



# CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

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June 15, 2026 at 5:00 PM  
Council Chambers: 201 North Broadway, Escondido, CA 92025

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## WELCOME TO YOUR COMMISSION MEETING

We welcome your interest and involvement in the legislative process of Escondido. This agenda includes information about topics coming before the Commission.

### CHAIR

Carol Rogers

### VICE CHAIR

Patricia Spann

### COMMISSIONERS

Jacqueline Kelleher

Nathalie Martinez

Mimi Ovanessof

Terri Ryan

Leila Sackfield

### ASSISTANT CITY CLERK

Sarena Garcia

### HOW TO WATCH

The City of Escondido provides the following way to watch a Commission meeting:

#### In Person



201 N. Broadway, Escondido, CA 92025



# CITY *of* ESCONDIDO

PUBLIC ART COMMISSION

## MEETING AGENDA

**ROLL CALL**

**FLAG SALUTE**

**ORAL COMMUNICATION**

**CURRENT BUSINESS**

1. **ELECT A CHAIR TO SERVE AS THE PRESIDING OFFICER FOR THE UPCOMING TERM**
2. **ELECT A VICE CHAIR TO SERVE AS THE PRESIDING OFFICER FOR THE UPCOMING TERM**
3. **COMMUNITY REQUEST - TRISTAN PITTARD**

RECOMMENDATION: Request the Public Art Commission approve the Community Request for Tristan Pittard.

Staff Recommendation: Approval (Sandra Aguilar, Management Analyst) Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Approve

4. **GRAND AVENUE ROUNDABOUT ART PROJECT: FINAL ARTIST SELECTION**

RECOMMENDATION: Request the Public Art Commission give staff direction regarding which of the top three artists will move forward in the process based on the interview outcome and public input.

Staff Recommendation: Give Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Give Direction



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## 5. MURAL REVIEW: JOHN PAUL THE GREAT UNIVERSITY

RECOMMENDATION: Request the Public Art Commission receive and file

Staff Recommendation: Receive and File (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

RECOMMENDED ACTION: Receive and File

### **FUTURE AGENDA ITEMS**

### **COMMISSIONERS REPORT**

### **ADJOURNMENT**

## **HOW TO PARTICIPATE**

The City of Escondido provides two ways to communicate with the Commission during a meeting:

### **In Person**



Fill out Speaker Slip and Submit to City Clerk

### **In Writing**



<https://escondido-ca.municodemeetings.com/>

## **ASSISTANCE PROVIDED**

If you need special assistance to participate in this meeting, please contact our ADA Coordinator at (760) 839-4643. Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility. Listening devices are available for the hearing impaired – please see the City Clerk.





# STAFF REPORT

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June 15, 2026  
Agenda Item No.: 03

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**SUBJECT:**

**Community Request – Tristan Pittard**

**RECOMMENDATION:**

Request the Public Art Commission approve the Community Request for Tristan Pittard.

Staff Recommendation: Approval (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

**RECOMMENDED ACTION:**

Approve

**FISCAL IMPACT:**

On July 14, 2025, the Public Art Commission adopted the 2025/2026 Public Art Annual Work Plan. This was approved by the City Council on August 20, 2025, Funding in the amount of \$50,000 was designated to The Community Grants Program for fiscal year 2025/2026. This request is only for a fee waiver and would have no impact on the Community Request funds.

**BACKGROUND:**

Artist Tristan Pittard is organizing all the project details for his newest mural, *One Planet – One People (Patineta!)*. It will be installed across from the Public Art Commission funded piece, Xebeche. He is receiving \$50,000 for the mural, funded through the ECF Art Speaks grant with Bee the Change Foundation as fiscal sponsor. The artist is requesting approval to begin work immediately and is seeking support from the Public Art Commission in the form of a waiver of the City permit fee (approximately \$1,500). All liabilities and responsibilities would rest solely with the artist, building owner, and fiscal sponsor, with no liability to the City of Escondido.

**Artist Statement by Tristan Pittard**

I'm a Southern California public artist focused on large-scale murals and civic installations that activate shared space and invite public engagement. My work explores themes of environmental stewardship, cultural memory, and collective responsibility, using bold, highly legible compositions designed to resonate at an architectural scale.



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## STAFF REPORT

*One Planet – One People (Patineta!)* centers on a large abstract orchid that rises along the vertical wall, acting as a visual anchor within the composition. Unfolding in layered color and line, it symbolizes growth, resilience, and interconnected systems. The mural flows outward into a layered landscape and “concrete wave,” with playful elements like birds riding skateboards carrying the phrases “One Planet!” and “One People!”

Inspired in part by Mola textile traditions, the piece blends bold color, organic form, and movement to create something that feels both contemporary and culturally rooted. It is designed to read clearly at a distance while offering more detail and discovery up close. Located along a highly visible downtown corridor, the mural is intended to function as both a visual landmark and a point of community identity.

### Artist Bio

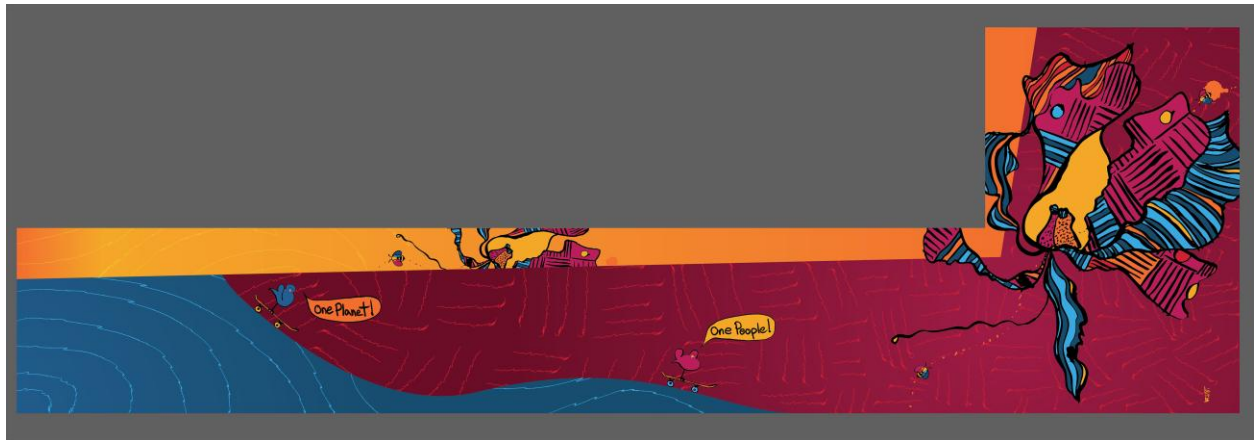
Tristan Pittard is a Southern California–based public artist specializing in large-scale murals and civic installations. His work has been commissioned through municipal and nonprofit partnerships across the region, including the City of Escondido Public Art Commission. His mural *Xebeche – Sky Whale*, funded by the City of Escondido, was recognized with Best Mural at the CCAE 2025 North County Arts Awards. He is also a founding member of Esco Alley Art, a downtown initiative that has brought over 70 murals to Escondido, helping transform underutilized spaces into vibrant cultural corridors.

### **ATTACHMENTS:**

1. Mural: *One Planet – One People (Patineta!)*

**Attachment: Tristan Pittard *One Planet – One People (Patinet!)***

1. Mural



2. Rendering





# STAFF REPORT

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June 15, 2026  
Agenda Item No.: 04

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**SUBJECT:**

**Grand Avenue Roundabout Art Project: Final Artist Selection**

**RECOMMENDATION:**

Request the Public Art Commission give staff direction regarding which of the top three artists will move forward in the process based on the interview outcome and public input.

Staff Recommendation: Give Direction (Economic Development: Sandra Aguilar)

Presenter: Sandra Aguilar, Management Analyst

**RECOMMENDED ACTION:**

Give direction

**FISCAL IMPACT:**

The 2025/2026 Public Art Annual Work Plan set funding for the Grand Avenue Roundabout Art Project to \$550,000 for creation of one main sculpture and four companion pieces.

**BACKGROUND:**

On July 14, 2025, the Public Art Commission voted to approve the 2025/2026 Public Art Annual Work Plan (7-0). This included funding in the amount of \$550,000 for the Grand Avenue Roundabout Art Project to include a main sculpture in the Broadway and Grand Roundabout and four companion pieces to be placed in each district. On August 20, 2025, the Escondido City Council unanimously adopted the 2025/2026 Public Art Annual Work Plan.

**Initial Request for Qualifications**

On December 3, 2024, the Grand Avenue Roundabout Subcommittee convened. Due to the scope and complexity of the project, the Subcommittee recommended a two-phase selection process consisting of a Request for Qualifications (RFQ) to select no more than ten artists followed by a Request for Proposals (RFP) with the top three artists. This art project offered a unique opportunity to contribute a major legacy piece to the City's public art collection by a notable artist.



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Under the direction of the Public Art Commission, the RFQ phase was designed to identify and pre-qualify artists with demonstrated experience in delivering projects of similar scale, budget, and complexity. This stage focused on evaluating professional qualifications, past work, technical capability, and experience engaging communities in the development of public art. The opportunity was opened to artists across Canada, The United States of America, and Mexico broadening the pool of candidates and increasing the likelihood of attracting artists with the necessary expertise in large-scale public art projects.

The Request for Qualifications was issued on January 21, 2025, and closed on February 28, 2025. City staff received 25 submissions which were reviewed by the Grand Avenue Roundabout Subcommittee. Ten artists were selected for community input. Community meetings were held on April 8 and April 12, 2025, to gather public feedback on the top artists' styles, the interpretation of the theme *Authentically Escondido*, and define elements the community would like to see incorporated into the project. On May 29, 2025, before entering the RFP process, the Public Art Commission voted to restart the RFQ process due to a potential ethics concern.

### Amended Request for Qualifications

On July 21, 2025, the amended RFQ was released. Amendments included a grading rubric, a sample agreement, and legal language to prevent conflicts of interest. All artists from the initial RFQ were notified, and many re-applied. City staff received 17 submissions. A team of four City staff reviewed and graded the submissions utilizing the grading rubric included in the RFQ, per the Public Art Strategic Plan.

On November 6, 2025, the scores and applications were provided to the Subcommittee. On November 13, 2025, the Subcommittee met and selected three artists they determined were most aligned with project needs; these were not the top three recommended by staff. The following are the artists chosen:

- Ride Art (Artist Team)
- The Germlusts (Artist Team)
- Michael Stutz

On November 17, 2025, the artists selected were presented to the Public Art Commission and approved.

### Local Artist Preference and Project Review

On January 26, 2026, eight community members submitted public comments in favor of including Escondido artists in the Grand Avenue Art Project. The Public Art Commission postponed artist interviews until after the March Public Art Commission meeting to give them time to have a discussion



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regarding local artist preference and have an in-depth review regarding the current Request for Qualification process.

On March 9, 2026, the Public Art Commission received and filed a staff report on the timeline and process for the RFQ. The Commission discussed and voted to move forward with the selected three artists and did not choose to direct staff to create a local artist preference nor add any artists to the top three selected artists.

### Artist Interviews

On May 11, 2026, during the regular Public Art Commission meeting, Commissioners conducted public interviews with the three selected artists in person. Artists were allowed 30 minutes to share their answers, slides, and answer any clarifying questions. Each artist was asked the same four questions to ensure a fair and consistent evaluation process:

1. How would you go about discovering what Authentically Escondido means to the community?
2. How do you plan to engage with the community to ensure that the work speaks to them?
3. What is your approach to making an art piece that appeals to all levels of art appreciation?
4. What is the story you want to tell through your art?

### Public Input

On May 21, 2026, City staff began to gather public input via the YourEscondido.com platform. YourEscondido.com is the City of Escondido's online community engagement platform where residents can learn about City projects, share ideas, provide feedback, and participate in surveys that help shape local decisions and improvements. The purpose of collecting public input is to gather data on key aspects of the final artwork and concepts the community would like to see reflected into the final design. The data will aid the Public Art Commissioners in their decision of the final artist. Multiple outreach channels were utilized to solicit public input, including:

- The City's social media
- Local high school students via their art teachers
- The Public Art Commissioners professional networks
- The Escondido Chamber of Commerce professional networks
- The Downtown Business Association professional networks
- Printed QR code at the project site

The YourEscondido page will remain active throughout the entire process to give the community a place to return for project updates and provide feedback as the process continues forward. The survey received 320 contributors to the five questions. Full results are in the attachment.



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### YourEscondido.com Data

1. What elements would you like to see in the artwork?
  - a. Both lighting and movement. If only one were to be prioritized, it would be lighting.
2. Would you like the artwork to feel realistic, abstract, modern, or traditional?
  - a. Realistic and Traditional almost matched. Abstract and Modern scored the lowest.
3. What type of installed public art would you like to see around Escondido?
  - a. Responders like all art options.
4. Are there materials you would prefer for the Grand Avenue Roundabout Sculpture?
  - a. Bronze, aluminum, or other metals scored the highest by a small margin.

