

## **Mary Nini Guerard, L.Ac.**

CA Dipl. Ac# 3313

4701 Old Redwood Hwy, Suite 1C - Santa Rosa, CA 95403

[www.nirvanaalternatives.com](http://www.nirvanaalternatives.com) - [nirvanaan@aol.com](mailto:nirvanaan@aol.com)

Office: 707-546-1225 - Cell Phone: 707-321-8562

Kenyon Webster, Planning Director  
City Hall  
7120 Bodega Avenue  
Sebastopol, CA 95472

[kwebster@cityofsebastopol.org](mailto:kwebster@cityofsebastopol.org)

RE: RFQ for Public Art Project

Several years back the cover of Time magazine read America's number one killer: STRESS. These days with our cell phones, our tablets, our computers and technological advances everyday has increased our stress level enormously. Reportedly nearly 65% of Americans have taken or are taking some kind of prescription medicine to deal with their reactions to stress; anxiety, depression high blood pressure, insomnia.... This internal pressure creates great psychic strain which in turn has all kinds of negative consequences. These days my practice and the problems people are presenting with are almost 90 percent stress related. In order to find some kind of peace or personal happiness it is imperative that we find some way to deal with life's daily demands. Eventually enough stress will result in a complete breakdown, either physical or mental. What is the solution?

Within nature we find beautiful sounds and beautiful colors, for years now I have felt that what we need for our cities and towns is to build places of refuge from stress, places that are available for the whole of a population. This is my proposal for the city of Sebastopol to create a model for other towns.

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**EXPERIENCE:**

**1989-Present**

Private practice, Acupuncturist and Herbalist  
4701 Old Redwood Hwy, Santa Rosa, CA

**1998-2001**

Integrated Medical Clinic, Santa Rosa, CA

**1997-2000**

Kaiser Permanente Hospital, Chronic Pain Clinic  
Santa Rosa, CA

**1988-1989**

Private practice, Acupuncturist and Herbalist  
Marina Medical, 3000 Steiner St., San Francisco, CA

**LICENSES:**

California State License-Ac. No. 3313- since 1988  
Board Approved Provider of CEU's for  
California Acupuncturists

**EDUCATION:**

San Francisco College of Acupuncture and  
Oriental Medicine  
San Francisco City College  
Stanford University

**PROFESSIONAL ORGANIZATIONS:**

1993 - Chinese Medical Academy  
1989 - California Acupuncture Association  
1989 - Japanese American Acupuncture Association  
1988, 1987 - American Society of Acupuncture

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### **Experience and Qualifications**

1965-1971 London England, Stanford California

I began my formal studies of color with renowned medium Kathleen St George at age 15 in 1965 at 33 Belgrave Square in London and continued to study with her for the following 5 years in between my studies at Stanford. She taught me about the human aura which was first photographed using Kirlean photography in the 1930s, and then the unique properties of the various colors and color combinations to heal different conditions. I would assist her in the clinic there and had an opportunity to observe many treatments. What became clear to me was that color was able to affect a positive change and universally clients reported a feeling of rejuvenation and seemed happier after the treatments. As all living things have an aura that consists of colors in various hues which are constantly changing, I also learned the art of reading animals auras treating them with color when they would permit it, as well as experimenting with plants. On my own I experimented with light bulbs of different colors to see how the colors influenced my moods. I quickly discovered that when I was tired a red bulb would provide energy and after 15 minutes of resting under its light I would feel rested and ready to handle any task at hand. If I was physically worn out and needed rest I found the green light to be very effective, which explained the appeal of parks with their abundance of green! I suffered from migraine headaches and to my delight I discovered that lying under blue alleviated my headaches, later on I discovered that blue was the perfect color to eliminate mental stress and further experimenting with it I discovered it was most helpful when I needed to make a decision. I have had a clinic in Santa Rosa since 1989 and have had the opportunity to work with many people with color and when I use color along with acupuncture those patients consistently report feeling better in general when compared with those same clients that I use only acupuncture with. As a result I incorporate the use of color thru a color machine with all my clients.

In 1998 Agricultural studies were done using red plastic under plants to see if it would increase their growth which it did, and interestingly it was discovered that using blue light on plants decreased the amounts of destructive insects.

Light and Color have biochemical reactions within our bodies that affect the which body functions and the pineal gland which regulates serotonin and melatonin. People diagnosed with SAD (seasonal affective disorder moods and lives are greatly improved by the introduction of Full Spectrum Light Boxes.

I began to search for information on color and its various benefits and therapeutic uses and in the 1990's found very little current information, so I began to study ancient civilizations and found that in the past healing with color and sound were accepted means of treatments. References in ancient texts abound from centuries ago, from the Nan Ching the famous Chinese Treatise to references to illustrations in Egyptian hieroglyphics. Archeologists have unearthed ruins which support the uses of color and sound Just recently a room in the Great Pyramid adjacent to the main hall in the pyramid was found that had drawings and slots in the walls that appeared to be used for healing with light. Even the minerals that were chosen to be ground into hieroglyphics appear to be consciously chosen because of their color. In 200 Ad Ptolemy used color to induce states of happiness. In 1878 Dr. Edwin Babbitt published the Healing Powers of the Rays and described the various uses of colors for specific disorders In 1943 Max Lucher developed a means of revealing psychological states using color. Perhaps the most famous past was Dr. Dinshah whose spectrochrome was reputed to have healed hundreds of people using color alone before the government confiscated them and brought him to trial.

In 1983 I travelled to India and studied Dr. Bansals method of using magnotherapy and color to heal. I was now convinced that color was not only safe but affective in improving people's lives and environments.

In 2000 I began studying with world famous healer Vianna Stibal and have been teaching her methods of meditation and healing throughout the world. In 2000 I began my studies of sound healing and by 2005 had developed a class in color and sound healing. I have had the honor of teaching and healing with color in major centers of world, New Delhi, Mexico City, Tokyo, and Tel Aviv.

By combining my studies of color, with the art of Feng Shui, I am qualified to create a healing oasis in Sebastopol.

### **Enclosures:**

I have enclosed some of my flyers from classes as well as a possible sketch of the building.

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For years now I have felt what we needed was to build places of rest, places in the middle of towns and cities, places that would provide relief from the psychic stress that technology has brought us. My project proposal is to create a place of beauty, a space that is sacred and available to all, a place we can find peace.

My vision is a round or semi round structure within a beautiful garden with paths to walk on and benches to sit on and rest. On one side there are bird baths and wind chimes, a rose garden and a variety of splendid colored flowers with statues and on the other side a labyrinth which one can wander in silence again flowers surround the structure and all its sides. There is one entrance and one exit at the rear, where there would also be a bathroom. The walls are a soft white tinged with rose to allow the maximum benefit from the overhead color. Next to each chair on a small table could be a set of headphones, with which one could choose to listen to classical music, sounds from nature, new age music or the corresponding tones of the color above the person. The chairs would be able to be in an upright position or a reclining position. The opening and closing of each skylight could be activated by the person sitting, and another alternative for music would be to provide an audio jack whereby people brought their own headphones. This would eliminate the need to lock anything up. At night weather permitting one could come and sit and see the stars. The structure would be large enough to accommodate for a lecture or similar uses if desired. In the center of the room would be a fountain designed and built by local artists as all will be built by local artists. Silence would be requested so that people could receive the maximum benefit from their stay. Around the interior of the room next to the walls would be a pathway for people to walk so that no one would pass directly in front of another. I can envision large palms bringing a sense of an oasis; the garden would remain flowers or flowering bushes or trees rather than vegetables to keep the energy feeling like a sanctuary instead of a farm. The interior walls will have long and elegant windows and the sanctuary will be built entirely by local artists as the local master gardeners will bring their gifts to create a magical and peaceful garden.



# Nini Guerard Master

## of Theta Healing and Science and Oriental Medicine

Basic - Advanced DNA & DNAs - Intuitive Anatomy - Rainbow Children - Manifesting & Abundance - Sound & Color  
Disease & Disorder - World Relations- Rhythm to the Perfect Weight- Windows of the Sky - Finding Your Soul Mate

**(707) 546 1225 - Nirvanaan@aol.com**  
[www.nirvanaalternatives.com](http://www.nirvanaalternatives.com)

Sonoma County, California  
June 2nd & 3rd

Austin Texas  
May 19th & 20th

\$300  
10am-5pm

No experience necessary: No  
pre-requisites.



Visit  
[nirvanaalternatives.com](http://nirvanaalternatives.com)  
for more information

or Call

Office  
707.546.1225  
Cell  
707.321.8562

In June 2011, Nini traveled to Tokyo Japan to present a class on Sound and Colour Healing. She then traveled to do a benefit class and session in Sendai Japan for victims of the Tsunami and their families. The classes were a huge success and she will be giving the class again in Vancouver in September 2011. Please read just a few comments from her Japanese students who have asked her to return so they could continue to learn about this wonderful field of healing.

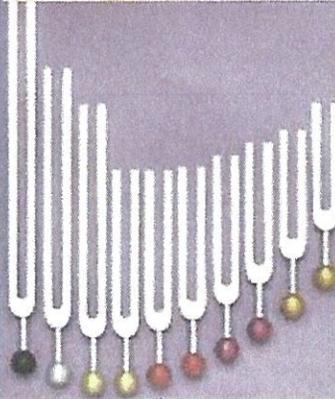
This 2 day event covers the history of sound and colour healing, the healing of the ancient past, its current uses in medicine and its emerging role as the medicine of the future. Nini draws from many varied sources from the ancient Chinese and esoteric teachings to the current research of brilliant minds, to the projection of the future destiny of medicine. A fascinating course which has great practical implications. The student will learn two distinct methods of healing with tuning forks, and their corresponding colours.. Demonstrations of sessions using acupuncture points and simple chakra balancing, using colour and sound healing combined will allow the student to begin healing themselves with these powerful and simple techniques. We are colour. We are sound. Everything in the universe has a vibration and corresponding frequencies, working with these these frequencies thru tuning forks and colour is an exciting adventure into the amazing phenomena of life itself.

# Nini Guerard Acupuncturist and Herbalist

## Master of Theta Healing®

**HEALING**  
with  
**SOUND**  
& **COLOR**

**Approved**  
**15 CEUs for**  
**Acupuncturists**



**2-Day Class**  
**July 25-26 and Oct.**  
**24-25, 2015, 9am - 6pm**  
**Santa Rosa, CA**  
**Cost: \$300**  
**No experience needed**  
**No prerequisites**

This 2-day class covers history in the ancient past, current uses in medicine and its emerging role as the medicine of the future.

Nini includes a variety of sources from Ancient Chinese classics to current cutting edge research, as well as projections into the future of medicine.

Students will learn two distinct methods of healing with tuning forks and their corresponding colors. Demonstration sessions using acupuncture points and simple meridian balancing using sound and color healing.

The workshop provides students with practical hands-on experience and is the perfect adjunct to any healing practice.

We are sound. We are color. Everything in the universe has a vibration and corresponding frequencies, working with these frequencies through tuning forks and color is an exciting adventure into the amazing phenomena of life itself!

**Payment/Cancellation Policy:** Tuition refund if cancelled in writing 14 days prior to class. Paid tuition refund less \$100 if cancelled in writing 7 days prior to class. Payment accepted via PayPal (nirvanaan@aol.com), check or cash. No credit cards please.



**To register:**

**Visit Nini's website**

**[www.nirvanaalternatives.com](http://www.nirvanaalternatives.com)**

**Email to [nirvanaan@aol.com](mailto:nirvanaan@aol.com)**

**Or call (707) 546 - 1225**

**or (707) 321 - 8562**

New Delhi Sessions Available by Appointment  
Feb 11 - March 7

**Nini Guerard will be in New Delhi Assisting Vianna Stibb  
and will be available for sessions.**

Windows of the Sky  
and  
Healing with Sound and Color

Contact Nini

[niniyannaguerard.com](http://niniyannaguerard.com)

## PATRICK AMIOT & BRIGITTE LAURENT

My interest in this project is quite simple. Its my town , my neighborhood, my friends.

18 years ago, we landed in Sebastopol, full of dreams. It proved to be the best decision of my life, after of course, marrying brigitte, my favorite wife, mother of my children, my business partner, and the colorist of all our works.

Sebastopol has allowed us to share so much joy and whimsy. Brigitte and I would both be very grateful for the opportunity.

This project would allow us to make an ultimate statement in Sebastopol.

Our qualification are, to my, knowledge as good as it gets. Since 1982 we have collaborated on hundreds of large scale projects, from 3 pavilions in expo.86 in Vancouver(Canada palace,B.C.place,Land plaza) to a 50 foot carousel in Markham Ontario.

Our works have been shipped and installed in Europe, Asia, and all across North America.

Our Process, as you probably know, is using recycled metals as much as possible. We like to use whats available and abundant in our community, to transform what we find without losing it's character and history.

We pride ourselves using as few *new* materials as possible. Our works are painted with water based (safe) paints that don't damage the environment.

If we are selected for this project, we will try to involve the community to donate the metal used to build the artworks.

## PATRICK AMIOT & BRIGITTE LAURENT ABBREVIATED RESUME

Patrick Amiot DOB. Nov.1. 1959  
Brigitte Laurent DOB. April.19. 1961

Education- Self taught.

### Solo Exhibition

- 1982-1986 - Grace gallery . Vancouver BC Canada
- 1987-1994 - Nancy pool studio. Toronto Canada.
- 1987-1991- Franklin Silverstone Gallery. Montreal Canada
- 1995-1998 - Loch Gallery. Toronto Canada
- 2002- Quicksilver Gallery. Sebastopol CA

### Commissioned works

- 1985- Large mural Tumwater school . Washington State. Art Bank
- 1986- 3 Large ceramic installations Expo 86' . 200square ft. mural of British Columbia . BC pavilion
- 1986- 5 Large ceramic installations Expo 86' 2000square ft. mural of canadian inventors. Canada pavilion
- 1986- 1 Large fiberglass installation Expo 86' 5000square ft. Land Plaza . site installation
- 1988- Lobby installation Lingnum Products. Vancouver BC. Canada
- 1989- 6 Wall installation Mc Donalds. Toronto Canada
- 1989-Large lobby sculpture 'KING COW' Burlington art museum Tronto Canada
- 1989- Seagrams Foundation 16 commissioned sculptures. Charles Bronfman. Toronto Canada
- 1990-Large installation. Vancouver YVR airport. BC Canada
- 1991- Large installation. Toronto Pearson airport. Toronto Canada
- 1992- Large lobby installation. Montreal childrens hospital. Montreal Canada
- 1993- Numerous sculptures. Cossette production, Hollywood CA
- 1996- Art and Prototypes. NHL.
- 1999- Large sculpture reproduction for offices around the world. Auto trailer corporation. Geneva Switzerland
- 2000- Large installation. Vancouver childrens hospital. Vancouver BC
- 2001- Large display. Science world. Vancouver BC
- 2004- Hockey gifts for Russian final. Government of canada. Team Canada

2005- Gift for producer of ' The Rolling Stones ' . Columbia records.

2006- 12 Hockey figurens. Molson brewries. Montreal Canada

2008- 4 sculptures on Sebastopol. Traditional Medicinal. near HQ.

2009- 4 sculptures on display in front garden. B.R. Chone Winery. Sonoma CA

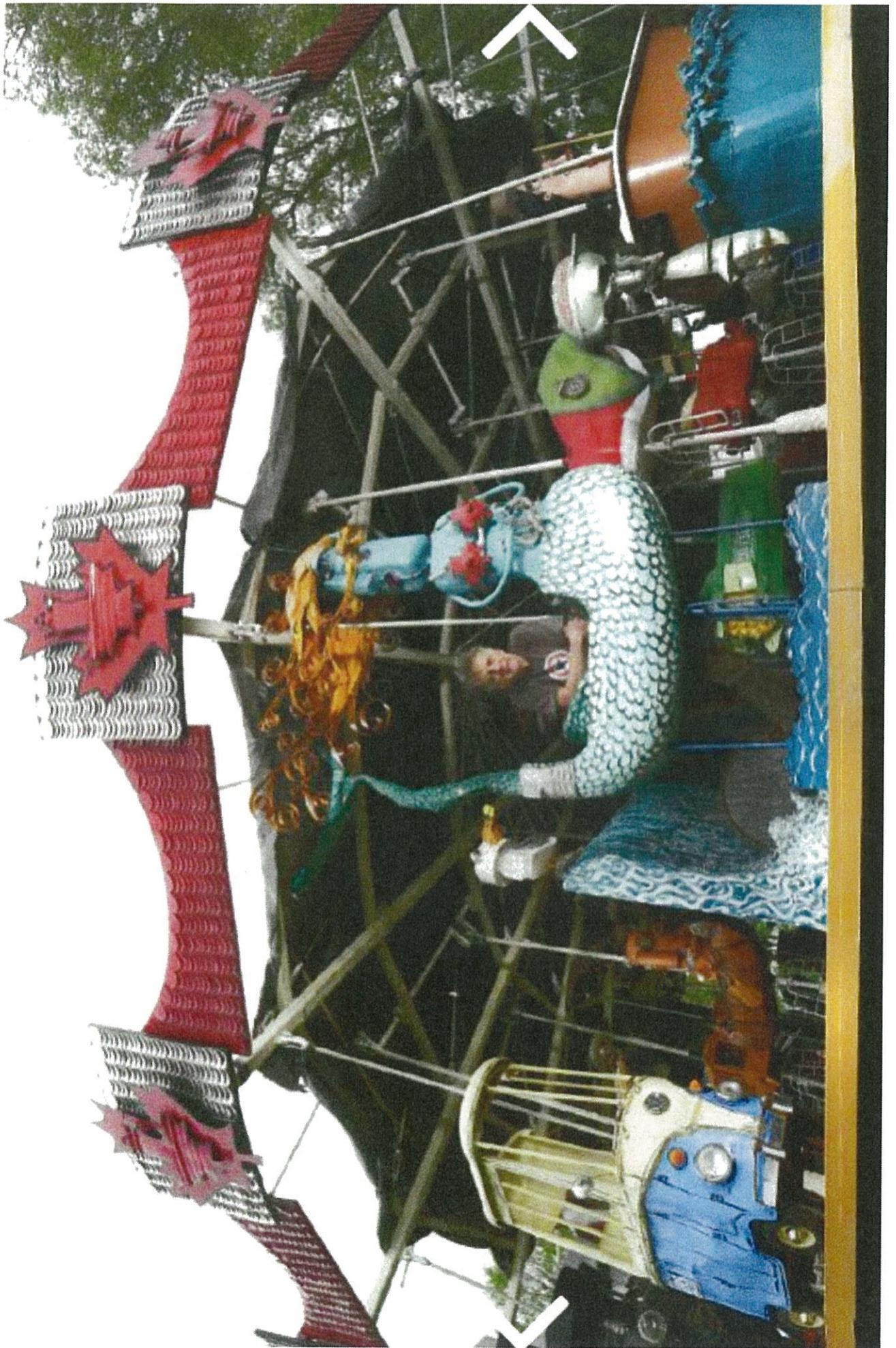
2010- 30 prototypes for display in Las vegas. Cirque Du Soleil. Las Vegas NV

2013- Large fundraiser piece . Alzheimer Foundation Canada. Toronto Canada

2014- 3 mixed media pieces . Rolflicke Company. Norway

2014- Large carousel in plaza. City of Markham . Canada

2015- Large pirate in front of office. Purple winery. Graton CA













PETER CROMPTON/  
ROBYN SPENCER-  
CROMPTON  
LETTER OF INTEREST

May 12, 2016

4367 Raymonde Way  
Santa Rosa, CA 95404

**PHONE**  
707 542 6601

**EMAIL**  
[petercrompton@me.com](mailto:petercrompton@me.com)

**WEB**  
[cromptondesign.com](http://cromptondesign.com)

Hi there,

I think placing art before the public is the ultimate test of a sculpture, because the feedback you get, both positive and negative, is much more stimulating than anything you would hear in the confines of a gallery or other sanctioned art venue. I enjoy the challenge of public interaction. This is especially true if you are a figurative sculptor, since people's reactions tend to be much stronger to representational work than abstract.

Any public sculpture is essentially a collaborative process. When placing my sculpture "Athena" into Cotati, I enjoyed the sometimes cantankerous feedback from the city council and the public. I think it is essential to involve the community, in these reviews, because it helps them understand and embrace the final version. Since then the sculpture has become a sort of Photo-op and centerpiece for the town, especially during civic celebrations.

I love this area for its climate and vibrant community that supports art. I have public sculptures in Cotati, Geyserville, Cloverdale, and a variety of wineries.

I came to the bay Area for college at Stanford and have since made my living here as a theatrical set designer, teacher, and artist. That's how I met Robyn Spencer. We have been making art, both together and separately ever since. After moving to Santa Rosa we've focused on large scale works informed by our theatre experiences.

Our process, both in theatre and public art, involves these steps:

|

1. **Research:** the area, the history, the climate, any thing else that could be relevant, including site visits.
2. Preliminary drawings: presenting several options. Feedback.
3. Renderings. feedback.
4. Final Plans, blueprints, structural engineering drawings, Model. Feedback.
5. Site plans Safety Review. Feedback.
6. Construction. feedback.
7. And finally, Installation, and celebration.

