



## **ARTS, CULTURE, AND HERITAGE COMMISSION AGENDA**

**October 15, 2025 at 5:00 PM**

**Wilsonville City Hall**

---

### **PARTICIPANTS MAY ATTEND THE MEETING AT:**

City Hall, 29799 SW Town Center Loop East, Wilsonville, Oregon

Zoom: <https://us02web.zoom.us/j/84477254668>

### **TO PARTICIPATE REMOTELY OR PROVIDE PUBLIC COMMENT:**

Register with Wilsonville Parks and Recreation: [ACHC@ci.wilsonville.or.us](mailto:ACHC@ci.wilsonville.or.us) or 503-783-7529

Individuals may submit comments by 12:00 PM on the day before the meeting date  
via email to the address above, or may mail written comments to:

Wilsonville Parks and Recreation Department: 29799 SW Town Center Loop East, Wilsonville, OR 97070

### **CALL TO ORDER [5:00 PM]**

1. Roll Call

### **CONSENT AGENDA [5:02 PM]**

2. Approval of Minutes: 8.20.2025

### **CITIZEN INPUT [5:05 PM]**

### **COMMISSION BUSINESS**

3. Boones Ferry Park Public Art Project 'Essence of the River' – Project Award Presentations and Project Award [5:15 PM]
4. Pete Beeman [5:25 PM]
5. Todji Kurtzman [5:45 PM]
6. Lin McJunkin and Milo White [6:05 PM]
7. Wilsonville Public Library Children's Section Murals Project – Project Award [6:55 PM]

### **ARTS & CULTURE PROGRAM COORDINATOR UPDATE [7:05 PM]**

### **ADJOURN**

## **NEXT MEETING**

Wed, November 19, 2025 5:00 PM

*Time frames for agenda items are not time certain (i.e. agenda items may be considered earlier than indicated). The City will endeavor to provide the following services, without cost, if requested at least 48 hours prior to the meeting by contacting Erika Valentine, Arts & Culture Program Coordinator at 503-783-7529 or [ACHC@wilsonvilleoregon.gov](mailto:ACHC@wilsonvilleoregon.gov): assistive listening devices (ALD), sign language interpreter, and/or bilingual interpreter. Those who need accessibility assistance can contact the City by phone through the Federal Information Relay Service at 1-800-877-8339 for TTY/Voice communication.*

*Habr   int  rpretes disponibles para aqu  llas personas que no hablan Ingl  s, previo acuerdo.*

*Com  niquese al 503-783-7529.*



## ARTS, CULTURE, AND HERITAGE COMMISSION MINUTES

August 20, 2025 at 5:00 PM

Wilsonville City Hall

### CALL TO ORDER

A regular meeting for the Arts, Culture, and Heritage Commission (ACHC) was held at City Hall and called to order 5:03 PM.

### ACHC PRESENT

Susan Shenk, David Altman, Joan Carlson, Jason Jones, Sageera Oravil Abdulla Koya, Creed Harmon, Doug Parker, Aaron Harris

### ACHC ABSENT

Deb Zundel

### EX OFFICIO/CITY STAFF

Kris Ammerman, Parks and Rec Director  
Erika Valentine, Arts and Culture Program Coordinator  
Shasta Sasser, Library Director  
Katie Dunwell, City Councilor

### GUESTS

Ariella-Sophie Sternberg, Clackamas County Arts Alliance  
Charlotte Lehan, Historical Society  
Rosemary Ricken, Historical Society  
Candy Bennett, Historical Society  
Kristin Roche, Guest  
Kathryn Whittaker, Guest

### CONSENT AGENDA – APPROVAL OF THE MINUTES

Member Schenk made a motion to approve the April 16, 2025 Minutes. Member Carlson seconded the motion. David Altman, Jason Jones, Sageera Oravil Abdulla Koya, Creed Harmon, Doug Parker, Aaron Harris, Susan Schenk, Joan Carlson voted yes. Motion passed 8/0.