The survey included an open-ended question, “What themes, ideas, or stories should be reflected in the final piece? Share what Escondido means to you.” The responses to this question fell in four categories listed below from the most mentioned to the least mentioned:

#### 1. Agricultural Heritage & Escondido History

Residents overwhelmingly connected Escondido’s identity to:

- Grapes
- Citrus/oranges
- Avocados
- Farming and ranch culture
- Grape Day history
- Hidden Valley landscape
- Historical roots of Escondido

Common ideas included:

- Vineyard or citrus-inspired sculptures
- Farmworker tributes
- Avocado or orange tree sculptures
- Agricultural + historical storytelling
- Integrating nature and farming imagery

Representative comments:

- “Agricultural Heritage”
- “History of Escondido, including citrus & farming”



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- “Support the history of the city”. Grape Days, citrus, avocado etc.”
- “Beautiful hidden valley, the crops grown in the early days”
- “Something that reflects the agricultural history and native history”

### 2. Cruisin’ Grand / Classic Car Culture

Many residents identified Cruisin’ Grand and classic cars as “Authentically Escondido.”

Common ideas included:

- Classic car sculptures
- Hot rods or lowriders
- 1950s-themed art
- Vintage car monuments
- Car-themed interactive or iconic pieces

Representative comments:

- “Cruisin Grand obvi!”
- “Full size Sculpture of a classic hotrod”
- “Escondido’s Vintage car culture”
- “Cruising Grand / 1950’s theme”
- “Classic car, vineyard/agriculture, Victorian architecture themes”

### 3. Community, Culture & Diversity

Residents frequently emphasized:

- Family
- Unity
- Diversity
- Mexican American and Latino heritage
- Indigenous/Kumeyaay/Luiseño history
- Community belonging

Common ideas included:

- Multicultural storytelling



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- Inclusive representation
- Family-centered imagery
- Celebrating Native and Latino heritage
- “Melting pot” concepts

### Representative comments:

- “The diversity of our community and unity”
- “Family, togetherness”
- “Latino themed culture of family unity strength and prosperity”
- “Celebration of all the different voices and cultures of Escondido”
- “Deep roots in the indigenous community”

### Request for Proposals

Today, June 15, 2026, City staff is requesting that the Public Art Commission provide a final recommendation identifying one artist, from the top three candidates, to advance to the Request for Proposals phase.

Selection is to be based on the artists' submission, body of work, interview, and fit for the project. The Commission will review public input submitted through the YourEscondido platform to evaluate community preferences regarding the type of art desired and to help identify the artist most closely aligned with the project's vision. In July 2026, the final artist recommendation will be presented to the City Council for confirmation. Upon confirmation, the selected artist will execute an agreement with the City and proceed to the Request for Proposals phase.

The final artist will be the only artist invited to the Request for Proposal process. The RFP will focus on two key areas; the development of specific conceptual proposals tailored to the project site and community input. This two-step approach ensures that the selected concept will be developed by an artist with the capacity to successfully execute the project, while also allowing the final artwork to emerge through a thoughtful and collaborative design process with the community. At this stage, the artist will work closely with the Commission for design reviews and with City staff for permitting and the art installation. The artist will produce three designs for the community to vote on. All community feedback will be presented to the Public Art Commission for final recommendation, and the City Council for final approval.

The overall intent of this process is to support the creation of a high-quality, enduring public art piece that reflects both strong design and meaningful community engagement.



# CITY *of* ESCONDIDO

STAFF REPORT

**ATTACHMENTS:**

- a. Public Input Report
- b. Artist Submissions

Your Escondido

## Form Results Summary

May 21, 2026 - Jun 08, 2026

**Project:** Grand Avenue Roundabout Art Project

**Form:** Share your thoughts!

**Tool Type:** Form

**Activity ID:** 29

**Exported:** Jun 08, 2026, 03:28 PM

**Exported By:** KristinUgrob

**Filter By:** No filters applied.

Open

Share your thoughts!  
Grand Avenue Roundabout Art Project

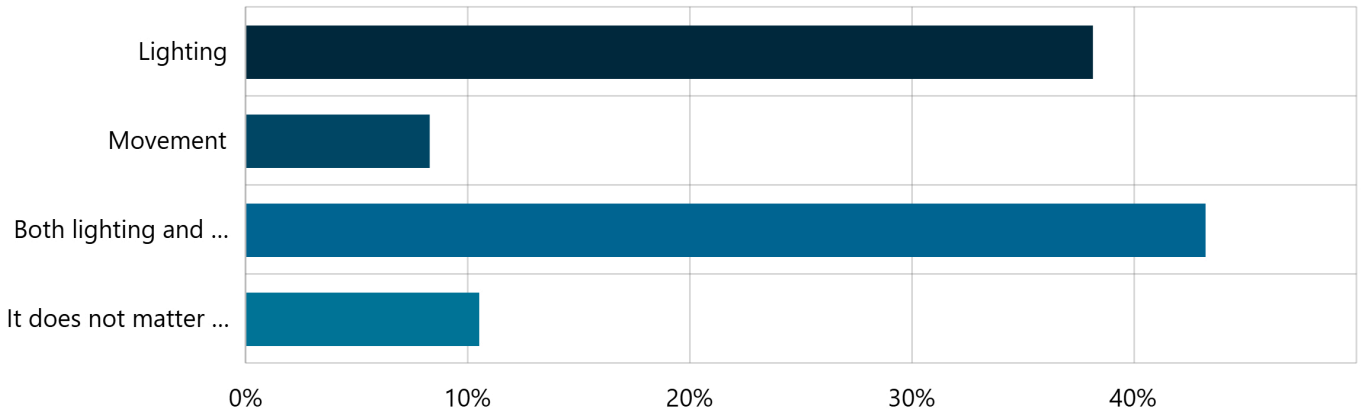
320  
Contributors

337  
Contributions

## Contribution Summary

### 1. What elements would you like to see in the artwork?

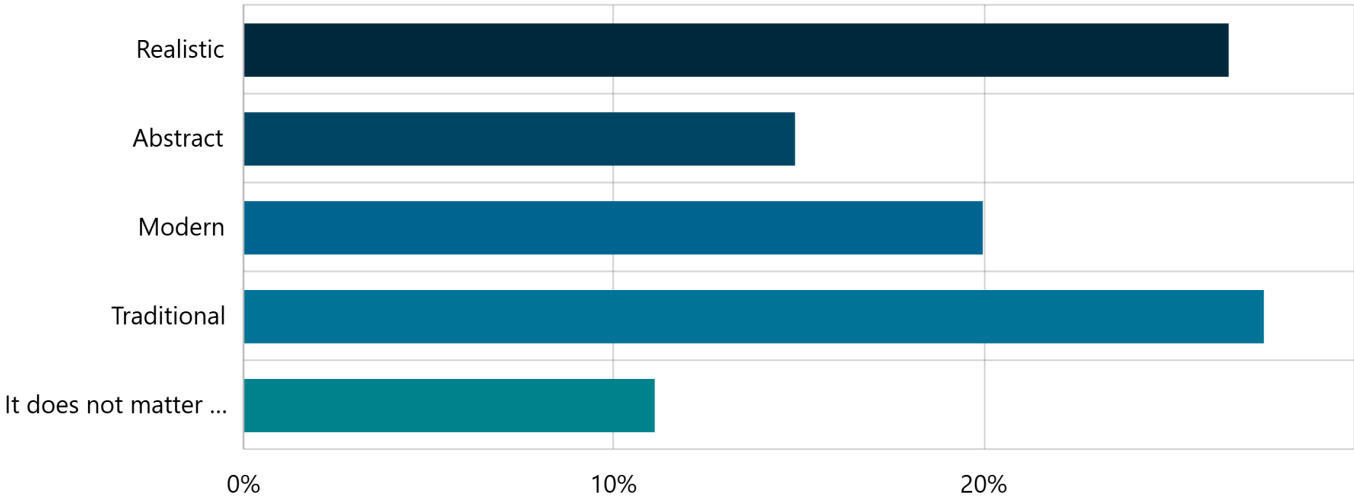
Multi Choice | Skipped: 22 | Answered: 315 (93.5%)



Answer choices	Percent	Count
Lighting	38.10%	120
Movement	8.25%	26
Both lighting and movement	43.17%	136
It does not matter to me	10.48%	33
<b>Total</b>	<b>100.00%</b>	<b>315</b>

## 2. Would you like the artwork to feel more realistic, abstract, modern, or traditional?

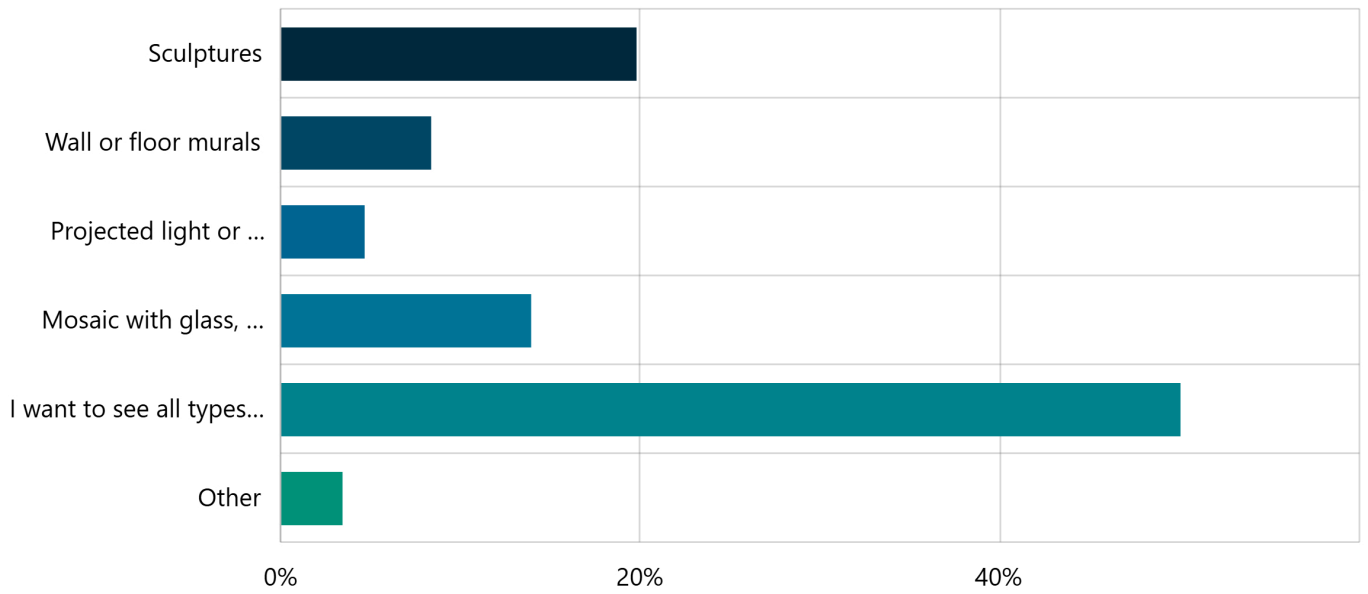
Multi Choice | Skipped: 21 | Answered: 316 (93.8%)



Answer choices	Percent	Count
Realistic	26.58%	84
Abstract	14.87%	47
Modern	19.94%	63
Traditional	27.53%	87
It does not matter to me	11.08%	35
<b>Total</b>	<b>100.00%</b>	<b>316</b>

### 3. What type of installed public art would you like to see around Escondido?

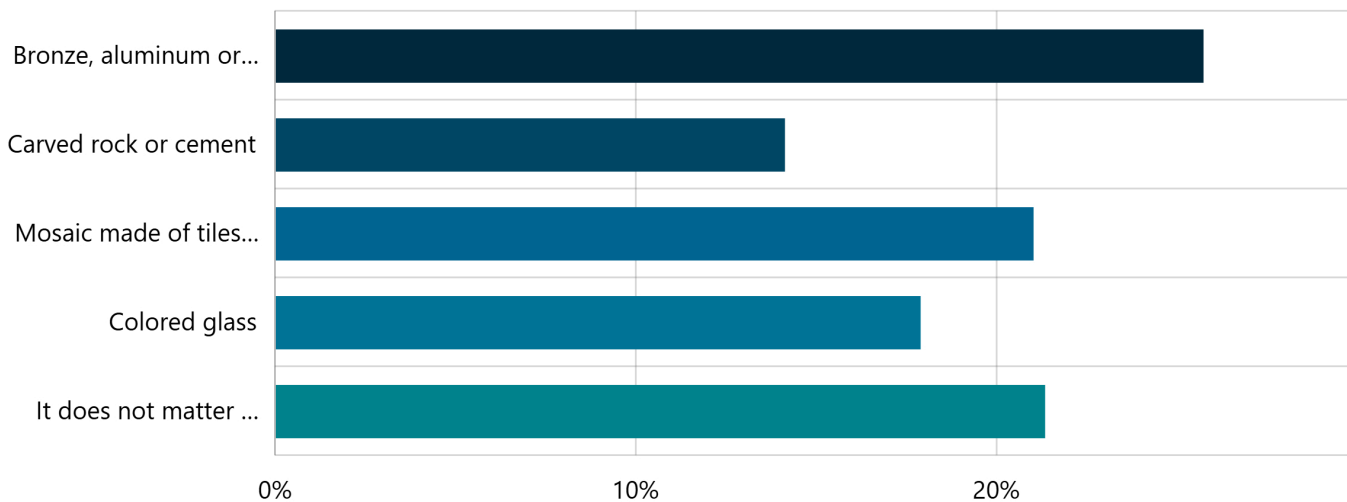
Multi Choice | Skipped: 13 | Answered: 324 (96.1%)



Answer choices	Percent	Count
Sculptures	19.75%	64
Wall or floor murals	8.33%	27
Projected light or digital art	4.63%	15
Mosaic with glass, tiles, or stones	13.89%	45
I want to see all types of art	50.00%	162
Other	3.40%	11
<b>Total</b>	<b>100.00%</b>	<b>324</b>

#### 4. Are there materials you would prefer for the Grand Avenue Roundabout Sculpture?

Multi Choice | Skipped: 18 | Answered: 319 (94.7%)



Answer choices	Percent	Count
Bronze, aluminum or other metals	25.71%	82
Carved rock or cement	14.11%	45
Mosaic made of tiles or stones	21.00%	67
Colored glass	17.87%	57
It does not matter to me	21.32%	68
<b>Total</b>	<b>100.00%</b>	<b>319</b>

**5. What themes, ideas, or stories should be reflected in the final piece? Share what Escondido means to you.**

Short Text | Skipped: 127 | Answered: 210 (62.3%)

**Sentiment**

No sentiment data

**Tags**

No tag data

**Featured Contributions**

No featured contributions

## *Grand Ave Roundabout Letter of Interest*

Artist- Michael Stutz

[www.stutzart.com](http://www.stutzart.com)

“My art becomes a part of peoples’ lives- greeting, accompanying, and filling spaces with iconic, playful, sometimes heroic presences.”

