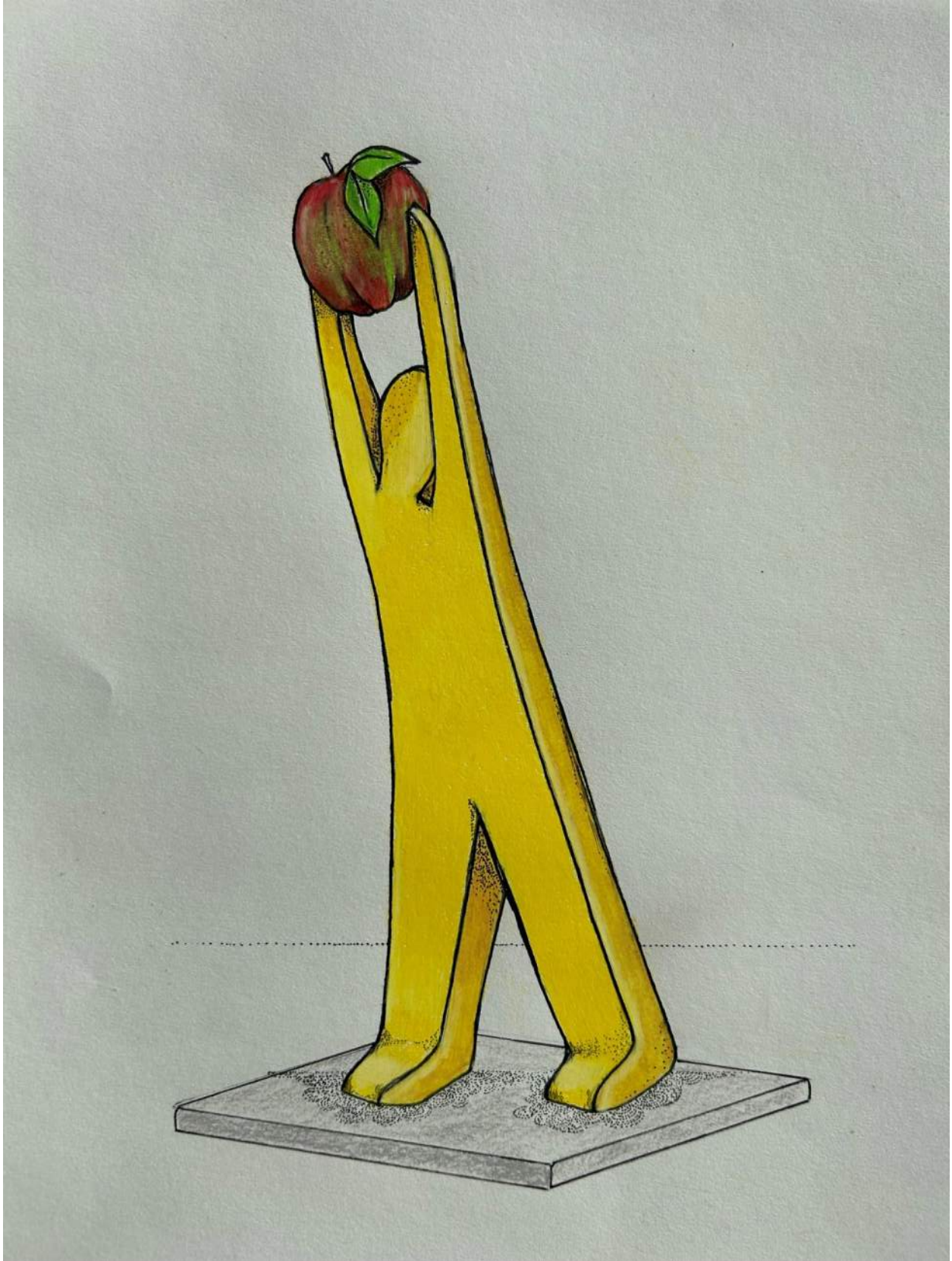


Figure A. La Fever, Chad P. *El Centro*, concept proposal illustration, oblique view.

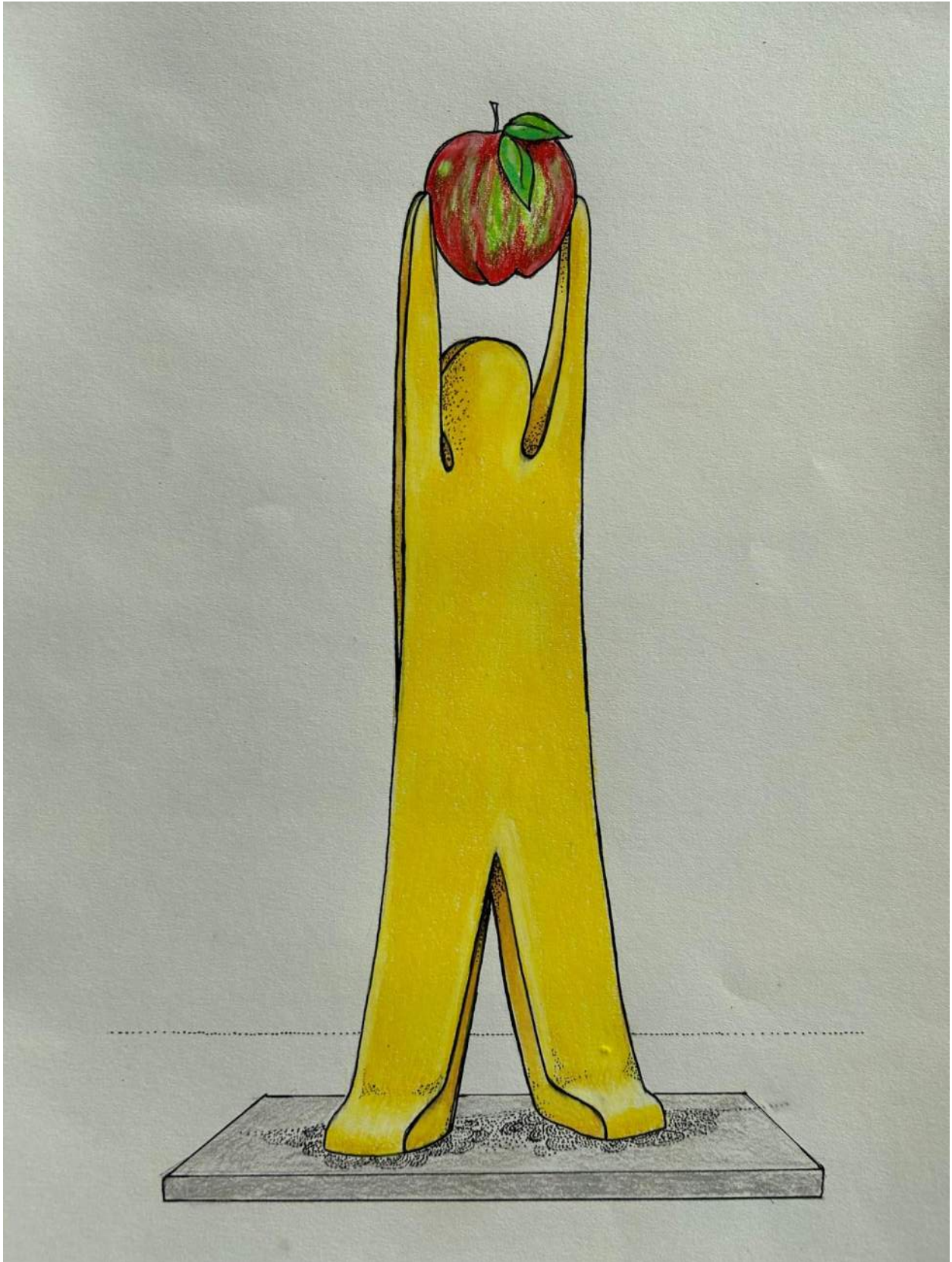


Figure B. La Fever, Chad P. *El Centro* concept proposal illustration, front view.

La Fever, Chad
La Fever Bronze, LLC



RE: Sebastopol South Entrance Public Art Project, Fabrication and Installation Timeline

Projected timeline:

Anticipated contract award: May, 2024

Anticipated fabrication timeline : June-August, 2024

Anticipated Installation: Early September, 2024

La Fever, Chad P.
La Fever Bronze, LLC



RE: Proposed Budget, City of Sebastopol, CA South Entrance Public Art Project

Description:	Amount:
A. Design and Artist Fees	\$ 6,000
a. Artist Fees	\$ 3,000
b. Design Fees	\$ 1,000
c. Structural Engineer:	\$ 2,000
B. Materials/Production Costs	\$ 12,000
Includes all raw materials necessary to fabricate the sculpture, including consumables, finish coatings, abrasives, all bronze and stainless materials, and tool wear and tear etc.	
a. Powdercoat/Finish Work	\$ 2,000
b. Labor/Fabrication	\$ 10,000
c. Studio Fees,	not applicable
d. Rental fees	not applicable
C. Studio Fees Not applicable- no outside studio rentals or extra outsourcing	
D. Delivery/ Transportation costs to Sebastopol	\$ 2,000
E. Installation Costs	\$ 1,000
Includes all costs associated with installation, and a small, poured concrete base.	
F. Lighting Costs	
a. not applicable, no lighting is planned for this project.	
G. Insurance	\$ 3,000
H. Taxes	included in budget total
I. Documentation	\$ 1,000
<u>Total:</u>	\$ 25,000

RÉSUMÉ

La Fever, Chad P.



Education, Training, and Relevant Experience

2001 B.A. Cultural Anthropology/Archaeology, University of Nevada – Las Vegas

2023 (Fall) Visiting Artist, California State San Bernadino

- Teaching a hands-on bronze casting class encompassing the lost wax methods of chasing, spruing, gating wax investment, and bronze sand casting techniques. Fabrication, and patina techniques are also taught.

2018-present La Fever Bronze (Redlands, California)

- My personal business, working as a freelance sculptor, fabricating art primarily with silicon bronze.

2018-2020 Charles Strain Sculpture (Harrisburg, Missouri)

- Sculptural bronze fabricator for an artist-owned bronze foundry
- Work primarily consisted of welding and fabrication of fine cast bronze art

2013-2018 Ad Astra Art Bronze (Lawrence, Kansas)

- Sculptural bronze fabricator and metal chaser at a fine art foundry
- Fabricated a variety of bronze sculpture at a wide range of scales
- TIG welding, mold making, shell investment, wax work, metal casting.

Public Art Installations

Doom Scroll 2, Bronze Sculpture, City of Encinitas Sculpture on Loan program.

Temporary Loan. Anticipated loan from March 2024-2026

Doom Scroll, Bronze sculpture, Art on the Streets public art program, Lafayette, Colorado.

Temporary installation, April 2024-April 2025

Eternal Flame, Monumental bronze sculpture, West Cemetery, City of Batavia, Illinois.

Permanent installation, anticipated installation April, 2024.

Remembrance, monumental bronze sculpture, Veterans Park North, Roseville, CA. 58" x 72" x 55". \$49,000. Installed November 9th, 2023. Commissioned by the City of Roseville, CA to be installed at the Veterans Park North. *Remembrance*, is based on the Red Poppy, which sprang out of the WW2 battlefields of Belgium, and has become a global symbol of Veterans, and their sacrifices.

Contact: Natasha Martin, Parks and Recreation Manager

Phone: 916.774.5234, Email: nmartin@roseville.ca.us

Tranquility, monumental bronze sculpture, Compass Health McCrae Womens and Childrens Treatment Center, Columbia, MO. 30" x 100" x 60". \$40,000. Installed June 15th, 2023. Commissioned by The Compass Health, McCambridge Women's and Childrens Center, Columbia, Missouri. This commission was requested to focus on the themes of women's and children's health, with the specific inclusion of a white lotus. The white lotus represents life, vitality and rebirth.

Contact: Shawn Schmidli, Director of Creative Design, Compass Health
Phone: 660-8908097 Email: SSchmidli@compasshn.org

Safe Haven, Monumental stainless-steel sculpture, Community Park, Jefferson City Missouri. 60" x 96" x 96", \$21,500. Completed 2022. Permanently installed at Community Park and Commissioned by the Jefferson City Missouri Parks and Recreation Department. Safe Haven is based on the Negro Motorist's Green Book, a travel guide which listed black friendly business and gave refuge to black traveler's during segregation.

Contact: Leann Porello, Cultural Art Recreation Specialist.
Phone: 573-635-8355 Email: lporello@jeffcitymo.org

Doom Scroll, Bronze sculpture, outdoor installation at Kavanaugh Gallery, at Fine Line Creative arts Center, St. Charles, Ill. .18" x 72" x 12". \$10,000. Completed and installed 2022. Commissioned for a 2-year installation at the Fine Line Creative Arts Center, St. Charles, Illinois. *Doom Scroll* is a commentary on the obsession our society has with social media, and technology.

Contact: Lynn Caldwell, Executive Director at the Fine Line Creative Arts Center,
Phone:630-5849443, Email: Lynn@fineline.org

Adjacent, Monumental bronze sculpture, Community Park, Jefferson City, Missouri. 48" x 90" x 24", \$15,000.00 Installed at Community Park, 2021 and commissioned by the Jefferson City Parks and Recreation Department. A Commentary on the relationship between African American and white people living in close proximity during Segregation, and Urban renewal.

Contact: Leann Porello, Cultural Art Recreation Specialist.
Phone: 573-635-8355 Email: lporello@jeffcitymo.org

Public Art -Selected as a Finalist

Silverwood Development Call for Public Art. Hesperia, California. Selected as a finalist, June 2023. Review is ongoing.

Murdoch Southside call for 3D art. Selected as a finalist. August, 2023. Review is ongoing.

Pasadena, CA Rotating Public Art Series V. Selected as the alternate finalist. April, 2023.

Laguna Beach Red Telephone Booth Temporary Public Art Project. Selected as one of 5 finalists, to present at City Council Meeting. January, 2023.

Columbia, MO Childrens Grove Call for Public Art. Selected as one of three finalists, September, 2022.

Frankfort, KY Singing Bridge Call for Public art. Selected as one of three finalists, August 2022.



Figure 1. La Fever, Chad. *Remembrance*, silicon bronze, 60" x 60" x 60". 2023. Commissioned by the City of Roseville, CA Parks and Recreation Department, and permanently installed at Veterans Park North. \$49,000.



Figure 2. La Fever, Chad. *Remembrance*, silicon bronze, 60" x 60" x 60". 2023. Commissioned by the City of Roseville, CA Parks and Recreation Department, and permanently installed at Veterans Park North. \$49,000.

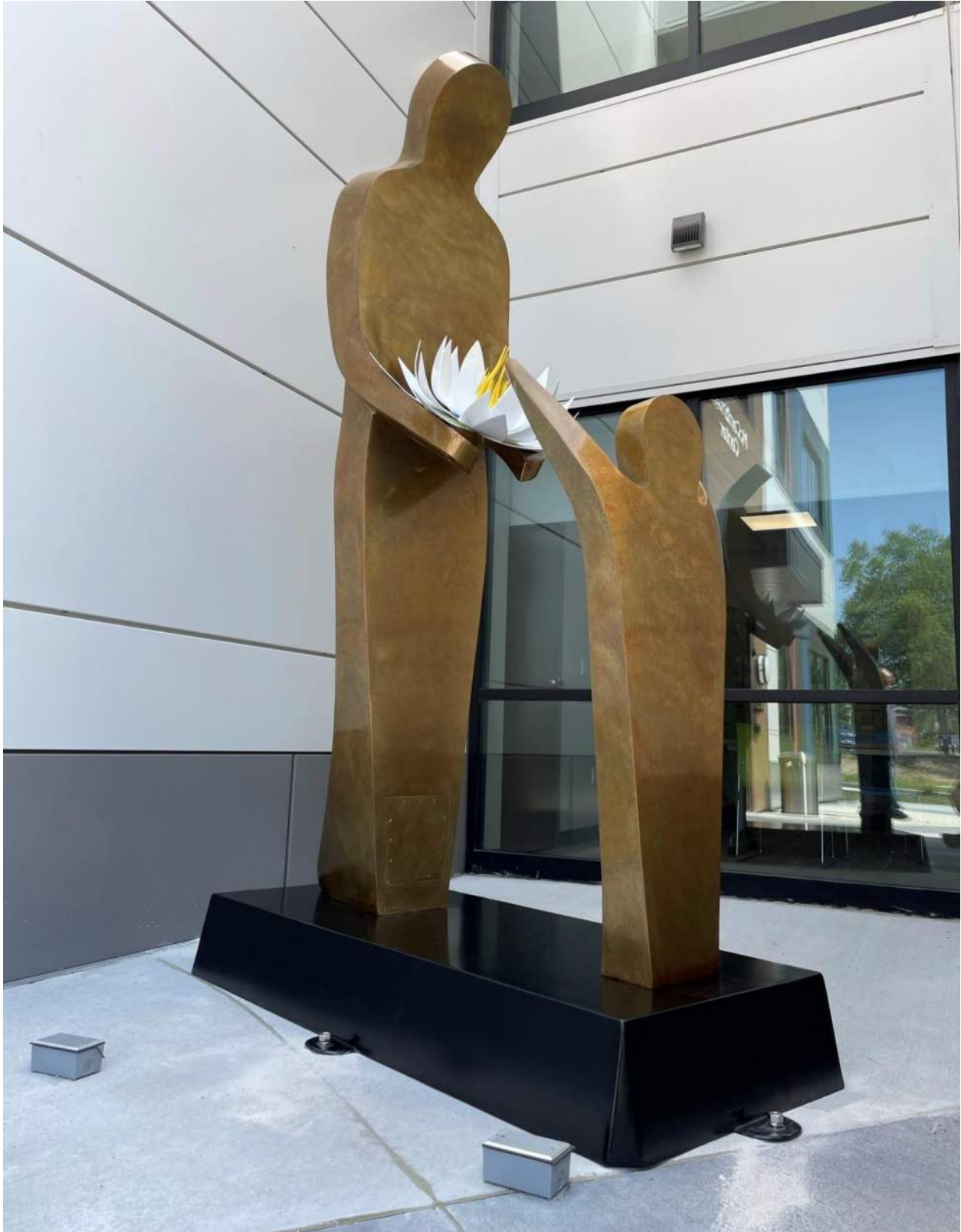


Figure 3. La Fever, Chad. *Tranquility*, silicon bronze. 60" x 84" x 24", Permanently installed 2023. Commissioned by the McCambridge Womens and Childrens Center, Columbia, MO. \$40,000.



Figure 4. La Fever, Chad. *Tranquility*, silicon bronze. 60" x 84" x 24", Permanently installed 2023. Commissioned by the McCambridge Womens and Childrens Center, Columbia, MO. \$40,000.



Figure 5. La Fever, Chad. *Safe Haven*. stainless steel, 60" x 96" x 60". Permanently installed in 2022. Commissioned by the Jefferson City, MO Parks and Recreation Department and installed at Community Park as part of the sculpture walk. \$21,500.



Figure 6. La Fever, Chad. *Safe Haven*. Stainless steel, 60" x 96" x 60". Permanently installed in 2022. Commissioned by the Jefferson City, MO Parks and Recreation Department and installed at Community Park as part of the sculpture walk. \$21,500.



Figure 7. La Fever, Chad. *Doom Scroll*, bronze, mild steel. 18" x 72" x 12". Completed 2022. Commissioned for a 2 year installation at the Fine Line Creative Arts Center, St. Charles, Illinois. *Doom Scroll* is a commentary on the obsession our society has with social media, and technology.



Figure 8. La Fever, Chad. *Doom Scroll*, bronze, mild steel. 18" x 72" x 12". Completed 2022. Commissioned for a 2-year installation at the Fine Line Creative Arts Center, St. Charles, Illinois. *Doom Scroll* is a commentary on the obsession our society has with social media, and technology.



Figure 9. La Fever, Chad. *Adjacent*, bronze, 48" x 90" x 24". Installed at Community Park, 2021 and commissioned by the Jefferson City Parks and Recreation Department. A Commentary on the relationship between African American and white people living in close proximity during Segregation, and Urban renewal. \$15,000.



Figure 10. La Fever, Chad. *Adjacent*, bronze, 48" x 90" x 24", Installed at Community Park, 2021 and commissioned by the Jefferson City Parks and Recreation Department. A Commentary on the relationship between African American and white people living in close proximity during Segregation, and Urban renewal. \$15,000.

City of Sebastopol Proposal
Letter of Interest
South Entry Sculpture Proposal

December 27, 2023

Dear Nzuzi,

Please consider this site-specific public art sculpture proposal at the trailhead of Joe Rodota Trail.

Process and description:

The working title for the sculpture is called, "Creative Point, An Homage to Joe Rodota." It is made from Corten steel, 19' 8" x 24" x 4", and weighs about 700 lbs. The walls are welded, 11-gauge steel that is 1/8" thickness, the perfect thickness for the height and weight of the tower. It was just completed this month, December 2023. (Please see attached images)

Corten steel is the most durable of all steel types because the oxidation protects the steel, so it needs little or no care. It is so durable that many bridges are now made from Corten. It may be coated with a non-graffiti sealer, or potential graffiti can be sanded off and the natural oxidation (patina) process will take over so graffiti will have little negative effect on the sculpture over time.

The sculpture was built in my studio in Van Nuys, CA on speculation, specifically for a future public art project.

Sincerely yours,

Charles Sherman

Sebastopol Concept

"Creative Point, An Homage to Joe Rodota." is a Miracle Tower. I call the sculpture a Miracle Tower because it gives me the sense of the miracle of flight and elevation. Each side is a triangle, so it is technically a pyramid and has pyramid energy. Pyramid energy is strength and balance. The sculpture is 20' tall but only 4" at the bottom so it is perfectly balanced. Pyramid energy goes from the core of the earth to the heavens. It is emotionally and spiritually uplifting.

The verticality of the sculpture has a sentry like, male protective energy but the surface is organic and female, It is the perfect balance of the cosmological concept of male and female, yin and yang and every sexual orientation in between.

"Creative Point, An Homage to Joe Rodota" can be a landmark and symbol of the burgeoning economic and creative hub of Sebastopol and west Sonoma County. It is the perfect sculpture in the perfect location for the trailhead of Joe Rodota Trail.

People of all races, religions, and creeds, will relate to this tower's culturally unifying elegance, stability, and most important, beauty.

(Please see superimposed images below)



South Entry of the Joe Rodota Trail (Sebastopol, CA)



South Entry of the Joe Rodota Trail (Sebastopol, CA)

Proposal Timeline

"Creative Point, An Homage to Joe Rodota." Is finished and it is looking forward to a new home. We are awaiting instructions for a more detailed timeline.

Budget

These are estimated costs.

I.e, not sure if I would remunerate city to construct concrete slab or if I would manage and finance the project myself. Exact costs could easily be determined if I was chosen as a finalist. The sculpture is finished.

Design fees: Computer generated art.	\$360.
Structural engineering.	\$1500
Materials and production costs includes steel, cutting Steel, welding and grinding material, labor and finishing products	\$10,000
Studio fees: This is my home studio, so the cost is amortized. along with all the other projects I am working on.	\$2000
Rental equipment. We had to rent a crane to lift the sculpture and balance it perfectly.	\$600
Utilities: This is my home studio, so the cost is amortized along with all the other projects I am working on.	\$200
Design Fees: I believe these would be under the heading of artists fees because I designed it.	NA
Transportation: Delivering sculpture to pad	\$1500
Lighting Costs, installation of lights	\$2000.
Installation: This includes construction of concrete slab, delivering and unloading and standing sculpture and installing anchor bolts.	\$4000
Insurance: I am insured for up to \$2,000,000 Liability.	\$1200
Taxes: The only I can think of that I was taxed on was crane rental, approximately 10%	\$60
Documentation: Full documentation will be supplied with exact Details of what is needed If I am one of the finalists.	
Total fees	\$22,920
Artist Fee	\$1580
Total budget	\$25,000

Resume

Sherman, Charles

In 1981 I committed myself to a life of art. For the next 25 years I was developing myself as an artist, studying art history, the old masters and modern and contemporary art. I was reading books and magazines on the subject, traveling to museums in America and Europe, going to drawing workshops three times a week, and joining and being active in as many arts organizations as possible.

During that time, I reinvented myself a hundred times constantly searching for my creative voice. I was confronted with relentless creative obstacles and failure after failure. Not one person believed that I would succeed as a professional artist except me. I knew that persistence and love for the process and the hope of eventual success would keep me moving forward. I knew that being an artist wasn't something that I would try for five or ten years. Being an artist is a lifetime commitment. I never gave up and believed in myself. I will never retire because I love the work I do.

In 2005 I finally found my creative voice. One of my sculptures sold in a group show at a Lois Lambert Gallery in Santa Monica for \$5400. I asked her if she would give me a show and told me I wasn't ready. In my experience, this was a typical response, so I moved on and started exhibiting my work at art fairs, festivals, galleries museums, online and through word of mouth.

For the past 18 years I have been successful been doing the work I love as a professional sculptor. I am a team player and easy to work with.

Rather than me writing a professional resume, a Wikipedia page has been written about my accomplishments in the art world that is more credible than what I could write. Please visit: [https://en.wikipedia.org/wiki/Charles_Sherman_\(artist\)](https://en.wikipedia.org/wiki/Charles_Sherman_(artist))

The following sculptures are public art commissions and revolving art awards:



2023 City of Pasadena Rotating Art Award. This is an \$8000 rental agreement for two years. Contact: Corey Dunlap, Public Art Coordinator, cdunlap@cityofpasadena.net
Sherman, Charles "Rising Avatar" Corten steel, 10' x 4', rotating art \$8000 rental over two years.



2023 City of La Quinta purchase award. At the March 2023 La Quinta Celebration of Art Festival, I won the \$6000 purchase award. The sculpture was installed in the park where the festival is located. Contact information: Jon McMillen, City Manager, (760) 777-7030.

Sherman, Charles, "La Quinta's Harmony" patinated stainless steel, 10' x 36 x 36", 2023. I do not have a picture of the installed sculpture, but it looks like this:



2018 At the Beverly Hills art Festival I won the Mayor's Choice Award. He chose my "Love Letters" sculpture that was installed in front of the Department of Public Works on Foothill Dr.

Sherman, Charles, "Love Letters" 40" x 85" x 12" ceramic with mixed patinas, 2018. Contact, Brandy Scott bscott@beverlyhills.org



2012 At the Fountain Hills Great Fair, AZ, I won the Mayor's Purchase Award and the town installed "Serenity" overlooking the fountain of Fountain Hills

Sherman, Charles "Serenity", ceramic with patinas, 40" x 40" x 12". 2012. This was a \$3000 sale. Please contact, Kimberly Wickland, Public Art Coordinator kwickland@fountainhillsaz.gov



2012 Palm Desert, El Paseo rotating Art Award, “Infinite Sun of Coachella Valley” was installed for two years in the median on El Paseo Dr. for two years as a revolving art project. They chose my sculpture as the one at the entrance. This was a \$2000 award. Contact Debbie Thompson, dthompson@palmdesert.gov

1. Letter of Interest

Step foot into Sonoma County and you'll have to fight the urge to explore its beautiful backroads and countless pathways. The lush landscape and curved paths invite us to move into nature and appreciate its overwhelming beauty. From rails to trails, the Joe Rodota path has always sustained locomotion, be it goods or people. Train passengers were once transported from Petaluma through Sebastopol to Santa Rosa. Now a paved path, locals use the path for outdoor recreation. I find it important to embrace the timelessness of the spaces we inhabit, so I will create a piece that embodies such. I plan to highlight railroad and agricultural artifacts of the early days of this town in a large, upright sculpture. Relics of the past serve as powerful reminders of those who came before us and deepen our experience on the trail. The rails that once traced this trail remind us that locomotion is what makes us human. Currently my work is seen as a flash of color when you drive down River Road, so installing a piece at this location would allow the public to meander around it and absorb. Moreover, it would be a highlight of my career to be a part of Sebastopol's burgeoning art community.

As a longtime artist I began producing in earnest after taking classes at SFAI about 40 years ago. From then into the late 90's, I participated in several public, corporate, and private art shows that included installation coordination. Due to chronic pain issues I was quiet in the public art world for a period of time. Even so, since the early 2000's my crew and I have been routinely working to populate Davingy Art Park, located on River Road by the historic Ridenour farmhouse. Without the landscape my work could not exist. The sculptures are created to intermingle with the Sonoma County scenery. We have bountiful experience in installing difficult, heavy pieces into the ground. I see potential in old, heavy, metal implements; objects that are typically overlooked by passersby. In my sustainable practice I repurpose big, clunky items that would otherwise be left behind to rust away. There is beauty in the unique shapes and engineering that we can come to appreciate.

My process begins with sourcing an object, typically a large metal implement sparks my interest. My most recent finds have been uncovered from the Ridenour Forestville property, an operating farm established in 1857. This farm equipment is the core of my current work. For this project I'm in the process of retrieving locally-sourced railroad elements. A tiller from the farm has been brought to the studio to be cleaned and prepped. The railroad elements will follow suit. Next step is a concept meeting followed by an engineer consultation. Once approved we will weld, cut, grind, build and stage. Then, it will be sent to a powder coat facility in SF. The piece will be coated with bright colors and sealed with clear coating. Transport, assembly and installation finalizes the project.

2. Art Description/Depiction

Working Title:

Timeless Locomotion



The proposed piece will draw inspiration from “Grinderman.” The modified version will incorporate railroad elements.

I plan to build this project as a vertically oriented structure displaying antique farming and railroad equipment. Specifically, this project will showcase a found tiller from a historic farmhouse and railroad rails sourced from Petaluma. Additional historically relevant artifacts will adorn this project.

The piece will resemble an ikebana arrangement, items arranged together into something new. Brightly colored elements will contrast against the patina of the old materials. The colors will be chosen to compliment the surroundings and sealed to be weather and vandalism resistant.

This installation will involve digging a hole into the ground and filling it with a sufficient amount of cement to create a solid foundation, leaving a few inches for landscaping. It will measure approximately 12-14 ft (h) x 6 ft (w) x 6 ft (d). This will be a heavy piece but nothing we haven’t dealt with before.

Conceptually, this piece will evoke a playful expression of the area’s industrial history from agriculture to railroads. With origins from Petaluma to Forestville each component coalesces to represent the journey of this landmark trail. This work seeks to pay homage to the instruments that aided in the early development of our beloved Sebastopol. Not only are these historic objects displayed in unexpected ways, they acknowledge the past as we grow onward.

3. Timeline

Once a final decision for the form has been reached, we can proceed with the help of our fully equipped studio and crew. At the Davingy Art Park we install pieces 2 times a month and a single project from start to installation, typically takes 1 to 3 months.

- Sourcing and transportation of supplies to studio: 4 weeks (currently in process)
- Build and coating process: 4 weeks
 - a. Powder coating finish in SF: 1-2 weeks
- Transportation, assembly and installation: 10 days

Total approximate time: 2.5-3 months

4. Budget:

A. Artist Fees:

a. Design fees: \$7000

b. Structural Engineering: \$750

B. Materials, Equipment, and Production costs: \$11,400

C. Studio Fees:

a. Rental: N/A

b. Utilities: \$530

D. Transportation of finished artwork to site in Sebastopol: \$250

E. Installation costs, including any equipment rental: \$2460

F. Lighting costs: N/A

G. Insurance: \$200

H. Taxes: \$200

I. Documentation: \$3600

H. TOTAL: \$26,190

McGraw, David

Mixed Media Artist

David I. McGraw

Lives and works in Forestville, California. Born in 1957.

davingy.com

Influenced by Abstract Expressionist tradition, my work has evolved into three-dimensional pieces incorporating metal, wood, fiberglass, and ceramic. The focus of my art is large-scale, outdoor, site-specific installations.

EDUCATION

Painting and Sculpture, San Francisco Art Institute

1984-1988, SAN FRANCISCO, CA

COLLECTIONS

Private Collection

2023, SISTERS, OR

Private Collection

2023, PORTLAND, OR

Farmhouse and Orchard, Davingy Art Park

2019- CURRENT, FORESTVILLE, CA

Shark Mountain, Davingy Art Park

2007-2019, FORESTVILLE, CA

PUBLICATIONS

Morales, Tiffany. "Davingy Art Park." Atlas Obscura, November 30, 2023.

<https://www.atlasobscura.com/places/davingy-art-farm-california>.

Villano, Matthew. "Who's behind Those Quirky Sculptures along River Road?"

Pressdemocrat.com, February 22, 2023.

<https://www.pressdemocrat.com/article/news/whos-behind-those-quirky-sculptures-along-river-road/>.

SOLO EXHIBITIONS

Sculpture for the Millennium, National Juried Exhibition, Aquatic Park

2000, SAN MATEO, CA

Large scale abstract sculpture made from contoured and welded metal sections. Finished with a coat of industrial paint. Installed in a public park for 2-3 years. City hired a crew and rental crane. The piece was bolted into the ground.

Contact: sanmateoarts@gmail.com

Gallery LaGreca

1994, 1993, 1992, SAN FRANCISCO, CA

The Vintage Court

1992, PORTLAND, OR

**GROUP
EXHIBITIONS**

Ruth Bancroft Annual Sculpture

2009, WALNUT CREEK, CA

Human-size metal sculpture temporarily installed in the garden for 6 months. Bolted into the cement. Small crew and crane provided by the establishment.

Contact: marketing@ruthbancroftgarden.org

Westcott Sculpture Park Annual

2009, SAN JUAN ISLAND, WA

Burning Man Arts Festival

2008, BLACK ROCK DESERT, NV

All Media, National Juried Exhibition, Chico Art Center

1999, CHICO, CA

The Sculpture Group Juried Annual, Blackhawk Plaza Gallery

1998, DANVILLE, CA

Pacific Rim Sculptors Group 4th Annual, Contract Design Center

1998, SAN FRANCISCO, CA

On the Waterfront: Works from the Hunter's Point Artists Community, Transamerica Pyramid Lobby

1995, SAN FRANCISCO, CA

Poetry and Presence: Three Sculptors, The Richmond Art Center, Berlex Corp

1995, RICHMOND, CA

An Impromptu Exhibition of Outdoor Sculptures, The Oakland Museum

1994, OAKLAND, CA

Large metal abstract piece installed with crew. Temporary show featured on the second level of the museum. Crane rental for transport was provided.

Contact: [FAQs & Contact Us - Oakland Museum of California \(OMCA\)](#)

Pacific Rim Sculptors Group, Syntex Gallery

1994, PALO ALTO, CA

Sculpture at the Olive Group, Auberge du Soleil

1994, RUTHERFORD, CA

Large scale abstract sculpture remained on site for a couple years. A small crew and crane were involved in the installation.

Contact: [Concierge | Auberge du Soleil](#)

Synopsys Gallery

1994, MOUNTAIN VIEW, CA

5. Images of Past Work:

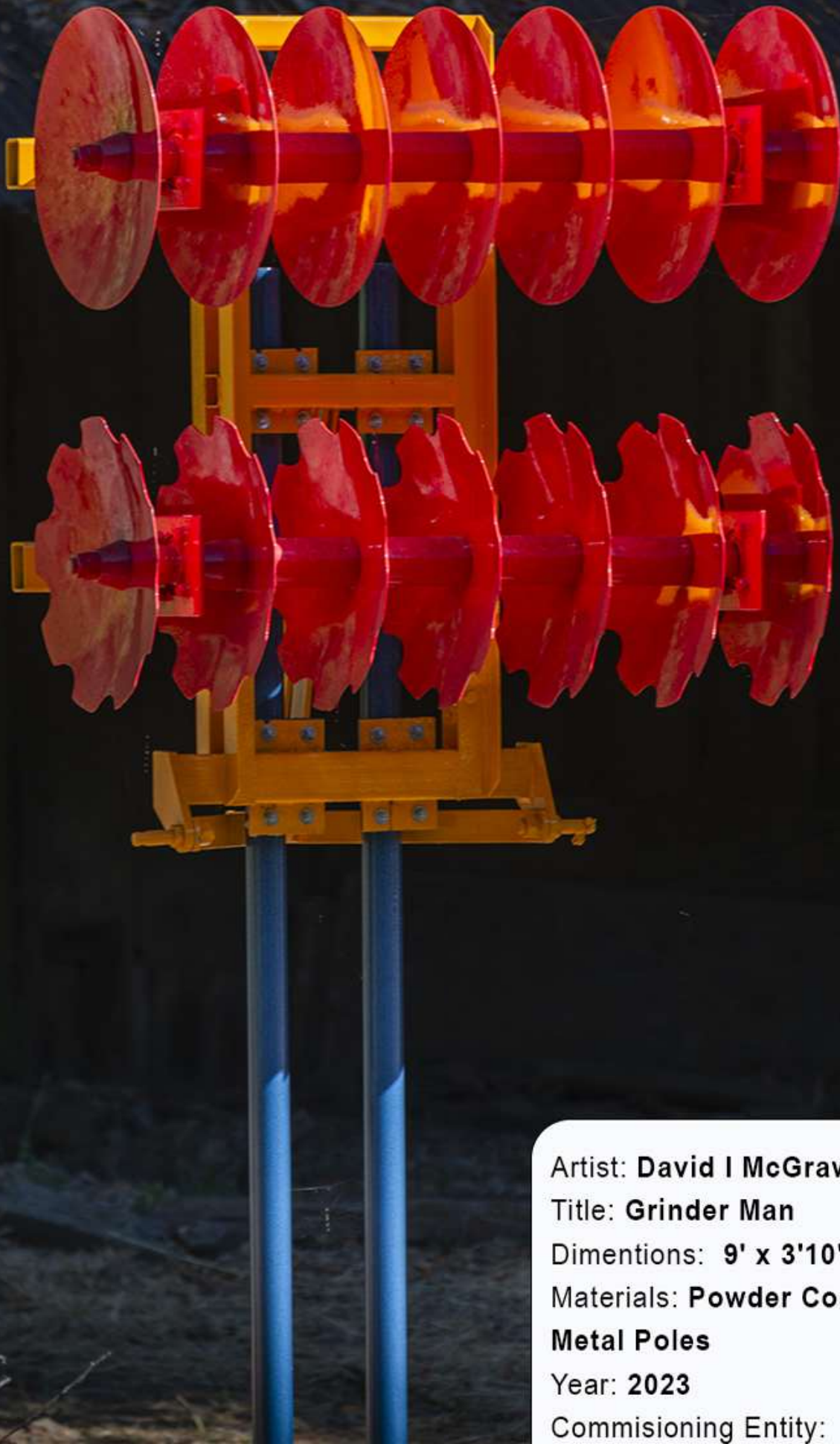




Artist: **David I McGraw (aka Davingy)**
Title: **Green Truckin'**
Dimensions: **17'10" x 13' x 11'**
Materials: **Powder Coated Metal, Fiberglass Mesh, Pigment Epoxy, Truck Frame**
Year: **2023**
Commissioning Entity: **N/A**
Budget: **N/A**



See more images in Google Folder link provided in email submission.



Artist: **David I McGraw (aka Davingy)**

Title: **Grinder Man**

Dimensions: **9' x 3'10" x 3'**

Materials: **Powder Coated Tiller,
Metal Poles**

Year: **2023**

Commissioning Entity: **N/A**



Artist: **David I McGraw (aka Davingy)**

Title: **Red Hot Rod**

Dimensions: **7' x 5' x 9'4"**

Materials: **Powder Coated Metal**

Year: **2021**

Commissioning Entity: **N/A**

Budget: **N/A**



Artist: David I McGraw (aka Davingy)
Title: Green Truckin'
Dimensions: 17'10" x 13' x 11'
Materials: Powder Coated Metal, Fiberglass Mesh, Pigment Epoxy, Truck Frame
Year: 2023
Commissioning Entity: N/A
Budget: N/A



Artist: **David I McGraw (aka Davingy)**

Title: **Orange Dork**

Dimensions: **17' x 5' x 4'**

Materials: **Powder Coated Propane Tank & Hay Dragger**

Year: **2023**

Commissioning Entity: **N/A**

Energy,

Title: **Taking Out the Trash**

Dimensions: **20' x 4' x 16'**

Materials: **Powder Coated Metal & Trash Cans**

Year: **2022**

Commissioning Entity: **N/A**

Budget: **N/A**





Artist: **David I McGraw (aka Davingy)**

Title: **Towering Blue Guardian**

Dimensions: **23' x 7' x 7'**

Materials: **Powder Coated Metal,
Telephone Pole**

Year: **2020**

Commissioning Entity: **N/A**

Budget: **N/A**

McGraw (aka

Corruption

2'4" x 20'2" x 1'6"

Galvanized Steel,
Plates

Entity: N/A



Artist: **David I McGraw (aka Davingy)**
Title: **Birds of Paradise**
Dimensions: **15'2" x 5'5" x 33'**
Materials: **Powder Coated Trash Cans, Metal, Enamel Styrofoam, Metal Chains**
Year: **2020**
Commissioning Entity: **N/A**
Budget: **N/A**





Artist: **David I McGraw (aka Davingy)**
Title: **Yellow Crown**
Dimensions: **26'6" x 4'8" x 4'8"**
Materials: **Powder Coated Metal, Wood
Chipper**
Year: **2022**
Commissioning Entity: **N/A**

Dawn Thomas, Robert van de Walle, Dana Albany, Jane Kelly.

January 8th, 2024

City of Sebastopol Public Arts Committee
7120 Bodega Avenue
Sebastopol, California 95472

The City of Sebastopol Public Arts Committee,

For years, I have commuted along the Joe Rodota trail to my work as an art teacher in Santa Rosa. When the opportunity to place a permanent work of art was announced, I knew our creative team was a perfect fit. I am an artist, art educator and have experience designing, engineering, fabricating and installing public works of art. My partner, Robert and I have received grants from Creative Sonoma, Bike East Bay and The City of Rohnert Park to build pieces for specific public sites. Another member of the team, Dana Albany, has created large scale mosaics and sculpture for the City of San Francisco, Burning Man and the California Academy of Science.

I believe that one of the jobs of the artist is to bring alive that which has become extinct, or invisible. The original people of Sebastopol, the Batikletkawi lived along the edges of the Laguna de Santa Rosa and told creation myths which included the once-bountiful beaver. In one story, the people turn into beavers to survive a flood. Both the Pomo villages and the North American Beaver have vanished from Sebastopol.

Downtown Sebastopol already features several apple and bicycle sculptures, and a train on tracks. Our mosaic sculpture of a beaver honors an earlier landscape when beavers, other species and the original people flourished here. Our beaver anchors the laguna trail waterways and connects to a sister sculpture, *Guardian of the Creek*, Uribe and Oberti's rainbow trout mosaic piece on the Prince Memorial Greenway trail at Santa Rosa Avenue. As people come and go along the trailhead, they will view the three-dimensional beaver sculpture from different sides. The sculpture will be covered with beautiful reclaimed ceramic fragments and tiles gathered from the community and beyond.

Our creative team based this concept on the work done by Occidental Arts and Ecology Center on beavers that used to live in our watershed. First, permitting, structural engineering, and the fabrication of the beaver would begin with a welded steel armature and fiberglass. After the substrate is complete, our team would create custom tiles, telling the stories of the Batikletkawi, the beaver and the Sebastopol area for the piece. Community members would be invited to place tiles on the beaver. Finally, we would transport the mosaic beaver to its home on a cement slab on the site and celebrate.

I look forward to discussing this opportunity with you further,

Dawn Thomas

“she/her”

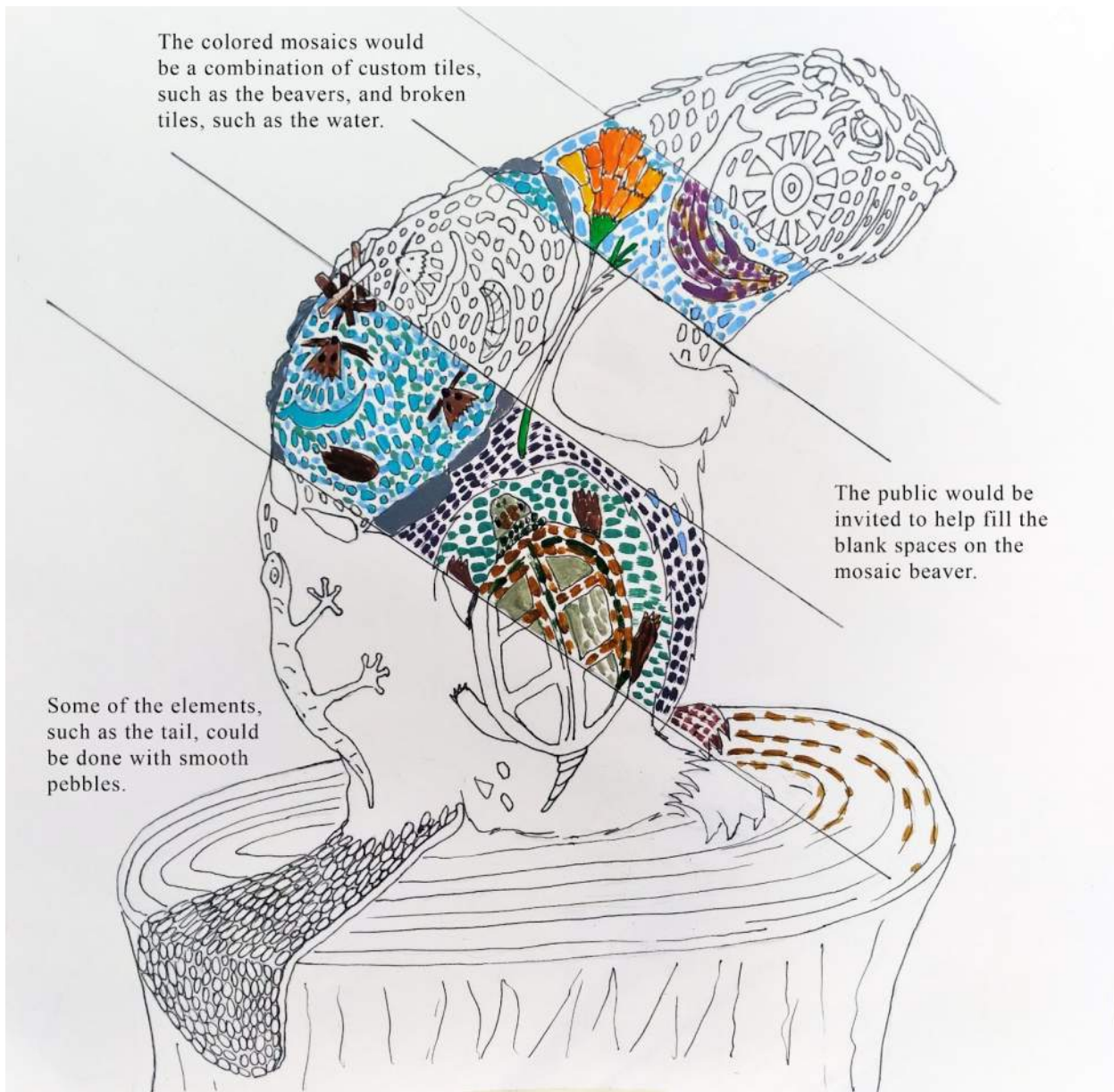
Living on Pomo and Miwok lands

Art Description

We envision a large and lively mosaic beaver sculpture, 5ft. tall by 4ft. wide. It sits facing Petaluma avenue, on an elevated base. As bikers and walkers pass the sculpture they can see vignettes of various Sebastopol and Laguna-related content depicted in mosaics on the beaver and the base.

