

SACRAMENTO METROPOLITAN ARTS COMMISSION AGENDA

Meeting Date: June 16, 2004

1:00pm-2:00pm

Sacramento Metropolitan Arts Commission Conference Room
2030 Del Paso Blvd., Sacramento, CA 95815

For information, call (916) 566-3992

DISCLOSURE OF PUBLIC RECORDS

It is the policy of the City of Sacramento to fully cooperate with the public and honor our obligation under law to provide public access to documents which are public records, while protecting individuals' right to privacy. Information pertinent to the Commission Agenda is available to read at the Commission office.

BROWN ACT INFORMATION

For purposes of the Brown Act (Govt. Code Sect. 54954.2(a)), the numbered items listed on this agenda shall be the "... brief general description of each item of business to be transacted or discussed at the meeting." The recommendations of the staff and/or committees shown on this agenda do not prevent the Commission from taking other action.

PUBLIC PARTICIPATION IN MEETINGS

While the Commission welcomes and encourages participation in the meetings, you are requested to limit your comments to three minutes so that everyone may be heard. Public testimony will be permitted on each agenda item as it is called. Matters under the jurisdiction of the Commission, and not on the posted agenda, may be addressed by the general public following the completion of the regular agenda and any off-agenda matters before the Commission for consideration. The commission limits testimony on matters not on the agenda to three minutes per person and not more than fifteen minutes for a particular subject.

- I. CALL TO ORDER
- II. APPROVE AGENDA OF JUNE 16, 2004
- III. APPROVE MINUTES OF MAY 26, 2004
- IV. COMMITTEE REPORTS (10 MINUTES): None

V. ACTION ITEMS:

A. APPROVE DESIGN CONTRACT FOR CITY HALL EXPANSION PROJECT ARTISTS (CITY) (BLOOM):

COMMITTEE ACTION:

Ayes: Noes: 0 Absent: 0

COMMISSION ACTION: Moved: _____ Seconded: _____ Ayes: ___ Noes: ___ Absent: _____

B. APPROVE PROPOSALS FOR CITY FIRESTATIONS 20/30 (CITY) (MOTTOLA):

COMMITTEE ACTION:

Ayes: Noes: Absent:

COMMISSION ACTION: Motioned: _____ Seconded: _____ Ayes: Noes: Absent:

VI. PRESENTATION(S): SMAC '05 Proposed Budget (Mackay)

VII. DISCUSSION ITEM(S): Save the Tower Theatre (Tachera)

VIII. PUBLIC TESTIMONY:

IX. CHAIR'S REPORT:

X. DIRECTOR'S REPORT:

XI. OLD OR NEW BUSINESS:

XII. ADJOURNMENT:

NEXT MEETING: WEDNESDAY, JULY 21, 2004 AT 1:00 P.M.

SACRAMENTO METROPOLITAN ARTS COMMISSION
MINUTES

Meeting Date: May 26, 2004
1:00 p.m.-2:00 p.m.

2030 Del Paso Blvd.
Sacramento, CA 95815

For information, call (916) 566-3992

COMMISSIONERS:

JOHN WONG JAN GEIGER
NAN MAHON DAPHNE GAWTHROP, CHAIR
JOANNA DE LA CUESTA LINDA MERKSAMER
DON SRONCE JENNIFER TACHERA
PATTI MILLER MARGI PARK

I. CALL TO ORDER at the hour of 1:12p.m. by Chair Gawthrop.

Present: de la Cuesta, Gawthrop, Geiger, Merksamer, Sronce, Tachera, Wong Excused: Mahon, Miller, Park

APPROVE AGENDA OF MAY 26, 2004:

All ayes

II. APPROVE MINUTES OF APRIL 21, 2004:

All ayes

III. COMMITTEE REPORTS (10 MINUTES): Flor Y Canto Final Report (Halpern): Director Walker said the diversity of the festival was quite impressive and the event was able to connect different age groups, beat poets, spoken word artists, community partners and people of diverse ethnicities and languages. She said that Montoya was a treasure to Sacramento and that this event could not have happened without him. Montoya said that many of the participants and participant-teachers at CSUS were once his students. Halpern said that Montoya, who was required to do four speaking engagements, did well over four dozen engagements as our Poet Laureate and brought poetry to the general public, one of the goals of the program. She said the Poet Laureate Committee worked on mission statement and goals. The committee voted that during the tenure of Montoya as Poet Laureate, mission and goals were met. Halpern explained \$35K was allocated for the event. Geiger & Sronce asked about Commission funding approvals, Director Walker referenced the original Council and Board action which allows each Poet Laureate to develop a new program that increases the literary arts and poetry. Funding was set aside in the Metro Arts budget and was approved by Council and Board. Additionally Director Walker explained that the Poet Laureate program, like the arts

education programs are not fully funded by just one source; it is seed money and the rest is contributed by other community partners. Merksamer stated the \$140,000 of in kind donations almost tripled the City/County money allocated. Tachera said there was a lot of excitement and community involvement. Some Commissioners discussed the per capita cost of the event; however, Halpern replied that Flor Y Canto program like many other arts and cultural programs cannot be fully evaluated by money alone. Merksamer commented that the good will and inclusivity of the event was fitting for the Commission to sponsor and support. Gawthrop added this program was already approved and was an important community event, in that, it involved children and elders. Sronce and others then suggested SMAC make the next poetry event free to the public. Merksamer reiterated the \$140K donations also brought in significant partners such as CSUS, La Raza Galeria Posada, the Latino Caucus, etc. Rhyena mention most of the seats at Flor Y Canto were complimentary; as the Poet Laureate Committee also wanted to expose people, especially youth and children to poetry. Geiger suggested a framework for a festival so that it wouldn't have to change each year. Walker reaffirmed that the next Poet Laureate would have the opportunity to create an event of their own and that other nonprofits were interested in assisting or managing the Flor y Canto Festival. Gawthrop suggested at the appropriate time, the festival become an independent non profit. Halpern concluded the Poet Laureate Committee was working up a RFP for the next Poet Laureate to start in April 2005.

IV. ACTION ITEMS

A. APPROVAL OF ARTIST MICHAEL BISHOP'S PROPOSAL FOR ALHAMBRA WATER TOWER (BLOOM):

COMMISSION ACTION: Motion: Sronce Seconded: Geiger Ayes: 6 Noes: 3 Abstention: 1

Bloom introduced the Bishops and said development for project has been in development for a year. She said project has been supported by Councilman Cohn and was looking for sponsors. Bloom explained the budget came from construction budget of Fairbairn Water Treatment Plant. She mentioned the available funds were \$400,000 and Councilmember Cohn added \$25,000 from council funds for project. Bishop raised \$15,000 alone for technology of project and was going to City Council in August for approval.

Bishop said vessel for project would be cast in bronze at Kohler factory who gave the \$15,000 donation for Alhambra project. Vessels would house actual poetry and other writings from local children; the emphasis would be on water as a resource. Bishop said the art piece referenced the water filtration system; using milled out aluminum that would be lit with LED lighting at nighttime. Geiger asked if the City of Sacramento changed the LED bulbs and Bishop replied that LED lights lasted longer than other lights. Bloom said the utilities agreed to maintain sculpture. Bishop said each lighting rod was made from carbon plastic tubing which is sturdy and strong. He mentioned the lights would simulate water filling up the tower in one hour sequences with flickering movement from one side of the art piece to the other.

The finish would be industry standard finish in metallic gold simulating water being gold in value. Plomer said the idea really conveyed the design by creating shadows during the day. Bloom reinforced that the art piece was very subtle and would not disturb the neighborhood. Bishop concluded that this sculpture would be promoting the oral history of the area with children also writing about the history of the building.

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- VI. PRESENTATIONS: None.
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- VII. DISCUSSION ITEM (S): Procedure of Upcoming Events for Commissioners (de la Cuesta): de la Cuesta asked about how a Commissioner finds out about upcoming events from CAA grantees. Halpern said SMAC could email Commissioners about upcoming events/tickets when she receives notice. Sronce asked the Commissioners to indicate their committee preferences and would like the Commissioners to attend committees meetings. Sronce mentioned that APP City Hall Expansion artist's finalists were selected.
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- VIII. PUBLIC TESTIMONY: None
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- IX. CHAIR'S REPORT: None.
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- X. DIRECTOR'S REPORT: None.
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- XI. OLD OR NEW BUSINESS: None.
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- XII. ADJOURNMENT: There being no further business, meeting adjourned at 3:30PM.

THE NEXT COMMISSION MEETING WILL BE HELD ON WEDNESDAY, JUNE 16, 2004.



SACRAMENTO METROPOLITAN ARTS COMMISSION

A City County Agency

June 6, 2004

Sacramento Metropolitan Arts Commission
Sacramento, California

SUBJECT: Approval of Design Contracts for City Hall Artists- Held,
Steger, Wang, Padilla, Serlin, Lambert for City Hall Expansion
Public Art Project (BB82)

LOCATION AND COUNCIL DISTRICT: Council District 1
City Hall Expansion
915 I Street
Sacramento, Ca. 95814

RECOMMENDATION:

Art in Public Places Committee and APP staff recommend approval of the design contracts for the six City Hall artists for the City Hall Expansion Public Art Project

CONTACT PERSON: Michelle Walker, Executive Director,
Sacramento Metropolitan Arts Commission
(916) 556-3990

Linda Bloom, Administrator, Art in Public Places
(916) 566-3971

FOR COMMISSION MEETING OF: June 16, 2004

SUMMARY:

This report describes and recommends approval of the Design Contracts for the publicly selected artists and proposals for the City Hall Expansion Public Art Project.

COMMITTEE/COMMISSION ACTION:

The Art in Public Places Committee reviewed and approved the design contracts on June 2, 2004 with a vote of 7 ayes 1 noe and 1 absent. The Arts Commission will review the proposals and consider design contracts on June 16, 2004.

BACKGROUND INFORMATION:

History/Project Description:

- In the fall of 2002, construction began on Civic Center upgrades and expansion.
- The proposed design includes renovation of the existing historic City Hall and construction of a new building to the North.
- The new five story building, consisting of 200,000 square feet with spaces for 750 staff members, will include a Council Chamber with seats for 250, landscaped public plaza at the center of the City Hall complex, and a parking garage with 180 spaces and bicycle racks
- The project will be publicly visible and an asset to the downtown area, adjacent to Cesar Chavez Plaza, CAL-EPA and a few blocks from the State Capitol. The building's design and its accompanying artwork will strive to promote civic pride, highlight the historic City Hall, and will demonstrate the highest quality of public art and architecture.
- The expansion project will consolidate City functions into a new City Hall complex, which will improve services, eliminate the need for some leased spaces, and reduce costs to the City.
- During construction phase, City Hall departments and public artwork will be temporarily housed in the former Bank of America building at the corner of 8th and I streets, recently vacated by the City Police Department.
- During 2001 and 2002, the public was invited, through open houses, to comment on plans and provide input on issues concerning architecture, landscaping, public art, and other amenities. APP staff and Committee members attended these meetings to receive input.
- The design team includes architect Fentress Bradburn, Ltd. (Kurt Fentress), Development Manager David Taylor Interests, Inc. (Ellen Warner), Interiors Architect Gordon H. Chong & Partners (Jeff Warner), General Contractor Hensel Phelps (Mark Ruby), Landscape Architect Quadriga (Marq Truscott), City Project Managers (Bob Williamson, Yadi

Kavakebi and E.C. Looi), and Art in Public Places staff (Linda Bloom and Ann Mottola.)

- APP staff have met with the design team, tenants groups, APP/SMAC representatives, Assistant/Deputy City Managers Betty Masuoka and Tom Lee, and the ad-hoc City Council group (Mayor Heather Fargo, Council members Steve Cohn, Robbie Waters and Jimmie Yee) and gathered feedback from community open houses for input regarding the arts plan.
- The Art in Public Places Committee reviewed and unanimously approved the Arts Plan on July 10, 2002.
- The Arts Commission unanimously approved the Arts Plan at the regularly scheduled meeting on August 21, 2002.
- The City Hall ad -hoc Committee and representatives from the City Manager's office reviewed and approved the arts plan in May 2002.
- In May 2003, an update on the Arts Plan was presented to Council ad-hoc Committee and a request was made from the City Manager's office to have City Council approve the Arts Plan and RFQ. The City Council approved the Arts Plan on October 14, 2003.
- An RFQ was released November 1, 2003 requesting slides, resumes, and letters of interests from local and regional artists for six commissioned artwork sites and a rotating collection of artwork.
- 170 applications were received at the SMAC office for the opportunities. A public panel of arts professionals was arranged and facilitated by APP staff to review the applications and narrow the field on March 18, 2004.
- A public panel consisting of City Council appointed representatives, design team members, and arts professionals reviewed 40 applications on March 24, and 25, 2004. Three artists finalists were selected for six site opportunities.
- The finalists were paid proposal fees, toured the site, received project plans and were asked to prepare a presentation for consideration by the panel.
- The panels were reconvened on May 19 and 20, 2004 and recommendations were made for six artists for the six commissioned sites. (See attached proposals for artwork by Held, Steger, Wang, Lambert, Padilla, and Serlin.)
- Due to the technical nature of some of the proposals and the incomplete nature of others, APP staff recommends that design contracts be awarded to the artists to allow them 6-8 weeks to refine their concepts, meet with design team professionals and prepare for APP, SMAC and Council presentations.
- The rotating collection of artwork will be selected in the near future.
- Construction of the entire City Hall Expansion project is estimated to be complete by spring 2005.

ARTS PLAN:

The awarding of design contracts to six City Hall artists follows the principles established in the approved arts plan. (Refer to Exhibit A)

TIMELINE:

Project construction is estimated for completion in spring 2005. Approvals of proposals are planned for summer 2004 giving artists a short time frame for fabrication and installation of artworks. APP staff will assist artists by coordinating with the design team to install artworks at appropriate intervals.

| | |
|--|--------------------------|
| APP/SMAC approve Design Contracts | June, 2, / June 16, 2004 |
| Artist Design Contracts in Place | June-August 2, 2004 |
| Reviews of Proposals with Tenant, Community, Ad-hoc Council Group | August 2-August 31, 2004 |
| APP Review | Sept. 1, 2004 |
| SMAC Review | Sept. 15, 2004 |
| Negotiate Final Contracts | Sept.1-30, 2004 |
| City Council Review | October 2004 |
| Tenants Begin Move In | April 2005 |
| Artwork Installation | April- July 2005 |

FINANCIAL CONSIDERATIONS:

- The APP budget established in 2002, based on 2% of construction costs, is \$900,000 and has been placed in Fund 781 CIP #BB82, The City Council has approved the following components:
 - \$180,000(20% of the entire APP budget) is set aside to administer the costs of the project during FY 02-05. This value includes maintenance of the artwork.
 - \$720,000(80% of the APP budget) will be available for proposals, artwork, and contingency.
- See Exhibit B for breakdown of artwork budget by project.

| | |
|--------------------|-------------------|
| Administration | \$180,000 |
| Proposals, Artwork | \$650,000 |
| Contingency | \$ 70,000 |
| Total | \$ 900,000 |

ENVIRONMENTAL CONSIDERATIONS:

Installation of artwork will be completed according to CEQA requirements and all applicable codes.

POLICY CONSIDERATIONS:

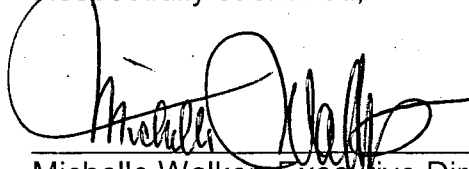
The City Hall Expansion project Arts Plan is in accordance with the City of Sacramento's Mission to "protect, preserve and enhance the quality of life for present and future generations." The following Sacramento Metropolitan Arts Commission's goals approved by Council in 2002 support the City's goals of preservation and quality of life: 1) support and strengthen the role of cultural organizations in neighborhood preservation and revitalization and 2) enhance the role of culture and the arts in improving the quality of life for residents and visitors. Additionally, the Arts Plan is directly related to the vision statement of the Convention, Culture, and Leisure Department by providing "Exceptional cultural, artistic, and leisure opportunities that enrich the quality of life, contributing to a vibrant metropolitan region."

APP's goals, including: 1) enhancing the quality and aesthetics of the built environment, 2) encouraging dialogue, interaction, and community education concerning art, 3) responding to the region's unique cultural heritage, history, architecture and functions through artworks which have "sense of place" 4) providing engaging, timeless, landmark quality artwork, and 5) bringing art into the daily lives of residents and visitors, serve to improve the quality of life for Sacramento residents and visitors.

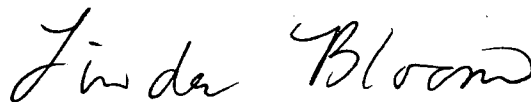
ESBD:

The selection of public artists and artworks through SMAC/APP Open Calls for Artists and Requests for Qualifications (RFQ) supports the City's ESBD program by including opportunities for emerging artists and small businesses in the Sacramento region. The Art in Public Places program of the Sacramento Metropolitan Arts Commission will make every attempt to certify selected artists through the ESBD program.

Respectfully submitted,



Michelle Walker, Executive Director
Sacramento Metropolitan Arts Commission



Linda Bloom,
Art in Public Places Administrator

ARTS PLAN:

EXHIBIT A

The Arts Plan is a strategy for commissioning public art. The following items are included in the Arts Plan: budgets for artwork, potential sites, selection process, residency of artists, potential themes for artworks, and tentative timeline.