### CITIZEN INPUT

The Commission received Citizen Input from Kristin Roche and Kathryn Whittaker regarding the desire to bring back the special event Boones Ferry Days. Roche spoke about their progress made so far and the multiple groups that have expressed interest in their efforts.

### COMMISSION BUSINESS

### **Officer Appointments for 25/26 Fiscal Year**

Valentine reviewed the process for Officer Appointments which is done annually. She notified the ACHC that a new Chair would need to be appointed as Deb Zundel had stepped down as Chair. She also notified the ACHC that previous Vice Chair, Nadine Elbitar, moved out of the area so a new Vice Chair would also need to be appointed. Valentine relayed Deb Zundel's recommendations for nominations which were Jason Jones for Chair, and Sageera Oravil Abdulla Koya for Vice Chair.

Member Altman made a motion to appoint Jason Jones as Chair and Sageera Oravil Abdulla Koya for Vice Chair. Member Carlson seconded the motion. Susan Schenk, Sageera Oravil Abdulla Koya, Creed Harmon, Doug Parker, Aaron Harris, Jason Jones, David Altman, and Joan Carlson Voted yes. Motion Passed 8/0.

### **Wilsonville Historical Society Update**

Charlotte Lehan gave a presentation on behalf of the Wilsonville History Society. This included completed projects like the book "Growing Up in Wilsonville" as well as upcoming projects coming in the future.

### **Boones Ferry Park Public Art Project Status Report**

Valentine provided a status report on the Boones Ferry Park Public Art Project including: summary of the project, background, theme 'Essence of the River', artist contracts, previous site visit, etc.

### **HeARTs of Wilsonville: Many Cultures, One Heart Project Debrief**

Valentine provided general information about the Hearts project and its great success and positive community input. She reminded the Commission about the plans for silent auction of some of the hearts. Valentine provided some ideas about which hearts to keep and which to include in the auction. The ACHC requested that Valentine return with some fund estimates on what might be generated. The ACHC also requested that the Kitakata Sister City Advisory Board decide on outcome of the Kitakata themed heart.

### **Wilsonville Public Library Children's Section Murals Project Information**

Valentine provided an overview of the upcoming Children's Section Murals Project taking place at the Library. She reviewed the project scope and selection process which includes a selection panel consisting of Library Staff, Library Foundation members, and at least 2 ACHC Members. When asked for volunteers Joan Carlson and Creed Harmon volunteered to be a part of that Panel. Valentine notified the ACHC that the panel would forward their recommendation to the ACHC for their final approval, which follows the City's Public Art Policy.

### **ARTS & CULTURE PROGRAM COORDINATOR UPDATE**

Valentine provided an update on upcoming parks and rec events and new classes/workshops being offered (stained glass, cake decorating, etc.)

### **ADJOURN**

The meeting adjourned at 6:33PM.





## Arts, Culture & Heritage Commission Staff Report

---

**Date:** October 15, 2025

**From:** Erika Valentine, Arts and Culture Program Coordinator

**Subject:** Boones Ferry Park Public Art Project 'Essence of the River' – Project Award Presentations and Project Award

### **Recommended Action:**

Prior to the meeting:

Review Staff Report in its entirety as well as each attachment.

After reviewing each of the three design proposals, complete your scoring spreadsheet and return scores to Erika Valentine at [EValentine@WilsonvilleOregon.gov](mailto:EValentine@WilsonvilleOregon.gov)

**Scoring spreadsheet must be completed and turned in by Monday, October 13<sup>th</sup> at 9:00am.**

At the meeting:

The ACHC will receive three presentations from each of the Artists/Artist Team and have an opportunity to ask questions. While the ACHC may ask questions, they are not authorized to make major design revision requests. Following all presentations, staff will show the scores/rankings. The ACHC will then be able to deliberate and discuss.

The ACHC is expected to then make a motion and hold a vote in order to award the project to one of the finalists.

### **Overview:**

Thank you for participating in the Boones Ferry Park Public Art Project 'Essence of the River' Review process. Reviewing Public Art initiatives for the City is a noble community service of providing your time, experience, and vision for how future generations will be inspired and engaged.