The mosaics will depict beavers building a lodge, a map of the laguna portraying how beavers maintained the watershed prior to the 1800s, a starry night with a beaver constellation, and beavers swimming in the flood mentioned in the Pomo creation myth. It will show people riding bikes along the Joe Rodota Trail, walking dogs, and children playing. It might also depict some local wildlife including herons, kingfishers, hawks, salamanders and frogs. We will create unique tiles in the ceramic studio for the project, such as the beavers swimming, to be used with regular tiles, such as blue tesserae for the waters of the laguna.

The beaver will be cast in fiberglass panels and supported with metal mesh over a steel armature. Local mosaic artists Jane Kelly and Sarah Hylton will create custom mosaics for the sculpture. In the spirit of the industrious and social beaver, local high school students and other community members will be invited to participate in the tiling process.



Concept art of what mosaic on beaver could depict.



Mockup of the sculpture on site shown for scale only (AI image of beaver).



Mockup of the sculpture on site shown for scale only (AI image of beaver).

Timeline/Schedule for fabrication and installation

Submissions Due: January 29, 2024, 3 pm

Finalists Selected: February 2024

Proposal Presentation: March 2024 (Estimated 40 days after finalists selected)

Public Arts Committee Recommendation: April-May 2024

City Council Award: May 2024

Submit drawings to a structural engineer for approval June 2024

Submit plans to the city for the structure and the base July 2024

Begin fabrication of the metal armature. June-July 2024

Fabricate the fiberglass panels July-August 2024

Begin building slab mosaics on the fiberglass panels September 2024

Bisque, glaze slab mosaic panels October 2024

Apply mosaic designs to the fiberglass panels October 2024 - January 2025

When plans are approved by the city, begin fabrication of the base TBD

Continue application of mosaic designs to beaver and base - February-May 2025

Anticipated Installation: June 2025

Budget Items	Item Descriptions	Cost of Items	
A. Artist fees			\$10,000
Dawn Thomas	Project Lead, metal fab, mosaic install	\$3,000	
Dana Albany	Art Consultant, mosaic install, fabrication	3000	
Robert van de Walle	CAD, design, metal fab, mosaic install	2000	
Jane Kelly	Mosaics	2000	
a. Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.)		included	
b. Structural Engineering	Plan set	included	
	structural engineer fees	900	
B. Materials, Equipment, and Production costs			\$6,950
	Custom mosaic tiles, clay, glazes	\$3,630	
	Fiberglass, mesh, skinning & finishing	620	
	concrete	500	
	steel and rebar	400	
	dais budget	1200	
	Project management	600	
C. Studio Fees			\$1,200
a. Rental if unique space needed for this project		\$1,000	
b. Utilities (gas, water, electricity), if not included in rental		200	
D. Transportation of finished artwork to site in Sebastopol	research cost for a flatbed with a crane for 1 day	150	
E. Installation costs, including any equipment rental	rent a small cement mixer	800	
F. Lighting costs		0	
G. Insurance		5000	
H. Taxes	Estimated \$100 to \$400		

I. Documentation		included	
Total			\$25,000

Introducing our stellar creative collective.



Dawn Thomas
Artist, designer,
arts educator



Jane Kelly
Mosaic artist,
installations



Dana Albany
Producer and
fabrication of
large-scale sculptures,
museum exhibits and
mosaic installations



**Robert van de
Walle**
Designer,
engineer,
fabrication,
installation



Dana Albany

*Y.E.S. Youth Educational Spacecraft
Project – permanent installation,
Healdsburg, CA*

Steel, fiberglass, metal mesh, mosaic,
plastic bubble.

12 ft. diameter by 14 feet high

2015

Y.E.S. was initially funded for \$40,000 by
The Exploratorium, The Crucible, Burning
Man and Makers Fair. Another \$20,000
was donated to include underprivileged
kids in the process of creating the piece.
YES was eventually sold to Healdsburg
for \$60,000 plus install fees.



Dana Albany

Portola Petals of Growth

Mosaic on two concrete benches

5ft. high by 15 feet long

2022

Community mosaic project in the Portola District, funded by City of San Francisco, CA

\$10,000

Plus \$8000 in-kind support in the form of permits, insurance, installation and maintenance.



Dana Albany

Tara Mechani

Materials include 75% recycled mixed-metals, copper, brass, chandelier parts, vintage hardware, mild steel, mesh, cable, chain, glass, bicycle spokes and chain, door pulls, and an assortment of unique metal treasures and keepsakes

dimensions: sculpture 4'x3'x15', metal pedestal 3' wooden platform, octagonal shape 16'x16'x2'

Funded by a Burning Man honorarium. \$30,000

2017

Tara Mechani can currently be visited at the Sands Regency Hotel in Reno, Nevada.



A

Dawn Thomas, Robert van de Walle

Humpbacks of Notre Dame

Steel, foam, rubber, bicycle parts, salvaged plastic and post-consumer materials, silk, acrylic, plywood, paper, paint, ice

7'4" wide x 17'5" long x 12'6" high

2022

\$12,000



B



C

A) Detail

B) *Humpbacks of Notre Dame* at the Kinetic Sculpture Race 2022

C) Youth touching "The Last Glacier," a piece of ice carried by *Humpbacks of Notre Dame* to initiate conversations about climate change



Dawn Thomas, Robert van de Walle

Tiny Galleries Art Exchange Kiosks

Aluminum, steel, plywood,
plexiglass, keypad w/lock, gallery
cloth, paint, vinyl, artwork.

2'6" wide x 7' tall x 1'8" deep.

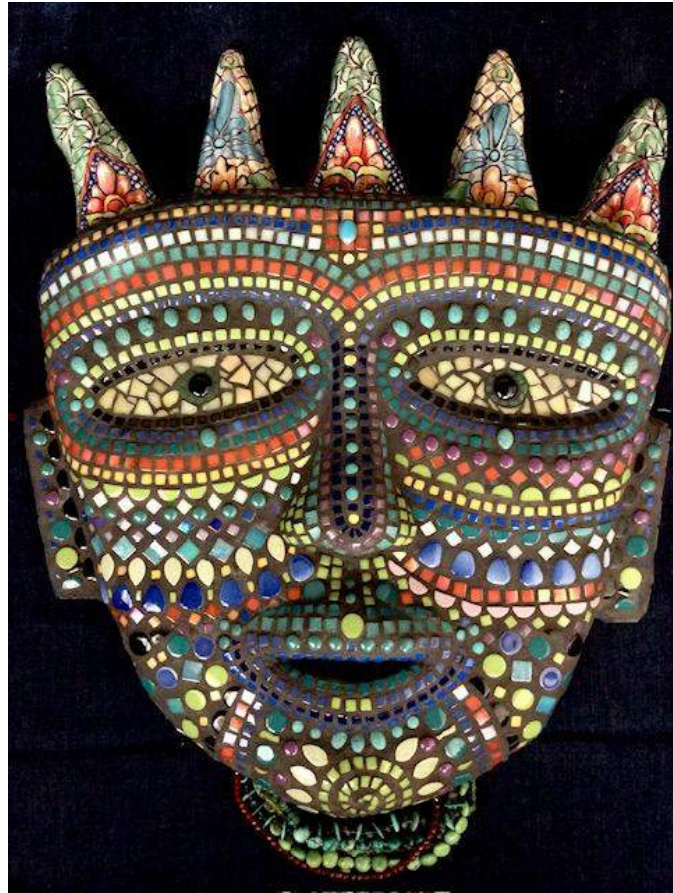
2020 Creative Sonoma Grant

2021 City of Rohnert Park Grant

\$5000 each



A



B

Jane Kelly

A. Jade and shell mask

Glass and shell mosaics on concrete form with thinset and grout.

1.5' X 2'

B. mask

Glass, precious stones and ceramic mosaics on concrete form with thinset and grout.

2' X 2'

2020

Pieces in private collections



Jane Kelly

*The Rankin Pool Complex,
Martinez CA*

Mosaics on outdoor shower
wall

20' by 8'

2012

Commissioned by a
committee headed by Tim
Tucker, Martinez City
Engineer,

\$12,000

ALBANY, DANA ALLISON
www.danaalbanyart.com



Public Sculpture, Installations & Murals

2024

Monumental Mammoth Permanent installation at Ice Age Fossil Beds, Las Vegas, Nevada.
Life size Columbian Mammoth built with Tahoe Mack and Luis Valera-Rico

Portal Permanent installation. San Francisco, CA Recycled metal, glass Arch Entryway
2023

Flora: Mosaic Mural for Mission Kids Co-op San Francisco, CA

Bone Tree Retrofit, permanent installation at Fly Ranch Gerlach, Nevada

Carolee: Mermaid Installation at Mare Island, Limited Creative Edition
2022

Coralee: Mermaid of Chatsworth Radical Horizons Exhibit, Chatsworth Estate, Derbyshire,
England. 18'x7'x12' Mixed- metals and recycled slumped glass, mosaic pool on ground floor

Wonderwoods California Academy of Sciences, SF, CA. Interactive sculptures East Garden

Portola Petals of Growth Mosaic Mural benches San Francisco, CA
2021

Tara Mechani Sands Regency Hotel, Reno, Nevada (On exhibit until 2028)

Passage RED development Park Reno, NV (On exhibit until 2026)

Anarcha, Betsey, Lucy- Mothers of Gynecology

Permanent Monument, Montgomery Alabama with local artist Michelle Browder
2019

Tara Mechani 2 yr. Installation in Patricia Greens, SF, CA – SF Arts Commission

Larry Harvey Shrine Memorial Burning Man Honorarium, Black Rock Desert, Nevada

Passage 2yr. installation Paradise Ridge Winery, Santa Rosa, California

The Monumental Mammoth Installed at Life is Beautiful Festival, Las Vegas, Nevada
Burning Man-Honorarium Black Rock Desert, Nevada

2018

Tara Mechani Cesar Chavez Park, San Jose, CA (1 yr exhibit)

Passage Burning Man Honorarium Black Rock City, NV

Coral Reef Recycled Commissioned for exhibit, California Academy of Sciences, SF,CA
2017

Pterosaur in the East Garden Commissioned for Exhibit, California Academy of Science, SF,CA
2016

Heartbeat Mosaic Mural, Commission by Lifelong Medical Center, Berkeley, CA,

Laffing Sal – Exhibited at The Queen Mary Hotel & Attraction, Long Beach, CA

2015

Y.E.S. Youth Educational Spacecraft Project – permanent installation, Healdsburg, CA
Private Collection

2014

Y.E.S. Youth Educational Spacecraft Project – Las Vegas Learning Village, Downtown Project, Las
Vegas, Nevada

Abundance Mosaic Mural, Commission by Silver Avenue Family Health Center, SF, CA
2013

Y.E.S. Youth Educational Spacecraft Project – Exploratorium, San Francisco, CA, Maker's
Faire, Redwood City, CA and Burning Man, Black Rock City, Nevada
2012

Mission Butterfly – Public Education Grant for South Van Ness, Mission Kids, San Francisco, CA

2003 **Artist in Residence- Recology SF, CA** continual invitation back for special art projects,
shows and city cultural events

Group Exhibits and Solo Shows

2022 **The Dust that Binds Us** Foreign Lens Gallery, San Francisco, CA

2022 **Reimagine Scrap SF** Randall Museum Artist exhibition

2017 **Reclaimed Room** Building Resources, San Francisco, CA

2014 **What Tethers Us** The De Young Museum, San Francisco, CA

2013 **Refined by Fire** Gallery Point Richmond, CA (and previously in 2012 and 2010)

2013 **Recology Celebrating 20 Years**, San Francisco Airport, San Francisco, CA

2011 **NOIR** Stinson Beach, CA

2009 **Vignettes** Venus Gallery, San Francisco, CA

2009 **Mariposa Bevelaqua ,Hearts in SF**, Trans-America Building (permanent)and Marina
Greens, SF, CA. Second edition, London, England (permanent)

2009 **Voyage** PG&E Building

2008 **2nd Skin** Exploratorium, San Francisco, CA

2008 **The Art of Recycling** San Francisco Public Library, San Francisco, CA

2008 **Detritus Chronicled** Varnish Gallery, San Francisco, CA

2008 **Roadside Attraction** SomARTs Gallery, San Francisco, CA

2007 **Xina Neon** Women's Building, San Francisco, CA (permanent install)

2007 **Masks of Many Mediums**Norcal Corporate Headquarters, San Francisco, CA (permanent)

2004 **Voyage** Bioneers Convention, Marin, CA

2003 **Stanley Dragonfly** Sony Metreon, now Recology Sculpture Garden SF,CA (permanent)

For Press Highlights, please visit danaalbanyart.com to review a complete list of Press,
Publications and Films.

Contacts

- 1) Deborah Munk – Director of Recology's Artist in Residence Program
dmunk@recology.com
- 2) Brain Goggin – Prolific Bay Area Artist, Large-scale Public Art. I have worked with Brian as
part of his core team on 11 permanent, public art installations
- 3) Jill Manton – San Francisco Art Commissioner
Jill.manton@sfgov.org

Thomas, Dawn Allison

Artist / Art Educator / Kinetic Sculpture

Recent Projects and Commissions:

2020 *Tiny Galleries Art Exchange*. Creative Sonoma Pop-Up Grant. Tiny Gallery Art Exchange kiosk for participants to exchange artwork. 4th street, downtown Santa Rosa

2019 *Aluminum Boat Ramp at Pedalfest*. Sponsored by Bike East Bay and John Muir Health, our team organized the amphibious race and fabricated a portable aluminum and plywood ramp for the event, including painting the sponsor's logo on the surface.

2018 *Kinetic Compendium: 50 Years Of Kinetic Sculpture Racing* book. A 600 page, full-color book documenting the history of the race, pilots and sculptures. Ran a successful crowdfunding campaign to print the first edition.

2021 *Succulent* Triptych painting commission for Liz Martin, acrylic on panel, 6'x3'

2022 *Teresa* and *Dallas* portraits commission for Matt Woll, acrylic on panel, 2'x4'

2016 – 2023 Human-powered sculpture series: *Luchadores Piñas, Painapparu Best Friends, Caltrans, Wheels of Dharma, Humpbacks of Notre Dame, Trashlantis*, various venues including the Kinetic Sculpture Race Humboldt CA, DaVinci Days Corvallis OR, Pedalfest Oakland CA, SFMOMA San Francisco CA

Teaching Experience:

Art/Maker/Digital Media classes, Santa Rosa Middle , 2007- Current
Foundations of Art and Design: drawing, painting, ceramics, sewing, 3-D, collage and other media. Digital Media explores a range of computer design skills and culminates in movies, psas and schoolwide monthly news broadcasts.

Art / Project Make Teacher, Hilliard Comstock Middle, 2006-2013
Piloted our district's first middle school Project MAKE! elective, an interdisciplinary, STE(A)M class awarded the SSU Jack London Award in 2014.

Education:

Single Subject Art Credential -
Sonoma State University - 2007

5th-year Graduate Certificate in Art,
UCSC 6/1990

Bachelor's Degree in Fine Art, UCSC
6/1989

Key Skills:

Project Management.
Teaching. Teaching. Painting.
Ceramics. Welding. Social media and marketing. Crowdsourcing campaigns. Writing, research, editing and publishing.

References:

Ken McCrosky-Wait, *Bike Safety Instructor*, Bike East Bay

Jenette Kime, *Transportation Options Program Coordinator*, City of Eugene
Jkime@eugene-or.gov 541-579-1596

Samantha Kimpel, *Program Officer*, Creative Sonoma
Samantha.Kimpel@sonoma-county.org
707-565-6134

Websites and Social Media:

[LinkedIn](#) - [Three Feet Of Air Productions Website](#) - [YouTube](#) - [Creative Sonoma Portfolio](#)

van de Walle, Robert

Sculpture, Performance and Environmental Artist

Career Objective

Multidisciplinary artist combining big picture awareness with attention to detail, dedicated to continuing art's historic role as a tool for defining and shaping our future while building community.

Works, Shows and Events

1998 – 2004 *Drive with Grace*, traffic sculpting automobile, vehicle graphics, Oakland/Alameda CA

2002 – 2006 *Series on Seeing*, installation, various locations Oakland/Alameda CA

2012 – 2015 *The Red Couch*, pedal-powered kinetic sculpture variously amphibious, road and rail, various events in San Mateo, Oakland, Clear Lake, Willits, Petaluma, and Santa Rosa CA

2013 *The Chipper Chopper*, pedal-powered wood chipper, Maker Faire, Fulton Crossing, permanent display at Chimera Arts, Sebastopol CA

2013 – 2017 *The Mighty Whittaker*, human-powered barge, Rivertown Revival Petaluma CA, various other venues

2017 *White Rabbit Watch Doorway*, Palace of the Fine Arts, San Francisco CA

2016 – 2023 Human-powered sculpture series: *Luchadores Piñas*, *Painapparu Best Friends*, *Caltrans*, *Wheels of Dharma*, *Humpbacks of Notre Dame*, *Trashlantis*, various venues including the Kinetic Sculpture Race Humboldt CA, DaVinci Days Corvallis OR, Pedalfest Oakland CA, SFMOMA San Francisco CA

Commissions

2016 *Amphibious Tricycle*, 6'x13'x8' Arcata CA
Acquired by Wendy Burns 707-498-9193

2018 *Paddlefest Boat Ramp*, 8'x16'x1.2' Oakland CA
Bike East Bay, Hyeran Lee

2020 *Tiny Galleries Art Exchange Kiosk* 7'x2.5'x1.5', Santa Rosa CA
Creative Sonoma, Samantha Kimpel 707-565-6134

2022 *Humpbacks of Notre Dame*, 7.3'x17.5'x12.5' San Francisco CA
SFMOMA Downhill Derby, Dave Harris 415-744-4045

Additional Reference

Dale Dougherty, Make Magazine 707-696-0644

Contact



Education

University of Notre Dame,
Engineering 1980

Orange Coast College, Art,
Computer Graphics 1984

Alameda Point Collaborative,
Permaculture Design 1996

Awards

2023 Grand Champion KSR
2022 Best Pun SFMOMA
2022 Grand Champion KSR
2020 Grand Champion S.I.P.
2018 First Place Engineering,
KSR
2016 Second Place
Engineering, KSR
2016 First Place,
Obtainium Cup
2014 First Place, Make
Magazine Outdoors
Competition

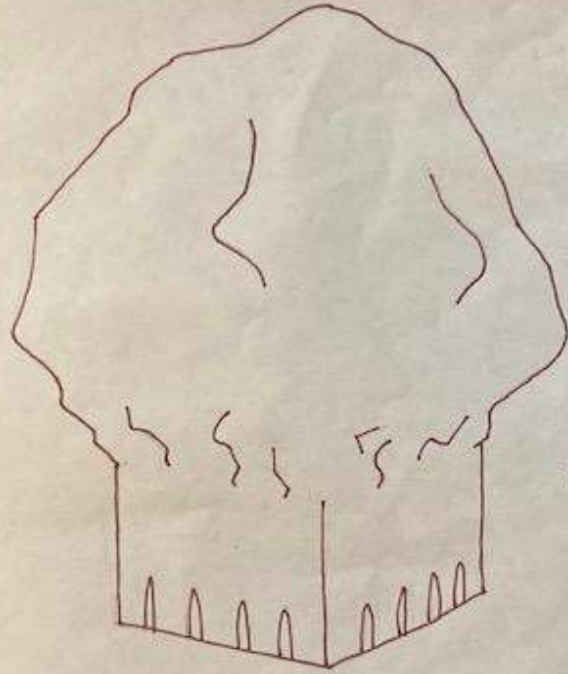
Relevant Skills

Art Direction
Design: 2D & 3D
Fabrication: metal, composites,
wood, plastic
Facilitation: design charrettes
Project Management
Vendor Relations

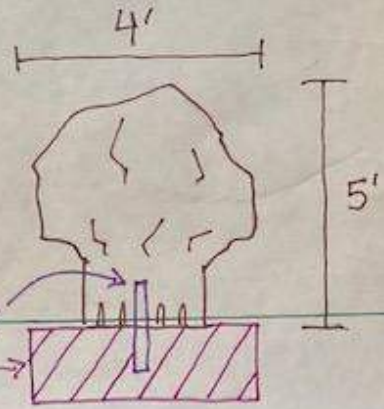
Hello, my name is Derek Springer, and I am an artist living in West Marin. I've had a long-standing interest in the creation of public art and have decided to pursue this opportunity to contribute to the unique and charming town of Sebastopol. As a professional stonemason, I have been in the business of creating and handling many heavy stones, and my sculpture proposal will fall within the scope of my expertise. For the creation of the sculpture, I will utilize industrial machine fabrication, and hand tool work. The installation will involve the use of a construction forklift to place the sculpture onto a concrete footing. I would love to make this happen and thanks for your consideration.

Art Description

I am proposing a sculpture involving a large fieldstone boulder that is native to the region. The sculpture will stand approximately 5 feet tall and approximately 4 feet at its widest. My concept is about having a natural form transition into a human made form. Rustic and sophisticated. I would select the boulder and have it wire-sawn to create its flat stable bottom. From the bottom I will be cleaving off the 4 sides of the block using a quarrying technique involving shallow drill holes into which steel shims are hammered. The trace evidence of this process will remain part of the sculpture. I will anchor the stone with a stainless steel pin to a substantial subgrade concrete footing. I am estimating a finish weight of around four tons (give or take)



native California
fieldstone boulder
(basalt)



Grade

1" stainless
steel rod
concrete
footing

D.L. Springer



Timeline/schedule

- 1. Locate and purchase ideal specimen boulder for sculpture.**
- 2. Schedule fabrication at Wheeler Zamaroni stone yard.**
- 3. After fabrication is completed, perform manual labor and complete sculpture, either on site at stone yard or at arranged work space.**
- 4. Locate and construct concrete footing for sculpture in Sebastopol.**
- 5. Schedule delivery of sculpture and arrange construction forklift rental for day of delivery.**
- 6. Day of delivery.**

***the total timeframe of 1 – 6 should fall within two or three weeks.**

Budget

A) Artist fee- Remainder of commission.	\$5,000.00 + -
B) Stone selection and purchase	\$4,000.00
Fabrication- wire saw	\$3,000.00
Drilling /splitting	\$2,000.00
C) Work space costs	\$1,000.00
D) Transportation	\$1,000.00
E) Concrete footing-materials / labor	\$3,000.00
Machine rental	\$2,000.00
Machine operator	\$1,000.00
F) Insurance for 5 years	<u>\$3,000.00</u>
	\$25,000.00

Derek Lee Springer

Springerstoneworks.net

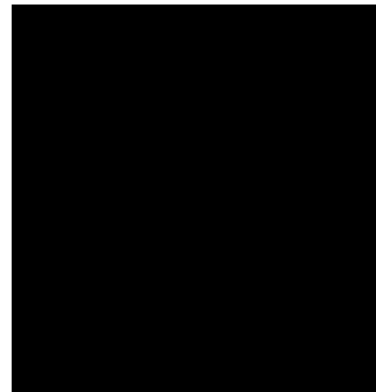
Summary Professional stonemason and avid sculptor/stone carver.

Skills Designing, planning, and constructing custom stone works.
Sculpting and stone carving.
Collaborating with others.

Experience Stonemasonry 25 years of experience specializing in dry stone walling. The scope of work involving the building of walls, patios, stairs fountains, fireplaces, and the placing of boulders. I apprenticed under Master Stonemason George Gonzalez from 2009 through 2014.

Client contacts within the previous 5 years:

Steve Gorski	(Inverness)
Bill & Vera Braasch	(Bolinas)
Jennifer & Christopher Brahm	(Bolinas)
Dave & Daria Stewart	(Bolinas)
Bobbi & David Kimball	(Bolinas)
Alethea Patton- Architect	(Bolinas)



Sculpture

Exhibitions

2015- **Juried Show**, Reaction, Gallery Route One, Point Reyes Station, CA

2009- **Two-Person Exhibition**, Untitled, Bolinas Gallery, Bolinas, CA
(with painter, Dora Cornwall)

2010- **Solo Exhibition**, Untitled, Bolinas Gallery, Bolinas, CA

2012- **Solo Exhibition**, Animals and Objects, Bolinas Museum, Bolinas, CA

2012- **Two-Person Exhibition**, Angsters, Bolinas Gallery, Bolinas, CA
(with mixed media artist, Daniel Joseph)

2014- **Juried Show**, Sculpture as Metaphor, Art Works Downtown, San Rafael, CA

2015- **Juried Show**, Reaction, Gallery Route One, Point Reyes Station, CA

2020- **The Farmstand**, Bolinas, CA “The Propane Tank Guys”





















Harris, Diego Letter of Interest for City of Sebastopol, South Entrance Public Art Project

My name is Diego Harris and I am an artist living and working in Upper Lake Ca whose focus is on making larger than life abstract corten steel sculptures. I have many works throughout Northern California in both public and private settings as well as several public and private sculptures in several other western States. I have experience working with Cities and other organizations to create public artworks. Some of which include sculptures in Clearlake Ca, Eureka Ca, Lafayette Co, and Moab Utah. I'm also working on three different public sculptures at the moment for towns in Lake County Ca. I'll provide some photos of recent sculptures that I've finished. More can also be seen on my website. Please note that some of the sculptures are still shiny steel but will develop a rusty patina after a year or so.

I like to make sculptures that blend well with their surroundings. I take design elements from nature in mind such as curves and spirals while also utilizing more modern industrial elements such as flanges and bolts. I strive to blend the natural as well man made together to create a beautiful harmony.

I was very excited when I first heard about this project. I've always wanted to have a public sculpture in the area. I do have three private sculptures in the Sebastopol area but so far I think that the closest publicly viewable sculpture of mine is in Healdsburg. I was first told about the project by my fiancé Stacy Maisenback. She grew up in and around Sebastopol and still has many friends there. One of them sent her an article about the project. I myself have always loved Sebastopol and often go out of my way to drive through there and stop on my way to the ocean. I like that the town has a very rural feel to it while still having a prosperous and artistic community. I often stop at the art store there since it's getting harder to find any with as good of a selection as the one that you all have there.

As I said, for this project I would be making a sculpture out of Corten steel. I cut out panels and shape them to fit over an internal steel re-bar structure and then fully seem weld the edges with corten steel filler wire. All the edges are sanded down smooth and are very safe. I have about fifteen years of experience welding sculptures. I have been making sculptures out of corten steel for about seven years. Before that I had been making jewelry and paintings for about fifteen years. I also have owned a small local gallery since 2007.

I would be very much honored to be chosen for this project and would work very hard to make a sculpture that your town would be proud of. I'd be happy to work with you and your town on any design or fabrication requirements and find the best way to move the project forward swiftly and safely. Thank you so much for reviewing my proposal.

Harris, Diego Artwork Description/ Depiction

For my proposed sculpture my plan is to make a large abstract tree like structure made of corten steel. "Corten" steel or "Weathering Steel" is different from regular mild steel in that it has added alloys of copper and nickel that help it to last much longer while also developing a fine red/orange rust patina. It will be similar to other tree style sculptures that I have made in the past. It will have a large trunk like base that spreads out at the bottom like roots gripping the soil. I will attach some photos of similar sculptures that I've done in the past for reference as well as a drawing of my proposed sculpture. I thought that a tree would be in keeping with the areas orchard history but it could also be seen as a very old grape vine in how the branches curve and spiral outward. It also has a very relaxed and free-spirited

nature which I thought would be good for the area since having such a wonderful trail system should encourage locals and visitors alike to spend time relaxing and to explore. The sculpture will be made of 16 gauge corten steel sheeting with a flange of 8 gauge corten steel at the bottom of the sculpture for added strength. At the bottom edge of the base there will be four corten bolt down tabs welded on for security and safety. There will also be an internal structure of steel re-bar and heavy square tubing for strength and durability. The sculpture will be 16 feet tall by 10 foot wide and 5 foot deep. The base of the sculpture will be about 4x5 feet. It will weigh about 500 Lbs and can either be placed on a concrete pad of about 5x6 feet or be anchored to 4 concrete piers. If piers are used then gravel or mulch can be used around the base in order to make it look more natural. The sculpture will be made in three pieces to make transportation much easier. It can be delivered on a small trailer and then set up with some scaffolding and two people. The pieces will be bolted together with heavy bolts that secure flanges at the ends of the pieces. The flanges are made in such a way that they will actually enhance the overall look of the finished sculpture.

Harris, Diego Timeline for completion and installation of South Entrance Public Art Project

At the moment I’m finishing up a large public art project for the City of Clearlake. After that I have three smaller sculptures to make. The last one is due in June but may be finished sooner. At that point I would start working on this Project. I estimate that it will take two to three months to complete the sculpture and then a couple days to deliver and install it. I would be ready to install in late July to mid-August of this year. I’d be happy to coordinate the exact date and plan for installation with any city personnel in June/ July when I should have a better idea of when it will be ready. If that is too early you or if it’s a bad time for installation then I could hold it for a couple months till a better installation opportunity presents itself.

Harris, Diego Budget for City of Sebastopol, South Entrance Public Art Project

A. Artist Fees

a. Design fees	\$1000.
b. Structural Engineering	\$500.
B. Materials, Equipment, and Production costs	\$18,000.

C. Studio Fees

a. Rental if unique space needed for this project	N.A.
b. Utilities (gas, water, electricity), if not included in rental	\$1500.
D. Transportation of finished artwork to site in Sebastopol	\$500.
E. Installation costs, including any equipment rental	\$400.
F. Lighting costs	N.A.

G. Insurance	\$1000.
H. Taxes	\$2000.
I. Documentation	\$100.
Total,	\$25,000.

Harris, Diego Artist Resume

Please see attached resume in email, thank you.

Harris, Diego Professional References

Sarah Dishong
Project Coordinator
Downtown Grand Junction



Gary Hauschulz
Director, Palisade Art Vision.
Palisade Colorado.



Michael Dunton
Director, Moab Art Trail
Moab, Utah.



Joyce Mann
Director, Cloverdale Sculpture Trail.
Cloverdale, Ca.



Harris, Diego photos of past work as well as current drawing



Proposed sculpture Drawing.



Here is a photo of the internal structure of one of my sculptures. This is before I add the corten steel sheeting. You can see one of the panels in the middle left of the photo before it is welded on.



This sculpture is titled "Tidal Wave". It is currently on display in Cloverdale, Ca.



This piece is titled "Rust Fire Tree". It is now privately owned in Middletown Ca.



This piece is in Healdsburg Ca. It is located at a private residence but can be viewed from the street at Borel Rd.



This is a large Mobile sculpture that was on public view for a time in both Middletown Ca. and at Cornerstone Sonoma. It is about 22 feet tall and has a mobile element that is attached to the top. It is now in Sacramento at a private residence On Freeport Ave. It is still publicly viewable though.



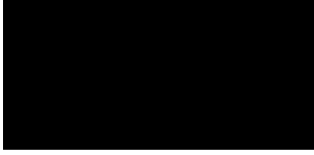
This sculpture is titled "Trinity" and it is on display in the town of Lafayette Co. as part of their collection.



This piece is titled "New Seedling". It's publicly displayed in Hidden Valley Ca. It really shows off the corten patina.

Thank you for your time

Dejo Harris



Diego Harris, Artist



Mr. Harris is an artist whose current focus is constructing larger than life, whimsical sculptures primarily made of welded steel, sheet metal, and recycled car parts that invite people to interact with them. Recently Mr. Harris has begun to offer making his sculptures in Corten steel or Weathering steel as it is also known. Using weathering steel, a sculpture will last longer and require less maintenance than one made with traditional mild steel. This is because weathering steel has small amounts of copper, nickel and chromium. The sculpture will develop a rust patina but will not develop deep pitting rust. This eliminates the need for subsequent applications of weather sealant. Mr. Harris was born in Baja California, to artist parents and then moved to Rancho Palos Verdes in Southern California at young age. Later, he along with his family moved again to Lake County California where he has lived ever since. He has experimented with many different mediums including wire jewelry, burned gourds, fine art photography, and painting, but found his true passion when he learned to weld in 2007. He is inspired by the amazing effortless shapes of perfect symmetry as well as perfect asymmetry in nature. His metal sculptures are constructed with exposed rivets, wide lap welds and excessively sturdy bolts. These elements add incredible strength to his structures and break up the curvature enough to give the viewer's eye a chance to stop for a moment. He is fascinated with old industry and strives to find a perfect combination of organic contours while keeping his pieces balanced and anchored which ties it back to its creator, a human that lives in a structured society. Mr. Harris has owned an art gallery in Upper Lake, CA for the past 12 years and has recently opened a new shop with his fiancé in Lucerne CA. Mr. Harris has also been involved with public art projects for the past nine years. This has taught him how to get the best use of an outdoor space.

Education

Associate of Arts, Mendocino College, Ukiah, CA, 2013

Affiliations

Member, Mendocino Arts Center, Mendocino, CA (2009-present)
Guest Lecturer, Art House Gallery, Clearlake, CA
Member, Arts Council of Mendocino County, (2014-present)
Member, Middletown Art Center, Middletown, CA (2016-present)

Public Art Projects

2023 – 2024 Heart of the Desert, Palisade, Co.
2023 – 2024 Aurora, Art on the Corner, Grand Junction, Co.
2023 – 2024 New Sprig, Douglas County Art Encounters, Castel Rock, Co.
2023 – 2024 Sidewinder, Art on Parade, Northglenn, Co.
2023 - 2025 Cosmic Vortex, Art without Walls, Los Altos, Ca.
2023 – 2025 Celestial Mobile, Mendocino Coast Botanical Gardens, Art in the Gardens, Fort Bragg, Ca.

2022 – 2023 Water Spirit, Moab Art Trails, Moab, Utah. Honorable mention.
2022 – 2024 Being, Cloverdale Sculpture Trail, Cloverdale, Ca. Winner of 1st place prize and also people's choice award.

2022 – 2024 Living Steel, Gallery Without Walls, Lake Oswego, Or

2022 – Present Trinity, Art on the Street, public sculpture, City of Lafayette, Co.

2020 – Present Clearlake Bass sculpture, Austin Park, City of Clearlake, Ca

2020 – Present Serpent Vine, Geyserville Sculpture Trail, Geyserville, Ca

2019 – 2023 Vortex, Mendocino Coast Botanical Gardens, Fort Bragg. CA

2018 – 2020 Dancing with Wind Mobile, Geyserville Sculpture Trail, Geyserville, CA

2018 – Present Steam Engine Bench, Eureka Waterfront Trail, Eureka, CA

2018 – Present Metal in Motion, Eureka Waterfront Trail, Eureka, CA

2017 Phoenix Tree, Mendocino Coast Botanical Gardens, Fort Bragg. CA

2017 Dancing with Wind Mobile, Middletown Art Center, Middletown, CA

2016 *Phoenix Tree*, Middletown Art Center's sculpture garden, (Tribute to Resilience Show), Middletown, CA

2016 *Dancing Tree*, Now part of a private sculpture garden in North Lakeport, CA

2016 *Dancing Tree*, Geyserville Sculpture Trail, Geyserville, CA

2016 *Spiral Galaxy*, EcoArts Sculpture Walk, Middletown, CA

2016 *Rust Fire Tree*, Geyserville Sculpture Trail, Geyserville, Ca

2016 *Rust Fire Tree*, Now in Hidden Valley, Ca as a memorial to the Valley Fire.

2016 *Time Killer*, Cornerstone Sonoma Sculpture Garden, Sonoma, CA

2016 *Serpent Vine*, Mendocino Coast Botanical Gardens, Fort Bragg, CA

2016 *Horn Tree*, Tapestry Studio in Napa, Ca

2015 *Horn Tree*, Cloverdale Sculpture Trail, Cloverdale, CA

2015 *Time Killer*, EcoArts Sculpture Walk, Middletown, CA

2015-Present *Olema Tree*, Olema Cottages, Olema, CA

2014-Present *Giant Horn Serpent*, purchased by Real Goods Sculpture Garden, Hopland, CA

2014 *Giant Horn Serpent*, EcoArts Sculpture Walk, Middletown, CA

2014-present *Spring*, Geyserville Sculpture Trail, Geyserville, CA

2014 *Sound Tree*, Mendocino Coast Botanical Gardens, Fort Bragg, CA

2014 *Torqued Bell*, Mendocino Coast Botanical Garden, Fort Bragg, CA

2013 *Torqued Bell*, EcoArts Sculpture Walk, Middletown, CA

2012 *Spiral*, EcoArts Sculpture Walk, Middletown, CA

2011 *Found object mobile*, EcoArt Sculpture Walk, Middletown, CA

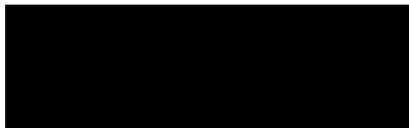
2010 *Diego's Bench*, EcoArt Sculpture Walk, Middletown, CA

2009 *Large Gourd Mobile*, EcoArt Sculpture Walk, Middletown, CA

Exhibitions

2013 - Mendocino College Art Gallery, Ukiah, CA
2012 - Art House Gallery, Clearlake CA
2012 - Corner Gallery, Ukiah, CA
2007-Present - Diego's Art Gallery, Upper Lake, CA

steelsculpturesbydiegoharris.com



Sebastopol south entrance Art Project

Gonzalo Torres

As an artist resident of California for the last 7 years, I found myself in this very unique development of a culture that integrates different people from different corners of this planet, creating this very particular feeling of being part of.

I want to bring my idea of this new human "Pixelman" to describe the formation of the new relation with each other pushing forward for the good. Since the pixel is the smallest particle of an image "Pixelman" integrating us all as one.

The description of this piece

"Pixelman" It'll be made in stainless steel, mirror finishing, you could be reflected over the sculpture and see yourself a part of it.

the height 9 or 11 feet tall. The sculpture base will be made in hardwood train sleepers

This sculpture can be completed in a month period, transported from Palm Desert to Sebastopol for installation by Professionals,

The budget will be detailed and that does not exceed the amount offered by the city.

Gonzalo Torres Gimeno

Multi disciplinary visual artist and interior designer

- 2021 "Pixelman" City of Palm Desert commissioned El Paseo 50 years Sculpture Exhibition

- 2021 Domicil, Santa Barbara, CA
- 2021 Monopol, Berlin, Germany
- 2020 The Burrow, Los Angeles, CA
- 2019 4th Annual 100 Pieces, Venice, CA
- 2018 Flavio Biscioti Gallery Santa Monica, CA ● 2017 Fig Earth Supply, Los Angeles, CA
- 2017 Splendido, Jose Ignacio UY
- 2016 Santas Negras, Jose Ignacio UY
- 2016 La Badaluca, Punta del Este UY
- 2016 Casa Gómez, Ciudad Vieja, Montevideo UY
- 2015 Splendido, Manantiales UY
- 2014 Museos en la Noche, Ciudad Vieja, Montevideo UY
- 2013 Splendido Manantiales UY
- 2012 Splendido, Arenas Jose Ignacio UY
- 2012 Curated William Sweetlove exhibition at Splendido Arte,
- 2011 CoCurated William Sweetlove exhibition at Aeropuerto Internacional de Carrasco, Montevideo UY
- 2010 Curated Jorge Blanco's exhibition at Splendido Arte, La Barra & Santas Negras ● 2010 Gallery Nights, La Barra, UY

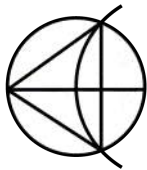
- 2009 Gallery Nights, La Barra,UY

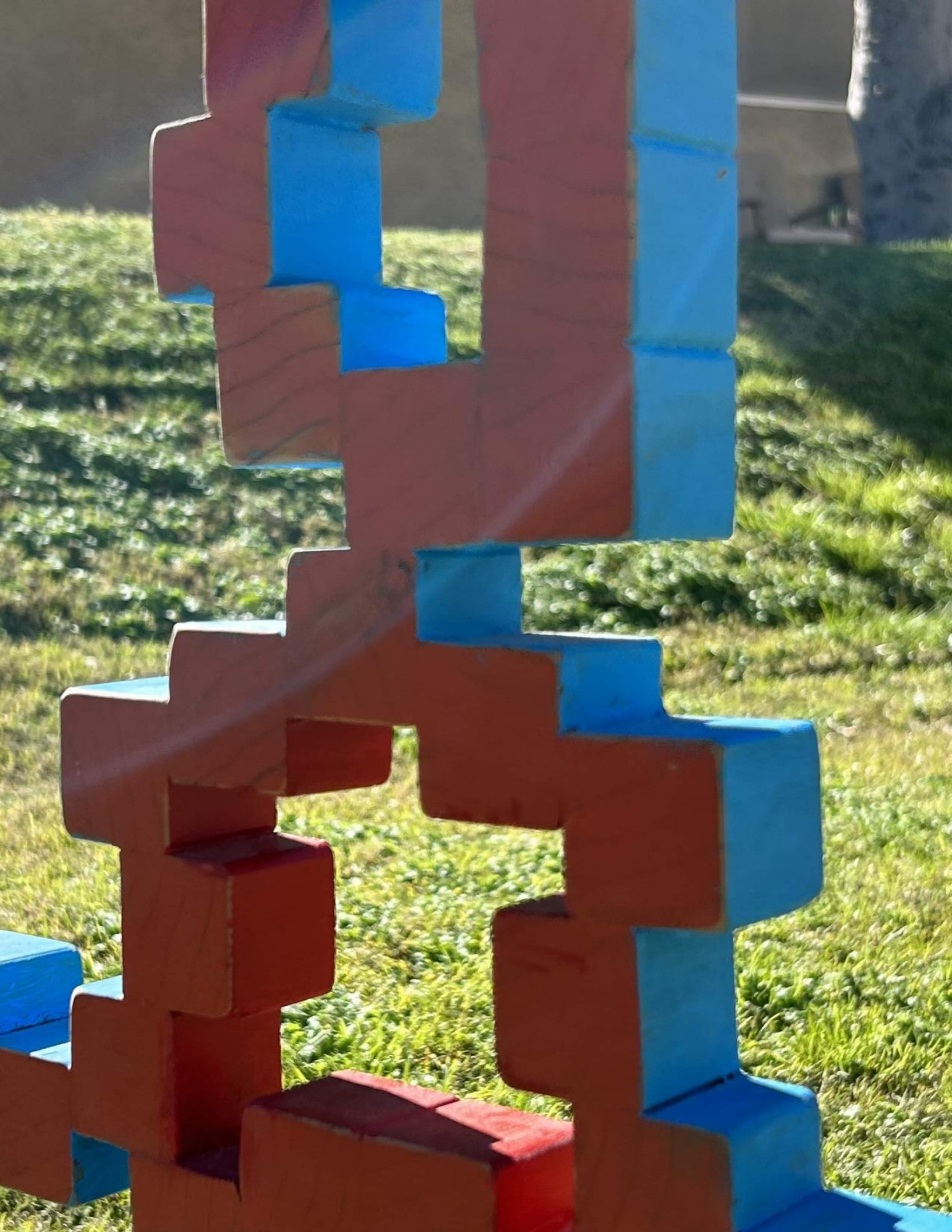
Commissions

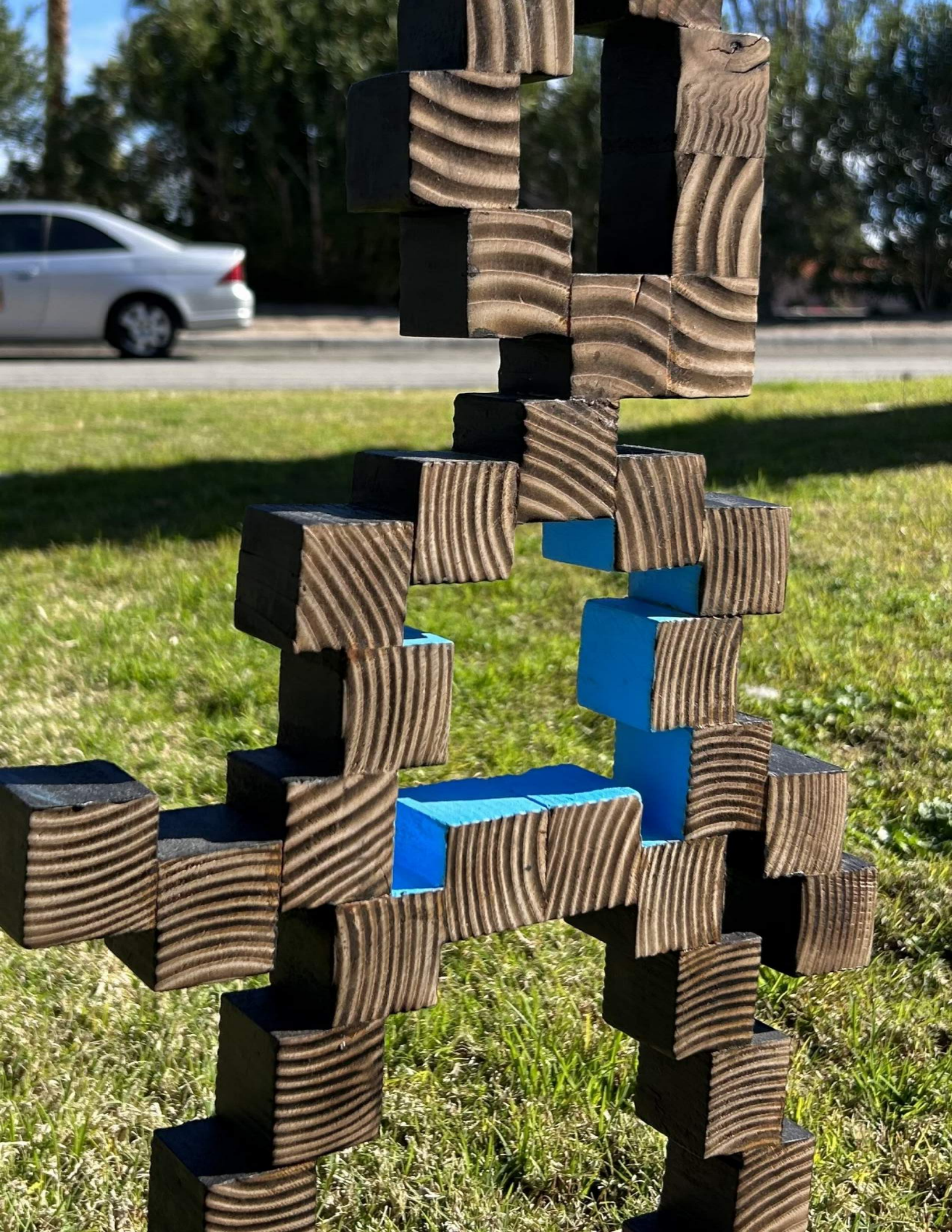
- 2021 Stephanie Payne-Campbell
- 2020 Kate Halfpenny
- 2020 Nathan Blanco
- 2017 Conor Fitz
- 2018 Private Collection in Barcelona, Spain
- 2017 Private Collections in Miami Beach, FL
- 2017 La Quinta, California
- 2016 Lacoste Laguna Garzon, UY
- 2016 Paz Bunge Private Collection
- 2015 Paz Bunge Private Collection
- 2015 Lacoste, Laguna Garzon UY
- 2015 Hotel 1 Fray Bentos Private Collection
- 2011-2015 Multiple Private Collections Punta del Este and Buenos Aires ●
- 2010 Heidi Weber at Le Corbusier Private Collection

Education

- School of Architecture. Montevideo, Uy
- Escuela de Diseño y Artes Decorativas de Madrid. Madrid, Spain Torres Gimeno DiSEÑO









A rustic chandelier made of green glass bottles hanging from a wooden ceiling. The chandelier is composed of two tiers of bottles, with the top tier being larger and more densely packed. The ceiling is made of light-colored wood with visible grain and knots. The background shows a blue wall and a window with a view of greenery outside.