- The arts plan takes into account the most publicly visible and accessible spaces developed in the interiors and exteriors of the project. Generally, the art budget is dispersed among both buildings and the plaza for a total of seven projects. In 2001, a survey suggesting types of artwork, locations, and potential themes was provided to attendees at community open houses, and to City Staff, tenants, APP/SMAC, and elected officials. 300 surveys were returned to APP and the information was taken into account in the development of the Arts Plan.
- As is supported by community, APP/SMAC, and Council ad-hoc group, the residency and selection of public artists will be kept to local and Sacramento regional open competitions.
- Existing City Hall artwork, which was temporarily removed from historic City Hall, will be reinstalled in areas throughout the two City Hall buildings where possible. Artworks not installed will be relocated to other public sites in buildings throughout the City. The Art in Public Places Committee and Arts Commission will make recommendations for the reinstallation or relocation of existing City Hall artworks pending discussions with project architects. In general, APP/SMAC, as well as Council ad-hoc group, has recommended that the majority of artworks be re-sited at other buildings to allow for new artworks to be incorporated with construction.
- Two unique aspects to the Arts Plan are pointed out:
 1. A rotating **City Hall Gallery** in the H Street Lobby of the new building to be managed by the Art in Public Places Program. The focus of exhibitions in this space will be artworks by professional and young artists of Sacramento. The gallery will serve as an exciting opportunity to showcase local talent and educate community and visitors about contemporary art.
 2. A rotating **City Hall Art Collection** of two – dimensional artworks by local artists for both buildings entitled “Scenes of Sacramento.” Locations for artwork to be developed in collaboration with interior architects. These artworks will be kept specifically for exhibition in the City Hall complex and will be rotated twice per year.

Selection Process:

The selection of artists and proposals will occur through open competition format. Public panels will recommend artists and all meetings will be open for observation by the community. The process will include:

1. Application materials arrive at SMAC office consisting of slides, resumes, and letters of interests from artists.
2. Phase I review of applications by public panels consisting of 12 members.
3. Panels will recommend 3-5 artist finalists for each site project.
4. The finalists will be required to attend an information meeting with project design team members, APP staff, City Hall Tenant, and Council ad-hoc representatives. Parameters and proposal direction will be provided to the artists. Artists will be paid to develop proposals.
5. Phase II review of Proposals by public panels.
6. Panelists will recommend one artist and alternate for each project. Panelists also have option to reject all proposals and ask artists to re-propose or request APP Committee for new artists.
7. Review of proposals by Council ad-hoc Committee and City Hall Tenant Group
8. Review of Proposals at Community Open House
9. Formal approval and recommendation by Art in Public Places Committee
10. Formal approval and recommendation by Sacramento Metropolitan Arts Commission
11. Contract negotiations by APP staff with artists
12. Formal recommendation and approval of proposals and contracts by City Council

The APP selection process is a very publicly oriented process. There are numerous "checks and balances" providing the various project constituencies, arts professionals, as well as the public a myriad of opportunities for input and involvement in the selection of the artists and artwork.

Public Panel members:

Public panels, facilitated by APP staff, will consist of the following members:

| | |
|----|---|
| 5 | City Hall representatives (names will be submitted to Mayor's office) |
| 1 | Project developer/architect representative |
| 4 | Arts professionals, collectors, community members |
| 1 | APP/SMAC representative |
| 2 | Tenant representatives |
| 1 | City project representative |
| 14 | Total panelists |

Two different panel groups will be developed to select the various commissioned artworks. The Arts Professionals will remain the same on each panel in order to provide some consistency for artwork selection in the overall Arts Plan for the City Hall complex.

Panel A: Lobby, Elevator and Plaza

Panel B: Chambers, Hearing Room and Ceiling

APP Committee will serve as the panel for the Rotating Art Collection.

The artists and artworks recommended by the panels will be forwarded for review and approval by APP, SMAC, and City Council.

Residency of Selected Artists:

Focus is on Sacramento area artists. Philosophy of the APP Committee has been to provide opportunities for emerging as well as experienced local, regional, and Northern California artists. The RFQ addresses this approach and identifies two opportunities specifically for Sacramento County artists, four opportunities for Sacramento regional artists (which is defined as eleven contiguous counties to Sacramento (Amador, Butte, El Dorado, Nevada; Placer, Sacramento, San Joaquin, Solano, Sutter, Yolo, and Yuba.) and one opportunity for a Sacramento artist or team; if the applicants apply as a team, the team must include a Sacramento County artist and may include a Northern California artist (Santa Cruz to Oregon border.) Proof of Sacramento County residency since January 1, 2003 must be provided by the artists.

Types of Artwork/Themes:

The APP Committee supports a diverse and balanced selection of approaches to art making in the APP Collection and for the City Hall project. In other words, integrated as well as free-standing two-dimensional artworks such as painting, printmaking, murals, and photography, three dimensional artworks, such as sculpture, fiber arts, and mixed media, and new technologies such as electronic and digital media would make an interesting and educational mix in the City Hall Public Art Collection. APP is conscious of the notion that City Hall is a publicly visible and highly accessible facility for both youth and adults, is often used for public business /transactions, community meetings and special events, visiting dignitaries, and public interaction with elected officials.

Artists will be provided with direction that the artworks be site-specific and have "sense of place" - i.e. be reflective of Sacramento, not generic to other City Halls or other cities, etc. In 2000, APP sent a questionnaire to elected officials, tenants of the City Hall, and community members attending open houses. The responses included interests in the following themes, which could be addressed by artists-

History of Sacramento
Environment- Natural Beauty
City Hall as the seat of Government
Community/Neighborhoods
Transportation Center
New Century/ Millennium (more apropos then than now.)

Artists will be asked to use their creative abilities in developing proposals that are thematically appropriate, safe, durable and of the highest artistic quality for installation in Sacramento's City Hall.

Artwork Budget

Exhibit B

| Area | Artist | Available | Proposals Phase I | Fee X3 | Phase II | Final Contract |
|---------------|--------------------|------------------|------------------------------|-------------------|---------------------|---------------------------|
| Plaza | Archie Held | 270,000 | 1500 | 4500 | 3000 | 262,500 |
| Alcoves | Kurt Steger | 140,000 | 1000 | 3000 | 2000 | 135,000 |
| Chambers | Jian Wang | 50,000 | 700 | 2100 | 1000 | 46,900 |
| Frieze | Colin Lambert | 40,000 | 600 | 1800 | 1000 | 37,200 |
| Hearing Rm | Anthony Padilla | 25,000 | 500 | 1500 | 1000 | 22,500 |
| Niches | Merle Serlin | 50,000 | 700 | 2100 | 1000 | 46,900 |
| Totals | | 575,000 | 5000 | 15000 | 9000 | 551000 |

Archie Held

Proposal for the City Hall Plaza



Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807-0331
#5 - 18th Street
Richmond, CA 94801

510-235-8700
Fax 510-234-4828

City Hall Plaza - Proposal

The City Hall expansion project will certainly bring added excitement and vitality to the downtown area. I see the plaza becoming a new gathering place for those informal conversations before important meetings. From this initial inspiration, I created a "gathering" of rhythmic animated forms. The tallest of the 7 bronze forms will stand 18 feet tall. I also wanted to create a couple of meditative areas. For these areas I am proposing two bronze water sculptures of a more intimate scale. Knowing that this was also an historic gathering spot for the Native American Indians, I wanted these pieces to honor them. The first piece titled "Moon Bowl" is a round tapered vessel with a large indentation in the top. It refers to the Indians reliance and harmony with nature and its cycles. It is also reminiscent of the numerous mortar holes found in the area. The second piece titled "Sacred Bowl" is a similar vessel in the shape of an oval. This is to honor the roughly 45 parcels of human remains removed from the site. The rising form is meant to symbolize an inverted burial mound. Both of these vessels will be completely covered with slowly flowing water, an ancient symbol of cleansing and rebirth.

In order to tie these two areas together I will commission Sacramento artist Cynthia Hurley to create designs for 8 circular bronze plaques to be mounted in the walkways on either side of the existing City Hall. We have discussed continuing the references to the ancient Indian grounds with designs that depict the artifacts found on the site.

I feel these graceful, elegant forms will complement the surrounding architecture and make inviting, educational and meditative focal points for the City Hall expansion.

Archie Held

Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807-0331
#5 - 18th Street
Richmond, CA 94801

510-235-8700
Fax 510-234-4828

City Hall Plaza - Proposal

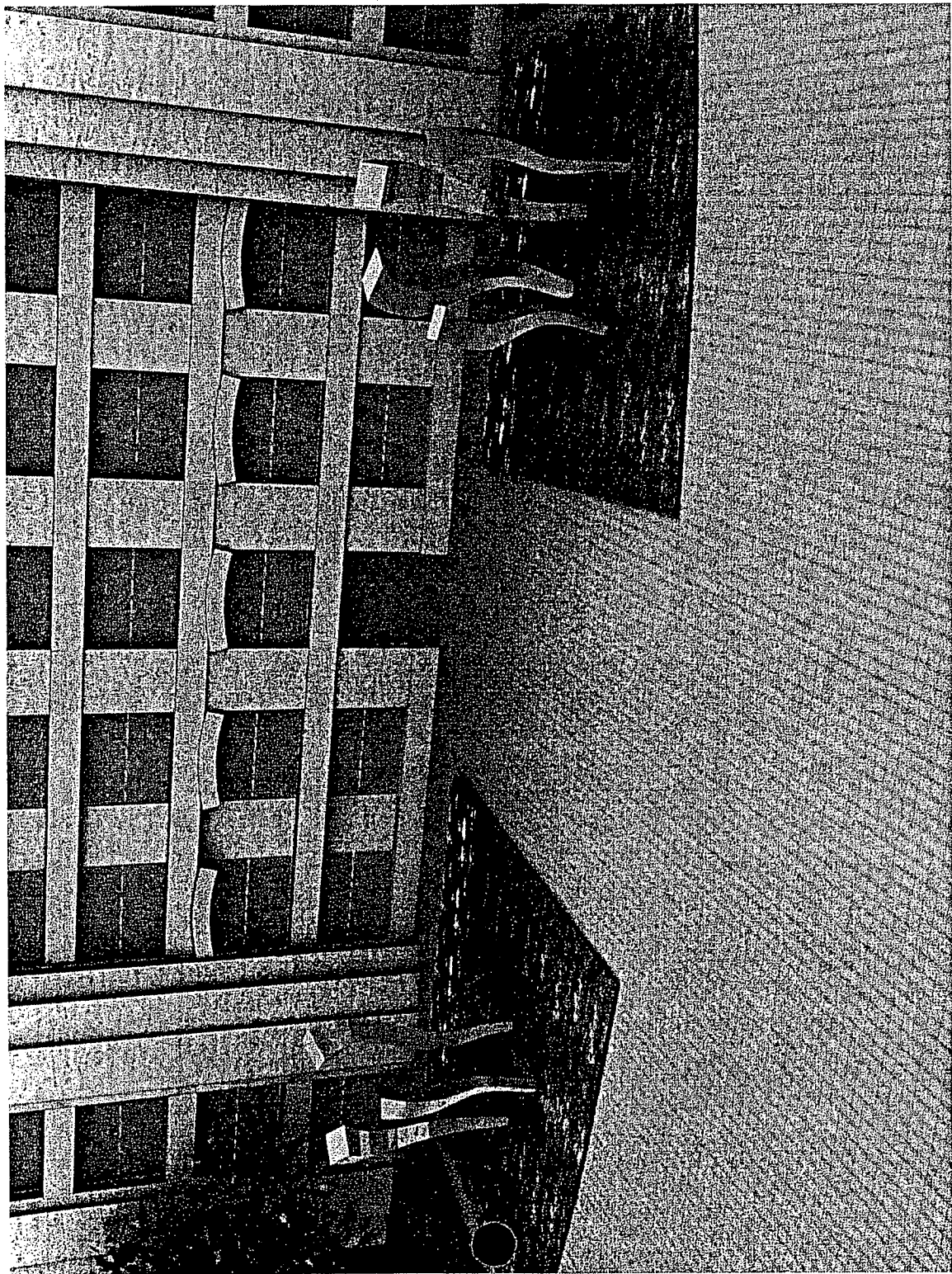
Sculpture Information

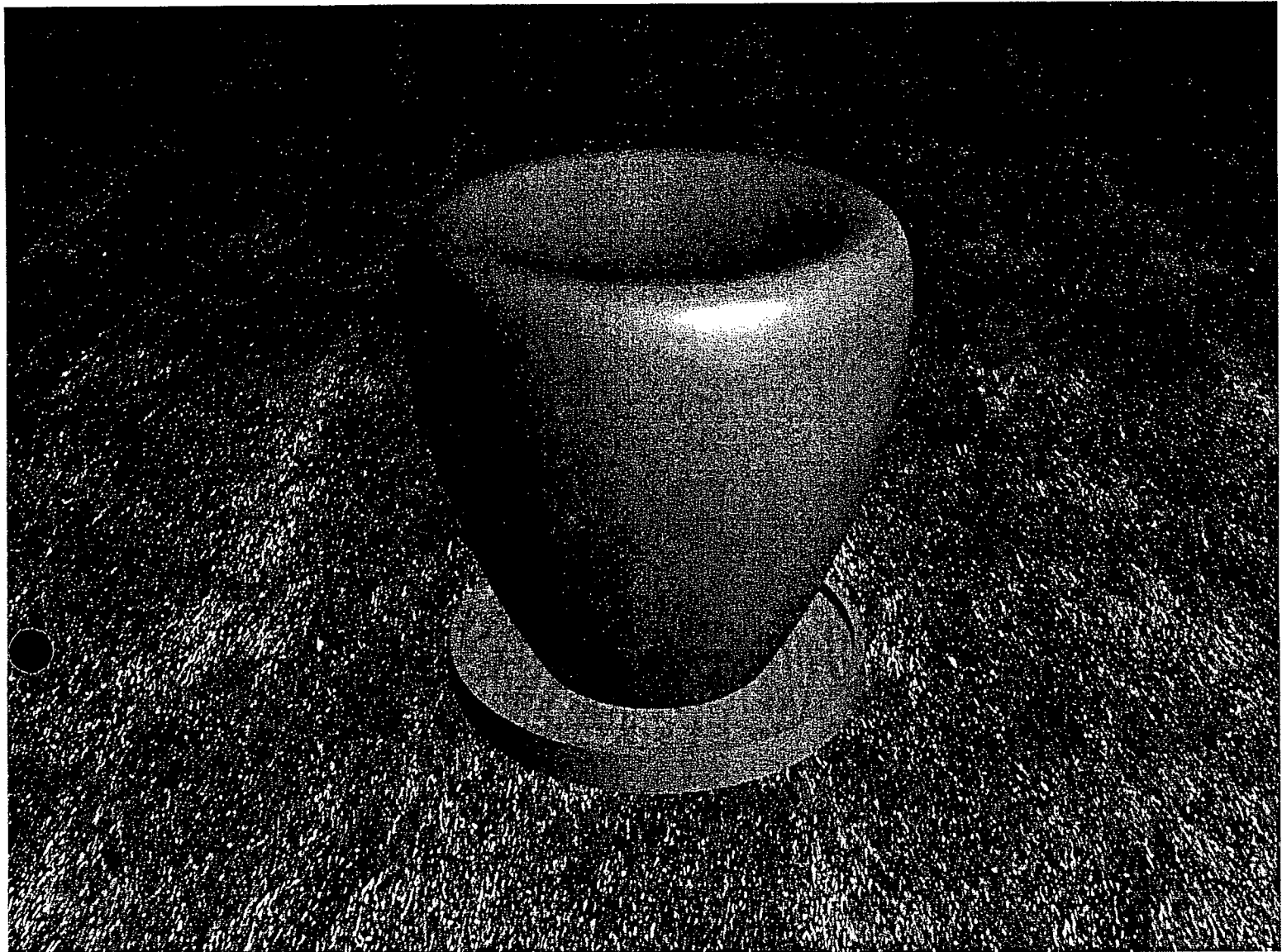
The 7 sculptural forms I am proposing for the plaza will range in height from 14 to 18 feet tall. They will be made of silicon bronze with a smooth finish. The pieces will weigh approximately 600 to 900 pounds each. They will have large gusseted mounting plates and will be attached to the topping slab with a high strength epoxy anchoring system. These pieces will be fabricated in my studio from start to finish.

The 2 water sculptures I am proposing will be self-contained, without an external equipment box. The submersible pump and auto-fill device will be concealed in the reservoir. The sculptures themselves will be very energy and water efficient, with the pumps using only .7 amps to run. These pieces will be made in cast bronze with a smooth finish and will weigh approximately 1000 to 1500 pounds each. Child safety is a big concern for me and these pieces will only have a few inches of exposed water.

The 8 cast bronze plaques will be approximately 20" in diameter and will be placed on the walking paths on either side of the existing City Hall. They will have a non-slip textured finish and will be flush mounted in the walkways.