Thanks for your consideration,

**Peter Crompton**

Sculptor

Freelance SF Bay Area Stage Set designer

Instructor, Sonoma State University/Santa Rosa Junior College



PETER CROMPTON  
ROBYN SPENCER-CROMPTON  
SCULPTURE RESUME

**PUBLIC SCULPTURE**

**Permanent:**

2016: (upcoming): Lagunitas brewery, Petaluma, CA  
2012: Persephone: Permanent Installation: Starlite Winery, Alexander Valley, CA  
2010-: Athena: Permanent Installation: Cotati City Center, Cotati, CA  
2011 Spann Winery, Sonoma, CA

2011-2016: Sculpture Trails, Cloverdale and Geyserville, CA  
2009-2016: Moshion Winery, Healdsburg, CA  
2012-2015 Rivertown Revival, Petaluma, CA  
2008-2011 Prelude, and Finale: Paradise Ridge Winery, Santa Rosa, CA  
2011-2016 Devero, Healdsburg, CA

**SELECTED EXHIBITIONS :**

2001-2016 ARTrails, Santa Rosa, CA  
2016: Jessel Gallery, Napa, CA  
2012: Gardens With sculpture, Sebastopol, CA  
2011 Mediterranean Visions: Hammerfriar Gallery, Healdsburg, CA  
2010 About Face, Healdsburg Center for the Arts, Healdsburg, CA  
Forchini Winery, Healdsburg, CA  
Art at the Source, Sebastopol, CA  
Food for Thought Home and Garden Tour, Sebastopol, CA  
2002-2004 Fleurish Gallery, Forestville, CA  
2003 Next Level Communications, Rohnert Park, CA  
2000 Peter Crompton, Marin Theater Company  
1994 Zuni Restaurant, San Francisco, CA  
1992 Roman Paintings, Limn Gallery, San Francisco, CA  
1990 Artists of Contra Costa, Hearst Art Museum, St. Mary's College, Moraga, CA  
1989 Mirabili (Stage paintings), Limn Gallery, San Francisco, CA  
7th Annual Drawing and Printmaking Show, Triton Museum, Santa Clara, CA  
1988 Peter Crompton, Recent Works, Convergence Gallery, San Francisco, CA  
Artreach '88, Salt Lake City, UT  
West Coast Works on/of Paper, Bullen Gallery, Humbolt State University, CA  
Fire and Ice, Downey Museum of Art, Downey, CA  
Personal Mythologies (Three Person Show), Berkeley Art Center, Berkeley, CA  
Narrative or Not, , University Gallery, CSU Hayward, & Stanislaus,  
1987 Peter Crompton & Jessica Dunne, Convergence Gallery, San Francisco, CA  
Charles Shere, A Berkeley Humanist and His Collection, Berkeley Art Center  
Nude National, Wedge Gallery, Rochester, NY  
1986 Painters Platters, Richmond Art Center, Richmond, CA  
California Works '85, Cal Expo, Sacramento, CA  
1983 S. F.Arts Festival Juried Show, Fort Mason, San Francisco, CA  
1982 Small Works National '82, Zaner Gallery, Rochester, NY  
San Francisco Arts Festival, Moscone Center, San Francisco, CA

**EDUCATION:**

1974-1979 Stanford University

**TEACHING:**

1993-through 2015: Santa Rosa Junior College, Design & Stagecraft Instructor

2010-2015: Sonoma State University: Design & Scenic Arts Instructor

**REFERENCES:**

Andre Morrow: arranged Athena purchase for city of Cotati, CA:  
[andre.morrow@rocketmail.com](mailto:andre.morrow@rocketmail.com) (707) 333-3011

Joyce Mann: Sculpturetrails Public sculpture Cloverdale, Ca  
[jmannkind@comcast.net](mailto:jmannkind@comcast.net) (707) 894-4929

Victoria Heiges: Sculpturetrails Public sculpture Geyserville, Ca  
[heiges123@yahoo.com](mailto:heiges123@yahoo.com) (415) 608-6160

Vicky Kumpfer: curator  
[vkumpfer@gmail.com](mailto:vkumpfer@gmail.com)(707) 477-0567

**STATEMENT:**

Throughout my work we have explored the symbolic possibilities of the human figure, particularly in my sculpture. Because they are often over-life-size, they have a theatrical impact that I find appealing. This is not surprising since we also design stage scenery and costumes for Companies throughout the bay area.

When Our Family moved to Bennett Valley 17 years ago, I started putting discarded parts of stage sets in our rambling garden. Over the years we have added more sculpture, including mosaics by Robyn. In 2009 started sculpting in concrete. I love concrete. It can be as solid as rock, as liquid as water, and even a putty. It can be stained and colored, and it has been used for over 6000 years.

Recently, we have worked in larger formats for public Sculpture. I enjoy the collaborative aspects of sitting the sculpture with other professionals. I have found that it is very similar to the process of designing and installing theatre scenery, which I have been doing professionally for 30 years

**SELECTED BIBLIOGRAPHY:**

2009 Mythic Realm, Meg McConahey, Santa Rosa Press Democrat, July 18, 2008

My Studio, John Burgess, Santa Rosa Magazine, Fall 2009

2008 Snapshots, Jill Newman, Broadcast December 2007

2007 Offbeat America, HGTV, first broadcast 2007

1992 The Painter Who Would Be a Set Designer, Gary Peterson, Sonoma Tribune  
Gender Confusion and Flirtation, David Gere, Oakland Tribune, August 17

1990 California Art Review, 2nd Edition, American References, Chicago  
Art Notes, Patrick LaGreca, Marina Union, San Francisco, February  
West County Works, West County Times, February 4

1989 Design Italiano, San Francisco Focus, February

1988 Four Berkeley Artists, Stacey Bernstein, Daily Californian, Berkeley, August 19

Personal Mythologies, Intelligent, Powerful, Ann Hurley The Berkeley Voice,  
Critic's Choice, Anne Hurley, San Francisco Bay Guardian, June 22

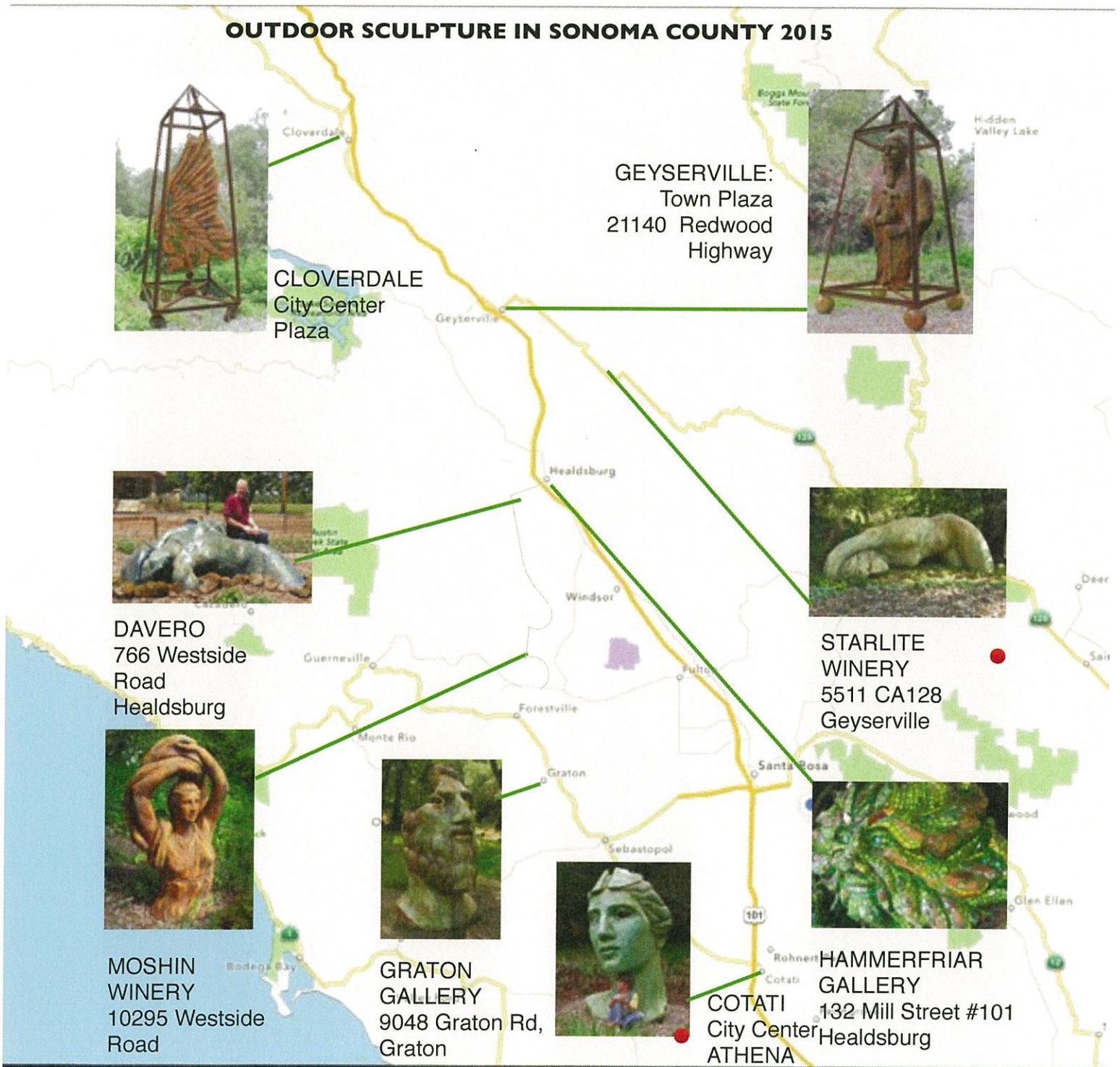
Exhibit an Argument for Narrative Art, Oakland Tribune, February 19

Narrative or Not, Charles Shere, Brochure, CSU Hayward

**AWARDS & COMMISSIONS:**

- 2013 Peoples Choice award, Cloverdale Public sculpture
- 2004 Massive Mozart Busts, Opera San Jose, CA
- 1998 Markulla Backdrop, University of Santa Clara
- 1992 Bathrooms, Zuni Restaurant
- 1989-1990 Banners, Limn, San Francisco, CA
- 1988 Certificate of Excellence: Works on Paper, I. A. C, New York  
Award of Merit, California Works 1988
- 1985 First Prize, & Jurors Award California Works '85  
First Prize, West Coast Works on/of Paper 1985

**OUTDOOR SCULPTURE IN SONOMA COUNTY 2015**



**CLOVERDALE**  
City Center  
Plaza



**GEYSERVILLE:**  
Town Plaza  
21140 Redwood  
Highway



**DAVERO**  
766 Westside  
Road  
Healdsburg



**STARLITE  
WINERY**  
5511 CA128  
Geyserville



**MOSHIN  
WINERY**  
10295 Westside  
Road



**GRATON  
GALLERY**  
9048 Graton Rd,  
Graton



**COTATI**  
City Center  
**ATHENA**



**HAMMERFRIAR  
GALLERY**  
132 Mill Street #101  
Healdsburg

**PETER CROMPTON/ROBYN SPENCER-CROMPTON IMAGES**



**Nautilus Shells**

Currently on display In Cloverdale city center  
83"x132"x 83"  
concrete, steel, gold leaf



**Wing Obelisk**

129"x46"x46"  
Cloverdale 2015-16  
Sculpturetrails Public Sculpture  
Steel, Concrete



**Hands with Balls:**

Lagunitas Brewery: \$20,000  
Will be on display 2016  
Right 83"x39"x54" Left 41x39"x85"  
Concrete, Mosaic

**PETER CROMPTON/ROBYN SPENCER-CROMPTON IMAGES**



**Caryatid**

Cloverdale 2013-14 Sculpturetrails Public Sculpture  
On Public display Moshin Vineyards 2015  
Concrete, Mosaic, Gold leaf  
98"X25"X17"



**Cassandra:Detail**  
120"x40"x48"  
Mosaic. Concrete

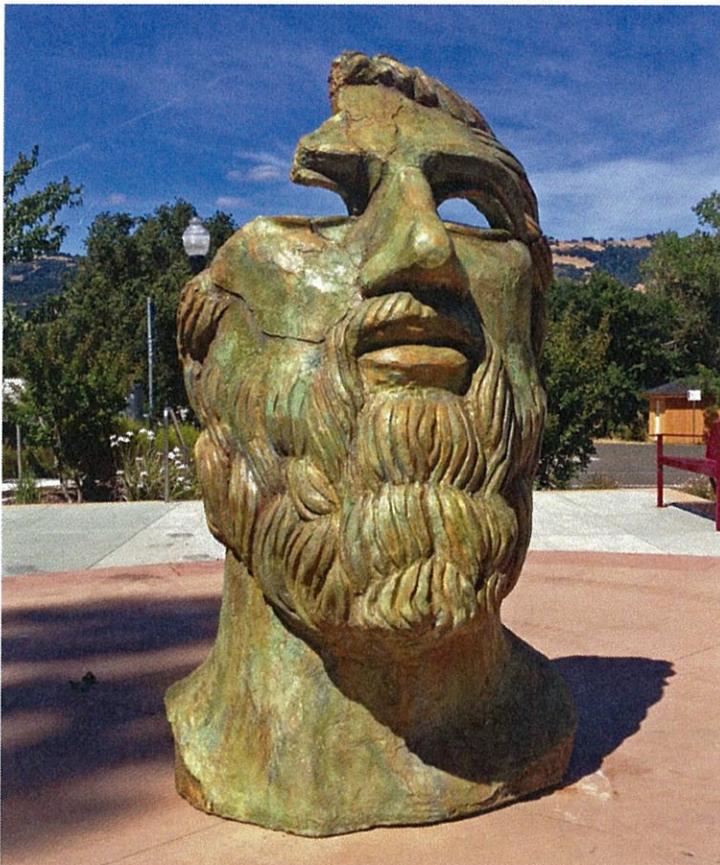


**Athena:**  
81"x45"x33"  
City of Cotati, City Center \$6000  
Concrete

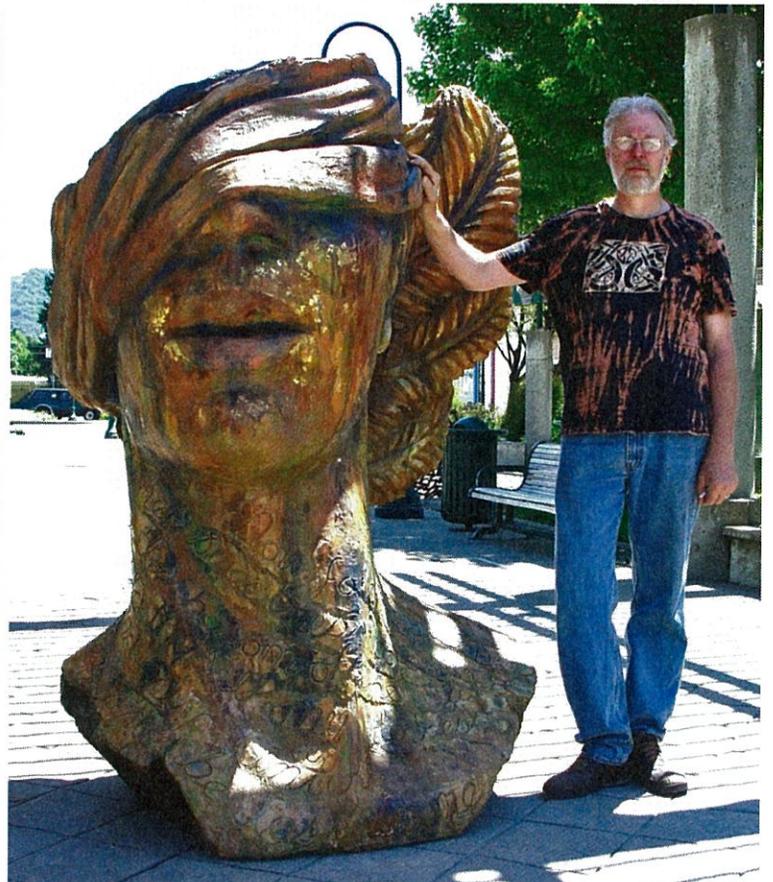
**PETER CROMPTON/ROBYN SPENCER-CROMPTON IMAGES**

**Rising Nike** (foreground)  
 Permanently on Display at  
 Spann Vineyards, Glenn Ellen  
 32"x90"x72"  
 Resin

**The Nine** (background)  
 144' high, Resin  
 Photo: John Burgess,  
 Santa Rosa Press Democrat



**Zeus**  
 Geyserville 2013-14 Sculpturetrails Public Sculpture  
 Concrete, Mosaic  
 81"x45"x33"



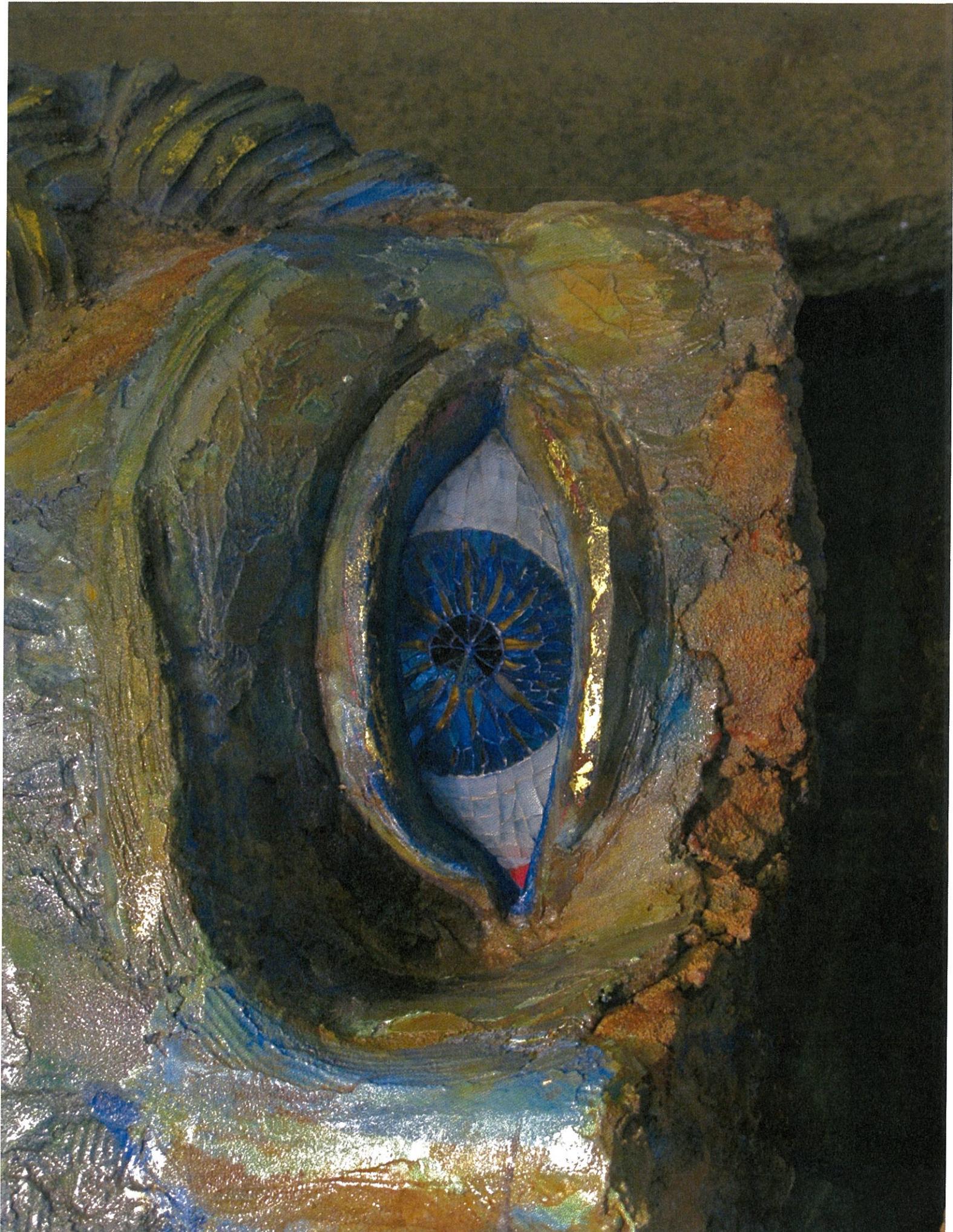
**Psyche Sings**  
 Cloverdale 2012-13 Sculpturetrails Public Sculpture  
 Concrete, Mosaic, Gold leaf  
 79"x59"x46"