The process of the Boones Ferry Park Public Art Project is outlined in the following meeting agendas: 8/20/2025 and 4/16/2025. These agenda packets are accessible at:

<https://www.wilsonvilleoregon.gov/meetings>

This project RFQ received 147 applications upon closing deadline, February 12, 2025. The qualified and eligible applications (105 applications) were then narrowed down to the top ten through a scoring and review process meeting which took place on February 27, 2025. That Panel consisted of ACHC members, Parks and Recreation Advisory Board Members, and staff. The determined top ten applications were then forwarded to the full ACHC who reviewed them at their April 16, 2025 meeting. The ACHC selected three Artists/Artist Team to advance to the proposal design stage. Those chosen artists include:

**Pete Beeman; Todji Kurtzman; and Lin McJunkin & Milo White (Team)**

Following that meeting, Valentine worked with the City's Legal Department to provide contracts for this stage, wherein each participant was compensated \$1,500 upon successful submission of a completed proposal bundle. There was also an in-person site visit with Artists and City Staff held on June 10, 2025.

Staff also facilitated a survey through 'Let's Talk Wilsonville' wherein the Artists provided their own inquiry questions to help craft their designs. All finalists successfully submitted their completed proposals on-time to Valentine by August 25, 2025.

**Best practices as you begin the review process:**

1. **Please score independently.** While information is public record, please do not share or disclose application materials, contact information, nor scores with other members. This is to keep the review process itself non-biased.
2. **Prioritize your time and energy to focus on your duty as a reviewer.** Find a comfortable space, and try to limit distractions.
3. Remember, **you are a steward for the entire Wilsonville community.** It is not about what you *personally* like, but about what the community will come to love over time. Consider how Park visitors will engage with the new artwork installation.
4. **Exercise Fairness, Impartiality, and Remove Personal Bias or rigid subjectivity.**
  - a. **Utilize the following criteria for evaluating, which was outlined in the Design Proposal Contracts:**
    1. **Artistic excellence and quality** – *Strength of the concept, design, craftsmanship. Unique Artwork.*
    2. **Relevance to theme ('Essence of the River')** - *It is desired that the artwork(s) celebrates and pulls inspiration from the river and surrounding natural areas in the park.*
    3. **Engaging** - *The artwork(s) should be site-specific and engaging for users of all ages, backgrounds, etc.*
    4. **Consideration to site** - *The park today has several distinct areas with their own special characteristics. South of Tauchman Street, which borders a portion of the park's northern side, is an expansive lawn sloping gently down to a wall of trees that occupy the steep bank next to the Willamette River. A natural wooded area divides the old and new sections of the park and pulls the wildness of the river bank up and through the park and into the adjacent neighborhood to the north. A new playground was completed in 2024 with river-inspired elements aligning with the Boones Ferry Master Plan, such as a blue winding 'river' throughout the turf, depictions of local wildlife, and signage depicting historic events. The playground emphasizes universal design, which gives community members of all abilities from across Wilsonville and the region a place to play, explore, and grow.*
    5. **Maintainability** - *Structural and surface soundness, durability, resistance to vandalism, theft, weathering, excessive maintenance, and repair costs*
    6. **Feasibility** - *Ability to successfully manage all aspects of the project such as budgets, installers, fabricators and other construction and administrative logistics; Credentials including experience, past clients, training, etc.*
    7. **Safety** – *protective of the safety of the public in structure and siting*
  - b. Exercise Fairness and Impartiality by honestly self-regulating [your] favoritism to a particular candidate; style; medium; and/or race, color, national origin, immigration or refugee status, heritage, culture, religion, sex, gender, gender identity, sexual orientation, marital status, mental and physical ability, age, and economic status. It is not only good practice as a steward for the City's interest, but also with respect to personal characteristics, required under law.
  - c. Each artist will have a unique voice in their portfolio. Approach scoring objectively by evaluating their submission materials to the Review Criteria.