Archie Held

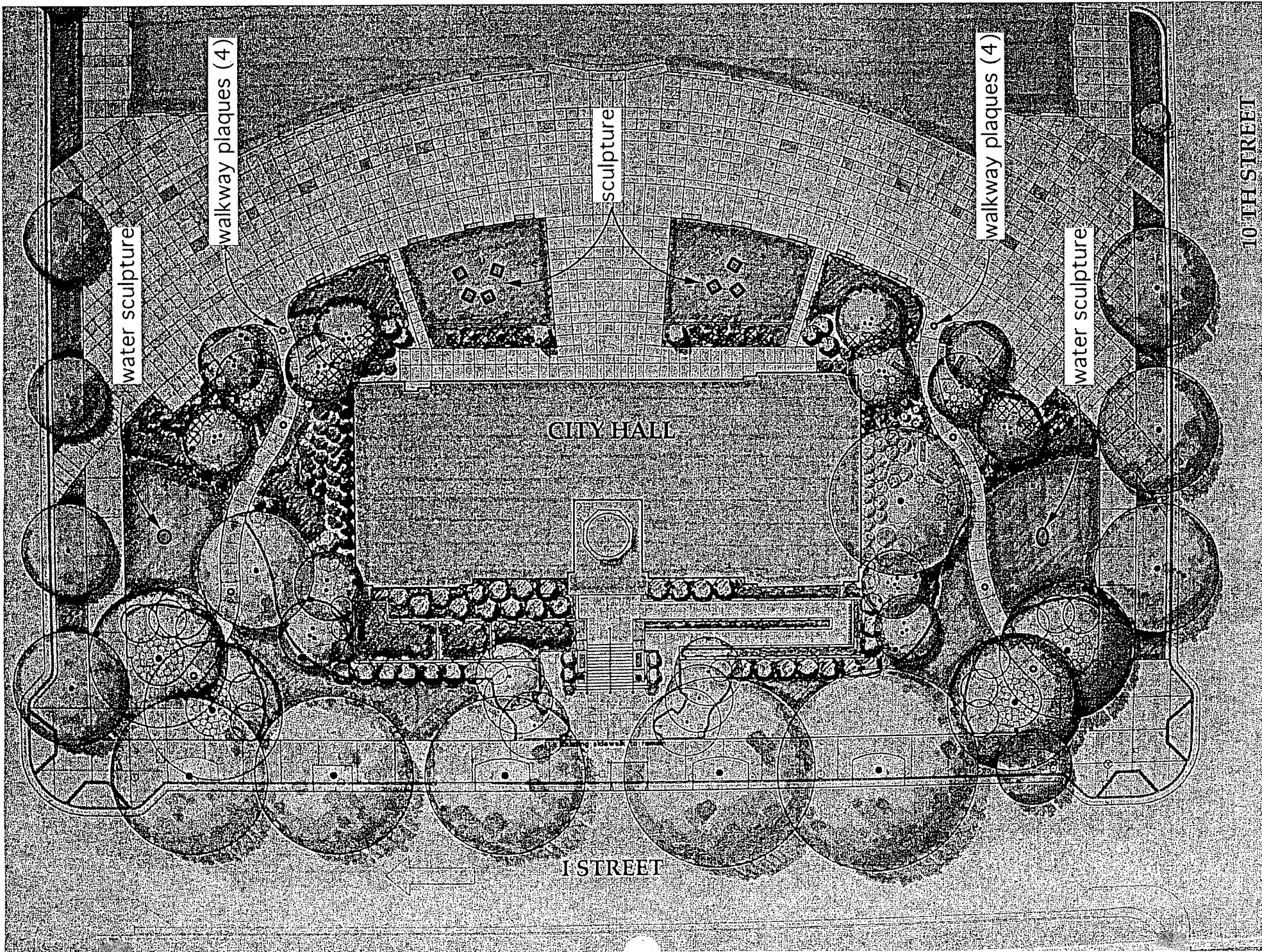




“Moon Bowl” bronze and water
48” in diameter and 36” tall



“Sacred Bowl” bronze and water
28” x 55” x 30” tall



water sculpture

walkway plaques (4)

sculpture

walkway plaques (4)

water sculpture

CITY HALL

I STREET

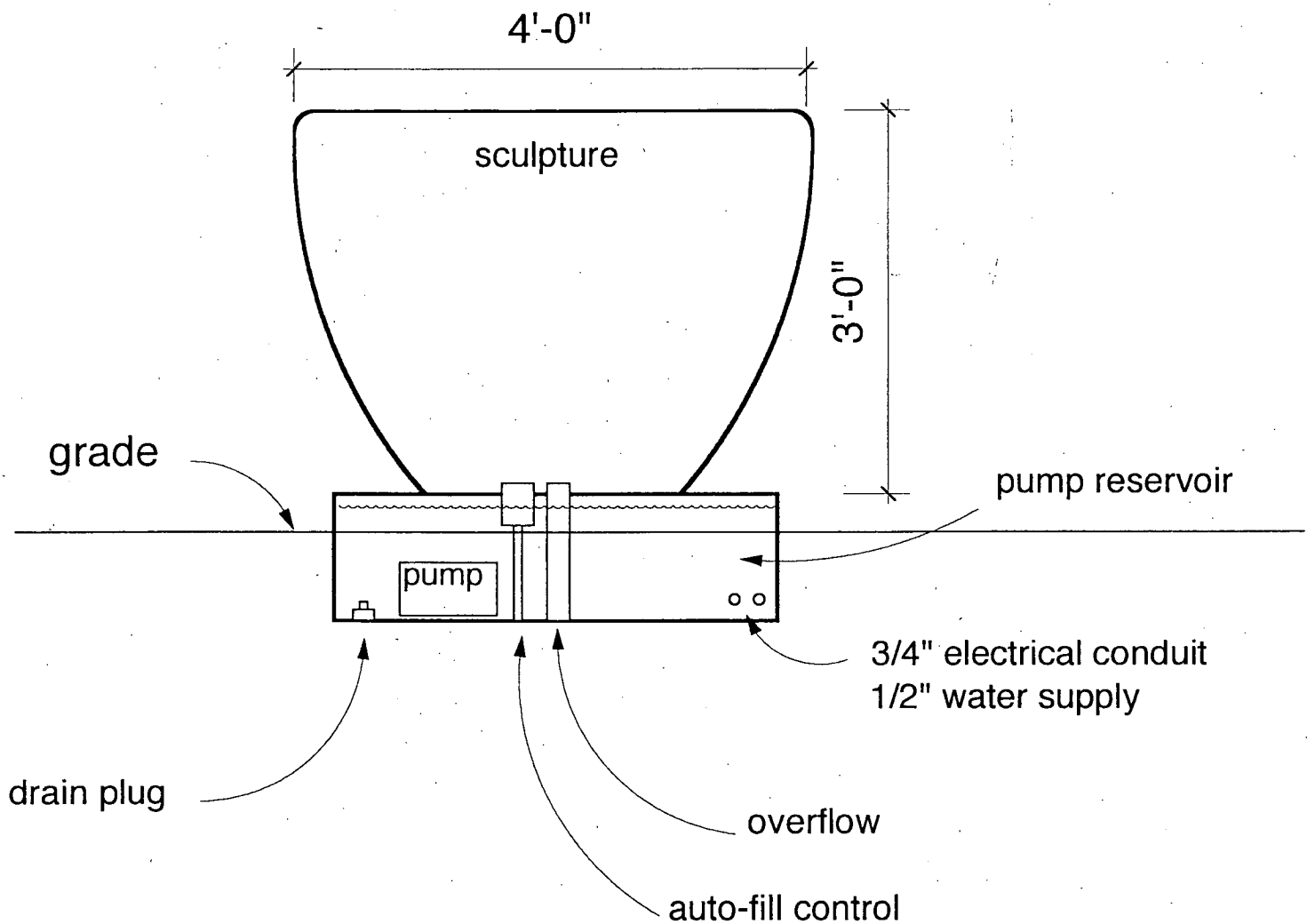
10TH STREET

City Hall - Water Sculpture

elevation/section
3/4" = 1'

Utilities required

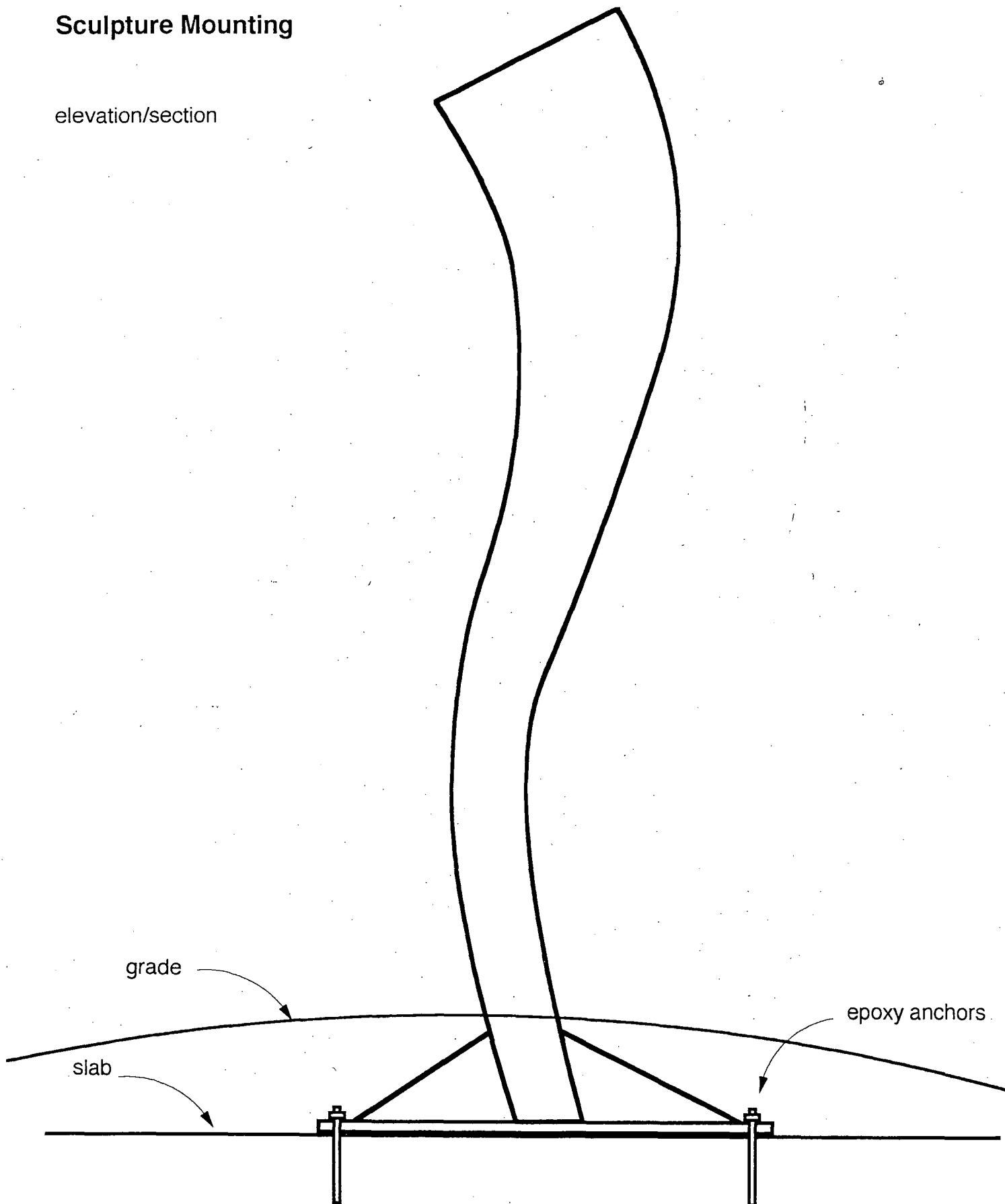
1/2" water supply
110 volt electrical supply for pump
Drain connection
Lighting circuit optional



City Hall Plaza Sculpture

Sculpture Mounting

elevation/section



Archie Held Studio

P.O. Box 70331
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#5 - 18th Street
Richmond, CA 94801

510-235-8700
fax 510-234-4828
www.archieheld.com

City Hall Plaza – Production Schedule

Sculpture will be complete within eight months of receiving contract and initial deposit.

- | | |
|-----------------------|---|
| Phase 1 (Month 1 & 2) | <ul style="list-style-type: none">• Order materials (two - eight weeks)• Prepare shop drawings for engineer• Create mock-ups and patterns• Fabricate original forms for water sculpture |
| Phase 2 (Month 3 & 4) | <ul style="list-style-type: none">• Patterns for bronze panels complete• Fabrication begins on sculptures• Fabrication begins on reservoirs• Mold fabrication begins for water sculptures• Foundry begins casting process |
| Phase 3 (Month 5 & 6) | <ul style="list-style-type: none">• Finishing begins for sculptures• Reservoirs are finished and fitted for utilities• Castings are assembled• Sculpture mountings are fabricated |
| Phase 4 (Month 7 & 8) | <ul style="list-style-type: none">• Finishing continues for sculptures• Castings are completed• Water sculpture tested• Sculptures are patined• Delivery and installation |

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City Hall Plaza – Budget

| | |
|---------------------------|----------------|
| Artists fee | \$20,000 |
| Sacramento artist | \$20,000 |
| Equipment | \$5,500 |
| Materials | \$50,000 |
| Supplies | \$15,000 |
| Fabrication | \$90,000 |
| Outside services | \$24,000 |
| Delivery and installation | \$5,000 |
| Consultant/Engineer | \$5,000 |
| Business Operations Cert. | \$500 |
| Sales tax | \$4,500 |
| Travel & Lodging | \$2,000 |
| Contingency | \$20,000 |
| Insurance & Misc. | <u>\$4,000</u> |
| | \$265,500 |

Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807-0331
#5 - 18th Street
Richmond, CA 94801

510-235-8700
fax 510-234-4828
www.archieheld.com

City Hall Plaza – Water Sculpture Care and Maintenance

Start up

Open the water shut off valve and leave it on. When the water reservoir is full the auto-fill device in the reservoir will shut off automatically. Turn on the pump.

Shut down

Turn off the pump and the water shut off valve. Drain reservoir by unscrewing drain plug. Rinse out the reservoir with a hose if necessary and let the rest of the water drain out. Screw the drain plug back in and follow the start up instructions above.

Care and Maintenance

I recommend you change the water every month to keep it clean and to keep up a routine. This is easily accomplished by unscrewing the drain plug. To protect against algae growth, if necessary, you can add algaecide. One can purchase algaecide at swimming pool supply stores. The wet part of the sculpture requires very little care. If you ever need to clean it you can simply hose it down or use a common cleaner like Simple Green and a scrub brush. Avoid oily cleaners.

Pump and Level Control

The pump is a Nautilus 10, manufactured by Oase Pumps.

Oase Pumps
1601 Carmen Drive #207
Camarillo, CA 93010
805-383-1888

The level control is a Fluidmaster 400A. This is a standard toilet tank float available in any hardware store.

If you have ANY questions, please call me at 510-235-8700 during business hours.

Archie Held

Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807-0331
#5 - 18th Street
Richmond, CA 94801

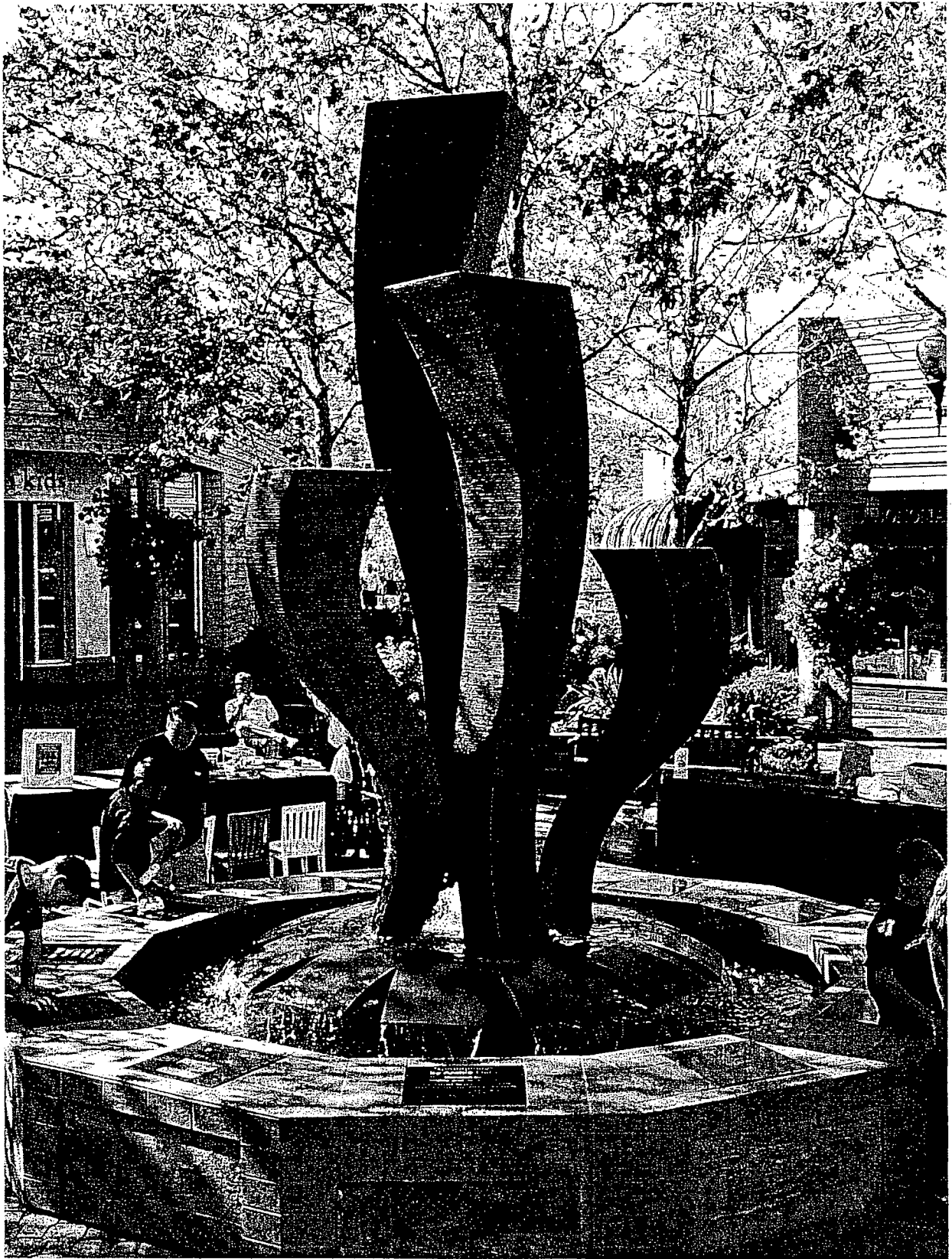
510-235-8700
fax 510-234-4828

ARCHIE HELD – REFERENCES

Chandra Ceritto
Andrea Schwartz Gallery
525 2nd Street
San Francisco, CA 94107
415-495-2090