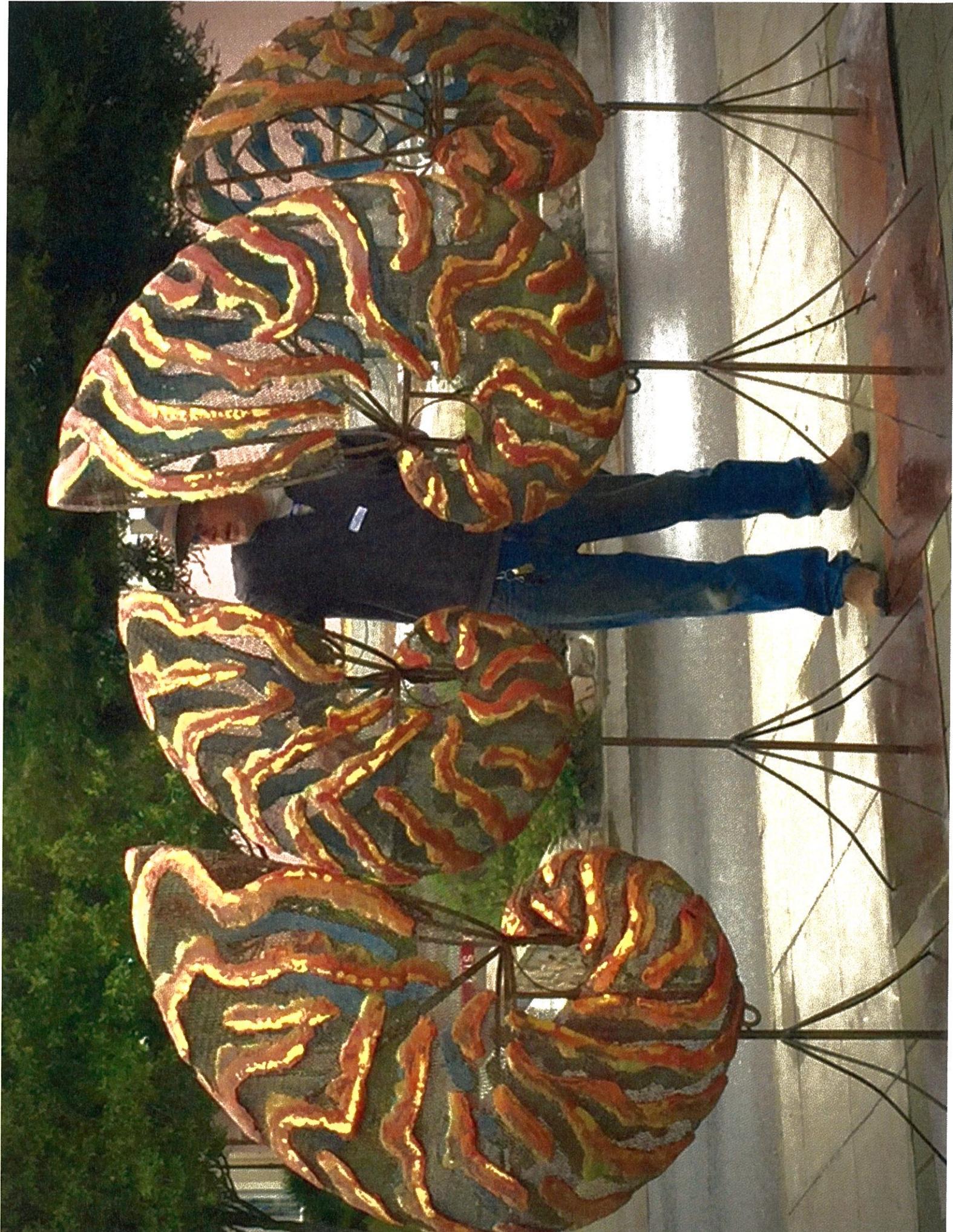




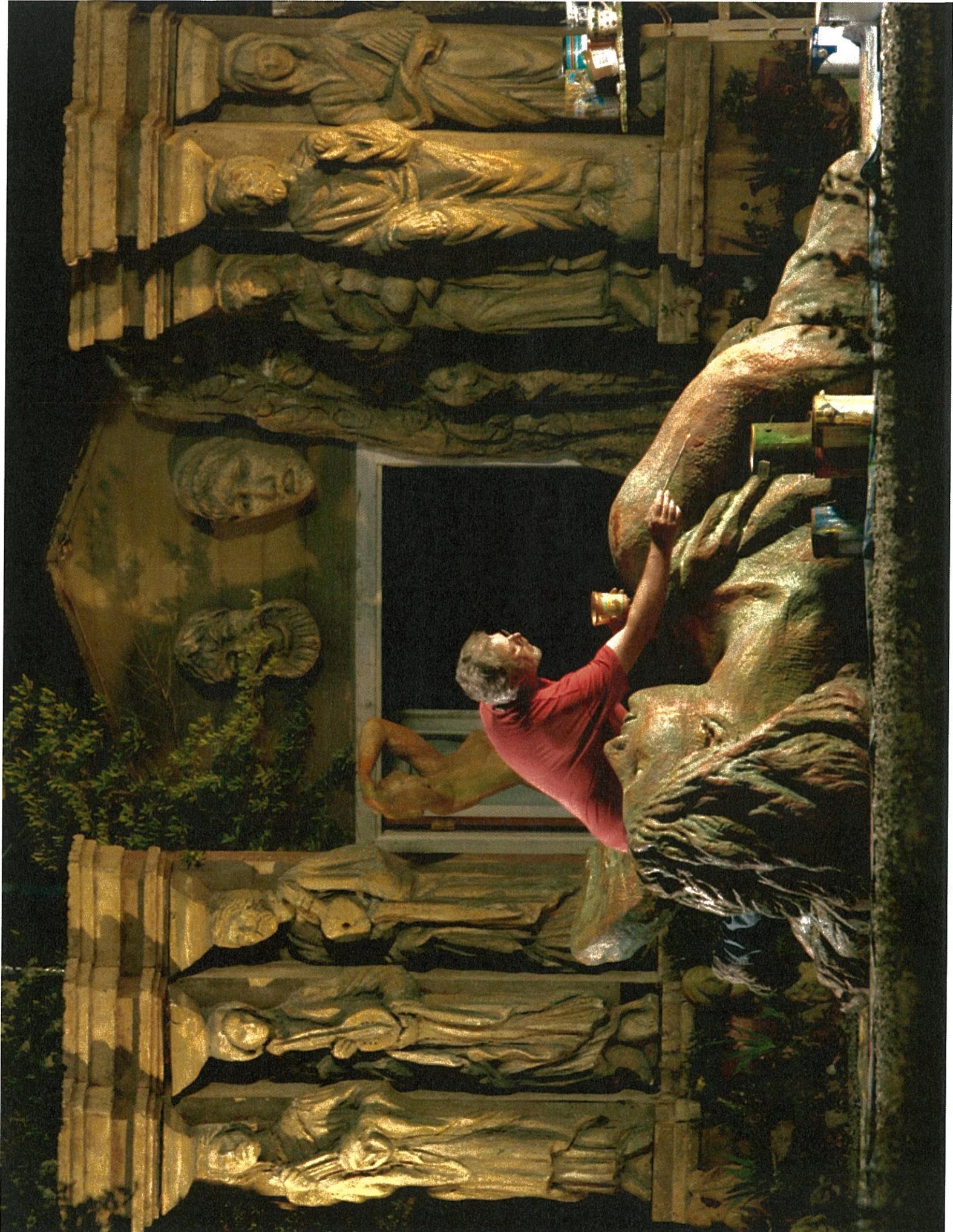
loverdale P















## Letter of Interest

Themes in my artwork include the environment, conservation of resources, and geography and regional history. What interests me about creating a work for the city of Sebastopol is the open call for a wide range proposals. It would be a thrill to create a work that uniquely identifies the project.

My artwork is an attempt to create a meaningful connection between the world at large and myself. It is based on observation and the act of working with materials such as cardboard, branches, and clay. This physical relationship allows me to explore my spiritual, emotional, and psychological concerns for the human experience.

With my studio work I make sculptures inspired by the conversation between nature and industry, both separately and the intersections of them. In creating art for the public, perception and the sense of place connect to themes in my artwork which range from reflections of landscape to explorations of form and structure to expressions for the environment and history through symbolic imagery.

My experience making art in public places is growing. In the past few years I have won awards in juried public art competitions and completed several outdoor private commissions. My experience with working with contractors, timelines, and budgets has gone beyond my work experience as a civil engineer when I undertook a \$60,000 remodel of my house.

In my artwork, at first, I like to work with materials on a scale I can personally manage and manipulate. The works are usually fragile in nature— cardboard, branches, and wood. On a conceptual level, working with the ephemeral is quick and ideas are explored more easily. When I am satisfied with the work, I can translate it in form and scale into a more permanent material, such as steel, stone, or ceramic.

In making outdoor work and art for the public, I previously worked with local welders on small projects. The fabrication process takes a few days to one week. My fabricators at least have 10 years experience, certified, working on cars, trailers, home projects. For larger projects, I have a fabricator that can provide services within a 5-6 week period.

As a civil engineer, I have the experience to engineer my work, produce construction documents, and ensure my design to safety, as well as a budget and timeline. My experience also includes working with a flexibility of many changes, including changes to design and budget. Working with design teams and public agencies are inherent in my profession, naturally critical in the success of projects.

## Randy Won - CV

tanqrroo@aol.com  
randywon.weebly.com  
916.452.4748

### Education:

- 1998 Graduate coursework, Architecture, California State Polytechnic University, Pomona, CA
- 1993 MS, Civil Engineering (Structures), California State University, Sacramento, CA
- 1991 BS, Civil Engineering, California State Polytechnic University, Pomona, CA

### Solo Exhibitions:

- 2017 *TBA*, Sparrow Gallery, Sacramento, CA  
*TBA*, Los Rios Union Hall Gallery, Sacramento, CA
- 2015 *Winter Returns*, Roseville Civic Center, Roseville, CA  
*Gravity and Grace*, Atelier 20, Sacramento, CA
- 2014 *Gravity*, Sacramento Temporary Contemporary Gallery, Sacramento, CA
- 2013 *Time Flies*, Sacramento Temporary Contemporary Gallery, Sacramento, CA  
*Winter Birds*, Buck's Place Gallery, Sacramento, CA
- 2012 *Mined the Gap*, Sacramento Temporary Contemporary Gallery, Sacramento, CA
- 2010 *Naturally*, Schumacher Architectural Ceramics, Clarksburg, CA

### Group Exhibitions (\* Denotes Juried Competitions):

- 2016 *TBA*, ACAI Gallery, Fair Oaks, CA  
*TBA*, Los Rios Union Hall Gallery, Sacramento, CA  
*Eastern Inspirations*, Gallery 625, Woodland, CA  
\* *Oakwilde Ranch - 9th Annual Spring Sculpture Exhibition*, Valley Springs, CA  
*Panama Artists Exhibition*, Alpha Fired Arts, Sacramento, CA
- 2015 \* *Art Where Wild Things Are*, Sacramento Fine Arts Center, Sacramento, CA  
\* *Oakwilde Ranch - 8th Annual Spring Sculpture Exhibition*, Valley Springs, CA  
*Santa Barbara Sculptors Guild*, Faulkner Gallery, Santa Barbara, CA
- 2014 *What Else?*, CSU Sacramento, Else Gallery, Sacramento, CA  
Capitol Artists' Studio Tour Exhibition, Verge Gallery, Sacramento, CA  
*Animal Attraction II*, Sacramento Temporary Contemporary Gallery, Sacramento, CA  
SMUD SOLART Public Art Prize, SMUD Gallery, Sacramento, CA  
\* *Brand 42*, Brand Library Art Galleries, Glendale, CA  
\* *The Consilience of Art & Science*, Pence Gallery, Davis, CA
- 2013 *Santa Barbara Sculptors Guild*, Faulkner Gallery, Santa Barbara, CA  
Capitol Artists' Studio Tour Exhibition, Center for Contemporary Art, Sacramento, CA  
*6x6 II*, Sacramento Temporary Contemporary Gallery, Sacramento, CA  
\* *SDAI 52nd International Exhibition*, San Diego Art Institute Gallery, San Diego, CA  
*Animal Attraction*, Sacramento Temporary Contemporary Gallery, Sacramento, CA
- 2012 *Santa Barbara Sculptors Guild*, Faulkner Gallery, Santa Barbara, CA  
Capitol Artists' Studio Tour Exhibition, Center for Contemporary Art, Sacramento, CA
- 2011 \* *Brand 40*, Brand Library Art Galleries, Glendale, CA  
Capitol Artists' Studio Tour Exhibition, Center for Contemporary Art, Sacramento, CA  
\* *2D3D Figurative Works*, LH Horton Jr. Gallery, Stockton, CA  
*Final JaM*, JaM Gallery, Sacramento, CA  
\* *California Sculpture Slam*, San Luis Obispo Museum of Art, San Luis Obispo, CA  
*Foreign Artists Open Exhibit*, Norubu Gallery, Osaka, Japan

- \* *Best of 2011*, Marziart Internationale Galerie, Hamburg, Germany
- PAC @ JaM, JaM Gallery, Sacramento, CA
- 2010 \* *Red Heat Contemporary Work in Clay*, Alexandre Hogue Gallery, Tulsa, OK
- \* *Visions in Clay*, LH Horton Jr. Gallery, Stockton, CA
- \* *Hands in Clay*, Mistlin Gallery, Modesto, CA
- \* *Dining In III: An Artful Experience*, 18 Hands Gallery, LLC, Houston, TX
- \* *Containers 2010*, Myers Gallery at Muddy's Studio, Santa Ana, CA
- \* *California Clay Competition*, The Artery, Davis, CA
- 3D, Marco Fuoco Gallery, Sacramento, CA
- 2009 \* *Lines into Shapes*, Art Center of Estes Park, Estes Park, CO
- \* *Hands in Clay*, Tidewater Gallery, Stockton, CA
- 2009-07 SCC Exhibition, CCACA, Davis, CA
- 2007 CSU Sacramento Sculpture Invitational, Sacramento, CA
- 2005-06 CRC Exhibition, CCACA, Davis, CA

**Awards / Competitions / Grants:**

- 2015 Best Installation Award, Merit Award, *Oakwilde Ranch - 8th Annual Spring Sculpture Show*, Valley Springs, CA
- Merit Award, *Art Where Wild Things Are*, Sacramento, CA
- 2014 Jurors Award, SMUD SOLART Public Art Prize, Sacramento, CA
- 2013 Finalist - Solo Exhibition, Dacia Gallery, New York, NY
- 2nd place – Sculpture, *Santa Barbara Sculptors Guild*, Santa Barbara, CA
- 2012 Sacramento Metropolitan Arts Commission (SMAC) Microgrant
- 2011 Winner - Sculpture, *Best of 2011*, Hamburg, Germany
- Honorable Mention Finalist - ShowArtists Exhibition, Santiago, Chile
- 2010 Sacramento Metropolitan Arts Commission (SMAC) Microgrant
- 2009 1st place – Functional Ceramics, *Hands in Clay*, Stockton, CA
- 2007 IMCO Clay Award, SCC Student Show

**Public and Private Art Commissions:**

- 2016 City of Woodland Visual Voltage- R2 Utility Box Public Art, Woodland, CA
- 2015 Private Commission, San Luis Obispo, CA
- 2014 Riverfront Plaza Condominiums, Sacramento, CA
- 2013 Private Commission, Alexandria, VA

**Organizations:**

- Panama Artist Collective
- Association of Clay and Glass Artists of California (ACGA) - Associate Member

**References:**

Available upon request.

## PAST ARTWORK - Randy Won



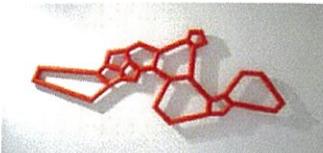
- 1 Woodland**  
2016  
240" x 150" x 84"  
Utility boxes, paint  
Location: Woodland, CA  
Budget: \$1300  
Description of Project:  
Site specific work.  
Commissioned project was selected from an artist call. The utility boxes have two different viewpoints-the street view and sidewalk view.



- 2 Pipe Dreams**  
2014  
48" x 60" x 240"  
Reclaimed PVC pipe, steel, paint  
Location: Riverfront Condominiums, Sacramento, CA  
Budget: \$1000  
Description of Project:  
Site specific work.  
Project was selected from an artist call. Prize money awarded covered cost of materials and installation.



- 3 California Dreaming**  
2010  
84" x 52" x 50"  
Ceramic  
Location: private residence, San Luis Obispo, CA  
Description of Project:  
Project purchased by private residence. Picture in photo to imagine as a public installation.



- 4 Orange No. 232**  
2011  
30" x 60" x 3" (wall piece)  
Paint over reclaimed cardboard tubes  
Location: private residence, Martinez, CA



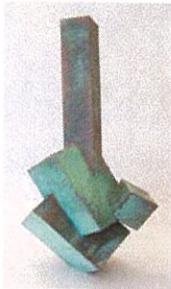
- 5 Virtually There**  
2011  
9" x 100" x 8" (wall piece)  
Paint over cardboard  
Location: private residence, Stockton, CA



- 6 The Sum of Us**  
2013  
60" x 60" x 4" (wall piece)  
Paint over cardboard  
Location: private residence, Alexandria, VA



**7 Age of Irony**  
2011  
44" x 22" x 8" (wall piece)  
Paint over cardboard  
Location: private residence, Elk Grove, CA



**8 End of an Era**  
2011  
36" x 16" x 18"  
Paint over cardboard  
Location: private residence, Sacramento, CA



**9 Vista Point**  
2015  
84" x 30" x 4"  
Wood, printed signs  
Description of Project:  
Site specific work.  
The installation was constructed for the 2015 Oakwilde Sculpture Exhibition.  
The installation won the best installation award.



**10 Wish You Were Here**  
2016  
8' x 10' x 20'  
Paint over reclaimed wood, wood  
Description of Project:  
Site specific work.  
The installation was constructed for the 2016 Oakwilde Sculpture Exhibition.  
The installation was designed to be interactive.



The Artwork of  
**RICKY WATTS**

(707) 529-5250

studio@rickywatts.com

www.rickywatts.com

Monday, May 16, 2016

**Letter of interest for City of Sebastopol Public Art Project**

Attn: Sebastopol Planning Department  
Kenyon Webster, Planning Director

Dear Kenyon,

My name is Ricky Watts. I am a Sebastopol resident and nationally recognized artist/muralist. I would like to formally submit my name for consideration of the Public Art Project RFQ.

I've lived in Sonoma County most of my life. Growing up in Petaluma, I escaped for a little while to attend college in San Diego. I enjoyed my time in Southern California but I thoroughly missed Sonoma County and decided to move back after graduation. This area will always be home to me. It's where my family lives and where my art career began. As an artist, I feel strongly about giving back to this community, as it has shown me so much love and support over the years.

Since moving to Sebastopol in 2008, I've been seeking for an opportunity to produce a permanent mural for the community. For many years, I have been active in organizing and painting art productions at the Laguna Skate Garden. While I enjoy laying paint down there, I really want to produce a painting with more of a lifespan in the city.

My work can be found all over the country. Last summer, I produced murals in Asheville, North Carolina, Atlanta, Georgia and St. Petersburg, Florida. Locally, I painted the largest mural in Sonoma County on the south wall of Petaluma's Phoenix Theater in 2013. I've also created public works in San Francisco, Oakland and throughout the bay area.

My mural work is bright, colorful abstract shapes with fluid movements and layers. I like to call it a melting pot of colors and we know well, Sebastopol is a melting pot of diversity. My medium of choice is aerosol spray paint because it allows me to cover large areas with techniques harder to achieve with a paint brush. I've been working in aerosol paint for over 20 years. In my experiences, I've received a positive response from people of all ages and demographics.

Thank you for your time and consideration. I look forward to hearing from you.

Best,



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**ARTIST RESUME**

***PUBLIC MURALS***

- 2015 Shine On Mural Festival, St. Petersburg, FL - 98' x 37'
- 2015 South Bay Expo, San Jose, CA - 24' x 8'
- 2015 The Container Yard, Los Angeles, CA - 45' x 21'
- 2015 Outer-space Project, Atlanta, GA - 65' x 18'
- 2015 Burners and BBQ (collaborative mural), Asheville, NC - 144' x 21'
- 2015 1 Brush Initiative, San Francisco, CA - 15' x 37'
  
- 2014 FLAX Art Store, San Mateo, CA - 14' x 7'
- 2014 Rocha Gallery, San Francisco, CA - 16' x 16'
- 2014 RAI Care Center, Haight Street location (collaborative mural), San Francisco, CA - 43' x 24'
  
- 2013 Phoenix Theater, Petaluma, CA - 60' x 50'
  
- 2012 Bancroft Way at Roosevelt St., Berkeley, CA - 28' x 13'
  
- 2009 Daredevils and Queens, Santa Rosa, CA - 22' x 8'

***CLIENT COMMISSIONS***

- 2016 Zevia, Los Angeles, CA - beverage can design, custom print and apparel design, live painting performance at Natural Foods Expo in Anaheim, CA
  
- 2015 Lucas Films / ILM, San Francisco, CA - live painting performance at holiday party
- 2015 Mercedes Benz, USA - digital painting performance in San Jose, CA
- 2015 Pitch Interactive, Oakland, CA - interior mural, 27' x 13'
- 2015 Anchor Brewing Co., San Francisco, CA - poster design promoting the "Drink Steam" event.
- 2015 Urban Decay Cosmetics, Los Angeles, CA - Hand painted make-up cases
- 2015 Google, San Francisco, CA - poster and apparel design for I/O Conference, Moscone Center.
- 2015 Ticketmaster, San Francisco, CA - interior logo painting for EventJoy offices.
- 2015 Big Commerce, San Francisco, CA - interior mural, 42' x 12'



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*Client Commissions continued*

- 2014 illy Coffee, San Francisco, CA - custom coffee can installation and exterior mural, 13' x 9'
- 2014 e-Cig 101, Rohnert Park, CA - interior mural, 24' x 8'
- 2014 Flying Frog Academy, Rohnert Park, CA - multiple interior mural at training facility
- 2014 The Last Stop Shoppe, Temecula, CA - interior Mural 86' x 12'
- 2014 Not Famous, Redwood City, CA - interior mural 28' x 12'
- 2014 Bear Designz, Temecula, CA - interior mural 63' x 9'
- 2014 Counterpoint Music Festival, Atlanta, GA - live painting performance for Heineken
  
- 2013 Soil Farms, Sebastopol, CA - exterior mural on four-sided grain storage container
- 2013 Crossfit Arise, Windsor, CA - interior mural 25' x 14'
  
- 2011 The Hydro Store, Reno, NV - multiple interior murals at distribution warehouse
  
- 2010 Workday, San Francisco, CA - outdoor live painting performance, 15' x 6'
- 2010 Marin History Museum, San Rafael, CA - interior mural, 24' x 12'
- 2010 Geary Interactive, San Francisco, CA - interior art installations
- 2010 LIC Motorsports, Novato, CA - interior murals at repair facility



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“Phoenix Theater Mural”, 2013

Exterior mural by Ricky Watts for the Phoenix Theater in Petaluma, CA

Size: 60' x 50' Budget: \$29,000



“Eye of the Storm”, 2015

Exterior mural by Ricky Watts for the Shine On Mural Festival, St. Petersburg, FL

Size: 97' x 39' Budget: \$57,500



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“Color Spectrum”, 2015

Exterior mural by Ricky Watts for the OuterSpace Mural Festival, Atlanta, GA  
Size: 39' x 17' Budget: \$33,500



“San Francisco”, 2015

Interior mural by Ricky Watts for the Big Commerce Market St. Office, San Francisco, CA  
Size: 35' x 14' Budget: \$12,000



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“Untitled”, 2010  
Exterior store design for A Vintage, Sebastopol, CA  
Size: N/A Budget: N/A



“Untitled”, 2013  
Exterior mural and live painting performance by Ricky Watts  
for the Outside Lands Music Festival, San Francisco, CA  
Size: 24' x 8' Budget: N/A



The Artwork of  
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“Untitled”, 2015

Digital design by Ricky Watts for the Google I/O Conference, San Francisco, CA

Size: 18” x 24” Budget: \$15,000

THE CITY OF  
SEBASTOPOL PUBLIC  
ARTS COMMITTEE IS  
SEEKING  
QUALIFICATIONS  
FROM  
CALIFORNIA-BASED  
ARTISTS FOR THE  
DESIGN,  
FABRICATION, AND  
INSTALLATION OF  
PERMANENT  
DURABLE AND  
LOW-MAINTENANCE  
ORIGINAL PUBLIC  
ART SUITABLE FOR  
PLACEMENT ON  
CITY-OWNED  
PROPERTY.

**RICO MARTIN**  
ARTIST

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**RICO MARTIN**

## LETTER OF INTEREST

### PASSION FOR PUBLIC ART

I am an artist working with heart and ideas that are expressed through various media including painting, sculpture, photography, music, performance and events. I am currently developing a new form of art that I call 'Social Architecture' and putting it into practice by transforming a run down and grey strip on Highway 12 known as Boyes Hot Springs in Sonoma County. You can learn more about it here: <http://wONEder.org> . Developing public art through my work with the businesses of Boyes Hot Springs has been the culmination of all that I love: working with groups on a large scale, using color and sculptural ideas in unusual places, engaging the public to look at their environment afresh, support local social issues, and raise the economy. This art helps bring attention to a forgotten area, beautifies once run-down stores, promotes local identity and pride, and fosters cross-cultural communication. PLUS it has actually helped to lift the economy for local businesses 20-25%. 'Social Architecture' helps foster community, softens cultural barriers and helps heal in unexpected ways. I am committed to thoughtful public art as I feel that it has the greatest impact and potential to serve an entire community.

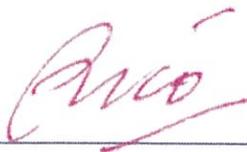
### SEBASTOPOL IS MY HOME

I have been a resident in Sebastopol and West County for over 16 years and so know the special qualities of this region. Having been raised in the Santa Clara Valley and watched it be paved over into the Silicon Valley, I greatly appreciate the rural country roots that have been maintained here in Sebastopol. The schools, the shops and the incredible people that make up this town. It is the quirky, diverse, intellectual, spirit-driven and heartfelt vibe that first drew me in and helped me realize that I was finally 'home'. I would be honored to capture the imagination and heart of this wonderful area and create something quite magical that will serve as a symbol of the uniqueness of Sebastopol.