**5. Reference the original project RFQ.**

- a. Consider the goals/themes of the project and what is outlined within the RFQ.
- 6. Before beginning the actual scoring process, **look at all three proposals.**

**Reviewing and Scoring:**

Panelists will be utilizing an excel spreadsheet for scoring. Panelists will be scoring in 7 different criteria categories (see above), which are also included within the excel spreadsheet. Panelists will score 1 – 5 (1 is low and 5 is high) for EACH of the 7 categories. Each of the three proposals will receive 7 scores to then provide a total score.

**Scoring spreadsheet must be completed and turned in by Monday, October 13<sup>th</sup> at 9:00am.**

This exercise will provide a ranked list as a starting point for October 15 meeting deliberations. This will ensure meaningful and efficient conversations. Through receiving the presentations from the Artists as well as through discussions, Panelists may also adjust their scores, if desired, during the meeting.

**Next Steps:**

Once the ACHC awards the project to one of the Artists' at this meeting, staff will begin working with the Legal Department to execute a comprehensive Public Art Contract. Upon execution of contract, Artist will be able to begin acquiring all City requirements and begin fabrication of their proposed design(s). Valentine will be the Artists' point of contact during entire process now through installation. Valentine will provide the ACHC with status updates as needed.

**Attachments:**

- 1. Boones Ferry Park Public Art RFQ as published and responded to
- 2. Boones Ferry Park RFP Exhibit B Scope of Work
- 3. Score Sheet

Artist Proposals

- 4. Pete Beeman
- Todji Kurtzman
- 5. Lin McJunkin & Milo White (Team)



CALL  
TO  
ARTISTS

## Request for Qualifications (RFQ)

### City of Wilsonville Seeks Artist or Artist Team to Create a new Artwork(s) for Boones Ferry Park – *The Essence of the River*

**Application Deadline:** February 12, 2025 at 2:00pm

**Budget:** To not exceed: \$100,000

**Contact:** Erika Valentine, Arts & Culture Program Coordinator, [EValentine@ci.wilsonville.or.us](mailto:EValentine@ci.wilsonville.or.us), 503-570-1629

#### **Project Description and Background**

The City of Wilsonville, Oregon is requesting qualifications from talented artist(s) and/or artist team(s) to create a new and engaging public artwork(s) for Boones Ferry Park, a ~15-acre park adjacent to the Willamette River. Also located at this park is the historic Tauchman House, formerly the home to the operator of the historic Boones Ferry. A large new inclusive playground, installed in 2024 has reactivated and enlivened this space. The playground design includes themes of the City's History and the significance of the Willamette River.

This park is intended to serve the larger community as well as the local neighborhood.; [The 2018 Boones Ferry Master Plan](#) is the result of an extensive public process involving members of the general public, City Council, Parks and Recreation Advisory Board, Planning Commission, as well as Wilsonville Parks and Recreation staff. Within the plan, a desire for a greater connection to the river was a common theme. The plan takes this to heart and combines it with a desire to retain aspects that make Boones Ferry Park special today, including its quiet greenness, relaxed atmosphere, and connection to the historic past.

The theme for this Public Art Project is "*The Essence of the River.*" The Willamette River flows from west to east through town and was historically the site of a ferry and sternwheeler landing.

#### **Desired Outcomes**

It is desired that the artwork(s) celebrates and pulls inspiration from the river and surrounding natural areas in the park. The artwork(s) should be site-specific and engaging for users of all ages, backgrounds,

and abilities. Universal design can be thought of as an intersection of inclusivity, accessibility, and usability for community members regardless of age, disability, or other factors.

The awarded artist/ team should display a strong portfolio of engaging, complex, and interactive public art projects depicting experience and effectiveness working with a variety of stakeholders to receive and implement feedback. The project awardee should be capable of managing their fabrication and installation, while coordinating and communicating effectively with City Staff.

### **About the City**

Located at the southernmost end of the Portland metropolitan area, Wilsonville is the gateway to the Willamette Valley. Once a small farming community, Wilsonville is now a thriving city of more than 26,000 residents who enjoy the small-town charms of ‘country living’ just 17 miles from downtown Portland.