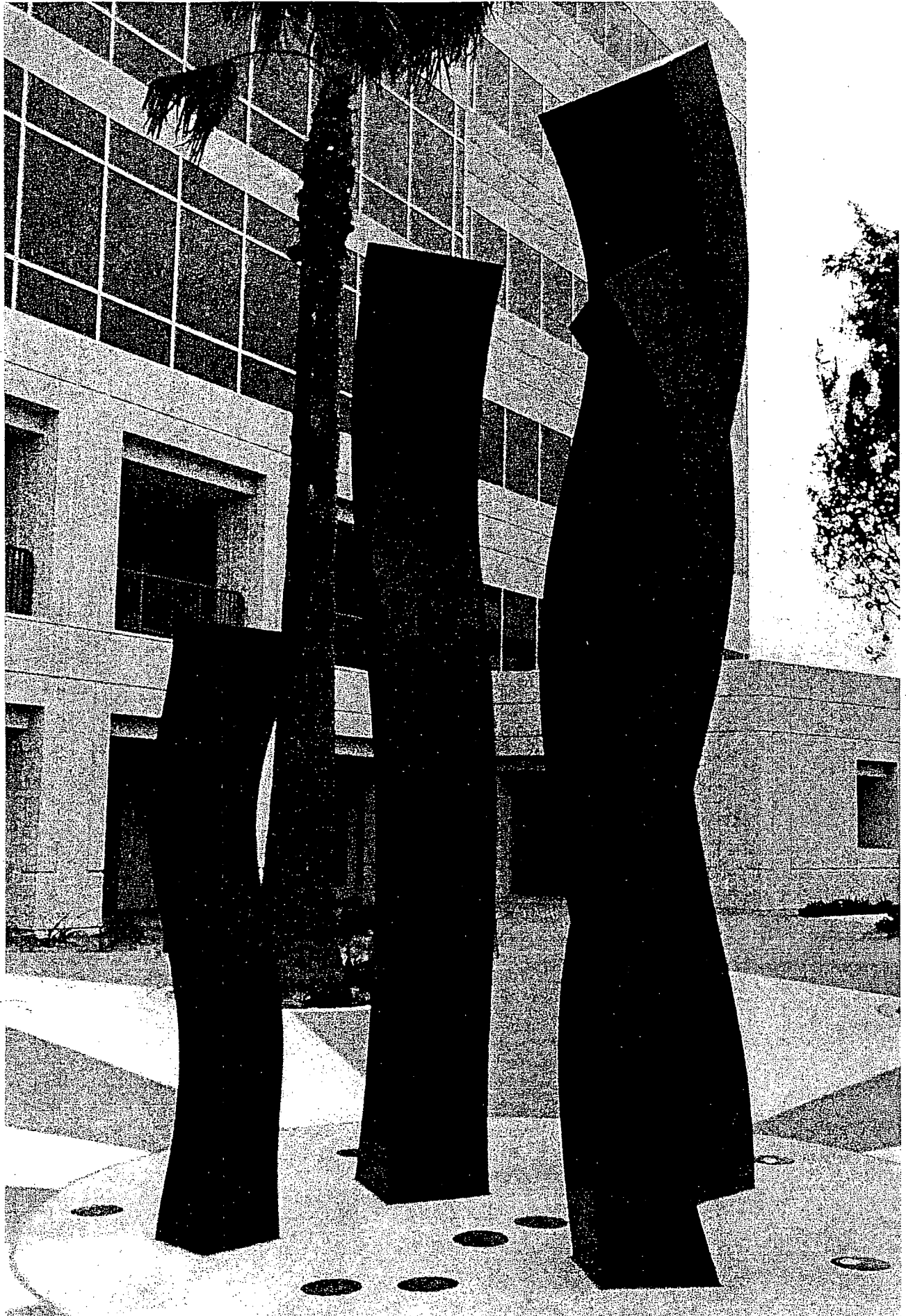
Jeff Werner
Werner Design Associates
35 Yorkshire Lane
Redwood City, CA 94062
650-367-9033

Mirjana Ugrinov
Ugrinov and Associates
1055 West Columbia Ave. #2
Chicago, IL 60626
773-338-4497



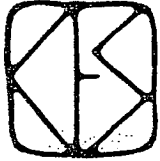
"Community", 2003, Bronze & Water, 15' x 15' x 12.5' tall

Archie Held



"Family" 1998 Bronze 5' x 8' x 18' tall

Archie Held



KURT E. STEGER Sculpture + Design

Proposal

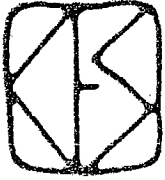
Date May 12, 2004

Project Sacramento City Hall Lobby Alcoves

Artist Kurt Steger
305 Miners Trail
Grass Valley, CA 95945
530.272.6115
kurt@stegersculpture.com

Enclosures

1. Project Narrative
2. Budget
3. Schedule
4. Professional References



KURT E. STEGER Sculpture + Design

Narrative

Structural Discussion

My proposed piece for the City Hall Alcoves is an interior landscape of sculpted elements and found stones, inspired by human interaction with nature and intended to bring a sense of peace and renewal to those who visit. I hope to achieve this objective through the form of the sculpted elements, the materials and solidity of their construction and the spatial pattern they create.

The piece involves 4 primary elements in each Alcove: cast stone bases supporting bronze tree trunks with wooden limbforms that arc in front of the windows and reach into the ceiling, boulders positioned near the middle of the room on raised bases that radiate to the floor, a seating area on the north wall and a large wall drawing opposite the entryway. The two Alcoves will have the same elements, but with subtle differences that will make each space unique.

Because the Alcoves are relatively small, it will be important that the design not overwhelm the space. My intent is to utilize the entire dimensions and flow of each Alcove and fully integrate the art with the design of the rooms. Similar to the effect of a Zen garden, it is as much the objects and drawings themselves as the negative – or empty – space around the objects that will work together to create a spatial and emotional experience for visitors.

The seating area, made of local slabs of walnut floating on two steel rods, will be set into the 8 foot nook of the room as though the architect had intended its use. This area will be the prime viewing space for the installation.

The two boulders in the central area will rest on a shared wooden base that will radiate the stones' shape outwards with the effect of ripples on a still pond. In one Alcove the stones will be of a light color, in the other room they will be dark. And, since they will be found natural objects, they will be different shapes although of a relatively similar size. Due to the stepped nature of the bases and shadow lines I've designed, the sculpture will appear to float above the floor. Structurally, the boulders will be pinned with steel to the bases and the bases will be pinned to the floor.

The treeforms, carved of wood and mounted on bronze bases, will arc across the windows with secondary branches appearing to pierce the ceiling. The perspective of the treeforms will change depending on a visitor's location in the room, but from every angle the forms are intended to create a connection from the interior to the exterior landscape and plaza. This effect is intended to compliment the architect's desire to connect the interior and exterior, as he does in utilizing the stone wainscoting inside the Alcoves.

The tree trunks will be made of bronze with molds taken directly from Sacramento area trees. The branchforms -- abstract sculpture recalling tree branches -- will be made of wood. The bases will be of cast stone suggesting the forms of mountain ranges seen from the Sacramento region. Structurally, the branchforms will be strung internally with steel aircraft cable and attached to the trunks with bolts. The trunks in turn will be attached to

the bases with bolts. Throughout the design phase and again during assembly, I will work with a structural engineer to ensure all seismic and safety requirements are met. Access to the cables and hardware will be through the bronze portion of the sculpture, behind concealed doors.

Lastly, the wall drawings will be an overhead topographic view of the central boulders and base outlines. I will attach a smooth, very thin plaster surface to a portion of the wall and hand paint the drawings directly onto the plaster, giving a slight 3D effect to the art. In one room, the base color will be the same white as the walls with the line drawings in black. In the opposing room, the painted shape will be a warm hue of black with white topographic lines.

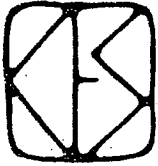
Artist's Statement

This piece is inspired by, and seeks to reflect, two powerful themes: man's connection to nature and our desire to build successfully in nature. This is also a piece which reflects the integrity of the building and one which I hope will enhance the civic dialog and the experiences of the individuals working and visiting City Hall. I am striving to create a space that will continue to inspire over many years and my vision is that the Alcoves become a comforting respite with repeated viewings. While certainly visitors who see it once will experience the art in a unique and dynamic way, I hope those who visit often will see the layers gradually revealing themselves over time.

As I seek to suggest the positive impact we can have on nature within our built environment, both the form of my sculptures and the materials I use reflect these themes.

1. Human beings both respecting and seeking to copy nature, but interpreting and altering nature at the same time: utilizing bronze to represent wood, utilizing poured concrete to represent mountains, mechanically connecting bronze to wood, and my use of natural forms – trees, mountains, stone – in an obviously man made construct.
2. The weight and gravity of our connection to nature: the heaviness of the stone connected firmly to wooden bases, the solid sitting bench connected to walls.
3. The encompassing of ourselves in nature: the wall drawings reflecting the boulders, the visual and spatial effect of transporting the visitor from within a constructed interior space through the sculpture and outside into the open plaza.
4. The nurturing of humans in nature: the sitting bench placed in a comforting space to allow maximum viewing and sense of peace and retreat.

The installation will create an environment where visitors may enter and find a sense of peace and solace. It is my intention that the physical properties of the installation will give a visitor the opportunity to move through the space with a feeling of connectedness to nature. I believe the more we feel connected to nature, we are uplifted, full and at peace with our world. These are qualities to be sought every day, but especially in context of the building and our efforts to govern ourselves and our society in a harmonious and balanced manner.

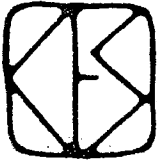


KURT E. STEGER Sculpture + Design

Budget

| | |
|--|-----------|
| Artist's Fee | \$ 40,000 |
| Materials | |
| Bronze | \$ 14,000 |
| Stone | \$ 9,000 |
| Wood | \$ 6,000 |
| Misc (paint, finishes, cables, steel rods, foam, adhesives, mold materials, casting stone, plaster) | \$ 3,500 |
| Equipment | \$ 2,000 |
| Scaffolding, sanding, blades, misc | |
| Studio Costs | |
| Grass Valley Studios | \$ 5,000 |
| Foundry | \$ 10,000 |
| Quarry | \$ 5,000 |
| Transportation Costs | |
| Materials delivery | \$ 6,000 |
| Artist travel costs | \$ 2,200 |
| Business Operations Certificate | \$ 81 |
| Insurance | |
| Fire, theft, loss | \$ 500 |
| Installation | |
| Equipment Rental | \$ 1,000 |
| Engineering Services | \$ 3,000 |
| Subcontractor: Woodworking | \$ 14,000 |
| Subcontractor: Project Mgmt | \$ 2,500 |
| Contingency | \$ 12,000 |

TOTAL: \$ 135,781



KURT E. STEGER Sculpture + Design

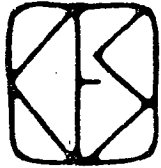
Production Schedule

2004

| | |
|---------------------|--|
| June, 2004 | Begin project |
| June - July | Cast molds of tree trunks |
| July - August | Deliver wax castings to bronze foundry |
| August | Begin design and sculpture of branch forms |
| August - September | Select boulders and deliver to stone fabricator Cut and grind boulder bases |
| September | Open time - contingency time |
| October | Finished boulders delivered to Grass Valley Studios |
| October - November | Construct bases for boulders |
| November | Assemble boulders and bases Trial fit: align mountings |
| November - December | Finish sculpture of branch forms |

2005

| | |
|---------------|--|
| January, 2005 | Shape tree form bases Select wood for bench |
| February | Construct molds, cast tree form bases |
| March | Mill and finish bench seat slabs |
| April | Complete assembly of tree forms in Grass Valley Studios Open time - contingency time |
| May | Prepare site, begin installation Attach plaster to walls Create wall drawings on plaster |
| June | Final installation on site |



KURT E. STEGER Sculpture + Design

Professional References

Cheryl Haines

Owner, Haines Gallery

49 Geary St, 5th Floor
San Francisco CA, 94108
P: 415.397.8114
F: 415.397.8115

Kaoru Kitagawa

Exhibit Designer and Production Coordinator, Oakland Museum of California

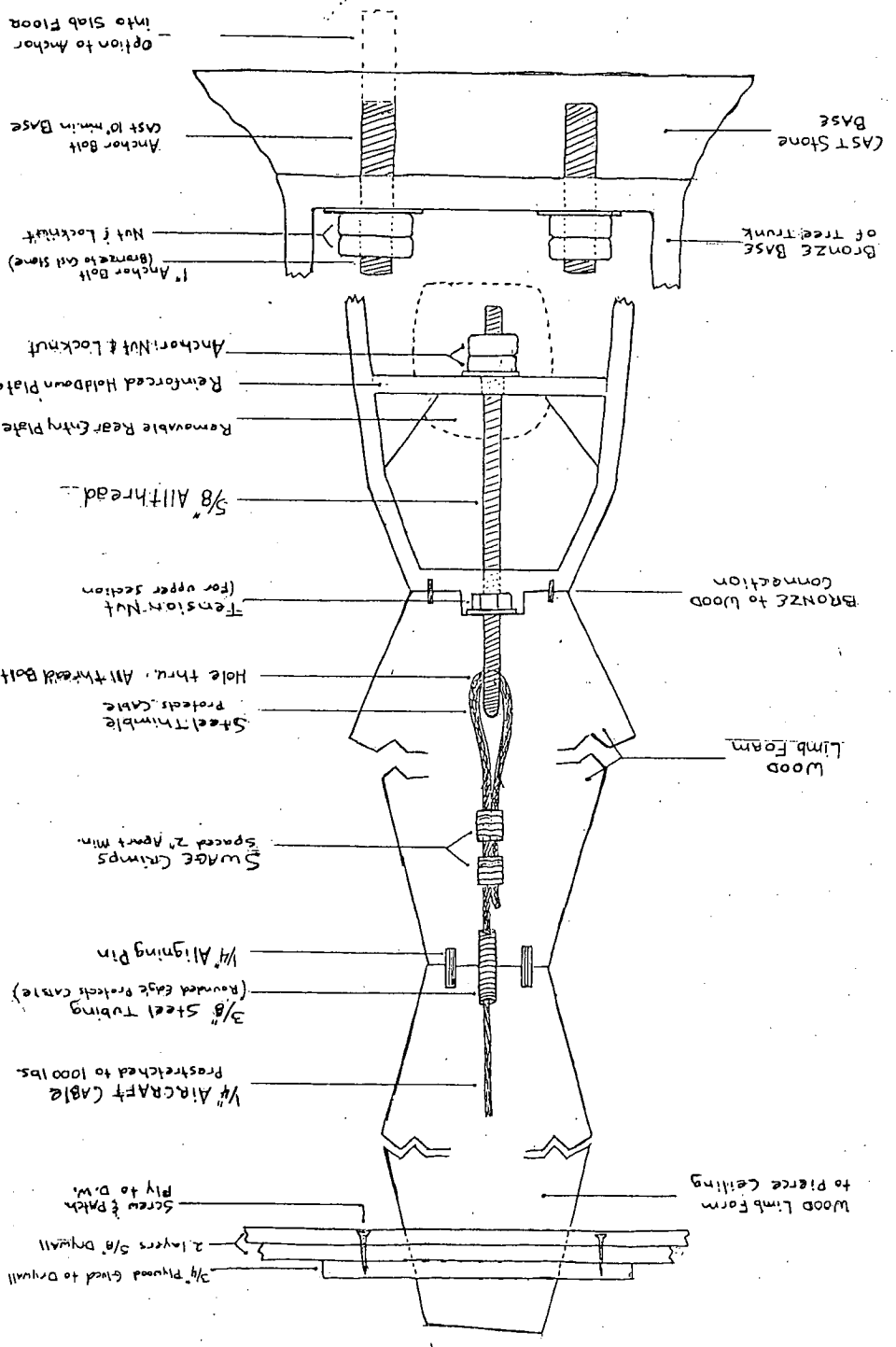
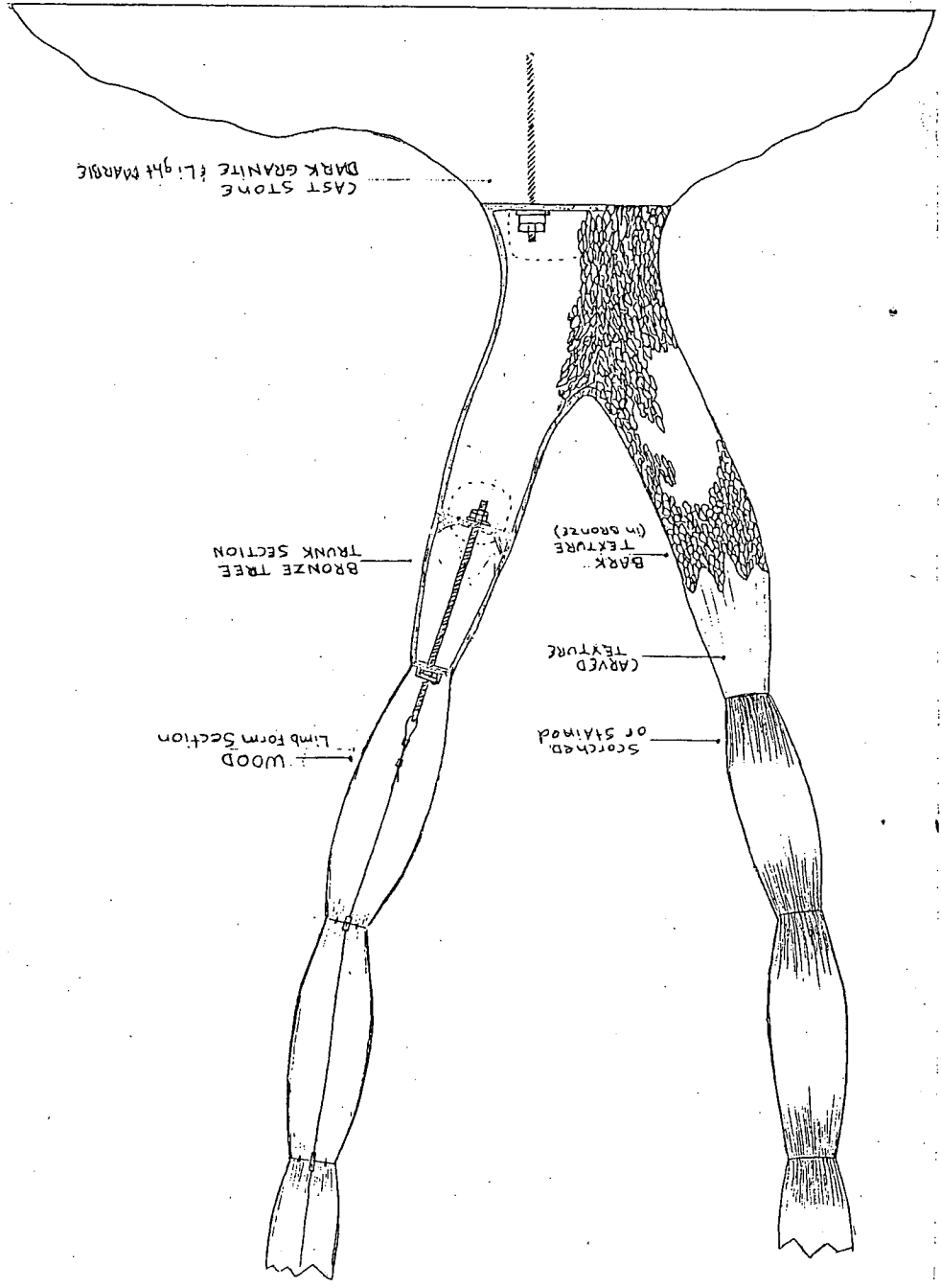
100 Oak Street
Oakland CA, 94607
P: 510.238.6836
F: 510.238.6838

Gay Dawson

Director, Museum of Contemporary Art, Luther Burbank Center for the Arts

50 Mark West Springs Rd
Santa Rosa CA, 95403
P: 707.527.0297
F: 707.546.2387

Kurt E Steger
5-16-09



Option to Anchor into Slab Floor

Cast to min in Base

Anchor Bolt

Anchor Bolt (Bronze to cast stone)

1" Anchor Bolt

Not f Locknut

Anchor Nut & Locknut

Reinforced Holddown Plate

Removable Rear Entry Plate

5/8" Allthread

Ferrisair Nut (for upper section)

Hole thru. Allthread Bolt

Steel Thimble

Protects Cable

Spaced 2" Apart Min.