### MY APPROACH

My work would not look like the work I am doing in Boyes Hot Springs as that reflects more that specific culture and area. First I would carefully look at all of the public sites available in Sebastopol and see if there is a pattern to how they are used. What kind of traffic do they receive? foot? Car? What use do they currently have in the area and is there a way to enhance them to coordinate an engagement with the public? Would we activate a single site or possibly multiple sites? Thru both public and committee discourse I would devise a plan for an artistic expression that truly reflects west county. It will be work that is durable and low maintenance. I currently have a \$2 million insurance policy to create public works. I will guarantee that my time in developing the artwork, attending meetings, acquiring permits, purchasing the materials, fabrication and installation all fit within the budget and guidelines of the project. I look forward to the possibility of creating something exceptional for Sebastopol.

warmly,  
Rico Martin



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**RICO MARTIN**

## RESUME

### EDUCATION

1976-78 - San Jose State - BFA Sculpture

1979-1981 - California Institute of the Arts - MFA Post Studio

### SHOWS

1975 thru 1976 Euphrat Museum of Art, Cupertino CA

Group show - Bay Area Printmakers Show, 'Art on the Go' public performance for sculptural print 'Mindscapes'

1976 thru 1978 - Natalie & James Thompson Gallery, San Jose CA

Solo Shows - 'Shadows', 'Portraits', 'Birth to God'

1979 thru 1981 - Cal Arts Gallery shows/performance, Valencia CA

Solo Shows - 'Vanity', 'Maurice', 'I NO ME YES'

1983 thru 1984 - Hoboken Celebration Gallery, Hoboken, NJ

Solo Shows - '100 screaming women', 'Endimian Dance', 'Foto with Frankie'

1985, July- Parque Guel, Barcelona, Spain

'MAGX' Performance, sculpture and puppetry

1986, February- El International restaurant, New York NY

'Face to Face: A Celebration of Twins', 60 sets of twins aged 3 to 70 gather for a unique valentine's dinner and performance extravaganza in an environment of art. Film '

1988 - La Pocha Nostra, South Beach FL

Group performance and environ design

1989 - SF Arts Commissions gallery, San Francisco CA

Group show - 'Censorship'

1995 - Jukebox Saturday Night, San Francisco CA

environ design involving 20 foot sculptures, murals, tile and light structures 2 story structure

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**RICO MARTIN**

1996- Broadmoor Hotel, Colorado Springs CO  
'Whalen & Co' Environ, Staging and performance

1997- Claremont Gallery, Oakland CA  
Group show - 'Struggle'

2000 - La Pocha Nostra, San Francisco CA  
Group performance and environ design

2002 - Beringer Wines, St. Helena CA  
'Master series of Food and Wine' Environ and Program development

2009 - Art Saves the Day Gallery, Sebastopol CA  
Group show - 'Sanctuaries' Solo show - 'Paintings'

2009- Sebastopol Center for the Arts, Sebastopol CA  
Group show - Members show

2011 - Wine Spectrum, Santa Rosa CA  
Environ design exterior

2012 - La Pocha Nostra, San Francisco CA  
Group performance and environ design

2014- SAND conference, San Jose CA  
'Entanglement of Life' Environ design

2015-present- wONEderFest project- Sebastopol CA  
Environ design

2015-present- Springs wONEder project, Boyes Hot Springs CA  
'Social Architecture' - The Boyes Hot Springs business district has fallen onto hard times and disrepair. In reimagining these run down, neutral buildings into works of Art with bright colors and patterns that reflect the local culture the area is transformed. The idea has helped revitalize the local community and has driven a 20-25% hike in business. To learn more about the project, please go to <http://wONEder.org>.

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RICO MARTIN

RECENT PUBLIC ART

The following are recently commissioned pieces to turn run-down buildings into art objects

LA TIENDA INIGUEZ

18175 Sonoma Hwy , CA 95476 (707)548-5434



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RICO MARTIN

## ARMANDO'S AUTO CENTER

18017 Hwy 12, Sonoma, CA 95476 (707) 939-8166



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RICO MARTIN

## LA MICHOACANA

18495 Hwy 12, Sonoma, CA 95476 (707) 938-1773

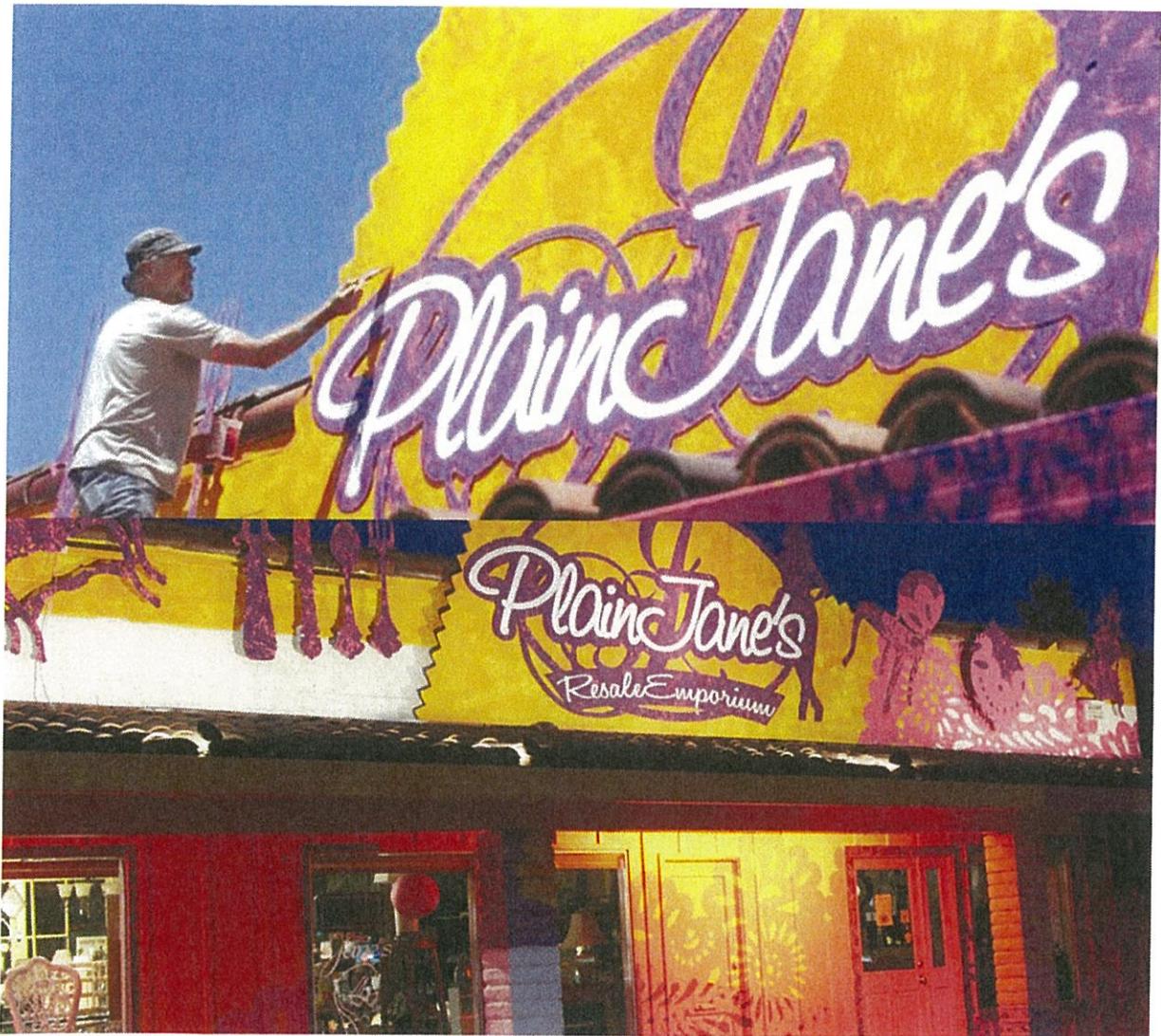


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RICO MARTIN

## PLAIN JANE'S

18495 Hwy 12, Sonoma, CA 95476 (707) 939-7875

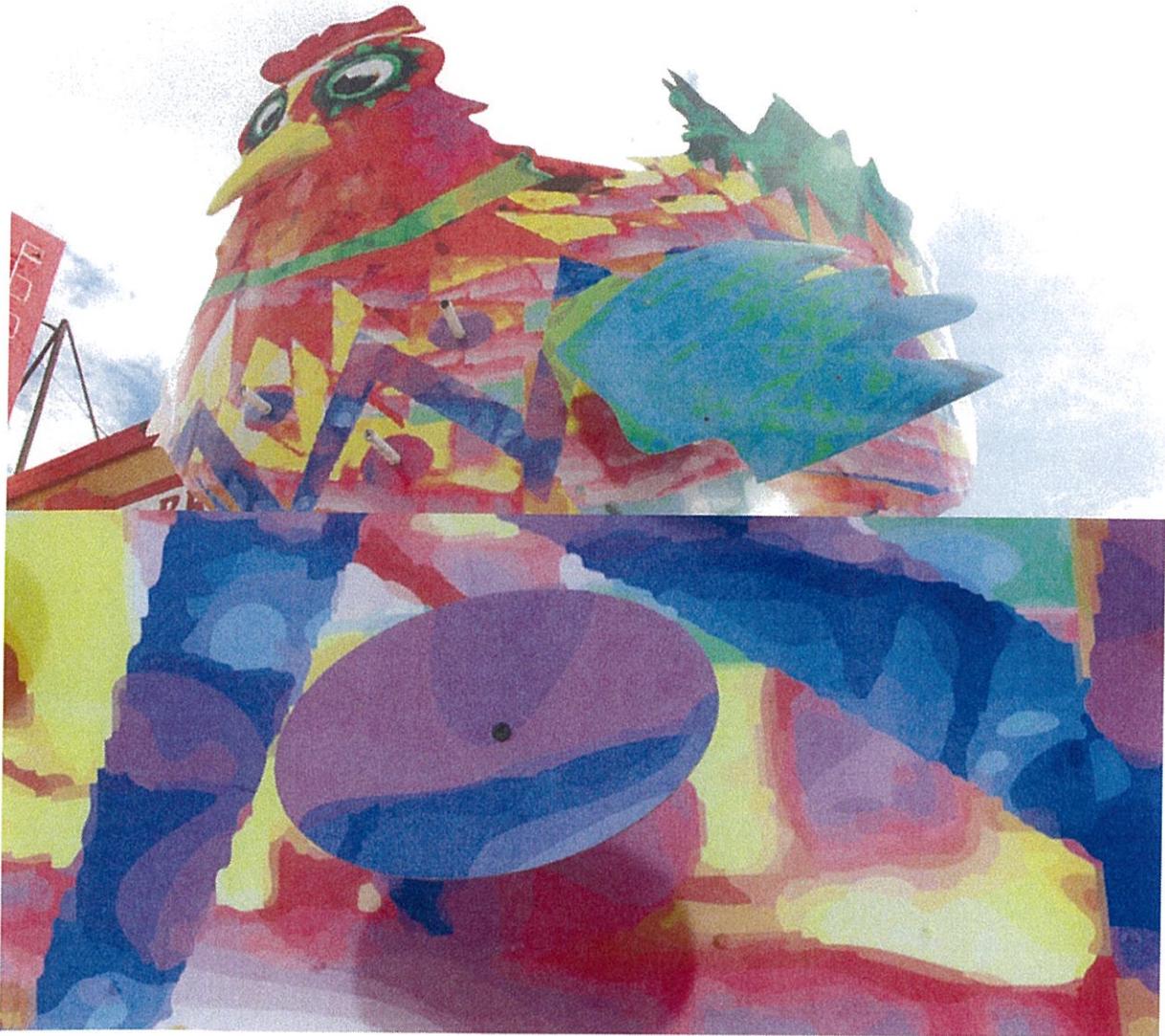


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RICO MARTIN

## EL BRINQUITO MARKET

17380 Highway 12, Sonoma, CA 95476 (707) 235-0450



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RICO MARTIN

## PAST GALLERY ART

Lest you think I do only brightly colored buildings, here is artwork showing examples of my range of imagery

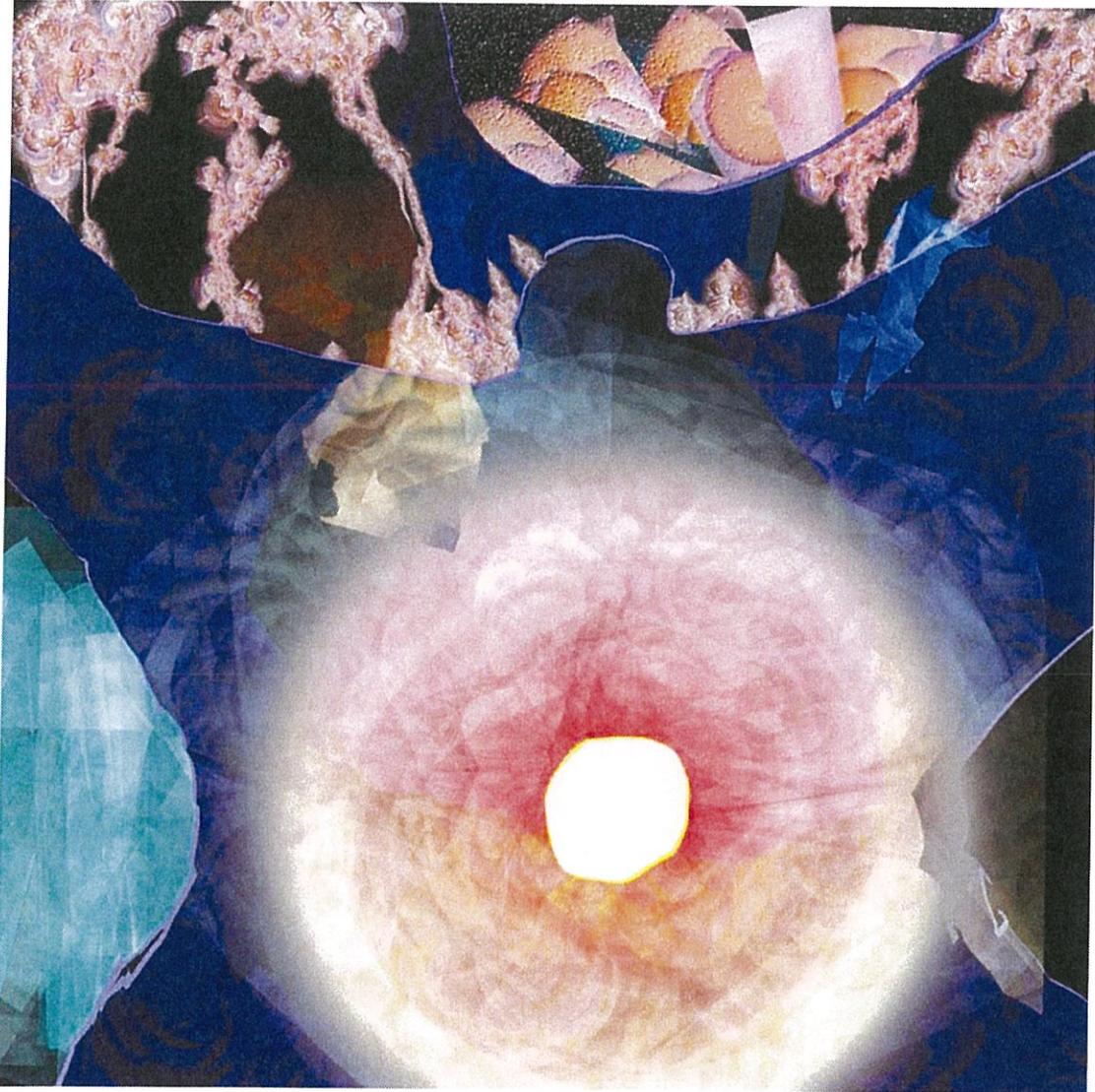


'Alpha'

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RICO MARTIN



'Staring'

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RICO MARTIN



'Karma'

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RICO MARTIN



'You are not special... You are EVERYTHING.'

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RICO MARTIN



'Wonder'

## CONTACT

RICO MARTIN

*phone* 707. 235 . 0886 *email* [rico@wONEder.org](mailto:rico@wONEder.org)

*mail* PO BOX 2143, Sebastopol, CA 95473

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Dear Members of the Reviewing Committee:

A Los Angeles artist born and raised in the Bay Area, I write in response to Sebastopol's Public Art Request for Qualifications. I have done public work that has won awards, juried by eminent Los Angeles professionals (Marc Paley of the LA River Project and Santa Monica Glow Festival), public funding, and major media attention. In Los Angeles, New York, Seattle and Portland, I have a proven record in making public art truly public—improving community connections, fostering cultural understanding, highlighting history by creating a public space for art, and then focusing several communities' interest and resources upon that space, and ensuring a permanent record (in major media and civic official recognition).

I hold a B.A. from Reed College, an M.F.A. from School of Visual Arts, NYC, and I studied at Mills, Cranbrook and University of Washington's public sculpture department, Seattle.

I have exhibited in 11 states and Washington, D.C., at venues including the Portland and Bellevue Art Museums, The Utah Museum of Contemporary Art, New York University's Grey Art Gallery, PaineWebber Art Gallery, NYC, and Shenzhen Art Institute, China. A New York City NEA finalist, I am collected by the Cities of Seattle and Inglewood, CA, the Oregon Biennial, and Microsoft founder Paul Allen's Vulcan, and earned fellowships at Virginia Center for the Creative Arts, MacDowell Colony, Blue Mountain, Women's Studio Workshop, Jentel and Brush Creek Foundation. I received funding from the City of Seattle (for my public art work that won the Best of Seattle Award 2008) and from Portland's Regional Arts and Culture Council.

I don't have a specific Sebastopol proposal (though Mary Ruthsdotter, Alicia Sanchez and Luther Burbank are in my thoughts). But you can clearly see what I envision for Sebastopol by inspecting my investment of public monies in Inglewood this year in the Sally Hemings public sculpture and community opera project. Like Sebastopol, Inglewood is a diffused community that needs more interconnections and outside attention, justifiable because each is on a growth roll led by culture.

In 2014, I fulfilled a \$15,000 grant for a large-scale bronze sculpture for Inglewood City Hall complex, *Natural Aristocracy (for Sally Hemings)*, a 125 lb. hollow (app. 4 ½' x 3' x 20" c) dress incised with the Hemings/Jefferson family genealogy. During this period, the Virginia Center for Creative Art and Brush Creek Foundation for the Arts, WY, awarded me residencies to focus on this project. Because of this funding, I had the opportunity to work with the Walla Walla Foundry ([wallawallafoundry.org](http://wallawallafoundry.org)), an internationally known foundry in Washington State that casts luminaries such as Manuel Neri, Maya Lin, Deborah Butterfield, and many others.

I cast the sculpture so that I can cast the form again, at less cost. I can also manipulate the wax dress before casting again, incise different texts, draw on the form, or cut perforations so there is a positive and negative pattern cut into the vessel form.

The way to sustain public art is through public input into community art, done at a minimum budget with maximum imagination and total synchronistic efficiency and transparency. That includes rallying the press, government entities and the online public to a project, which I know from my side career as a film and art critic, editor and interviewer for LA Weekly, the Guggenheim, Seattle Weekly, Philadelphia Art Museum, Seattle Times, and The Hollywood Reporter.

It would be my honor to work with the city of Sebastopol, as I deeply love the area, I'm fond of it from my childhood. I think I can make something beautiful for your community within budget and would so appreciate your help to build my career as a public artist.

Thank you,

Tori Ellison

Tori Ellison  
450 N. Sycamore #1  
Los Angeles, CA 90036

206-406-7139  
[www.toriellison.com](http://www.toriellison.com)

## EDUCATION

University of Washington, Seattle, WA, Sculpture Department (metal casting and fabrication), 2001-3.

School of Visual Arts, New York, M.F.A.

Cranbrook Academy of Art, MI, graduate study.

Reed College, Portland, OR, B.A.

Additional study: Mills College, Oakland, CA; The Leo Marchutz School of Painting and Drawing, Aix-En-Provence, France; San Francisco Art Institute; Studio Sculpture Assistant to Ursula von Rydingsvard, 1989.

## FELLOWSHIPS, GRANTS, HONORS

Brush Creek Arts Foundation Residency, WY, 2012 and May 2015.

Virginia Center for Creative Art Fellowship, March 2015

I-GAP for Inglewood Public Artwork (\$15,000), Los Angeles, 2015.

Jentel Artist Residency, WY, 2009.

Seattle Magazine, Best of 2008 (Arts).

Women's Studio Workshop printmaking fellowship, NY, 2002.

Regional Arts and Cultural Council Grant, Portland, OR, 1997.

National Endowment for the Arts, Finalist, Mid-Atlantic Region Artist Fellowship, 1994.

Blue Mountain Art Center Fellowship, NY, 1993.

Andy Warhol Foundation Teaching Fellowship, 1989-90.

MacDowell Colony Fellowships, 1988 and 1990.

Artpark Fellowship, Lewiston, NY, 1988.

## SELECTED PRIVATE, PUBLIC, AND CORPORATE COLLECTIONS

City of Inglewood, CA (Los Angeles)

Janine Wang (of C.C. Wang Collection, Metropolitan Museum of Art)

Vulcan Enterprises (Paul Allen)

Seattle Arts Commission, Art in Public Places Purchase

Jordan Schnitzer Print Collection

Portland Art Museum, OR

## OPERA DESIGN/PUBLIC ART COMMISSIONS

City of Inglewood, Los Angeles, 2014 IGAP award recipient for public bronze sculpture (cast Walla Walla Foundry, WA; installed April 2016, awarding jurors included Marc Pally, Director, Glow Festival, Santa Monica).

Visual Director for Fisher Ensemble opera, *Monticello Wakes*, Loyola Marymount University, Oct. 2015 (future East Coast venues in negotiation).

Costume design, "Magda G," composed by Garrett Fisher, funded through 4Culture, Seattle, an ongoing film project, excerpts performed Seattle Center, Inglewood Open Studios, Nov. 2012. Set and costume design, "Moon in the Bucket," composed by Garrett Fisher, Judson Memorial Church, New York, Nov. 2008.

Puppet and costume design, *Psyche*, composed by Garrett Fisher (based on *Till We Have Faces*, by C.S. Lewis, funded through a 4Culture Art in Public Places Grant 2007). Performed in Cal Anderson Park, Seattle, Aug. 2008 and The Chapel, Good Shepherd Center, Seattle, Apr. and Oct. 2008.

#### SELECTED EXHIBITIONS from 1994

Jack Straw Cultural Center, Seattle, solo installation (with sound by collaborator Garrett Fisher), scheduled for Feb. 2017.

Winston Wachter Gallery, Seattle, "Dress Envy," Spring 2010.

Hedreen Gallery, Seattle University Lee Center for the Arts, "Unexpected Watercolors" (curator Carrie E. A. Scott, with Michael Knutson, Laurie Reid, Kim McCarty, Jeffrey Simmons, Laura Ross Paul, Nov.-Jan. 2007-8).