### **Total Budget**

This is an all-inclusive budget, not to exceed \$100,000. The selected artist/ team are responsible for their own items, as well as fabrication and installation beginning to end. This may include, but is not limited to travel, costs associated with the design such as engineering approvals, materials, fabrication, delivery, site preparations, physical installation, and liability insurance.

### **Site Information**

The Boones Ferry Park Site was an important stop on what was a busy thoroughfare around the turn of the 20<sup>th</sup> century. With the development of highways and freeways, like Interstate 5 in the 1950’s, it changed from a stop along the road to the end of the road—a quiet and somewhat forgotten place left to be rediscovered by local residents, dogwalkers, and those seeking access to the river for fishing, paddling, or a break from the normal routine of life.

The park today has several distinct areas with their own special characteristics. South of Tauchman Street, which borders a portion of the park’s northern side is an expansive lawn sloping gently down to a wall of trees that occupy the steep bank next to the Willamette River. A natural wooded area divides the old and new sections of the park and pulls the wildness of the river bank up and through the park and into the adjacent neighborhood to the north.

A new playground was completed in 2024 with river-inspired elements aligning with the Boones Ferry Master Plan, such as a blue winding ‘river’ throughout the turf, depictions of local wildlife, and signage depicting historic events. The playground emphasizes universal design, which gives community members of all abilities from across Wilsonville and the region a place to play, explore, and grow. The new playground replaced the former one which was 26 years old.

In addition to the new playground are new restrooms and new landscaping. New parking and a new walking path will be installed in the parallel progression of park improvements.

More information about the park and its amenities can be found online at [www.wilsonvilleparksandrec.com/parksrec/page/boones-ferry-park](http://www.wilsonvilleparksandrec.com/parksrec/page/boones-ferry-park)

**Site Details (Images, measurements, etc.)**

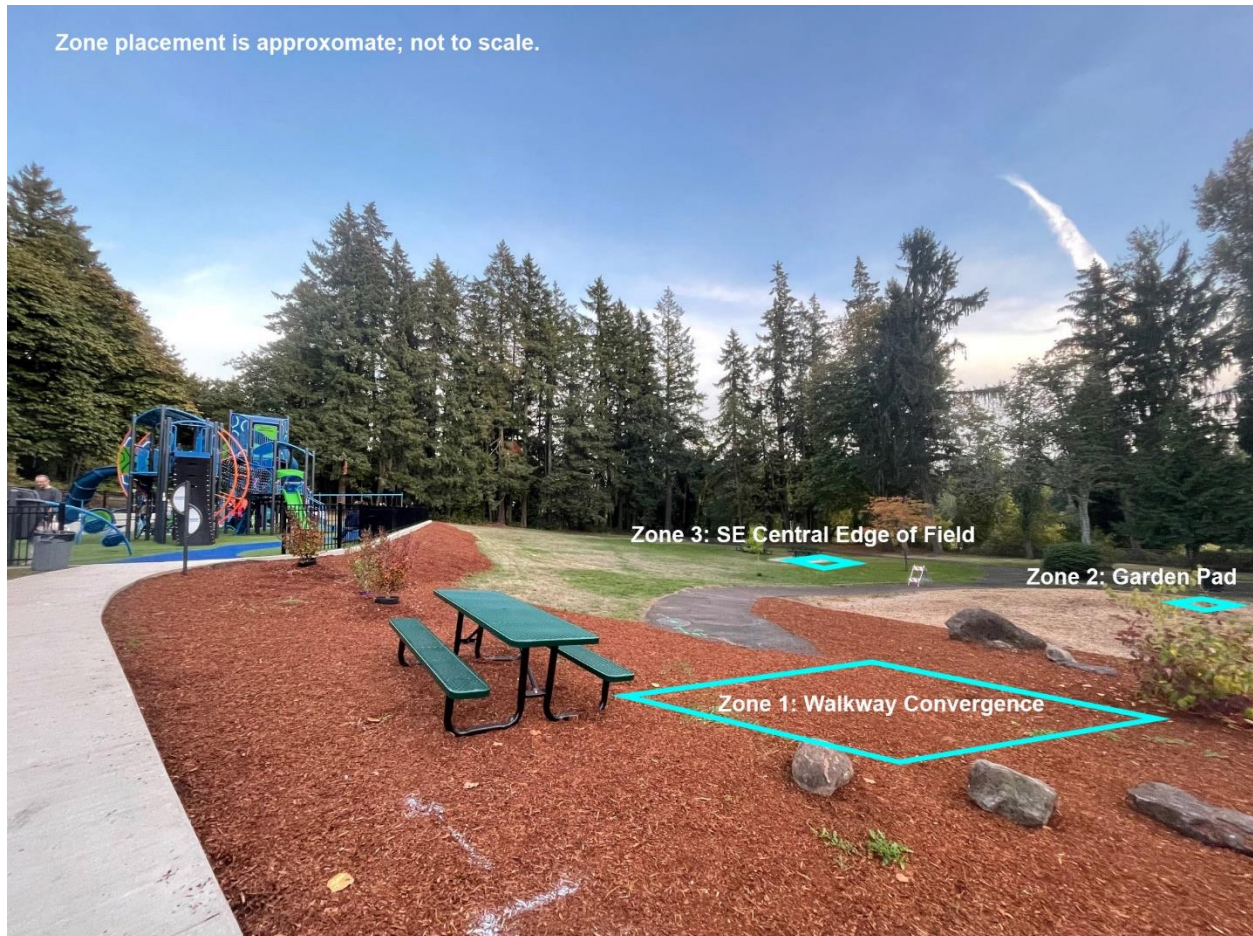
There are three (3) Zones or location options for Public Art at this site. Artist(s) may choose to create either separate works for multiple locations; OR choose to only focus entirely on one of the zones. The project budget of \$100,000 awarded to the selected artist/ team does not change based on if an Artist is installing works at one or multiple zones.