**RUSTIC BOTTLE CHANDELIER
BY
GONZALO TORRES GIMENO
DESIGNS**

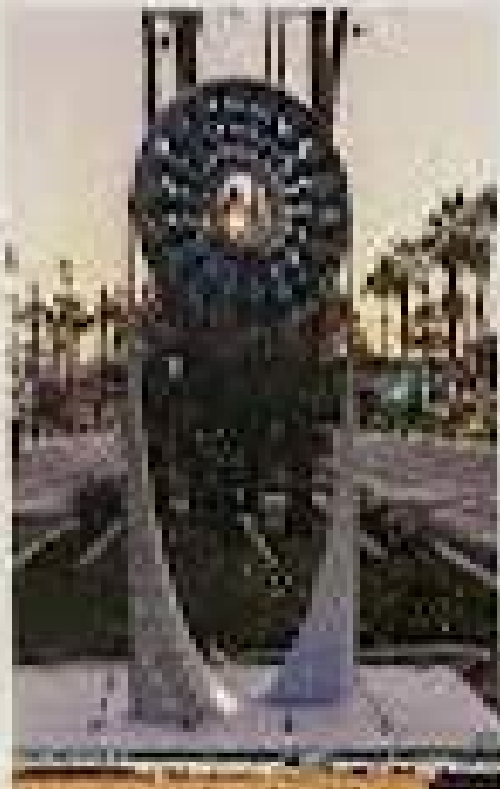
www.gonzalotorresgimeno.com

info @ 7868724805

\$ 2000 + bottles



18 sculptures from celebrated artists across the U.S. Come explore Palm Desert's shoppers' paradise, where creativity is built into the landscape. For information, contact publicart@cityofpalmdesert.org or call 760.776.6346.



Approximately 10' Eye of the Wind



Approximately 10' The Wind



Approximately 10' Red Horse



Approximately 10' Spiral



Approximately 10' Pyramid

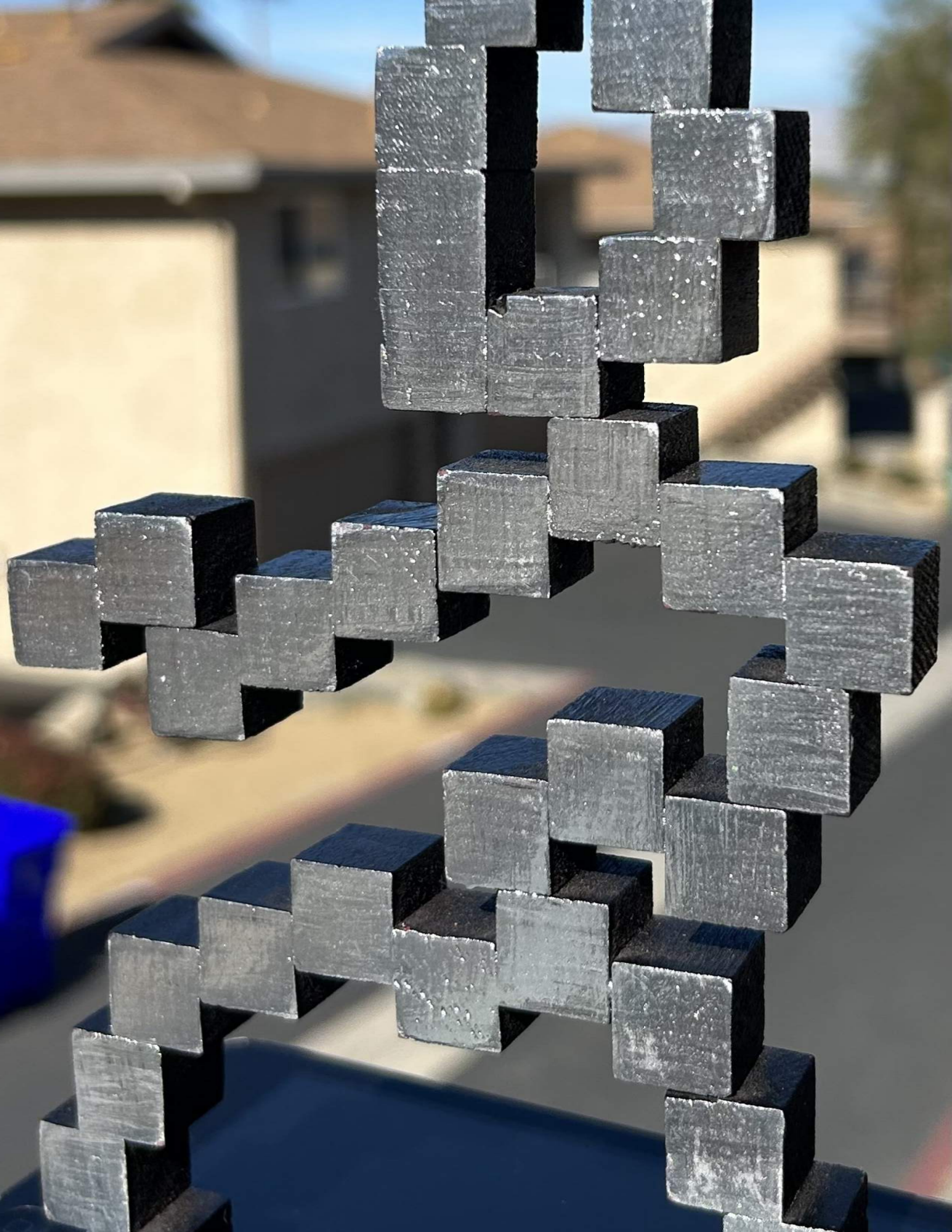


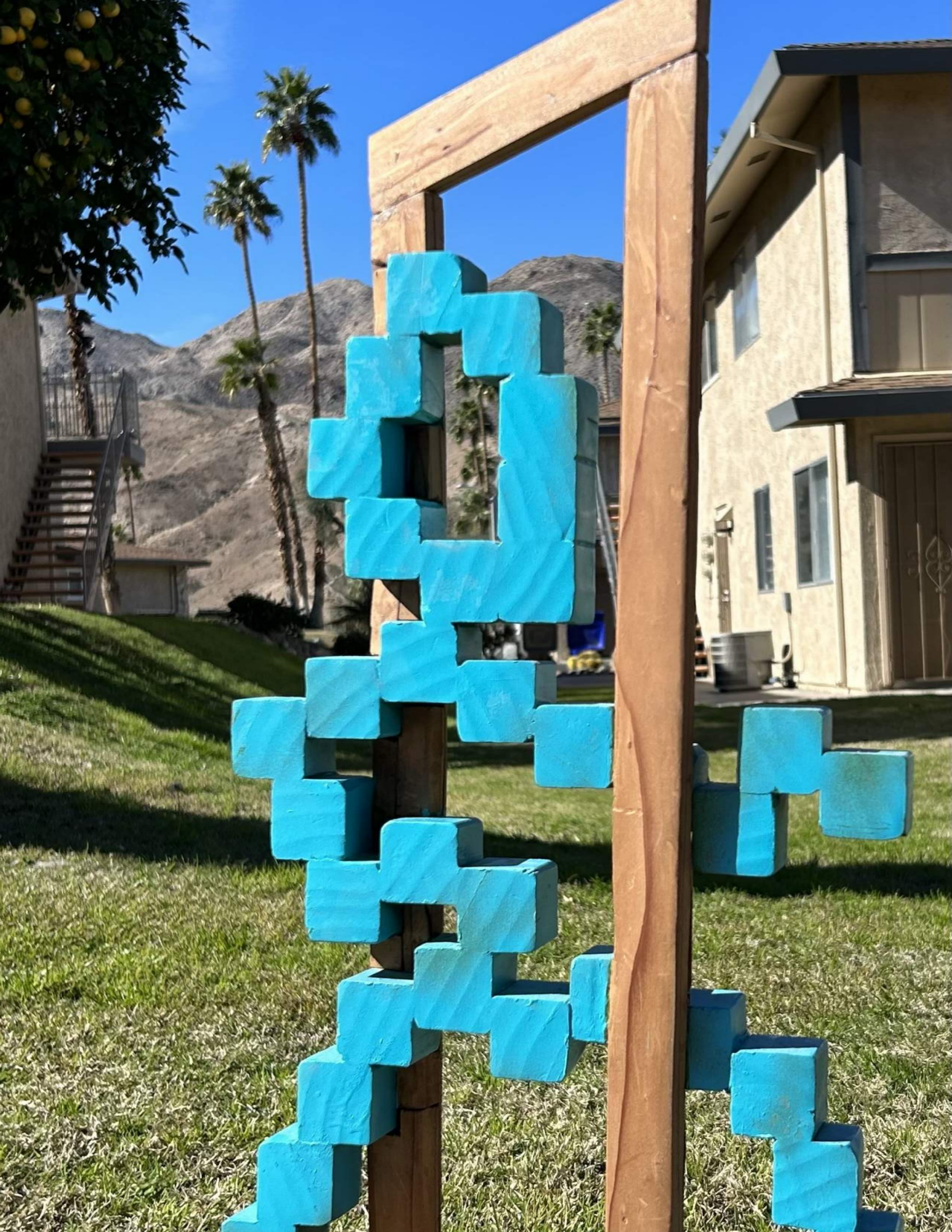
Approximately 10' The Tower

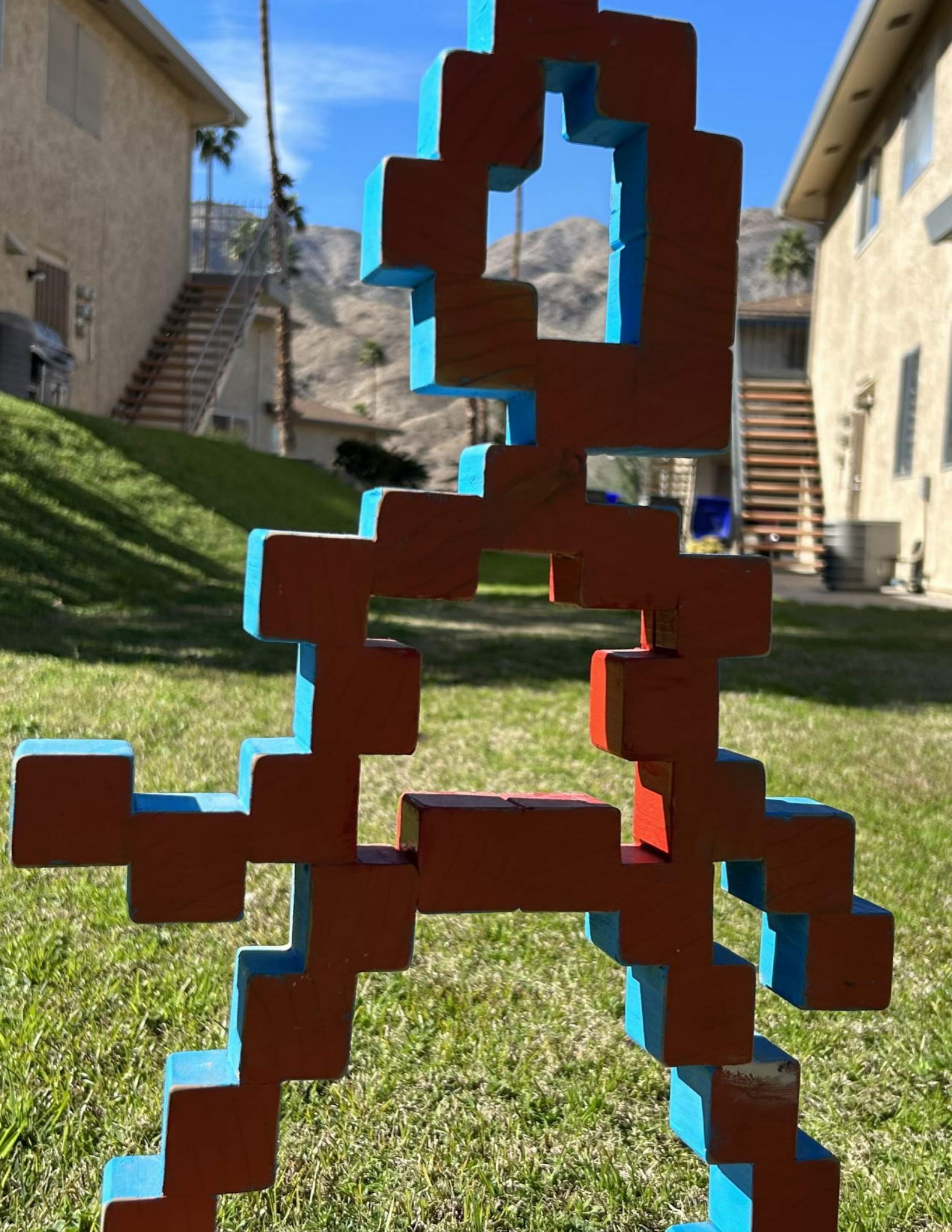
Approximately 10' The Tower

500 South
Tropicana Avenue 92210

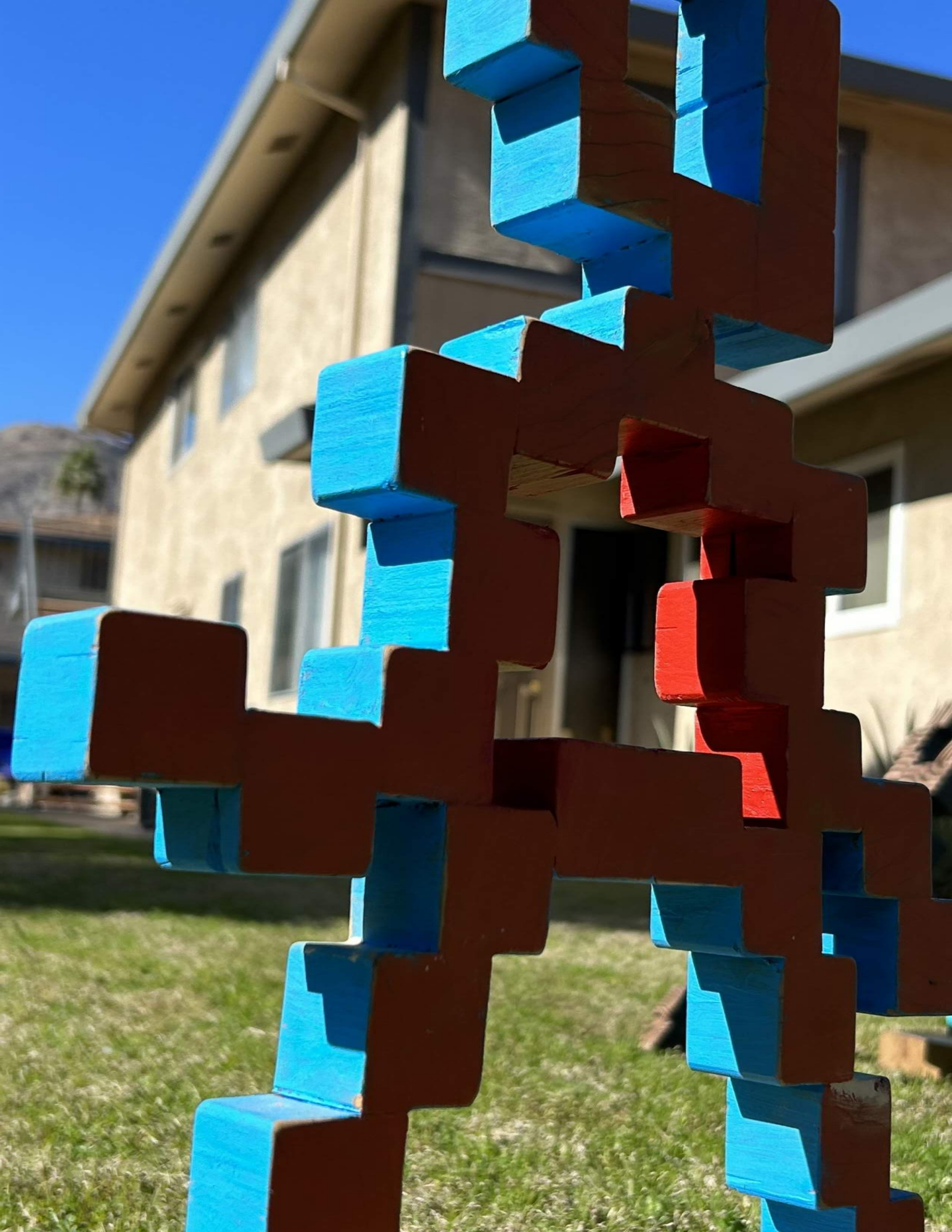












January 29, 2024

Sebastopol Planning Department Attn: Nzuzi Mahungu / Call for Artists
7120 Bodega Avenue
Sebastopol CA 95472

Dear Nzuzi Mahungu,

What's the last thing anyone wants to see on the bike path?

I'm interested in creating innovative sculpture that forces one to think.
I'm interested in addressing prevalent but overlooked issues.
It is my desire to create art that engages and welcomes the viewer.
I'm interested in beautifying the downtown area.

What's the last thing anyone wants to see on the bike path?

I intend for this to be a community effort, I am working with artists at Chimera who will advise me in the stained glass and metal fabrication areas. I am a Latino artist based here in Sebastopol and intend to utilize varying expertise in all areas.

I am not currently a professional sculptor. I am a musician.



Art Description

I plan on creating a tent out of metal, plexiglass and lights. It will look like a common REI-style 2-person tent often found at sporting goods stores. It will be recognizable, and instantly familiar. It will be situated on cylindrical concrete pillars about 16 inches off the ground. The inside of the tent is not intended to be accessible.





It will be lit at night using mini built-in solar panels.
It will be roughly 6 feet high, 9 feet long and 7 feet wide including the base.

Timeline

It's my estimation that this tent can be fabricated in 4-5 month's time.

- Site preparation: 2 weeks
- Tent metal fabrication: 6 weeks
- Tent plexiglass fabrication (recycled if possible) 6 weeks
- Fabrication: 4 weeks
- Lighting: 1 week
- Installation: 2 weeks

Budget

Initial Design	\$3,000.00
Metal fabrication	\$5,500.00
Plexiglass cutting and installation	\$3,000.00
Lighting	\$1,000.00
Lighting installation	\$750.00
Solar panel installation	\$800.00
Pier Footings	\$700.00
Final fittings of plexi	\$900.00
Consulting fee	\$2,500.00
	\$18,150.00

Resume (attached)

Images of past work (attached)

I am a new artist and I do not have any commissioned pieces. I make art for myself currently and this is my first venture into public art.

I have created reused hanging panels from dumpster trash. It is my habit to recycle used items for art purposes.

GREG CENICEROZ

EXPERIENCE

Independent Artist

Music
Wordworking
Mixed Media
Recycled/reclaimed pieces

IT Developer, Sonic.net, Santa Rosa, CA ISP

11/2021 – current
Database and front end web development

IT Developer, Redwood Credit Union, Santa Rosa, CA Financial
Lead IT Developer, State of California, (AOC), San Francisco, CA Supreme Court of CA
Senior Programmer, Travelocity.com, San Francisco, CA Online Travel Agency
Product Specialist, Intuit, Menlo Park, CA Personal finance software
Member of original Quicken and Quickbooks product team.

SKILLS

Music, woodworking, mixed media collage, acrylics

EDUCATION

Bachelor of Arts Mathematical Sciences, Concentration in Computer Science and Operations Research. University of California at Santa Barbara, 1989.

AWARDS AND PUBLICATIONS

Featured in Inc. Magazine for Customer Service Excellence (April, 1991).
Customer Service: The Last Word: Profile of a software company whose quality and superb customer service result in word-of-mouth sales.

BOARD MEMBERSHIPS AND AFFILIATIONS

Sonoma County Bicycle Coalition, Santa Rosa, CA Non-profit
West County United Soccer League. Sebastopol, CA Non-profit

INTERESTS/ABILITIES

Art, soccer, music, travel, conversational Spanish and French.

REFERENCES

Available upon request
LinkedIn







1. Letter of Interest

Dear Nzuzi Mahungu,

My Name is Henry Washer. I am a local sculptor specializes in making large figurative works. I strive for all of my sculptures and installations to convey a deep sense of beauty and emotion relying on my training as a classical sculptor in Europe and years of working on and creating powerful installations at the world renown arts festival Burning Man.

I have recently moved to Santa Rosa from my hometown of Petaluma. I currently reside on Dutton ave, just on the other side of the Joe Rodota Trail. On the front yard of my house is a large concrete sculpture. It is always a great joy and honor to share my art with the community I live in.

I love the Joe Rodota Trail, and before loving here I admired the ability to walk, bike and run between Sonoma County Towns. It is a testament to public services and the importance of free and open connections between neighboring communities. I look forward to having the chance to participate in the enhancement of what is already a very wonderful feature of this county.

Taking inspiration from the tall and beautiful Oaks that line the trail, my proposed piece is a concrete walking mythological giant. Like the wise old tree his long limbs look as if they are swaying as he wanders into town from his weary journey from afar. His rough skin will be like that of bark. He will stand 9 feet tall and be made of concrete on a welded steel frame.

As this giant makes its way into town, it invites viewers to reflect on their own journeys and the stories etched into the landscape. The tactile nature of concrete allows for intricate detailing, capturing the texture of bark and the subtle nuances of the natural world inviting us to reflect on our of natural origins. The deliberate use of materials and form serves to create a harmonious integration with the environment, ensuring that the sculpture becomes a seamless part of the trail's visual narrative.

Thank you for considering this piece and look forward to hearing back from you.

Sincerely,

Henry Washer

2. Art Description

A 9 foot tall Giant stands as if frozen mid-stride. He stands, raised up on top of a cylindrical plinth. Custom concrete benches can be fabricated as well to create a cohesive space of



reflection and rest. Custom fabricated lights could also be integrated into the canopy of surrounding trees creating additional interest.

Here is a rendering of the concept using Google Street View as a background.

3. Timeline

Fabrication:

Week 1-2: Finalizing aesthetic and structural design and Material acquisition.

Week 3-4: Steel internal structure fabrication.

Week 5: Initial concrete structural elements and skim coat.

Week 6-9: Final concrete details and finishing.

Week 10: Stain/Patina- Clean up.

Installation

Week 1: Site prep- Brush removal, Foundation dug out and formed, leveling of surfaces etc...

Week 2: Concrete foundation poured.

Week 3: Transportation and Installation.

4. Budget

\$25,000 total.

Artist's Fee- \$2000

Fabrication of Sculpture and Benches- \$15,000

Including Rent, Materials, labor

Transportation and Installation- \$2000

Including Gas, Equipment rental, Labor

Site Work (Leveling and Foundation)- \$2500

Including materials, concrete pump truck, labor.

Lighting (Fabrication and Install)- \$1000

Taxes and Insurance- \$2000

Documentation- \$500

5. Professional Resume

Website: HenryWasher.com

Instagram: @HenryWasherSculpture

Education

- **KASK School of Arts**

Gent, Belgium

2013-2015

- **Marble Workshop**

Carrara, Italy

April 2013, April 2014

Projects

2018 - Monument of Indecision (Lead Artist)

2017 - Omphalos (Lead Artist and Fabricator, w/ Larry Harvey)

2017 - Laura Kimpton's *Be Art Monkey* (Lead Sculptor, Fabricator)

2016 - Jack Champion's *Murder of Crows* (Assistant Artist, Production)

2008 - 2019 OpaLights Burning Man Crew (Crew, Fabricator 2019)

2022- OpaLights Burning Man Crew (Sculptor, Fabricator)

2023- Complexahedron Project for Burning Man (Project Manager, Structural designer, Lighting designer, Sculptor, Transportation)

Solo Exhibitions

2012 - Boomerang Gallery "Works From The Back House" Petaluma CA

6. Past Works



“Monument of Indecision”. Created for Burning Man 2018. Design and Built by Artist and small team of volunteers.



“Monument of Indecision” by Henry Washer. Created for Burning Man 2018. A night time photo showing the night time design.

Proposal by Henry Washer



“Complexahedron” by Kelly M. Davison. Built for Burning Man 2023. Structural and fabrication designed by Henry Washer, as well as Transportation Plan.



“Complexahedron” by Kelly M. Davison. Showing the lighting scheme designed and implemented by Henry Washer.



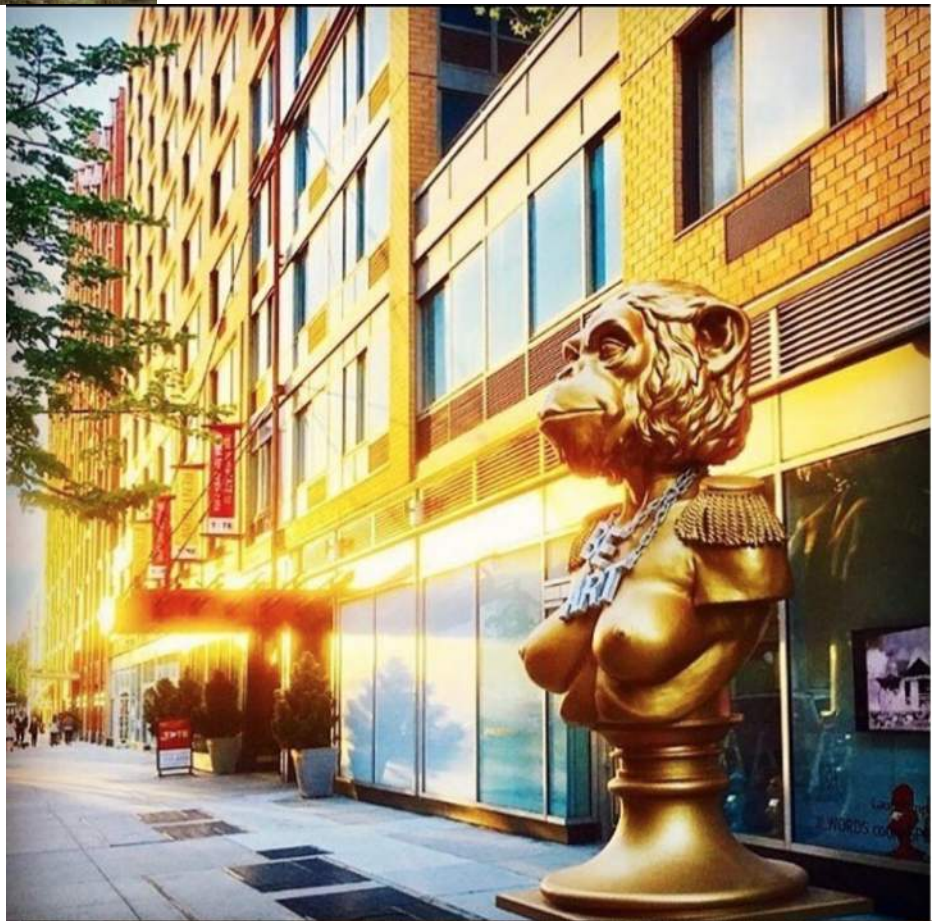
"Between the Cracks of Heaven's Structure" 2023 for Burning Man by Henry Washer. A figurative sculpture to stand outside the "Complexahedron".

Proposal by Henry Washer



“Man in Defeat” by Henry Washer 2014 Statue made while studying in Gent, Belgium at Royal Academy of Art. Acquired by school 2015.

“Be Art Monkey”. By Laura Kimpton
Sculpted by Henry Washer.



Proposal by Henry Washer



“Jack Champion’s Murder of Crows”. By Jack Champion for Burning Man 2016. Henry Washer helped with the sculpting, mold making and Casting of these enormous Corvids.



Sculpted and Vacuum formed faces for OpaLights Crew, Burning Man 2022. There were 16 of these surrounding the Man Base of the Burning Man.

Letter of Interest:

Dear Sebastopol Public Arts Committee Members

Thank you for providing continued support for artists and art that helps make our small town be more beautiful and cared about. We are happy to attach our application for the Sebastopol South Entrance Public Art Project. These mushroom sculptures have been living in our minds for over a year now, and thanks to this application, we are closer to making the project a reality.

Making electronics work in an outdoor environment is not an easy task. The sculpture we are presenting will work as a beautiful static piece as well as when it is fully motion-activated. We have learned from various art projects (The Meter Made outdoor sculpture for the City of Santa Rosa with Dana Woodman, and other indoor pieces) how to maximize the uptime of the electronics and minimize the maintenance required.

We are striving to make these metal mushrooms look as “organic” as possible. This means they are not intended to evoke the “junk art” aesthetic. Careful attention to detail will help that become a reality. The metal sculpture will be powder coated, and should not require anything more than a pressure wash cleaning once in a while.

We are hoping that the mushrooms will become a joyful and iconic stopping point for locals and visitors, and that people will want to have their pictures taken with the mushrooms!

Thank you.

Jim Wheaton & Briona Hendren

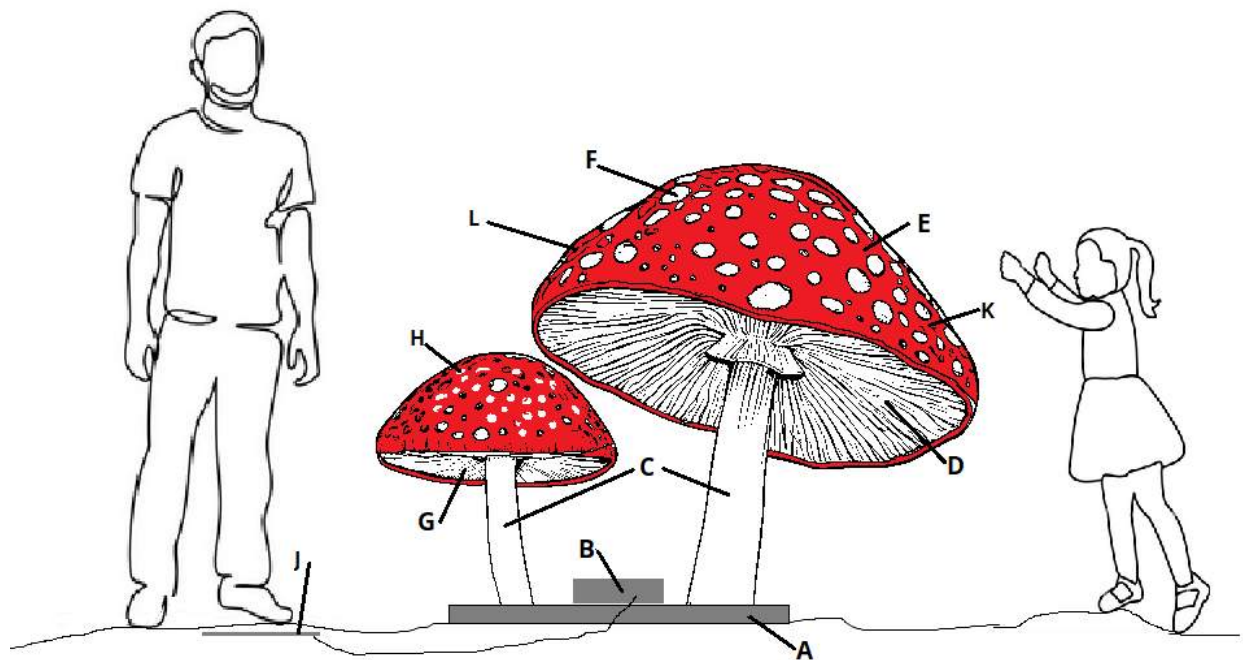


Art Description:

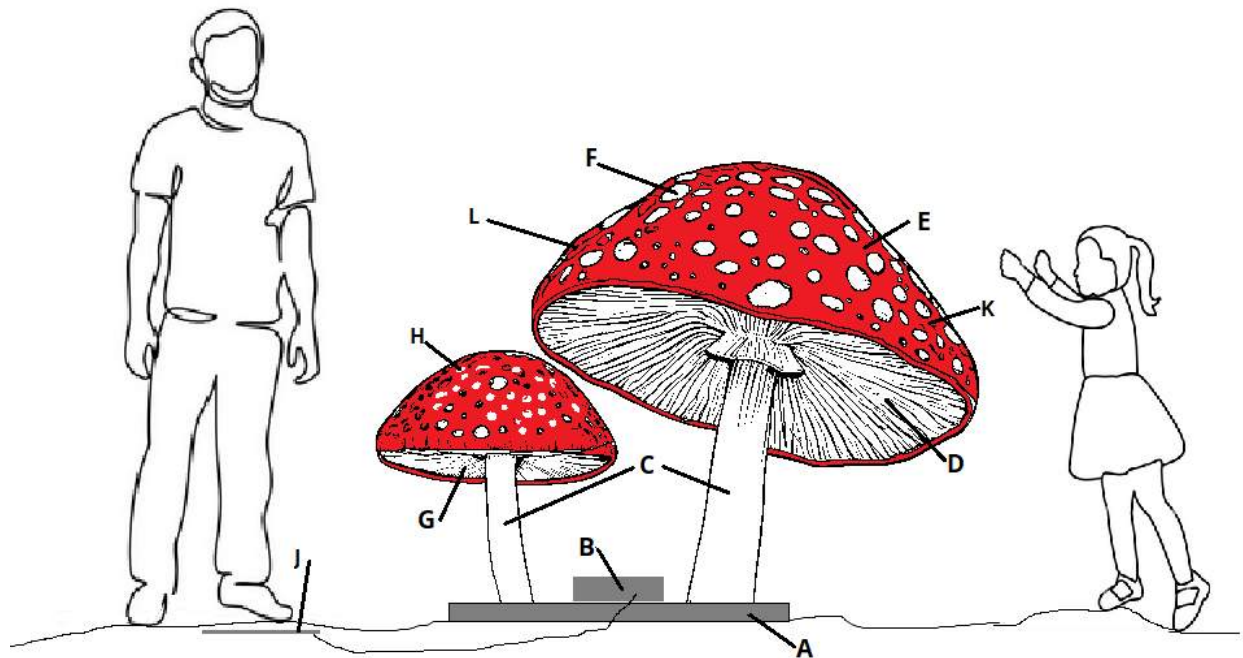
“Amanitas Sebastopolius” or “The Mushroom Sculpture”

An interactive, outdoor sculpture for Sebastopol.

A pair of steel mushrooms will evoke a sense of wonder, announcing the Joe Rodota trailhead and entrance to downtown Sebastopol. The mushrooms are designed to be approached and touched by people. The interactivity (light and sound) is designed to be very subtle, and inactive during the day. But at dusk and in the evening it will be more noticeable, as soft lights and sounds are triggered by sensing the presence of people nearby. The goal is to evoke a sense of wonder and joy in passers-by. Even cars driving by should be able to catch a glimpse and immediately recognize these special works of nature. Although the interactivity is part of what motivates us as artists, the sculpture will also stand on its own as a non-active, durable structure that will last for decades.



Sculpture Details



A - Steel plate. Designed with mounting holes to be bolted to concrete pad, or can be placed on a prepared compacted earth, or buried under the soil to make the sculpture more integrated into the earth. Approximate size will be 4' x 6'.

B - Control box. Contains electronics and battery in a theft-proof, waterproof box with plaque on top identifying the sculpture and artists. The box has a lockable hatch which can be used to access the electronics and also the battery can be swapped out with a fresh battery on a periodic basis.

C - Metal Stems - Hollow steel tubes that have been hand forged or “roughed up” to give an organic appearance. Strong enough to support the weight of the caps and even if people climb on the sculpture.

D - Gills - Thin, metallic, folded surface with some translucency or holes in some areas. There are low intensity colored lights inside the cap which can cast a glowing light onto the gills.

E - Cap - Metallic surface that is powder-coated bright red. Starts out smooth at the shop. Holes are drilled and the surface is flattened in places where the warts will be welded, bolted or epoxied.

F - Warts - There are white metallic “warts” that are welded onto the surface. Many of the warts are glass or crystal formations that are glued to the surface. The glass warts are on top of holes that are drilled through the cap, revealing a single LED that can shine up through the glass wart. We estimate about 30-40 LED warts.

G - Speaker - embedded in the cap, pointing down through the gills. Weather proof exposure with small holes drilled in the gills.

H - Light Sensor - measures the ambient light so the sculpture knows when it is night time.

J - Pressure Sensor - optional pressure sensor buried under earth to detect when someone is standing close to the sculpture..

K - Proximity Sensors - either IR or ultrasonic sensors facing out from the cap. Can detect the presence of people standing close to the sculpture.

LED Lighting

The LED lights in the warts will be off during the daylight hours. During the dark hours they will be on and will show various colors that slowly change. It is possible to program a wave effect of the warts turning colors from left to right or inside to outside. There are programs that happen when no people are nearby so that cars driving by will be attracted to the subtle light show.

The Gill-light is a subtle glow that will pulse by changing brightness or color slowly. It will also change its behavior in the presence of people.

Audio

A small speaker is embedded in the cap pointing down through the gills. When it is quiet and dark there is a very low-volume sound. The sound design will be more of a natural sound (think wind/rain/synth) than musical. When people are nearby the volume is increased and the sounds will change, encouraging the quiet admiration of the mushrooms.

Interactivity and Sensors

The sculpture will have some ability to detect the presence of people nearby. We have three options in mind, and it will require some experimentation to decide upon the final configuration.

A capacitive touch capability would allow the electronics to determine when the mushrooms are being touched. We have used this technology in the lab but haven't explored how it works outdoors in various weather conditions, but we really do want to have the mushrooms interact when they are touched.

An ultrasonic sensor placed inside the mushroom could detect motion within a few feet of the sculpture in certain directions.

A pressure sensitive plate could be buried under the ground close to the sculpture and send a signal to the electronics when weight is placed upon it.

The idea is to have the lights and/or sound react to the presence of people nearby.

Maintenance

A 12V deep cycle lithium battery will be installed in the Control Box (B). This battery will be large enough to run the demands of the sculpture for months at a time without any recharging. A time-table of "battery swapping" will be made and the artist will maintain this schedule, replacing the battery at the intervals required to maintain operation of the electronics. Instructions on how to replace the battery will be pretty easy, so that anyone could do this in the future.

An optional solar panel "trickle" charger may be installed that would allow the battery life to be extended. Until measurements of the amperage used in normal operation of the sculpture is made, we cannot predict the battery life. But the LEDs and electronics are designed to be low-power consumers and to be dormant for most of the day.

It is possible to install a nearby solar panel that is large enough to keep the battery charged indefinitely. But this has added costs, and wiring to a nearby pole and also introduces more likely vandalism or weather decay. Nevertheless, it has advantages that allow the sculpture to operate indefinitely without much maintenance.

The battery will need to be replaced every 5 years, so that it is an added cost that will be factored into the equation.

Timeline 2024:

May	Order electronics; Mock up interactive components; Order Metal stock
June	Explore different mushroom cap metal fabrication methods
July	Fabricate the sculpture components (caps, stems, warts, gills)
August	Transport parts for powder coating and do final assembly and testing.
September	Site preparation and installation

Budget

Category	Description	Amount
Artist Fees	Design concept; electronics, power system, and metal sculpture;	\$5,000
	Metal Fabrication and Design	\$4,000
Engineering	Structural engineering fee to approve for possible (but unlikely) human climbing on	\$500
Materials	Metal Stock (4'x6' steel plate; 6" steel pipe and flanges; bolts, sheet metal for gills and warts; electronics enclosure; used tanks for caps	\$4,000
	Battery; electronics; solar charger and panel; wiring; sensors; LEDs;	\$2,400
Studio Fees	Rental space at Fabrication location	\$1,200
Transportation	Delivery and pickup for powder coating	\$500
Installation	Truck with small crane for installation	\$700
	Ground preparation	\$300
Lighting	Ambient street light will be enough for evening viewing, and the inner lighting will cast a ground glow. But if a small solar powered spot light is required it would be separate from the sculpture.	\$300
Insurance	Temporary installation insurance	\$400
Taxes	Including in materials costs above	
Documentation	Dedicated website with documentation and other information for long term maintenance and eventual part replacements, 20 years at \$50/year	\$1,000
Batteries	3 purchased for future use.	\$1,200
Subtotal	expected costs	\$21,500
Reserves	cost overruns and unexpected costs	\$3,500
Total Project costs		\$25,000

RESUMES

Wheaton, Jim 

Education:

B.S. in Philosophy, Program in Language and Mind, M.I.T. - Cambridge, MA

Work Experience:

Computer programming in small and large corporations, in high-level languages and embedded systems. Previous employers included Yamaha Music Technologies, Muscle Fish LLC, Audible Magic Corporation. Currently self-employed by Harmonic Systems, Inc.

Non-Profit Work:

- Charter Foundation (President) - Sebastopol Independent Charter School.
- Analy High School Education Foundation (President)
- Chimera Arts & Makerspace (Board member) - my current position

Awards & Honors:

- 2017 Emmy Award in Technology and Engineering (Audible Magic Corp.)
- Inventor or co-inventor on over 9 different US Patents

Public Art Projects:

The Occupy Bench - Sebastopol - I designed and helped build a 14' diameter circular set of 3 benches that are installed in the Sebastopol town square. Contracted with the City of Sebastopol. In honor of the Occupy Movement of 2012 and designed to promote human interaction between people sitting on the benches. <https://www.facebook.com/occupybench>

Meter Made - Santa Rosa - Collaborated with other artists and fabricators on a 12' high tower built out of 100 old parking meters. Each meter had LED lights that lit up in patterns and responded to local movement with an IR sensor. Installation of solar panel system and work on software and wiring. Dana Woodman was the artist. <https://www.srcity.org/761/Meter-Made>

The Bell Clock - Sebastopol - A public performance installation that will play non-religious musical themes in the form of bells or chimes at certain times of day or certain days of the year. <http://www.harmonicsystems.net/bellclock> (Private installation, 309 S. Main Street, Sebastopol).