Seattle Art Museum Rental/Sales Gallery, "Introductions," Mar.-Apr. 2006.

Shenzen Art Institute, China, "Works on Paper from Seattle Print Arts," Dec. 2005.

Marylhurst University, Portland, OR, "Unexpected Watercolors," with Kim McCarty and Laurie Reid (curator Terri Hopkins), Jan.-Feb. 2005.

Alysia Duckler Gallery, Portland, OR, solo exhibition, Mar. 2001.

Alysia Duckler Gallery, Portland, OR, "Gallery Artists," Dec. 2000-Jan. 2001.

Key Building Gallery, Seattle, "Purchases 2000: Seattle Arts Commission % for Art Program," (curator Beth Sellars), May 2000.

College of the Mainland, Galveston, TX, "Medical Imaging and Art," with Todd Siler, Katherine Sherwood, and other nationally selected artists, March 2000.

Salt Lake City Art Center, "Out of the Closet: Clothing as Metaphor in Contemporary Art," with Charles LeDray, Ken Little, and other nationally selected artists, Nov. 1999-Jan. 2000.

Alysia Duckler Gallery, Portland, OR, "Gallery Artists," Dec. 1999.

Bellevue Art Museum, "Bellevue Annual 1999," (curator Jon Tupper, Director of Walter Phillips Gallery and Associate Director of Creative Residencies in Media and Visual Arts, Banff Center for the Arts), June-July 1999.

Alysia Duckler Gallery, Portland, OR, solo exhibition, Nov. 1998.

Paris Gibson Square Museum, Great Falls, Montana, solo exhibition, July – Sept. 1998.  
Quartersaw Gallery, Portland, OR, "Water and Plastic," July 1998.  
Alysia Duckler Gallery, Portland, OR, "Looking Forward," Apr. 1998.  
Portland Art Museum, "Oregon Biennial, 1997" (curator Katherine Kanjo, now Chief Curator, The Museum of Contemporary Art San Diego), Aug. 1997. Other venues include: Schneider Museum of Art, Southern Oregon University, Ashland, Mar. 12 – May 2, 1998; University of Oregon Museum of Art, Eugene, June 19 – Sept. 6, 1998; Willamette University, Nov. – Dec. 1998.  
Seattle Bumbershoot Arts Festival, "Fresh Clothes" (curator Lloyd Herman), Aug. 1997.  
The Art Gym, Marylhurst University, Portland, OR, "Paper Dresses," solo exhibition (curator Terri Hopkins), Jan. 1997.  
Grey Art Gallery and Study Center, New York University, "The Creative Will," Jurors: Claudia Gould, Director, Artists Space, and Thomas Sokolowski, Director, Andy Warhol Museum, Pittsburgh; May 1995. Other venues include: Palladium, San Diego, Feb. 1996, Palo Alto, CA., May –July 1996; Atlanta Cultural Center, Nov. 1996.  
PaineWebber Art Gallery, New York, "The Creative Will," Jurors: Diane Waldman, Senior Curator and Deputy Director, Solomon R. Guggenheim Museum; Paul J. Smith, Director Emeritus of the American Craft Museum, New York; and Lowell Nesbitt, artist; Aug. – Sept. 1993. Other venues include: Bacardi Art Gallery, Miami, June 1993; Washington. D.C., July 1993; Fort Mason, San Francisco, Jan. – Feb. 1994; Berlex Laboratories, Wayne, New Jersey, Aug. 1994; Old Church Cultural Center School of Art, Demarest, New Jersey, Nov. 1994.

#### TEACHING, CURATING/JURYING, WRITING, EDITING

Critic, arts writer for institutions including LA Weekly, Hollywood Reporter, Seattle Weekly, Seattle Times, The Oregonian, Artweek, Aorta, Eastsideweek, Reed College Magazine.

Editor of exhibition catalogs and artist monographs for Rizzoli International Publications, Inc., Solomon R. Guggenheim Museum, Philadelphia Museum of Art, Abrams, Bay Press, Portland Art Museum (OR), Portland Institute of Contemporary Art (PICA), Marylhurst University. Journal editorial consultant for *The Art Journal*, College Art Association, Tricycle, Journal of the Arts in Psychotherapy.

Arts Educator for Pacific Northwest College of Art (OR), Tyler School of Art (PA), Bellevue Community College (Seattle), NY Public Schools (Studio in a School, Andy Warhol Foundation). Guest artist engagements at numerous institutions including Bucknell University (PA), Cornish College of the Arts (Seattle), Westminster College (UT), Pacific Northwest College of Art, Portland, OR, Guest Critic for Senior B.F.A. Final Projects with Portland Art Museum Curator Bruce Guenther, Portland State University (OR), University of Oregon, Eugene, Oregon State University, Salem.

Director/Curator of the Hofman Gallery, Oregon College of Art and Craft, working with nationally acclaimed and local artists (some future Whitney Biennial exhibitors).

Guest Juror and Curatorial Consultant, Oregon Arts Commission, Ohio Arts Council.

Advisory Committee Member, National Juried Exhibition, National Multiple Sclerosis Foundation, New York (with Paul Smith, Director Emeritus of the American Craft Museum).

Arts Administrator for Paula Cooper Gallery, New York, and Westaf.

References and press clips sent on request.

Tori Ellison

### Descriptions of photographs

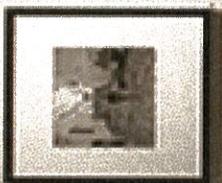
1. Ellison, "Self Evident (for Sally Hemings)," 2015, bronze, app. 4 1/2 ft. high, 20" deep, 125 lbs. wall hung. Public commission for Inglewood City Hall, Los Angeles. Inscribed with family genealogical chart Thomas Jefferson and Sally Hemings families.
2. Ellison, "Self Evident" at Walla Walla Foundry, 2015, bronze, app. 4 1/2' high 125 lbs. wall hung. Public commission for Inglewood City Hall, Los Angeles. Inscribed with family genealogical chart Thomas Jefferson and Sally Hemings families.
3. Ellison, Installation, "Shell," 2010, paper sculpture at Winston Wachter Gallery (with Herb Ritts' photographs).
4. Ellison, Untitled studio sculpture/mock up, 2008, bronze and steel, app. 3' h x 6' w x 20" d.
5. Ellison, Untitled studio work/mock up, 2008, steel and bronze, app. 4' h x 3' d x 4' w.
6. Ellison, set design (objects, costumes and projection all designed and constructed by Tori Ellison) for Fisher Ensemble opera Monticello Wakes, 2015 produced in Los Angeles, Loyola Marymount University.
7. Ellison, set (objects, costumes and puppets designed and constructed by Tori Ellison) for Fisher Ensemble opera, Psyche, produced in Seattle through 4Culture funding.
8. Ellison, Eros puppet design for opera, Psyche (designed and constructed by Tori Ellison) for Fisher Ensemble opera, Psyche, produced in Seattle through 4Culture funding.
9. Ellison, Reflecting Pond, watercolor on plex panels (shoji-screen like), 2007, 82" x 50." I include this large watercolor to indicate the kind of drawing I can do and easily cast in bronze panels for a public commission.
10. Ellison, "Broken Flowers," 1999, 28" x 20," intaglio monoprint. I include this print to show my traditional drawing skills that can be applied to wax panels, then cast in bronze for a public commission.

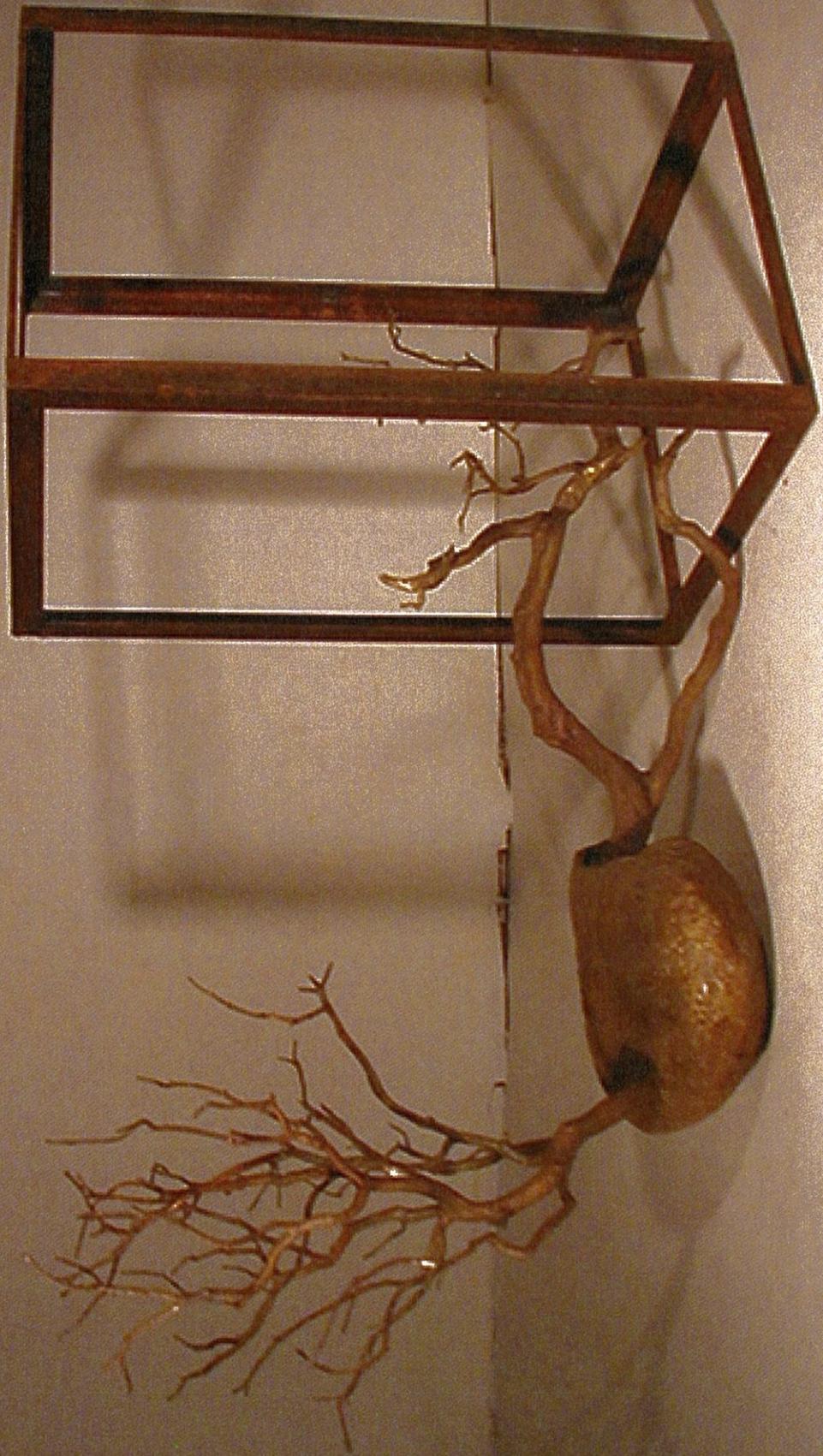


WALLA WALLA FOUNDRY

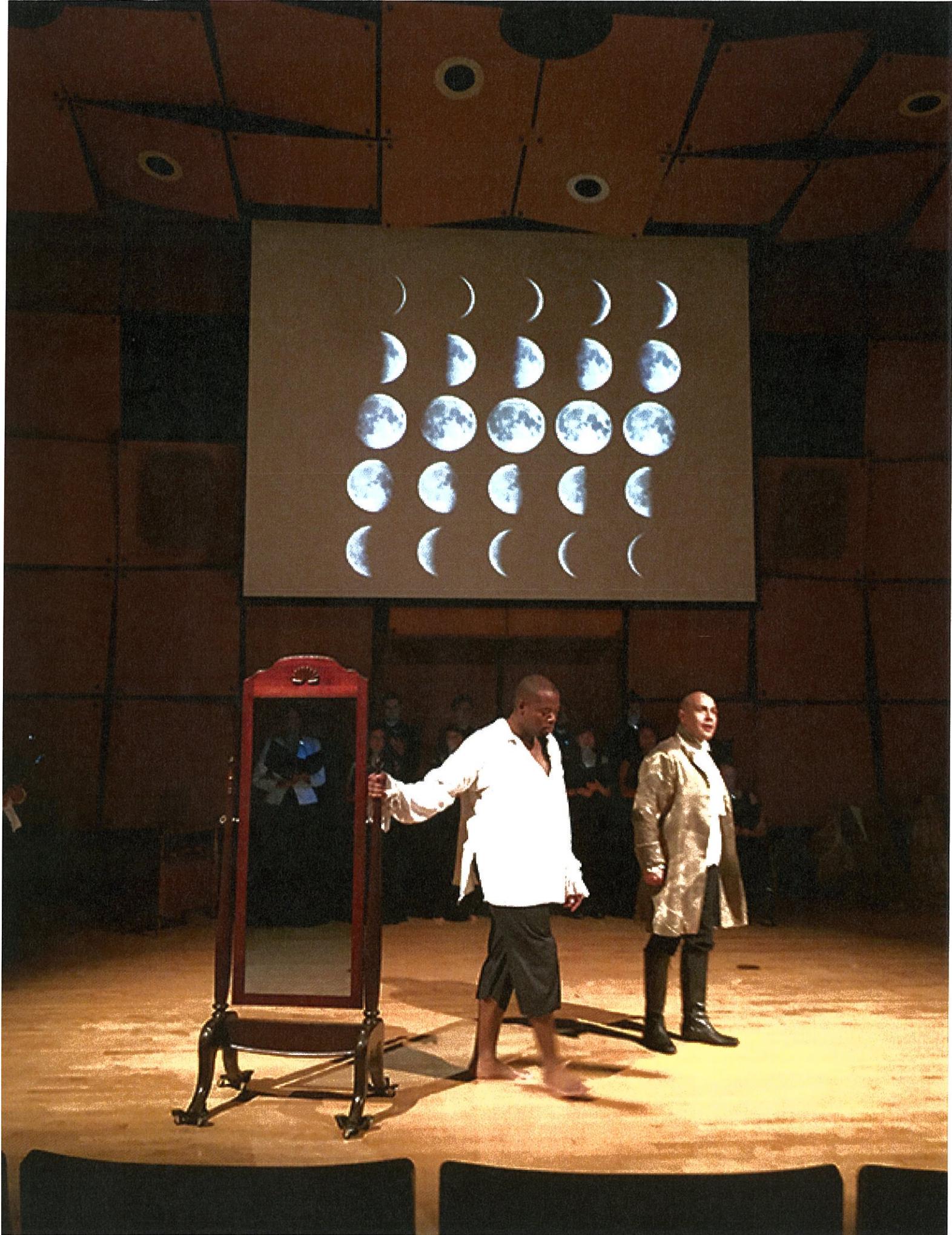


SAFETY



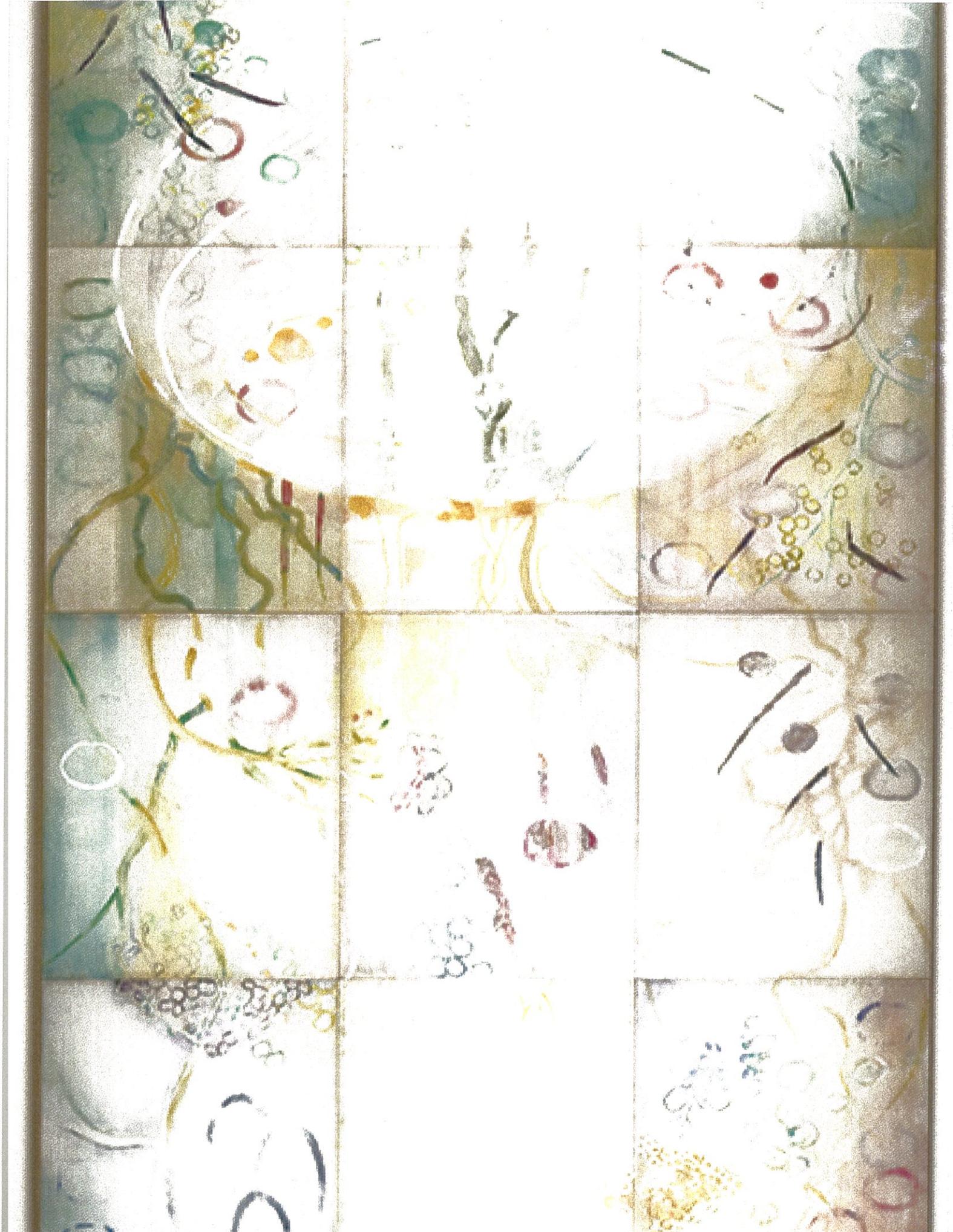














Vast Studio  
2051 Cabot Pl Unit K  
Oxnard, CA 93030

March 19, 2016

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

To Whom It May Concern:

Vast Studio is a California-based company in Oxnard, CA. We are composed of a team of artists and engineers working together to design and fabricate projects based on client needs. With our 7000 sqft facility, we are capable of producing large-scale works in-house or through our network of outsourced fabricators. Our operation specializes in creating all digital and physical aspects of a project including sketch, design, rendering and prototyping. We are also capable of installation with completion.

In the past, we have used a variety of materials to build projects ranging from wood, to metal, to plastic. For the public art work in Sebastopol, we will use materials that are sustainable for its weather conditions, safe for its environment, and low-maintenance to conserve. The height of the surroundings around the sculpture will be considered in the sketching. We have a proven history of successfully completing work on-time, supplying necessary elements to secure funding, and cooperating in project execution for artists and communities.

One example of a public work we helped compose was the KAWS Companion Sculpture, a 35ft tall fiberglass, clad figure set into a concrete base, for the New York-based artist, KAWS. We were hired by Gentle Giant Studios and TFX to help complete the sculpture within six months, with a budget of \$190,000. KAWS supplied a small-scale model that we took and 3D scanned before building the full-scale model. The sculpture was assembled on-site in Hong Kong in 2010 and is still traveling to different locations in the world today.

Vast believes in working alongside Sebastopol's community and the Arts Committee to foster ideas for the sculpture and its location. We are open to using any theme or medium Sebastopol wishes to encompass. We believe that the art piece should capture the unique identity of Sebastopol by incorporating its orchards or vineyards, and history.

Upon request for a beautiful composition, we looked into poetry written about the city to help formulate an image to sculpt. Iris Jamahl Dunkle wrote a poem titled "Dear Sebastopol", which describes the unique qualities of the town Sebastopol through many decades. Before writing the poem, she read the diaries and spoke face-to-face to long-term residents of the community. Her poetry helps provide a sense of history that can translate into modern sculpture. The art piece's design can incorporate a hands-on character to allow public interaction, personifying today's world connecting with its past.

We noticed that the newest project underworks by The Planning Department is the park, Laguna de Santa Rosa Wetlands Preserve. A large-scale sculpture may be a perfect way to attract community members and other visitors to the new site. We are open to discussion upon placement of the piece. Vast's team will attend meetings to make a project outline, review contract requirements, and confirm progress throughout production.

All in all, Vast Studio is excited for the opportunity to work with the city of Sebastopol to complete a compelling public piece, personalized to its community.