Each zone can accommodate approximately a 10-ft x 10-ft (or 10-ft in diameter) base, and a height limit of 18-feet. Please note that the exact locations of outlines are approximate, and the selected artist/ team will have some flexibility on exact placement.

Oregon has shorter Autumn and Winter days. Artists/teams are encouraged to incorporate a lighting plan for their finished work(s) as a system for viewer enjoyment and vandalism deterrent. The City may consider moving electrical access to any of the identified zones for the awardee(s). If the artist/team chooses not to include their own lighting system, the City may add uplighting at their determination.

### Zone 1

Description: This zone is the most visible of the zones upon entering the park. It is off the main pathway past the restrooms and on the way to the playground. Artists should expect interaction with the work, especially by children, due to its close proximity to the playground. While the area is sloped, grading can be done by The City. Please note there are future plans to adjust and shift the pathway behind the zone, so there will not be a walkway coming up directly to the 'back' of the zone.





## Zone 2

Description: This zone is in a large circular 'planter' like space that has future plans for landscaping. Landscaping on the top half of the circle will be taller and larger, in order to create a barrier between the rentable Tauchman House (below) and the Playground (above). Landscaping on lower half of circle and in the center is flexible based on artwork specification.





### Zone 3

Description: This zone is off the pathway on the lower half of the park which runs parallel to viewpoints of the river. It is on the side of a very large, open grass area. Artists should note the City will plan to excavate the existing concrete shown. A new concrete pad and/or footings suitable for public art would be necessary.







- Artwork Title
- Year Completed
- Materials
- Dimensions
- Budget/Cost
- Additional Comments (Not to exceed 200 words per entry)

Incomplete submissions will not be accepted.

Submit your application directly through the **Call For Entry (CaFE) portal** at: [www.callforentry.org](http://www.callforentry.org)

Key words “**Essence of the River, Boones Ferry Park, Wilsonville, OR**”

There is no fee to establish a CaFE profile, nor to apply for this opportunity.