Education

2016 BFA Sculpture with Distinction, Sonoma State University, Rohnert Park, California
2019 AS Machine Tool Technology, Santa Rosa Junior College, Santa Rosa, California
2018 AA Art, Santa Rosa Junior College, Santa Rosa, California
2011 AA Social and Behavioral Sciences, Santa Rosa Junior College, Santa Rosa, California
2019 Certification CNC Machine Tool Technology, Santa Rosa Junior College, Santa Rosa, California
2018 Certification Manual Machine Tool Technology, Santa Rosa Junior College, Santa Rosa, California

Professional Art

Affiliations

Pacific Rim Sculptors - chapter of the International Sculpture Center (current)
SOMO Arts Council (current)
Arts Society of Sonoma County
Weld Like a Woman (Founder)

Awards and

Recognition

2023 Luther Burbank Center for the Arts Honorarium
2022 City of Sebastopol - Public Arts Honorarium
2021 Voigt Family Foundation Honorarium
2020 Museums of Sonoma County Honorarium
2019 Gene Haas Foundation Scholarship
2016 Namaste Foundation Artist Stipend
2016 Make-A-Thon Art Award
2015 Commence Sculpture Project Award

Selected

Exhibitions

2024 *A Question of Balance*, Museum of Sonoma County, Santa Rosa, California
2024 *She/They*, Santa Cruz Art League, Santa Cruz, California
2024 *The Paradigm of Poison*, Available Space Art Gallery, Las Vegas, Nevada
2023-2025 *Geometry in Art*, Luther Burbank Center for the Arts, Santa Rosa, California
2023-2024 *Four Women*, Pepperwood Preserve, Santa Rosa, California
2023 *Journey to the Future*, Santa Rosa City Hall, Santa Rosa, California
2023 *Laws of Nature*, Petaluma Arts Center, Petaluma, California
2022-2023 *True North*, di Rosa Center for Contemporary Art, Napa, California
2022 *Under Current*, Horse and Plow Winery, Sebastopol, California
2020-2022 *Resilience*, Paradise Ridge Winery, Santa Rosa, California
2020-2021 *Outdoor Sculpture*, Museums of Sonoma County, Santa Rosa, California
2019-2020 *Iron Garden*, Franconia Sculpture Park, Shafer, Minnesota
2019 *When Pigs Fly*, 180 Studios, Santa Rosa, California
2018-2019 *Sculpture Now*, Peninsula Museum of Art, Burlingame, California
2018 *Forms & Sequences*, Siskiyou Arts Museum, Dunsmuir, California
2017 *September Residency Exhibition*, Arts Letters and Numbers, Averill Park, New York
2017 *Shared Spaces*, ACAD, Calgary, Alberta, Canada
2017 *Juried Group Summer Art Exhibition*, DAC Gallery, Los Angeles, California
2017 *The Next Generation Art Show*, Arts Guild of Sonoma, Sonoma, California
2017 *14th Annual National Arts Program Exhibition*, Santa Rosa Recreation & Parks, Santa Rosa, California
2016 Emerging Artist Show, Healdsburg Center for the Arts, Healdsburg, California
2016 *Sisters Exhibition*, Honey Badger Coffee, Rohnert Park, California
2016 *BFA Exhibition*, Sonoma State University Art Gallery, Rohnert Park, California
2016 *Juried Student Show*, Sonoma State University Art Gallery, Rohnert Park, California
2015 *High Art*, Sonoma Coast Surf, Petaluma, California
2015 *Commence Sculpture Project*, Sonoma State University, Rohnert Park, California

Artist Residencies & Internships

2021 Iron Internship, Sculpture Trails Outdoor Museum, Solsberry, Indiana
2019 Hot-Metal Internship, Franconia Sculpture Park, Shafer, Minnesota
2017 Artist in Residence, Arts Letters and Numbers, Averill Park, New York
2017 Artist in Residence, Alberta College of Art and Design, Calgary, Alberta, Canada
2015-2016 Assistant Curator Internship, Healdsburg Center of the Arts, Healdsburg, California

Work

Experience

2022- Present - Curator, Voigt Family Sculpture Foundation, Sonoma County, California
2022- Present - Operations Manager, Pacific Rim Sculptors, Chapter of the International Sculpture Center
2019- Present - Arts Curator & Metal Arts Director, Chimera Arts and Makerspace, Sebastopol, California
2023 Creative Team- Artist, *Santa Rosa Forward*, Kimzin Creative & City of Santa Rosa, California
2018-2019 Sculpture Teacher Assistant, Sonoma State University, Rohnert Park, California
2018 Bronze Sculpture Teacher Assistant, Sonoma State University, Rohnert Park, California
2016-2017 Programming Coordinator & Metal Arts Director, Chimera Arts and Makerspace, Sebastopol, California
2016-2017 Volunteer Art Tech Assistant & Teacher Assistant, Art Department, Sonoma State University
2016 Collections Management Team, Image Winery Collection, Sonoma State University
2015-2016 Assistant Curator, "*Geometric Reflections: Celebrating Ten Years of Voigt Family Sculpture*," Paradise Ridge, Santa Rosa, California
Sept/Oct 2015 Jury Team, "*Secrets*", Museum of Contemporary Art, Marin, California
2007/2008 Photography Teacher Assistant, Rancho Cotati High School, Rohnert Park, California

Bibliography

- Dan Taylor, "Seeking Balance", The Press Democrat, January 26, 2024, <https://www.pressdemocrat.com/article/entertainment/santa-rosa-sculpture-exhibit-weighs-question-of-balance/>
- David Templeton, Laws of Nature, The Press Democrat, July 19, 2023, <https://www.pressdemocrat.com/article/entertainment/art-show-demonstrates-honors-laws-of-nature/>
- Dan Taylor, Momentum at Paradise Ridge Winery, The Press Democrat, June 9, 2023, <https://www.pressdemocrat.com/article/entertainment/new-sculpture-show-opens-at-paradise-ridge-winery/>
- Dan Taylor, "Luther Burbank Center sculptures explore 'Geometry in Art'", The Press Democrat, November 2, 2023, <https://www.pressdemocrat.com/article/entertainment/burbank-center-sculptures-explore-geometry-in-art/>
- Dan Taylor, "Resilience in Paradise", The Press Democrat, June 19, 2020
- John-Paul, "Briona Hendren Sebastopol's Athena. Strength, Art and Healing" Sebastopol Living magazine, November 2020 (cover story)

Collections

WikiUp Tennis & Swim Club
SOMO Village, Public Art Collection
Sonoma State University, Public Art Collection
as well as numerous private collections

Images of Past Work (Jim Wheaton)



Sculpture Title: "Meter Made".

Artist: Dana Woodman.

Metal Fabricators: Kyle Thompson and Mike Solari

Electronics: Jim Wheaton and Alex Wayne

Materials - powder-coated steel; LEDs and electronics

12' high and 6' in diameter at the top

Installed in 2018 in Santa Rosa (Parking lot at 5th and B). \$14,000 grant from the City of Santa Rosa and donation of 100 old parking meters.

The solar panel on top of the tower provides power to a 12V battery and electronics. The LEDs installed inside of each of the parking meters light up according to different times of day with different patterns.

Artists: Jim Wheaton and Briona Hendren



Sculpture Title: "The Occupy Bench".

Artist: Jim Wheaton

Wood Fabricators: Jim Wheaton, Peter Santulli, Steve Pierce

Installed in 2019 in Sebastopol Town Plaza

\$12,000 grant from the City of Sebastopol and donations from private individuals.

The circular 3-part bench was designed by Jim Wheaton and manufactured from reclaimed cypress wood using compound curves of wood that were steamed and glued together. The Bench was fabricated at Circle Tree Studios in Penngrove. It continues to provide a unique gathering place in downtown Sebastopol.

Artists: Jim Wheaton and Briona Hendren

Images of Past Work (Briona Hedren)



Sculpture title: *My Garden of "Heirloom" Tomatoes*

Artist: Briona Hendren

Installed in 2020 as a part of SOMO Village's permanent art collection in Rohnert Park, CA. A 5-part cement heirloom tomato installation of various sizes spanning a 16' x 12' space marking the entrance of SOMO Village's Event Center. These tomatoes are called the "meeting place" for SOMO. \$16,000 project.

Artists: Jim Wheaton and Briona Hendren



Sculpture title: *Duality* (daytime and nighttime views)

Artist: Briona Hendren

Installed in 2021 as a part of SOMO Village's permanent art collection in Rohnert Park, CA

A 6-part sculptural lighting installation (painted steel and lighting) at SOMO Villages Event Center. These stand as a figurative veil between two spaces. \$100,000 project

Artists: Jim Wheaton and Briona Hendren



Sculpture title: Kindness Matters

Artist: Briona Hendren

Installed in 2021. Private commission at Wikiup Tennis & Swim in Santa Rosa, CA

This installation is a memorial sculpture for Peter and Exine LaMonica who established the country club.

Painted Steel. \$14,000 project.

Artists: Jim Wheaton and Briona Hendren

- **Letter of Interest:**

I am a remnant of the Nahuatlacah oral tradition a tonalpouhque mexicana, a commoner from the lowlands (i.e., Mexico) from a time and place that no longer exists. At present my poetry has been reified as it has been published in the UK, US, India, Spain, Australia, Argentina, Germany, and Venezuela. I have been exhibited in different venues with a work that's titled: Transparencies in Time: Cuahpohualli embedded in ethnopoetic language poetry. I seek to expand this work into a comprehensive exhibit in a gallery and/or installation in 3D public art sculptures (i.e., three simultaneous monumental works that expand into multiple levels of perception and/or dimensions). In this the sculptures came from dreams, it's a refraction of our ancestors so you see a mirror in yourself.

- **Art description/depiction:**

The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture is dead. In synthesis these can be sculptures [i.e., outdoor public art] and/or broader architectural installations built on the facades of buildings both indoors and out. Proposal concept 1 [i.e., sculpture or façade installation] all will be made with the two primary elements: plastic transparency films and acrylic/plexiglass. The first is titled Transparencies in Time: Cuahpohualli embedded in ethnopoetic poetry [proposal concept 1 will comprise of two hollow cylinders on whose inside surface will be placed the transparencies] sealed within with a second acrylic/plexiglass that's cylindrical to create a hologram-mirror type effect. Proposal concept 2 & 3 will both comprise a wall/frame of solid acrylic/plexiglass in thickness will seal the plastic transparency films, who's shaped of the X and Y chromosomes of the DNA double helix. In the proposal concept 3 transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The sculpture(s) are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen.... While the second proposal concept is called Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time and the 3rd, will be titled Dream Images: TransparenXcies Pyramid Shifts: 3D. Within these sculptures specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving sculptures...

- **Timeline/Schedule for fabrication and installation:**

All sculpture components and timelines and scheduled will be maintained and completed accordingly in the allotted time and all pre-requisites will be accorded to.

- **Budget:**
- A. Artist Fees a. Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.) \$12,000 Intellectual property/rights. b. Structural Engineering: \$ 2,000
- B. Materials, \$14,000. Equipment, and Production costs: \$ 3,000
- C. Transportation of finished artwork to site in Sebastopol: \$ 2,000
- E. Installation costs, including any equipment rental: \$1,000
- D. Miscellaneous: \$ 6,000 Total: \$40,000

Current resume or CV:

Exhibitions:

<i>Black Creek Arts Council; Glitz and Kitsch</i>	Uixticihuatl, Transparent thoughts	November 11 th to December 31 st 2022
<i>Arts Council of Fayetteville Cumberland County, NC</i>	_Still Here, Still Native Oxomoco	Oct 21 st 2022 to Winter
<i>Pelham Art Center: Art Boutique NY</i>	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
<i>Faces & Facades Exhibitions; AHArts, NJ</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19 th to Dec. 24 th 2022
<i>The New Art Center, MA Artwork New Art Store</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, et. Al.	Winter 2022
<i>Under \$500 MAP</i>	Transparent thoughts/yei ozomatli	Winter 2022
<i>Cista Arts: A Moment in Time (UK)</i>	Transparencies in Time: Transparent thoughts, Uixticihuatl, Words lacerate, Oxomoco, Tonatiuh	January 2023 online
<i>2023 SYRCL's Wild & Scenic Film Festival</i>	Words lacerate, Oxomoco, Transparent thoughts	February 15 th to March 15 th 2023

<i>Project Anywhere 2023 (AUS)</i>	Transparencies in Time:	Virtual exhibition
<i>2023 Academy Center of the Arts Annual National Juried Art Exhibition</i>	Oxomoco	April 7 th to May 4 th 2023
<i>934 Gallery Invisible Threads</i>	Transparencies in Time: Desert Sands & Death Throws	April 2023
<i>Layers from Within@Walters</i>	Transparencies in Time: Desert Sands & Death Throws	February 2024
<i>BLOOM! Gallery Aferro</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco & Tonatiuh	May 2023

Fiscal Sponsor

<i>Institute For Education, Research, and Scholarship</i>	Fiscal Sponsor: Professor Newton Lee for Opportunity Fund Grant in Charlotte Arts & Culture	2023-2024
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Grants

<i>Center for Cultural Innovation</i>	Grant/California Relief Fund for Artists and Cultural Practitioners	September 29th 2020
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Public Art

<i>Public Art/ Sculpture Kirkland, WA</i>	Transparencies in Time: Sculpture	October 2022 to October 2023
<i>Public Art/Sculpture Bellevue, WA</i>	Transparencies in Time: Sculpture	September 2023
<i>Public Art Outdoor Sculpture/Installation Columbia City, WA</i>	Sculpture/Panels/Window & Stationary Installation (s) Transparencies in Time: Permanent and temporary	Fall/Winter 2023
<i>Cultural Currents Sculpture Project, City of Eugene OR</i>	Sculpture: Transparencies in Time	October 2023 to MayA 2024 https://www.eugene-or.gov/4432/Art-Installations?aa_piece=transparencies-in-time-cuahpohualli https://youtu.be/oSra7XK6SXE

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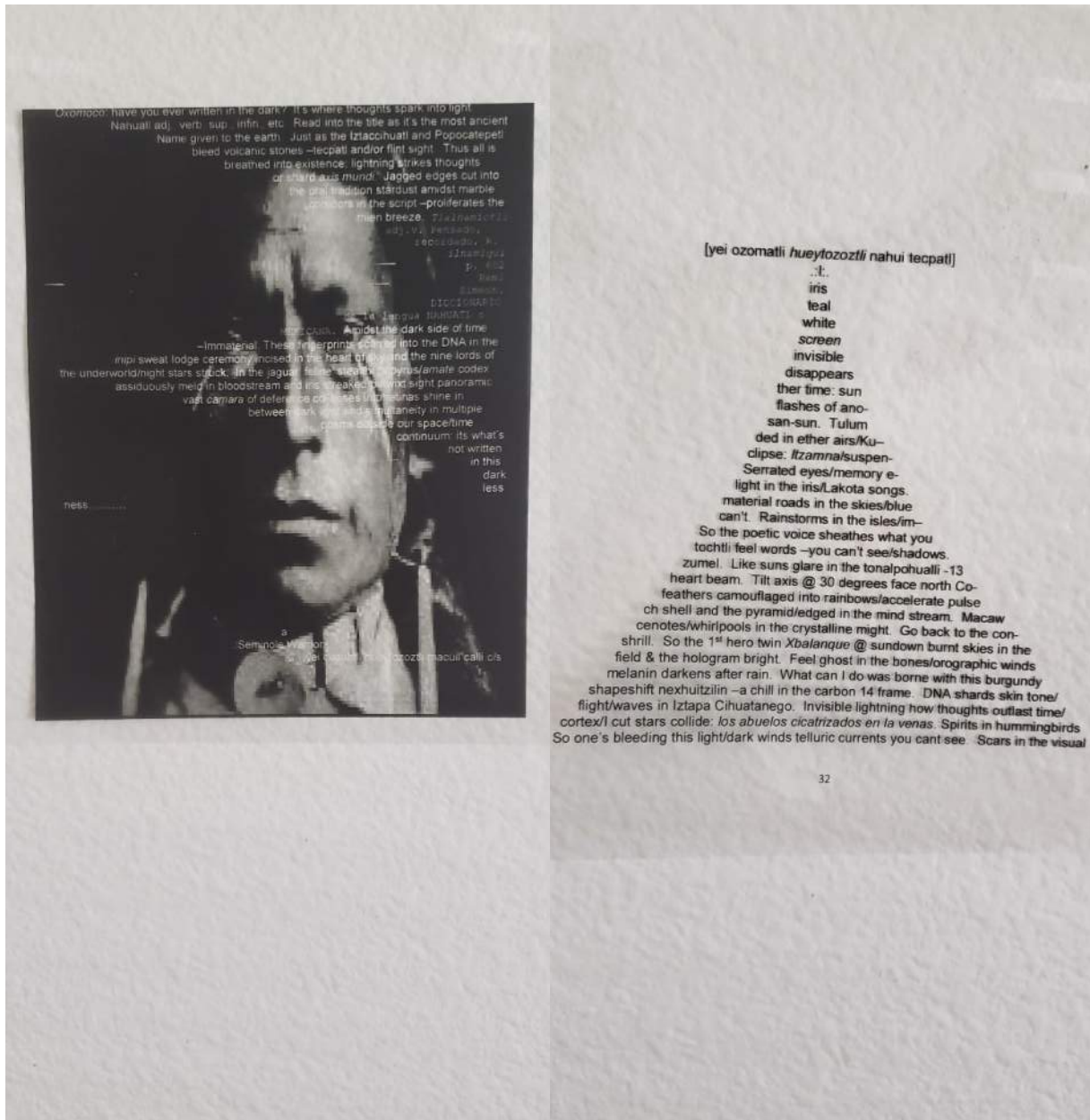
Scholarships

<i>Hudson Valley Writers Center</i>	Poetry Workshop: The Poem Under the Poem	October 24 th 2021
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Exhibitions:

<i>Black Creek Arts Council; Glitz and Kitsch</i>	Uixticihuatl, Transparent thoughts	November 11 th to December 31 st 2022
<i>Arts Council of Fayetteville Cumberland County, NC</i>	_Still Here, Still Native Oxomoco	Oct 21 st 2022 to Winter
<i>Pelham Art Center: Art Boutique NY</i>	Words lacerate, yei, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh, So this was weaved	December 2022 to January 2023
<i>Faces & Facades Exhibitions; AHArts, NJ</i>	Words lacerate, Uixticihuatl, Transparent thoughts, Oxomoco, Tonatiuh	Nov. 19 th to Dec. 24 th 2022

- **Images of Past Work:**



Sculpture Samples:

Materials & Installation

Sculpture is made from durable acrylic/plexiglass and plastic transparency films that are durable and have little to no maintenance in 2 year plan



Dimensions: 14in. X 20in. X 5ft. Weight approx 20lb. to 30lb.

Image Identification List

1. Title of work: [yei ozomatli huey tozoztli nahui tecpatl], Date of completion: May 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/ plastic transparency. 77.77
2. Title of work: Transparent thoughts, Date of completion: April 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77
3. Title of work: Oxomoco, Date of completion: August 2020, Material(s): paper, Size: 8.5 by 11 computer paper original/plastic transparency. 77.77

Budget Kirkland, WA Commission

Item	Specification	Projected Cost
Materials/Manufacturing	Plastic transparency films, acrylic/plexiglass	\$1500.00
Installation/Logistics Public art sculpture	Installation and manufacturing	\$1500.00

Total Amount Requested (Max.): \$3000.00 Total Projected Cost: \$3000.00

Project Timeline

I have a present commission of a public art sculpture in Kirkland, WA and have worked with the city installation and timetables are all in good standing. This sculpture will be in display till October 2023 and then transferred to Bellevue, WA. Materials are durable plexiglass/acrylic.

Cultural Currents Sculpture [Eugene, Oregon]

- **Sculpture Samples:**



Bellevue Arts Commission Sculpture [Bellevue, Washington]



- **References:**

Michelle Lustgarten Elementary Arts Specialist Allegro Design –Graphic Design, Kirkland
Cultural Arts Commission

Email: [REDACTED]

Cell: 425 221 9616

Chanin Santiago She | Her | Hers

Senior Public Art Program Coordinator Cultural Services |

City of Eugene CSantiago@eugene-or.gov

99 West 10th Avenue, Suite 395

Eugene Oregon 97401

Cell: 541 232 2089

Professor Newton Lee, President Institute For Education, Research, and Scholarship,
Los Angeles, CA 818 861 9580 donate@ifers.org Fiscal Sponsor

Kate Ali Public Art Manager

Library, Recreation & Cultural Services

City of Eugene 541-682-6314

kali@eugene-or.gov

- **Preliminary Proposal:**

Clear Cylinder 1:

L 7 (feet) x W (7 feet) x H (3 foot)

Clear Cylinder 2: L(8.5 feet) x W (8.5 feet) x H (3 foot)



The present visual art installation proposal is both interactive, multidisciplinary, and kinesthetic audio-visual sculpture. It's a multiphase comprehensive exposé on Mesoamerican lore and more specifically on a pre-Columbian notion of time. Here, there would be three simultaneous and concurrent proposals that center on concrete poetry. I am interested in this opportunity to let contemporary society at large know that poetry is alive, and that the oral tradition still lives, though it's thought that this ancient culture

is dead. In synthesis these can be sculptures [i.e., outdoor public art] and/or broader architectural installations built on the facades of buildings both indoors and out. Proposal concept 1 [i.e., sculpture or façade installation] all will be made with the two primary elements: plastic transparency films and acrylic/plexiglass. The first is titled *Transparencies in Time: Cuahpohualli* embedded in ethnopoetic poetry [proposal concept 1 will comprise of two hollow cylinders on whose inside surface will be placed the transparencies] sealed within with a second acrylic/plexiglass that's cylindrical to create a hologram-mirror type effect. Proposal concept 2 & 3 will both comprise a wall/frame of solid acrylic/plexiglass in thickness will seal the plastic transparency films, who's shaped of the X and Y chromosomes of the DNA double helix. In the proposal concept 3 transparencies will be placed in the shape of a pyramid. My work is rooted in the original peoples and/or 1st nations so it's original by default, therefore my visual art speaks for itself. The sculpture(s) are a mirror and/or a mosaic of ideas in hologram or transparent as a pool screen.... While the second proposal concept is called *Cyclones in the DNA2: Double Helix/Haiku Transparencies in [Space] Time* and the 3rd, will be titled *Dream Images: TransparenXcies Pyramid Shifts: 3D*. Within these sculptures specifications are a back-projection scheme on plexiglass on façade of walls and motion-sensors for moving sculptures...

Katie Wakeman
She Welds



Sheweldssf.com

Re: SEBASTOPOL SOUTH ENTRANCE PUBLIC ART PROJECT

City of Sebastopol
Planning Department

Via email only to nmahungu@cityofsebastopol.org

Hello Sebastopol! I am a metal artist and fabricator that was raised right here in West County. I lived in San Francisco for years and moved home in 2020 to care for my parents. I've been welding for the last 15 years. I have had my own artistic fabrication business for the last 8 years. I specialize in very ornate security gates. I do most of my work in San Francisco but would absolutely be honored to work on a local project in Sebastopol!! I spent a lot of time there as a young adult and worked at the Grateful Bagel for years before going to welding school. I have always loved the quirky community. Sebastopol is so unique, in SO many ways!

If selected, I would be fabricating this project myself in my own metal shop in unincorporated Santa Rosa. The piece would be made of steel and hand painted by yours truly. I would be creating the design, welding and fabricating, painting and installing the project myself. I would bring additional hands for installation of the piece.

Art description/depiction.

I am attaching three photos of potential designs. This sculpture is envisioned as a trail head marker anchored in concrete that does not require any lighting. My normal design process involves client input, so I wanted to give the committee a similar opportunity.

I lean towards Design A (Cyclist) personally (although, I of course love them all). This was inspired by Art Deco era racing posters and pays homage to the long

cycling history of the region . This piece would be about one foot in depth, about ten feet tall, and about seven feet wide at its widest. It would have a concrete base. It would also have stained glass elements on the top. This piece would be bright and colorful so it really makes the community smile.

Design B (Rose) is inspired by a famous Scottish stained glass artist Charles Rennie Mackintosh and honors the agricultural tradition of the region. This piece would be about eight to ten inches in depth, about ten feet tall and a width of about ten feet. It would also be very bright and cheerful.

Design C (Vintage Sign) is inspired by vintage signs. It's an ode to a time when life was more simple and sleek design was a much higher priority. This piece would be about ten feet tall. It would be about eight feet wide and a twelve inch depth. This piece would give the feeling of always being there. Another classic Sebastopol landmark. I've also added a little flare on the bottom that is an homage to Fiesta Market.

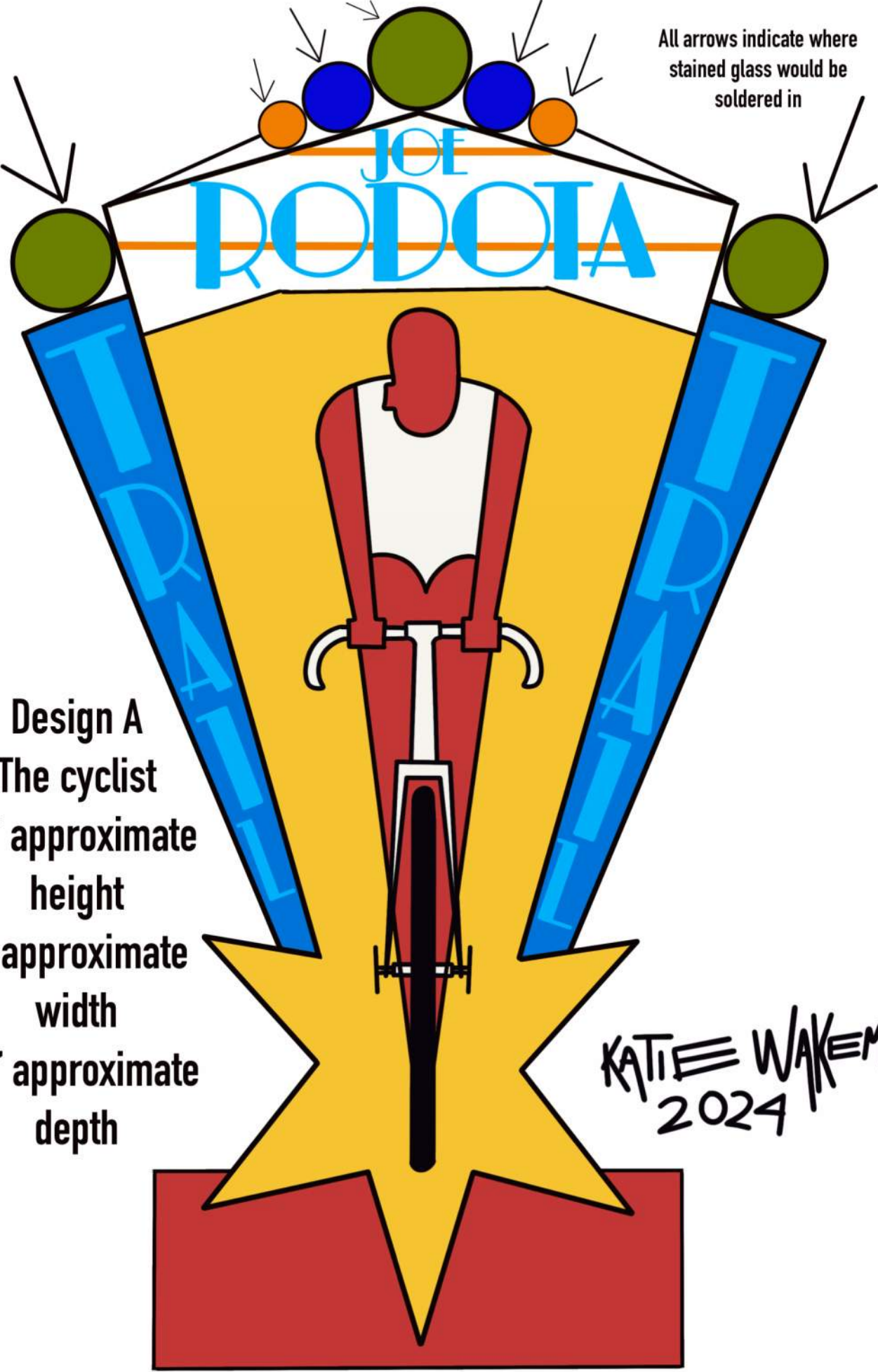
My goal with my art is always for the public to be excited by the creation. I love color and form. I appreciate the opportunity to make this submission and look forward with optimism to working with the City of Sebastopol.

Yours truly,

Katie Wakeman

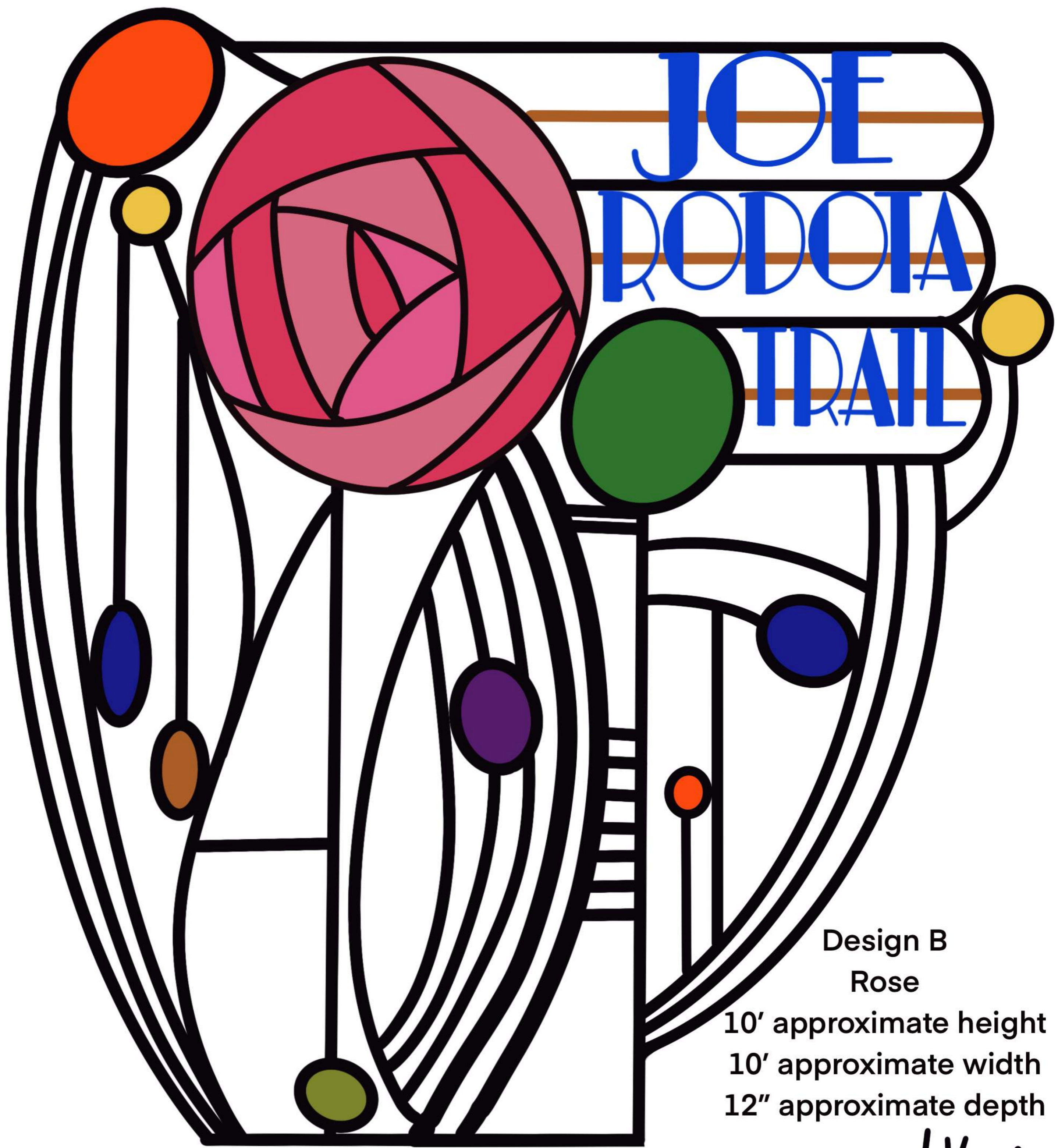
She Welds

All arrows indicate where stained glass would be soldered in



Design A
The cyclist
10' approximate height
7' approximate width
12" approximate depth

KATIE WAKEMAN
2024

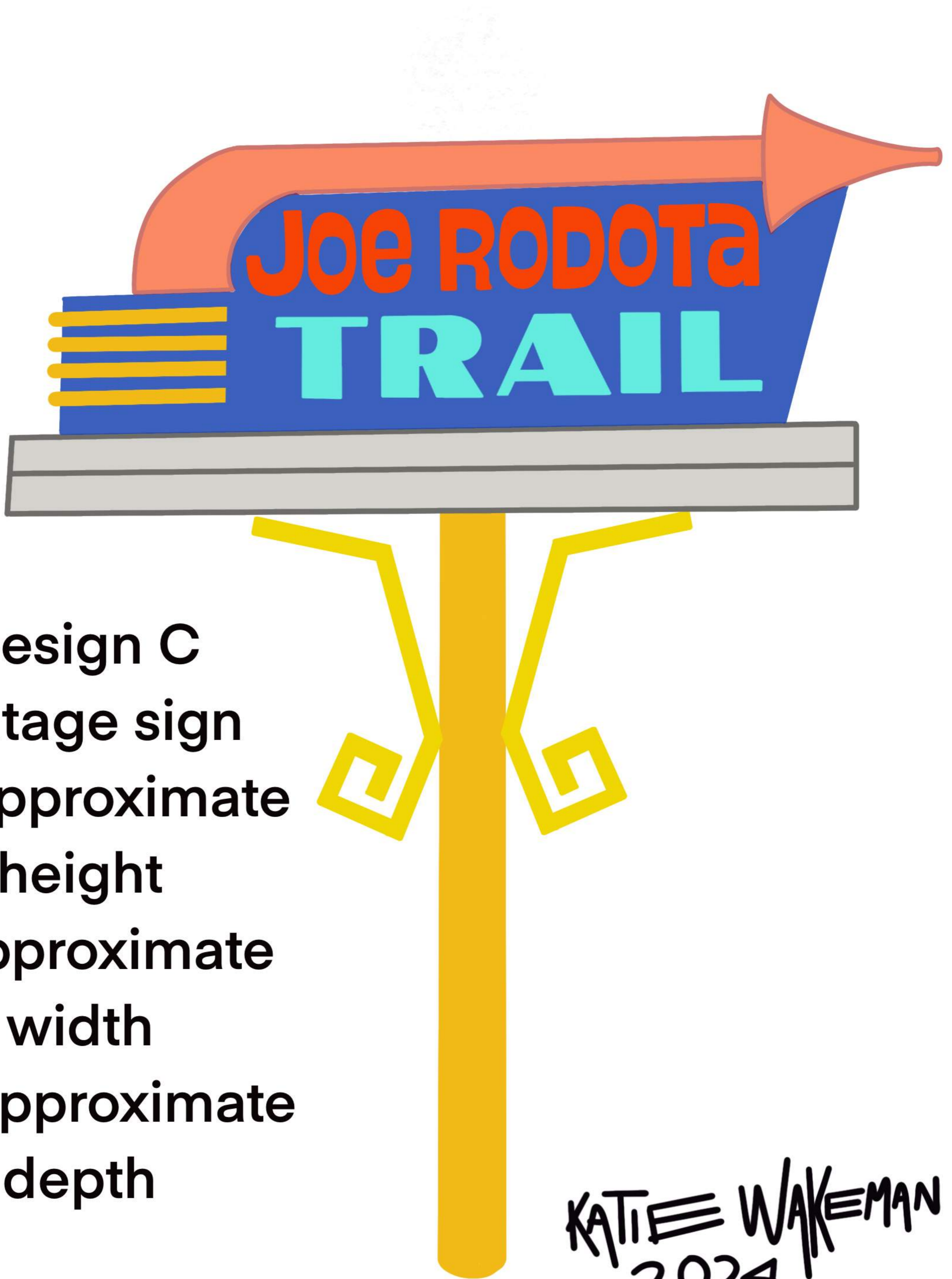


JOE
DODDIA
TRAIL

Design B
Rose

10' approximate height
10' approximate width
12" approximate depth

KATIE WAKEMAN
2024



Design C
Vintage sign
10' approximate
height
7' approximate
width
12" approximate
depth

KATIE WAKEMAN
2024

Katie Wakeman

Re: SEBASTOPOL SOUTH ENTRANCE PUBLIC ART PROJECT

Project Details:

This project would take six to eight weeks to fabricate, paint and install. Scheduling would be dependent on the other projects that the company is currently engaged in, but could occur this summer or fall.

1. Budget. Address each of the following elements in the following order (if not applicable, so indicate):

A. Artist Fees: NA

a. Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.): NA

b. Structural Engineering: this is depending on design choice. I will be consulting it's a structural engineer after design is selected.

B. Materials, Equipment, and Production costs:

1. Steel -\$5,000.00

2. Paint -\$500.00

3. Fabrication time/install with helpers – 80 hours @ \$125 per hour -\$10,000.00

4. Painting – 60 hours @ \$75 per hour -\$4,500.00

That brings the grand total to \$20,000. With \$5,000 reserved for structural engineer and any added insurance this job may require. My promise would be that I will not exceed a \$25,000 budget. Normally I would be charging \$30-35,000 for a job like this, but I'm so jazzed on the idea of working on a local landmark like this I'm willing to absorb some of these costs.

C. Studio Fees: NA

a. Rental if unique space needed for this project: NA

b. Utilities (gas, water, electricity), if not included in rental: NA

D. Transportation of finished artwork to site in Sebastopol: My own personal Truck

E. Installation costs, including any equipment rental: Personally hiring install helpers.

F. Lighting costs:NA

G. Insurance: using my own personal insurance

Katie Wakeman

Re: SEBASTOPOL SOUTH ENTRANCE PUBLIC ART PROJECT

Background for Wakeman, Katie and She Welds

I have been welding since 2007. I was introduced to welding by my neighbor. I have a classic car and a piece of my seat broke. My neighbor agreed to weld it but only on the condition I do a little welding too. Needless to say, I fell in love! I quit my job at the Grateful Bagel and I ran off to welding school in Windsor Canada (my grandparents were Canadian). After graduation, I quickly applied for every welding job I could. I got hired on by a company in Oakland and went from there. I worked for the next several years in metal fabrication shops in the Bay Area. Each of these jobs had an artistic element to the work I did.

In 2016 I ventured out on my own, making the leap to self employment. In so doing, I was commissioned to create my first security gate. This piece, the Peacock Gate (photo attached), made me realize how much I love creating functional artwork. After that first gate job, I just kept getting more and more gate requests. In an area that often requires additional security measures for homes and offices, why live behind jail looking bars when you could make a statement and walk out every morning to a whimsical piece of art that the community can enjoy too?

The majority of my work is for private residences and include no disclosure agreements. Without prior approval, I am unable to release their personal contact information or cost of projects. My website reflects several of my larger pieces of work in the last several years. Please view it at sheweldssf.com. The gates reflected on my website range in cost from \$10,000 to \$35,000. The sculptural metal pieces range from \$3,500 to \$12,000.

To Whom It May Concern,

As a female, Latinx artist, and Desert Storm Veteran with 20+ years of public art experience, I'm eager to create a dynamic Public Art piece for the Joe Rodota Trail, celebrating Sebastopol's diverse community.

My art tells stories, evokes emotions, and promotes cultural understanding. With a deep personal connection to Sebastopol, I aim to capture its essence in my work.

Meticulously designed to enhance the pedestrian environment, my artworks prioritize durability, safety, and low-maintenance. My proposed piece will serve as a beacon of inclusivity, inviting all to connect with Sebastopol's cultural heritage.

Thank you for considering my application. I'm enthusiastic about contributing to Sebastopol's cultural landscape.

Sincerely,

LT Mustardseed



The geode sculpture serves as a profound portal to the depths of the human experience and the mysteries of existence. Within its graceful curves lies a representation of the feminine archetype, evoking the nurturing energies associated with the womb.

As a gateway to exploration and transformation, the sculpture invites visitors to embark on a journey of self-discovery and renewal. Like a womb, it cradles and nurtures, celebrating the essence of femininity.

But its significance goes beyond symbolism; it embodies nature's beauty and resilience. Each layer tells a story of evolution, mirroring the formation of geodes. Within its depths lie hidden crystals and potentials awaiting discovery.

The color red, known as the "supreme nurturer," infuses the sculpture, connecting us with the earth and reminding us of our true role outside of modern-day pressures and mental conditioning.

Importance as a Recreational Trail Marker:

As a recreational trail marker, the geode sculpture portal serves as a beacon of health and wellness for the community. Its presence along the trail not only provides a point of interest for hikers, joggers, and cyclists but also encourages outdoor activity and exploration. The sculpture symbolizes the community's commitment to promoting physical and mental well-being, offering a sanctuary for individuals to connect with nature and recharge their spirits.

Moreover, the geode sculpture portal serves as a visual reminder of the interconnectedness between art, nature, and human

experience. It inspires creativity, fosters a sense of wonder, and sparks conversations about the importance of preserving and celebrating our natural environment.

Future Significance:

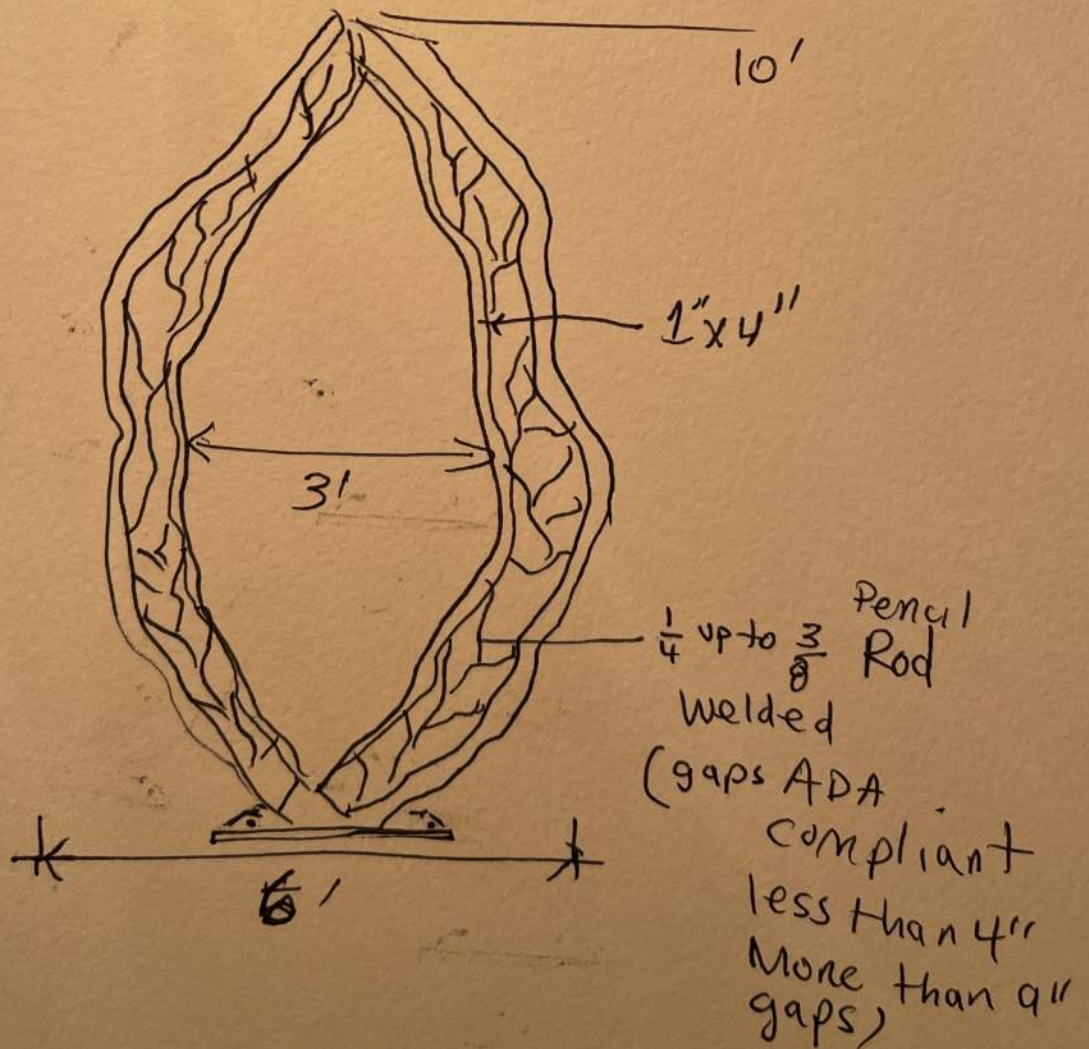
Looking ahead, the geode sculpture portal holds immense potential to shape the future of the community. As a symbol of health and wellness, it will continue to inspire individuals of all ages to prioritize their physical and mental well-being, fostering a culture of active living and outdoor recreation.



Materials - STEEL 10' H X 6' W X 4" D

Finish - Cranberry
Powder Color
COAT

1/2" PLATE ANCHORED + Bolted
to concrete Foundation
~~Provided~~



*Lieutenant
Mustardseed*

RESUME/CV PROFILE

"As an esteemed female Latinx artist and Desert Storm veteran originating from Southern California, I offer an extensive background spanning over two decades within the realm of public art. My unwavering dedication to excellence is manifest in my meticulous attention to the aesthetics, quality finish, and enduring sustainability inherent in each project I undertake. Proficient in orchestrating work crews, collaborating with design and engineering teams, and navigating the intricate landscape of city planning and municipal protocols, I have adeptly overseen a myriad of public art commissions.

Of particular note is my role as a distinguished team leader and project manager for expansive public art installations of global significance, including esteemed platforms such as Burning Man and various high-profile entertainment projects. Possessing expertise that traverses every facet of project development – from the initial stages of conceptualization and site-specific design to the precise execution of fabrication and installation – I possess a comprehensive skill set poised to yield unparalleled outcomes and bring sophisticated creative visions to fruition."

PUBLIC ART

“Weavers Knot” structural considerations and fabrication. Public Art-
Commissioned agency -Ball Noguees Studios. Delaware River Trail, PA 2022

“Sheet Bend Knot” structural considerations and fabrication. Public Art-
Commissioned agency -Ball Noguees Studios. Utah Valley University, UT 2022

“Wings” Bike Rack Veterans Village Santa Ana, CA Commissioning Agency Arts
Orange County. 2020

“Phoenix Rising” Large scale sculptural installation. structural consideration,
fabrication, and fire effects. Burningman “Metamorphoses” 2019.

“Butterfly Tree” Public Art commission MTA, City of LA /Boyle Heights
permanently installed 2018.

“Treasures from the Sea” Public Art Commission City of Napa, CA a two year
public exhibition 2017-2019.

“Obelisk”- structural considerations and fabrication. Agency -Ball Noguees
Studios. Public Art -Central Washington University 2017.