Natural forms, textures, and light play through my sculptures, shifting between internal and external space. Linear fluidity and bundled energy evoke movement and feeling. The participating viewer has space for interpretation and sees how process and craftsmanship are integral to the expression of the work. Be it bronze, stainless steel, or painted metal, I fabricate with permanent, high quality materials. Strips come together, from many directions, to make a whole- metaphorically reflecting human connection and community. I want to engage with those who live and interact with the art on a daily basis.

For a roundabout project in Bend Oregon, I created a 24 feet tall sculpture of a woven steel wheel that connects the timber mills from Bend’s past, the rolling wheels of cars, and a hamster wheel- humorously representing the routine of daily life. Inside the wheel is a glowing blue and green Circle of Life fabricated of silicon bronze strips. Sunlight sparkles through the openings in the sculptural space. Bronze’s reflective depth, and warm earth tones, have exceptional, low maintenance durability. The Circle of Life curves out like a partial globe, evoking the waters of the Deschutes River, clouds and wind over the Cascade mountains, and our blue Earth seen from the void of space. The wheel is high up in the air, having a striking presence above the traffic signs, crosswalks, cars, businesses and homes of this active site. The circle echoes the shape of the roundabout and the height of the installation makes it viewable from many vantage points, but also discourages people from entering the more pedestrian unfriendly interior space of the roundabout to interact with the art. And atop it all is a gold leaf covered squirrel. People have formed a daily attachment to this precious, playful little creature. This circle celebrates Bend as a place intricately connected to nature, where people live and play outside year round. The Golden Squirrel’s Wondrous World is our world too. I will bring this sense of storytelling, using excellent fabrication techniques and materials to your project in Escondido.

To understand a site, I lead public forums where members of the community and project stakeholders come together to discuss the values they hold dear, and their hopes for the art. For example, a recent project in Sacramento is a tribute to the energy and natural surroundings of the Natomas Community and to the Firefighters of Station 15 at which the work is sited. During exploratory site visits, I rode around with the first responders when they went on call, and then held public meetings with members of the community. They had differing ideas about what the art should be. The firefighters wanted it to be about their daily dedication to protecting the community, while long time residents of Natomas community felt the art should reflect the natural beauty of their neighborhood. The resulting sculpture, “Nighthawk Moving Over the Waters,” is a 16 feet tall freestanding stainless steel and bronze tableau. The central figure is a bronze lesser Nighthawk – a native California bird- that is native to the Sacramento area. It is the mascot for the Fire Station 15 crew, which is know for being constantly on call- and of the local high school football team. The sculpture connects the firefighters to the community they serve, and is a symbol of the natural world prized by the local people.

I will bring these qualities and sensitivities to working with the people of Escondido to create an iconic sculpture for your community.

## Public Art Projects

- 2023 Bend, Oregon - Golden Squirrel's Wondrous World- A roundabout sculpture about the region's natural environment  
UNC Greensboro, NC • *Astera*, a bronze figure celebrating women's empowerment
- 2022 Napa, CA • *Coyote*, bronze coyote for Farmhouse Winery
- 2021 Fort Collins, CO • *Double Equus*, Johnson Family Equestrian Hospital at Colorado State University
- 2020 Helena, MT • *Equity Fountain*, stainless steel fountain for the capital grounds  
Sacramento, CA • *Nighthawk Over the Waters*, an installation for the Natomas Community and new Firestation 15
- 2019 El Paso, TX • *Jackrabbit*, bronze sculpture for Bartlett park playground; Installation December 2019  
Leawood, KS • bronze walking woman installation for a public activity park; Installation April 2019  
Carlsbad, CA • *Carlsbad Beach Chair*, design and fabrication of public beach chairs to be installed throughout the city  
Redondo Beach, CA, One South mixed use development • Sculptures in a public mezzanine; Commissioned by Cape Point Development
- 2018 Laguna Beach, CA • *Boom Boom Bench*, bronze bench commemorating the local LGBT community
- 2016 Cartasia 2016 Paper Art Biennale, Lucca, Italy • Site-specific installation of a publicly displayed cardboard sculpture in the historic city of Lucca as part of the invitational Biennale
- 2013 ResMed Corporation Sculpture Garden, San Diego, CA • *ResHead*, walk-in sculpture; *Skygrass*, abstracted sculpture with night time illumination; Commissioned by Peter Farrel, CEO Resmed Corporation  
Texas Tech University, Lubbock, TX • *Four Faces*, Commissioned by the Texas Tech Public Art Program
- 2012 Carlsbad First Responders Training Facility, Carlsbad CA • *Portrait Heads*, Commissioned by the City of Carlsbad  
Westin Gaslamp, San Diego, CA • *Flame Flower*, stainless steel abstract sculpture with programmable LED light fixtures; Commissioned by the Westin Horton Plaza
- 2011 Pacific Shores Community, Huntington Beach, CA • *Great Egret*, Commissioned by Christopher Homes  
San Diego County Regional Library Fallbrook, CA • *Diaphanous Grove*, (30' x 8'), interior artistic security gate; Commissioned by Friends of the Fallbrook Library
- 2010 North Carolina State University, Raleigh, NC • *Wolf Plaza*, 3 twice life-size wolves and landscaped environment; Commissioned by North Carolina State University
- 2009 Cary, North Carolina • *Hot-Rolled Equus*, ten feet tall steel horse bust  
San Diego, CA • *Penelope*, woven bronze sculpture; Commissioned by Port of San Diego, funded by San Diego sculpture show award
- 2008 I-64 Pedestrian Bridge and Greenway, Cary, NC • *Bowstring Vines*, six 25' to 30' sculptural sections spanning over 300' bridge  
State Capital Grounds, Des Moines, IA • *Iowa State Worker's Monument*, Commissioned by the Iowa State Worker's Monument Committee
- 2007 Del Mar, CA • *Lithonia*, temporary outdoor cardboard exhibition of a horse sculpture
- 2006 Buena Ventura Golf Course, Ventura, CA • *The Big Swing*, Commissioned by the City of Ventura
- 2006 Olinda Ranch Park and Playing Field, Brea, CA • *Brea Red Tail Hawk*, Commissioned by the City of Brea  
Chattanooga, TN • *Crows*, temporary outdoor cardboard installation, 2006-2008
- 2005 Grace Street Police Headquarters, Richmond, VA • *Thin Blue Line*  
San Francisco International Airport, CA • *Kore*, cardboard sculpture for the airport's permanent collection  
Camden Community Center, San Jose, CA • *Hand in Hand*, Commissioned by the San Jose Arts Commission
- 2004 Jacksonville Equestrian Complex, Jacksonville, FL • *Pine Breeze Dandy*, Commissioned by the City of Jacksonville

Public Art Projects continued

- 2003 **Metro Gold Line Light Rail System, South Pasadena, CA** • *Astride-Aside*, woven bronze walking figure
- 2002 **Santa Monica Boulevard, West Hollywood, CA** • *Coyote*, temporary cardboard installation for *Art on the Outside - Edges and Hedges*; Commissioned by the West Hollywood Fine Arts Commission
- University Station, Salt Lake City, UT** • *Flame Figure*, woven bronze figure for the Utah Transit Authority - University Line; Commissioned by the Salt Lake City Arts Council to commemorate the 2002 Winter Olympics
- 2001 **PGE Park, Portland, OR** • *Facing the Crowd*, two woven bronze faces; Commissioned by the Regional Arts and Culture Council
- 2000 **W Hotel, San Francisco, CA** • *Pneumatic Dreamer*, woven bronze sculpture; funded under the San Francisco Redevelopment Agency Percent for Art Program (juried with participation of the San Francisco Museum of Modern Art)
- 1999 **Yerba Buena Center for the Arts, San Francisco, CA** • *Sticky-Stuck*, Marriot window installation in conjunction with *Bay Area Now Live*
- 1999 **Art Ship Windows Program (Jack London Square), Oakland, CA** • *Crib* and *Headland's Hand*, sculptural installations
- 1998 **Luggage Store Annex, San Francisco, CA** • *Crib*, site-specific public art installation

Selected Exhibitions

- 2017 **Torrance Art Museum, Torrance CA** • *Pulped Fiction*
- 2014 **San Francisco Museum of Craft and Design, CA** • *Elevated Corrugated*
- 2013 **Bedford Gallery, Walnut Creek, CA** • *Larger than Life*
- 2012 **Cannon Gallery, Carlsbad, CA** • *Public Artists – Private Works*, Michael Stutz
- 2009 **San Jose Museum of Art, San Jose, CA** • *This END Up*, contemporary cardboard sculpture
- Santa Rosa Junior College, Santa Rosa, CA** • *Concepts and Processes in Public Sculpture*
- Western Illinois University, Macomb, IL** • *Third Annual Unorthodox Materials Show*
- 2008 **Palos Verdes Art Center, Palos Verdes, CA** • *Spirit of the Horse*
- Fallbrook Center for the Arts, Fallbrook, CA** • *Art of the Horse*
- 2003 **Parisi Gallery, Del Mar, CA** • on-going exhibit of cardboard sculptures
- 1999 **Dean Leshner Regional Center for the Arts, Bedford Gallery, Walnut Creek, CA** • *Unboxed*
- Luggage Store Gallery, San Francisco, CA** • *Frenzied*, Artists in Support of the Luggage Store
- Headland's Center for the Arts, Marin, CA** • *Mystery Box Auction*
- Somar Gallery, San Francisco, CA** • *Them*, a multi-disciplinary exhibition
- 1998 **Headlands Center for the Arts, Marin, CA** • *Headland Hand*, site-specific installation
- Yerba Buena Center for the Arts, San Francisco, CA** • *Crib*, Grand Lobby installation
- 1993 **The Refusalon, San Francisco, CA** • *From Desire to Decay*
- 1987 **The Candy Factory Annex, Dulin Museum, Knoxville, TN** • Recent Paintings and Constructions
- 1985 **York Street College of Art and Design, Belfast, Northern Ireland** • *Belfast Works*

Experience, Education & Awards

- 1996-2000 Professional Prop Designer and Builder, San Francisco, CA  
Photographic props for ads appearing in numerous national magazines
- 1993-1996 Parade Float Sculptor and Designer, Mardi Gras, New Orleans, LA
- 1988-1993 Display Artist, Macys, San Francisco, CA
- 1986 B.F.A., University of Tennessee Knoxville  
Oxbow Summer School of Painting, Saugatuck, MI
- 1984-1985 York Street College of Art and Design, Student Exchange Scholarship, Belfast, Northern Ireland
- 1982 University of Tennessee High School Art Competition Scholarship Award  
Arrowmont School of Arts and Crafts, Gatlingburg, TN

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## Michael Stutz SCULPTOR

### REFERENCES

#### **"Astride-Aside"**

Lesley A. Elwood  
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#### **"Nighthawk Moving Over the Waters"**

Donald Gensler  
Art in Public Places Project Manager  
Sacramento Office of Art and Culture  
915 I Street, 3<sup>rd</sup> floor  
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#### **"Wolf Plaza"**

Tom Skolnicki  
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Campus Box 7519  
Raleigh, NC 27695-7519  
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e-mail: [tjskolni@ncsu.edu](mailto:tjskolni@ncsu.edu)