Sincerely,

*Juliet Sikora*

Juliet Sikora  
Art Director

## BENJAMIN MCKEE

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INFO@VAST.STUDIO  
WWW.VAST.STUDIO

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### EDUCATION

**Masters of Fine Arts** in Three Dimensional Design, May 2012  
The University of Georgia, Athens, GA

**Bachelor of Fine Arts**, Concentration in Design and Sculpture, May 2009  
Alfred University, Alfred, NY

### SELECTED CLIENTS (PRIVATE AND UNDER CONTRACT)

#### **Warner Brothers**

- 3D printed mock bronze doors for show, Animal Kingdom

#### **Disney Imagineering**

- Designed crocodile head for ride in Singapore expected to open in 2016

#### **KAWS**

- Built fiberglass Companion Sculpture under Gentle Giant Studios

#### **Dylan's Candy Bar**

- Designed interior of store with candy cast from epoxy and urethane

#### **Fox Head Motocross**

- Constructed three interior display skeletons composed of metal hardware

#### **Lockheed Martin Skunk Works**

- Constructed full-size pole model for radar testing on prototype stealth aircraft

#### **Diavolo Dance Theater Company**

- Made centerpiece for production, a solid fiberglass quarter sphere with openings

#### **Focus Apparel**

- Designed vehicle graphics

#### **Iron and Resin**

- Modified and constructed custom motorcycles as promotional vehicles

#### **ELA Lighting**

- Created foundry patterns for Disneyland set elements

#### **Rick Caruso Burton Way Luxury Apartments**

- Fabricated FRP decorative balconies

#### **TheBu Kombucha**

- Designed and built 500 gal drum pouring and cleaning mechanism

#### **Volvo Group**

- CNC machined scale prototypes

#### **Toyota Racing Development**

- Worked with TRD on development of TRD racing superchargers

#### **Miller Coors**

- Designed and built selfie stick for promotional campaign

#### **BMW**

- CNC Cut full-scale prototypes

#### **The Mullin Automotive Museum**

- Designed and built museum placards

#### **Pretty in Plastic**

- Vacuum formed large pill blister packs

#### **Lulu Lemon**

- Designed storefront facade

### SKILLS

Design and Engineering, Computer and Electronics Programming, Foundry, Fabrication, CNC Machining, Machining, C++, G-Code, HTML, Melting and Casting, Welding, PCB Boards, Prototype Castings, Lost Wax Casting,

## BENJAMIN MCKEE

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### SELECTED EMPLOYMENT

**Vast Studio**, Oxnard CA, 2014-Present  
CEO/Owner/Designer

**One Off Effects**, Oxnard CA, 2014-Present  
CEO/Owner/Designer

**Magnuson Products**, Ventura CA, 2012- 2014  
Project manager, Creative Designer, Artist,

**TransFX**, Oxnard CA, 2012  
Project manager, Designer, CNC Machinist

**Introduction to Digital Technology**  
Instructor, University of Georgia, Athens, GA, Spring 2011

**Introduction to Sculpture, Bronze Casting and Stone Carving**  
Instructor, University of Georgia Studies Abroad Program, Cortona, Italy, Summer 2011

**NPR Ducati**, Watkinsville, GA, 2009  
Consultant and Fabricator

**Versatile Fabrication LLC**, Freeville, NY, 2005 – 2009  
Owner and Operator

### PUBLICATIONS AND AWARDS

Board Track Buell, Bike EXIF, (Featured Motorcycle) November 2011  
James L. Carmon Scholarship, (Nominee) October 2011  
Georgia Sculpture Society Juried Exhibition, (Merit award) October 2011  
Mystique of the Automobile contest, (First place award) September 2011  
Medalus Foundation Fellowship, (Nominee) June 2011  
Mazda Miata forms basis for unlikely rat rod, Autoblog, (Featured Vehicle) May 2011  
Graduate Student Association Interdisciplinary Research Conference,  
(Outstanding presenter Award), Athens, GA 2011  
Aesthetica Creative Works Competition, (Honorable mention) York, United Kingdom, 2011  
Honorable mention, *Creative Quarterly Magazine, Issue 20* 2010  
The Classic Center Cultural Foundation William and Pamela Prokasy, (Third Place Award),  
Athens Sculpture Festival 2010  
The Miata Hotrod, (Featured Vehicle)  
*Ratrod Magazine: A Visual Journey into Ratrod Culture* October 2009

### VOLUNTEER WORK

Idea Lab (member) interdisciplinary organization, Athens, GA  
Green Bike Program (volunteer) rebuilt bikes Pitzer College, Claremont, CA  
Art-X Program MIG welding workshop, Lamar Dodd School of Art, Athens, GA  
Boy Scouts (instructor) sculpture merit badge workshop, Athens, GA  
Welding and fabrication workshop Ages 14-18, Ithaca High School, Ithaca, NY  
WISE (mentor) independent senior project, Ithaca, NY

# JULIET SIKORA

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## EDUCATION

**Bachelor of Arts in Painting & Drawing**, December 2013  
The Pennsylvania State University, University Park, PA  
SACI Studio Arts International, Florence, Italy

**Bachelor of Arts, Advertising & Public Relations**, December 2013  
The Pennsylvania State University, State College, PA

## EXHIBITIONS AND PERFORMANCES

2016//  
Group/ San Francisco Movement Arts Festival, San Francisco, CA  
Solo/ Sees. Seas. Seize... Creative Blueprint, Seattle, WA  
Solo/ Sees. Seas. Seize..., Office Nomads, Seattle, WA  
Group/ Biletnikoff Golf Tournament Performance, San Francisco, CA

2015//  
Group/ Holiday Small Works Exhibit, Twilight Gallery, Seattle, WA  
Solo/ What's Black, White, & Gold All Over?, Venue, Seattle, WA

2014//  
Group/ 2D, 3D, Photography, and Advanced Painting, SACI Gallery, Florence, Italy

## INSTILLATION

2013//  
Solo/ Barnum and Bailey Life-sized Animal Crackers, Carnegie Building, University Park, PA

2012//  
Group/ Interior Mural, Patterson Gallery, University Park, PA  
Group/ Small Works Instillation, Life Science Lawn, University Park, PA

2011//  
Solo/ Paper Boats, Arts Courtyard Fountain, University Park, PA  
Group/ Inflatable Tongue, The Palmer Museum of Art (steps), University Park, PA

2009//  
Group/ Interior Mural, Sharpsville Area School District, Sharpsville, PA

## SELECTED EMPLOYMENT

**Vast Studio**, Oxnard California March 2016 – Present  
Art Director

**Juliet Tada** [www.juliettada.com](http://www.juliettada.com) November 2014- present  
Owner/ Artist

**Venue**, Seattle, WA March 2015- January 2016  
Store/ Gallery Manager

## SKILLS

Drawing, Painting, Adobe Creative Cloud, Illustrator, Welding, HTML, Microsoft Office, Final Cut, Media Flight Plan, Live Text

## VOLUNTEER WORK

Seattle Made (member/volunteer) promoted Seattle-based businesses, Seattle, WA  
Starvation Alley (volunteer) harvested cranberries, Long Beach, WA  
Red Cross (Social Chair/Volunteer) organized events, State College, PA  
Shenango Valley YMCA (volunteer) cleaned and organized facility, Hermitage, PA  
PAWS Enhancement Project (member) walked animals at local shelter, State College, PA

## RYAN BIBLER

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### EDUCATION

**Bachelor of Science**, Industrial Design, *May 2014*  
Philadelphia University, Philadelphia, PA

**Bachelor of Art**, Industrial Design, *May 2010*  
Art Institute of Pittsburgh, Pittsburgh, PA

### SELECTED CLIENTS (PRIVATE AND UNDER CONTRACT)

#### UMPC

- Indoor and outdoor signage for UPMC hospital

#### Pittsburgh Penguins

- Interior signage for UPMC Lemieux Sports Complex

#### Pittsburgh Steelers

- Indoor and outdoor signage UPMC Rooney Sports Complex (practice field)

#### Heinz Field

- Outdoor high-wall banners and graphics

#### Umbra

- Modular shelving for interior

#### Slam

- Designed mold and produced fish-shaped popsicles ("fish pops") on a skeleton stick

#### Unilever

- New bottle designs for Dove and Axe

#### Newell Rubbermaid

- New pen design for Ink Joy branch

#### Innovative

- New control unit for the da Vinci surgical unit

### SKILLS

Adobe: Illustrator, Photoshop, In-Design, Microsoft office, Solid Works, Prototyping,  
Concept Development, Presentation Boards, Ergonomics, Prototyping

### SELECTED EMPLOYMENT

**Vast Studio**, Oxnard California December 2015 – Present

Lead Designer

- Designed products digitally as sketches for CAD software
- Produced prototypes on 3D printers to fabricate a production-ready model
- Created logos and other graphics on illustrator, inDesign, and Photoshop

**Kolano Design**, Pittsburgh Pennsylvania February 2015 – December 2015

Designer

- Worked with managers or other designers to create new concepts (interior, exterior, and high wall signs, donor walls, graphic wraps, products, interior design) for clients.
- Performed site visits, visual studies, and/or review floor plans to optimize visibility of and layout of the sign or signs.
- Created construction and shop drawings sent to vendors for printing or fabrication

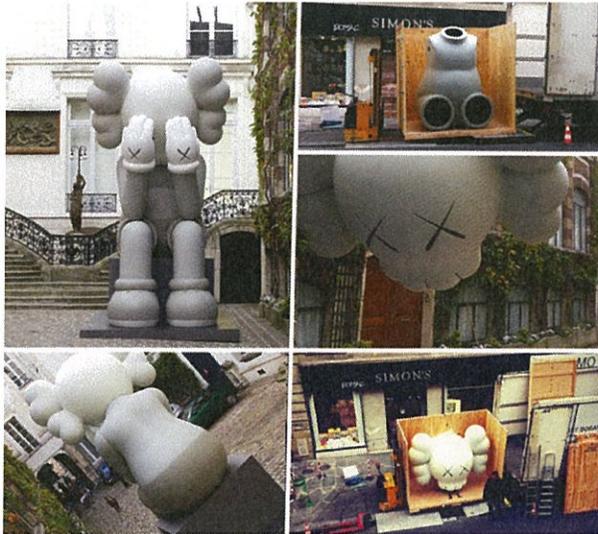
**Dairy Farmers of America**, New Wilmington Pennsylvania Summer 2012

Lab Tech

- Performed and recorded tests on products, ingredients and plant environment
- Calibrated equipment within the laboratory
- Maintained accurate and complete records of test data

### VOLUNTEER WORK

The Playhouse (volunteer) Designed sets for plays, Sharpsville, PA



Artist's Name: Kaws

Title of Work: Kaws Companion Sculpture

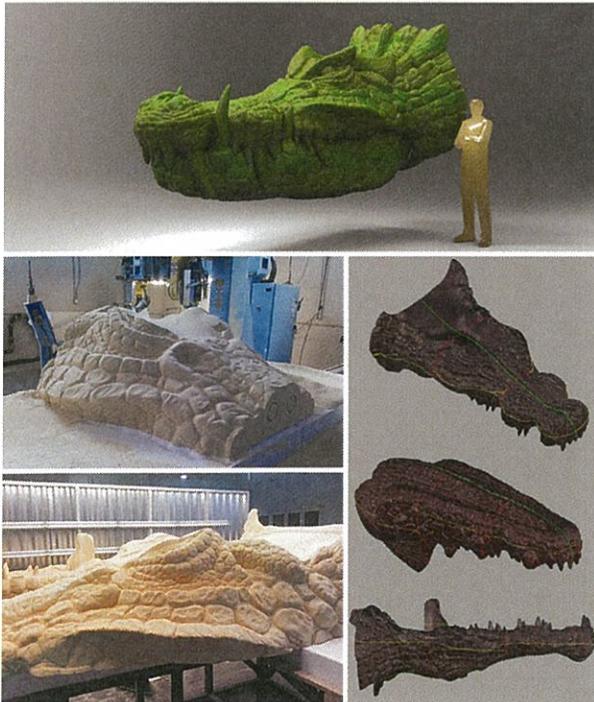
Materials: FRP over Steel Armature

Dimensions: 35' x 10' x 10'

Year: 2013

Commissioning Entity: Gentle Giant Studios

Project Budget: \$190000.00



Artist's Name: Ben McKee

Title of Work: Crocodile Head

Materials: FRP, CNC Foam

Dimensions: 10" x 10" x 30"

Year: 2016

Commissioning Entity: Singapore Disney Imagineering

Project Budget: \$175000.00



Artist's Name: One Off Effects

Title of Work: Mock Bronze Door

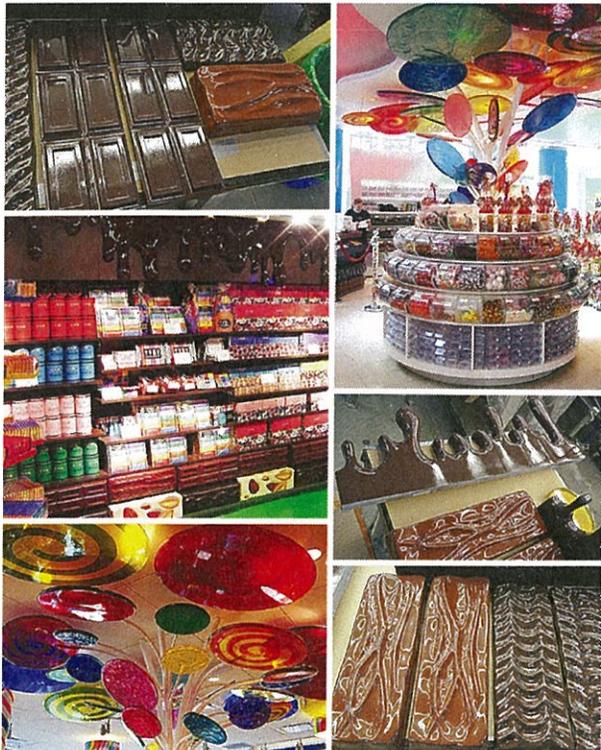
Materials: Extira

Dimensions: 83" x 41" x 3"

Year: 2016

Commissioning Entity: Warner Brothers Studio

Project Budget: \$13,000



Artist's Name: Ben McKee

Title of Work: Dylan's Candy Bar

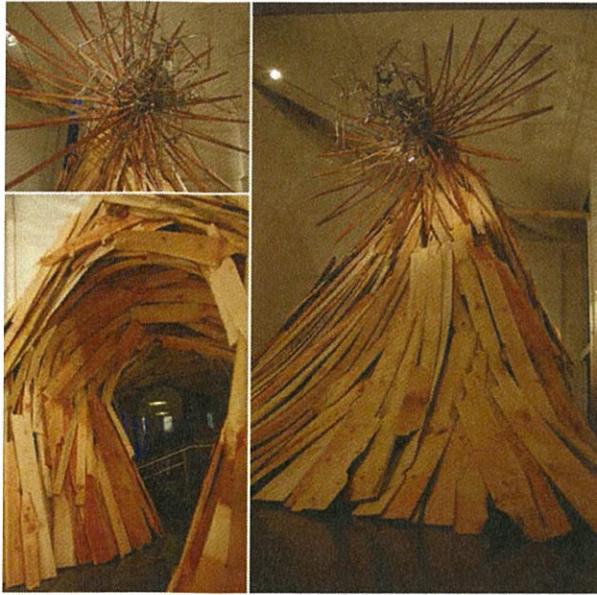
Materials: FRP, Cast Epoxy, Cast Urethane

Dimensions: 10" x 10" x 30"

Year: 2013

Commissioning Entity: Dylan's Candy Bar

Project Budget: \$45000.00



Artist's Name: Ben McKee

Title of Work: Wooden Structure

Materials: Re-purposed Sawmill Cutoffs, Nails, Metal wire

Dimensions: 28' x 20' x 30'

Year: 2011

Commissioning Entity: Self Work

Project Budget: \$8000.00



Artist's Name: Ben McKee

Title of Work: Housing

Materials: Books, Nails

Dimensions: 10" x 12.5" x 12.5"

Year: 2009

Commissioning Entity: Self Work

Project Budget: \$15000.00



Artist's Name: Ben McKee

Title of Work: Mining

Materials: Dirt, Steel, DC Motors

Dimensions: 5" x 15" x 15"

Year: 2012

Commissioning Entity: Self Work

Project Budget: \$18000.00



Artist's Name: Ben McKee

Title of Work: Fox Skeleton

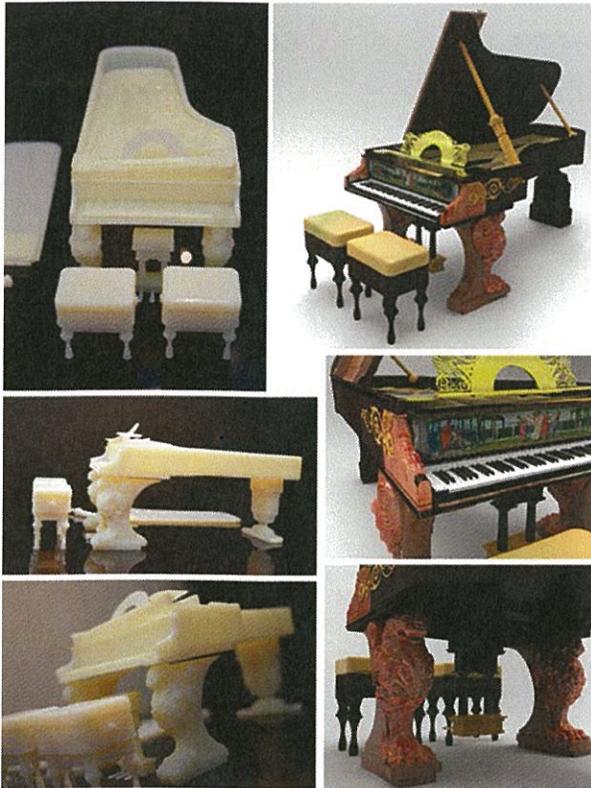
Materials: Cast Anatomy Model, Hardware

Dimensions: 3" x 2.5" x 2"

Year: 2014

Commissioning Entity: Fox Motors

Project Budget: \$8000.00



Artist's Name: Ben McKee

Title of Work: Alma-Tadema Steinway Model

Materials: Digitally Molded, SLA 3D Printed

Dimensions: 4" x 10" x 3"

Year: 2015

Commissioning Entity: Undisclosed

Project Budget: \$8000.00



Artist's Name: Ben McKee

Title of Work: Aluminum Ring

Materials: Cast Aluminum, Neon Lighting

Dimensions: 10' x 10' x 1'

Year: 2009

Commissioning Entity: Self Work

Project Budget: \$7000.00

# LETTER OF INTEREST

I am very interested in Sebastopol's proposed project. I see from the information provided that your city is similar in size and complexity to many cities that I have had the opportunity to work in. It appears that the community and leaders will provide feedback to content and nature of the work to be installed. I very much appreciate this type of working together as it leads to a better product.

I am a mural artist from Visalia California. Most of the murals that I have accomplished have been the product of working with committees for content in the design. I have completed over 200 civic, school, and historical murals throughout California and the western United States. Most of my murals contain a great deal of detail. I have enclosed in my mural example pages a close-up of my YMCA mural to show the level of detail I will use. My company Veyna Design Studios web site has a broad range of examples of my work. I have included in my submittal some examples of my most current work. Please see [veynadesignstudios.com](http://veynadesignstudios.com)

Many clients provide photographs for inspiration to what they are looking for. Various separate images and topics can be incorporated into a mural as a whole. Other clients are not sure really what they are looking for so we work together to figure it out. Sometimes that involves research through archives of historical photos. If nothing can be found we can do online research of old or new photos to grasp for the essence of what you want your project to be.

Cities in general are concerned with showing their history and what makes them what they are. So, most of the city murals that I have completed have been of historical content.

The process of design of a mural begins with a theme. Sometimes a particular archived photo is at the root of the idea or theme. More often than not a single theme should be used as an idea should be simple to follow and non-complicated. Bold is better and easier for the eye to follow.

Usually my process is as follows.

1. Assess wall construction size and confirm measurements and access.
2. Meet with clients to determine what style and themes they are looking for and any ideas that they feel strongly to be included.
3. Gather together pertinent photos.
4. I will produce a computerized rendition of approximately what they mural could look like.
5. I present the client with a design. I usually email the design for review and input for the committees review.

6. Committee discusses if they like the design or want something different or only changes or add-ons.
7. I make changes. This goes on until a design is accepted.
8. I comprise a budget for the application of the accepted design.
9. The wall should be previously cleaned or repaired if damaged by client or a contractor so the wall is ready for my use. If the wall only needs a primer before I start then I can do that.
10. The mural begins. I put up a pattern or grid for the work.
11. Paint is added and completed.
12. An exterior sealer is added.

There are a number of ways that a mural can be painted

A mural method becoming more and more popular is one that is painted on an outdoor mural canvas that is permanently attached to the wall. The complete mural canvas is then permanently adhered to the wall. No edges will be observed. It is painted in studio. The beauty of using this method is the liability to the city and the artist is extremely minimized because it will only take one to three days in general to install depending on the size of the project. In contrast the old traditional way may take 1-3 months depending on the size. I have included photos of this type of mural in my example pages. Most people will not even know that it is not painted on the wall as the material will form to the walls structure. As an example, a block wall will still look like a block wall when the mural is installed.

Of course there is the old traditional way of directly on the prepared wall as previously discussed. Another very useful way is to paint it on panels that can be moved if needed. The panels are placed together to make up the mural as a whole. In the scheme of things the edges are not observable. This is the most costly system as there are structural and mounting considerations.

# Colleen Mitchell-Veyna

*Artist - Muralist*

Colleen Mitchell-Veyna is an artist who is equally comfortable painting a watercolor on her kitchen table or a mural 35 feet in the air. Colleen began painting as a young child. Colleen has completed over 200 significant murals, numerous watercolor and acrylic paintings and won many local, state and national competitions and commissions.

Colleen began painting murals in 1995. Her first mural was for the City of Exeter, California. Exeter's master plan included the concept of converting Exeter into a mural city to attract tourists, encourage economic development while fostering civic pride. Exeter selected Colleen to design and paint its first mural "Orange Harvest".

Colleen has been instrumental in assisting numerous cities, non-profits, businesses and individuals with murals and public art.

Colleen has painted many murals for Black Bear Diners. Her first Black Bear Diner was in Tulare Ca. As of 2009 she has painted murals in many cities throughout the Western United States.

## List of Murals:

### **Tulare Murals**

- "Yokut Village" - City of Tulare, 18' x 25'
- "Yokut Fishing on Tule Lake" - City of Tulare, 8' x 15'
- "Linders Livery Stables" - City of Tulare, 12' x 50'
- "Bob Mathias & Sims Inness Olympic Events" - City of Tulare, 25' x 25'
- "Rankin Field & Major Bong Commemorative" - City of Tulare, 14' x 80'
- "Burning the Bonds  
Zumwalt Park" - City of Tulare
- "Our Lady of Guadalupe" - Funeral Home
- "Lady at the Garden Fence" - Funeral Home
- "Girls Princess Room" - Private Residence
- "Theater Room" - Private Residence
- "Tulare Cultured Specialties"- Tulare business
- "Bob Mathias and Sim Inness"- Tulare 20'x20'
- "St. Aloysius Elementary"
- "Happy Trails Riding Academy"- Tank
- "Patty Drilling dental office"
- "Farm Credit West", 3 murals 10'x10', 4'x13', 4'x13'
- "Macedo Home mural"

### **Kingsburg Murals**

- "Swedish Heritage" 10'x10'
- "Hispanic Heritage" 10'x10'
- "Olympian Rayford Johnson" 10'x10'
- "Exploring Space while Reading for Life" 10'x10'
- "Kingsburg News" 10'x10'
- "Italian scene through picturesque window" 10'x6'
- "Exeter street scene circa 1900's"-70'x15'
- "Kingsburg Historical Jail scene"-24'x10'
- "Kingsburg map" for posters and advertising

### **Exeter Murals**

- "Orange Harvest" - Exeter Festival of Arts, 32' x 98'
- "Packing House Ladies" - Exeter Festival of Arts, 15' x 45'
- "Mural Map" - Exeter Festival of Arts, 15' x 15'
- "Carriage & Horse" - Carriage House Restaurant
- "Road Rally"- T-F Tires 26'x 19'
- "Veterans War Mural"-70'x13'
- "Peninsula Packaging" 13'x30'

"Firebaugh Mural" 15'x62'

**Visalia Murals**

"Read for Life" – County Center Rotary Club  
"Hat in the Stream" – Kaweah Delta Hospital Children's Clinic  
"Waiting"  
"Royal Oaks Elementary"  
"Prayuth"  
"Visalia YMCA"  
"Tulare Co. Office of Education"  
"Tulare Co. Planetarium"

**Fresno Murals**

"Irish Landscape" – Bennigan's Restaurant  
"Colorful Characters" – Bennigan's Restaurant  
"Garden Pond & Doorway" – Private Residence  
"Sacred Heart Elementary"- Catholic Elementary School

**Lindsey Murals**

"London Bridges" – School Yard Play" – Lindsey 8'x8'  
"Lindsay's Historic Wildlife" – City of Lindsey, 13' x 80'

**Orosi Murals**

"Palm Elementary" Multiple murals  
"El Monte Middle School" Multiple murals

**Cutler Murals**

"Cutler Elementary" Multiple murals

**Lodi Murals**

"Vineyard on the River" – Lodi Wine Visitors Center  
"Vineyard" – Vino Farms

**San Francisco Murals**

"San Francisco Sailing Barge" – Yabbies Restaurant "Historic Bay Area Seaside

**Lompoc Mural**

"Last of the Titans" – Master Artist Mural in a Day 18'x50'

**Kings Canyon National Park Mural at John Muir Lodge**

"John Muir at Grant Grove" – Kings Canyon Park Service Co.