“Cabinet of Obsolescence” Public Art -Fort Dodge Middle School, Iowa
commissioned Agency -Ball Noguees Studios 2017.

“Cloud” - structural consideration and fabrication commissioned Agency -Ball
Noguees Studios Public Art Huxley Building 2014.

Timeless Joy” Public Art Commission City of Napa, CA a two year public
exhibition 2015-2017 (sold- to Napa River Inn 2017

“Wetlands” 45’ site specific mural - Public Art Commission from Mountains
Recreation Conservation Authority 2014.

“Community” Public Art Commission from the City of Pasadena. "Together
Everything is Possible” 2013.

City of Pasadena “Rotating Art Program” 2011-2014 two designs selected
highlighting urban areas in Pasadena.

NKA Foundation “International Land Art Residency” instruction, safety, welding process and 3D Sculpture hands on fabrication to community participants and children. Completed two permanent original works Arts village of Sang-Tamale, Republic of Ghana, Africa 2012

“Tiger Swallowtail” Public Art commission from the City of Santa Clarita, CA 2012.

Public Art Consulting- commissioning agency MTA/City of LA “Eastside Access” Boyle Heights project 2011. Original design concepts, problem solving within community, community outreach.

“Light Installation” stage lighting effects, structural considerations and fabrication. “Halsey”, Billboard and Music Awards 2019.

“Lightning Cloud” sculptural stage element, special effects, 3D mapping, lightning. “The Weeknd”, Blinding Lights Jimmy Kimmel show 2019.

ARTS FINE ART & ENTERTAINMENT

“Mycorrhizal-Dancing Trees” structural steel, fiberglass, resin, paint Private Residence Commissioned by Susan Li CFO Facebook 2023

“Low Rider” custom stage tour design, structural considerations special effects and fabrication. “Ariana Grande”, Sweetener Tour 2019.

“Cake” custom stage design structural considerations and fabrication. “Lizzo”, BET Awards 2019.

“Light Installation” stage lighting effects, structural considerations and fabrication. “Halsey”, Billboard and Music Awards 2019.

“Lightning Cloud” sculptural stage element, special effects, 3D mapping, lightning. “The Weeknd”, Blinding Lights Jimmy Kimmel show 2019.

EDUCATION

LT is a self taught non institutional Artist, Union member 755 Sculptors Hollywood,

US Naval Veteran NATO 1988-95 Participated in Desert Storm, LA City Certified structural, welder 22+years Experience in Public Art and Entertainment Art.

LT Mustardseed

1. Timeline/Schedule for fabrication and installation

City Council Award May/June 2024

Start Fabrication (allow 90 days need time) July 2024

Packing Crating + Transport. Oct/Nov 2024

Installation (TBD on Foundation) Nov/Dec 2024

Reception TBD

2. Budget. Address each of the following elements in the following order (if not applicable, so indicate):

- Artist Fees \$2000.00
 - Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.)
 - Structural Engineering \$1500
- Materials, Equipment, and Production/Fabrication costs \$7530.00
- Studio Fees
 - Rental if unique space needed for this project \$2200.00

LT Mustardseed

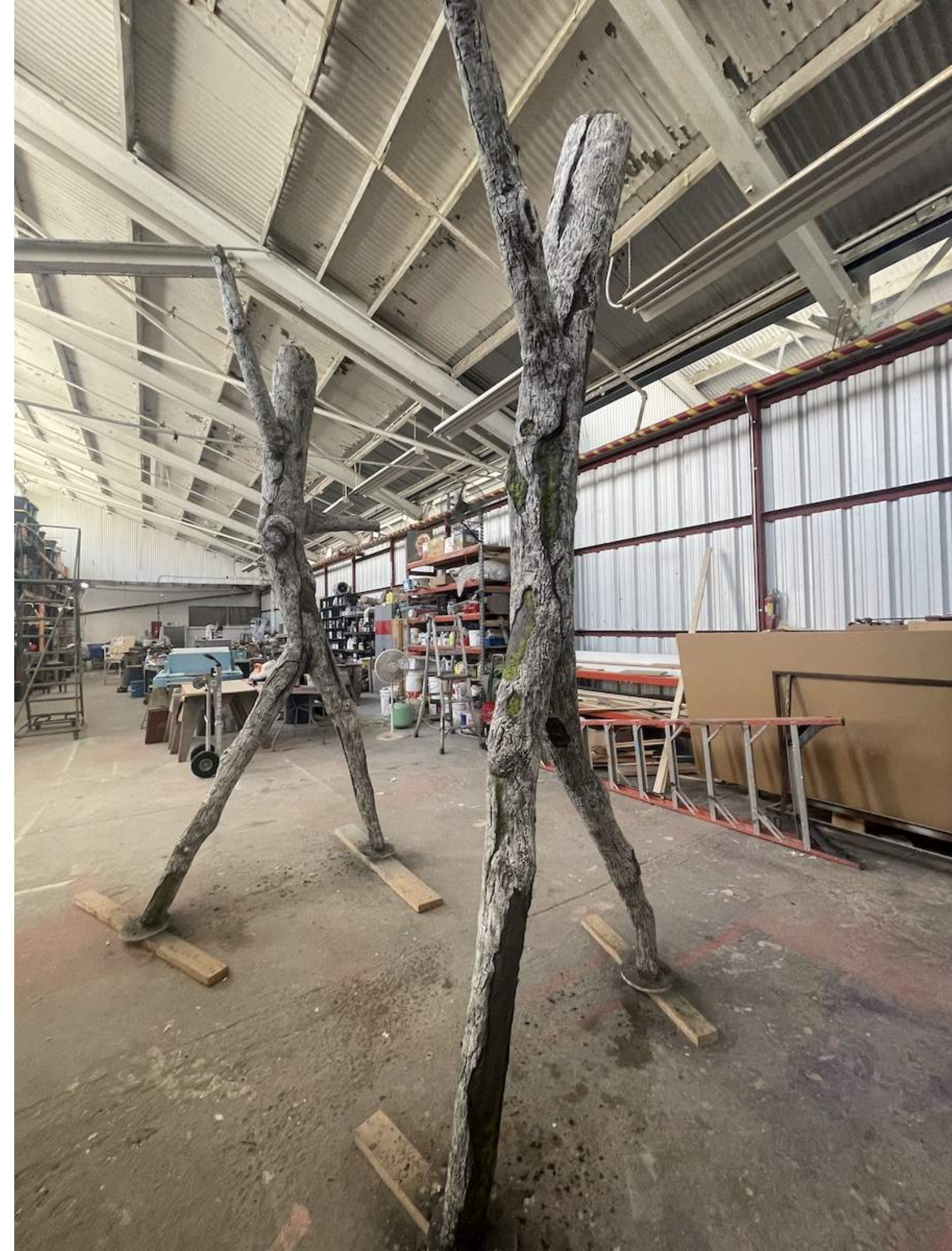
- Utilities (gas, water, electricity), included in rental
- Transportation of finished artwork to site in Sebastopol \$2000
- Installation costs, including any equipment rental \$4000.00
- Lighting costs N/A TBD -in development
- Insurance \$1500.00
- Taxes \$3770.00
- Documentation \$500.00

LT Mustardseed

Image List

- 01. “Butterfly Tree”** Public Art commission MTA, City of Los Angeles, CA 2018. 110K
- 02. “Mycorrhizal-Dancing Trees” 12’H x 6D** structural steel, fiberglass, resin, paint
Private Residence Commissioned by Susan Li CFO Facebook 2023 60K
- 03. “Demoiselle” 16’H x 26’L x 8’W** Public Art Commissioning agency City of Palm Desert, CA
2008 60K
- 04. “Metamorphose” 15’H x 30L x 8W** Commissioning agency Coachella Music and Arts
Festival 2004-2007 75K
- 05. “Tongva Basket” 20’H x 16’ D** Commissioning agency Envioromental Charter School
Inglewood. 2017. 75K
- 06. “Western Tiger Swallowtail” 12’H x 8’D** Public Art Commission City of Santa Clarita, CA
2012 25K
- 07. “Pheonix Rising” 14’H x 29’L x 20W** Public Art-Commissioning agency Burningman Gerlach,
NV “Metamorphoses” 2019. 60K
- 08. Timeless Joy”** Public Art Commission City of Napa, CA a two year public exhibition
2015-2017 (sold- to Napa River Inn 2017 19K
- 09. “Bike Arch” 14’H x 29’W x 3”D** Commissioning Agency LA Bike Coalition and donation
sponsor. Autry Museum. 2010 25K
- 10. “Aquatic Temple” 20H x 40D** Commissioning agency Coachella Music and Arts Festival
2004-2007 120K



















Autry National Center

Southwest Museum of the American Indian Museum of the American West Institute for the Study of the American West

Autry Adventures Summer Camps

sizzling summer nights
Dancing and Dining

Autry Adventures Summer Camps



MARYLAI

CITY OF SEBASTOPOL - SCULPTURE

LETTER OF INTEREST:

As a multifaceted artist based in Los Angeles, California my work ranges from paintings, large scale murals to sculptures. I am interested in this sculpture for this public space in the City of Sebastopol because this sculpture brings an uplifting energy. The AR activated sculpture is a wonderful experience for the community to engage with. This Dream Portal Sculpture is already fabricated and currently at the W Hotel entrance in Los Angeles, CA. My artist residency ends May 2024 so it would be the perfect time for the Dream Portal to find a new home and inspire others with the message to create our own doors and follow our dreams.

ARTWORK DESCRIPTION/ DEPICTION:

Mary Lai believes Pablo Picasso's words, "Everything you can imagine is real." The Dream Portal is more than just having the dream, it is about creating it into reality. When opportunities are not available to someone because of gender, race and/or background, this should not stop us. This should ignite us to create our own doors and build our own path of opportunity. This vibrant sculpture is interactive with an AR activation to be experienced in person. The arched doorway looks like a rainbow with sun and cloud is loved by all ages with a positive message and thoughtfully designed. This sculpture is 48.5" w x 68" h x 17" d and durable for the outdoors due to the extra wood material with automotive paint finish. It would be a wonderful opportunity to have the Dream Portal sculpture in the City of Sebastopol for the public to enjoy.



South Entry of the Joe Rodota Trail (Sebastopol, CA)

MARYLAI

CITY OF SEBASTOPOL - SCULPTURE

TIMELINE:

Installation: Sculpture is ready and can be delivered early May 2024 in schedule with the City of Sebastopol.

BUDGET:

\$15,000: A. Artist Fees/ Design Fees B. Materials, Equipment, and Production costs C. Studio Fees

\$3500: D. Transportation of finished artwork to site in Sebastopol

\$2500: E. Installation costs, including any equipment rental

\$500: F. Lighting costs

\$500: G. Insurance

\$3000: H. Taxes I. Documentation

TOTAL: \$25,000

IMAGES OF PAST WORK:

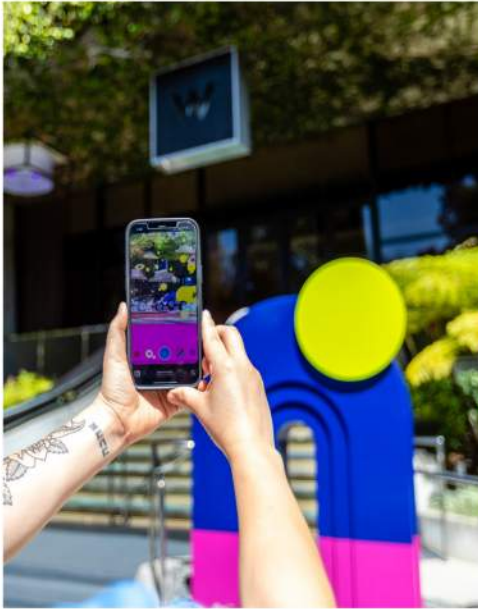


Mary Lai, Dream Portal, Extruded wood with automotive paint, 48.5" w x 68" h x 17" d, 2023, W Hotel (consignment for Artist Residency duration)

MARYLAI

CITY OF SEBASTOPOL - SCULPTURE

MORE IMAGES OF PAST WORK:



DREAM PORTAL SCULPTURE



- USE PHONE CAMERA APP TO SCAN QR CODE
- INSTAGRAM OPENS AUTOMATICALLY FOR AR INTERACTION
- HOLD DOWN CIRCLE BUTTON TO RECORD

TAG TO SHARE
ARTWORK: @MARYLAI.CO | AR: @FUTUREARTSCO
COLLAB: @WLOSANGELES | MUSIC: @LINNEY

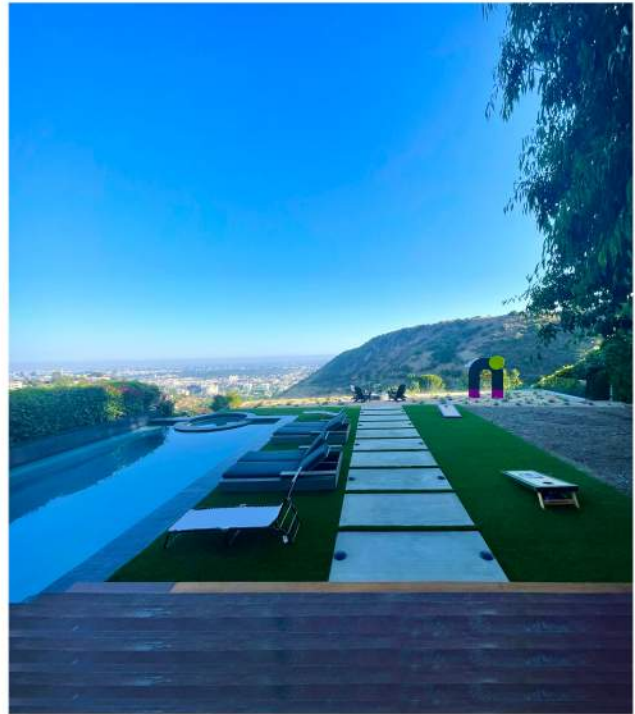


Mary Lai, Dream Portal V3, Extira wood with automotive paint, 68" w x 94.5" h x 20" d, 2023, Context Art Miami Art Fair

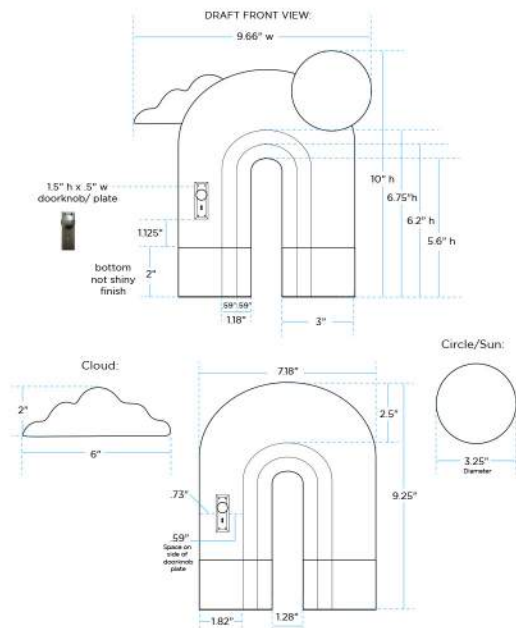
MARYLAI

CITY OF SEBASTOPOL - SCULPTURE

MORE IMAGES OF PAST WORK:



Mary Lai, Dream Portal V2, Extira wood with automotive paint, 68" w x 94.5" h x 20" d, 2023, Commissioned art collector for private home in Hollywood Hills - \$60K



Mary Lai, Dream Portal(bles), Stainless steel with gold finish, 15" w x 16" h x 4" d, 2023, Context Art Miami Art Fair



MARY LAI

CONTACT

phone:

email:

Los Angeles, CA 90031

PROFILE

Versatile designer & artist

Resourceful entrepreneur

Creative thinker & leader

PORTFOLIO

www.marylai.com

SOCIAL



@marylai.co



@marylai_co

WORK EXPERIENCE

VISUAL ARTIST & DESIGNER

September 2017 - Present | Los Angeles, CA

ART: Created vibrant contemporary artwork that was exhibited at leading art fairs, galleries and hotels from Los Angeles, New York, Dallas, Miami to Seoul. Named the Artist in Resident 2023 for W Hotel in West Beverly Hills. Mixed media work ranges from paintings to large scale murals and installations. Presented at solo & group exhibitions, curated several art events, and spoke on NFT panels from SXSW, NFT.NYC to NFT Expoverse. Featured on HBOMax Craftopia Season 2 Episode 4 (Winner). Created Hungry Artist project with the mission to empower more artists.

DESIGN: Brand development from story/copy, logo design, style guide to establishing brand DNA via typography, color, photography and videography. Innovative product development from ideation, sketch, CAD, product specs to working closely with manufacturers domestic and international. Art directing photo/video shoots to creating compelling content that is on brand. Design and managing websites, e-commerce, marketing, production, sales to social media. Edited client list includes St. Jude x Vayner, Rhea/Mark Wahlberg, Brandon Boyd and Evermore Gear.

ART DIRECTOR @ BAM LUXURY DEVELOPMENT GROUP

March 2015 - August 2017 | Los Angeles, CA

Managed design projects with a high-performing team of creatives to develop custom artwork and interior elements for a luxury turn key home in Bel Air. Worked directly alongside the CEO to create extraordinary art and designs for the property from sketch, sourcing, CAD to full fabrication. Established the in-house art division that created bespoke artwork, prints, sculptures and installations for the property as well as exhibited at global art shows and galleries. Art directed photo shoots and led design team to create beautiful visual solutions for marketing the art and home cohesively in collaboration with the realtors and PR team.

DESIGNER & FOUNDER @ MARYLAI HANDBAGS

February 2012 - December 2016 | New York, NY - Los Angeles, CA

Created an award-winning leather handbag brand. Developed entrepreneurial skills running a small business and capable of multi-tasking several roles from branding, product design, sourcing, marketing, web, social media, production, sales to logistics. Train with top sample makers at an atelier in the Garment District to create patterns and handcraft handbags from sketch to completion. Worked closely with leather tanneries, hardware manufacturers, sample makers and factories. Hand selected for a trunk show at Henry Bendel, to speak at a design panel with DVF, and a trip to Florence, Italy to visit bag makers. Showcased at trade shows from Capsule Paris, Capsule NY, EDIT Show and MAGIC Vegas.

EDUCATION

MASON GROSS SCHOOL OF THE ARTS

Rutgers University
New Brunswick, NJ

BFA in Graphic Design -
1999 - 2003

AWARDS

HBOMax CRAFTOPIA
Winner

Open Rising Star of
Fashion Award 2013

Independent Handbag
Designer Award 2013

Guess Brand Handbag
Design Award 2015

LANGUAGES

English

Korean

ARTIST STATEMENT

Art is a universal language that can speak to anyone. My dreamer mindset is reflected in the vibrant mixed media artwork that aims to uplift and evoke emotion. As a contemporary mixed media artist, I combine abstract geometric forms with vibrant illustrations playing in the intersection of art and design.

With over 20 years in the creative industry, I use my experiences to create a range of artworks, murals and sculptures where art is experienced.

SENIOR HANDBAGS & ACCESSORIES DESIGNER @ GLOBAL BRANDS GROUP (LF USA)

July 2007 - February 2012 | New York, NY

Identified seasonal trend direction with a critical eye - travel to Paris, London and Tokyo for trend shopping and trend report. Created concepts, sketches, prototypes, patterns/prints and design specs. Product development trips to South Korea every quarter to complete each collection in a fast paced environment with strict deadlines. Source leathers and materials with a high level of taste within target pricing and production in mind. Give direction and feedback to design team to achieve desired outcomes with a strong aesthetic sense for each brand ethos. Art directed a custom showroom design every market.

CV EXHIBITONS // SHOWS:

CONTEXT & AQUA Art Miami // Miami, FL - December 2023

MOMENTUM ART SHOW - Keystone Gallery // Los Angeles, CA - Summer 2023

W HOTEL (Artist in Resident 2023) // West Beverly Hills, CA - May 2023

LA ART SHOW // DTLA - February 2023

SCOPE MIAMI - ART BASEL // Miami, FL - December 2022

ST. JUDE X VAYNER EXHIBITION // Miami, FL - December 2022

ARTSHARE LA // DTLA, CA - December 2022

THE OTHER ART FAIR // Santa Monica, CA - September 2022

Digital Art Exhibition - Deviant Art // Hollywood, CA - August 2022

PLAS Korea @ COEX - Gallery PADO // Seoul, Korea May 2022

ART MARKET SF // San Francisco, CA - April 2022

THE OTHER ART FAIR // Los Angeles, CA - April 2022

RED DOT MIAMI WYNWOOD - PERSEUS Gallery // Miami, FL - December 2021

THE OTHER ART FAIR // Brooklyn, NY - November 2021

BFAA ART FAIR - Gallery PADO // Busan, Korea October 2021

THE OTHER ART FAIR // Santa Monica, CA - September 2021

THE OTHER ART FAIR // DTLA, CA - June 2021

NOSTALGIA SOLO EXHIBITION - START LA Gallery // Los Angeles, CA - Nov 2020

RED DOT MIAMI WYNWOOD - PERSEUS Gallery // Miami, FL - December 2019

SBG HOTELS SOLO SHOW - CHESTERFIELD HOTEL // Miami, FL - December 2019

DESIGNERCON - ANAHEIM CONVENTION CENTER // Anaheim, CA - November 2019

SNAPCHAT SPECTACLES X RON ROBINSON EVENT // W Hollywood, CA - Nov 2019

THE OTHER ART FAIR LA // Santa Monica, CA - October 2019

Meryl Juniper ~ TumbleWeed Expressions

meryljuniper.com ~

~



Tomales Middle School Collaborative Installation 4'x 8' 2019

1 of 17 Panels

“Welcome Wall” Sebastopol South Entrance ~ Joe Rodota Trail Collaborative Community Arts Proposal with TumbleWeed Expressions

Letter of Interest ~

The “Welcome Wall” Project presented will honor the Connection and Community of Sebastopol.

We will first weave a Design Team from local High Schools. Then, HandMade Tile Making Teams will gather in community project days, with Youth and Families, Mentored by the Design Team and Elders Artists. Gathering with community is essential to enriching our relationships and crucial to a nurturance of well being within our society. This inspired vision is an all hands on deck kind of effort, necessary within this comprehensive, technically demanding, wonderful medium of the earth, while being essential and meaningful, in practice. That being said, this important work's essence demands beautifully, without a doubt, the strength and inspiration of engaging this village, while connecting within a well supported expressive arts environment and workshoping these creative efforts together!

My immersion within 5 decades of MultiMedia Arts Expression, 4 decades of presenting and producing Master MultiMedia Arts Educational programs, 2 Decades of Collaborative Community, HandMade Tile and Mosaic Installation projects in Local Public Schools, along with 4 Years of Custom Private Installations in Homes, leads me to the inspiration to dedicate a weaving of local Institutions and Community Folk to Collaborate on a “Welcome Wall” and Sitting Area at the Joe Rodota Trail.

My philosophy for this is laced with threads of InterGenerational Experiential Process, which brightly reflects a keen melding of mutual respect, an honoring of many voices, hands of expression and shared comradery. Here's to say, it is crucial to form and engage a strong volunteer community support team within our collaborative efforts. This is my inspired vision for any accelerated village experience!



Bodega Bay School Collaborative Installation 5'x 8' 2018

Art Description & Depiction ~

- The "Welcome Wall" ~ A creation situated above the ditch, toward the back of the designated triangle area, is complete with Community Created Art Panels and a beautified open Sitting Area.
- The imagery for this new project is not specifically presented, as this expression will be inspired and created by a Design Team made up of Local High School Students and Elder Artists.
- This imagery's potential can similarly be reflected, by my past projects that you will view enclosed within this document and on my website.
- Imagery for the HandMade Tiles, Mosaic and adorned metal parts will be sourced from nature.
- Inspired Imagery is ~ Native flowers, plants, trees, animals, waterways and inspiring words.
- General Contractor ~ Carlos Ramirez Guterrez, Tomales Bay Landscaping, License #1052605, will fashion: Base Wall Platform ~ 3' in ground 1'x 1' surface area - Custom Welded 5- 3' x 5' Metal Frames for the Tile Panels - Establishing a Gathering Area in front of the "Welcome Wall".
- In Community with Youth, Elders and Lead Artists ~ We create HandMade Tile and Mosaic Panels adhered to 5- 3'x5' Backer board, adhered on both sides to be viewed from the walking paths, sidewalk and the street.
- 3 of the 5 panels will have window openings with sculpted, welded metal parts in the windows and potentially welded to the frames. These openings will have artistically fabricated sculptural parts that will be sourced from Local Student welding programs.

Fabrication ~

- Vision, Mentored Design, Direction and Collaborative Coordination guided and by: Meryl Juniper BFA TumbleWeed Expressions.
- Design team formed with Local High School students and Community Elders.
- HandMade Tiles, fabricated in collaboration with Youth and Families. Mentorship from volunteers of Teens and Elders from the Sebastopol Senior Center are guided by Meryl and Lead Artists.

Installation Process ~

- All tiles will be produced and fired to a proper firing temp for exterior installation.
- HandMade Tiles will be laid out in our design, with commercial mosaics. Then thinset, grouted and sealed on both sides of the backer boards.
- These panels will then be dropped into welded frames, capped, sealed and welded on all sides.
- With frames these panels will be attached to the cement Base Wall and each other.

Timeline ~

- Design Team gathers and creates ~ May
- HandMade Tile making Summer Programs ~ July-August
- Metal Frames and Footing Base Fabricated ~ August
- Base Wall, Panels and Sitting Area Installation ~ September
- Celebratory Opening ~ October



Murphy Avenue Sebastopol 2 Walled Backsplash 16' x 3'

Budget Estimates ~

- Mentorship ~ Meryl Juniper and Lead Artists, design, fabrication of HandMade Tiles, Mosaics, layout, adhering of tiles, grout, grout seal and installation to fruition ~ \$8,500
- Cement Base Wall ~ \$6,000
- Welded Metal Frames 5- 3'x5' ~ \$4,300
- Sitting Area ~ \$2,500
- Thin Set ~ Grout ~ 5 panels Hardie Backer Board ~ Hydro Ban ~ \$600
- Clay and Glazes ~ \$600 Mosaic Material ~ Sourced by donation
- Insurance Increase to 2M Coverage ~ \$2,500 over 5 years of commercial liability insurance
- Insuring the piece for 5 years ~ Answer not known as of yet.

Professional Curriculum Vitae ~

- See Attached pdf

Commercial Liability Insurance ~

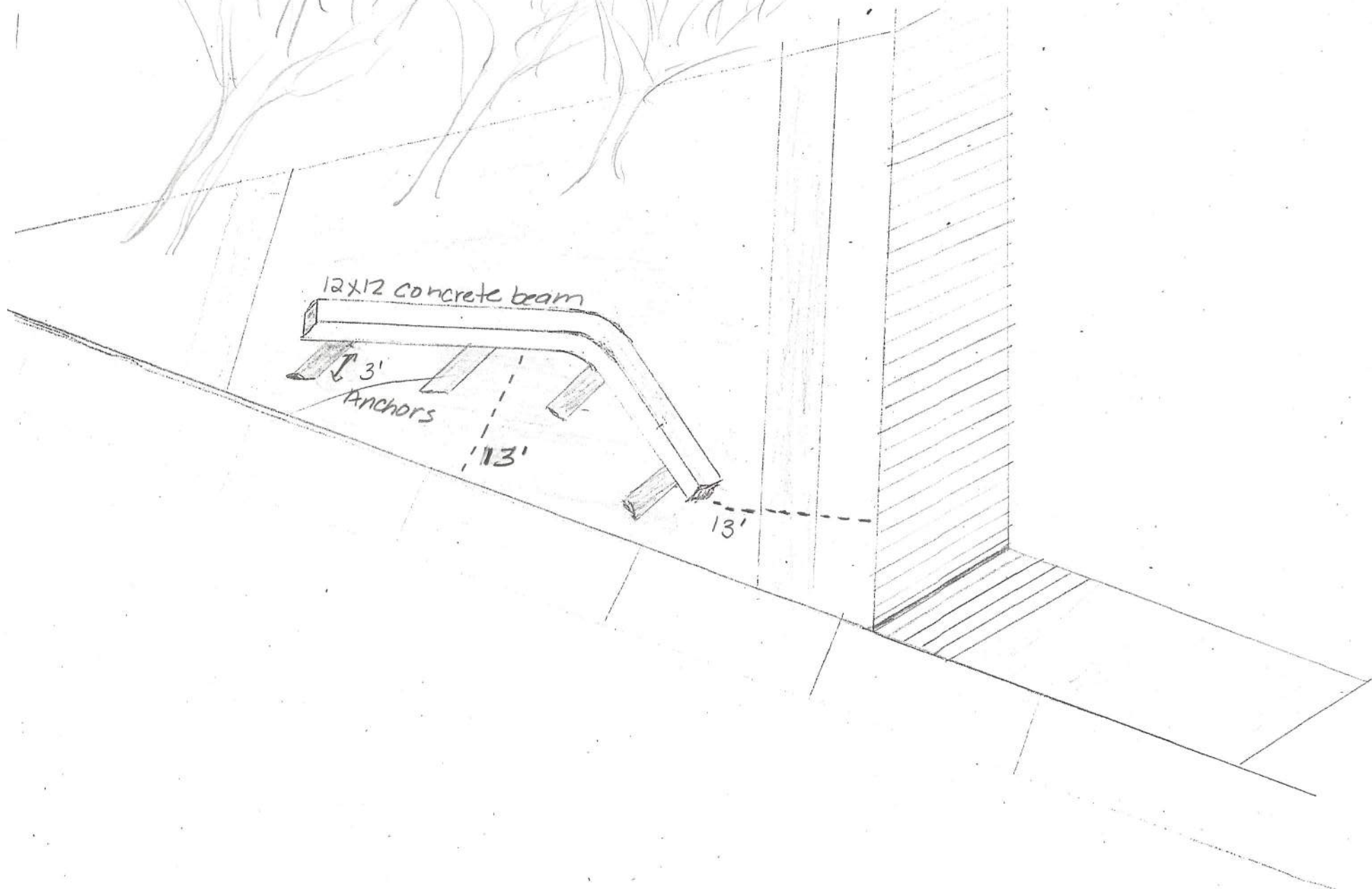
- See Attached pdf

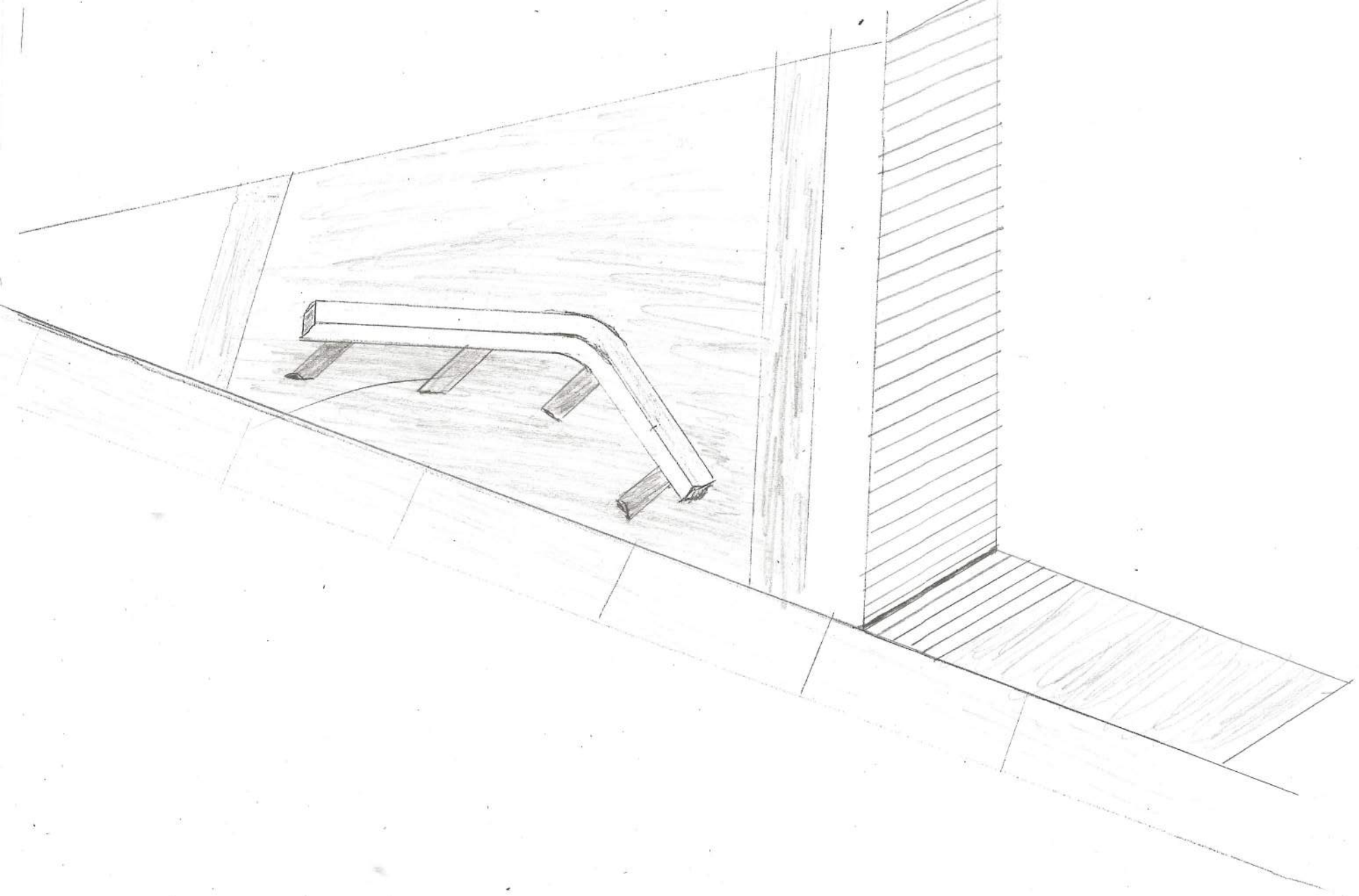
Images ~

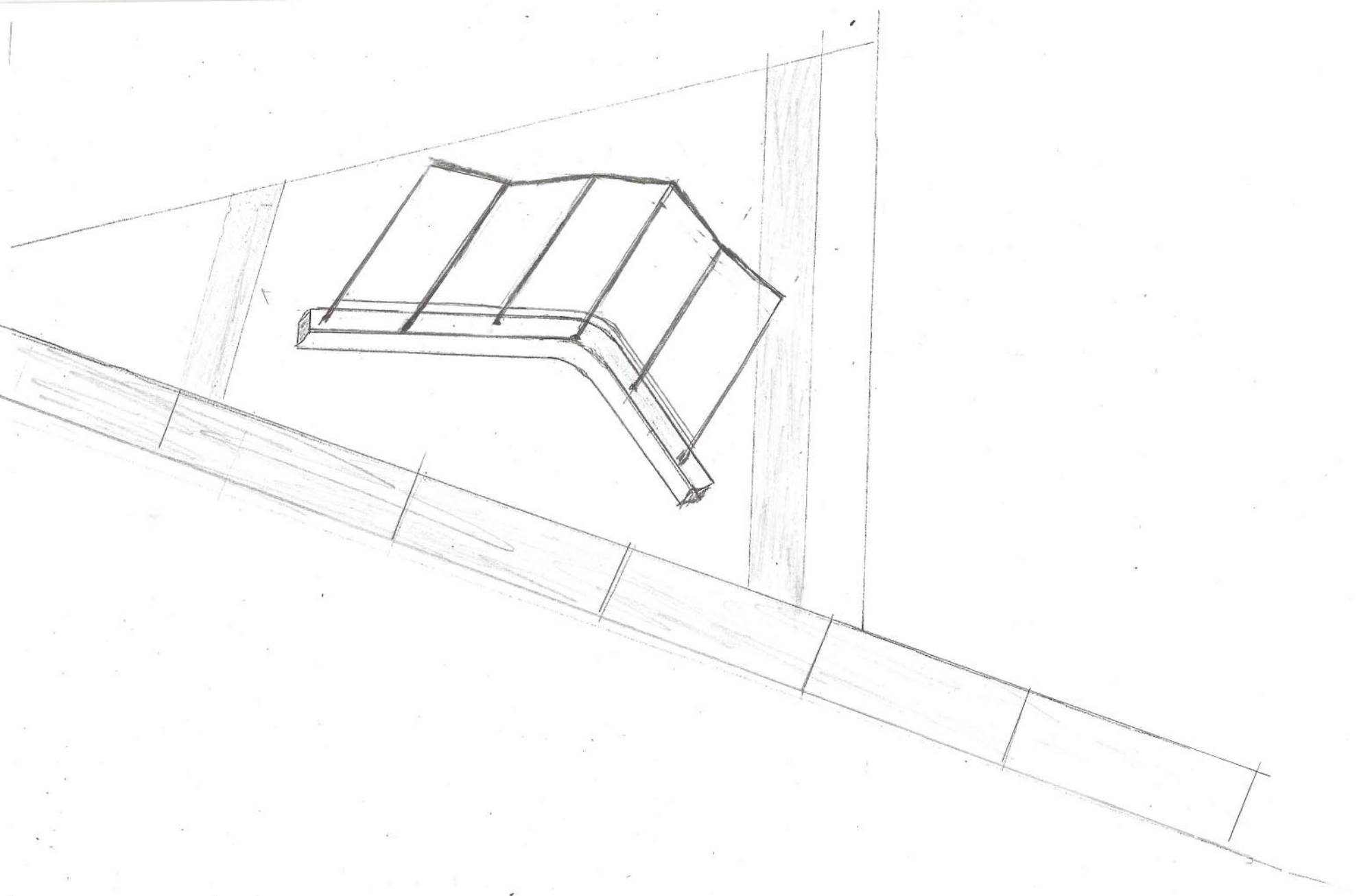
- See meryljuniper.com
- See Attached pdf Sketches for Base Wall and Frame Structure Designs offered by Carlos
- See Attached pdf Sketch for Aerial View and Panel Draft offered by Meryl

Within Gratitude & Creativity Meryl Juniper BFA





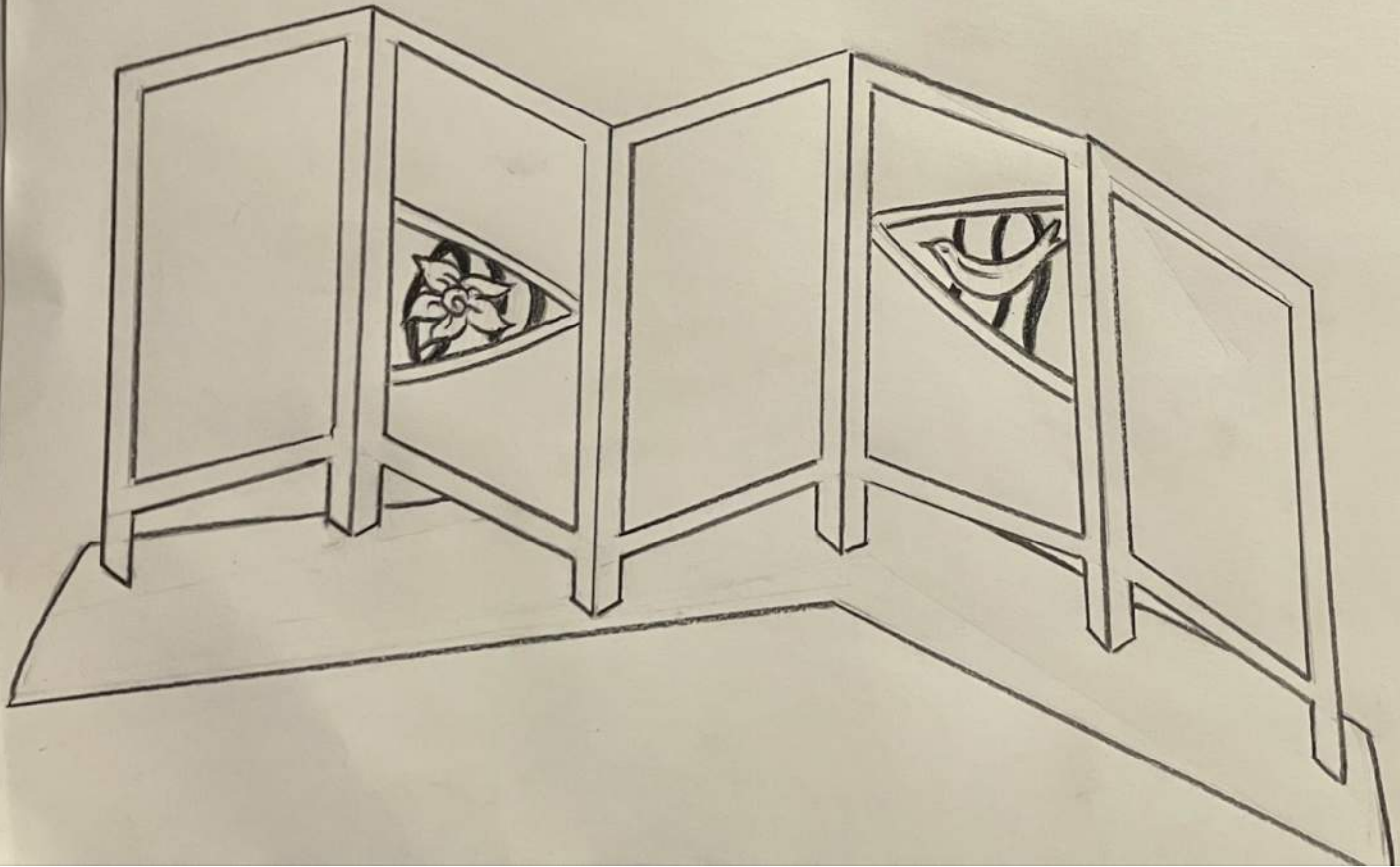




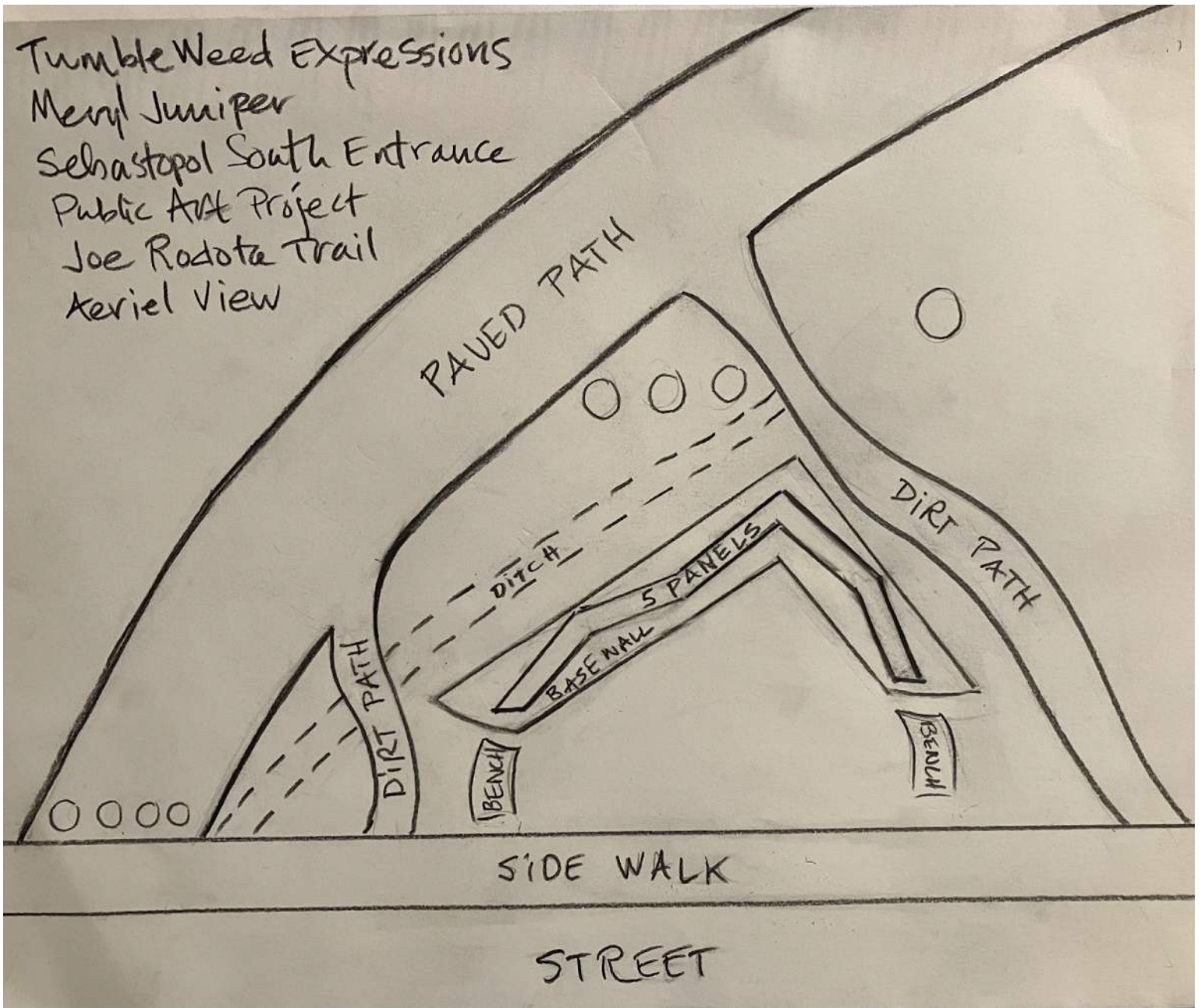
Tumbleweed Expressions
Merrill Juniper

Sebastopol
South Entrance
Public Art Project
Joe Rodota Trail

Panel Draft



Tumbleweed Expressions
Meryl Juniper
Sebastopol South Entrance
Public Art Project
Joe Rodota Trail
Aerial View



Meryl Juniper Bachelor of Fine Arts



Summary of Intentions

Creating environments where inspiration can flourish within fertile ground. Enhancing the awareness of practice, passion and play while supporting the emergence of the naturally creative self. Tapping this imaginative presence to guide me, as an Artist, Master Arts Educator and Community Collaborator. Walking within a living Folk Arts tradition, occupying the worlds of MultiMedia Visual Arts Expression, the performance mediums of Dance-Theater, Music, Poetry, Story and ritual based Eco-Somatic practices, with self, community and the earth. Enlivening within as well, my strong devotion to Farming, Natural Medicine Making, Partnership and Motherhood.