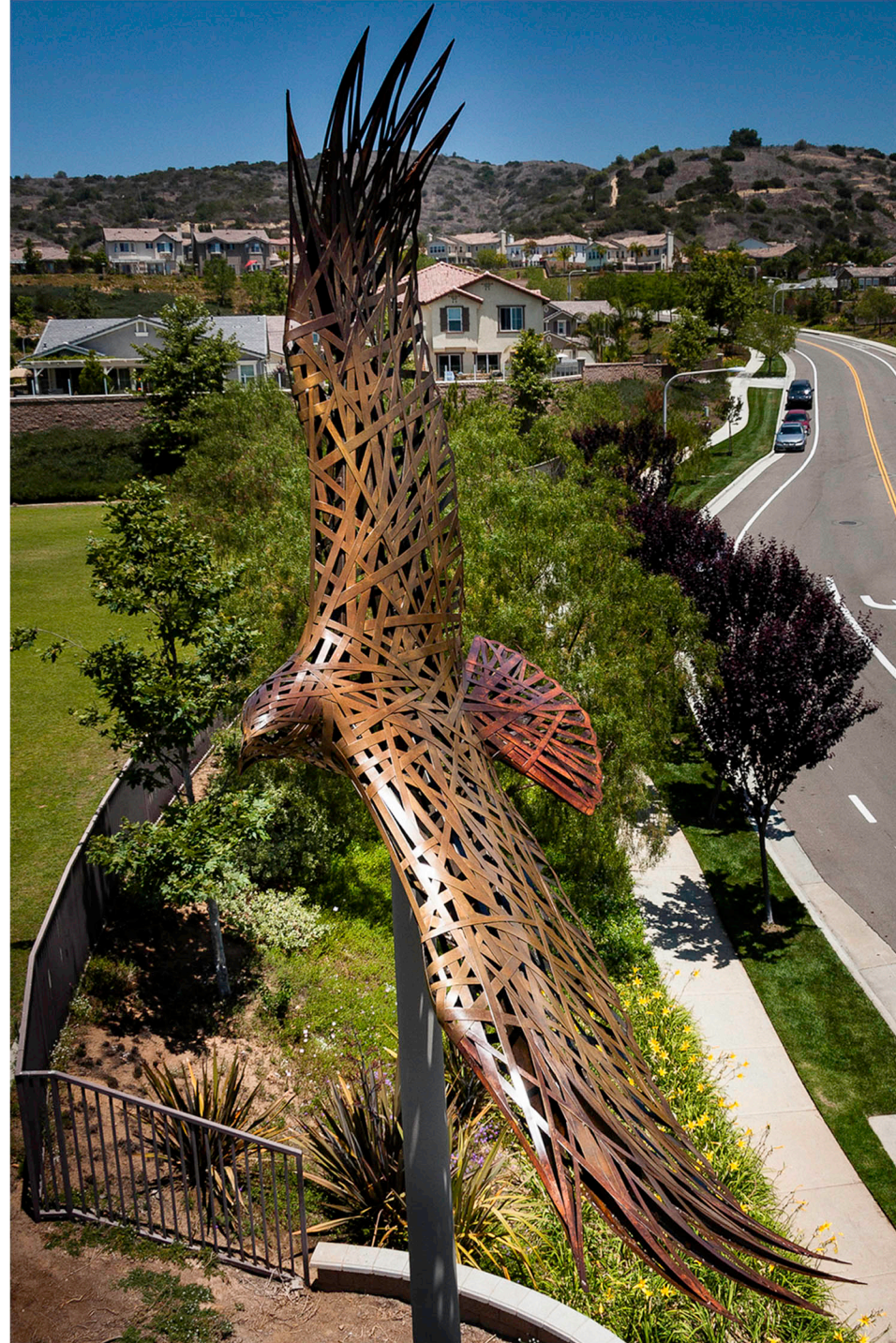
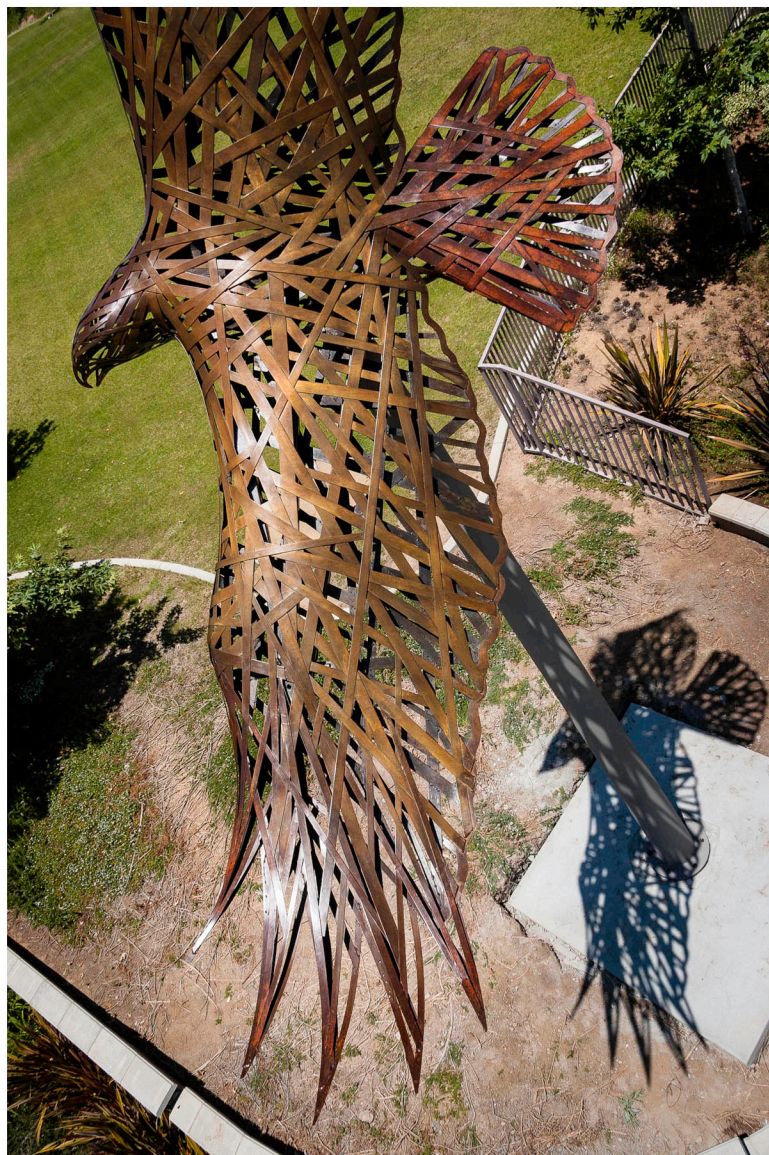
***Golden Squirrel's Wondrous World***

***Sept, 2023 Location: Bend, Oregon***

***Steel, Bronze, Gold Leaf, Concrete***

***Dimensions: 28' x 11.5' x 7' Budget: \$130,000***

***Golden Squirrel is a striking presence above this active roundabout. The hamster wheel of daily routine, the circle of life- reflecting the lands and waters of the Cascade mountains, and the humorous squirrel, celebrate Bend as a place intricately connected to nature.***



Item 4.



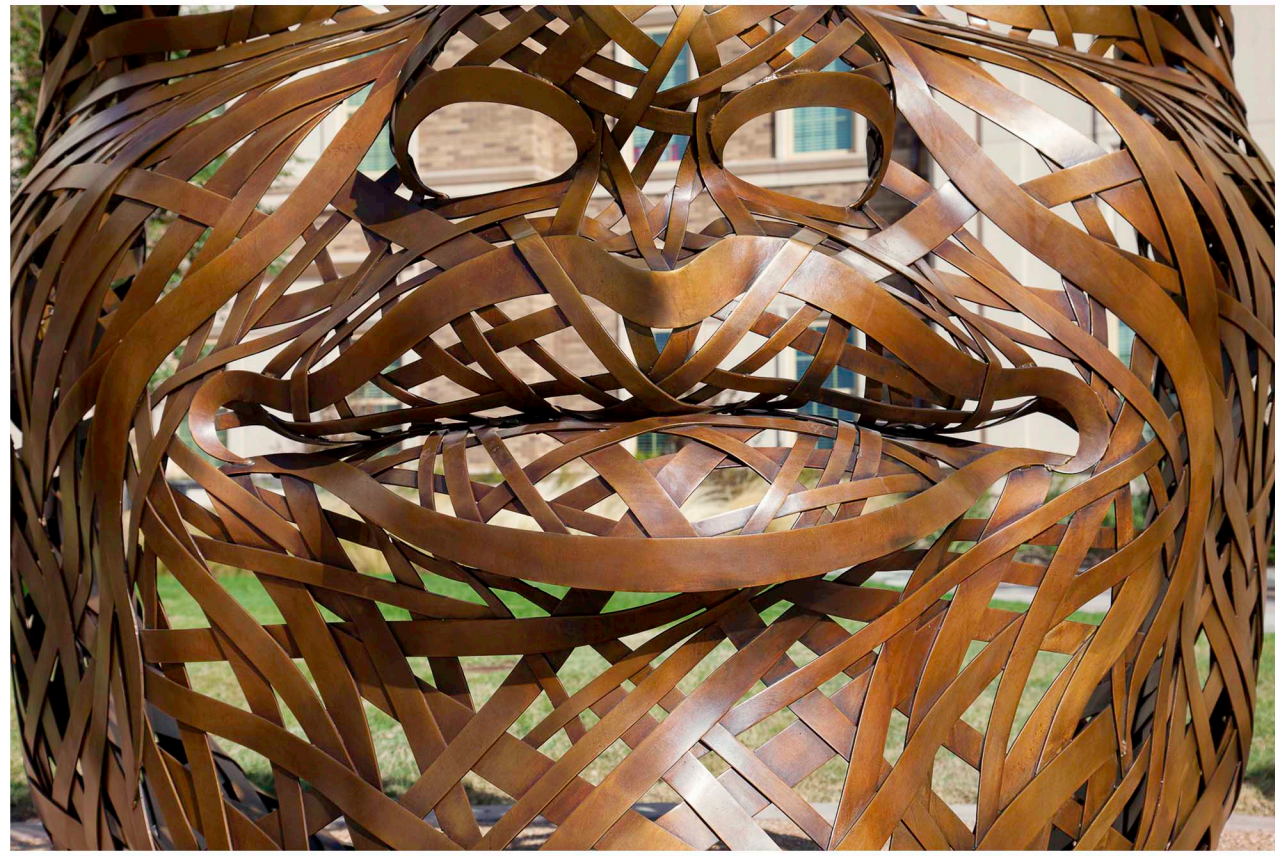
**Redtail Hawk 2007 Brea, CA Bronze , Stainless teal, Steel**  
**32' x 20' x 12' \$200,000 Commissioned by City of Brea**

***An immediately recognized part of the local environment, the Red Tail is a majestic symbol of our close connection to the natural world, and a call to respect and protect the delicate balance with the earth that humans control.***



**Wolf Plaza    North Carolina State Raleigh    2010**  
**Medium: Bronze, Stainless Steel    Dimensions: 5'- 8.5' x 3' x 9'- 12.5'    \$350,000**

*The Wolf Plaza at North Carolina State University is amidst a bustling space, an intersection of student life. Three woven bronze wolf sculptures are seen walking in a steady procession across the plaza. These sculptures have become iconic presences at the campus, connecting with students and alumni who pass through the plaza and this time of life- as do the wolves themselves.*



**Four Faces 2013 Texas Tech University, Lubbock, TX**  
**Bronze, landscape path 7' x 6.5' x 3.5' each \$350,000 Commissioned by Texas Tech**

**4 woven bronze faces representing the diversity of the student population.  
Installed as an event piece at the Talkington Hall Dormitory  
Commissioned by the Texas Tech Public Art Program**



***Nighthawk Moving Over The Waters***

***Location: Sacramento, CA    Installed: July 2020***

***Medium: Welded Silicon Bronze, Stainless Steel***

***Dimensions: 17.5' h x 8" w x 7' d***

***Commissioned by: Metro Arts Sacramento    Budget \$99,000***

***Nighthawk Over the Waters is a tribute to the energy and natural surroundings of the Natomas Community and to the firefighters of Station 15. The central figure is a lesser Nighthawk – a native California bird that is an established presence in the Sacramento area. It is the mascot for the Fire Station 15 crew- know for being constantly on call. The nighthawk is a symbol of vigilance, protection, speed, and vision.***

**PETE GOLDLUST & MELANIE GERMOND**

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*Request for Qualifications***Grand Avenue Roundabout Public Art Project**

The City of Escondido

August 13, 2025

To the Selection Committee:

We are pleased to submit our qualifications for the current opportunity at the Grand Avenue Roundabout. Our public art practice focuses on helping communities make their environment more engaging and beautiful, instilling a sense of joy and playfulness into daily life, and celebrating the stories that make this place special. As frequent visitors to San Diego, with close family connections in the area, and strong artistic ties to Escondido, this project is one that is close to our hearts.