Wedge Crimps

1/4" Aligning Pin

3/8" Steel Tubing (Rounded edge protects cable)

1/4" Aircraft Cable (Prestretched to 1000 lbs)

2 Layers 5/8" Drywall

3/4" Plywood glued to Drywall

Screw & Patch

ply to D.W.

Wood Limb Form to pierce Ceiling

BRONZE TO WOOD CONNECTION

WOOD LIMB FORM SECTION

WOOD

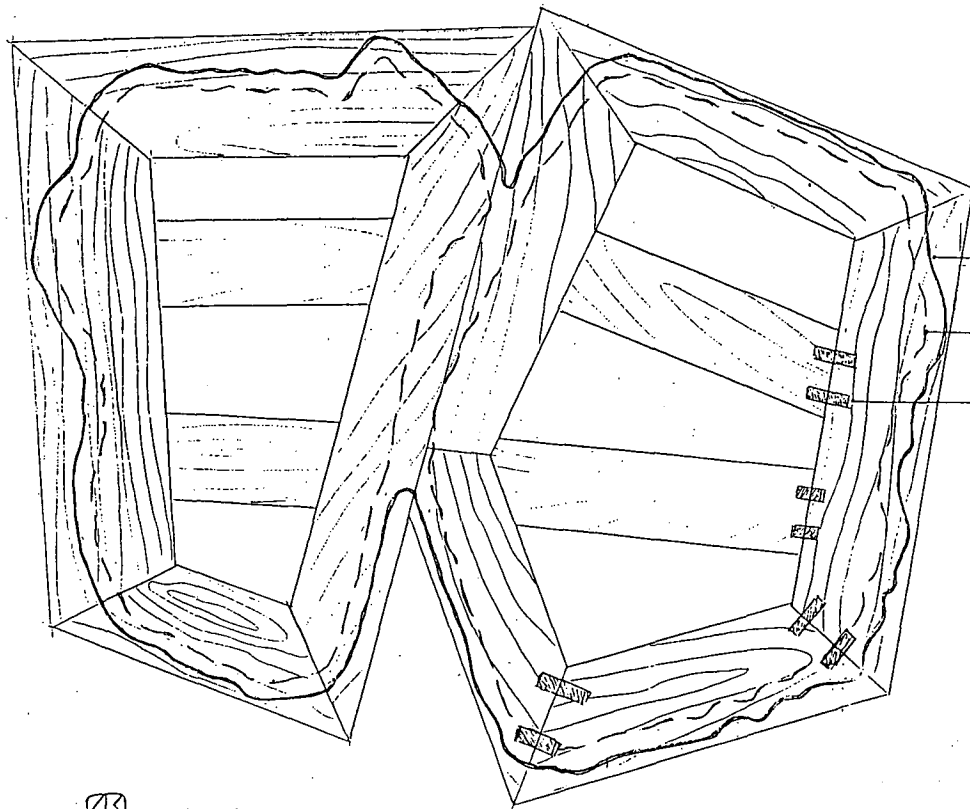
TRUNK SECTION

BRONZE TREE

CAST STONE FLIGHT MARBLE

CAST STONE BASE

BRONZE BASE OF TREE TRUNK



WOOD LINE 1st LAYER

Bolder Line & 1st Shadow Line

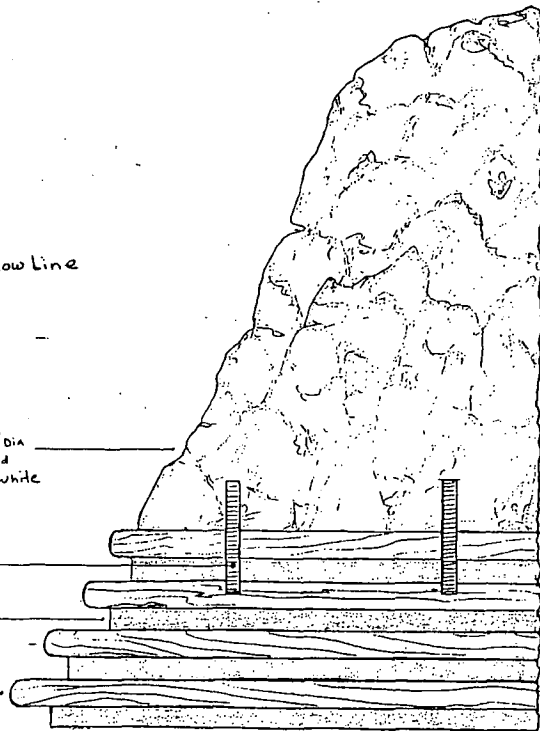
Double Tennon All Joints

BOLDER APROX. SIZE 42" Dia
Pos. Jasper Deep Brown Red
" MARDIE Ruddy Beige White

3/4 Steel Pin

1/4 SHADOW Line
(MDF STAINED)

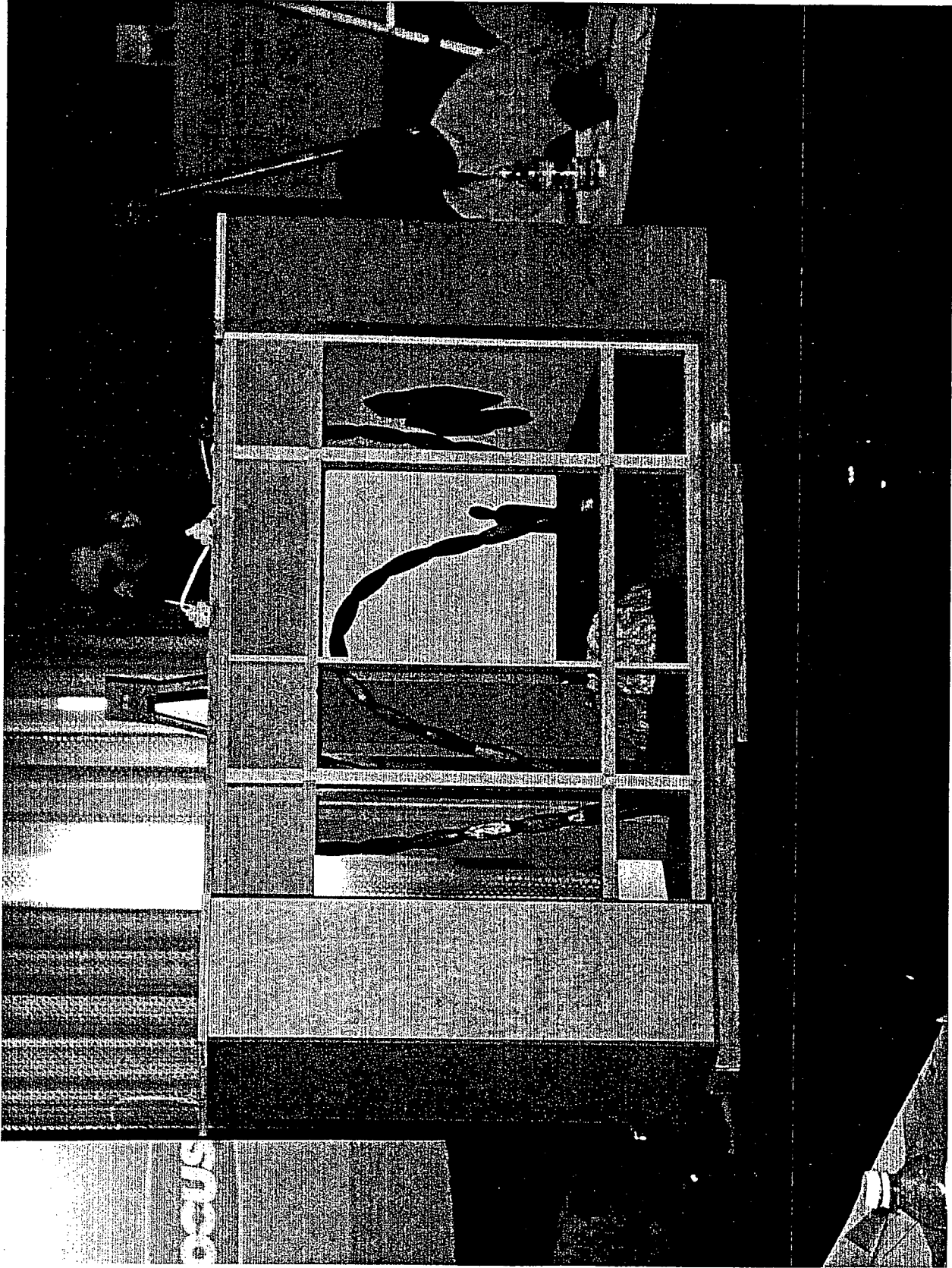
1 1/2 WOOD
DARK ROOM - WALNUT
Light Room MAPLE



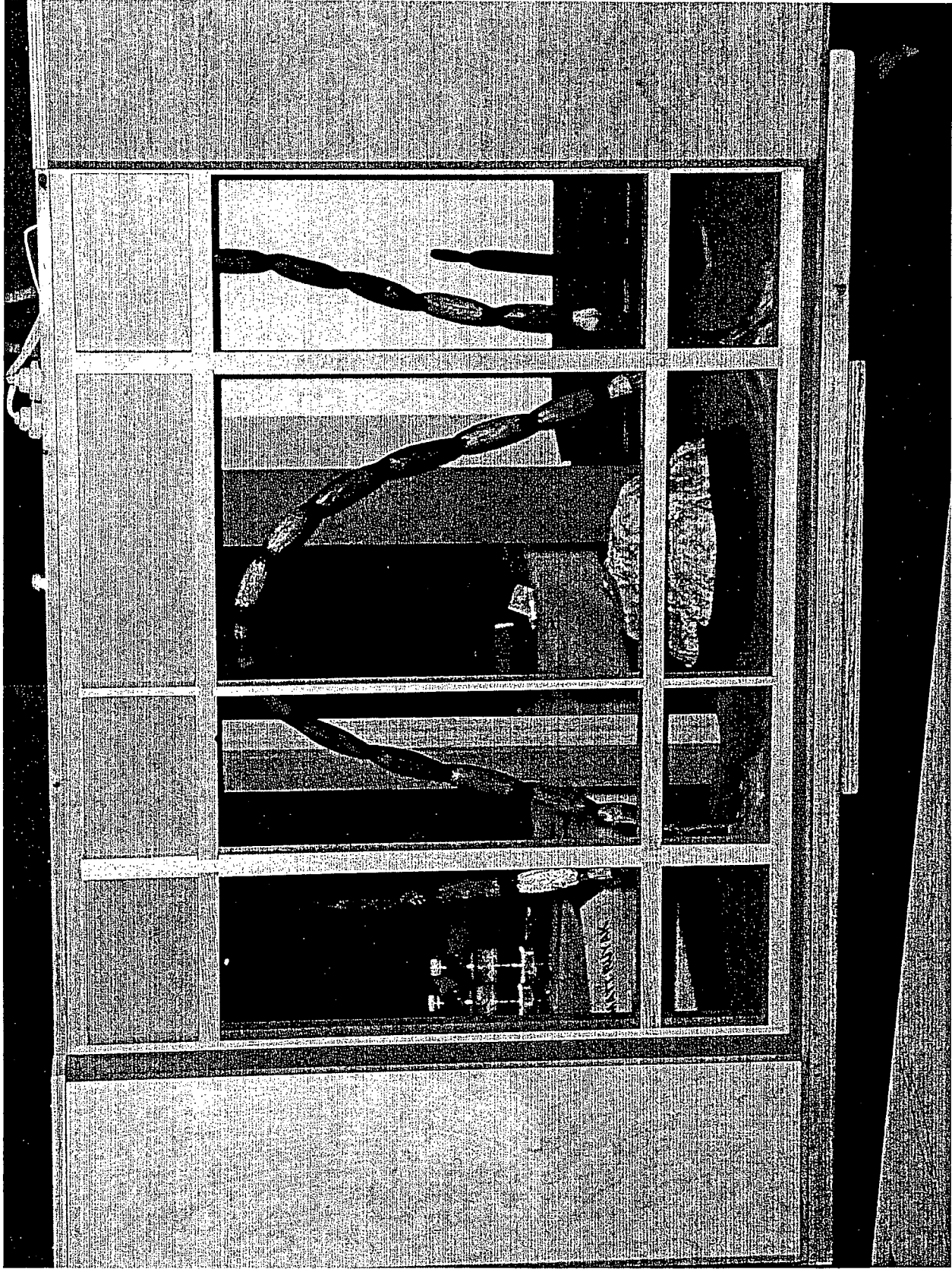
Kurt E. Steger
5-17-04



Alcoves ~ Kurt Steger ~ Wood, Stone, Paint



Alcoves ~ Kurt Steger ~ Wood, Stone, Paint



Alcoves ~ Kurt Steger ~ Wood, Stone, Paint



Alcoves ~ Kurt Steger ~ Wood, Stone, Paint

JIAN WANG
1917 Lowland Court
Carmichael, CA 95608

Tele: 916-483-6938
Email: jianwang@accessbee.com

Council Chambers Proposal

January 1, 2004

Dear Members of the Board,

The dimensions of the **Council Chambers** in the City Hall provide an exceptional opportunity for a series of paintings which would depict the natural beauty, and civic achievement of Sacramento. A triptych of the American River at Fair Oaks Bluff 48" x 96"; the Sacramento Skyline Cityscape 50" x 144" with curved top which echoes the architecture design of the front stage; and the Sacramento River at the Valley 48" x 96", all of which ultimately represent the spirit of the River City.

All three paintings are oil on canvas, custom made nature maple frame with mirror hanger on side stretch bars, which can be used hang the paintings on the wall.

The paintings can be finished and installed in 3-6 months.

I have just completed a large painting for the \$500 million Georgia International Convention Center's entry hall. The painting size is 8' x 10', and has received such great reception that the city of Menlo Park re-produced it in prints as gifts for the participants of the project. I also have made a painting for the California Farm Bureau, 18' x 12', a fictional California landscape and many other public commissions in Memphis; Pittsburgh...

With over 40 one-man shows and many public entities, I have shown myself to be an exceptional, and importantly, a cooperative professional. I would be honored to collaborate with the Sacramento Metropolitan Arts Commission, and the Art in Public Places Committee, and the City of Sacramento on this extensive project. As an artist and a proud resident of Sacramento, I see this project as a priceless opportunity to give back to a city that has given me so much.

Thank you for your time and consideration.

Yours Sincerely,

Jian Wang.

Jian Wang

1917 Lowland Court
Carmichael, CA 95608

(916) 483 - 6938

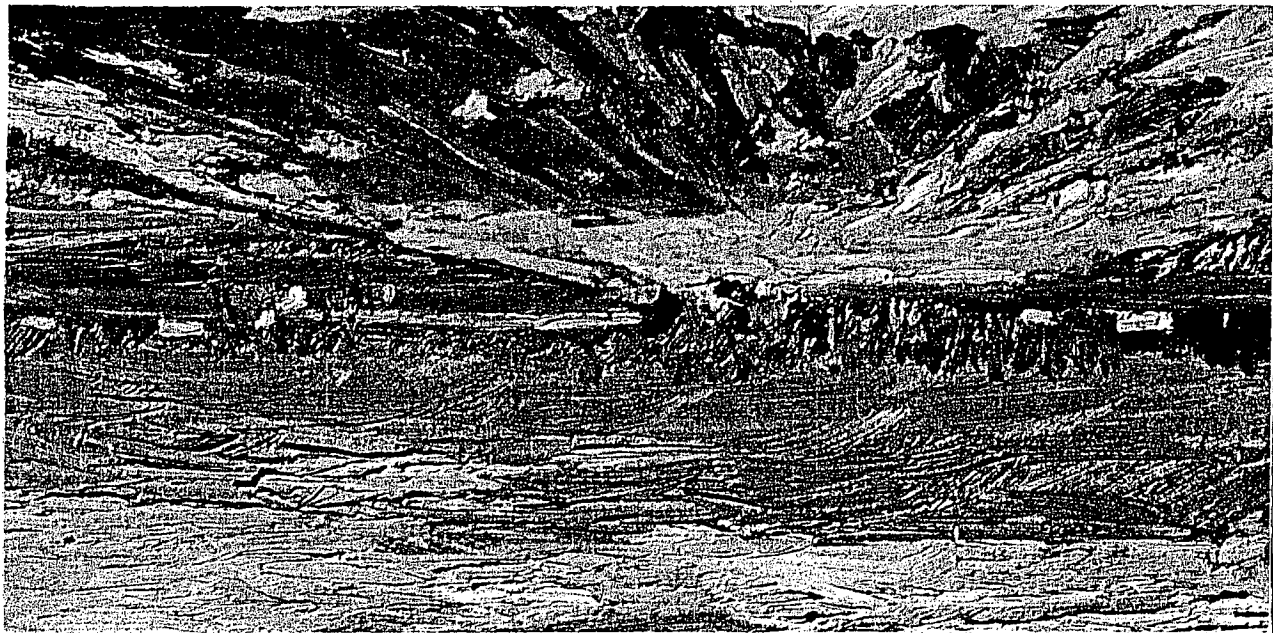
BUDGET: The total cost of the project is \$47,900. The City Council will approve the final budget based on the selected proposal. This amount excludes the design fee for the proposal, which is \$700, to be paid by the City of Sacramento.