**Cayucos Mural**

"Children with Beach Toys"

**Vale, Oregon**

"Sunday Go To Meetin"-48'x20'  
"Multicultural mural series" 94'x16'  
"Parade" 13'x 70'

**Tehachapi, California**

"Kawaiisi Indians"-40'x16'  
"Tehachapi Centennial" 4'x 90'  
"Bee Kay Theatre"

**Banning, California-**

"Pat Siva"- 25'x14'

**Cutler-Orosi Middle School-**

"Wolf murals and center court gym floor"-6 murals

**Manteca, California**

"Agriculture in the Fall" 7'x32'  
"World War II Memorial Mural" 15' x 20

**Dinuba, California**

"Odwalla factory"  
"Ruiz Foods"

**Woodlake, California**

"Fallen soldier mural" 8'x 19'  
"Woodlake Botanical Gardens" 12'x43'  
"Woodlake Lions Rodeo" 13' x 100'

**Ruiz Foods, Dinuba California**

"Patio Mural" 15'x22'

"Ruiz Start" 10'x10'  
Arroyo Grande, California  
"Arroyo Grande History" 22'x73'

Black Bear Diners in - Glendale, Arizona- Beaverton, Oregon- Monterey, California- Walnut Creek, California- Grand Junction, Arizona- Colorado Springs, Colorado- Olympia, Washington- Federal Way, Washington- Sioux City, Iowa- Los Banos, California - Reno, NV - Hanford, Ca- Porterville-, Ca. -  
Tulare, Ca. - Davis, Ca. - Visalia, Ca. - "Milpitas, Ca. Pleasanton, Ca.- Hayward, Ca.-

Articles, TV Interviews & Reviews - Partial List

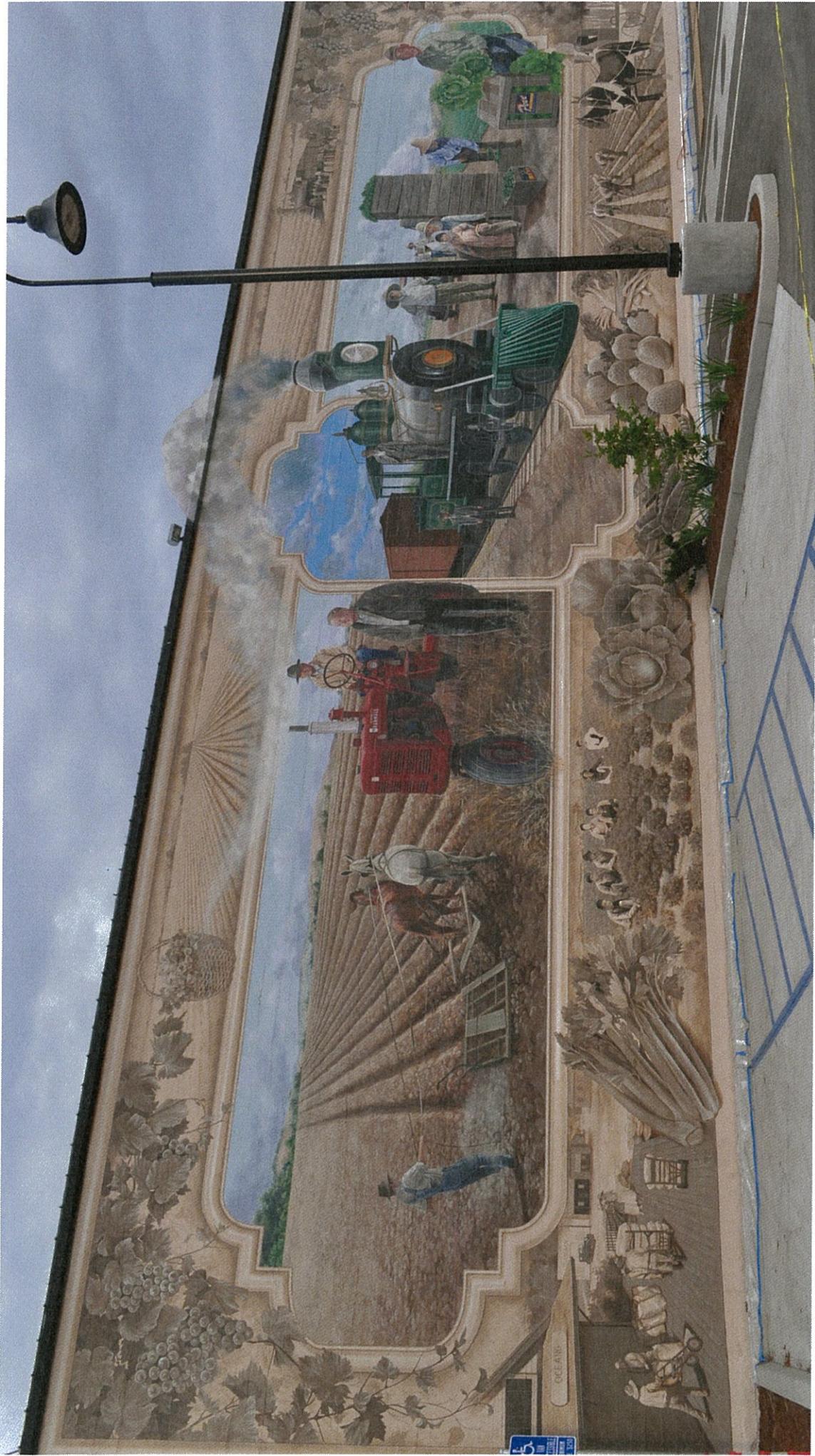
Visalia Times Delta, "Local", Nov. 3, 2014  
Hanford Sentinel, "Oct.15, 2013  
The Sentinel, "Front page", Mon. April 9, 2012  
Tehachapi News, "Hometown Happenings", Tues. July 5, 2011  
Fresno Bee, "Local" Sunday. Feb.7, 2010  
Visalia Times Delta "Living" Tues. Feb. 23, 2010  
Fresno Bee, "Local", Sunday, Feb. 7, 2010  
Large Art in Small Places: Discovering the California Mural Towns -Book  
By Kevin Bruce 2009  
Fresno Bee "Local" Wednesday Edition July 15 2009  
Tulare Advanced Register, Thursday, Nov. 20, 2008  
Fresno Bee "The South Valley Bee" Friday Edition, June 27 2003  
Fresno Bee "City View" Sunday Edition, November 2003  
Sunset Magazine - April 2001  
California Heartland Series with Huel Houser PBS TV - January 2000  
KMJ Channel 26 TV - Fresno Morning Edition - August 1999

Contact information

Colleen Mitchell-Veyna /Veyna Design Studios, Inc.  
425 Fulgham, Visalia, Ca. 93291 (559) 730-1918 [colleenveyna@comcast.net](mailto:colleenveyna@comcast.net)  
WEBSITE [veynadesignstudios.com](http://veynadesignstudios.com)

**Contacts- Exeter Festival of Arts (Mickey Hurney) (559) 592-6080**  
**City of Delano (Angelica Castro) (661)720-2217**  
**Tulare County office of Education (Rob Herman) (559) 733-6606**





Colleen Mitchell-Veyna Arroyo Grande Agricultural Mural

Nova colors Acrylic paint on block wall in 2015

Arroyo Grande Arts Committee \$30,000

80'x22'



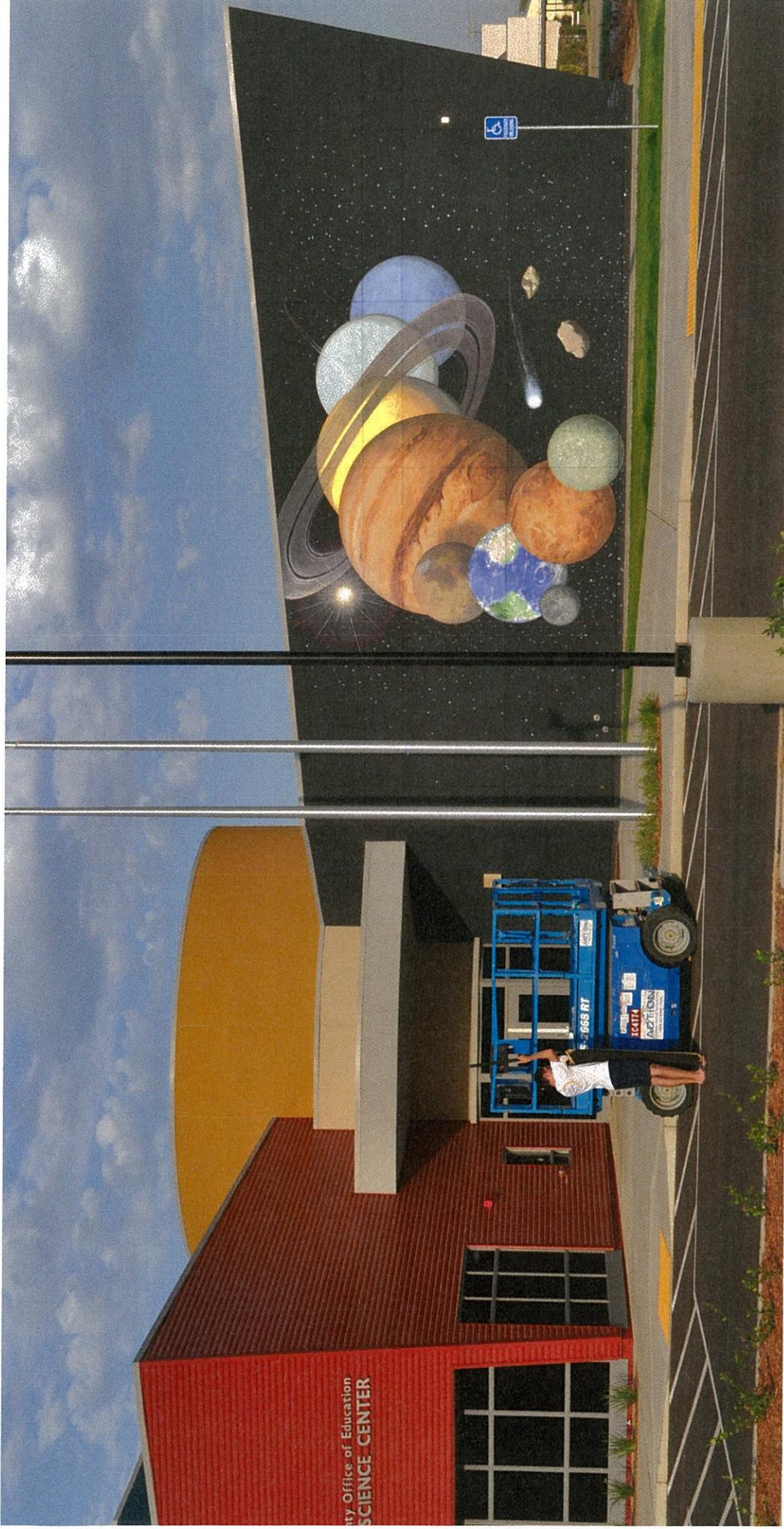
Colleen Mitchell-Veyna , Delano Centennial Mural, Mural painted at home and transferred to wall,  
10'x30', year 2015, City of Delano, \$15,000



Colleen Mitchell-Veyna, Emperor Grape Mural, Nova Acrylic on brick, 13'x43'2015, Exeter Festival of Arts, \$15,000



Colleen Mitchell-Veyna, Manteca WW2 Mural, painted at home and transferred to wall, 15'x20', 2015, Manteca Mural Committee, \$15,000



Colleen Mitchell-Veyna, Tulare County Planetarium Mural, 20'x 30',  
2015, Tulare Co. Office of Education, \$5000



Colleen Mitchell-Veyna, Woodlake Botanical Gardens Mural, Nova  
Acrylics on Stucco, 12' x 43', 2015, City of Woodlake, \$15,000



Colleen Mitchell-Veyna, Woodlake Memorial Mural, Nova Paint on Stucco, 8'x 16',  
2014, City of Woodlake, \$5,000



Colleen Mitchell-Veyna, Woodlake Rodeo Mural, Nova Paint on Stucco, 14'x100',  
2015, City of Woodlake, \$20,000



Colleen Mitchell-Veyna, YMCA Mural (Closeup for detail), Nova Paint on Stucco, 2016, Visalia

YMCA \$5000



Colleen Mitchell-Veyna, YMCA Camp Mural, Nova Paint on Stucco, 12'x9', 2016, YMCA, \$5000

VICKIE JO SOWELL  
3618 Peralta Street,  
Emeryville, CA 94608  
(510) 655-7374  
[www.unrulyimages.com](http://www.unrulyimages.com)

1-2. Living Wall 2013  
Enamel on Steel, Living plants 12' x 8' x 2'

I'd like to call the attention of the selection committee to the images of my outdoor sculpture "Living Wall." This artwork is now almost three years old! I was inspired to combine the steel material with which I usually work with the organic forms from my extensive succulent garden to obtain this striking effect.

Property of the Artist

3. Rainbow over Big Daddy's Complete Rejuvenating Community Garden. 2002-2015

When the abandoned gas station that had been owned by our long-time neighbor Big Daddy Green burned down, the City asked us what should be done on the site. Big Daddy's Complete Rejuvenating Community Garden is the result, the name a riff on Mr. Green's original business.

The garden provides two dozen raised-bed gardening boxes to community members within close distance in Emeryville and Oakland. The image shows several of the sculptures I've installed on site.

4. Stockton Heliotrope (detail) 2005  
Enamel paint on Steel 3 sections-50' diameter

Public Art program, Stockton, California. A spiraling floral bouquet featuring local "beneficial blossoms" tracks the sun while crowning the roof of a hexagonal shade structure at the City's new Matt Equinoa park.

Contract Value: \$20,000

5. Richmond Works 2005  
Enamel on Steel three sections, > 600 ft.

Public Art Commission for the City of Richmond's Transit Village. The commission consists of 166 waterjet cut steel panels, with powder-baked color coatings, 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. Image shown is from a follow-on for Traffic Circle barrier, 2007.

**Contract Value:** \$150,000  
**Contact:** Winfred Day (510) 533-8852

6. Fruitvale Revival 2004  
Enamel paint on Steel 22' arch, 14' flanking arches

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 approx. 100 yards away.

Fruit glass enamels by Deborah Lozier  
**Contract Value:** \$30,000 + \$12,000 f.o.  
**Contact:** Roberta Babcock (510) 238-2155

7. Niles Panorama 2010  
15 powder-baked inset panels, various sizes

Public Art Commission for the City of Fremont's Fire Station #2, located in the historic Niles district. Panels installed in the facing of the new facility feature firefighters as well as scenes and events from local history. The metaphor of the 35mm silent film frame is used to unify the installation.

**Contract Value:** \$ 28,000  
**Contact:** Barbara Meerjans, [bmeerjans@fremont.gov](mailto:bmeerjans@fremont.gov)

8. Sweidy-Stata Gates 2007  
Powder-baked enamel, zinc-dipped steel 7' x 8'

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

9. Orange is the Happiest Color, Ecole Bilingue, Emeryville, CA 2014  
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

10. Always On 2016  
Powder-baked enamel on Steel 44' frieze

Commission for the City of Livermore's Fire Station No. 9. This wall-mounted frieze extends for 44 feet along the side of the facility. The motif includes figures

of firefighters silhouetted, as well as a depiction of the station's famous "Always On" lightbulb.



**Artist Letter of Interest and Approach  
Public Artworks  
For the City of Sebastopol**

**“Arts Alive”**

**Vickie Jo Sowell, sculptor**

As myself a Master Gardener as well as an experienced Public Arts sculptor, I've drawn inspiration for many years from the City of Sebastopol, its surroundings and its botanical legacy. It will be a distinct honor to contribute to this community in one of its upcoming City arts projects. For more than a decade I have created location-defining artworks for the community. These projects combine outstanding artistry with specific thematic aspects of their location to deliver engaging works that are functional, durable and vandal-resistant.

I'd like to call the attention of the selection committee to the images of my outdoor sculpture “Living Wall.” This artwork is now almost three years old! I was inspired to combine the steel material with which I usually work with the organic forms from my extensive succulent garden to obtain this striking effect. For the Sebastopol locations I'm considering a number of variations on the theme that could include boundaries, fields, and orchard rows. Our public placements can represent the central nexus that the City holds in its superb Sonoma setting.

My resume provides an extensive list of public arts placements that should leave no doubt about my ability to perform contracts of this size and importance. The images in my portfolio show how I use my art to create a sense of place.

- **“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
- **“Big Daddy’s Complete Rejuvenating Community Garden”** When the auto-detailing shop across from our home burned down in 2000, the City asked me what we would like to see on the site. This thriving community garden and sculpture garden (which I also manage) is now a dozen years old! It serves as an unofficial gateway to our thriving City and community.
- **“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, but I also have a lot of experience in working with fabricators and special needs vendors to get projects done. Similarly, I usually perform on-site installation myself, so I am always conscious of the need to make this simple and effective, but I’ve also often worked with subcontractors and City staff to accomplish these ends. I’m comfortable operating in both worlds.

Finally, I’m very good at working with a variety of inputs, agencies, and points of view to achieve success. I’m excited about working with the Arts Committee, neighborhood residents and indeed everyone in the City of Sebastopol to create the perfect artistic experience for its citizens and visitors.

--Vickie Jo Sowell, May, 2016  
<http://unrulyimages.com>

## VICKIE JO SOWELL

3618 Peralta Street, Emeryville, CA 94608 (510) 655-7374  
vickiejowell@hotmail.com www.unrulyimages.com

### EDUCATION:

1978-1980 M.F.A. Mills College, Oakland, CA (Sculpture)  
1974-1978 B.A., Montana State University, Bozeman, MT (Art)

### AWARDS/COMMISSIONS:

2016 **Always On**, Fire Station #9, Livermore, CA  
Powder-baked enamel on steel

Commission for the City of Livermore's Fire Station No. 9. I've just completed installing this wall-mounted frieze which 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 **Sprazzo di Sole**, Orinda, CA  
Enamel on Steel

Commission installed at Private Residence, Orinda CA.

Contract Value: \$10,000

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.

2002 **Legends of Milpitas**, Milpitas, CA

Installation for Murphy Park in Milpitas. Four pillars with capitals depicting aspects of local history.

Contract Value: \$15,000

2002 **Ironhorse Trail**, Dublin, CA  
Powder-baked enamel on Steel 183" x 103" x 6"

Percent-for-Art fulfillment, IronHorse Trail Housing project in Dublin, California. The commission included this signature marquee at the entrance to the project, and a series of treeguard elements along the streets there.

Contract Value: \$22,000

2001 **Michael's Palette**, Emeryville, CA  
Powder-baked enamel on Steel 13' x 10' x 8'

Commercial commission, percent-for-art fulfillment, Michaels Arts Store, Emeryville, CA

Contract Value \$17,000

2001 **Emeryville Firestation #2**  
Powder-baked enamel on Steel 20' x 3' x 3" ,15' x 4' x .5"

For the City's first public art project for the Emeryville Firestation #2, I served as both sculptor and designer, serving as a design/color consultant for the entire facility in addition to the metalworks I installed.

Contract Value \$25,000

2000 **PickleWorks** Gates and Signage (Percent for Art fulfillment)

#### **EXHIBITIONS:**

2008 "Artscape Orinda," 11 Public Art Sculptors  
2004 "Off the Rim" Grounds for Sculpture, Hamilton, NJ  
2003 "Big Little" Jewelers and Sculptors in Metal, Oakland, CA  
2000 "Introductions" Sculpture Garden, Wildwood Farm, Glenellen, CA  
2000 "Interpreting the Figure" Mill Valley Sculpture Garden  
1998 1078 Gallery, Chico, CA (2-person show)  
1998 "Body and Soul" Matrix Gallery, Sacramento, CA  
1998 S.F. Museum of Modern Art, Rental Gallery, San Francisco  
1997 "Marked Metal" Richmond Arts Center, Richmond, CA  
1997 "Humor, Parody, + Satire", PRSG at SF Design Center  
1996 National Women's Caucus for the Arts, Mills College, Oakland, CA  
1996 Pacific Rim Sculptors Group at the Mother Lode, Sonora, CA  
1995 SF Women Artists Gallery, San Francisco, CA  
1995 Andrea Schwarz Gallery, San Francisco, CA  
1994 Public Art Sculpture Exhibition, City of Santa Clara, CA  
1994 Pacific Rim Sculptors Group, Syntex Gallery, Palo Alto, CA  
1994 ISC Exhibition, Contract Design Center, San Francisco



**1. Living Wall**

**2013**

**Enamel on Steel, Living plants**

**12' x 8' x 2'**

**I'd like to call the attention of the selection committee to the images of my outdoor sculpture "Living Wall." This artwork is now almost three years old! I was inspired to combine the steel material with which I usually work with the organic forms from my extensive succulent garden to obtain this striking effect.**



## 2. Living Wall

2013

Enamel on Steel, Living plants

12' x 8' x 2'

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**The garden provides two dozen raised-bed gardening boxes to community members within close distance in Emeryville and Oakland. The image shows several of the sculptures I've installed on site.**



4. Stockton Heliotrope

2005

Enamel paint on Steel

3 sections-50' diameter

Public Art program, Stockton, California. A spiraling floral bouquet featuring local “beneficial blossoms” tracks the sun while crowning the roof of a hexagonal shade structure at the City’s new Matt Equinoa park.