“Authentically Escondido” is a theme that resonates deeply for us. We are both great longtime fans of Nikki de Sant Phalle. She has been a primary influence on our approach to public art. We made our first pilgrimage to Kit Carson Park quite a few years ago- it would not be an overstatement to say that this visit was foundational for us, at a time we were just starting out in the public art field.

Our work takes much inspiration from Sant Phalle’s sense of play and formal invention, her bold colors, and the joy that her work projects. We often use engaging, playful forms to tell local stories that illuminate a community’s history. Our recent projects have celebrated subjects ranging from prehistoric camel species of the Sonoran Desert to the lost Camas Prairies of the Willamette Valley, to the largest mass UFO sighting in history (The Phoenix Lights). We recently completed a large project for Flagstaff (AZ) Pulliam airport that celebrates the unique, diverse cultural history of Coconino County, introducing the region to travelers visiting the Grand Canyon.

Since 2009, we’ve been awarded 30+ public commissions across the U.S. Projects include sculpture, wall reliefs, and murals, in a wide range of media, with budgets up to \$400K. Materials include metalwork (steel, stainless, aluminum), concrete, terrazzo, mosaic tilework, and other durable techniques suitable for exterior locations like Grand Avenue.

***Initial thoughts about creating ‘Authentically Escondido’ artwork***

We’re tremendously excited about Escondido’s artistic heritage. In this project, we see a wonderful opportunity to combine the joyously playful spirit of Nikki de Sant Phalle’s work with the ornate metalwork of traditional Spanish architectural forms. We imagine artwork that conjures up Dr. Seuss-like sculptural forms embellished with colorful mosaic accents, paying tribute to the city’s landmark sculpture garden. We would draw on stories from all periods of Escondido’s rich history to tell the community’s stories.

Our work often involves creating expansive installations composed of multiple art elements. Many feature seating, lighting, kinetics, sidewalk inlays, or other interactive features. Often our sculptural forms are richly embellished with surfaces composed of laser-cut metal and/or colorful mosaic elements. This approach could be a great fit for Escondido. We would love to explore the possibility of creating additional art elements that extend the visual themes of the roundabout sculpture to other areas of the city.

## **COMMUNITY ENGAGEMENT STATEMENT**

Community collaboration is an essential part of our work as public artists. We understand the importance of listening closely to stakeholders and working cooperatively to discover Escondido's distinct needs for this project.

Learning from local stories is central to our work as visual storytellers. We love the challenge of making a complex story visually compelling and comprehensible to a wide audience of all ages. We especially value projects where the community seeks to uncover and celebrate a wider cross-section of its own deep history and culture. Our passion for historical research and our playful, imagery-rich approach lend themselves to projects that prioritize inclusivity and broad representation.

### ***Our community leadership backgrounds***

As parents and teachers, we love taking any opportunity to involve kids and other community members in our public art projects. We've both been actively engaged, over many years, in helping to create educational and arts opportunities for kids and adults, within our own community of Eugene, Oregon, and elsewhere.

Prior to relocating to the northwest, Pete served as Executive Director of Central School Project, a regional arts nonprofit in the underserved border region of southeastern Arizona with a focus on youth arts programming. Melanie founded and programmed an arts-based summer camp for local kids. She has taught both art and music to elementary and middle school students here in Eugene. We were both co-founders of the first licensed Montessori preschool in our region of Arizona.

We would certainly be open to the possibility of working with local Escondido schools or other community groups to integrate hands-on learning experiences and provide input into the design process for the roundabout artwork.

### ***Our approach to community collaboration***

During the planning stages of a project, we work directly with people who will use the space, conducting research into the cultural, historic and environmental background of the site. As a project progresses, we enjoy the constructive dialog with architects, engineers, and administrators. We are gratified to have established lasting, constructive, collaborative relationships among the partners on our public art projects.

***One recent project example***

"The Coconino Scroll" was commissioned by The City of Flagstaff (AZ) for the entry to Pulliam Airport. The "Scroll" is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork emphasizes surprising, little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, "Footnotes", are embedded in the sidewalk next to the fence. These provide background texts about the fence images and stories.

The Flagstaff community had many different groups that wanted to have input into the project. The design phase happened to be right at the height of Covid, so face-to-face meetings weren't possible. We worked with the administrator to find other ways to connect. We hosted a series of online meetings with representatives of different groups, community leaders, etc. We solicited input via online surveys and email. We vetted every piece of text and imagery with relevant community members and groups, and we were gratified by the positive response we got from throughout the community, and the broad sense of ownership these various groups have expressed about the project since its completion.

***Thank you***

We strive to make work that warms and humanizes public spaces, that is inspired directly from local stories and is visually rich enough to engage viewers' interest, across repeated encounters with the work. We would be delighted to work with the residents of Escondido to create a distinctive, welcoming series of artworks that explores the web of relationships between the people, history, and environment of Authentic Escondido. Thank you for your consideration.

Sincerely,  
*Pete Goldlust & Melanie Germond*

## Education

- 2001 **The School of the Art Institute of Chicago** Master of Fine Arts • John Quincy Adams Fellowship
- 1991 **Syracuse University** Bachelor of Fine Arts (Cum Laude) in Painting

## Public Art Commissions

- 2024 **University of Oregon** Intl. Zebrafish Research Center / mosaic reliefs (w/ *Melanie Germond*)
- Tucson/Pima County (AZ)** Santa Cruz River Pathway / sculpture (w/ *Melanie Germond*; in process)
- 2023 **Valley Metro Rail (Phoenix, AZ)** 25<sup>th</sup> & Dunlap light rail station / sculpture group and shade screens
- Flagstaff Pulliam Airport (AZ)** Sculptural stained-glass fence, bronze plaques (w/ *Melanie Germond*)
- 2022 **The City of Eugene (OR)** Echo Hollow Pool / sculpture, seating, wall reliefs (w/ *Melanie Germond*)
- UNK Plambeck Early Childhood Education Ctr (NE)** Kinetics, reliefs, etched glass (w/ *M. Germond*)
- Arts Commission of Gr. Toledo (OH)** Glass City Convention Ctr / project management (w/ *Yusuf Lateef*)
- 2021 **The City of Redmond (WA)** Redmond Pool / relief sculpture for building facade (w/ *M. Germond*)
- The City of Eugene (OR)** Campbell Community Center / kinetics, reliefs, sidewalk inlays (w/ *M. Germond*)
- The City of Corvallis (OR)** Corvallis Community Center / stained glass, wall reliefs (w/ *M. Germond*)
- The City of Washington DC** Kimball Elementary School / kinetic sculpture, wall reliefs
- Downtown Santa Monica (CA)** Printed mural
- Louise Hopkins Underwood Ctr for the Arts (Lubbock, TX)** Exterior painted mural (w/ *Bayne Gardner*)
- 2020 **Toledo ProMedica Hospital (OH)** Painted murals throughout Generations Tower (w/ *M. Germond*)
- 2019 **Garfield Station (Eugene, OR)** Exterior painted mural (w/ *Melanie Germond*)
- Art Walk Edmonds (Edmonds, WA)** Exterior painted mural (w/ *Melanie Germond*)
- The City of Glendale (AZ)** Heroes Regional Park Branch Library / terrazzo, glass, reliefs, and mural
- Municipality of Anchorage (AK)** Mural/installation built from recycled plasticware (w/ *M. Germond*)
- The City of Chandler (AZ)** In Flux project / water jet-cut aluminum sculpture (w/ *Melanie Germond*)
- 2018 **The City of Auburn (WA)** Painted storefront mural and installation
- The City of Washington DC** MacFarland Middle School / laser-cut steel privacy screen
- 2017 **Tacoma-Pierce County Chamber (WA)** Painted storefront mural/installation
- 2014 **Chiricahua Community Health Centers (AZ)** Installation constructed from recycled plasticware
- 2013 **Scottsdale Public Art (AZ)** Canal Convergence project / soft sculpture installation
- The City of Tempe (AZ)** Tempe Transportation Center facade / printed mural
- 2012 **Wickiup Hill Learning Center (IA)** Soft sculpture installation and interactive tactile mural
- Tucson Modern Streetcar Line (AZ)** Fourth Avenue Station / shade structures, furniture (w/ *Mary Lucking*)
- 2011 **Children’s Museum of Phoenix (AZ)** Interactive soft sculpture exhibit with architecture and activities
- 2010 **Scottsdale Public Art (AZ)** Installation of window murals and polymer sculptures
- Walnut Creek Library (CA)** Installation of polymer sculptures
- City of Loveland (CO)** Cast concrete relief mural for bike trail and underpass (w/ *Mary Lucking*)
- 2009 **New Mexico Arts, Las Cruces (NM)** Soft sculpture installation using recycled textiles (w/ *M. Lucking*)

## Solo Exhibitions

- 2019 ***Pete Goldlust: Crowd Scenes and Questionable Hybrids*** Lane Community College, Eugene, OR
- The Art of Being an Artist*** The Arts Center, Corvallis, OR (two-person show)
- 2012 ***Pete Goldlust: Recent Work*** Sam-Poe Gallery, Bisbee, AZ
- 2007 ***Malflourished*** Gallery Revisited, Los Angeles (collaboration w/ *Julie Hughes*)
- 2005 ***Turned Out / Doubled Over*** Gallery 825, Bergamot Station, Santa Monica (w/ *Julie Hughes*)
- Plotters, Patsies, and Plankwalkers*** DiRT Gallery, West Hollywood
- 2002 ***Weenieland Adventures*** Carl Hammer Gallery, Chicago

## Selected Group Exhibitions

- 2020 **2020 Eugene Biennial** Karin Clarke Gallery, Eugene (OR)
- 2017 **Microbiomes: To See the Unseen** The Arts Center, Corvallis (OR) Curator: Hester Coucke, TAC
- 2009 **20 x 20 x 20 Compact Competition** Louisiana State University, Union Art Gallery, Baton Rouge  
**Sweetness** Moorpark College Gallery (CA) Curator: Julie Hughes
- 2008 **Mass Consumption** Mesa Arts Center (AZ) Juror: Greg Escalante, Juxtapoz Magazine
- 2007 **Here / Now** Ghost Gallery, Phoenix Curators: Sherrie Medina and Erin Kane  
**How People Make Things** Children's Museum of Pittsburgh
- 2006 **Flow Charting** Raid Projects, Los Angeles  
**Surface Tension (2006 Juried Exhibition)** Korean Cultural Center, Los Angeles  
**Parts to the Whole** Vox Populi, Philadelphia Curator: Elizabeth Grady, Whitney Museum of American Art
- 2005 **Enter / Exit: The Uncommon Landscape** Bamboo Lane / Gallery Revisited, Los Angeles
- 2004 **Environmental Excursions** Subspace Gallery, Berlin (Germany)  
**14<sup>th</sup> Biennial Small Print Exhibition** Purdue University Galleries (IN) Juror: Jeanine Coupe-Ryding  
**Time Travel: Truth, Beauty, and Justice** Carl Hammer Gallery, Chicago  
**Pareidolia** Orange County Center for Contemporary Art, Santa Ana (CA) Juror: Eleanor Antin  
**Gigantic: Ceramic Figurines** Kirkland Arts Center Gallery (WA) Juror: Patti Warashina
- 2003 **Small Works 2003** Attleboro Museum (MA) Juror: Nick Capasso, Curator of the DeCordova Museum
- 2002 **Pasted On: A Survey of Collage Strategies** Carl Hammer Gallery, Chicago  
**Group Exhibition** Claire Oliver Fine Art, New York
- 2000 **Harare International Festival of the Arts** The National Gallery of Zimbabwe, Harare  
**Evanston + Vicinity 15th Biennial Exhibition** Evanston Art Center (IL)

## Awards and Grants

- 2014 **Community Catalyst Grant** Arizona Commission on the Arts
- 2013 **Artist Research and Development Grant** Arizona Commission on the Arts
- 2006 **2006 Juried Exhibition / Juror's Award (First Place)** Korean Cultural Center, Los Angeles
- 2001 **John Quincy Adams Fellowship** The School of the Art Institute of Chicago
- 1995 **Jerome Fellowship** Minnesota Council for Book Arts

## Selected Bibliography

- 2021 **Jeremy Schneider, ProMedica unveils mural honoring pandemic frontline workers**, MSN.com, April 7
- 2020 **Mikael Krummel, Intricate Whimsy: Pete Goldlust Smiles on Public Art**, Eugene Magazine, December
- 2019 **Ester Barkai, Crowd Scenes and Questionable Hybrids**, Eugene Weekly, March 7
- 2016 **Lorraine Bell, The Art of Crayon**, Rockport Publishers, Beverly, MA  
**Heather Sellers, The Practice of Creative Writing** (Cover Image), Macmillan Publishers, New York
- 2014 **Kathy Allen, Sun Link Streetcar Artwork Goes With the 'Flow'**, Arizona Daily Star, April 24  
**Material Crush: 30 Makers in Love with Unusual Mediums**, American Craft, Bonus Issue
- 2011 **Ripley's Believe it or Not!: Prepare to Be Shocked**, Ripley Publishing, Ltd., Hertfordshire, UK  
**Monica Moses, Pete Goldlust's Sculptural Crayons**, American Craft (Blog), Minneapolis, Oct. 28
- 2007 **Takaharu Makiura, Carved Crayons by Pete Goldlust**, Watch Me! News (Web TV), Japan, May 9
- 2005 **David Pagel, Reality Shakes Hands with Fiction**, Los Angeles Times, August 26
- 2001 **David Ebony, Art Fairs Hit New York**, Art in America, April