Prepare a detailed budget of the total cost of the project, including estimates for each of the following items (where appropriate):

- Artist's Fee \$21100
- Assistant's Fee \$2300
- Materials \$12000
- Equipment \$450
- Studio Costs \$6000
- Transportation Costs (i.e. artist's travel to make presentations, travel to and from the installation site, travel to carry out fabrication, installation and dedication of artwork) \$500
- Storage \$0
- Business Operations Certification (required by the City of Sacramento) \$120
- Sales Tax (if applicable)
- Insurance Required by the City: \$1500
 - Worker's Compensation (if you hire someone to help you)
 - Fire, Theft and Loss (for the amount of the contract)
- Installation:
 - Labor and Materials \$650
 - Site Preparation \$100
 - Rental of Equipment \$0
- Architect's Fees (for consultation beyond the time of the design contract) \$0
- Consultant/Subcontractor Fees (if applicable)\$0
- Contingency \$1000
- Maintenance and /or Cost of Operation: Identify and extraordinary measures required to maintain or operate the art work (i.e., computer hook up, replacement of parts, water source, electricity, etc.) \$2500

REFERENCES: Fred Dalkey 916-455-4907
Brenda Locks, EDL & Associates 404-233-3602
Shirley Dubnick, Solomon Dubnick Gallery 916-635-3407

Jim Wang
The Great Sacramento. 04
4' x 8' 4' 2" x 12' 4' x 8'



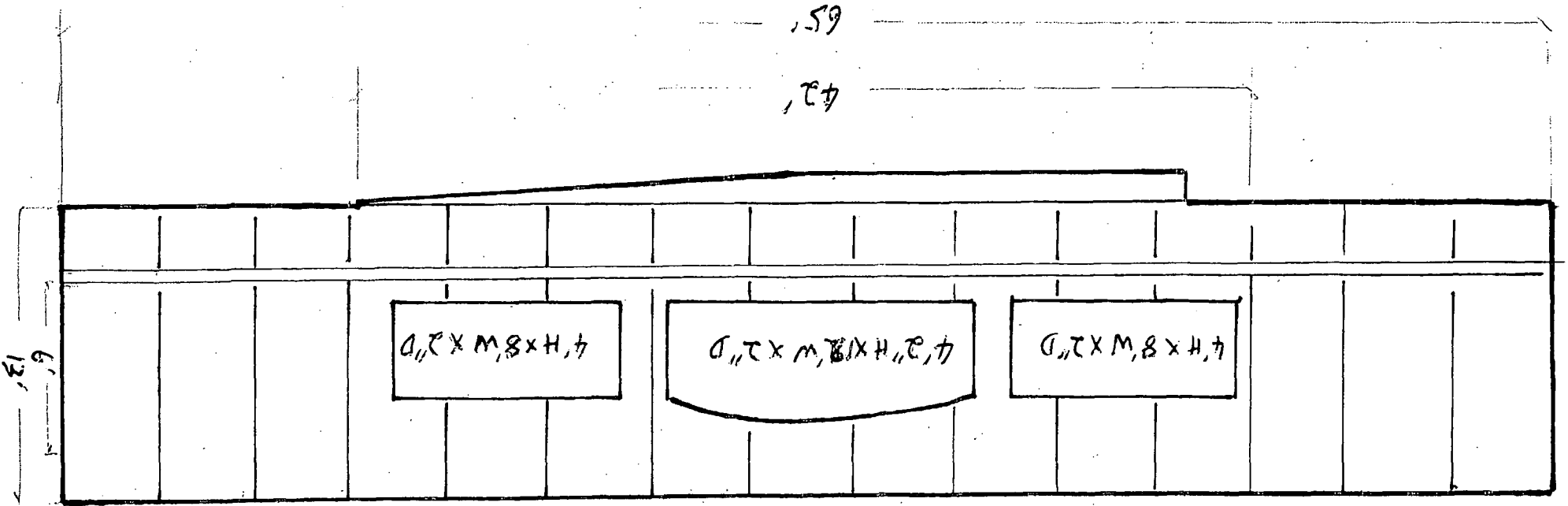




Jian Wang 1917 Lowland Ct. Carmichael CA 95608 916 483 6938

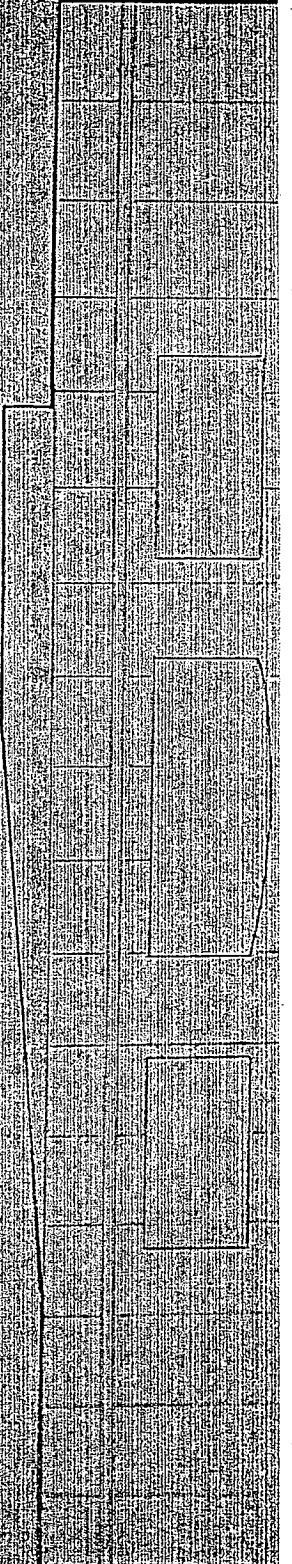
The Great Sacramento
American River / Sacramento Skyline / Sacramento River
4' x 8'
4' x 8'
4' x 8'

Scale Study

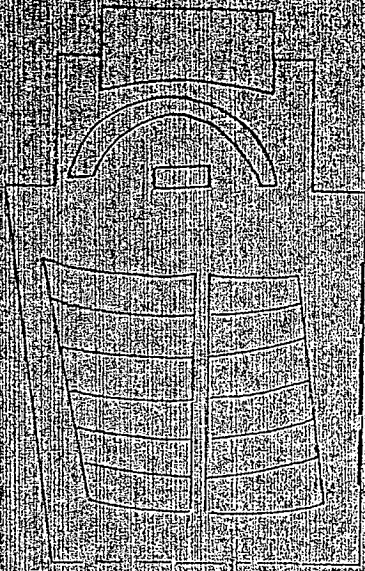




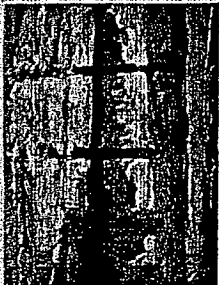
Council Chambers ~ Jian Wang ~ Oil on Canvas



DESIGN BY SAATCHI STUDIO



LOWER BRIDGE STUDIO



SAATCHI STUDIO



LOWER BRIDGE STUDIO

THE GREAT SACRAMENTO 2004

SACRAMENTO CITY HALL
COUNCIL CHAMBERS

Council Chambers ~ Jian Wang ~ Oil on Canvas

City Hall Hearing Room Mural Proposal

Artist: Anthony Padilla

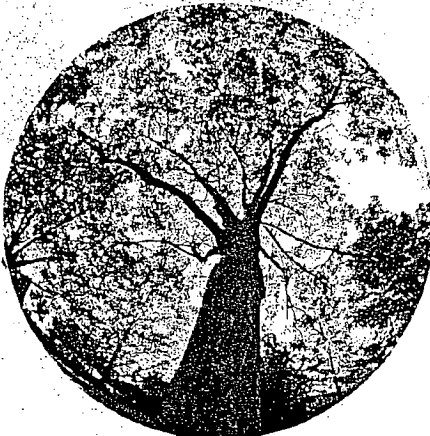
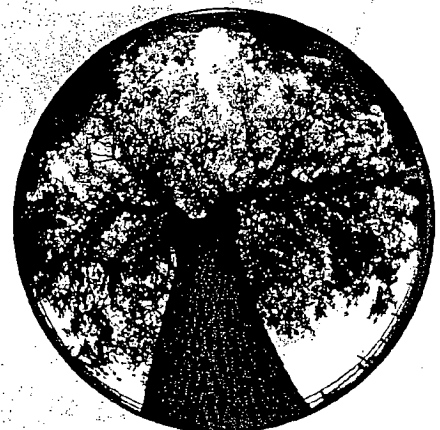
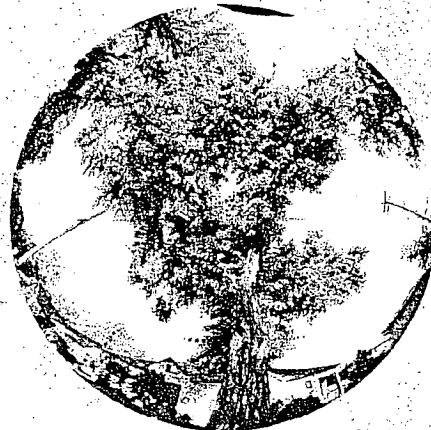


Narrative

When I found that I was a finalist for a mural commission for Sacramento City hall I began brainstorming for ideas and imagery. Recalling an article I had read that stated the City of Sacramento had one of the highest number of trees per capita in the world second only to Paris. Reading the document **"Sacramento City Hall Interior Finishes Council Presentation 1/13/03"** a particular paragraph caught my attention. That section is as follows:

< The exterior colors of the historic building strongly influenced the selection of warm, earth tone colors for the new exterior and interior colors. The simplest description of the range of colors is that they are the seasonal spectrum of Sacramento's foliage, as is appropriate for the "City of Trees". >

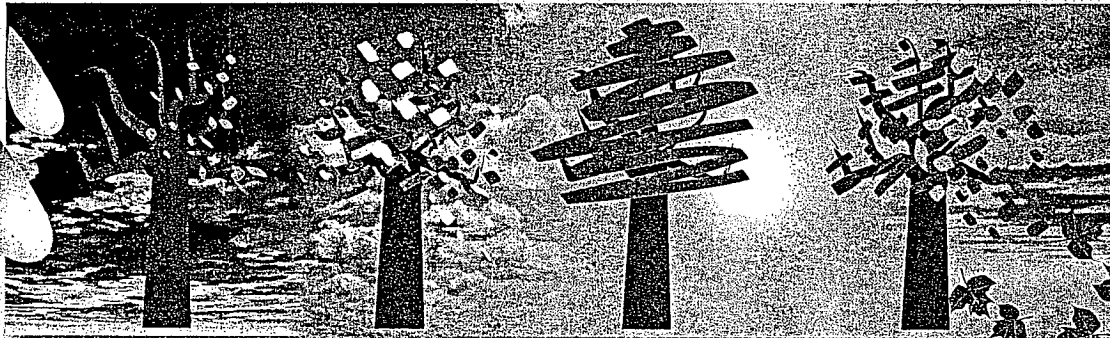
This solidified my initial gut feeling of what direction my design should take. So I charged up my digital camera and began walking the streets of downtown looking for the most intriguing specimens I could find. I began directly in front of City Hall in Cesar Chavez Park. I walked through the beautiful grounds of the Capitol and the roads of East Sacramento. Here are some of the fantastic trees I captured.



These images provided me with a starting point to evolve my concept.

Narrative

I had random photos of random trees but wanted an underlying theme to hold the entire composition together. So I decided to show the seasons effecting the trees from left to right. Starting with winter rain, a bare tree would slowly grow leaves into spring. Not only would the trees signify the season but the sky behind the trees would morph from storm clouds to a clear sunny day. In the spring buds would form into blooms and then wilt into the summer heat. The sun would shine through the semi transparent leaves and then the seasons would then change again. As autumn approached leaves turn from green to yellow, brown and red. I wanted to somehow break up the main rectangular shape of the canvas. I can achieve this by cutting out the shape of rain drops falling toward the viewer. Coming in from the left the drops would vary in size, shape and depth. On the far right cut out leaves would appear to fall out of the painting and toward the viewer.



Note: This is a simple visual breakdown of the rhythm of the painting. The final product will be fully rendered.

Production Schedule

- | | |
|-----------------|--|
| 2 weeks | Refining final design. |
| 2 weeks | Purchasing supplies and constructing the surface in which to paint on. May that be canvas on 2x4 frames and / or dibond aluminum panels. Entrances to the Hearing room will be measured so that the fewest number sections of canvas or dibond can fit through the doorways easily. |
| 2 months | Painting. |
| 3 days | Transporting and installing finished piece. |

Budget

| | |
|-----------------------------------|-----------------|
| Artist's Fee | \$15,550 |
| Assistant's Fee | \$ 1,000 |
| Materials | |
| canvas | \$ 300 |
| wood | \$ 250 |
| dibond aluminum | \$ 1,300 |
| installation hardware | \$ 250 |
| spray Paint | \$ 600 |
| gesso | \$ 200 |
| matte clear coat | \$ 200 |
| Equipment | |
| router | \$ 200 |
| ladders | \$ 200 |
| Studio Rental 3months | \$ 1,500 |
| Transportation | |
| gas | \$ 100 |
| U-haul truck for install | \$ 300 |
| Business Operations Certification | \$ 50 |
| Insurance/Contingency | \$1,500 |
| Total | \$23,500 |