Contract Value: \$20,000



**5. Richmond Works  
Enamel on Steel**

**2005  
three sections, > 600 ft.**

**Public Art Commission for the City of Richmond's Transit Village. The commission consists of 166 waterjet cut steel panels, with powder-baked color coatings, 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. Image shown is from a follow-on for Traffic Circle barrier, 2007.**

**Contract Value:  
Contact:**

**\$150,000  
Winfred Day (510) 533-8852**



**6. Fruitvale Revival**

**2004**

**Enamel paint on Steel**

**22' arch, 14' flanking arches**

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 approx. 100 yards away.

Fruit glass enamels by Deborah Lozier    Contract Value:    \$30,000 + \$12,000 f.o.



7. Niles Panorama

2010

15 powder-baked inset panels, various sizes

Public Art Commission for the City of Fremont's Fire Station #2, located in the historic Niles district. Panels installed in the facing of the new facility feature firefighters as well as scenes and events from local history. The metaphor of the 35mm silent film frame is used to unify the installation.

Contract Value: \$ 28,000



**8. Sweidy-Stata Gates**

**2007**

**Powder-baked enamel, zinc-dipped steel**

**7' x 8'**

**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**



**9. Orange is the Happiest Color, Ecole Bilingue, Emeryville, CA 2014**

**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**



10. Always On

2016

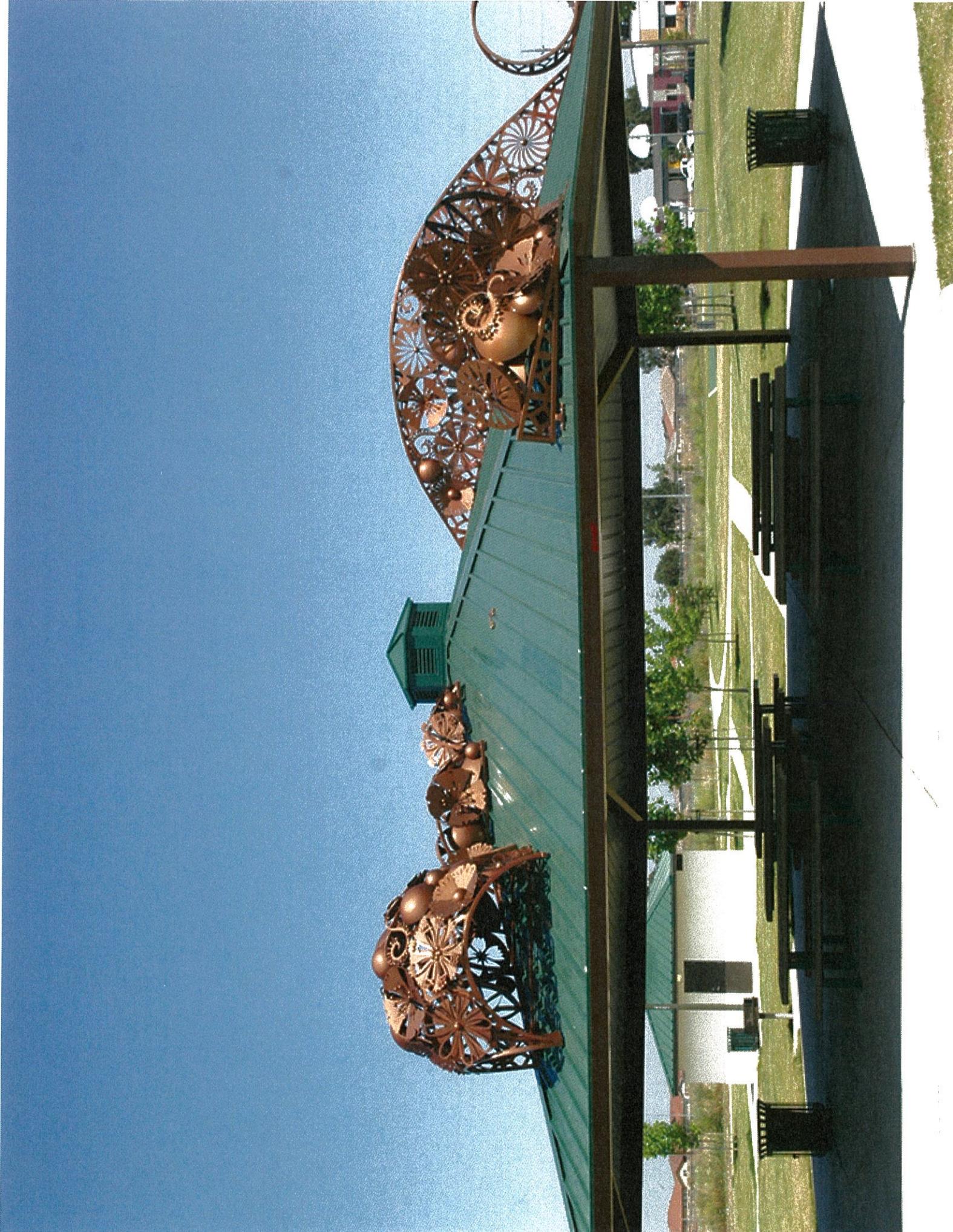
Powder-baked enamel on Steel

44' frieze

Commission for the City of Livermore's Fire Station No. 9. This wall-mounted frieze extends for 44 feet along the side of the facility. The motif includes figures of firefighters silhouetted, as well as a depiction of the station's famous "Always On" lightbulb.







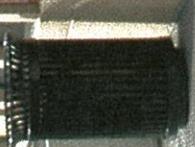




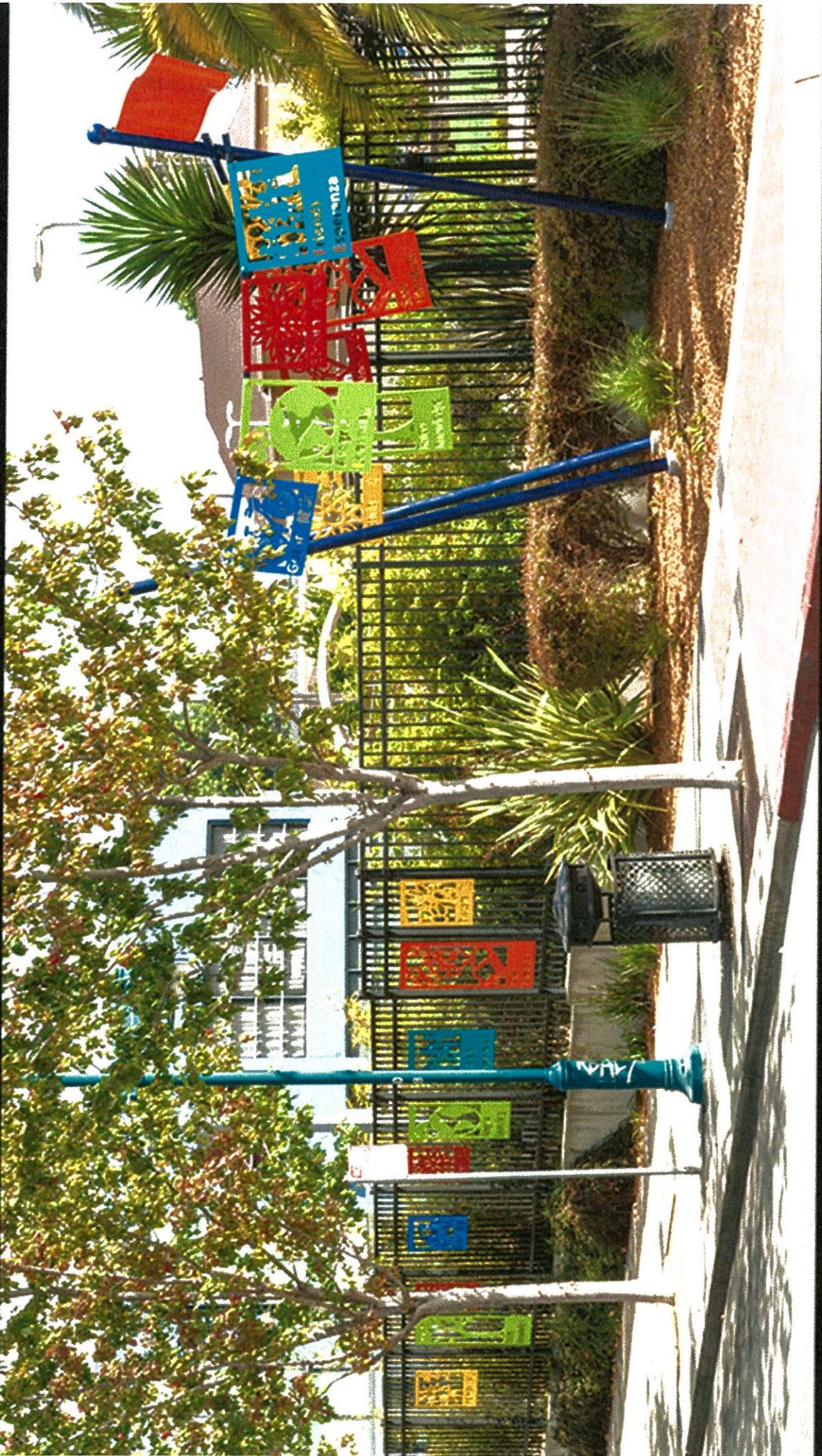


STATION

37299









Yoshio Taylor

Artist Statement for Public Art Work

My approach to Public Art Projects includes historical, cultural and environmental elements. I create cohesive designs with durable and safe materials for the public to relate to and interact with both physically and visually.

In the fall of **1998**, I installed artwork that reflects the aviation history of Mather Field Air Force Base in Rancho Cordova, California for the Sacramento Regional Transit Light Rail Station. In the fall of **2001**, I finished a public art project for the Sacramento City Service Complex; the art work consisted of terra-cotta bass relief, concrete, bronze, and porcelain tiles. The sculpture conveys the importance of recycling and ecology.

In **2002**, I completed a sculpture/fountain depicting the important historical events and diminishing wildlife of the area for Roseville Civic Center Plaza in Roseville California. I also finished a project in **2002** for the Plaza Escuela in Walnut Creek California, a sculpture/fountain with images of endangered animals and plants of Mt Diablo. An outdoor sculpture was installed in January **2003** for The Shops at Waterford in Dublin California, with images reflecting shops and business of the plaza to serve as a focal point.

In July of **2007**, I completed a 33 feet high 4 sided Clock Tower for the city of Sacramento. The clock design reflects some of the Art Deco buildings in the area of Del Paso Boulevard. In September of **2010**, Installation of a large ceramic mural (17 feet wide x 32 feet high) at the UC Davis Med Center in Sacramento was finalized. The mural's waterfall design is to give the viewer a calming affect in the chaotic environment. Public art should reflect the cultural personality of the surrounding communities, enhancing the concept of harmony and serve as a focal point of unity within the community.

## RESUME

**Yoshio Taylor**

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### EDUCATION

**M.F.A.** (Sculpture), University of California, Berkeley, 1981

**M.A.** (Ceramics), California State University, Sacramento, 1979

**B.A.** (Art), California State University, Sacramento, 1976

### AWARDS

**Public Artist Award** (Visual Artist Fellowship), Sacramento Metropolitan Art Commission, Sacramento, CA 1995

**Meritorious Performance and Professional Promise Award** (superior professional accomplishment),

California State University, Sacramento, 1989

### TEACHING EXPERIENCE

**Professor of Art, Cosumnes River College**, Sacramento, California  
September 1994 to present (full-time) January 1980 to June 1994 (part time)

**Professor of Art, California State University**, Sacramento, CA  
Fall 1990 to spring 1992 (full-time) fall 1980 to fall 1989 (Part time)

**Professor of Art, San Francisco State University**, San Francisco, CA.  
Spring 2008 (part time)

### LECTURES/ WORKSHOPS PRESENTED & Scheduled

2014 **Crocker Art Museum Docent**, Crocker Art Museum Sacramento, CA

2014 **Crocker Kingsley Art Club**, Crocker Art Museum Sacramento, CA

2008 **California Consultancy for Art Education**, California State University Sacramento, CA.

1999 **California Consortium for Arts Education**, Crocker Art Museum Sacramento, CA.

1999, 93 **California Conference for the Advancement of Ceramic Art**, Davis, CA.

1998 **International Exposition SOFA**, Chicago, IL.

1997 **Faenza International Ceramics Conference**, Faenza, Italy.

1997 **Nevada Institute for Contemporary Art**, Las Vegas, NV.

1991 **Sacramento Regional Institute for Art Education**, Sacramento, CA.

1989 **Art Museum of Western Australia**, Perth Western Australia, Australia

## SELECTED PUBLIC ART COMMISSIONS

- 2010 **UC Davis Medical Center Surgery and Emergency Service Pavilion Art Wall Project**  
32 feet high x 17 feet wide hand-made low relief and glazed terra-cotta tile mural designed with waterfall and medicinal plants and other symbolic images. Its purpose is to sooth/calm and revitalizes visitors and occupants of the building.
- 2007 **Del Paso Blvd Median Gateway Element at Arden Way Project**  
33' high 4 sided Clock Tower with steel, bronze, concrete, terra cotta relief, bricks. The Art Deco inspired design with terra cotta relief images depicting historical significance of the area. Sacramento CA
- 2003 **The Shops at Waterford Art Project**, 18 feet tall pyramid shaped sculpture with bronze, terra-cotta tiles, porcelain tiles and concrete. The artwork will serve as a focal point of the plaza. Dublin, CA
- 2002 **Roseville Civic Center Plaza Art Project**, fountain/Sculpture (aprox 9' h x 25'dia w) consists of bronze, terra-cotta, granite, porcelain tile, concrete and water, depicting the historical and environmental (Wildlife) significance of the area. Roseville, Ca
- 2002 **Plaza Escuela Sculpture Project**, two full-size figurative bronze Sculptures, standing on top of 8-foot tall columns. Porcelain and terra-cotta tiles cover the surfaces of columns and water is cascading from the top. 15 feet high x 16 feet diameter (base) Walnut Creek, CA
- 2001 **Sacramento City Service Complex Art Project**, freestanding concrete wall consisting of terra-cotta relief, commercial tiles and bronze, conveying the importance of recycling and ecology. Approx 15' long. Sacramento, CA
- 1998 **Sacramento Regional Transit, Mather Field Station Project**  
Large bronze sphere, spiral concrete form, inlayed hand-made terra-Cotta relief tiles and commercial tiles. Design reflects aviation history of the location. Rancho Cordova, CA
- 1996 **Boeger Winery Project**. Agricultural tile mural. Placerville, CA.
- 1994 **University of California, Davis Medical Center**: three wall masks for new hospital wing (each mask approximately 28"x 26"x 6")
- 1993 **Sacramento Downtown Plaza**: two life-size ceramic figures for Plaza Entrance (15' high each) Sacramento, CA.

### **SELECTED PUBLIC ART PROJECTS (cont'd)**

- 1990 **Natoma Station Project:** two free-standing walls with a total of four images depicting historical landmarks of the Folsom area, 4.5' x 7.5'.
- 1988 **Hyatt Regency Hotel:** 14 wall masks for display in the 14<sup>th</sup> floor lounge.
- 1985 **Sacramento Bee Newspaper Newsroom:** wall tile mural depicting history of the newspaper, 4.5' x 7.5'
- 1984 **County of Sacramento Japanese American Memorial Mural:** Tile mural (6'x16') for Japanese American Interment in the 1940's. Installed in the County Administration Building in Sacramento, CA.

### **PUBLIC ART PROJECTS: CONSULTING, REPAIR AND LECTURE**

- a) **Crocker Art Museum,** Lecture on my large scale (32'h x 17'w) Ceramic Mural for the Crocker Kingsley Art Club. Sacramento CA
- b) **Sacramento Metropolitan Arts Commission** contacted me to advise the contractors on how to safely move the existing sculptures, that I had created that were installed at 7<sup>th</sup> and K Street in 1993, to make way for the city's new sports arena. City has a plan to reinstall at another close location. Sacramento, CA
- b) I consulted with the **City of Folsom** for repair of my two free standing murals in the Natoma Station neighborhood, installed in 1987. Still in progress. Folsom, CA
- c) In **Walnut Creek,** I was asked to lecture on my two bronze fountain sculptures to a walking tour group of public art in that city. Walnut Creek, CA
- d) Created a proposal for the **City of Folsom** for their national competition for the "Johnny Cash" trail project. Folsom, CA

### **SELECTED EXHIBITIONS (Solo Exhibitions)**

- 2013 **The Gallery at 48 Natoma/Folsom Art Center,** Folsom CA
- 2007, 2002, 1998, 95 **John Natsoulas Gallery,** Davis, CA.
- 1997 **Triton Museum of Art,** Santa Clara, CA.
- 1992 **Caplan Gallery,** Santa Monica, CA.
- 1992 **William Traver Gallery,** Seattle, WA.
- 1991, 88, 86 **Dorothy Weiss Gallery,** San Francisco, CA.
- 1990, 88, 85 **Michael Himovitz Gallery,** Sacramento, CA.
- 1988 **Joan Robey Gallery,** Denver, CO.
- 1987 **The Hand and the Spirit Gallery,** Scottsdale, AZ.
- 1986 **Triton Museum of Art,** "Figurative Clay," Santa Clara, CA.
- 1984 **Crocker Art Museum,** Sacramento, CA.

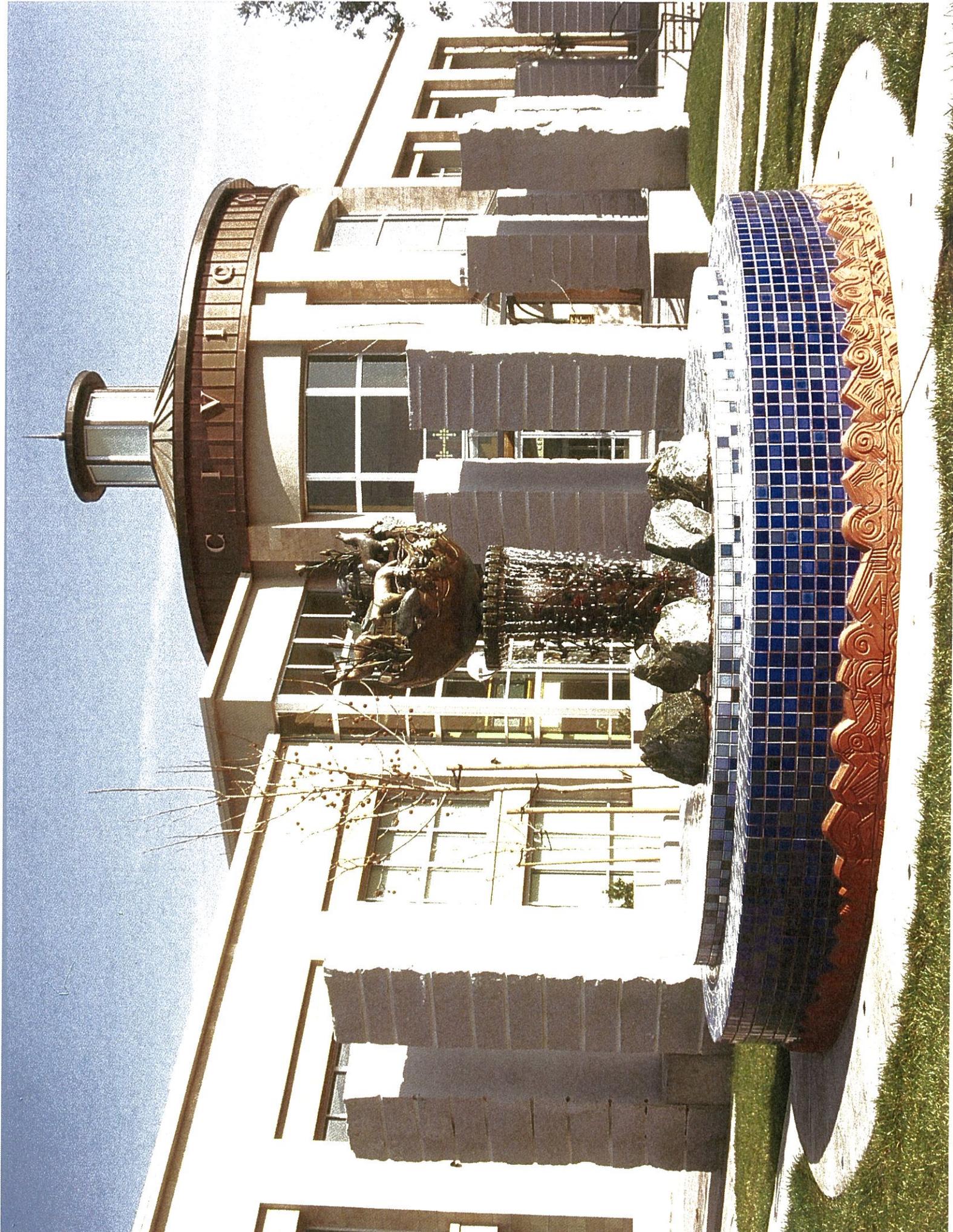
## GROUP EXHIBITIONS

- 2015 **NCECA (National Council on Education for the Ceramic Art)**  
Rhode Island
- 2003~2015 **CCACA (California Conference for the Advancement of Ceramic Art)** Davis, CA
- 2014 **SOFA (International Exposition of Sculpture & Functional Art)** Chicago,
- 2011 **CAA, "Ceramic Annual of America"** Fort Mason, CA
- 2008 **Triton Art Museum**, Santa Clara, CA. "Three Northern California Sculptors" Sep 2008
- 1998 **Oakland Museum of California Sculpture Court**, Bay Area Sculptors Group 3, "The Figure," Oakland, CA.
- 1997 **Nevada Institute for Contemporary Art**, "Figuratively Speaking, Las Vegas, NV
- 1994 **Crocker Art Museum**, "Building a Collection; A Decade of Gifts" Sacramento, CA
- 1993 **First Annual Pacific Rim Ceramic Sculpture Exhibition**, Honolulu, HI.
- 1992 **American Cultural Center**, Brussels, Belgium
- 1992 **Triton Museum of Art**, "500 Years since Columbus" Santa Clara, CA
- 1991 **University of California**, "San Francisco Bay Area Sculpture," SF, CA
- 1991 **Grand Canyon University**, "The Human Form as a Mythical Vessel," Flagstaff, AZ
- 1990 **Illini Union Gallery** "California Eccentrics," Urbana, IL.
- 1989 **Art Museum of Western Australia**, "First Perth International Craft Triennial Invitational Exhibition". Perth, Western Australia, Australia.
- 1986 **Walnut Creek Civic Center**, "West Coast Clay," Walnut Creek, CA.
- 1985 **Taipei Fine Arts Museum**, International Ceramics Exhibition, Republic of China, Taipei, Taiwan.
- 1983 **San Francisco Crafts and Folk Art Museum**. "Trends and Traditions," San Francisco, CA









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**CITY OF SACRAMENTO  
MEADOWVIEW CITY SERVICE COMPLEX**