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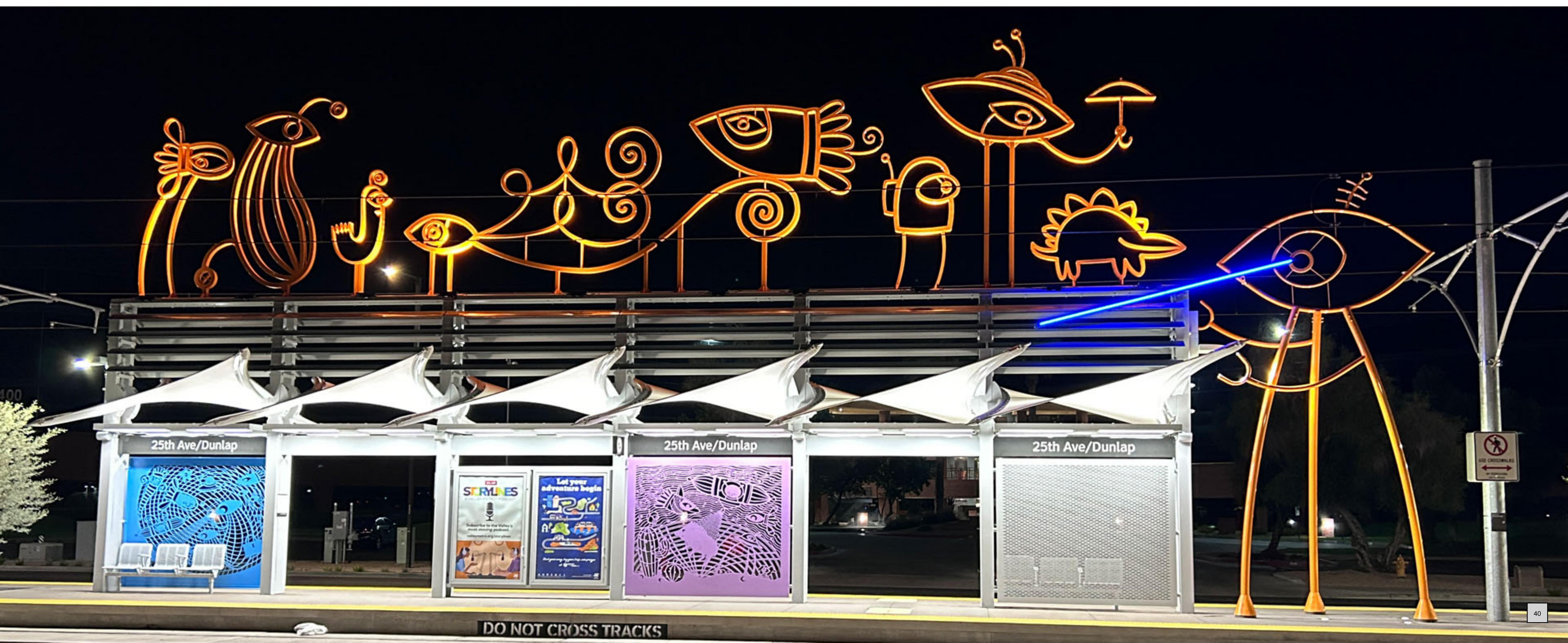












Image List (page 1 of 2)

	<p><b>1.</b>  <b>Title:</b> Neighborhood Roots / Exterior wall-mounted sculpture  <b>Medium:</b> Waterjet-cut stainless steel on Corten steel  <b>Dimensions:</b> 17.5' x 9'  <b>Year Completed:</b> 2019  <b>Description:</b> Commissioned by The City of Glendale (AZ) for Heroes Regional Park Library. The waterjet-cut stainless steel work is mounted to the Corten steel cladding of the building. It is one of several artist-designed elements that explore iconography of the historical theme, "Neighborhood Roots: Sugar Beets to Cotton and Beyond".  <b>Budget:</b> \$203,000 (includes terrazzo floor, exterior wall-mounted stainless steel relief sculpture, sandblasted glass, and architectural mural)</p>
	<p><b>2 / 3.</b>  <b>Title:</b> Hester the Explorer (mockups of work in progress)  <b>Medium:</b> Steel, powder coat, concrete, manipulable interactive elements, internal solar lighting  <b>Dimensions:</b> 10' h x 8' w x 2' d  <b>Year Completed:</b> 2025 (projected)  <b>Description:</b> Commissioned by the Arts Foundation of Tucson and Southern Arizona. The artwork celebrates the surprising and far-reaching history of camels in AZ and North America, from prehistory through the 20th century. Intricate laser-cut surface illustrations, manipulable interactive elements, and a solar powered lighting feature combine to tell nearly two dozen stories.  <b>Budget:</b> \$35,000</p>
	<p><b>4.</b>  <b>Title:</b> The Nature of Wonder / Five kinetic sculptures  <b>Media:</b> Kinetic sculptures / stainless steel, powder coat  <b>Dimensions:</b> variable <b>Year Completed:</b> 2022  <b>Commissioning Agency:</b> University of Nebraska Kearney  <b>Installation Site:</b> Plambeck Early Childhood Education Center, UNK  <b>Description:</b> Kinetics are one of three interrelated art elements that celebrate the natural environment of central Nebraska, while also nurturing an atmosphere of creative exploration, wonder, and imaginative play throughout the public entry area of the Center.  <b>Budget:</b> \$63,000</p>
	<p><b>5.</b>  <b>Title:</b> Camas Kaleidoscope (Details: kinetic sculptures)  <b>Medium:</b> Stainless steel  <b>Dimensions:</b> Approx. 12' x 3' x 1' (ea.)  <b>Year Completed:</b> 2021  <b>Description:</b> Commissioned by the City of Eugene (OR) for Campbell Community Center. A collaboration with Melanie Germond. Artworks celebrate Campbell's location on a rare plot of preserved camas prairie. Images of local flora and fauna intermingle with references to both the day-to-day activity of the community center, and Eugene's free-spirited artistic and cultural heritage.  <b>Budget:</b> \$66,000</p>

Image List (page 2 of 2)

	<p><b>6.</b>  <b>Title:</b> The Shapes of Water / Raindrop Columns (sculpture, seating)  <b>Medium:</b> Stainless steel, blown glass  <b>Dimensions:</b> 10' x 15' x 8' <b>Year Completed:</b> 2020  <b>Description:</b> Commissioned by the City of Eugene (OR) for Echo Hollow Pool. From a larger multi-work installation. Sculpture and integrated seating are parts of a larger installation. Raindrops, wave forms and illustrative imagery weave into a joyful field of play for a menagerie of regional wildlife and aquatic humans. Integrated informal seating elements suggest water droplets that have splashed and fallen away from the columnar sculptures. <b>Budget:</b> \$63,400</p>
	<p><b>7.</b>  <b>Title:</b> The Travelers (details: sculptures, shade screens)  <b>Medium:</b> aluminum, steel, paint, powdercoat  <b>Dimensions:</b> 28' h x 200' w x 4' d (full installation) <b>Year Completed:</b> 2023  <b>Description:</b> Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Installation includes sixteen sculptures mounted on station structures and six laser-cut steel shade screens. <b>Budget:</b> \$250,000</p>
	<p><b>8.</b>  <b>Title:</b> The Travelers (detail/mockups of two sculptures, placed in park context)  <b>Medium:</b> aluminum, powdercoat  <b>Dimensions:</b> 28' h x 70' w x 4' d (full installation) <b>Year Completed:</b> 2023  <b>Description:</b> Commissioned by Valley Metro Rail. The work celebrates The Phoenix Lights, the largest reported mass UFO sighting in history. Artwork includes 6 water-jet cut steel panels and 16 aluminum &amp; steel sculptures mounted to the top of station structures. <b>Budget:</b> \$250,000</p>
	<p><b>9 / 10 / 11.</b>  <b>Title:</b> The Coconino Scroll (fence; sidewalk "Footnotes" plaques)  <b>Medium:</b> Fence: weathering steel, stained glass / Plaques: cast bronze, patina  <b>Dimensions:</b> 7'h x 280' w  <b>Year Completed:</b> 2023  <b>Description:</b> A collaboration with Melanie Germond, commissioned by The City of Flagstaff (AZ) for the entrance to Flagstaff Pulliam Airport. The <i>Scroll</i> is a densely illustrated steel and glass fence, composed of interwoven images that celebrate the history, environment, and culture of Flagstaff and its surroundings. The artwork places an emphasis on sharing surprising and little-known stories, representing the rich cultural diversity of the area. An accompanying series of 23 cast bronze informational plaques, <i>Footnotes</i>, are embedded within the sidewalk next to the fence. These provide brief background text about the adjacent fence section's images and stories. <b>Budget:</b> \$130,000</p>
	<p><b>12.</b>  <b>Title:</b> Family Portrait as Fruit Arrangement (with Jellyfish)  <b>Medium:</b> Mosaic: laser-cut steel, auto body paint, glass tiles  <b>Dimensions:</b> 3' x 11' <b>Year Completed:</b> 2024  <b>Description:</b> A collaboration with Melanie Germond. The piece is created using a unique grout-free mosaic technique, in which all tiles are locked in place by a mechanical fastening system, cushioned in silicone, to guard against damage by thermal expansion/contraction.</p>

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## REFERENCES

Mojgan Vahabzadeh / Senior Public Art Project Manager, City of Phoenix, AZ  
602.534.7302  
mojgan.vahabzadeh@phoenix.gov  
Project: Neighborhood Roots: From Sugar Beets to Cotton and Beyond (2019)  
Budget: \$203,000

MB Finnerty / Public Arts Administrator, Valley Metro, Phoenix, AZ  
602.322.4471  
mfinnerty@valleymetro.org  
Project: The Travelers (2023)  
Budget: \$250,000

Jana Weldon / Program Manager, / Beautification, Arts & Sciences, City of Flagstaff, AZ  
928.863.4298  
Jana.Weldon@flagstaffaz.gov  
Project: The Coconino Scroll (2023)  
Budget: \$130,000

Chris Weber / Cultural Arts Administrator, City of Redmond, WA  
425.556.2316  
cweber@redmond.gov  
Project: Go Fish. Go! (2021)  
Budget: \$45,000

RFQ submission for

# Grand Avenue Roundabout Public Art Project

Ride Art Studio

[www.rideartstudio.com](http://www.rideartstudio.com)

Saori Ide & Jonathan Russell  
2410 Valley Street  
Berkeley, CA 94702

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**RIDE ART STUDIO**

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Jonathan Russell:

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## Introduction Letter

We believe that we are an ideal match for this project. With many of our past commissions, we have consistently captured the theme of honoring the past while looking forward to a thriving future. For downtown Escondido, we will incorporate historical, cultural and geographically relevant imagery using durable materials, playful colors, and modern aesthetics, to create a narrative that recognizes, celebrates and preserves this rich and vibrant community. The aim is to maintain a small-town atmosphere while introducing new energy into downtown Escondido.

The Grand Avenue Roundabout project presents us with a unique opportunity to integrate both a large sculpture and smaller companion pieces around the town. This will create a more cohesive and welcoming street and consequently contribute to a more walkable and family friendly downtown.

We are a artist team, living and working in Berkeley, CA. Together we have completed 25 large scale public art projects around the country in the last 15 years. Our interest in public art lies in our belief that, using the symbols and aesthetics of our time and culture, we can establish a conduit thru which a community can identify and express itself. We accomplish this by using a combination of contemporary forms, new technologies, and when appropriate, the use of kinetic movement to create a multi layered impact.

We've designed many large signature pieces for cities that celebrate their history. For the city of Brighton, CO, we installed a 22' high sculpture, titled "Passages" in the Downtown Historic District. The sculpture tells the story of Brighton's agricultural history and importance of the local river and the railroad that helped the city flourish as well as celebrating the beautiful Colorado landscape.

For the city hall plaza in Morgan Hill, CA, we fabricated a 20' high sculpture titled "Harmony Tree". It honors city's past and looks to the future reflecting their vibrant growing culture. We incorporated recognizable elements that signify the city's accomplishments, providing a sense of place and pride for the community.

**RIDE ART STUDIO**

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Our streetscape projects, on the other hand, include multiple smaller sculptures. For Port Everglades in Florida, we designed 8 kinetic wind sculptures mounted on streetlight poles depicting colorful birds from that region. For the city of Boise, Idaho, we installed four 13' stand-alone sculptures on medians along the major route from the airport to the downtown city center. These four colorful sculptures represent each of the four seasons and welcomes visitors and residents as they drive by. Last year, we installed six 13' tall wind sculptures in the medians of the main street in King City, CA. These depict vegetables that are grown in the region as King City is known as the "Salad bowl of the nation."