My innate expression thrives within the venues of Public Collaborative Installations, Artist Residencies and IntraGenerational MultiMedia Arts Experiences, where the edge between audience and nuclear fragmentation melts away as a vehicle to ignite abundant creative expression and inner personal transformation at the hearth, helm and heart of community.

Education of Purpose

1976 to 1979 . San Francisco Art Institute . San Francisco, California

Accelerated study of Fine Arts, Ceramics, Painting, Drawing, Creative Writing, Women's Studies and Art History with Master Artists and Educators: Richard Shaw, Bob Rasmusen, Ron Negal, Bruce McGaw, Howard Smagula, William Burroughs and Angela Davis. Gaining a Bachelor of Fine Art, while participating in many collective exhibitions throughout my study, held at the SFAI and local venues.

1981 to Present . Studio locations in California, Massachusetts and Maine

Comprehensive study of Dance, Voice, Somatic Experiencing Techniques, Improvisation, Modern, Ballet, Folk, African, Haitian, Caribbean, Contact Improvisation, Motion Theater, Performance and Vocal Improvisation, with Esteemed Artists: Paul Human, Keith Hennessey, Carol Swann, Martin Keogh, Sara Shelton Mann, Jess Curtis, Nina Wise, Simone Forti, Remy Charlip, Andrew Harwood, Deborah Hay, Chris Mathias, Scott Wells, Maria Freebairn-Smith, Melecio Estrella, Joe Goode and Nancy Stark-Smith.

August 1988 . The Penland School of Crafts . Penland, North Carolina

Concentrated HandMade Paper-Making workshop in Oriental and Western style Paper-Making techniques. Pulp-preparation, sheet-formation, wet collage, screen and deckle constructions and Holender beater operation. Exploring many aspects of this ancient medium.

September 1987 . Haystack Mountain School of Crafts . Deer Isle, Maine

Intensive salt-fire kiln-building workshop held at Maines premiere Craft School. We were involved in the design, bricklaying, wall-construction and arch building techniques to complete the building of this kiln. In collaboration, we built the kiln in one week.

1974-76 & 1979-80 & 2008-2009 . Mt Sac & Saddleback & College of Marin . Community Colleges

Studio Explorations in Ceramics, wheel, hand-building and surface treatment explorations along with MultiMedia Visual Arts, Poetry, Sociology and Anthropology.



Visual Arts Educator Experience

1996 to Present . Master Arts Educator TumbleWeed Expressions . Santa Rosa, California

Master MultiMedia Arts Education within Private and Public Schools, along with Home-Pre-After-School and Intergeneration Experiences. Along with being in local schools, community and art centers, my programs are as well held in my Santa Rosa Studio.

2018 to 2021 . Co-Director IslzWe Studios . Coarsegold, California

IslzWe Studios, collaboration with Musician, Musical Arts Educator and Sound Therapist, Paul Human. Hands on Learning, Inspired Art Appreciation, Encouragement of Imagination, Musical and Visual Arts History and Project Based Engagement, Curriculum Integration, Multi-Subject Learning, while expanding awareness with regard to environment, expression, and community collaborations.

2004 to 2020. Art Instructor . Sebastopol Center for the Arts . Sebastopol, California

InterGenerational workshops for Home School and AfterSchool participants and their families in a varied medium, open-studio, mentorship based, expressive arts environment. Teaching adult classes in Visual Arts, Contact Improvisation and Motion Theater. Speer-head Coordinator and Director for School Year, Spring and Summer MultiMedia, InterGenerational Creative Arts Programs.

2012 to 2019 . Artist in Residence . Shoreline Unified . Tomales, California

Experiences in curriculum integration with class room teachers in an Artist in Residence program, infused with MultiMedia expressions, hands-on experiential learning and arts history focuses. Including annual arts exhibits and the instigation and fruition of 17 large scale hand-made tile and mosaic installation pieces with students, staff and community volunteers. From start to finish, design, planning, tile making, mosaic work and installation. Grades K-8th.

2010 to 2017 . Artist in Residence . Twin Hills Union . Sebastopol, California

Following Sally Brigg's lead we created a new art program. Teaching solo, and collaboratively with Sally Briggs at Apple Blossom Elementary School as part of an Artist in Residence program, infused with MultiMedia explorations, curriculum integration, hands-on experiential and arts history focuses. Including annual arts exhibits. Grades K-5th

2002 to 2011 . Artist in Residence . Oak Grove Union . Graton and Santa Rosa, California

Within a parent committee, instigated this MultiMedia Artist Residence Program. Then served as Artist in Residence in this curriculum integrated art program. Including collaborations with Music teacher in sound exploration and instrument making. Including annual arts exhibits and the instigation and fruition of 18 large scale hand-made tile and mosaic installations with students, staff and community volunteers. From start to finish, design, planning, tile making, mosaic work and installation. Along with collaborative art works production in an event setting, producing work for the annual auction. Grades K-5th.

2008 to 2011 . Art Instructor . REACH School . Sebastopol, California

Teaching within an experiential clubs model. Introducing low-fire ceramics, multi-media, painting, drawing and collage. REACH is an integrative, arts magnate, hands-on learning environment. Grades 4th-8th.

2007 to 2009. Artist in Residence . Willowspring School . Sebastopol, California

Teaching visual arts in a one-room style schoolhouse. Multi-medium arts explorations and ceramics in a curriculum based, seasonal and theme based orientation, Including Fine Arts and Traditional Crafts techniques, and an annual arts exhibit. Grades K-3rd.

1997 . Artist in Residence . Santa Rosa Arts Council . Santa Rosa, California

Teaching workshops in a varied multi-media approach in Santa Rosa Public schools. Projects created to develop self-esteem, within a co-operative creative learning experience. Special programs were funded by grants `for Youth at Risk. Grades K-8th.

1990 to 1996 . Artist in Residence . LEAP . San Francisco, California

Residencies provide curriculum and culturally based multi-media based collaborations with the classroom teacher. LEAP, or "Learning Through Education and the Arts Project" supports the presence of the Artist Residences in the classroom in public and private schools throughout the city. Grades K-8th.

1996 . Visiting Artist . San Francisco Art Institute . San Francisco, California

Lectured and offered hands-on experience, as part of a course called The Artist as Teacher. Presented to student artists preparing for residencies in schools. Integration of my experiences, in the field of Arts Education within Public and Private Schools, Art Centers, After School and summer Arts programs. College level course.

1992 to 1993 . Artist in Residence . Nonesuch School . Sebastopol, California

Teaching ceramics; hand building, and wheel throwing techniques, paper-making, textiles, and sculpture within an open education environment. Mentorship in design, proposal, execution and installation of a large-scale ceramic installation. Grades K-12th.

1990-1993 . Artist in Residence . Synergy School . San Francisco California

Teaching visual arts during the school day and within an After School program. Multi-medium arts explorations in ceramics, curriculum integration, recycled materials use, with a seasonal, theme based orientation to Fine Arts and Traditional Crafts techniques. Grades K-5th.

1990-1993 . Arts Instructor. Children's Day School. San Francisco California

Teaching visual arts during the school day with young children, while eveloping multi-medium arts explorations, hands on tactile experiences in ceramics, sculpture, painting, drawing and collage, recycled materials use and annual arts exhibits and auctions. Pre-School Ages 2-5.

Exhibition and Performance Collaborations

January 2012 to 2021 . uMuti . Cotati, Sebastopol and Coarsegold, California

uMuti is a precisely rich, collaboration with partner Paul Human. Developing voice, song-writing, and instrumental meanderings of improvisation, overlaid with, poetry and sound, with an intention for communal healing and deep expression. uMuti meaning "Tree, Wood, Medicine" is a poignant word to describe who we are together, chosen from Paul's ancestral roots in South Africa. We come to this connection, through, prayer, tenacity and a focus on the purity of vibrational healing, articulate verbal sounding, poetry, music, song writing and expression. Engaged in song writing, recording and performative, collaborative projects within dance, sound, text, song and music.

1993 to Present . TumbleWeed Expression, Ceramics . Coarsegold, California

Open Studio Exhibitions of functional-ware, sculpture and large-scale ceramics installations works, including fountains, and Interior and Exterior Installations. Speer-head producer of MultiMedia dance-theater, site specific, collaborative performances intertwining voice, dance-theater, story, improvisations, video projections, poetry and live music. Production of and teaching of workshops in Contact Improvisation, Motion Theater, Somatic Expression, Song, Music, Dance and Voice, with an emphasis on social transformation through creative expression and co-creative cultural reactivation, in sustainable community building, through events, workshops and collaborative cultural arts experiences.

2018 to 2019 . Say It Sisters . Sonoma County, California

Performance Collective for Motion Theater. Solo, Duet and Ensemble performative form for live, personal story telling of motion, song, text and voice. With, Elizabeth Moriarty, Ashae, Snyder, AnnMarie Ginella, Karin Damarest and Maria Freebairn-Smith.

2012 to 2015 . Piñata Collective . Bay Area, California

Ritual based Performance in collaboration with, Liz Boubion, Afia Walking Tree, Diana Lara, Nao Kobayashi, Bricine Mitchel, and others, developing embodied deconstruction of the Piñata Ritual and earth based expression. The Piñata Dance Collective is an international group of artists, perma-culturaists and educators who are committed to sustainability in the arts through performance, ritual, education, environmental justice and community outreach.

Spring 2011, 2012 and 2013 . Sprint Copy Center . Sebastopol, California

Annual Showing of student and Arts Educators work from Apple Blossom School. Arts Educators presentation of ceramic functional-ware, painting, photography along with student multi-media works in collaboration with Sally Briggs and Grades K-5th student body population.

June 2012 . Dhyana Center Lofts . Sebastopol, California

Solstice Concert, infusing and intertwining improvisational movement and voice, in collaboration with musician Mark Growden and musical duet- Moments of Confusion featuring Diana Strong and Myra Joy. Including art installation set piece, large scale, interactive hanging moving sculpture.

April 2009 . The Imaginists Theater . Santa Rosa, California

Dance-theater, Sound-scape, orcastrated, composed, directed and produced by Jesse Olsen Bay and Frieda Kipar Bay, "Towards the Meeting Grounds" with musicians and dancers Peter Bergquist, Anne Carol Mitchell, Donna Denevan-Lynch and Claire Drucker.

2005 to 2008 . Truth Be Told . Sebastopol Center for the Arts . Sebastopol, California

Collaborative multi-media improvisations, "Adjacent to Now" with musicians and dancers, Elliot Fintushel, Julian Blaire, Melecio Estralla, Jesse Olsen Bay, Frieda Kipar Bay, Claire Drucker, Julie Drucker, Karin Demarest and Maria Friebarin-Smith and "Circumference of the Soul" Grace Merdock, Elliot Fintushel and Julian Blaire.

August 2005 and 2006 . Peace Wall and Sculpture in the City . Santa Rosa, California

Co-creative Dance-theater, Performance Ritual, "Pebble of Peace" and "Sculptures in the City" with musicians and dancers, Paul Human, Melecio Estrella, Nao Kabayashi and James Schlesselman.

May 2004 . Creativity Lodge . Santa Rosa, California

Co-created Dance-theater, live video, scored improvisation, voice and music "Narcissus" with musicians and dancers, Kim Adams, Amanda Snyder, Elizabeth Lakin, Julian Blaire, Steve Shain and Dylan Bolles.





City of Sebastopol
Planning Department
7120 Bodega Ave
Sebastopol, CA 95472

January 29, 2024

Michael Per Erik Lindell



Dear N. Mahungu and the City of Sebastopol Planning Department,

I am thrilled to present a proposal for the Sebastopol South Entrance Public Art Project at the Joe Rodota trail. Having visited Sebastopol and the surrounding Northern California area frequently over the past few years, I've cultivated a profound appreciation for the inherent beauty in these charming towns. What resonates most with me is the community's love and respect for nature, fostering a symbiotic relationship that embodies a sense of freedom and adventure. With a wealth of experience in fabricating other artists' public sculptures, I've been eagerly seeking an opportunity to create and place my own sculptural work. This would allow me the ability to seamlessly unite my own love of nature and art into a communal setting, providing visual nourishment for the community. Public art, in my view, has a certain power to breathe and exude energy outside the confines of galleries and museums.

My approach to this project is grounded in a longtime passion for public art, coupled with a diverse background in art, fabrication, design, and architecture. After attending the School of the Art Institute of Chicago for three years, I honed my skills as a fabricator working for several Sculpture/Architectural fabrication studios in Chicago. During this time I accumulated roughly seven years of experience and expertise fabricating and installing numerous large-scale sculptures while concurrently developing my own signature artwork. After an injury sidelined my ability to continue working as a fabricator, a trip to Europe excited an passion for Architecture. I received my Master's in architecture from UCLA and for the past 16 years have worked as a Senior Designer in Architecture firms in Los Angeles. I really have enjoyed contributing to the design of public community spaces that have the ability to engage a community through thoughtful design. My ability to make art may have taken a detour but the passion has only grown.

My proposed sculpture seeks to evoke beauty by establishing a profound connection to nature, the local environment, and culture. I aim to reflect the community's values and project objectives by aligning my proposal with the allocated budget, emphasizing safety, durability, and low maintenance. Beyond offering an object for visual contemplation I truly hope it initiates a space for gathering and connection. If selected as a finalist, I commit to refining my proposal by detailing each step required for the sculpture's fabrication and installation. This includes collaboration with consultants for engineering, permitting, fabrication (primarily by myself), delivery, installation, and insurance.

Thank you for considering my proposal. I am genuinely excited about the prospect of contributing to the community of Sebastopol through my artwork and becoming an integral part of its vibrant fabric.

Sincerely,

Michael Per Erik Lindell



TIMELINE SCHEDULE:**Site Work (2 days):**

Footing base prep and pour (Does not include curing time)

Permitting (TBD):

Permitting/ Agency Clearances

Fabrication/Delivery/Installation (10 weeks):

Engineering

Materials order and delivery

Fabrication

Delivery to project site

Site installation

NOTE: This schedule is an estimate and relies on the prompt clearance of all necessary permits and approvals from relevant agencies. Factors influencing the schedule also encompass potential weather-related delays during on-site preparation/ installation. In the event of advancing to the finalist stage, this schedule will undergo further refinement.

BUDGET:

- A. **Artist Fee: \$ 3,000**
 a. \$ 2,500 =10% of Budget- Design, design documentation for laser cutting steel. Material procurement and fabrication/ vendor research. Physical and digital models.
 b. \$ 500 Structural/civil engineer consulting.
- B. **Material, Equipment and Production: \$ 18,300**
 a. \$ 7,000 27 pcs .4'x.8'x.1/8 Corten steel, misc. Misc. Steel for support and base.
 b. \$ 3,000 27 pcs. Laser cutting, Bending of steel sheets.
 c. \$ 2,000 Foundation- 45 cubic yards of concrete, labor and form work
 d. \$ 6,500 Fabrication. Assembly, Welding, Sanding and Finishing. (Artist to complete)
- C. **Studio Fees: \$ NA**
- D. **Transportation: 430 miles: \$ 1,200**
 a. \$ 700 truck rental, fuel, mileage
- E. **Installation: \$ 1,000**
 a. \$ 500 Forklift Rental
 b. \$ 500 Labor
- F. **Lighting: \$ NA**
- G. **Insurance: \$ 500**
- H. **Taxes: \$ TBD**
- I. **Documentation: \$ TBD**
- J. **Contingency: \$ 1,000**

TOTAL: \$25,000

NOTE: This budget is an ROM estimate and relies on current material prices, labor costs and assumptions made for engineering and insurance costs. In the event of advancing to the finalist stage this budget will undergo further refinement. It is assumed that since no site utilities are available that site or sculpture lighting is not a requirement and therefore not included in the budget.

EMPLOYMENT**Senior Project Designer: AA**, Los Angeles, CA**April 2016-current**

Lead Designer /Project and Client Management: Develop and design and strategies that shape the over arching architectural vision with clarity and rigor from concept to construction, independently or leading a team towards the production of supporting material for Construction documentation.
Problem Solving and Detailing for Custom Design Solutions.

Senior Designer: SPF:a, Culver City, CA**July 2012 –April 2016**

Lead Designer/Leader/Collaborator: Develop design and strategies that shape the over arching architectural vision with clarity and rigor from concept forward. Independently or leading a team towards the production of supporting material and documentation. Collaborate with teams to fill in design gaps.

Project Designer: JFAK, Los Angeles, CA**March 2011 – July 2012**

Lead Designer/Collaborator: Involved in the conceptual design, 3d modeling, visualization and design documentation for a wide range of projects.

Project Designer: SPF:a, Culver City, CA**January 2007 – February 2010**

Lead Designer/Collaborator: Involved in the conceptual design, 3d modeling, visualization and design documentation of a wide range of projects
Visualization: Production of professional quality renderings and physical models using a wide variety of methods and materials.

Architectural/Art Fabricator:**Vector Fabricators**, Chicago, IL

June 2003 - September 2003

Skyline design, Chicago, IL

July 2000 – September 2000

V.A. Robinson, Chicago, IL

June 1999 - July 2000

Dan Blue Studio, Chicago, IL

May 1995 – June 1999

Fabrication, Engineering and Project Management: of a wide variety of custom architectural and sculptural objects at varying scales, complexities and materials. Duties include bidding, drafting, detailing and leading a small team of fabricators through construction, finishing and installation

NOTE: Not all Metal Fabrication Experience listed for clarity and relevance.

ART EXHIBITIONS

Otherville: University Galleries, Illinois State University, Normal, IL 1999

2000 Clowns: University Galleries, Illinois State University, Normal, IL 2000

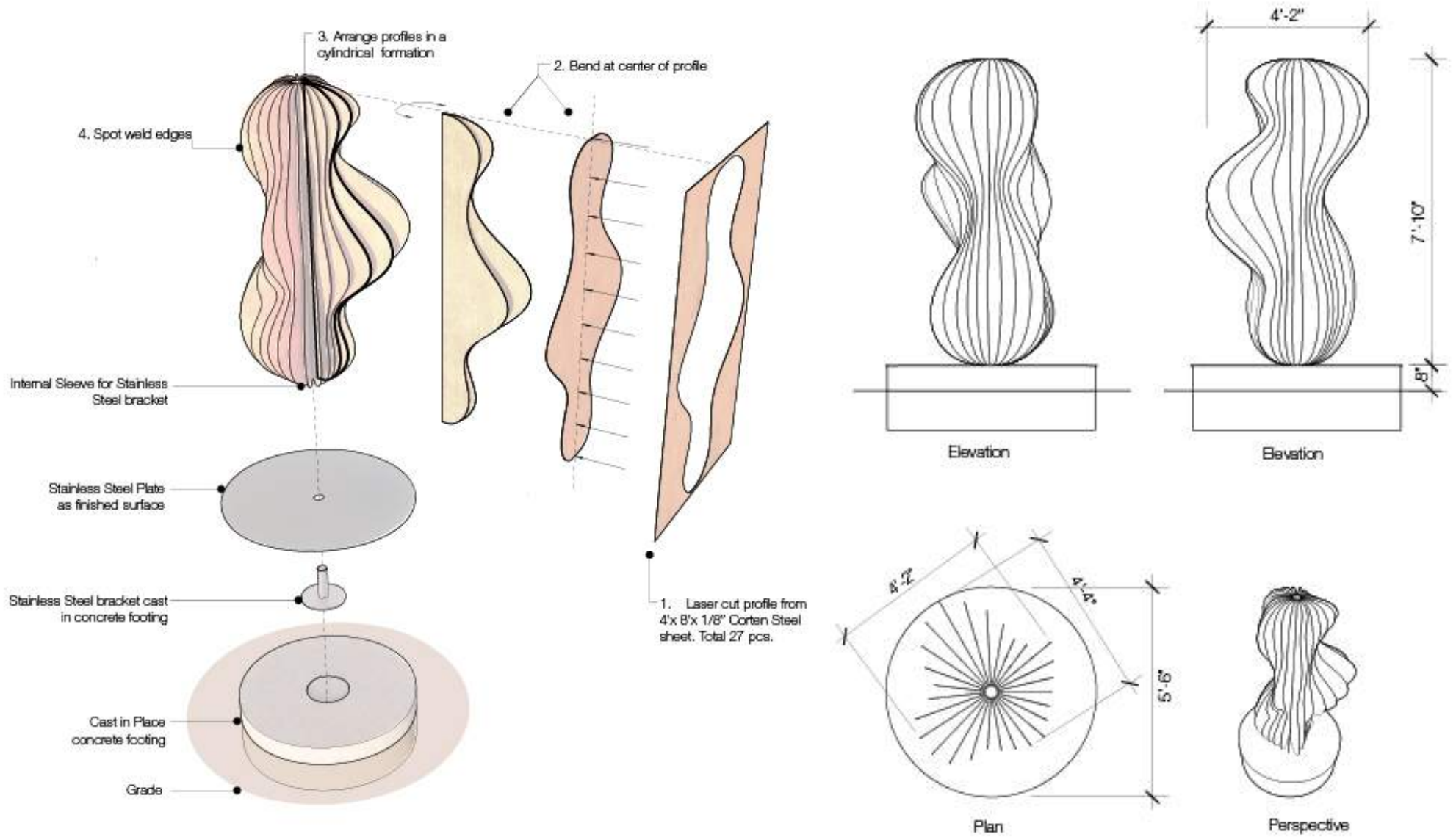
My sculpture proposal draws inspiration from my passion for observing natural forms, movement and sites that create a sense of space. Recent visits to the Sonoma area have highlighted what I see as a juxtaposition between the natural rolling hillsides and the man-made intervention of the cultivated grapevines. This conceptual collaboration between nature and man serves as the foundation for my sculpture. Designed to provoke an ephemeral quality reminiscent of the never-ending landscapes and at the same time it forming an almost figurative quality encouraging engagement at personal scale. The abstracted form allows viewers their own imagination to find their hidden figures, akin to looking at clouds. Situated at the convergence of a trail, sidewalk, and path, the sculpture intentionally lacks what could be perceived as front, back or sides inviting viewers to engage with it from all angles, hopefully providing an immersive experience for the nature-centric community. The included renderings are to support the dynamic, abstracted nature of the sculpture.

Corten (weathering steel) is the chosen material for my sculpture. Its patinaed surface is intended to reflect the organic nature of the form and the essence of time. The Corten's material properties also ensure durability and minimal maintenance within the provided budget and can provide for a lasting, visually dynamic sculpture.

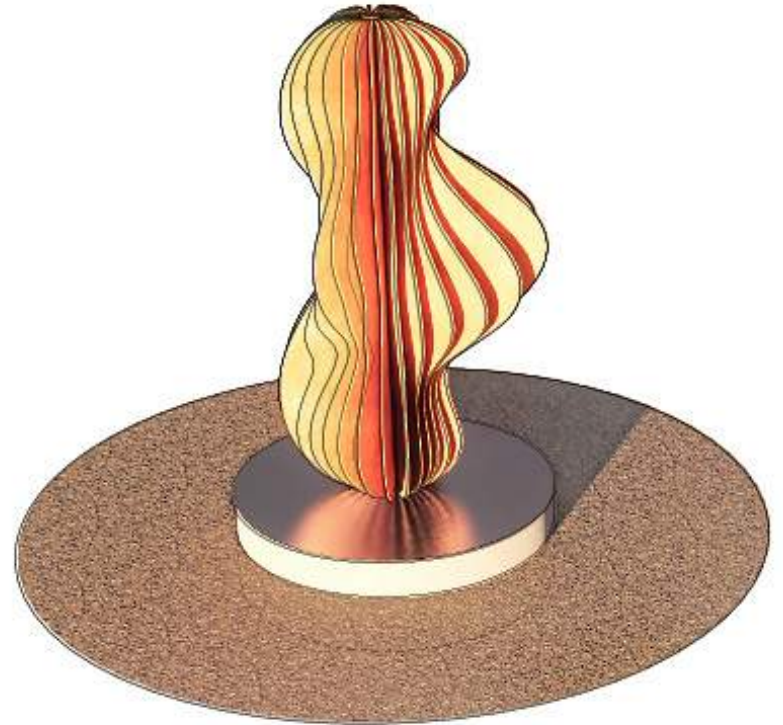
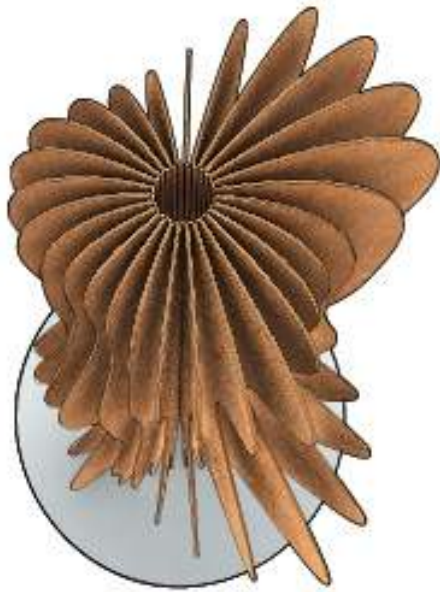




Inspiration: The rolling Hills of the Grapevines in Sebastopol and surrounding Sonoma County



CONSTRUCTION DIAGRAM



Rotated views of sculpture



Studies for Large Scale Outdoor Sculpture: Material: PLA, Aluminum wire, Encaustic Wax: Scale varies (for reference the bases are 8" dia. by 1.5" tall)



Extra: Aluminum, Wood, Canvas, Automotive Lacquer. Approx. 7'x 6'x 3'



Miss Berlin : Aluminum, Wood, Canvas, Acrylic paint. Approx. 5' x 4.5' x 1'



Mor: Patinaed Steel . Approx. 54"x 32" x 16"



Less: Patinaed Steel . Approx. 54"x 32" x 16"

Sebastopol South Entrance Public Art Project

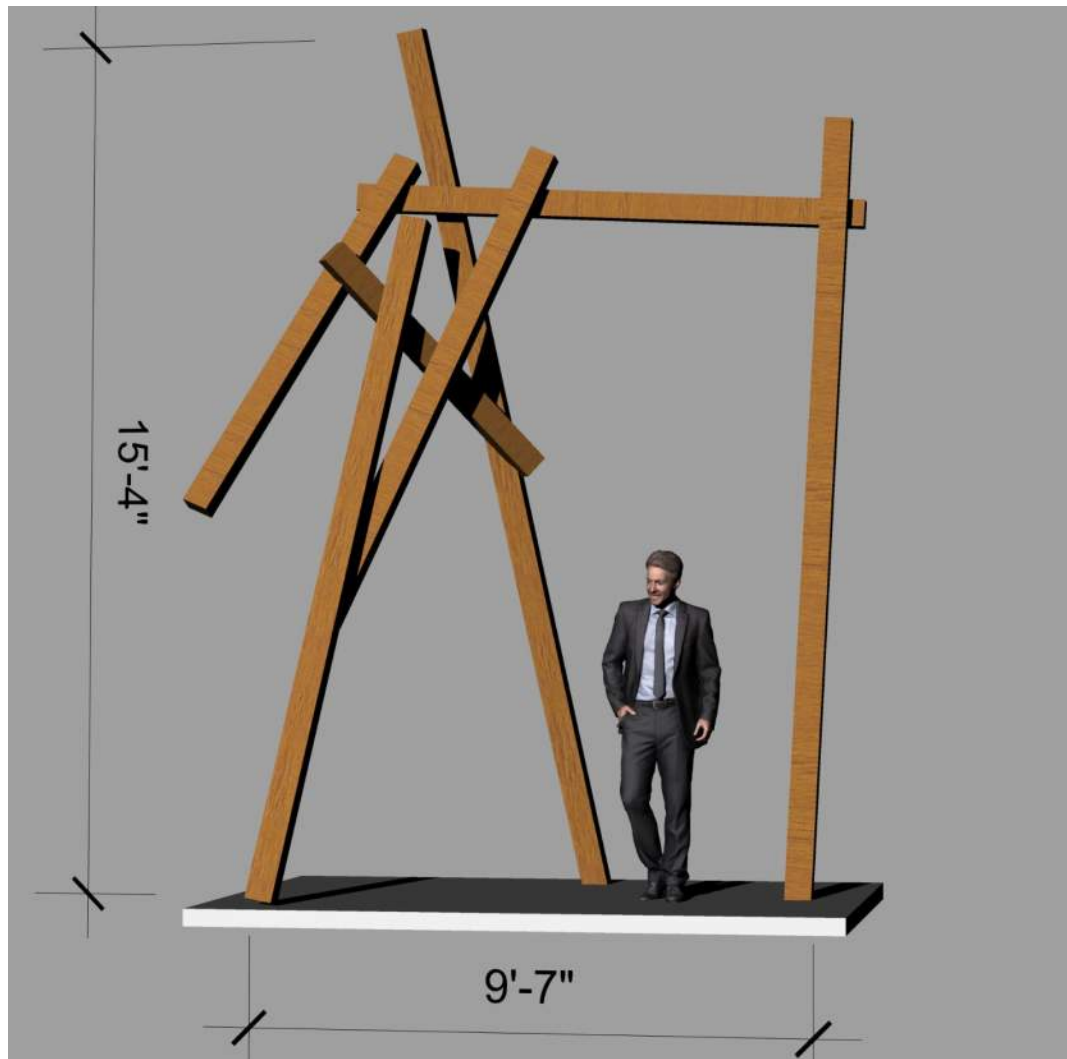
Nick Sheridan -

My name is Nick Sheridan and I am a California native who grew up in Laguna beach, where I currently still live. I have spent a lot of time in Sonoma and the bay area with family that lives in those areas. My dad was a general contractor who built homes in Laguna beach, so grew up around tools and on job sites. I was active in the arts in middle school and high school with drawing and painting classes as well as ceramics. My friend and I had a booth at The Sawdust festival in laguna beach where we sold our Raku ceramics that we made in his ceramics studio while in highschool.

After high school I studied architecture at Cal Poly Pomona and spent an academic year in Florence, Italy studying architecture and traveling, and viewing art. That was a very transformative time for me. After graduating from Cal Poly Pomona with a Professional degree in Architecture I practiced architecture with my cousin in Newport Beach doing modern custom residential architecture. Our small architecture firm slowed down in 2008 recession and at that time me and 2 life long friends I grew up with started cerno (www.cernogroup.com). It began as a design company where we were developing lighting, furniture and did other design services for projects in our community. We quickly focused on LED lighting, and creating a modern line of decorative LED light fixtures that we made ourselves. We have since grown a lot and have an extensive line of lighting sold across the nation and internationally. My role is director of design and I spend most of my time designing new light fixtures. While it is a collaborative process with my business partners and the whole team we have here I am the principal and only designer.

A more recent product I developed at cerno is the cura pendant <https://cernogroup.com/products/cura/> that is composed of 72 ½"x ½" raw walnut sticks that are assembled into an abstracted bird's nest. The studies I did into this artistic language informed my design proposal for the sculpture at the trailhead. I found the design prompt for the commission and quickly began working on different designs and compositions . . .

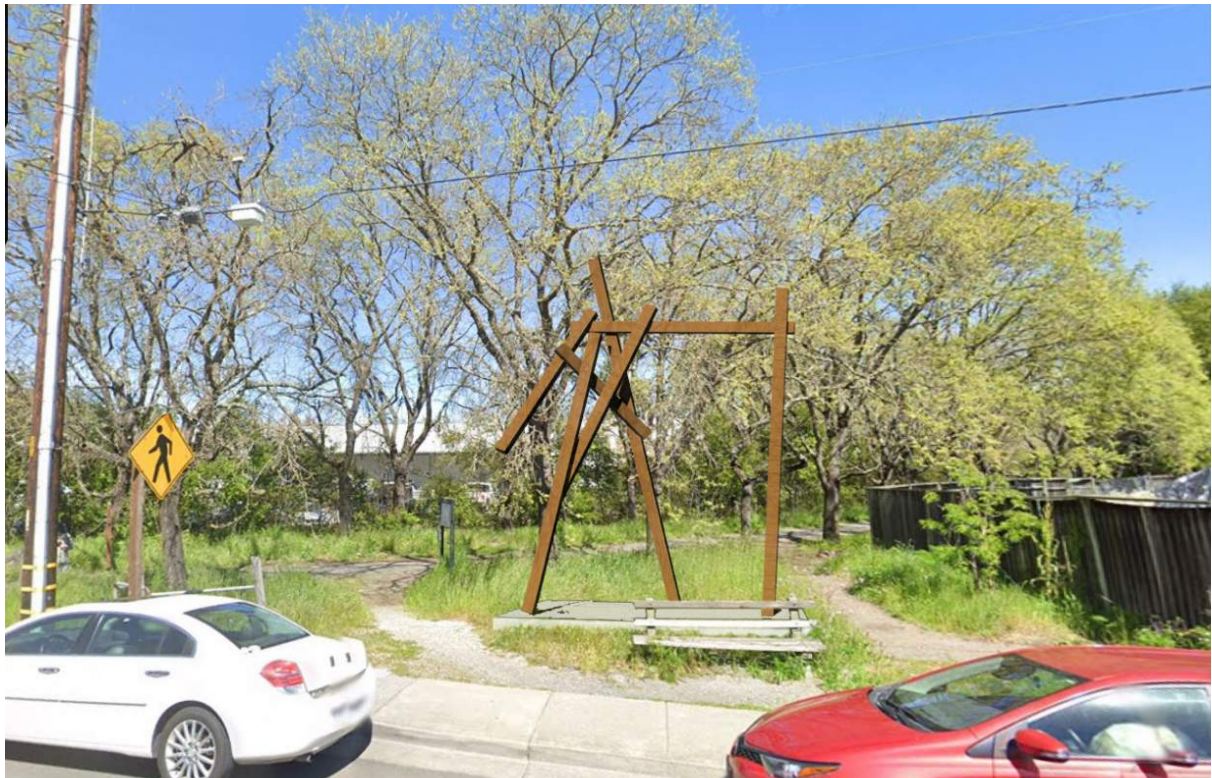
The Hiker

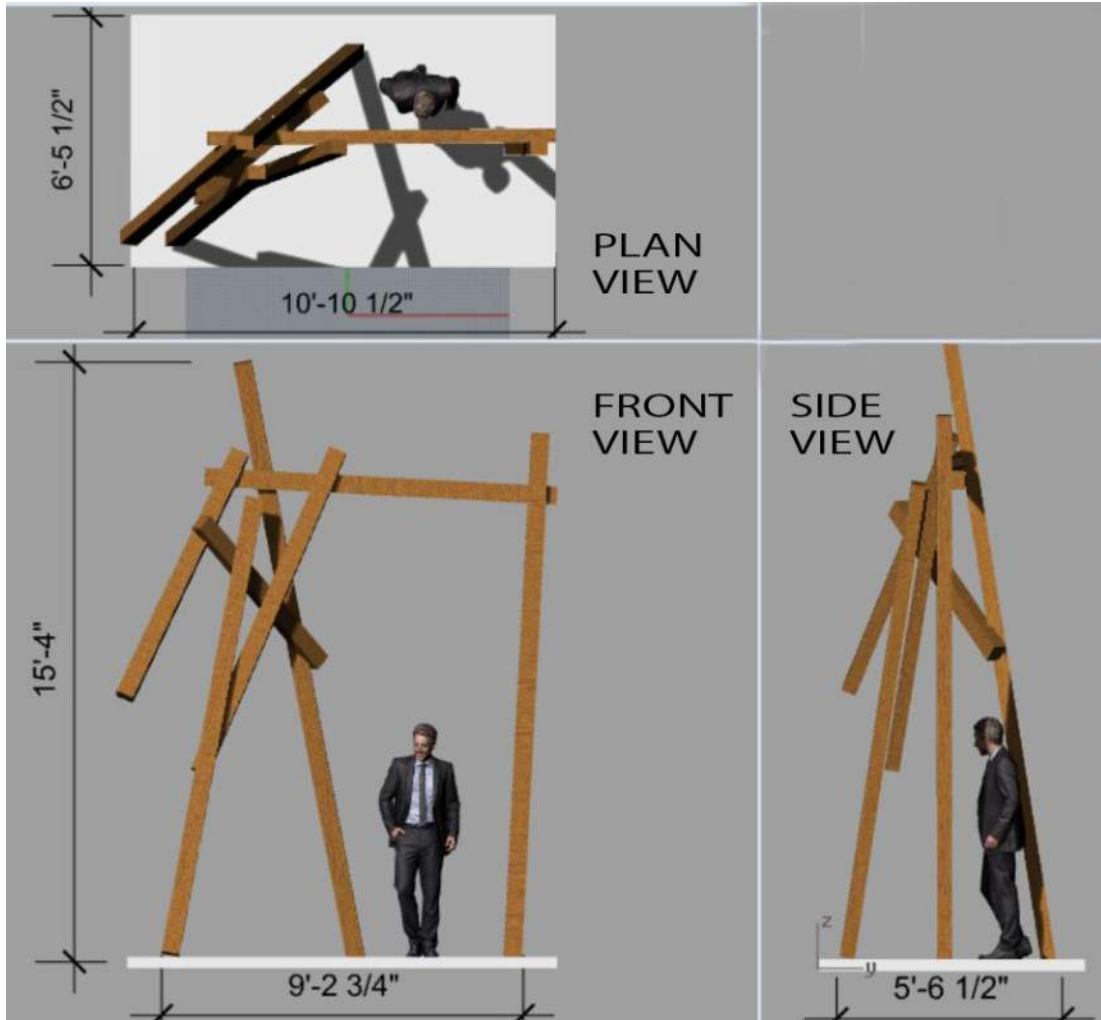


An abstracted hiker figure with a hiking pole, to mark the trail head.

Built of pressure treated 4x6 wood elements, connected with stainless steel fasteners, this is a strong, low to no maintenance sculpture that has a grand scale and will act as an anchor and identity for the trail head. A concrete plinth footing with embedded attachments for the wood members will be needed - or it could be 3 separate concrete footings.

I would pre build the sculpture here in Orange county California, disassemble it and drive it up to the site. I would have a local contractor build the footing to my design. We will have a structural engineer sign off on the footing design, wood connections and general overall design. I am very confident the structure will be very strong. We may want to avoid patrons climbing on the structure and we could discourage that in a few ways if it is felt necessary, by elevating the footing among other means. If this was not a worry we could create a path that would go through the large opening to allow for hikers to pass through the sculpture as a sort of gateway arch.





To mostly conceal the fasteners the hope would be to have the bolt heads on the back face of the sculpture, if possible based on engineering.

Budget

Wood structure, and stainless steel fasteners and connection brackets - \$2,200

Concrete footing(s) - \$6,500

Engineering for structure and footings - \$5,500

Transportation/travel - \$900

Assembly helper labor (both pre assembly and site assembly) \$900

Tool allowance for construction of structure - \$600

Cast bronze plaque set into concrete \$450

\$17,050 costs

I would be happy to be paid just \$5,000 for my time which would leave \$2,950 for contingency or future maintenance.

Timeline

Finalizing the design, and scale should be done on site, which I would need to come for a visit and be a collaborative effort with the city, community, and their agents. 1 month to coordinate

After that the design will be formally drawn and connection details worked out - and at that point the engineering portion could begin. 2-3 months to complete

Footing to be poured - 1 month to secure contractor and schedule. Plus 1 month for the concrete to fully cure

Assemble the sculpture on site - 2 -3 days

Total time 4 - 6 months

With my experience as an architect and a designer I think I have a good set of skills to bring the project to fruition.

I am open to tweaks and am happy to work with others to ensure the best possible outcome.

I look forward to hearing from you.

- Nick Sheridan

“ELEMENTAL OFFERING”

JOE RODOTA TRAIL SCULPTURE OVERVIEW



PREPARED FOR :
THE CITY OF
SEBASTOPOL

ROSE GITLIN STUDIO

LETTER OF INTEREST

I used to walk the Joe Rodota Trail when I was living in Sebastopol and I enjoyed the beauty and peace it provided, even with so many others using it too. I am constantly inspired by the natural world and our part in it, and building large ceramic sculptures is my way of illustrating this interconnection. This project would give me the opportunity to create for a place that I feel connection to, as I have family who still reside in Sebastopol and walk this trail daily.

The process I would use for creating “Elemental Offering” would be coil building a tall, hollow ceramic form in sections, for ease of travel and installation. Each section would be created and fired at the Mendocino Art Center and my home studio and fit together upon installation. Surface decoration would be glaze and slip carvings, examples of which I have included below. The base would be cement, with bolts for attaching to the corresponding bottom of the sculpture. I would enlist a contractor to pour the cement slab and install bolts.

Ceramic is durable, and archival, and weathers well in the elements of Sebastopol. I have included similar works I have completed below. One sculpture is currently in Ives Park Community Garden. Two others are on display in the outdoor space of Graton Gallery. I have experience making and firing these kinds of pieces in large gas car kilns, and in sections.

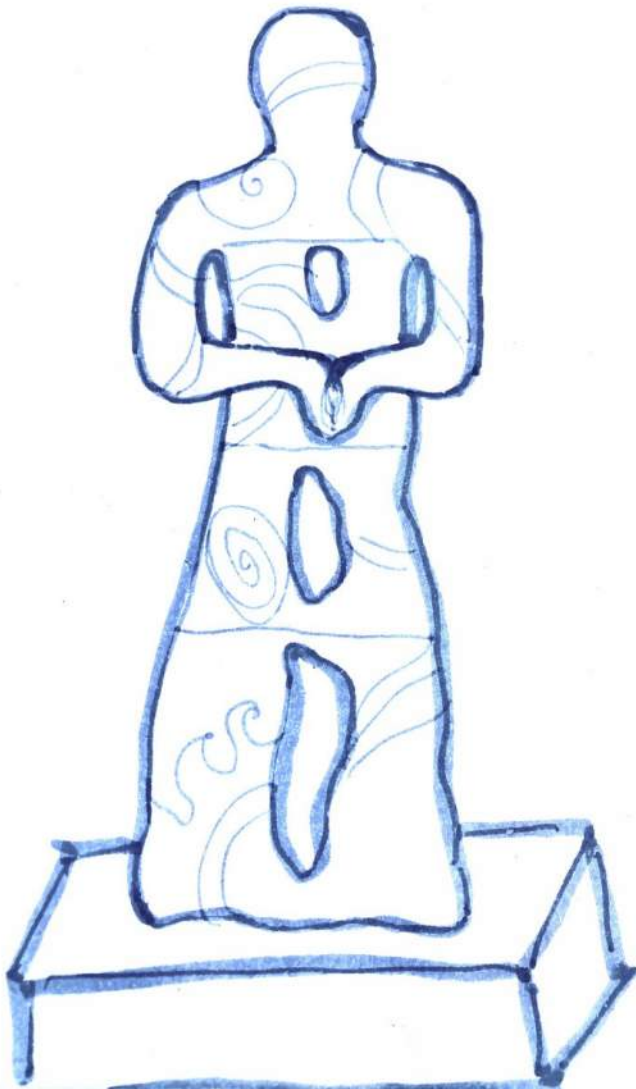
In the past couple of years, I also worked as a studio assistant to Kala Stein at La Haye Art Center in Sonoma, where I assisted with medium to large-scale, commissioned ceramic sculpture installations. Through this process, I gained more experience working with clients from start to finish, forming ideas for projects, creating them, testing clay and glaze materials, and delivering and installing on-site. I would bring this expertise with me as I create “Elemental Offering.”



SCULPTURE PROPOSAL

An abstract ceramic sculpture of two figures back to back, inscribed with carvings of scenery specific to Sebastopol. The figures on both sides are cupping their hands. Carved scenery would include historical landmarks and the natural world such as apples, oaks, animals specific to the region, ocean, parks, farmland, and vineyards. A cement slab with bolts will be poured for the base.

FRONT VIEW. "ELEMENTAL" SKETCH:



SIMILAR PREVIOUS SCULPTURE. FOR STYLE REFERENCE:



*PROPOSED DIMENSIONS WOULD BE 96 X 38 X 38 IN

SIDE VIEW OF "ELEMENTAL"



SURFACE EXAMPLE:



'PROPOSED DIMENSIONS WOULD BE 96 X 38 X 38 IN

SURFACE DESIGN

SURFACE DESIGN WOULD MIMIC PHOTOS BUT WITH LOCAL IMAGERY:



ALL SURFACES SHOWN ARE ORIGINAL CARVED AND GLAZED CERAMIC
DESIGNS BY ROSE GITLIN

TIMELINE

FOR FABRICATION AND
INSTALLATION

Month 1-4--Build Sculpture

Month 5--Dry Time, Glaze Testing

Month 6--Fire and Glaze Application

Month 7--3 Day Cement Slab Pour

2 Day Install

(2 Day Anti-Graffiti Spray As Needed)

BUDGET:

Artist fees: \$7,000

Design fees: Researching clay and glazes, testing clay/glaze fit for particular colors, at \$3,000

Structural Engineering: Consulting with metalworker and construction connection, \$500

Materials: Clay per bag at \$15, Glaze material at \$400, Concrete at \$50, Cost of rebar and bolts would be \$50.

Equipment: Kiln (\$65-\$165 per firing), buckets for glazes and clay, \$8 per bucket

Production costs: Indicated below, and studio assistant at \$20 per hour

Studio fees: See above and below.

Rental for unique space: Rental at Mendocino Art Center for 6 months, \$275 per month for 3 months, then \$140 for 3 months. Bisque and glaze kiln fees

Utilities:

Electric kiln firing at studio, indicated above, plus other electricity, indicated above.

Transportation of finished work to Sebastopol:

Hire a team of two, at \$40 per hour, gas at \$200, packaging at \$100

Installation costs (equipment rental too): \$30 per hour help of 3 people, cement mixer, wheelbarrow, contractor at \$60 per hour for cement. Rebar and bolt install. Power to cement mixer would be a generator—8 hours total. \$40 in gas, \$200 equipment use.