References

I have painted and installed murals for the following companies

Wendy Fresques

Director-Event Presentation for

Malooof Sports & Entertainment

Arco Arena

One Sports Parkway

Sacramento, Ca 95834

phone # (916) 928-3615 fax # (916) 928-0727

email fresques@arcoarena.com

Greg Perchal

owner

Audio Xpress

857 Jefferson Blvd

West Sacramento, Ca 95691

phone # (916) 371-9111 fax # (916) 371-4777

Dave Henry

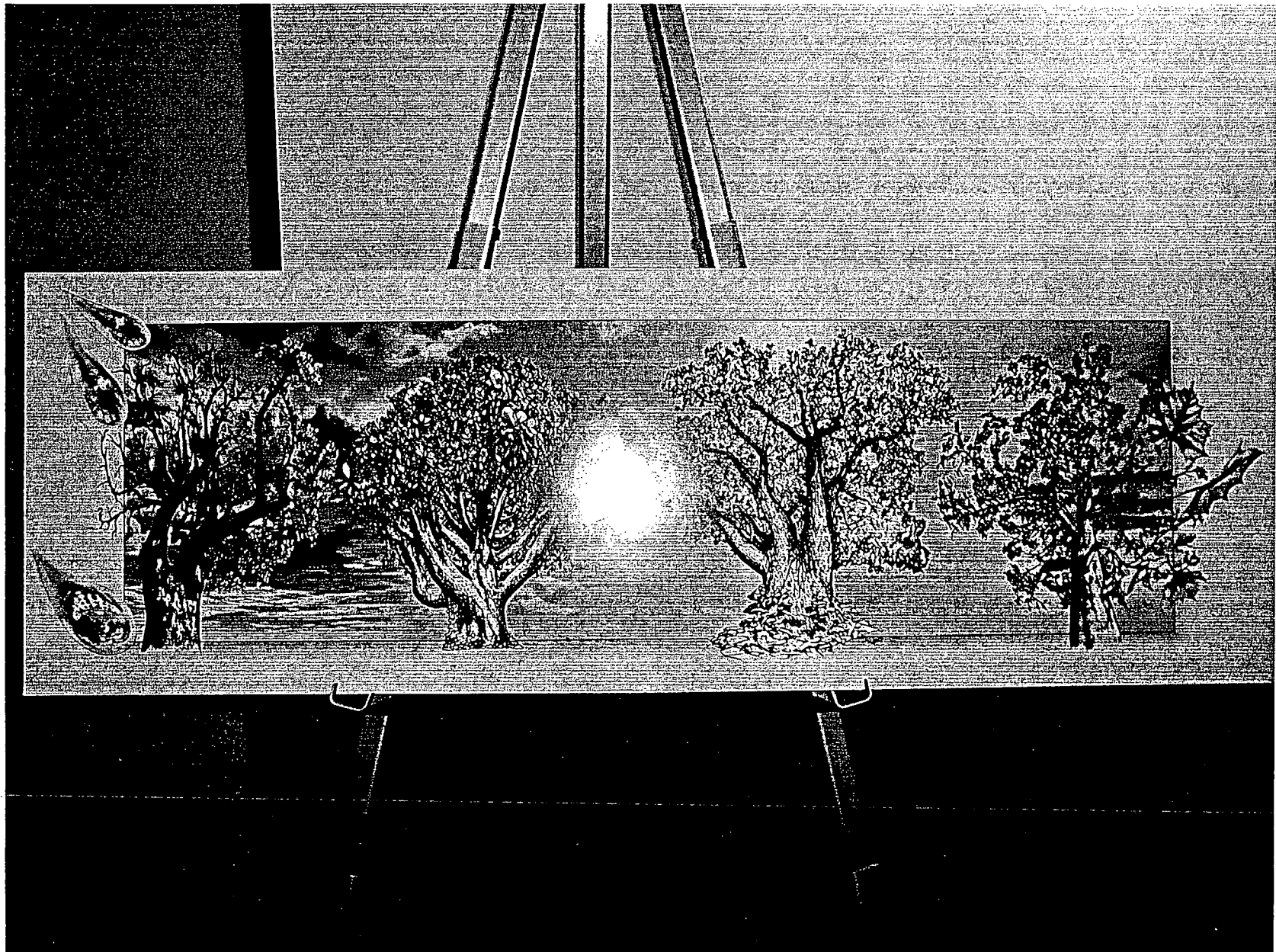
owner

Henry's Street Rods

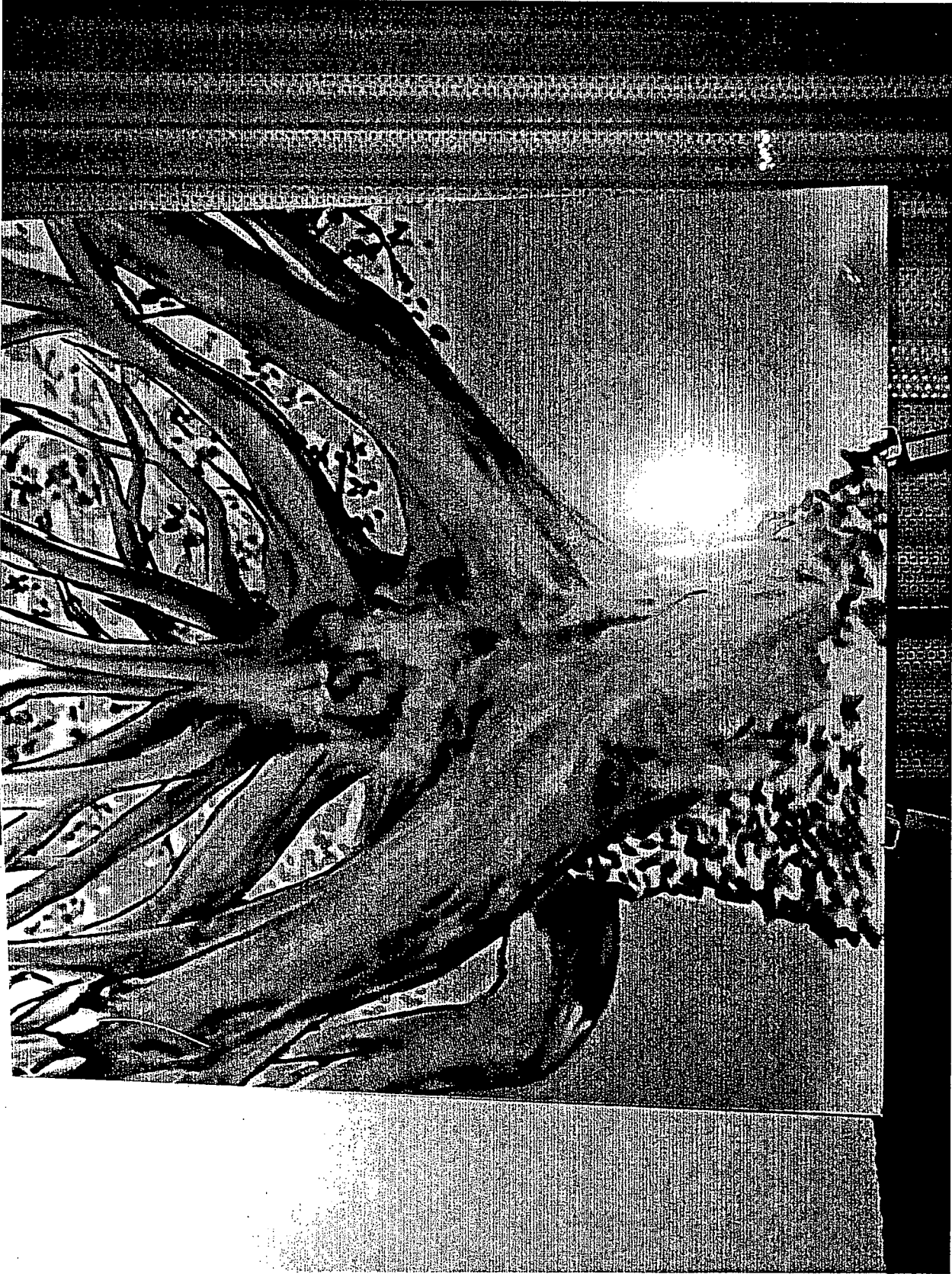
2340 Gold River RD Suite M

Gold River, Ca 95670

phone # (916) 852-6350



Hearing Room ~ Anthony Padilla ~ Aerosol on Diebond



Hearing Room ~ Anthony Padilla ~ Aerosol on Diebond

City Hall Niches Artist's Statement

I propose designing five artworks which can each be viewed and appreciated separately, yet are linked together vertically through the building. In addition, the artwork will be engaging and accessible to the one-time visitor as well as to those who are in the building on a regular (if not daily) basis.

My basic idea is that of a tree growing through the building. The concept of a tree works on many levels. Sacramento is known as the "City of Trees". Since moving here in 1991, I can't recall how many times someone has told me, "Sacramento has more trees per capita than any city other than Paris". On a different level, there is the obvious analogy to the "branches" of government. We can also look at government more holistically, as a growing and living entity. Government must achieve balance and respond to change, just as a tree responds to its environment.

The five collages will not depict parts of the same tree; each image will be selected for its own intrinsic interest and intensity. Any arborist will tell you not to depend on only one species of tree; it is important to plant different species together to promote the long term health of a locale. In the same way Sacramento is blessed with its diverse canopy of green, so are we privileged to include a rich diversity of people. That is a key element to the strength and uniqueness of our city.

The collages will be installed in the City Hall elevator niches in the following manner:

| | | |
|---------|-----------------------------|--|
| Floor 1 | <i>Tree - Part 1</i> | the roots, providing a basic foundation and stability |
| Floor 2 | <i>Tree - Part 2</i> | the trunk, strong and weathered |
| Floor 3 | <i>Tree - Part 3</i> | the crook - initial separation from trunk into the main branches, reaching out |
| Floor 4 | <i>Tree - Part 4</i> | the myriad of branches, diversity and outreach |
| Floor 5 | <i>Tree - Part 5</i> | the leaves, providing sustenance and shelter |

A person visiting the building for the first time could appreciate the abstract twisting and turning of the roots in the artwork before them in ***Tree - Part 1***. Both the title and the subject matter suggest that there are other parts, encouraging ventures to other floors. Meanwhile, a city employee seeing the artwork on a daily basis will come to appreciate the depth of each individual artwork while seeing its relationship to the whole.

In all of my work, I strive to distill a place or idea to its essence. Whether it be a single rock or an entire canyon, I look for the significance of that element. What made me interested in that particular item? Can I impart the depth of my feeling to another person through my artwork? I look forward to focusing on the individual parts of trees and their unique attributes.

Each collage will be matted, framed and installed in its respective niche with vandal-resistant fasteners. My work is all finished with a UV protective spray and protected with UV resistant Plexiglas. The first-floor niche is significantly taller than those on other floors. The artwork on the ground floor will be larger to reflect that difference.

Merle Axelrad Serlin

2600 14th Street, Sacramento CA 95818
merle@axelradart.com 916-442-0464

**City Hall Niches
Production Schedule**

It is my understanding that the building is to be completed and occupied by June 2005. Working backwards, using June 2005 as the installation date, I would propose the following schedule:

May 2004

Selection by SMAC panel

June / July 2004

Design of five artworks and review/approval by SMAC, APP, City Council, Building Design Team

August 2004 - April 2005

Fabrication of five collages

May 2005

Framing of artwork

June 2005

Installation of artwork

Merle Axelrad Serlin

2600 14th Street, Sacramento CA 95818
merle@axelradart.com 916-442-0464

**City Hall Niches
Budget Estimate**

Artist's Fees

| | |
|--------------------------|----------|
| Fabrication - 1000 hours | \$14,540 |
| Design - 150 hours | \$ 7,500 |

Materials

| | |
|-----------------------------------|----------|
| Fabrics / Sewing supplies | \$ 2,500 |
| Paints / Dyes | \$ 500 |
| Drawing and reproduction graphics | \$ 500 |
| Photography supplies | \$ 500 |

Studio Costs

| | |
|-----------------------|----------|
| Rent / Utilities | \$ 8,760 |
| Equipment Maintenance | \$ 500 |

Services

| | |
|-----------------------------------|----------|
| Framing | \$ 5,000 |
| Insurance | \$ 1,000 |
| Business Operations Certification | \$ 600 |
| Transportation of Artwork | \$ 300 |
| Installation of Artwork | \$ 700 |

Contingency

| | |
|-----|----------|
| 10% | \$ 5,000 |
|-----|----------|

| | |
|--------------|-----------------|
| Total | \$47,900 |
|--------------|-----------------|

Merle Axelrad Serlin

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merle@axelradart.com 916-442-0464

**City Hall Niches
References**

Susan Pontious
San Francisco Arts Commission
25 Van Ness Avenue, Suite 240
San Francisco CA 94102
415-252-2587

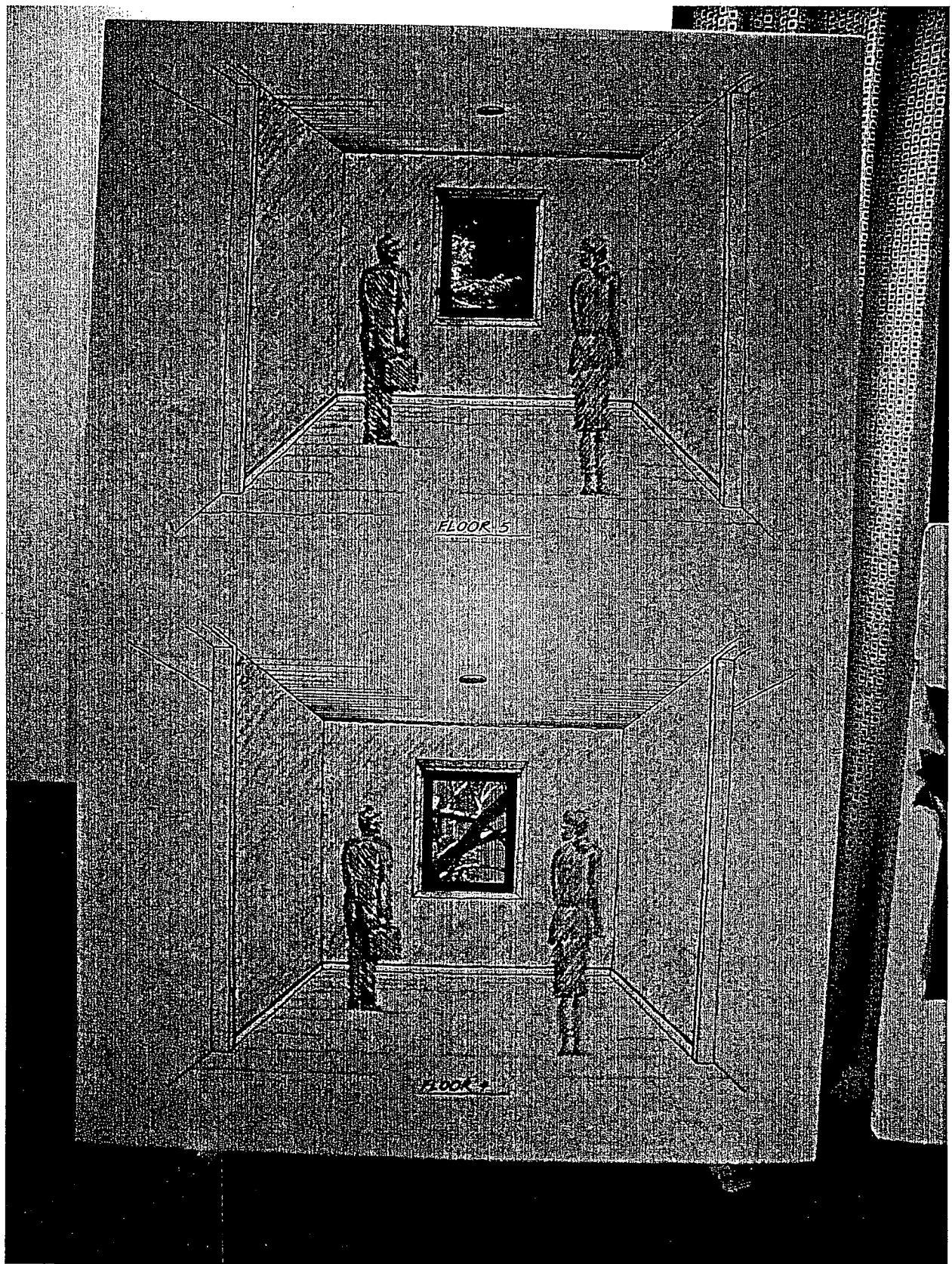
Three fabric collages, each 43"X57", for new public building in San Francisco.
Completed 2004
Fee - \$50,000

Jeffrey Heller, FAIA
Heller-Manus Architects
221 Main Street, Suite 940
San Francisco, CA 94105
415-247-1100

Three fabric collages, each 50"X50", for new building in Emeryville by Wareham
Development.
Completed 2001
Fee - \$39,000

Theresa L. Parsley
Assistant Secretary for Facilities Programs
California Environmental Protection Agency
1001 I Street
Sacramento CA 95814
916-322-5322

Eight fabric collages, each 50"X50", for Cal/EPA headquarters building in Sacramento.
Completed 2000
Fee - \$107,000



Elevator Niches ~ Merle Serlin ~ Fabric Collages

COLIN LAMBERT
MARIPOSA STUDIO

SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

NARRATIVE AND ARTIST STATEMENT

WHEN I ENJOY WORKS OF ART, ANCIENT, TRADITIONAL OR MODERN, I PARTICULARLY VALUE THE SENSE OF "PRESENCE" OR "EXISTENCE" OF THE ARTIST HIM/HERSELF, MADE MANIFEST IN THE WORK OF ART ITSELF. I BELIEVE THAT IT IS A FUNDAMENTAL IMPULSE OF THE HUMAN SOUL TO DECLARE, "I AM", "I AM/WAS HERE", "I AM SEEING THIS". IT IS THIS UNDERLIEING DESIRE THAT DRIVES ARTISTIC CREATION IN INDIVIDUALS AND SOCIETIES AT LARGE; ABSENCE OF THIS IMPULSE RESULTS IN MERE DECORATION AND ORNAMENT.

THIS FRIEZE IS AN ATTRACTIVE OPPORTUNITY TO STATE WHO WE ARE, LIVING HERE, NOW. I AM PROPOSING THAT WE DOCUMENT, IN AN ELEGANT FASHION, A DIORAMA OF OUR BEAUTIFUL CITY AND SETTING, AS WE LIVE IT. I WILL MODEL FOREGROUND, MIDDLE GROUND AND BACK GROUND IN THE CLASSICAL IDIOM OF BAS RELIEF. THE SCENES DEPICTED WILL BE A CONTINUOUS PANORAMA, AS THOUGH YOU TURNED ON THE ONE SPOT IN THE CITY CENTER AND LOOK BEYOND TO THE SURROUNDING HORIZONS. I SEE A WESTERN PANORAMA, REACHING TO THE COASTAL RANGE WITH THE RIVER IN THE FORE GROUND AND WEST SACRAMENTO IN THE MIDDLE DISTANCE. NORTH, TOWARDS THE YUBA BUTTES ARE RICE FIELDS AND VAST FIELDS OF HOUSING CONSTRUCTION. TO THE EAST LAY THE DISTANT SIERRAS A MAJESTIC BACKDROP TO THE CONTEMPORARY SACRAMENTO SKY LINE. TO THE SOUTH, BEYOND A PROFILE OF THE STATE CAPITAL STRETCH MORE FIELDS AND MORE CONSTRUCTION

AFTER PREPARING COMPLETE AND DETAILED DRAWINGS, I WILL THEN MODEL THE ENTIRE COMPOSITION IN CLAY UPON A REPLICA OVAL. I WILL DIVIDE THE PANORAMA INTO PANELS OF VARYING WIDTH TO MIRROR THE FLOOR PANELS, WHICH HAVE BEEN DESIGNED IN HARMONY WITH THE VERTICAL ARCHITECTURAL ELEMENTS SUCH AS WALLS AND DOORWAYS. MOULDS WILL THEN BE MADE OF EACH PANEL, RETAINING THEIR CURVES AND CAST IN A 19TH CENTURY FORMULA FOR CREATING A DURABLE AND HANDSOME LIMESTONE-LIKE APPEARANCE. WHEN THE FINAL COMPOSITION IS ACHIEVED, I WILL BE ABLE TO DETERMINE THE APPROPRIATNESS OF ADDING COLOR TO THE PIECE WHICH WOULD BE ACHIEVED WITH COLORED RESINS.



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4COLIN4@JPS.NET

COLIN LAMBERT
MARIPOSA STUDIO

SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

BUDGET

| | |
|--------------------------|-----------------------------------|
| DESIGN FEE..... | \$5000.00 |
| FABRICATION COSTS | |
| MATERIALS..... | \$5000.00 |
| LABOR..... | \$13600.00 |
| SALES TAX..... | \$2000.00 |
| TRANSPORTATION..... | \$1000.00 |
| INSURANCE | |
| WORKER'S COMP..... | \$1800.00 |
| FIRE THEFT AND LOSS..... | \$ 800.00 |
| INSTALLATION..... | \$5000.00 |
| CONTINGENCY..... | \$4000.00 |
| | <u>TOTAL \$38,200.00</u> |

COST OF OPERATION / MAINTENANCE

THERE ARE NO MAINTENANCE ISSUES OR COSTS OF OPERATION INVOLVED IN THIS PROPOSAL.