Community feedback has been central to the success of our projects. For the Grand Avenue Roundabout project, we will collaborate with the project manager to engage the community through hands-on workshops, meetings, and distributing public surveys to ensure meaningful participation and gather valuable community insights. For example, possible workshops could include working directly with community members, inviting them to join us in our design process. Together we could review images, motifs and shapes that are important to this site and community. These will then be included as part of the sculpture.

We fabricate our sculptures to be vandal and graffiti proof, as well as weather resistant. For kinetic sculptures, we place all moving parts high above the ground. This ensures that elements do not block drivers view and are out of any pedestrian's reach. Special attention is paid to ADA requirements and public safety. We use materials that are low maintenance and suitable for outdoor use (predominantly stainless steel). Our fully equipped studio allows us to fabricate all our pieces and to closely manage and meet project deadlines and budget.

With our experience and expertise in creating large scale artwork in public settings, we look to design a unique artwork that invites locals and visitors to downtown Escondido. We aim to cultivate a sense of belonging while fostering and encouraging curiosity, exploration and discovery.

We look forward to discovering more about the City of Escondido.

**RIDE ART STUDIO**

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Jonathan Russell:

[jr@rideartstudio.com](mailto:jr@rideartstudio.com)**NOTE:**

After reviewing the scope of services and Contract Management Expectations stated in the RFQ, we would like to share our thoughts regarding the budget for 1 large and 4 small footings. With our experiences working with both structural engineers and the general contractors, we foresee that the footing costs have the potential to be substantial. Structural engineering fees may cost \$2,000 for each small pieces and \$5,000 – \$6,000 for larger footings. The construction of these footings can run anywhere between \$4,000 each for a small footing and up to \$20,000 - \$30,000 for the large footing. We're happy to work within the proposed budget but are worried that this could be a limiting factor.

To allocate as much money as possible to the design and the fabrication of a total of five sculptures, we feel that it makes more sense for the footing cost to be either part of the street-scape construction budget or added on to the \$500,000 project budget. In the past, we've worked with many cities where the city provides and prepares the footing and electrical conduit running to the footing, which can be part of the street-scape construction budget.

**RIDE ART STUDIO**

2410 Valley Street, Berkeley, CA 94702

Saori Ide: (415) 902-0343

Jonathan Russell:

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Structural Engineering Fee	Roundabout Sculpture	\$6,000
	4 Companion Pieces	\$8,000
Footing	Roundabout Sculpture	\$30,000
	4 Companion Pieces	\$16,000
	<b>SUBTOTAL</b>	<b>\$60,000</b>
Design Fee		\$50,000
Materials	All materials / Lighting	\$110,000
Fabrication		\$220,000
	<b>SUBTOTAL</b>	<b>\$380,000</b>
Transportation	Crating and Shipping	\$10,000
Installation	Equipment Rental / Labor / Travel Expenses	\$20,000
Public Participation / Workshop	Workshop / Travel / Materials	\$5,000
Incidental Expenses	Insurance / Office Expenses / Studio Rental / Travel Expenses / Permits	\$15,000
Artists' Fee	(14%)	\$70,000
	<b>TOTAL</b>	<b>\$560,000</b>
<b>Allocation of Design / Materials / Fabrication fees per sculpture</b>		
Cost per sculpture	Roundabout / Main Sculpture	\$160,000
	Companion Piece 1	\$55,000
	Companion Piece 2	\$55,000
	Companion Piece 3	\$55,000
	Companion Piece 4	\$55,000
	<b>SUBTOTAL</b>	<b>\$380,000</b>

## RIDE ART STUDIO TEAM RESUME

### PUBLIC AND PRIVATE ART COMMISSIONS

- 2025 **Crossing Paths:** kinetic wind sculpture – Dublin Village Gateway Art, Dublin, CA - **AWARDED**
- 2025 **Roots of Knowledge:** Lakewood Library and Learning Center, Sunnyvale, CA – **IN PROGRESS**
- 2025 **Nurture and Harvest:** kinetic wind sculptures – City Plaza and Broadway Street Streetscape: King City, CA (\$250,000)
- 2024 **Strands of Knowledge:** Odessa College, Odessa, TX (Budget: \$100,000)
- 2024 **Inspire:** kinetic wind sculpture – SSF Caltrain Station West Plaza: South San Francisco, CA (\$460,000) (<https://youtu.be/v5CICQJV4QwM>)
- 2023 **Allium:** kinetic wind sculpture – Plaza Allium: Gilroy, CA (\$120,000) (<https://youtu.be/n4WH4g8BR4c>)
- 2022 **Dialogue:** kinetic wind sculpture – Bay Oaks Park: Norfolk, VA (\$225,000) (<https://youtu.be/H9NpbBJICZ4>)
- 2021 **Cultivation:** kinetic wind sculpture – District56 Nature Area, Elk Grove, CA (\$150,000) (<https://youtu.be/QOhDLTdfRIY>)
- 2021 **Lanterns:** kinetic wind sculpture – Age-Well Center, Fremont, CA (\$125,000) (<https://youtu.be/1xe5SbYPKAU>)
- 2021 **Elementals:** kinetic wind sculpture – Sonoma Clean Power Headquarters: Santa Rosa, CA (\$150,000) (<https://youtu.be/ESCnaqt9MOM>)
- 2021 **Transitions:** series of 4 kinetic wind sculptures – City of Boise Vista Avenue Gateway Project: Boise, ID (\$265,000) (<https://youtu.be/IBqbBDi5itI>)
- 2021 **Diamonds in the Wind:** kinetic wind sculpture – Sean Diamond Park, Dublin, CA
- 2020 **Checkerspot:** kinetic wind sculpture – Evergreen Village Roundabout: Morgan Hill, CA
- 2019 **Energy Tree:** kinetic wind sculpture - Marriot Hotel & Conference Center: Odessa, TX (<https://youtu.be/gZlnC77Vkyg>)
- 2018 **Guiding Light:** kinetic wind sculpture - RTD Westminster Station Plaza: Westminster, CO (<https://youtu.be/mvUWSIf-gu0>)
- 2017 **Harmony Tree:** kinetic wind sculpture - City Hall Plaza: Morgan Hill, CA (<https://youtu.be/J-mqfGirYM>)
- 2017 **Passages:** kinetic wind sculpture - Downtown Art Project: Brighton, CO (<https://youtu.be/FZGXik30s34>)
- 2016 **Songs of the Everglades:** series of 8 kinetic wind sculptures - Port Everglades Cruise Terminal 4: Fort Lauderdale, FL (<https://youtu.be/iHKY1TwUB6g>)
- 2015 **Synthesis:** kinetic wind sculpture - S. Delaware Street Project: San Mateo, CA (<https://youtu.be/dJ38IBAMWWw>)
- 2014 **Circles of Life:** Union City Sports Center: Union City, CA (<https://youtu.be/OcPjRkjqrPU>)
- 2014 **Reflections:** kinetic wind sculpture - Lincoln Ave. Project: San Jose, CA
- 2013 **San Pablo Avenue Streetscape:** series of 12 kinetic wind sculptures - San Pablo Ave. Streetscape Project: El Cerrito, CA (<https://youtu.be/OX2KFO1e8lo>)
- 2012 **Unity:** memorial and recognition sculpture – San Bruno City Park: San Bruno, CA
- 2002 **Artists Chair – Red:** Palos Verdes Center for the Arts, Rancho Palos Verdes, CA
- 2001 **Bodies in Progress:** Yerba Buena Center for the Arts, San Francisco, CA – Jonathan Russell
- 2001 **Artists Chair:** Yerba Buena Center for the Arts, San Francisco, CA
- 2000 **Bodies in Progress:** Tacheles, Berlin Germany – Jonathan Russell
- 1999 **Cod in the Wind:** Commonwealth of Massachusetts Tetlow Park, Boston, MA – Jonathan Russell

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**PUBLIC ART SKILLS AND EXPERIENCE**

- Working with architects, landscape designers, and structural engineers
- Ability to adhere to local and state building codes including ADA and other safety requirements
- Reading blueprints, visiting sites, preparing the conceptual drawings in CAD 3D rendering (Rhino 3d, Fusion 360, SketchUp), and preparing presentation materials
- Creating to-scale maquettes
- Estimating budget and timeline
- Designing artwork with mechanical, electrical and structural drawings
- Metal fabrication
- Project management / Overseeing subcontractors /Administrative work

**TEAM MEMBERS**



**Saori Ide – Lead Artist**

**EDUCATION**

1996 BFA, University of New Mexico, Albuquerque, NM

**WORK EXPERIENCE**

- 2009 – present Founder and Creative Manager of Ride Art Studio, Berkeley, CA
- 2003 - present Saori Russell Fine Art – Int’l Art Consulting, San Francisco, CA
- 1998- 2003 Art Consultant – Chroma Art Design, San Francisco, CA



**Jonathan Russell – Lead Artist**

**EDUCATION**

1991 Massachusetts College of Art, Boston MA

**WORK EXPERIENCE**

- 2009 – present Founder of Ride Art Studio, Berkeley, CA
- 1998 – present Founder of Red Metal Arts Studio, Berkeley, CA
- 1996 – 2015 Founder and owner of JR Casting, San Francisco, CA

**TEACHING EXPERIENCE**

- 1999 - present Academy of Art University, SF, CA
- 1998-99 College of Creative Studies, UC Santa Barbara
- 1991-92 MA College of Art - Welding and Foundry



VIDEO LINK: <https://youtu.be/v5ClQJV4QwM>

**Description:** INSPIRE celebrates the City of South San Francisco as the birthplace of biotechnology as well as highlighting its reputation as “the industrial city.” It is located at the gateway to the city and entrance to the CalTrain station. INSPIRE greets visitors and locals everyday and activates an ongoing dialogue with viewers. Gear motif benches nearby invite people to sit and enjoy the artwork.

### **Karyl Matsumoto Plaza**

Medium: Stainless Steel, Powder Coated  
Stainless Steel, LED, Concrete  
Dimensions: 20' x 20' x 25' tall  
Completion Date: September 2024  
Location: South San Francisco, CA  
Budget: \$460,000

# INSPIRE: a kinetic wind sculpture

Item 4.





#### **Time Frame**

Design: 4 months

Fabrication: 7 months

Installation: 2 days

#### **Artists Role**

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Attend bi-weekly zoom meeting
- Project management

#### **Budget**

Design: \$60,000

Structural Engineer: \$8,000

Materials: \$100,000

Fabrication: \$180,000

Installation: \$12,000

Insidental: \$25,000

Artist's Fee: \$75,000



VIDEO LINK: <https://youtu.be/JBjtWfQm2gM>

**Description:** This monumental sculpture represents the growing community of Morgan Hill. Nine woven copper harvesting baskets contain an object or icon (the "fruit") that symbolizes the growth of city. Each object moves with the wind and each basket is individually illuminated with LED lights at night.

**Morgan Hill Civic Center**

Medium: Stainless Steel, Copper, LED

Dimensions: 9' x 9' x 20' tall

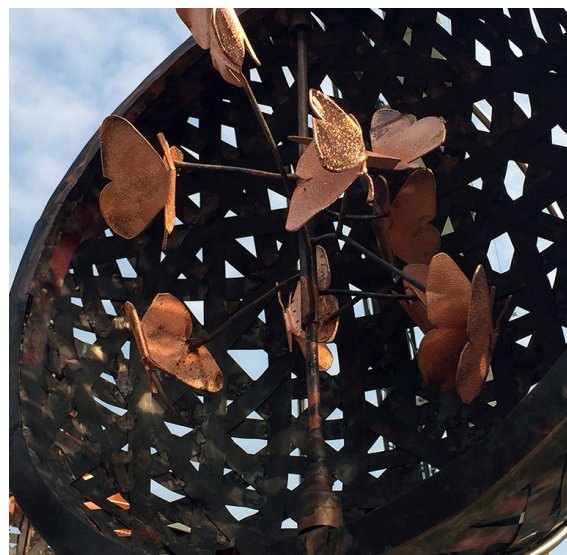
Completion Date: October, 2017

Location: Morgan Hill, CA

Budget: \$150,000

# HARMONY TREE: a kinetic wind sculpture

Item 4.





## **Time Frame**

Design: 3 months

Fabrication: 7 months

Installation: 1 day

## **Artists Role**

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Delivery of artwork
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

## **Budget**

Design: \$17,000

Structural Engineer: \$3,000

Materials: \$40,000

Fabrication: \$40,000

Installation: \$6,000

Insidental: \$4,000

Artist's Fee: \$40,000

# TRANSITIONS: *four kinetic wind sculptures*

Item 4.



VIDEO LINK: <https://youtu.be/lBqbBDi5itl>

**Description:** a series of four wind sculptures are installed on the median strip on Vista Avenue. Each 13' tall tree-like sculpture, represents one of four seasons conveying the regions distinct and beautiful changing landscape. The top part of each sculpture moves with the wind to welcome visitors to the city and send them on their way.