Lighting costs: N/A

Insurance: General Liability, to be discussed with city* *(For five years, Commercial General Liability is about \$7,000, Commercial Vehicle is around \$7,000)

Taxes: For \$25,000, minus cost of insurance for one year would be roughly \$22,000, much of which would go into expenses for fabrication and travel, so taxes would be minimal.

Documentation: Hire local photographer, popochanelle, at \$40 per hour.

BUDGET BREAKDOWN:

BUDGET	Rate	Time	Amount	Total
Artist Fees	\$7,000			\$7,000
Design Fee	\$3,000			\$3,000
Structural Engineering	\$500			\$500
Materials				
--Clay	\$15 per bag		16	\$240
--Glaze/Slip	\$400			\$400
--Cement	\$50			\$50
--Bolts/Rebar	\$50			\$50
Equipment				
--Kiln	\$65 per firing		10	\$650
--Cement Mixer	\$100 per day		1	\$100
--Generator	\$100 per day plus \$50 gas		1	\$150
--Wheelbarrow	\$50			\$50
--5 Gallon Buckets	\$8 each		2	\$16
Production Costs				
--Studio Assistant	\$20 per hour	20 hrs		\$400
Rental Unique Space	\$275	3 Months		\$825
	\$140	3 Months		\$420
Transportation				
--Moving Team	\$40 per hr	4 hrs	2 people	\$320
--Gas	\$200			\$200
--Packaging	\$100			\$100
Installation Costs				
--Equipment	*See above			
--Install Team	\$30 per hr	5 hrs	3 people	\$450
--Cement Contractor	\$60 per hour	8 hrs	1 person	\$480
Insurance	\$14,000 quoted (As per current city specifications)			\$9,279
Taxes	(Minimal)			
Documentation	\$40 per hour	8 hrs		\$320
TOTAL:				\$25,000

Education

2021 Post-Baccalaureate in Ceramic Art, University of Montana, Missoula, MT

2020 Bachelor of Fine Arts in Ceramic Art, University of Montana, Missoula, MT

Selected Professional Experience

2024 Instructor, Teen Ceramics, Adult Wheel, Mendocino Art Center, Mendocino, CA

2022-2023 Instructor, Teen Wheel and Summer Camp, Sonoma Community Center, Sonoma, CA

2022-2023 Studio Assistant, Kala Stein Studio, La Haye Art Center, Sonoma, CA

2023 Studio Slip Casting Technician, Baraka Neti Pots, Santa Rosa, CA

2022-2023 Instructor, Youth Ceramics, Sebastopol Center for the Arts, Sebastopol, CA

2021-2023 Instructor and Employee, Create It, Sebastopol, CA

2020 Gallery Intern, Radius Gallery, Missoula, MT

2016-2017 Student Studio Technician, University of Montana, Missoula, MT

Selected Exhibitions and Performances

2023
Spring Plate Series and Select Sculptures Exhibit, The Livery, Sebastopol, CA

Water and Clay, Spring Lake Village, Santa Rosa, CA
Select Work, Coffee and Moore, Sebastopol, CA

2022

Selected Sculpture (Ongoing), Sebastopol Community Garden at Ives Park, Sebastopol, CA

Exhibiting Artist (Ongoing), Graton Gallery, Graton, CA
Pop-Up Art Show with Popochanelle, Sebastopol, CA

Members Show, Sebastopol Center for the Arts, Sebastopol, CA

2021

Leopold Collective Group Show, Willits, CA

Enouement, The Clay Studio of Missoula, MT
Solo Show at The Break Café, Missoula, MT

2020

University of Montana BFA 2020 Exhibit, UM, Missoula, MT
Juried Grand Opening Exhibit, Wildfire Ceramic Studio, Missoula, MT
UM Painting Group Show, Liquid Planet, Missoula, MT
Featured Artist, Mary's Mountain Cookies, Missoula, MT

2019

Frontierspace Annual Fundraising Exhibit, Missoula, MT
Gallery of Visual Arts Annual Juried Exhibit, UM, Missoula, MT
University of Montana Emerging Ceramic Artists (UMECA) Annual Juried Exhibit and Sale, Off-Center Gallery, UM, Missoula, MT
Bonjourni Group Performance, The Union, Missoula, MT

2018

BodyGrub Artist in RAW Arts Chicago, IL
Gallery of Visual Arts Annual Juried Exhibit, UM, Missoula, MT
Ceramics Group Exhibit, University Center (UC) Gallery, UM, Missoula, MT
Land Art Exhibit, Fine Arts Gallery, UM, Missoula, MT
UMECA Annual Juried Exhibit and Sale, Off-Center Gallery, UM, Missoula, MT

2017

UMECA Annual Juried Exhibit and Sale, Off-Center Gallery, UM, Missoula, MT
Art For Change Juried Group Exhibit, UC Gallery, UM, Missoula, MT

Published Work

That Thing, The Oval, Volume XII, 2019

IMAGES OF PAST WORK

"TOMMY BOOKED IT INTO THE WOODS." CURRENTLY AT GRATON GALLERY



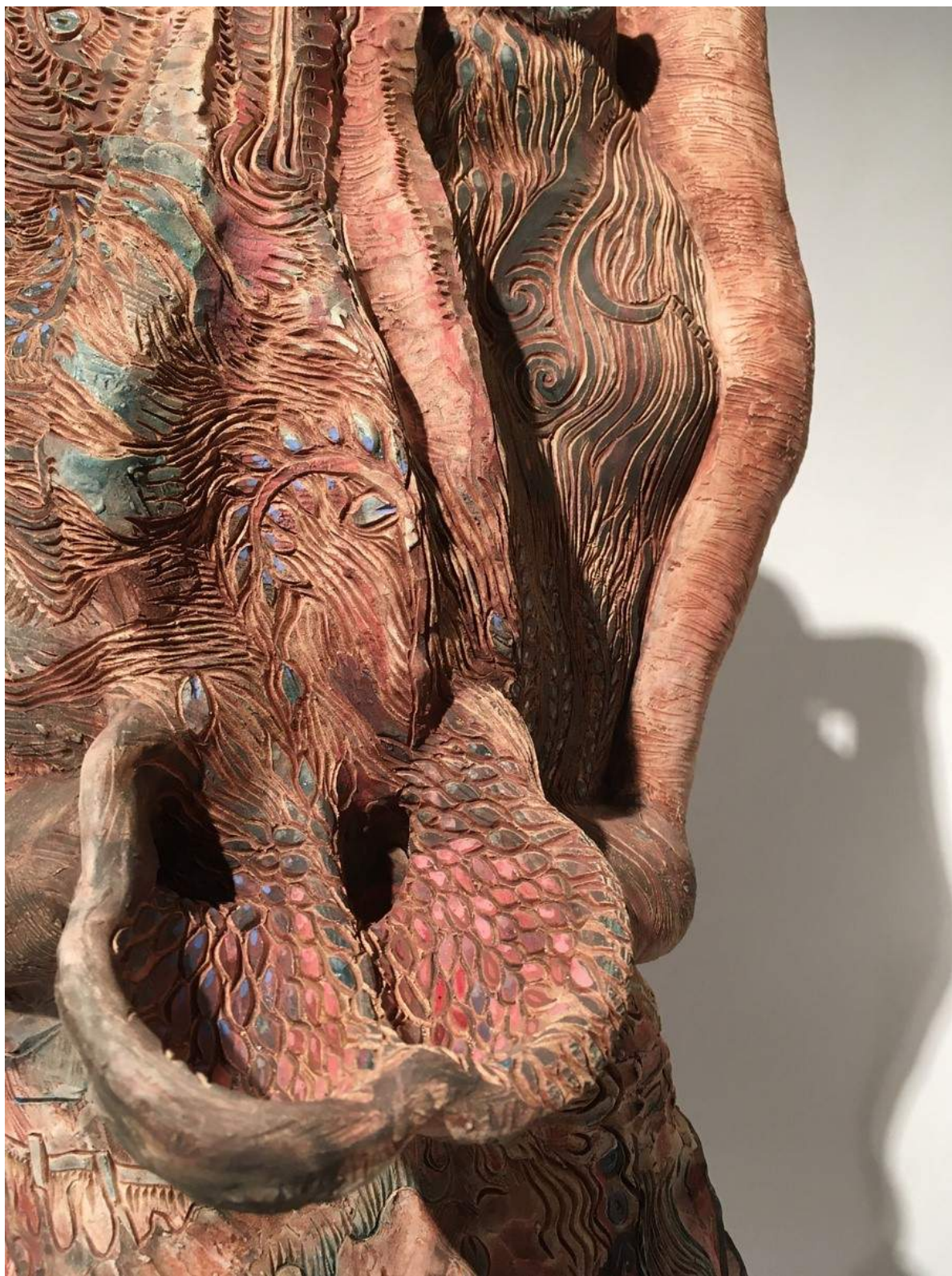
ROSE GITLIN. "TOMMY BOOKED IT INTO THE WOODS." CERAMIC. GLAZES. 45 X 17 X 13 IN.
2021

DETAIL. "TOMMY BOOKED IT INTO THE WOODS"



ROSE GITLIN. "TOMMY BOOKED IT INTO THE WOODS." CERAMIC. GLAZES. 45 X 17 X 13
IN. 2021

DETAIL. "TOMMY BOOKED IT INTO THE WOODS"



ROSE GITLIN. "TOMMY BOOKED IT INTO THE WOODS." CERAMIC. GLAZES. 45 X 17 X 13 IN. 2021

"TWISTED BLISS". CURRENTLY AT GRATON GALLERY



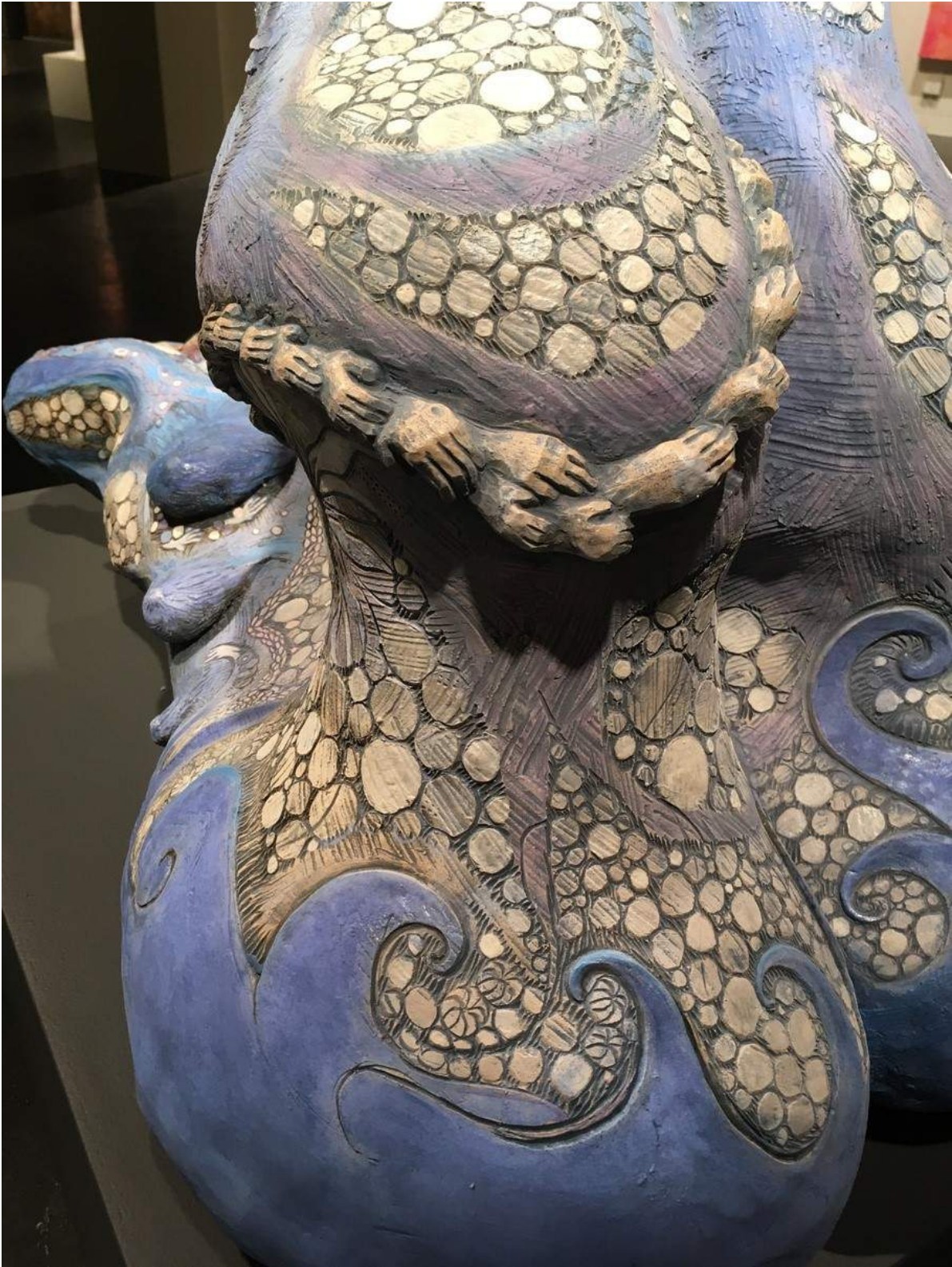
ROSE GITLIN. "TWISTED BLISS." CERAMIC. GLAZES. 49 X 34 X 23 IN. 2021

DETAIL. "TWISTED BLISS"



ROSE GITLIN. "TWISTED BLISS." CERAMIC. GLAZES. 49 X 34 X 23 IN. 2021

DETAIL. "TWISTED BLISS"



ROSE GITLIN. "TWISTED BLISS." CERAMIC. GLAZES. 49 X 34 X 23 IN. 2021

"HANDS UP." AT SEBASTOPOL COMMUNITY SCULPTURE GARDEN



ROSE GITLIN. "HANDS UP." CERAMIC. GLAZES 54 X 24 X 12 IN. 2020

DETAIL. "HANDS UP"



ROSE GITLIN. "HANDS UP." CERAMIC. GLAZES 54 X 24 X 12 IN. 2020

DETAIL. "HANDS UP"



ROSE GITLIN. "HANDS UP." CERAMIC. GLAZES 54 X 24 X 12 IN. 2020

THANK YOU!

THANK YOU FOR YOUR TIME! WITH THE SCULPTURE I AM PROPOSING. I HOPE TO BRING A SENSE OF WELCOME, BEAUTY, AND GROUNDING IN PLACE TO THIS TRAIL ENTRANCE.

CONTACT:

EMAIL: [REDACTED]

WEB: ROSEGITLIN.COM

INSTA: @ROSE.GITLIN

PHONE: [REDACTED]



Hello Nzuzi Mahungu and the Sebastopol Public Arts Committee,

My name is Ryder Holmes Wilson, a concrete artisan based in Santa Rosa, and I am interested in creating a functional sculpture out of concrete for the Joe Rodota Sebastopol trailhead. I imagine a work that represents the intersection of two communities and a comingling of their ecologies through two concrete obelisks connected by a spanning bridge. Through colorful botanical imprints in white concrete of plants like agave, oak, ferns, grapes, nopales, corn, redwood, and native herbs, I would represent a narrative of both ecological alignment and contrast between Santa Rosa and Sebastopol. The goals would be to beautify the location, offer a space to relax after a long walk, and to educate the public on the ecological diversity of the trail and its surrounds with a low maintenance, low impact sculpture.

The material I work with is specifically Glass Fiber Reinforced Concrete (GFRC), a much higher quality version of concrete than the typical construction variety. It is highly durable, but because it can be made as thin as ½", it would be lightweight enough to easily transport the work from my studio to the installation location. Graffiti resistant sealers can ensure both natural and artificial stains are a non issue. Upkeep would be minimal, entailing a biannual resealing process. In the event of damage, it is a highly repairable material. Installation would require a small amount of construction concrete poured as foundations to adhere the sculptures to.

For the last 12 years I have worked with concrete in a family business, Holmes Wilson Furniture, that my parents started in 1995. I took over the business in January 2023. I worked under the tutelage of my mother (MFA from Otis College) on thousands of pieces of furniture, sculpture, and wall panels for hundreds of different clients. Some larger outdoor public works we have created include outdoor seating for Clark College, and tables and panels for malls in Corte Madera, Maryland, and Honolulu. We have worked with dozens of designers and stores, including Baker Furniture, 505 Design, The Gardener, and more. These projects often involved negotiating client desires, as well navigating logistics on manufacturing, shipping, and recommendations on installations. While I have never engaged in a public process, my general experience in working with designers provides me with related experience. I have lived in both Santa Rosa and Sebastopol, and am relatively familiar with their respective cultures and flora.

For the process, after approval from the board on several iterations of concept art and 3D models, and an extensive color selection, I would consult with a local botanist to narrow my plant selection to the most appropriate for the site, and a structural engineer for installation, and a separate concrete engineer at the Concrete Countertop Institute (CCI) for the actual sculpture design to maximize the integrity and safety.. I would then construct molds and create the pieces through a casting, curing, grouting, polishing, staining, and sealing process. Throughout this process I would send updates twice a month to the board. I would provide documentation for maintenance, repair, and information about the work.

Please see my website for much more information and many more images than supplied below. I look forward to hearing from you, and hope that whatever work comes from this, it is a beautiful result.

Thank you for your consideration,
Ryder Holmes Wilson

Art Depiction

I propose two concrete totem-like structures for the site, each with dimensions of 24- 30” diameter and a height of 8-10’ feet. These light, earth-colored pillars would contain imprints and relief of a variety of plants, grouted in a colorful manner. They would have some texture and be organic, but not rough. The two pillars would be connected by a 5-6’ long, 20-24” wide, 1-5” thick surface at standard bar height that would also be imprinted with botanical designs. One pillar, a bit rounder, would represent Sebastopol, while the other, a bit more angular, would represent Santa Rosa, with the bridge between them representing the Joe Rodota trail. It would serve as a space for pedestrians to have meals or a coffee and conversation.

While there would be some overlap between the botanical imprints of the two pillars, the “Sebastopol” pillar would primarily be moisture-loving plants like redwood, ferns, dock, various fruit trees and native herbs, while the “Santa Rosa” pillar would be embellished with sunnier plants like corn, agave, artichoke, mustard, and grasses. Both pillars would contain oaks and grape leaves. The spanning bridge would be embellished in a manner where the biomes come together in conversation with each other.

The pillars and spanning bridge would be positioned to be parallel to highway 116. Each pillar would be sunk into a foundation of the appropriate size, with the spanning piece slotting into the two pillars upon installation, completely unable to move once the pillars are set in place.

Timeline

- Upon Approval: 50% Deposit Due by May 31st
- May- June 15th: Design, Modeling, Structural Engineering Research, Contracting of Installation, Concept Art
- Final Concept Art Presented: June 15th
- June 15th - July 25th: Acquisition of construction materials, mold materials, botanical materials, and mold-making
- July 25 - August 3: Mold construction
- August 4 - August 16: Casting process
- August 16 - September 14: Finish work: Polishing, Grouting, and Sealing
- 50% Payment Remainder Due: September 10
- Estimated Completion Date: September 15
- Possible Installation Date: September 16

Budget

- Artist Fees: \$14,100
 - Design Fees: \$11,388
 - Structural Engineering Design: \$2,700
- Materials, Equipment, Production Cost: \$3730
 - Cement: \$310, Pozzolon, \$90, Aggregate: \$155, Polymer: \$140, Fiber: \$65, Scrim: \$60, Pigment: \$90, Polishing Pads, \$60, Sealer: \$160, Hired Labor: \$1420, Mold Materials: \$810, Silicon Spacers: \$120, Miscellaneous (rags, buckets, small tools, mold release, etc.): \$250
- Studio Rental: N/A (Existing studio suitable)
- Transportation: \$370 for vehicle rental or labor
- Installation Costs: \$2900 for cement foundations and subcontracted labor
- Lighting Costs: N/A
- Insurance: \$1200
- Taxes: \$2312
- Documentation: \$400

Resume

Holmes Wilson, Ryder

 www.holmeswilson.com - Santa Rosa, California

Experience

2012 - PRESENT

Holmes Wilson Tables - *Designer & Owner*

- Designed several lines of furniture with physical molds and modeling software
- Researched developments in concrete technology and improved product durability with 25% less weight
- Managed sales and customer experience
- Maintained and updated website and Instagram with photography and written copy
- Established workflows that resulted in a sub-1% failure rate and only a single customer refund in the last eight years
- Developed extensive plant knowledge and care to maximize botanical design opportunities

Education

UC Davis - B.A. in Philosophy, Minors in Professional Writing and English

Occidental Arts and Ecology Center - Permaculture Design Certificate

Commissioners and Partners

Baker Furniture 2014 - 2022

My mother and I worked with Baker Furniture (formerly McGuire Furniture) to produce a collection of 10 furniture designs of side and coffee tables. We created more than a thousand pieces of these designs and coordinated to ship them to High Point, North Carolina.

Contact: Mark Richardson, 310 717 8254

505 Design 2015 - Today

We have worked with designer Ji Park at 505 Design on three major projects, including The Village at Corte Madera, and Honolulu's International MarketPlace, and a newer apartment complex in Oakland.

Contact: Ji Park, jpark@505design.com

Ryder Holmes Wilson - 2024

Pike & Rose 2015

We worked with Federal Realty to produce 32 outdoor coffee tables for Pike & Rose, a mixed use shopping mall in Bethesda, Maryland.

Contact: Federal Realty, 301 998 8100

Clark College 2012

LSW Architects Clark College commissioned more than a dozen coffee and side tables with botanical impressions for an outdoor seating area for their new STEM building.

Contact: LSW Architects, 360.694.8571

The Gardener 1995 - Today

In 1995 My parents started working with The Gardener, a renowned home decor and gardening store, who have had locations in Healdsburg, Berkeley, and San Francisco. They have purchased hundreds of pieces of our work over the last two decades, including dining, console, coffee, and side tables, as well as agave sculptures.

Contact: Tina Chinn, tina@thegardener.com

Abode 2017 - Today

We have worked with Abode in Half Moon Bay for several years, supplying them with beautiful 'Pliny' side tables

Contact: Rachel Ortolan, rachel@abodehalfmoonbay.com

Maker & Moss 2014 - 2023

Maker & Moss had a strong aesthetic and design presence on Hayes Street in San Francisco, selling our work for several years.

Contact: Matt Bissinger, matt@makerandmoss.com

Caravane 2017 - Today

The Parisian brand of Caravane has but one store in America in San Francisco, and we are proud to have been represented by such a tasteful company for several years.

Contact: Krista Peltreau-Villeneuve, krista@kpvinteriors.com

Lair Design 2012 - Today

Lair Design in Seattle has an extensive catalog of projects, to which we have contributed various side and coffee tables

Contact: Christiane Pein, christaine@lairdesign.net

Ryder Holmes Wilson - 2024

Images of Merit and History



By Ryder Holmes Wilson, Pamela Holmes. Concrete Side and coffee tables with palm tree seedpod and corn husk imprints. These works and several other product lines were commissioned by Baker Furniture in 2018. Over our contract with Baker, they purchased hundreds of thousands of dollars of products, with orders of 50+ pieces at a time. Contact: Mark Richardson, 310 717 8254



By Ryder Holmes Wilson, Pamela Holmes. Several 30", 16" and 14" diameter concrete coffee tables at The Village in Corte Madera with sage leaf imprints. Project involved panels with sage imprints as well. Commissioned by Ji Park of 505 Design in 2017, jpark@505design.com. Budget: \$13,900



By Ryder Holmes Wilson, Pamela Holmes. Several 20" diameter x 18" tall, and 24" x 18" concrete coffee tables at the STEM building at Clark College in Vancouver, WA. Budget: \$10,250 (Note that the stained, larger pieces are not our work) Commissioned in 2014 by LSW Architects, hello@lsw-architects.com



By Ryder Holmes Wilson, Pamela Holmes. A long line of our organic, “handmade” concrete Pliny tables commissioned in 2012 by designer Wendy Owen. Pieces were roughly 16” diameter x 18”, as well as larger 30” x 18” coffee tables. Budget: \$11,700. Work [featured](#) in House Beautiful magazine in 2017. Contact: wendyowendesign@mac.com



By Ryder Holmes Wilson, Pamela Holmes. 52" long, 26" wide, 16" tall. 'Roadcut' concrete oval coffee table inspired by mossy roadcuts of Salt Point. Non-commissioned, purchased by private buyer for \$2700.



By Ryder Holmes Wilson, Pamela Holmes. Concrete backsplash tiles with impressions of various grasses and native plants, grouted in a variety of colors. Total length, 16', height of thinner pieces 20", 36" height for stove tile. Budget: \$4700. Commissioned in 2016 by Kay Barnes, bkaybarnes@gmail.com



Ryder Holmes Wilson, Pamela Holmes. Brown concrete square stool with corn husk relief, 12" x 12" x 18". Aesthetically, this and the following work are most in line with the sculptural proposal, though the proposed obelisks would be more colorful. Non-Commissioned, produced in 2021.



By Ryder Holmes Wilson, Pamela Holmes. 'Kloof' Textured Red and Rust-colored side table with corn lily imprints. 16" x 18" tall. Non-commissioned, produced in 2022.



By Ryder Holmes Wilson, Pamela Holmes. Concrete Freyja Agave Coffee table, 2017, non-commissioned, sold to The Gardener. 40" diameter x 15" tall.



By Ryder Holmes Wilson. 20" x 104" gray pigmented concrete hearth for Les Milles house in Sebastopol, CA in 2023. Two hearths commissioned for \$2900. Contact: Alex Richter, 707 338 1627

Letter of Interest

Attention: City of Sebastopol

Re: Sebastopol South Entrance Public Art Project

Sebastopol has been my home since 2012 when I purchased my home on Occidental road. I quickly fell in love with the land and the rich culture in this hidden gem of Sonoma County.

Art has been a part of my life since as long as I can remember. At San Rafael High School, I landed a spot at an art exhibit with a castle I made out of clay and glass, *The Mystic Mote and the Forgotten Fortress*. While pursuing an education at College of Marin for real estate, I discovered welding and it quickly became my passion.

When I moved to Sonoma County, I transferred to the Santa Rosa Junior College and obtained my welding certification under the instruction of Ben Whitaker. I quickly left my career as a Real Estate Agent to pursue my career as a welder. Since then, I've worked at various locations building stainless steel coffee roasters, stainless steel wine tank bases, private art projects and as a nuclear certified welder at an industrial shop in Santa Rosa. I recently left my job to care for my one year old son and to pursue a career as a metal artist. At the end of 2023, I made a collection of stainless steel hanging spiders, *Legs*, that I sold to various friends of mine and to a small kite shop in Bodega Bay. More recently, I put together a stainless steel octopus with a prism inside of it, *Tentacle Prism*.

Admittedly, I'm in the beginning of my career as a metal artist. My understanding of metal, and the processes by which to weld it together, are some of my qualifications for this project. The three years I spent as a nuclear welder vastly improved my ability to interpret blueprints, work closely with engineers, and to thoroughly understand the process from design to build on an industrial level. I also have a background in construction. My father was a general engineering contractor when I was younger. We still have a dump truck and an excavator that I plan to use in the building of this project to help keep my installation costs at a minimum. Working on job sites since I was a kid has made me very well versed in safety on a job site as well as in a shop setting and building a structure in a public space that will not pose a safety hazard to the general public. I hope to apply my knowledge and experience in these areas to build art for my community that will stand tall for generations to come.

Art Description

Stainless Steel Gravenstein Apple Tree

When I think about Sebastopol, I think about the Gravenstein Apple. I think about the parade and Apple Blossom Festival that excites the entire town when spring has arrived and our trees are blossoming. I think about the apple fair in all its glory and winding down another summer with our community. I think about the apple orchards sprinkled all over West County and how they bring us all together throughout the seasons.

My vision for this project is a ten foot tall Gravenstein Apple tree made entirely out of stainless steel with a portion of the leaves and apples fastened in such a way that allows them to sway in the breeze. A shimmering metal apple tree that will stand the test of time in the center of town.

The apple tree will be sixteen inches in diameter at the base for structural integrity. Each leaf will be individually welded and fastened to allow a portion to move freely with the wind. It will be mounted to the ground using anchor bolts tied into a subterranean concrete footing. Ideally, preserving the ground surrounding the apple tree as the dirt and grass it currently is. I would also like to incorporate at least one new bench into the site for pedestrians, cyclists, joggers, and outdoor enthusiasts to enjoy, should the current bench need to be removed, to allow for the construction of this piece.



Timeline/ Schedule for Fabrication and Installation

One month for collection of materials.

One month for fabrication of leaves and separate parts of the sculpture to be assembled

Three months for assembly and welding.

One month for construction of the mounting base, transportation and installation of completed piece.

Six months total.

Budget

A. Artists fee \$500. I've been researching this project for two weeks, 2-3 hours per day.

I do not believe this project needs structural engineering

B. Materials, Equipment, production costs.

- Materials \$13,000. This includes over 150 feet of stainless tubing, stainless sheets for leaf fabrication, the flange at the bottom of the tree for mounting, and the materials needed to mount the sculpture.
- Equipment \$2,250. This includes MIG welding wire and gas, TIG welding wire and gas, polishing and grinding equipment, and a protective coating to preserve the metal.
- Production costs \$2000. This includes the time I will spend welding the piece ,transporting materials, and manufacturing the sculpture.

C. Studio fees \$1000. I have a shop on my property and would only need to cover the cost of PG&E.

D. Transportation \$1,500. I have a dump truck, excavator, and trailer I can use to transport the piece to the site. I also plan to use this equipment to install the mounting equipment. I need to register and insure my dump truck for the year in order to complete this project.

E. Installation costs \$250. I will need to cover gasoline for the dump truck and diesel fuel for the excavator.

F. Lighting costs. Not applicable.

G. Insurance. \$4,500. The general liability policy costs approximately \$900 per year for five years as outlined. Please see attached quote.

H. Taxes. A W-9 will be provided to allow the city to file a 1099 for Sabrina the Welder. Taxes will be itemized and paid according to current tax guidelines for a small business.

I. Documentation. I did not find this call for artists until after the deadline to ask questions. I did not contact any city officials for clarity for fear of being disqualified for the project. As a result, I'm unsure what documentation is needed. I have provided a separate attachment with my Fictitious Business Name Statement and welding certifications.

Total cost of project \$25,000.

Sabrina Roncancio

Metal Artist

CAREER OBJECTIVE

Create a variety of fine metal art for exhibition, continually growing a network of clients and connections.

EXHIBITIONS

2002 High School Art Exhibition, Artisans Mill Valley, CA

COMMISSIONS

2021 Michael Fuchs, *Custom Metal Pantry*, Three custom metal frames to repurpose historical Hotel Petaluma metal and glass elevator doors, San Anselmo, CA

PROJECTS

2006 *Liberty*, Metal sculpture depicting freedom of speech and expression.

2023 *Legs*, Stainless steel metal spider.

2024 *Tentacle Prism*, Stainless steel metal octopus with glass prism mounted inside the piece.

EDUCATION

College of Marin 2006
Beginners Welding

Santa Rosa Junior College 2012-2017
Advanced Welding

RELEVANT SKILLS

Structural Welding Certificate
Shielded Metal Arc Welding
Dual Shield 2012

Nuclear Welding Certificate
Shielded Metal Arc Welding
Dual Shield 2021, 2023

Nuclear Welding Certificate
Gas Metal Arc Welding
MIG 2021, 2023

Nuclear Welding Certificate
Gas Tungsten Arc Welding
TIG 2021, 2023









Sabrina
Roncancio

Tentacle Prism 2024

The Gilded Hive is a standalone sculpture that provides an abstract representation of a beehive and honeycomb. It will feature a steel honeycomb-shaped frame, 6 feet tall by 4 feet wide. The frame consists of hexagonal cells filled with resin blocks that contain real preserved honeycomb cast inside clear resin. LED lights around the resin will make the honeycomb glow from within. One side of each frame will display panels of copper-plated honeycomb pieces, allowing visitors to explore the intricate comb textures through touch. Solar panels atop the cluster will power the internal LED lighting. A small plaque will offer educational information about bees and their importance to the ecosystem, inspiring viewers to appreciate the essential role these fascinating creatures play in our environment. The Gilded Hive aims to foster observation and wonder at the technology of the natural world. Its interactive and illuminating hive structure, inspired by bee geometry, will attract visitors with its ambient lighting and encourage deeper understanding of bees.

We're excited to submit this letter proposing "The Gilded Hive" a public art installation designed by Sarah Gold with support from Jameson Hubbs. The inspiration for "The Gilded Hive" comes from Sarah's signature preserved honeycomb art pieces. Sarah honed her design and project management abilities at laser cutting and custom fabrication firms before focusing closely on developing her original technique of preserving honeycomb with metal. Her technique of electroforming real honeycomb has been featured across California galleries and art shows. Jameson is an independent fabricator who has created hand welded tongue drums and sound based art installations in addition to working with renowned installation artists and architectural firms including O2 Treehouses on large-scale public installations. With Sarah's creative vision and Jameson's installation build expertise, we make a great team dedicated to building a meaningful sculpture that brings people into their senses, to connect with honeycomb in an intimate way that reflects on the essential role of pollinators in our natural environment. Our combined art and build skills make us well qualified to fabricate and install an impactful addition to this central location at the entrance to the Joe Rodota Trail.

Together, Sarah and Jameson make a strong team with complementary skills to bring interactive sculptures to life. Years spent managing client design projects gave Sarah keen insight into taking concepts and turning them into finished products using technologies like laser cutting and CNC routing. Her unique skill lies in envisioning how natural materials can be enhanced and preserved through her proprietary electroplating techniques. Working as a fabricator and project manager, Jameson developed crucial skills in technical project execution, including metalwork, carpentry, and managing teams to meet strict deadlines. His ability to collaborate and oversee installations in public spaces provides invaluable expertise.

Sarah and Jameson plan to begin fabrication in Spring 2024 with design and gathering materials. The metal welding and framing of the main structure pieces would take place alongside the development of the resin casting and electroplating of the honeycomb pieces throughout the summer. The assembly phase would incorporate the lighting and wiring into the framed cells. From there, the sculptures are ready for final finishing before transport to the installation site likely in late summer/fall 2024 depending on coordination with the venue.

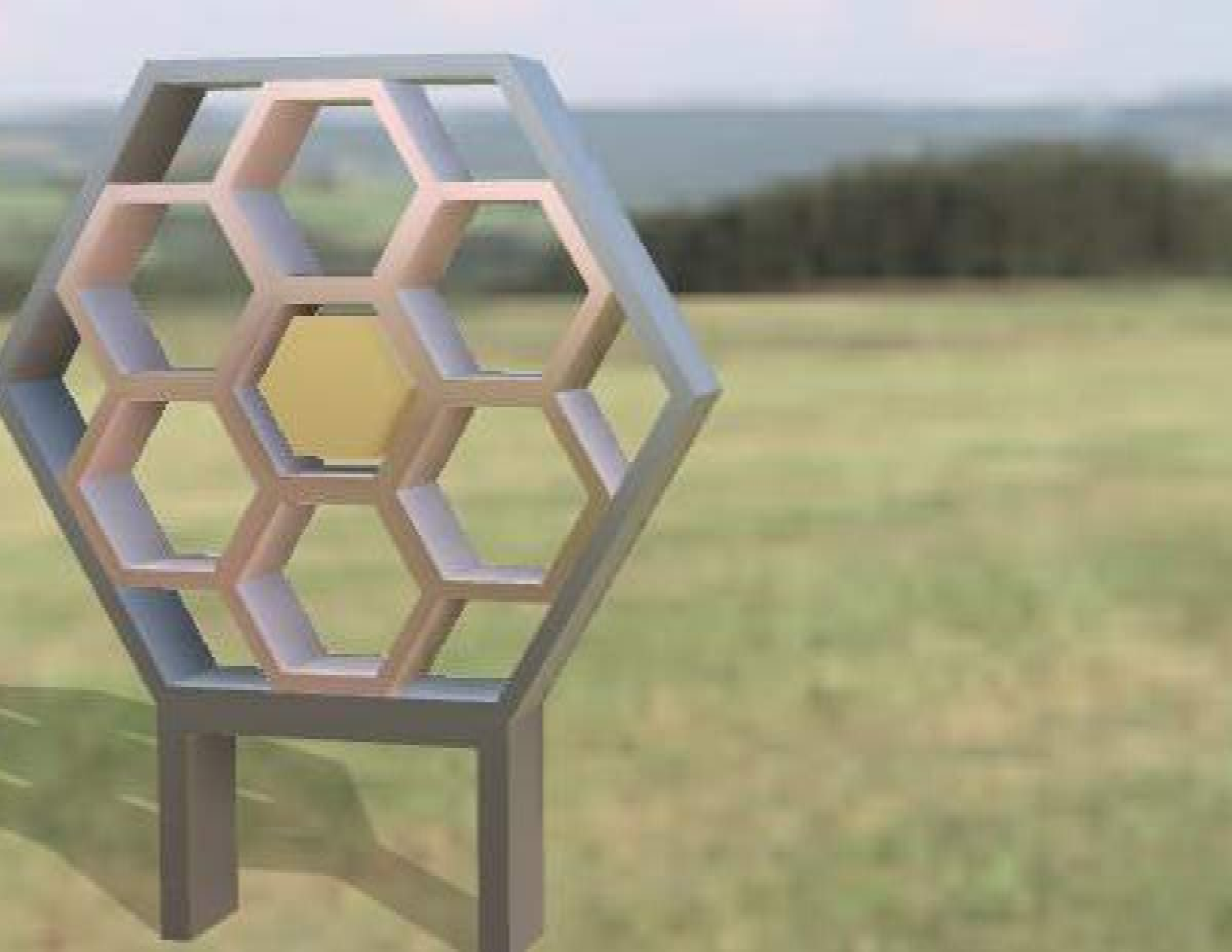
As a resident of Sebastopol, Sarah walks the Joe Rodota Trail daily and feels closely tied to the community. She notes that sustainability and honoring the agriculture that supports the area are core values shared by many residents. By designing an engaging sculpture that educates visitors about the vital role of bees in pollination and the food system, The Gilded Hive strongly supports these local priorities. Salvaging honeycomb waste products to give it renewed purpose also promotes sustainability. With deep roots in the community, Sarah intends for the messages and values embedded in this piece to resonate with and inspire her neighbors. The prominent location along a beloved trail makes it an ideal setting to share her admiration for bees. As a regular visitor to the site, Sarah aims for her sculpture to enhance this nature spot that is already treasured by so many. The Gilded Hive represents a homecoming of her artistic visions to the community that has long nurtured her creative growth.

The Gilded Hive 2024 - Sarah Gold & Jameson Hubbs

The Gilded Hive is an innovative sculpture paying homage to the honeybee through abstract artistic interpretation of hive geometry. At the heart of the piece is a solitary six-foot tall steel frame crafted in the shape of a hexagon. Each hexagon shaped cell of the frame contains honeycomb preserved in clear epoxy resin, illuminated from within by LED lights powered by an integrated solar panel. Suspended in the resin of the 7 cells is pieces of actual honeycomb cast in place. These cells glow gently from the inside, showcasing the natural honeycomb material in a beautiful way. The sides of the hexagon frame are plated with metal-preserved honeycomb as well, inviting touch and closer observation of the exquisite comb details. At the base sits an educational plaque explaining honeycomb construction, the community role of honeybees, threats to their population, and the importance of pollinators to the agricultural heritage of Sebastopol. This visually-striking sculpture aims to inspire reverence for bees and sustainable practices by finding artistic purpose for salvaged honeycomb. Its presence will be a welcome beacon on the trail, drawing attention to human coexistence with surrounding ecosystems. The Gilded Hive ultimately fosters appreciation for nature through creativity.









Sarah Gold

Sebastopol, CA
thesarahgold.com

SUMMARY

I am excited about multimedia projects that combine my eye for digital design with my passion for hands-on creativity. My eye for detail and ability to break down large projects into step by step processes make me an effective manager and an asset to a team. I believe that thoughtful and intentional design has the ability to impact the workflow, mood, and cohesiveness of communities.

EXPERIENCE

Independent Artist

Ongoing

I produce a line of electroplated honeycomb jewelry and installation art incorporating natural materials like crystals, bones, mushrooms, and plants. My art features my unique technique that I developed for preserving honeycomb in metal.

I design and fabricate projects for small businesses and independent artists using combined laser and CNC production.

The Pixie Traveling Medicine Show 11/2023-12/2023

Toured throughout California hosting talks about beekeeping that feature me as an artist for my work with electroplated honeycomb.

The Vision Collective -Santa Cruz, CA

I was a founding advisor for The Vision Collective in downtown Santa Cruz. The Vision Collective is a project that supports emerging artists with private studio space and a public venue to conduct art sales, host workshops, and pop-up art shows.

Featured Artist at Vision Collective 9/2022-2/2023

My featured show at the Vision Collective highlighted my structural work blending my original electroplating techniques with driftwood to create hanging mobiles.

The Heartful Hive- Shelter Cove, CA 9/2020-11/2020

Featured show as an artist in residency at a boutique art gallery in Humboldt County of the Lost Coast. This show featured the launch of my structural mobiles as well as my jewelry collection.

Local Maker Mart- San Francisco, CA 9/2018-3/2018

Featured artist in a groundbreaking new artist collective in North Beach SF in an old repurposed bank. Seasonal showcase for my work.

Live Artists Showcase- San Francisco, CA 6/2018

Featured artist selected to participate in a show of up and coming designers in the Bay Area

Independent Graphic/Web Design Contractor

Fall 2012- Present

I provide web and graphic design services as an independent contractor. I work with clients to create a site from the ground up or to maintain an existing site. I create event posters and promotional media.

Sample Projects:

- Jim Zivic Design Site Build: <https://www.jimzivicdesign.com/>
- Essential Oil Wizardry Site Maintenance: <http://www.essentialoilwizardry.com/>
- Women's Visionary Congress: Social Media, Graphic Design & Ecommerce: <https://www.visionarycongress.org/>
- The Multidisciplinary Association of Psychedelic Studies: Social Media

Soulmind Studios

Fabrication Lead
Nov. 2017- Jan 2019

Managed and executed laser production schedule, responsible for maintenance and most repairs of the laser. Worked with clients to set and communicate time tables for ongoing and new orders. Used Adobe Illustrator to edit and create artwork/ design files for clients. Worked with sheet materials to create engravings and designs for 3D products. Did quoting and development for new and ongoing clients. Worked with CNC machine and created drill paths from Adobe Illustrator files. Executed projects that combined laser cut and CNC cut components. Worked in the woodshop to assemble and finish projects. Confident with heavy lifting and comfortable with power tools.

The Personalized Gift Co.

Santa Cruz, Ca- August 2015- May 2016
Laser Technician/ Lead employee

Lead employee and primary laser technician. Responsible for filling orders and creating original designs and templates for production. Also worked with vinyl sticker cutting machine. We worked with large batch orders for weddings and events. Gained valuable experience creating templates to run many items at once. We engraved primarily gift items like knives, flasks, glasses, and gift boxes.

Astral Chrysalis Designs

Santa Cruz, Ca- February-August 2014
Laser Technician/Vending Representative

Laser engraving and cutting of leather for creation of hats, holsters, and additional accessories. Worked from a library of the designer's original vector artwork to refresh the design on each item in Adobe Illustrator and facilitate the laser cutting/ engraving on an Epilog Helix Laser. I worked with the head designers to edit pattern files and create new sizes as was necessary. I did maintenance on the laser and developed a strong understand of different cutting techniques. I navigated and organized the library of design files. I worked independently to stay on top of production while communicating with the designers to stay informed about production needs. I represented the company at festivals and conventions, both with head designers and independently where I was responsible for assembling and managing a booth, making and reporting sales, and driving a trailer to and from the events.

UC Santa Cruz Sustainability Office

Graphic Design Intern
2014

EDUCATION AND TRAINING

SexTech School

Cohort 10

UC Santa Cruz

Degree — Class of 2016
BS in Cognitive Science with a concentration in Philosophy

Acalanes High School

Graduated- 2011

Jameson Hubbs

Petaluma, California

portfolio & other projects -> <https://jamesonhubbs.com>

References available upon request

Summary

Creative arts professional with 6+ years of experience guiding art projects from concept to completion. Successful at cultivating client relationships, working under strict timelines, and managing diverse teams.