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COLIN LAMBERT
MARIPOSA STUDIO

SACRAMENTO CITY HALL EXPANSION PROJECT : DOMED CEILING

PRODUCTION SCHEDULE

BASED UPON THE CONTRACT BEING AWARDED IN JULY '04

| | |
|---|--|
| JULY, '04 THROUGH SEPT, '04 (3 MONTHS) | COMPLETE FINAL DESIGNS FOR ALL PANELS |
| OCT, '04 THROUGH JAN, '05 (4 MONTHS) | MODEL DESIGNS IN FULL SCALE |
| FEB, '05 THROUGH MAR, '05 (2 MONTHS) | MAKE RUBBER MOULDS, CAST FINISHED PANELS, SAND BLAST, ETCH, APPLY COLOUR. |
| APRIL, '05 | TRANSPORT AND INSTALL |

COLIN LAMBERT
MARIPOSA STUDIO

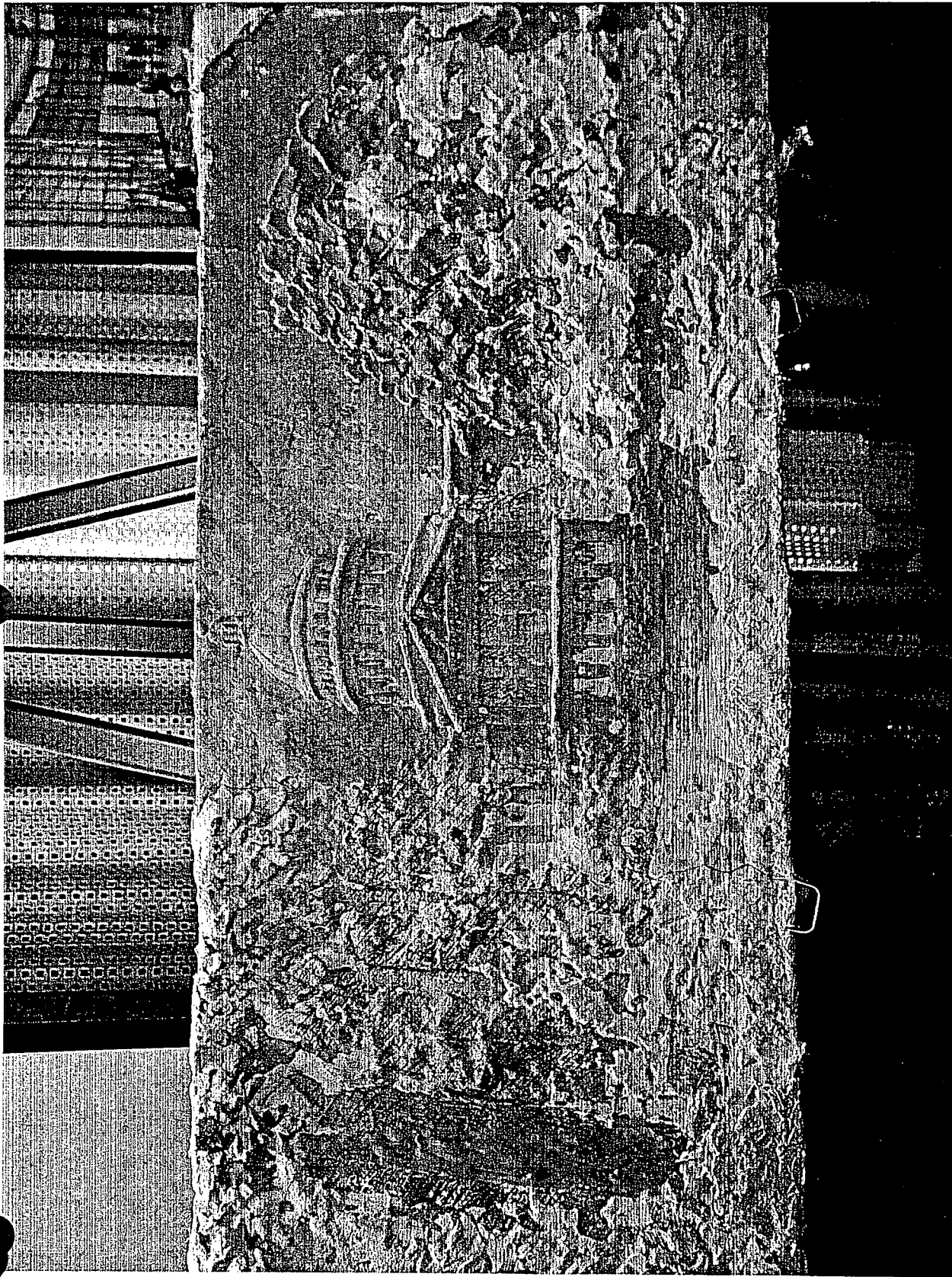
SACRAMENTO CITY HALL EXPANSION PROJECT: DOMED CEILING

REFERENCES

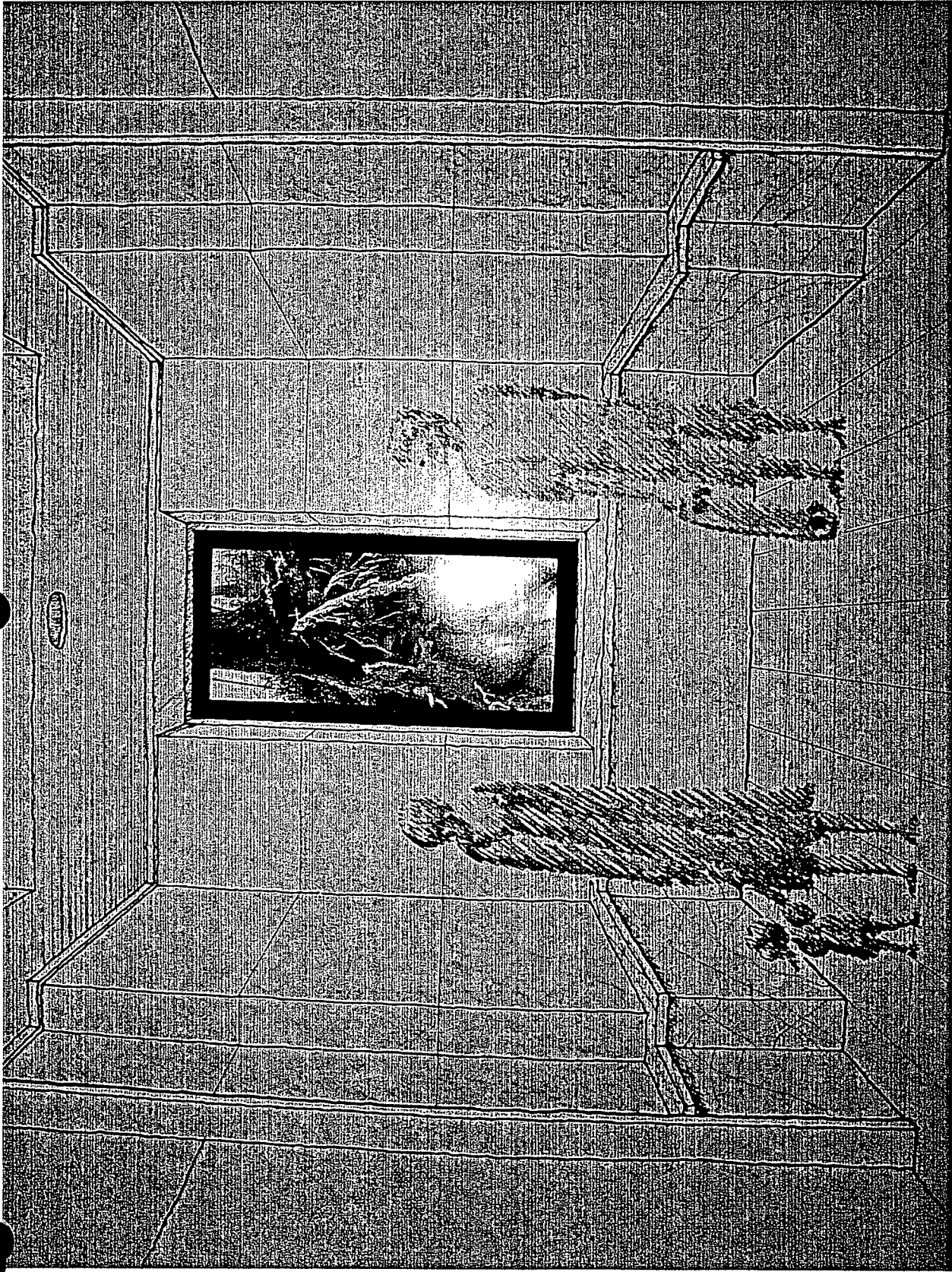
W. A. VAN STRATEN
THOMAS ALEXANDER
DESIGN & DEVELOPMENT
CASTORSTRAAT 10
2516 AM DEN HAAG
THE NETHERLANDS
31 70 315 3030

GREGORY DIXON
CORINTHIAN ART SERVICES
2443 FILLMORE ST., #244
SAN FRANCISCO, CA 94115
(866) 792 1065

KENNETH WYGAL
K.W. CONSTRUCTION
PO BOX 366
OREGON HOUSE
CA 95962
(530) 692 2118



Ceiling ~ Colin Lambert ~ Cast Composite



Elevator Niches ~ Merle Serlin ~ Fabric Collages



SACRAMENTO METROPOLITAN ARTS COMMISSION

A City County Agency

June 2, 2004

Sacramento Metropolitan Arts Commission

Re: Artwork Proposals for Fire Stations 20 from Artist Sam Tubiolo and Station 30 from Artist Gerald Heffernon (City)

LOCATION/COUNCIL DISTRICT:

Fire Station 20, 2528 Rio Linda Boulevard, District 2
Fire Station 30, Regency Park Development, District 1

CONTACT PERSONS:

Ann Mottola, APP Specialist, 566-3979

RECOMMENDATION:

APP staff recommends approval of the proposals for artwork at Fire Stations 20 from Sam Tubiolo and Station 30 from Gerald Heffernon.

SUMMARY:

The following report summarizes main points in the artwork selection process for Fire Stations 20 and 30.

COMMITTEE ACTION:

The APP Committee reviewed and accepted both artwork proposals at its regularly scheduled meeting on Wednesday, June 2, 2004 with a vote of 6 Ayes, 0 Noes, and 1 Absent.

BACKGROUND:

- The City of Sacramento is building two new "fast track" fire stations.
- Fire Station 20 will be located on Rio Linda Boulevard (replacing the current Station 20 on Arden at Del Paso Boulevard).
- Fire Station 30 is a new station that will be located in the Regency Park development in North Natomas.
- While both fire stations have the same interior layout, the exteriors will differ. Station 20 will have a "traditional" red-brick exterior. Station 30 will be more in accord with the design of the new Regency Park development adjacent to it.
- Construction of both stations is scheduled for completion in the 4th Quarter of 2004.

ARTWORK SELECTION:

- After meetings with all constituencies involved in the project, including: City project managers Arthur Lytle and Dana Gard; architect Candace Wong from RRM Design Group; Deputy Fire Chief Rod Chong; Loren Wolcott from the Hook and Ladder Society; and APP Specialist Ann Mottola, an Arts Plan was developed that would best facilitate use of the arts dollars to benefit the public. The design team also requested that the finalists work with the Hook & Ladder Society to research fire department history and traditional imagery that can be incorporated into their proposals.
- The public art selection panel held for this project included community representatives from Council districts 1 and 2, community artists, the city project manager, the project architect, representatives from the Sacramento Fire Department, and members of the Hook & Ladder Society.
- At the Phase I Selection Panel held on February 26, 2004, five artist finalists were selected to submit 2 proposals each – one for each of the Fire Stations.
- At the Phase II Panel held on May 24, 2004, the panel recommended proposals from artist Sam Tubiolo for Station 20 (ATTACHMENT A) and artist Gerald Heffernon for Station 30(ATTACHMENT B).

FINANCIAL CONSIDERATIONS:

The combined APP budget for both fire station projects, based on 2% of construction costs is \$153,900. This is revised from the Arts Plan estimated budget of \$156,000. Actual costs became available after the proposal process was complete. Artists will revise their proposal budgets accordingly.

APP administrative costs will total \$30,780. The \$123,120 available for proposals and artwork is broken down as follows: \$4,500 for the artist proposal fees, and \$59,310 for each of the fire station artwork budgets.

| FIRE STATION 20 & 30 PUBLIC ART BUDGET | |
|---|------------------|
| Station 20 Artwork | \$ 59,310 |
| Station 30 Artwork | \$ 59,310 |
| Proposals (5 Finalists x \$900) | \$ 4,500 |
| APP Administrative Fee | \$ 30,780 |
| TOTAL | \$153,900 |

ENVIRONMENTAL CONSIDERATIONS:

The Planning and Building Department, Environmental Planning Services will review the project to evaluate the artwork proposal in regard to CEQA Guidelines 15301. Artwork will be installed according to all applicable codes.


POLICY CONSIDERATIONS:

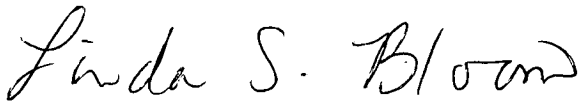
This recommended arts plan and artist selection process are in accordance with approved APP policies and procedures, supporting the City's desire for "economic vitality, preserving arts and culture, and strengthening community partnerships," and its mission of "enhancing the quality of life for present and future generations."

ESBD CONSIDERATIONS:

The Sacramento Metropolitan Arts Commission provides opportunities for emerging artists and small businesses through: 1) an "open call" RFQ process 2) apprenticeship programs with experienced artists and 3) offering community education and outreach programs which teach emerging artists the application process for public art commissions. APP will make every effort to certify eligible artists and other vendors associated with these Fire Station public art projects.

Respectfully submitted,


Michelle Walker
Executive Director
Sacramento Metropolitan Arts Commission


Linda Bloom
Art in Public Places Administrator


Ann Mottola
Art in Public Places Specialist

Proposed Architectural Terracotta Bas-Relief Murals
for the exterior of
Firestation 20
Sacramento, CA

Through the use of terracotta bas-relief, this work expresses a visual history of firefighting in Sacramento. The process of architectural terracotta in Sacramento is, in itself, a part of regional history. Many of the classic buildings in the area present a wide range of ceramic tile and terracotta façades made locally at factories such as Gladding McBean in Lincoln. The high point of this era parallels the development of the region as well as the growth and construction of many of the original firestations. The traditional red brick design of Firestation 20 lends itself well to this process of enhanced surface treatment.

The proposed terracotta murals depict scenes and historic firefighting equipment used in Sacramento over the past century. Included are fire engines, horses, trucks, ladders, helmets, insignias, firefighters and city scenes. Spaces on the façade used for these bas-relief murals include various pediments, cornices and frieze locations around the upper sections of the building. Made of a locally mined and manufactured red clay (closely matching the red brick), the tile segments will be unglazed and fired to a vitreous temperature. The carved clay provides a low-relief sculptural surface. In daylight as well as with artificial light, shadows highlight the forms to allow viewers to easily see them.

As the terracotta bas-relief wraps around sections of the upper exterior walls of the station, each one visually connects with the next and follows the architectural design. The intent is to honor the history of firefighting and its continuing relationship with the community.

Sam Tubiolo

**Work Schedule, Installation and Maintenance
for Firestation 20
Architectural Terracotta Bas-Relief**

Sam Tubiolo

Schedule

Early Summer 2004: Refine design plans with architects for submission stages.

Summer 2004: Studio work. Sculpt bas-relief clay mural.

Late Summer-early Fall 2004: Fire tiles.

Fall 2004: Install bas-relief tiles.

Installation and Maintenance

Installation will be done by the artist and subcontractors in accord with building construction schedule. Required maintenance after completion will be minimal: occasional water cleaning to remove accumulated surficial dirt. This may require ladders or scaffolding. An anti-graffiti coating may be applied to wall if needed. Please contact the artist prior to the application of any coatings.

**Estimated Budget
for Firestation 20
Public Art Project**

Sam Tubiolo

| | |
|---|--------------------|
| Clay for terracotta bas-relief..... | \$1000.00 |
| Ceramic tools/materials..... | 300.00 |
| Paper, tools and materials for drawing enlargements..... | 200.00 |
| Printer paper and ink..... | 100.00 |
| Firings..... | 1400.00 |
| Kiln furniture/shelves..... | 500.00 |
| Tile cement..... | 800.00 |
| Studio rent..... | 1200.00 |
| Lumber for mural easels and drying racks..... | 400.00 |
| Plaster and mold tools..... | 200.00 |
| Scaffold rental (two 15' towers, \$100/week each, x 3 weeks)..... | 600.00 |
| Rental of mixer and other tools for installation..... | 500.00 |
| General liability insurance..... | 1700.00 |
| Assistants and contractors..... | 12,000.00 |
| Packing materials..... | 100.00 |
| Transportation of materials and artwork to site..... | 200.00 |
| Photography and other documentation..... | 100.00 |
| Artist's design fee..... | 5000.00 |
| <u>Artist's fabrication fee.....</u> | <u>33,850.00</u> |
| | |
| <u>TOTAL.....</u> | <u>\$60,150.00</u> |

Fire Stations 30 Hose-tailed Fire dog

I like iconic images and the Dalmatian is the traditional fire dog. The image is of a Dalmatian dog battling to control a thrashing fire hose which is, at the same time, his tail.

Cast in bronze, the hose nozzle and the dog will both have a bright bronze finish, connecting them visually and suggesting the brass metal parts of fire equipment. The dog and nozzle are tied together by the arch and curl of the hose. Textured areas for the spots of the dog will be given a black patina. The eyes, shiny and realistic, will be painted with automotive paint. Some fine details such as toenails may be painted as well. The hose will have a black patina.

The sculpture can be set on concrete footings ground level or on a low concrete pedestal.

This is a freestanding sculpture and, although it will work with both styles of architecture, it is not directly linked to any single aspect of the building. Instead, it reflects the function and spirit of the occupants of the building.

Suggested placement at Station 30: In the lawn between the monument sign and the left front of the building.

Budget

Work by artist

Sculpting, in clay, including platform and armature \$20,000

Wax refinement work: \$ 6,000

Fees and expenses

Materials (clay, steel rod, hardware, plywood, paint, misc.) \$ 2,500

Foundry, mold-making and bronze casting \$21,000

Studio \$ 2,500

Pedestal construction \$ 3,000

Transportation \$ 500

Business operations certificate \$ 40

Insurance \$ 1,500

Installation: fee to foundry \$ 1,500

Engineering/architectural consultation \$ 500

Contingency \$ 2,010

TOTAL \$60,150

Production Schedule

To begin after contract signed and initial payment received.

1. Purchase and take delivery of materials (2 weeks)
2. Build platform and armature (2 weeks)
3. Clay sculpting (2.5 months)
4. Foundry makes mold, sculpture cast in wax (1.5 months)
5. Refinement of wax (1 month)
6. Cast in bronze, patina applied, paint applied (2 months)
7. Installation

References

Alan Osborne, Art Foundry, (916) 447-2781

David Solomon, Sacramento Regional Transit, (916) 557-4682

Esther Polito, Davis Art in Public Places, (530) 757-5626