**Vista Avenue Streetscape**  
Medium: Stainless Steel, LED  
Dimensions: 5' x 5' x 13' tall each  
Completion Date: June 2021  
Location: Boise, ID  
Budget: \$265,000





### **Time Frame**

Design: 3 months  
Fabrication: 7 months  
Installation: 1 day

### **Artists Role**

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspects of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

### **Budget**

Design: \$40,000  
Structural Engineer: \$8,000  
Materials: \$64,000  
Fabrication: \$90,000  
Installation: \$10,000  
Insidental: \$8,000  
Artist's Fee: \$45,000



VIDEO LINK: <https://youtu.be/FZGXik30s34>

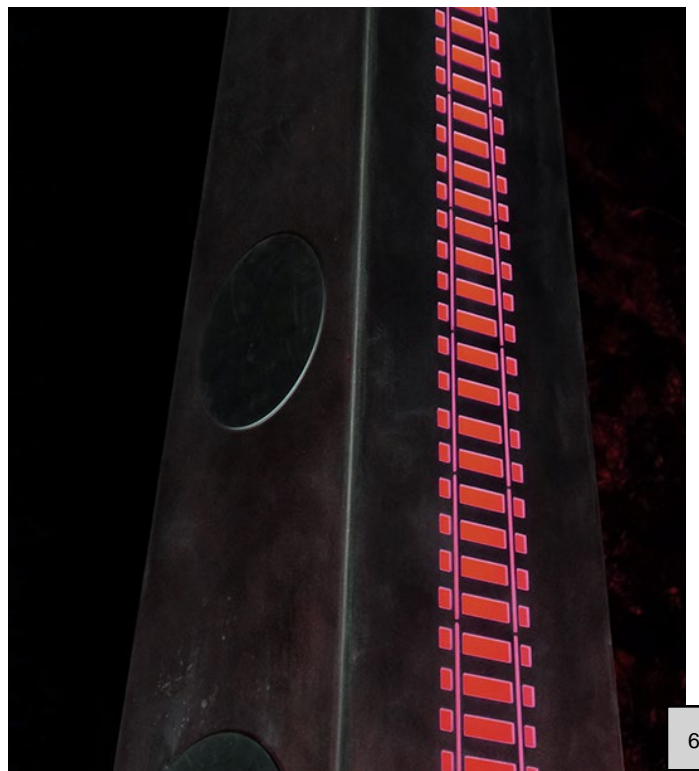
**Description:** Celebrating the beautiful landscape that surrounds the community, it tells the story of Brighton's agricultural history. Each layer moves with the wind in opposite directions. The colorful layers describe the Colorado landscape as it rises from the rich soil of the valleys to the bright summits of the Rocky Mountains. Historical icons are etched on each of the medallions.

### **Brighton Old Town**

Medium: Stainless Steel, LED  
Dimensions: 9' x 9' x 21' tall  
Completion Date: May 2017  
Location: Brighton, CO  
Budget: \$150,000

# PASSAGES: a kinetic wind sculpture

Item 4.





### **Time Frame**

Design: 2 months  
 Fabrication: 6 months  
 Installation: 1 day

### **Artists Role**

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Crating and shipping
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

### **Budget**

Design: \$10,000  
 Structural Engineer: \$3,000  
 Materials: \$38,000  
 Fabrication: \$55,000  
 Installation: \$5,000  
 Insidental: \$4,000  
 Artist's Fee: \$35,000

# NURTURE & HARVEST - a sculpture installation

Item 4.



NURTURE



HARVEST



VIDEO LINK: <https://youtu.be/sAfO4ADRjbg>

## **NURTURE and HARVEST**

**City Plaza / Broadway Street Medians**

### **NURTURE**

Medium: Stainless Steel, Powder-coated Stainless, LED

Dimensions: 11' x 11' x 20' tall

Completion Date: March, 2025

### **HARVEST**

Medium: Powder-coated Steel, TNEMEC paint

Dimensions: 4' x 4' x 13' tall each

Completion Date: March, 2024

Location: King City, CA

Total Budget: \$250,000

# NURTURE & HARVEST a sculpture installation

Item 4.

## NURTURE

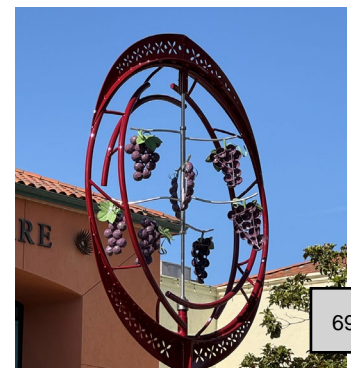


**Description:** This sculpture installation, consisting of one central piece and 6 companion sculptures, celebrates King City's reputation as the salad bowl of the nation; nurturing and harvesting the vegetables we find everyday on our dinner table. These sculptures link together the new city plaza with the downtown commercial district.

*NURTURE* embodies the city's diverse community while symbolizing growth and the act of planting seeds for future generations. The large stainless-steel petals, adorned with open cutout patterns, interact gracefully with sunlight, turning with the wind while casting intricate patterns on the pavement below. At night, the edges of the petals are illuminated, creating a striking and luminous presence.



*HARVEST*, installed along the main street, celebrates this vibrant city with 6 wind sculptures that depict crops that are grown in this region. Grapes, Broccoli, Onions, Lettuce, Cauliflower, and Spinach. Each vegetable is mounted within an enclosed frame with various geometric and organic cutout patterns, symbolizing sun, energy, and the vibrant culture that is quintessential King City.





### Time Frame

Design: 4 months  
Fabrication: 8 months  
Installation: 1 day each

### Artists Role

- Concept design
- Work w/ structural engineer
- Provide permit ready plans to the city
- Fabrication of all aspect of sculpture
- Supervise on-site installation
- Prepare maintenance and construction documents
- Project management

### Budget

Design: \$40,000  
Structural Engineer: \$10,000  
Materials: \$50,000  
Fabrication: \$90,000  
Installation: \$2,000  
Insidental: \$8,000  
Artist's Fee: \$50,000

## RIDE ART STUDIO

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## REFERENCES

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33 Arroyo Drive  
South San Francisco, CA 94080  
(650) 877-8548  
[Philip.Vitale@ssf.net](mailto:Philip.Vitale@ssf.net)  
Public Art Project: "INSPIRE"  
Location: SSF Caltrain Station West Plaza

**KAREN RUDD**

Manager Norfolk Arts  
Office of Communications  
810 Union Street #409  
Norfolk, VA 23510  
(757) 664-6883  
[Karen.Rudd@norfolk.gov](mailto:Karen.Rudd@norfolk.gov)  
Public Art Project: "DIALOGUE"  
Location: Bay Oaks Park, Norfolk, VA

**NAOMI NUSSBAUM**

Naomi Nussbaum Art & Design  
(858) 204 2058  
[nnartd1@gmail.com](mailto:nnartd1@gmail.com)  
Public Art Project: "HARVEST" & "NURTURE"  
Location: Broadway Street Medians & City Plaza, King City, CA



# STAFF REPORT

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June 15, 2026  
Agenda Item No.: 05

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**SUBJECT:**

**MURAL REVIEW: JOHN PAUL THE GREAT UNIVERSITY**

**RECOMMENDATION:**

Request the Public Art Commission receive and file

Staff Recommendation: Receive and File (Sandra Aguilar, Management Analyst)

Presenter: Sandra Aguilar, Management Analyst

**RECOMMENDED ACTION:**

Receive and File

**FISCAL IMPACT:**

None

**BACKGROUND:**

On September 18, 2024, City Council unanimously adopted the Public Art Strategic Plan. As part of the mural approval process through the planning department, murals that are privately funded in public view must be presented to the Public Art Commission for feedback on the design.

**ATTACHMENTS:**

1. John Paul the Great Mural Documents





Title: St. Junipero Serra

St. Junipero Serra was a Catholic Spanish priest and missionary from the Franciscan order. He established nine missions throughout California from 1769 to 1782 with the goal to care for the poor and marginalized, and spread the values of Christianity and Catholicism.

The far left and right panels depict palm leaves and the Camino Real bells to signify the route that stretches from San Diego to San Francisco that Junipero traveled to establish 9 of the 21 connecting missions.

The second panel from the left was the final mission Junipero established in 1782.

The fourth panel from the left was the first mission Junipero founded in 1769.

The center panel shows St. Junipero with a cross held high signifying his devotion to God while a staff is held in his left hand signifying his travels, much of which he did on foot. The background is of a Californian sunset over a rocky desert.

This mural will be laser cut in metal and mounted on the south facing side of the 131 building along 2nd ave.



**JOHN PAUL  
THE GREAT**  
CATHOLIC UNIVERSITY

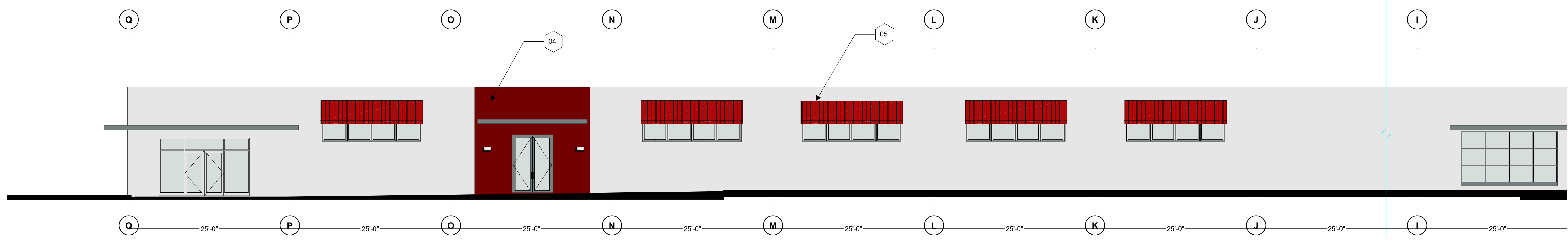
**JP Catholic /  
Commons@131**  
131 S. Broadway Escondido  
California 92025

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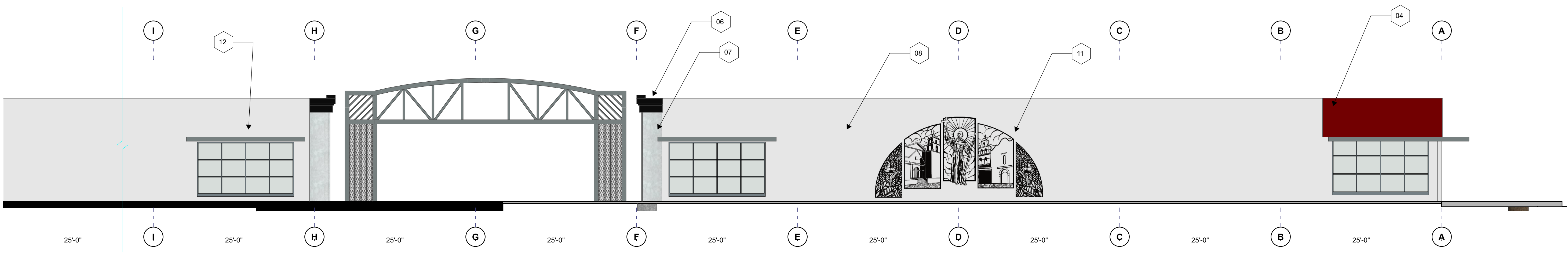
PROJECT NO: 131-4M  
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131 S Broadway Mural Approval.pln  
DRAWN BY:  
COPYRIGHT: 2022

SHEET TITLE  
**2nd Ave Exterior  
Elevations**

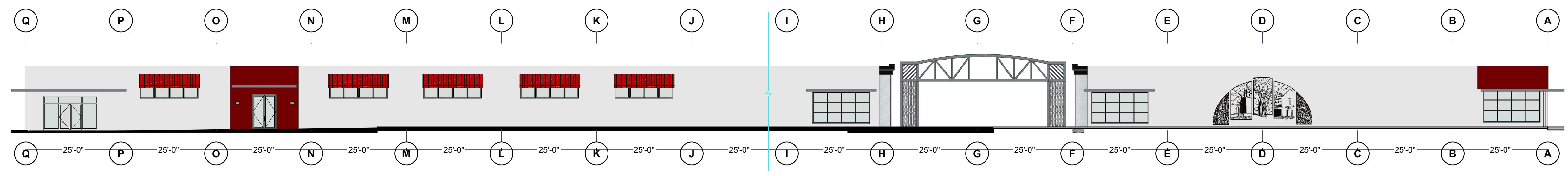
**A-201**



SCALE: 1/8" = 1'-0"



SCALE: 1/8" = 1'-0"



SCALE: 1/16" = 1'-0"

**KEYNOTES**

- 04 Painted 2'x2' cement tile; Dunn Edwards Scarlet Past DEA150
- 05 Awning; Prismatic RAL3003
- 06 Painted smooth acrylic stucco over architectural foam; Dunn Edwards Dark Engine DE6350
- 07 Painted smooth acrylic stucco; Dunn Edwards Cloud DEC791
- 08 Painted (existing) brick; Dunn Edwards Cloud DEC791
- 11 Mural
- 12 Metal sun shade;