Creative Experience

O2 Treehouse

Petaluma, California | Reference: Niko Kush (COO): Nikokush@o2treehouse.com

Architectural Designer, Project Coordinator, Sales Liaison, Fabricator, and Installer

April 2023 - present

- Jack of all trades across most processes involved with the creation of custom suspended structures in high-end residential settings
- Responsibilities range from support roles amongst a team of 20 creatives to directly leading projects

Genius Drums

Los Angeles, California

Business Owner

September 2015 – present; currently part time

- Design, fabrication, and crafting of one-of-a-kind steel tongue drum instruments
- Responsible for all aspects of the business: production timelines, contracts, metalworking, art direction/painting, implementing strategic growth, online marketing, sales, accounting, and budgeting
- Instructor for one on one and group music lessons for all ages

Looking Up Arts Foundation

San Francisco, California | Reference: Srikanth Guttikonda, CFO (415) 793-8032

Fabricator/Executive Assistant

September 2022 – present; gig based

- Supported the fabrication, design, project management, and onsite installation of a variety of public LED art installations with a small team under tight timelines
- Redesigned website, created photo/video content, and managed social media presence
- Responsible for learning most tasks and creating work tasks without supervision

Dicro Davis Studios

Los Angeles, California

Artist Assistant | Reference: Davis McCarty, owner (815) 274-9638

November 2021 - current (gig based)

- Fabricated and helped manage logistics of high end sculptures made out of plexiglass and aluminum for installations varying from conferences, festivals, and private clients

Damien Jones Art

Los Angeles, California

Artist Assistant

December 2018 - March 2019 (short term position)

- Fabricated large ceramic water features for the fine art market and managed studio organization

SoundScape

Installation commissioned by Symbiosis Patagonia Eclipse Festival, canceled due to the pandemic

Project Director/Lead Artist

December 2019 - March 2020

- Designed 30' x 30' audiovisual environment with a plethora of interactive components

- Prototyped a system that uses generative midi to create automated music sequences that respond to participants' musical play and shared brainwave states measured by EEG devices
- Led grant writing, creative direction, 3D modeling, and project management

The Infitree

Temporary installation commissioned by the city of North Hollywood

Project Director/Lead Artist

July 2018 – August 2018

- Built a 12' x 12' immersive tree installation commissioned by the city council of North Hollywood
- Designed project plan, wrote grants & contracts, drafted 3D models, oversaw budgeting, fabricated complex carpentry, managed 5 person team, and led art/interactivity direction

Genius Sound Temple

Installation commissioned by Oregon Eclipse Festival

Project Director/Lead Artist

February 2017 – September 2017

- Created a 24' x 24' interactive floating sanctuary installation at a festival of 70,000 people
- Designed project plan, wrote grants, rendered 3D models, researched and budgeted expenses, and coordinated build/transport/strike logistics
- Led a team of 15 builders, artists, and media specialists, completed on time with a tight budget

Paths and Pages

Los Angeles, California

Instructor & Assistant Director | Reference: Ashley Aurillio, owner (310) 351-5556

June 2019 - August 2021

- Led groups of children ages 5-14 in outdoor adventures and educational programs for a summer camp and afterschool program in the wilderness surrounding Los Angeles
- Created and taught curriculum related to social-emotional learning, mindfulness, and creative arts
- Designed and managed safe Covid protocols with zero community spread for hundreds of clients throughout lockdown, as well as mental health support for children coping with quarantine
- Facilitated emotional, developmental, and physical growth of kids in challenging environments
- Trained new staff and junior counselors to utilize emotional intelligence and creative problem solving
- Managed creation, editing, and marketing of consistent photo/video content

Hobbies & Interests

Interactive art installations, wilderness immersion, flow states, urban design, music, and social science

Volunteer Experience

- Event production
- Managing a large multipurpose event/shared art studio/residential community space
- Educational and community fundraising
- Pandemic food distribution

Education

University of California, Santa Cruz

B.A. in Social Ecology, 2015

- Instructor of self-designed course titled 'Authority and the Absurd' on critical theory
- Research assistant for anthropological fieldwork on mining injustice in the Ecuadorian Amazon
- Senior thesis practicum project focused on sustainable engineering and aquaponics design
- Coordinator in the Brain Mind Consciousness Society, a student club that secured a private endowment for creating interdisciplinary courses and events

Images of Past Work

Jameson Hubbs Portfolio

Lead Artist Experience:

Tamalpais Temple

Commissioned by private residential client with O2 Treehouse, 2024

Budget: \$72,000

Reference: Dave@jaffa.com

Materials: Lumber, steel, polycarbonate panels, wood stain, polyurethane, powder coating

Dimensions: 28' long x 10' wide x 8' high (and structure is suspended 20' from ground)



The Infinitree

Commissioned by City of North Hollywood as a temporary installation, 2018

Budget: \$8000

Reference available upon request

Materials: Lumber, acrylic aerosol paint, fabric, upcycled DVDs, tactile vibroacoustic bass transducers

Dimensions: 12' x 12' x 12'



Floating Sound Temple

Commissioned by Symbiosis Gathering/Oregon Eclipse Festival, 2017

Budget: \$12,000

Reference available upon request

Dimensions: 16' x 16' x 10'

Materials: Lumber, lasercut wood paneling, fabric, vibroacoustic bass transducers, plastic barrels



Sarah Gold Past Work

Sarah Gold

A Spiral Spirit

Driftwood, electroplated honeycomb, electroplated mushrooms, electroplated crystals, copper chain

12" x 18"

Original Artwork commissioned for The Heartful Hive gallery show
2022



Sarah Gold

Salvaged Queen

Wildfire burned deer skull, electroplated honeycomb featuring queen cell, copper chain

12" x 6"

Original Artwork commissioned for The Vision Sanctuary gallery Show

2021



Sarah Gold

Sacred Geometry Bed Frame

Laser cut plywood, cnc cut plywood,

Queen sized bed frame

Private Commission

2018





Sarah Gold
Flower of Life Essential Oil Holder
Laser cut bamboo ply
18" x 14" x 9"
Essential Oil Wizardry Commercial Purchase
2016

Faducci LLC

Solomon Bassoff & Domenica Mottarella

info@faducci.com www.faducci.com

Statement of Interest for Sebastopol South Entrance

It is our strong belief that the best civic artwork forges connection between community and local environment, celebrates the unique qualities of a city, and communicates the ideas, dreams and goals of the community to everyone that has the opportunity to experience it. We are committed to working with the Sebastopol community and others involved in the design process to create artwork that is inspiring, beautiful and durable. The process of public art involves the ability to compromise, work with teams and reflect the needs of your project and community.

The unique features of the Joe Rodota Trail provide an opportunity for Faducci to create sculpture that will enhance and enrich residents and visitors' relationship the trail. Our intention is to create artwork that will continue to engage the public and increase their awareness about local nature. We have accomplished this goal at the Woodland Park Zoo in Seattle WA. by creating a life sized Komodo dragon. This work provides a play structure as well as an interesting and educational sculpture for the exhibit. In Redding, we created various exciting sculptures to enhance the Children's Garden at the Turtle Bay Exploration Park/Sundial Bridge, CA.. Our sculpture with its whimsical nature is particularly endearing to the young and young at heart. We are experienced at creating artwork that celebrates the natural environment and emotive figures while delighting and inspiring the viewer. Our seventeen giant sunflowers at Hummingbird Park in Natomas, CA. creates a wonderful year-round colorful focal point in the park. We have sculpted endearing concrete forms for a special needs school in Washington. DC and sculptures representing state animals for a library in Oklahoma. Our Caterpillar with 7 Pairs of Shoes, "Bellapede", at Davis Central Park, Davis, CA. is a whimsical play sculpture and has become a recognizable icon for the city of Davis, CA.

Our sculptures are uniquely designed with the highest quality materials; primarily hand sculpted cement and applied Italian glass mosaic. We use additional additives in the cement that protect against weather, and in the event of graffiti, assist in its removal. All sculptures are designed for simple maintenance, public safety, longevity and enjoyment. Our choice of cement and mosaic as an artistic medium, reflect the existing beauty and proven durability of our previous public art projects.

We would like to work with the Sebastopol community to create artwork for the Fire Joe Rodota Trail that will inspire all, and create a unique sense of place. We would appreciate the opportunity to touch the hearts of all who will visit the Trail by creating sculpture that will delight the imagination, enliven the heart and evoke the spirit of your community.

Faducci LLC

Solomon Bassoff & Domenica Mottarella

info@faducci.com www.faducci.com

Faducci Joe Rodota Trail Sculpture Proposal

We are proposing to create a sculpture of a Blue Tailed Skink on a concrete rock. This reptile is found in the local community of Sebastopol and celebrates its beauty and form.

1. Materials, steel and pigmented concrete
2. Italian iridescent glass mosaic on back of Skink, edges sanded
3. Dimensions: approximately 72' long, 3' tall, 4' deep
4. Steel is coated to prevent corrosion
5. Concrete is pigmented, will not fade or bleed
6. Authentic glass eye
7. Bronze claws
8. Base to be concrete "rock"
9. Sculpture is coated with lacquer penetrating finish, graffiti resistant
10. Sculpture to be solid concrete (approximately 1 ton) and can be placed directly on the ground
11. Any location accessible by forklift is acceptable
12. No maintenance

Our intention is to create sculpture that will engage and enrich the community of Sebastopol. We would appreciate the opportunity to touch the hearts of all who visit and live in Sebastopol and enjoy the trail system by creating sculpture that will delight the imagination, enliven the heart and inspire the spirit.

Total budget: \$25,000



Faducci Proposal for Joe Rodota Trail



Faducci Proposal for Joe Rodota Trail

Faducci LLC

Solomon Bassoff & Domenica Mottarella

info@faducci.com www.faducci.com

Project Budget

Budget

Artist Fee	20000
Materials	1000
Studio Fees	500
Transportation	500
Insurance	500
Installation	1500
<u>Contingency</u>	<u>1000</u>
Total	35000

Project Timeline

Contract Completion	May 2024
Begin Construction	May 2024
Complete Construction	August 2024
Installation	August 2024

Maintenance Plan

Faducci sculptures are easily maintained and durable with minimal maintenance. Faducci public art sculptures have shown to withstand extreme weather conditions and intense public interaction using the Aldan S-B-S concrete Sealer with Lifeguard as a top coating.

Typical cleaning is with a nylon brush and mild soap only.

Faducci LLC.

Solomon Bassoff & Domenica Mottarella

www.faducci.com

Resume

Public Art Commissions

Monterey County SPCA, Monterey, CA, Multiple Animals, 2023
Enid City Trail, Enid, Oklahoma, Three Native Animals with Steel Drums, 2023
Losco Park, Jacksonville, Florida, Three Native Animals with Steel Drums, 2023
Cameron Park Zoo, Waco, Texas, "On the Road to Extinction", 2022
Washington Community Swim Center- Sunnyvale, CA., Octopus on Rock,
Crocodile Pirate, Sea Life Bas-Relief Panel, 2021
Bohart Museum of Entomology- Davis, CA. Tardigrade 2020
Pearson Acres Park, Frisco, Texas – Cow and Cotton Tail Bunny, 2020
Tuli Mem Park, Esparto, CA. – Blue Heron 2019
Placer SPCA, Auburn, CA. - Concrete Chairs for Adoption Rooms, 2018
Creative Waco, Entrance to Cameron Park Zoo, Waco, TX. – Giraffe,
Orangutans, African Lion, Bengal Tiger, Spiny Lizard, White Rhino, 2018
Murch Elementary School, Washington DC – Bears, 2018
City of Kingman, Arizona, Route 66 – Arizona Chuckwalla Lizard, 2018
Lucille Packard Children's Hospital, Palo Alto, CA.- Dinosaurs with Bunny
Slippers, 2017
River Terrace Special Education Center, Washington D.C.- Painted Turtle with
Eggs and Drums- 2015
Children's Hospital Central California, Madera, CA. – 2 Commissioned
Sculptures, Holstein Cow and Dog and Frog on Water and Rock, 2015
City of Manhattan Beach, CA.- "Totem", 2014
City of Los Gatos, CA.- 10 Cats in Trees, 2014
Northwest Library, Oklahoma City, OK- Cowgirl w/dog, Dinosaur, Lizard,
Raccoon, 2012
Peninsula Humane Society- Center for Compassion, Burlingame, CA- Fountain
Busts, Sculpture elements and Concrete Chairs for Adoption Rooms, 2010
Davis Central Park Gardens, Davis, CA.- "Bellapede" Play Sculpture 2010
Dr. Avery, Veterinarian, Grass Valley, CA.- Bas-Relief of Dogs and Cats 2010
Southside Community Garden, Sacramento, CA.- Gate and Garland Arch 2009
Turtle Bay Exploration Park, Sundial Bridge, Redding, CA.-Sunflowers and Bugs
2007
Woodland Park Zoo- Seattle, WA. Life-size Komodo dragon, 2007
City of Sacramento, CA.- Hummingbird Park, Field of Sunflowers, 2005
Paradise Bay Restaurant- Sausalito, CA. Table and Sunflowers, 2003
George Mark Children's Hospice- San Leandro, CA. Big Frog, 2003
Encompass Family Center- Children's Play Area, Nevada City, CA 2000

Publications

Northwest Artisan- Published 2006, Featured Artist
Array Magazine- New York School of Design May 2004
San Francisco Chronicle, San Francisco-September 11, 2003 Interview
ConcreteNetwork.com, Online- August 2003, Interview
Decor & Style Magazine, San Diego- August 2003, Interview

Book Publications

Mosaic Art Today, Schiffer Publishing Ltd., - Published 2012
Best of Presents America Sculpture Artist III- Kennedy Publishing-Published 2012
Mosaic Renaissance: Millefiori in Mosaics- Laurel Skye- Published 2009
Designing & Living with Glass Tile- Patricia McMillan- Published 2009
Mosaic: Finding Your Own Voice- Brit Hammer- Published 2008
Creative Concrete Ornaments for the Garden, Sherri Hunter- Published 2005
Mosaic Style, Sterling Press- Jo Ann Locktov- Published 2005 Featured Artist

Memberships

Society of American Mosaic Artists
American Craft Council

Experience- Solomon Bassoff

1998- Present Concrete & Mosaic Artist

1976- 1998 Developer and Contractor

- Supervised craftsmen and sub-contractors
- Worked with architects and engineers to develop projects
- Presented proposals to city planning staff and city council

1970-1976 Art Supervisor and Coordinator

- Arts & Crafts Director at Hess Kramer, Gindling Hilltop and Swig Camps
- Worked with families and children to build brick, concrete and mosaic buildings and sculpture- Encompass Family Center

Education- Solomon Bassoff

1976- 1978 University of Santa Cruz- Studies in Sculpture, Wood, Steel, Clay and Bronze

1975- University of Irvine- B.A. Art Therapy

Experience- Domenica Mottarella

2000-Present Cement & Mosaic Artist

1987-1992 Designs By Nika Tee Shirt Design Co.

1982-1987 Blue Goose Pottery

1985-1987 Soft Sculpture Design

Education- Domenica Mottarella

1996-1999 California State University Sacramento, B.S. Psychology

1996-1997 Sierra College, Art Design and General Education

1975, 1980-1981 Allen Hancock, Art Design and General Education

1978-1979 Santa Barbara City College, Art Design and General Education





SOLMON BASSOFF (B.1922) AND DOMINICA MOTTARELLA (B.1958)
PROJECT ART
ORNATE SPINKTAILED LIZARD, 2018
"PRINCE OF SCALES"
CONCRETE AND STEEL
GIVEN IN LOVING MEMORY OF
SHEPHERD SPENCER BRIVALL BROWN
BY MARGARET CANNON BOYCE BROWN
RESPECT THE ART. PLEASE TOUCH WITH CARE.



Triceratops
Dinosaur
by
John Smith
2015















01/29/2024

LOI

Sebastopol South Entrance Public Art Project

Sonja White

Sonja-white.com

Greetings!

My name is Sonja White. My work as an interdisciplinary artist is focused in areas of studio work and interactive installations for the public. I'm deeply inspired by the universal languages of nature and geometry, look for patterns, and integrate cyclical themes of play, work, learning and meditation in the context of collaboration and human connectio. Exploring the capacity to collaborate with internal (presence) and external (experience). Facilitating engaging experiences and inspiring multi-generational, pro- social collaboration, value through contextual experience and connection, participating and advocating a culture of play and intentional experimentation, contributing to a cultural narrative on an individual and community level.

I have over ten years of experience creating meaningful art experiences and installations that reflect and bring light to the unique characteristics and spirit of people, places and spaces. My most recent project for the City of Sacramento brought together members of the community in a nature area, creating art on a bike trail, much like the process the Clty of Sebastopol is undergoing for this project.

I intend to adopt a similar process, spending time in the area and engaging the community to understand natural and social aspects to be inspire the overall design and function of the piece. These steps may include but are not limited to site visits, workshops, and meetings with stakeholders.

The art I propose is a funtional sculpture, that could contain elements of seating or shade, materials will reflect the natural settings of the south entrance, be durable in nature and be installed by a licensed contractor appropriate to the installation process.

The Timeline of which this process begins could be as early as June 2024, and finishing no later November of 2024.

Artist Fees

a. Design fees (may include research time and/or time spent with local groups getting pertinent information about our community.)

1. 5000

b. Structural Engineering

1. 7500
- B. Materials, Equipment, and Production costs
 1. 8500
- C. Studio Fees n/a
 - a. Rental if unique space needed for this project
 - b. Utilities (gas, water, electricity), if not included in rental
- D. Transportation of finished artwork to site in Sebastopol
 1. 500
- E. Installation costs, including any equipment rental
 1. 1500
- F. Lighting costs n/a
- G. Insurance
 1. \$600
- H. Taxes
 1. Subject to final amounts awarded, by service or sale category, minus sub contractor fees for installation
- I. Documentation
 1. \$500



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Google



Sonja White

Solo Exhibitions:

2017: *Wingding*, Crocker Art Museum, Sacramento CA

2016: *Resonant Rounds*, CAC Gallery, Sacramento CA

Selected Group Exhibitions:

2023: *Caliscape*, Urban Hive Gallery, Sacramento CA

2023: *Before and Beyond*, Twisted Track Gallery, Sacramento CA

2022: *All Day I Dream*, Woodward Reservoir CA

2022: *Light.Wav Art and Tech*, Sacramento CA

2019: *Howard Street Gallery Debut*, San Francisco CA

2019: *New Bohemia*, San Francisco CA

2018: *Big Names, Small Art*, Crocker Art Museum, Sacramento CA

2018: *Light.wav Art and Tech*, Sacramento CA

2018: *Lucidity*, Branches Gallery, Santa Barbara CA

2017: *Borderless Contemporary*, Shimo Center for the Arts, Sacramento CA

2017: *Raise the Temple*, The Midway, San Francisco CA

2017: *East Meets West*, Jolie Center for Art, Shenyang China

2017: *Resist*, Sol Collective, Sacramento CA

2016: *Combust!*, Crocker Art Museum, Sacramento CA

2016: *Retro Rendezvous*, The Factory, San Francisco CA

2016: *20/20*, Kennedy Gallery, Sacramento CA

2015: *Elephant*, Davis Art Center, Davis CA

Grants:

2020: Creative Economy Grant, City of Sacramento

2018: Art Spots Grant (2), Crocker Art Museum, Sacramento CA

2016-2017: Art Spots Grant (1), Crocker Art Museum, Sacramento CA

2017: Summer of Spark Grant, Sacramento Valley Spark, Sacramento CA

Public Art:

2022: *Cosmic Rose*, American River College STEM building

2021: *Harmony Sound Wave*, Arden Fair Mall

2018: *Gem Tones*, Crocker Art Museum

2018: *Art Ark* Mobile Museum, Crocker Art Museum

2017: *Wingding*, Crocker Art Museum

2015: *Migration Revisited*, The Peregrine Project, Davis CA

2014: *Music Wall*, The Peregrine Project, Davis CA

2012: *Arboria*, Burning Man Project

2012: *Wild Things* Mosaic, OWE Nature Center, Sacramento CA

2010: *ARTisTREE*, Shalom School, Sacramento CA

Professional Activities:

2003-: Art Educator & Community Engagement Specialist

2022-: Art Gallery Coordinator, The Urban Hive

2021: Art Director, Upper Cloud Media

2017-: Creative Entrepreneur, Moda Bloom

2017: Artist Collaborator, Capital Dance Project

2017: Speaker, Creativity Plus

2009-2016: Art Specialist; See the Music Hear the Art, Sacramento Philharmonic

1. Letter of Interest:

Hello and thank you for this opportunity. My name is Valantyn Koziak, an artist, engineer, and sculptor, and I am incredibly intrigued by your artist proposal open call. I'm a graduate of the Rhode Island School of Design, with a bachelors of fine art in Sculpture and Industrial design. Why I feel drawn to pursuing this particular grant opportunity is because I have recently rekindled my interests and ability to fabricate in large scale bronze casting, a medium which I feel is perfectly suited for a public art installation. Together with my years of designing and fabricating robotic exoskeletons, my understanding of engineered structures compliments my roots in artistic ideation. I feel drawn to this open call as a public work requires specific design challenges of environmental erosion and structural integrity for public safety in interaction, and feels like the most poetic way I can offer my knowledge and skills and give back to a community.

After working as an engineer, I have spent the past year working as a high end lighting fabricator and designer, making complex modern bronze and brass chandeliers, giving me a deeper understanding of the material limitations and strengths of metals. Additionally, my experimental work as a kinetic sculptor creating large scale steel sculptures designed to move from their environment has taught me a lot about the eroding force of nature. Inspired by site specificity, I see each sculpture as a challenge of context and environment, where in past contexts I would often push the limitations intentionally until the environment eventually dismantled the sculpture. In the context of the proposal however, I intend to compliment the environment both towards the public and the natural forces around it.

Public art is a vital life force of any city, to inspire artistic spirit; weather a local who frequents a space, or a traveler passing through only once, often a simple sculpture can leave a lasting impact. Modern art has reduced figural sculpture to its constituent abstract organic forms which can leave many viewers at a distance for how they are allowed to access the logic of public works. In this sense, sculpture often the form of a decorative object that entralls the craftsmanship of the medium over the context of the figural subjectivity. In this way I would like to give equal attention to the art object as I do the craft.

This opportunity would give me the resources to create on a larger scale with mediums I have worked with my whole life. Thankfully, I have the resources to fabricate large scale bronze sculpture through a mentor Michael Walsh, and have shop access for my present fabrication freelance work. Thus my skills as an engineer would influence the design of the work, my skills as a bronze caster and assistance through my mentor would aid in the creation of larger sections, my work as a welder would help fasten large sections to one another (as well as any mechanical connections) and my understanding of various mediums would aid in the design and installation of concrete anchors for the base, and finally my skills in patina and finishing would result in a weather and graffiti proof finish for the final design. Thank you for your time in consideration of this application, and thank you for this opportunity.

2. Artist's Proposal:

The entrance to the Joe Rodota Trail will feature a large sun dial at the trailhead marker. This sculpture will be fabricated using bronze casting techniques and will be a unique design and aesthetic to offer a functional beauty to the iconic trail's entry. The base will be indicative of a train wheel (36" diameter), erecting an angled 6 foot long beam that graduates from organic to polished reflective bronze, and will be angled towards north, or in the direction of the traffic on Petaluma ave. The base will be lifted about 3 inches, and will be centered in the middle of the desire paths, behind the park bench. The shadow cast by this beam will reach an arc of polished bronze which will function both as a shallow bench and the measurement angles for the time of day. Since the location is roughly 49 degrees latitude, the sun dial would be able to indicate along from 6am to 6pm within that arc. The sculpture would provide additional seating in the park due to its structural integrity, and encourage locals to reflect on their geographical location as the architecture of the sculpture relies on celestial calculations. Additionally the organic structures at the base will be created through organic burnout techniques, making original copies of materials like acorns, pine nuts, and various plants that had significant importance to the indigenous First Nations peoples such as the Pomo and Coast Miwok, the roots of the Sebastopol.

3. Timeline:

May-2024:

- Application approved (Timeline assuming end of May)

June 1-7:

- Begin initial wax form design, site visits, measurements and design modeling
- Fabricate scale model for 3D design base form in 3D modeling software
- Print out section of to scale 3D model designs.
- Gather initial materials for concrete, wax form work, 3D print materials, and various metal pieces.

June 8-14:

- Fabricate initial wax design in special cartable 3D print material.
- Create small section of base structural piece that will be designed to handle the load of the main arc of the 6' arm of the sun dial.
- Create sprue and gating for the wax/3D printed forms
- Create shells for wax forms to be cast using lost wax technique
- Additionally work on early design for aesthetic of the arm of the sun dial.

June 15-21:

- Create first bronze cast form for arm base
- Cast concrete base with inset metal attachments
- Test loading capacity of structural integrity (if on the likely chance a heavy pedestrian or three attempts to climb on the sculpture it is able to take as much weight as possible)
- Finalize the wax form for the rest of the structure

June 28-July 4:

- Divide up forms (either 3D printed designs or hand sculpted wax) into sections for casting
- Create final ceramic shells for the whole sculpture
- Prepare everything for the pour, gather materials for big pour

July 5-12:

- Final Casting of all bronze forms
- Assembly, welding and finishing of all forms, additional time to touch up any imperfections in casting process.
- Final finishing and assembly of design.

July 13-20:

- On site installation of finalized sculpture.

4. Budget:

BUDGET					
ITEM	DESCRIPTION	DETAILS	RATE/HR COST PER UNIT	#OF HRS OR UNITS	TOTAL COST
A. ARTISTS FEES	Design Fees	Valantyn Koziak will design the initial framework in a 3D modeling software. All Design fees refer to initial design.	500/week	4	\$2,000.00
	Structural Engineering	Hand off to professional TBD	\$1,500.00	1	\$1,500.00
B. MATERIALS, EQUIPMENT AND PRODUCTION COSTS	Materials: Pre Fab	Materials Estimate: Wax + 3D print materials- 1000	\$1,000.00	1	\$1,000.00
	Materials: Fabrication	Materials Estimate: Bronze - 8000 Ceramic - 2000 Concrete 500 Welding Materials 500 Propane, Argon etc. 1000	\$12,000.00	1	\$12,000.00
	Assistance	Michael Walsh	\$2,000.00	1	\$2,000.00
		Additional Artists help	\$2,000.00	1	\$2,000.00
C. Studio Fees	Rental	MOXY Studio rental fee/month	\$500.00	2	\$1,000.00
	Utilities	N/A	\$0.00	0	\$0.00
D. Transportation	Gas	Gas cost to and from Oakland	\$120.00	2	\$240.00
E. Installation Costs	Excavator	Kubota 1 Ton Mini Excavator (Home Depot Rental)	\$340.00	1	\$340.00
F. Lighting Costs	Lighting Costs	N/A			\$0.00
G. Taxes	CPA	Tax work done by CPA	\$1,000.00	1	\$1,000.00
H. Documentation	Photography/ Video	I will do the documentation for this.	\$500.00	1	\$500.00
I. Additional Costs	Insurance	Insurance and liability costs as well as any emergency material costs.	left over funds	NA	\$1,420.00
TOTAL					\$25,000.00

5. Resume:

Valantyn Koziak

JAN-2024

Education

Rhode Island School of Design

Class of 2018

BFA - Industrial Design + Sculpture

Los Angeles County High School for the Arts

Class of 2013

Fine Art Focus

Skills

Project Management: Ability to thoroughly research, organize, and manage projects from concept to production, excellent communication skills when working with coworkers and clientele, able to articulate vision, insight, and collaborate through various processes.

Product Development: Able to ideate, conduct both user research and technology research, develop models, functional prototypes, visual models, both small scale and large scale manufacturing, develop business plans and marketing strategies.

Sculpture: Experience in various mediums, such as Bridgeport machining, metal lathing, welding, metal casting, electronics, robotics, wood working, hot and cold glass work, casting and mold making, vacuum-form, laser cutter, 3D Printing.

Computer: In depth understanding of Solid Works, Rhino, Adobe Suite, Processing, Arduino, Excel, Final Cut Pro, iMovie able to learn any software quickly and adapt to studio needs.

Work

Industrial Designer / Fabricator, Rose Gold Society

MARCH, 2023 - PRESENT, OAKLAND, CA

Magnus Schevene is the sole proprietor of the Rose Gold Society, which is a high end lighting and chandelier design studio. I am a contract fabricator and designer, working directly with Magnus on a wide number of designs from ideation to installation. Working primarily in the studio, I focus primarily on fabrication of detailed custom lighting works of art which are mainly in brass, bronze and include intricacies of material mastery and electrical and mechanical nuance.

Lead Industrial Designer, at SUITX

DECEMBER, 2019 - MARCH, 2023, RICHMOND, CA

SuitX is a company that develops medical and industrial exoskeleton assistive devices. These range from mechanical assists that reduce fatigue, to battery operated robotic and mechatronic devices that can allow people with paralysis to walk with the aid of these systems. My initial role was to develop a plastic injection molded industrial product from the ground up. Currently, I've designed and developed several products and am developing electronically powered as well as mechanically operated exoskeletons. My involvement is in every aspect from concept to functional prototype, and from manufacturing to packaging.

Designer/Drafter and Fabricator at BERLAND DESIGN

JULY - OCTOBER, 2019, RICHMOND, CA

Berland Design is a firm noted for its large scale metal fabrication work. My roles at Berland were multifaceted, since it is a relatively small firm I had many responsibilities from ideation, design, detailed cad modeling down to fabrication work in the shop. The firm creates large scale architectural work as well as commercial displays.

Dingman Mouth Prop Re-Design, Design + Health Competition Brown University

FALL/WINTER - 2017, PROVIDENCE, RI, WARREN ALPERT MEDICAL SCHOOL

In this collaborative competition which involved Brown University and RISD students, I developed a re-design of the Dingman Mouth prop typically used in cleft palate repair surgery. This design was awarded second place in a Design + Health competition hosted by Brown University Warren Alpert Medical School. In order to arrive at this design, I shadowed a surgeon and interviewed several doctors at RI Hospital..

NASA Collaboration - Space Suit Grant, RISD

SPRING - 2017, PROVIDENCE, RI. PROFESSOR - MICHAEL LYE

A creative collaboration, with Kipp Bradford, MIT instructor and mentor, and Michael Lye, RISD professor. Through this collaboration, we developed the cooling system inside the Mars space suit with the use of a portable HVAC chillers we developed. It is currently being tested in Hawaii for Mars habitation research.

Design Research - Invention,

2014-16, LOS ANGELES, CA WITH MENTOR - RON FULLER 2014-16

During my internship funded by Textron Charitable Trust Fellowship, my mentor Ron Fuller owner of Fuller Manufacturing and I developed a fully functional prototype over the course of the summer in 2015. The project was centered around creating an air filter which uses Photocatalytic Oxidation (PCO) to clean the air. My role in developing the systems to create a fully functioning prototype ranged from design work, manufacturing of parts, and engineering of chemical processes for PCO.

Ventures

DRIP, Current Venture -Co-Founder

2017-CURRENT, LOS ANGELES, CA DEEP ROOT IRRIGATION PRODUCTS

This venture is based around a plastic irrigation spike that delivers water below the surface of the soil to the roots of plants. In this venture I modeled, prototyped the product, sourced manufacturing in China to be plastic injection molded, organized shipment, and developed a distribution chain with our current partners at AgTech Global Inc.

Awards

HAPI Water Solutions - Co-Founder

2017-CURRENT, PROVIDENCE, RI

This venture is centered around an Atmospheric Water Generator which makes drinking water from the air. We have built works like prototypes and are on our path to business development, and eventually funding.

Textron Scholarship 2015-16

Fred M. Roddy Scholarship, 2017-18 Thomas Lamb Award, 2015-18

Fellowships: SEG Greenhouse Impact Accelerator Program 2018

Design + Health Second Place Award, Brown Univ. 2017 RISD Honors, 2017-18

Brown Venture Fellowship, 2015-16



Title: Wind, 2020

By: Valantyn Koziak, Self funded.

Description: On top a large concrete structure this kinetic wind powered sculpture is propelled by coastal gusts of wind.

Materials: Made of welded steel, turnbuckles, cables, and various mechanical fittings.

Dimensions: 15'X15'X7'



Title: Water, 2021

By: Valantyn Koziak, Self funded.

Description: In a watershed drain, this sculpture is propelled by water.

Materials: Made of welded steel, and various mechanical fittings.

Dimensions: 7'X7'X6"



Title: Fire, 2023

By: Valantyn Koziak, Self funded.

Description: Atop a long pole, this sculpture opens up when you pull cables down.

Materials: Made of welded steel, and various mechanical fittings.

Dimensions: 12'x12'x4'

**Artist Letter of Interest and Approach
Public Artwork
For the Sebastapol South Entryway
of the Joe Rodota Trailhead**

“Gopher it”

Vickie Jo Sowell, sculptor

The tree-lined natural ambiance at the junction of Petaluma Ave and the old railroad corridor into Sebastapol offers us an exciting opportunity to place a signature artwork. The project is a great match for my experience and abilities. For more than a decade I have created and installed public art works in a variety of engaging, location-defining sculptures.

As Sebastapol residents and visitors begin and end their engagement with the Joe Rodota trail this new urban neighborhood pass around and through their central area they'll be joined there by the strong curving organic form and brown and tan colors of my sittable sculpture “Gopher It” (Image 1). I'm drawing my inspiration for this piece from nature—one of our commonly encountered friends of the outdoors, the Pacific Gopher Snake. I'll be constructing a sinuous shape made of Core-10 steel in three dimensions that addresses two sides of the the triangular area indicated in the RFQ, replacing the existing bench with a more permanent resting space. The piece will be fabricated in several pieces secured in place with steel posts embedded in the ground.

As an environmentally-oriented Master Gardener as well as an experienced Public Arts sculptor, I'd like to call the attention of the selection committee to the images of several other of my outdoor sculptures that are in place at “Big Daddy's Complete Rejuvenating Community Garden, which I founded and run. These include my “Delft Tower” and “Peace Towers” as well as the intriguing organic forms of my “Living Wall.” This last-named artwork is now almost ten years old! I was inspired to combine the steel material with which I usually work with the organic shapes from my extensive succulent garden to obtain this striking effect.

My resume provides an extensive list of more traditional public arts placements that should leave no doubt about my ability to perform contracts of this size and importance of the Avelle/Block B project. The images in my portfolio show how I use my art to create a sense of place, including an important signature piece nearby in Mountain View.

- **“World in a Grain of Sand”** Collaboration with glass artist Mary B. White. The three tall sculptures that stride above this sidewalk location commemorate the pioneering work of the Shockley Semiconductor Laboratory at 391 San Antonio Road in the 1950s. From this location and using the concepts embodied in

these solid-state components, the companies and technologies that make up the Silicon Valley were born.

- **“Heliotrope”**, a spiraling assortment of shapes that track the sun from the roof of a hexagonal shade structure at Stockton’s Matt Equinoa park. “Heliotrope” was inspired by plants that attract beneficial insects to gardens, reflecting my experiences and organic approach as a part of the Master Gardener program
- **“Fruitvale Revival”** The commission from the City of Oakland was for a central arch that combined architectural icons drawn from the Fruitvale district with organic fruit and branch fabrications that sprang from Fruitvale’s orchard heritage. This plaza entryway crowns four columns along the edge of International Boulevard. A follow-on commission put in place a similar single central arch around a hundred yards away.
- **“Richmond Works”** The 7 original designs I created for this project chronicle the historic legacy of this north bay City. Panels are combined and varied to provide over 600 feet of fence for the Richmond Transit Village near the City’s BART station. This vibrant cultural ribbon has made a tangible contribution to community revitalization.
- **“Niles Panorama”**, 10 strong designs mounted on the exterior of the City of Fremont’s new Fire Station feature both the firefighters and numerous other facets of local lore. The Niles connection is emphasized within a 35mm film motif, representative of the presence of the early silent film industry within the community.
- **“Gates4Yates”** I served on an advisory board, working with teachers, students, other artists, and architects for the remodel of the Anna Yates Elementary School. The kid images portrayed are derived from student portraits

I typically execute much of the fabrication for my works in my well-equipped studio, including many large and long sculptures. Given the accelerated time-frame for the Joe Rodota Trail project that will definitely be my approach in this case, but I also have a lot of experience in working with fabricators and special needs vendors to get projects done. I’m also skilled at soliciting and responding to community inputs. I plan to perform on-site installation of “Gopher It” myself, so I am conscious of the need to make this simple and effective.

--Vickie Jo Sowell, January 2024
<http://unrulyimages.com>

**Artist Design Proposal
Public Artwork
For the Sebastapol South Entryway
of the Joe Rodota Trailhead**

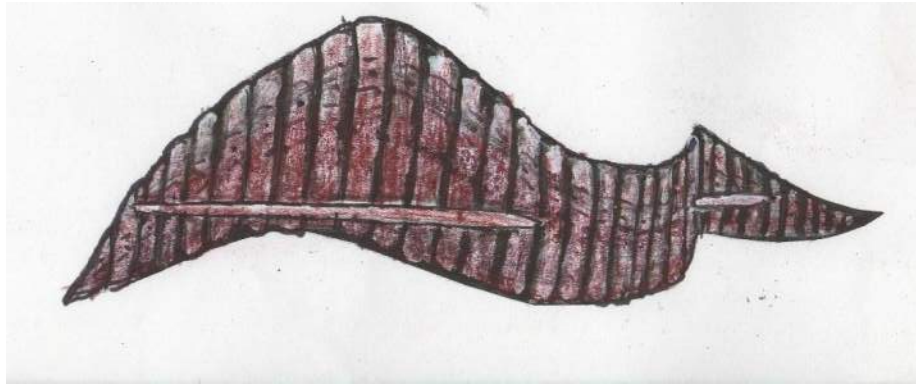
“Gopher it”

Vickie Jo Sowell, sculptor

1. Art description/depiction. Using a text description please describe your concept for this project (250 word maximum), with or without a sketch or more specific visual image.

Taking inspiration from our friend in nature, the Pacific Gopher Snake, I propose to create a sittable sculpture in the triangular area indicated in the RFQ. The sculpture will be extended along two sides of the area, providing views along Petaluma avenue and the path that merges with the main Joe Rodota trail. The sculpture will be constructed from 3/8" thick Core-10 steel, 12' in width, 4' high, with a 3' depth created by the curve. The piece will be secured in place by steel posts sunk into the earth.





2. Timeline/Schedule for fabrication and installation

Following contract award in May 2024, the key driver of the project schedule is receipt of an initial payment of \$15,000 sufficient to produce computer renderings of the sculpture components, procure the materials and insurance and pay for artist labor. Once this down payment is received, artist will commit to complete installation of the artwork within six months. So, for example, if funds are made available by the end of May, we will finish the project by no later than the end of November. I recognize that ideally installation should be complete prior to the beginning of rainy weather.

- Computer renderings for waterjet cut components complete 2 weeks
- Material procurement and delivery to waterjet subcontractor 3 weeks
- Waterjet cutting complete 4 weeks
- Assembly and welding at artist studio in Emeryville 12 weeks
- Site preparation (embedding of posts to secure sculpture in place) 16-20 weeks
- Delivery and final installation by 24 weeks

3. Budget. Address each of the following elements in the following order (if not applicable, so indicate):

A. Artist Design	\$4,100
Computer Renderings	\$2,400
B. Materials (Core-10 Steel)	\$4,000
WaterJet Cutting	\$2,100
Artist Labor	\$5,000
C. Studio Fees	\$4,000
D. Transportation	\$ 600
E. Installation	\$1,800
F. Lighting N/A	
G. Insurance	\$1,100
H. Taxes	<u>\$ 100</u>
Total:	\$25,000

VICKIE JO SOWELL

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2001-2022 **Big Daddy's Complete Rejuvenating Community Garden**

Founder and Manager of Emeryville's Organic Community Garden #2 / Urban Sculpture Garden. Our garden is featured in the Smithsonian Institution's Community of Gardens (<https://communityofgardens.si.edu/items/show/12132>) and serves as a beautiful entry marker to the City of Emeryville.

2020 **Las Animas**, Free-standing sculpture for Cambridge Place community, Gilroy, CA
Core-10 Steel, powder-baked enamels
Artwork commemorates the location of Gilroy's legacy schools
Contract Value: \$43,500

2018 **World in a Grain of Sand**, Silicon Valley Monument, 391 San Antonio Rd, Mountain View, CA
Collaboration with Mary B. White
Powder-baked enamel on steel, stacked, fused glass

The three tall sculptures that stride above this sidewalk location commemorate the pioneering work of the Shockley Semiconductor Laboratory at 391 San Antonio Road in the 1950s. Contract Value: \$170,000

2017 **Curriculum**, Panels for Hilltop High School, Richmond, CA
Powder-baked enamel on steel
Fence panels celebrate the educational curriculum at Richmond's new High School
Contract Value: \$30,000

2016 **Always On**, Fire Station #9, Livermore, CA
Powder-baked enamel on steel
Commission for the City of Livermore's Fire Station No. 9. This wall-mounted frieze extends for 44 feet along the front of the facility.
Contract Value: \$30,000

2014 **Orange is the Happiest Color**, Ecole Bilingue, Emeryville, CA
Powder-baked enamel on steel
Signature sculpture for new bilingual school campus. Extensive interaction with school staff and students to create panel designs that present images and words in three languages
Contract Value: \$27,600

2011 **Marina Gates**, Marinas Int'l, Emeryville, CA
Powder-baked enamel on steel
Entrance artworks for the Marina and Sportsfishing docks. Reconditioning of existing structure, additional artworks, new panels.
Contract Value: \$21,500

2011 **The Rippling**, McKinley Arts and Culture Center, Reno NV
Powder-baked enamel on steel
Sign supports for informational signs at Reno's Arts Center that featured local endangered species
Contract Value: \$15,000

2010 **Niles Panorama**, Fire Station No. 2, Fremont, CA
Powder-baked enamel on steel
15 inset panels for new Fire Station in historic Niles district
Contract Value: \$27,500

2009 **Gates4Yates**, Anna Yates Elementary School, Emeryville, CA
Enamel painted steel
Entryways and decorative fencing for Elementary school renovation
Contract Value: \$25,000

2008 **Life is a Ball**, King Park, Brentwood, CA
Welded Bronze
Commission for City of Brentwood, CA's King Park. Figures of five bronze dogs are rendered in the act of leaping for a thrown ball. The standalone figure of "King," Brentwood's first licensed canine, sits nearby.
Contract Value: \$44,000

2008 **Roots of Oakland**, Highland Hospital, Oakland, CA
10 tile mosaic panels with hand-crafted text and floral elements
I was commissioned to provide 10 ceramic tile mosaic panels for the terraced main entryway to Alameda County's Highland Hospital.
Contract Value: \$13,000

2007 **Sweidy-Stata Poolhouse**, Atherton, CA
Powder-baked enamel, zinc-dipped steel
Private Commission, Sweidy-Stata Home, Atherton, CA. I was commissioned to provide a full suite of artworks for the poolhouse location, including three gates, two railings, a large window treatment, and over 50 feet of ornamental fence.
Contract Value: \$37,000

2005, 2007 **Richmond Works**, Richmond, CA
166 waterjet cut steel panels, powder-baked color coatings
Public Art Commission for the City of Richmond's Transit Village. The commission consists of approximately 600 feet of fence in three sections along Marina Way, bordering the Transit Village. Panels depict 7 original thematic designs relating to the people and times of Richmond. Follow-on for Traffic Circle barrier, 2007.
Contract Value: \$150,000

2005 **Stockton Heliotrope**, Stockton, CA
Enamel on Steel 50' diam.
Commission installed at Matt Equinoa Park in Stockton, California. Three sculptural sections sits atop a hexagonal shade structure establishing a spiraling floral bouquet that tracks the sun. Floral images are of native flowers that attract beneficial insects.
Contract Value: \$20,000

2004 **Neighborhood Convergence**, Emeryville, CA
11 8' tall Enamel painted steel figures
Public Art commission, Emeryville, CA. The commission consisted of eleven enamel-painted steel figures, each approximately 8' tall, executed in collaboration with Emeryville painter M. Louise Stanley and lighting designer Jeremy Hamm. The figures are installed on both sides of the Powell Street undercrossing of Interstate 80 in Emeryville.
Contract Value: \$125,000

2004 **Fruitvale Revival**, Oakland, CA
Public Art Commission, City of Oakland. The commission was for a central arch that combined architectural icons drawn from the Fruitvale district with organic fruit and branch fabrications that sprang from Fruitvale's orchard heritage. This plaza entryway crowns four columns along the edge of International Boulevard. A follow-on commission put in place a similar single central arch around a hundred yards away.
Fruit glass enamels by Deborah Lozier
Contract Value: \$30,000 + \$12,000 f.o.

Permanent installation at Big Daddy's Complete Rejuvenating Community Garden in Emeryville CA. The detail insets contain images of the neighborhood recyclers who pass by the garden.

Contract Value: n/a
Contact: Vickie Jo Sowell,

4. Local Totems **2007**
Enamel on welded steel **12' tall x 5' x 5'**

Images shows a temporary installation at the Orinda Town Center. Individual totems from this series are in place in Inverness, Orinda, and Emeryville.

5-6 World in a Grain of Sand **2018**
Powder-baked enamel on Steel, Glass, stacked and fused

Silicon Valley Monument. Collaboration with glass artist Mary B. White. The three tall sculptures that stride above this sidewalk location commemorate the pioneering work of the Shockley Semiconductor Laboratory at 391 San Antonio Road in the 1950s. From this location and using the concepts embodied in these solid-state components, the companies and technologies that make up the Silicon Valley were born.

Contract Value: \$170,000
Contact: Kristin Strahl, kristin47@gmail.com

1,2 Neighborhood Convergence
"Emeryville Banner", "Wheelchair Willie" **2004**
11 8' tall Enamel painted steel figures

Public Art commission, Emeryville, CA. The commission consisted of eleven enamel-painted steel figures, each approximately 8' tall, executed in collaboration with Emeryville painter M. Louise Stanley and lighting designer Jeremy Hamm. The figures are installed on both sides of the Powell Street undercrossing of Interstate 80 in Emeryville.

Contract Value: \$125,000
Contact: Amber Evans, City of Emeryville,
aevans@ci.emeryville.ca.us

8. Sweidy-Stata Gates **2007**

Powder-baked enamel on Zinc-dipped Steel

7' x 8'

Private Commission for the new Sweidy-Stata home in Atherton, CA. The commission was for an overall treatment of the poolhouse complex, and included the gate and window guard shown here as well as several railings and 50 feet of decorative fence with two utility gates.

Contract Value: \$37,000

9. Native Bee Hotel
Steel, wood, bamboo

2019

10. Always On
Powder-baked enamel on Steel

2015
44' frieze

In collaboration with the City of Livermore/Pleasanton and Bill Louie Architects of Fremont, CA, I installed a 44' frieze for Livermore's Fire Station #9. With elements extending from 9' to 13' tall, the dramatic streetside panels celebrate the heroism of our firefighters in images drawn from nighttime firefighting events.

Another scene celebrates the Fire Station's constant readiness—in the form of the station's celebrated always-on lightbulb. The architect and I considered both the wall-mounted frieze, with back-lit illumination, and a lower perimeter fence design.

The increasing availability of LED technologies can make lighting a valuable component for projects such as the Del Rio Trail.

Contract Value: \$30,000

Contact: Bill Louie, blouie@wlcarchitects.com

















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RIGHT LANE
MUST
TURN RIGHT

TRUCK
ROUTE