Artists/teams are encouraged to apply early so CaFE staff and Wilsonville City staff can support any technical issues. Artists/teams who miss the deadline will not have an opportunity for late submission.

### **Selection Process**

#### **Stage One: RFQ Process**

A team consisting of City Staff, Public Art Experts, and 1-2 members from the ACHC will review and score the initial RFQ submissions. This phase of review will be based on a variety of factors, including previous body of work/design aesthetic and relevant experience with large-scale public art projects. Other contributing considerations will be the narrative responses to what interests [you] about the project and explanation of methodology. The team will also have an opportunity for discussion.

Through the review process, the top 6 – 12 RFQ submissions will be selected to advance onto Stage Two: Selection Panel Review.

#### **Stage Two: Selection Panel Review**

The top RFQ's will then be forwarded onto the Selection Panel which consists of the 9 member Arts, Culture and Heritage Commission (ACHC) and additional relevant project stakeholders.

The Selection Panel will independently score each RFQ based on a variety of factors, including previous body of work/design aesthetic and relevant experience with large-scale public art projects. Other contributing considerations will be the narrative responses to what interests [you] about the project and explanation of methodology. The team will also have an opportunity for discussion.

The top three (3) artists or artist teams will then be selected to advance and engage in a Request for Proposals (RFP) process.

### **Stage Three: Request for Proposals (RFP)/Finalist Phase**

Up to three (3) artists/ teams will be provided with a \$1,500 design stipend. Artists may invoice for ½ deposit prior to developing designs and prior to a scheduled site visit for this phase. Remainder to be paid on successful submission of completed Proposal as outlined.

The mid-May 2025 site visit will be two parts. Part one will include a walk through the Boones Ferry Park grounds, description of soil and erosion conditions, and staff onsite to answer specific questions. Part two, held after the staff walk, is an invitation for the community to meet and greet.

Please consider that light site prep such as removal of soil, removal of landscaping, grading, etc. can be accomplished by the City's Parks Maintenance Staff. However, the awarded Artist/Team to advance to Contract will be responsible for management and direction over necessary concrete pad(s)/footings. The City may be able to award additional funds to contribute to installation infrastructure such as concrete pad(s)/footings, dependent on City budget allocations which would be discussed with finalists during the RFP phase.

Artists will be expected to submit the following as part of their RFP Package Materials:

1. **Description of Concept, including:**
  - Inspiration behind the design such as: imagery, narrative, symbols, and colors
  - If applicable to your design, research process specific to this site and community
  - Summary of proposed project materials, longevity, maintenance
2. **A to-scale design concept for the Zone(s) you are applying for**, including any necessary footings and/or concrete pad(s)
3. **Competitive Budget** itemizing the cost of labor and materials, and lodging if applicable. Reminder: This project is an all-inclusive budget whether applying for one or multiple Zones.
4. **Timeline**, with breakouts for fabrication, site prep, installation, and clean-up. Installation should take place between October 2025 to October 2026.
5. **Any special requests of the City**. Examples may include access to power and water, restrooms, on-site storage, etc.
6. **Confirmation to provide a maintenance and color palette packet** upon project completion.
7. **Invoice** addressed to City of Wilsonville, attn: Erika Valentine, Admin Building, 29600 SW Park Place, Wilsonville, OR 97070 in the amount of \$750 as ½ deposit for RFP Stipend on "Boones Ferry Public Art RFP Phase". Invoice to include Artist's full contact information (name, business name, mailing address, phone number, email).

The design concept proposals, once submitted, will become publicly available and eligible for community commentary during regular ACHC meeting(s). The Selection Panel may take feedback into consideration when reviewing. After reviewing design proposals, the Selection Panel will determine the final artist/team and design to advance onto contract.

#### **Stage Four: Contract, Fabrication, and Install**

The Artist/Team selected for Contract will be awarded on the most favorable RFP, caliber of past works, dynamic design concept, and explanation of inspiration, timeline, budget, and materials. Their completed Proposal will be included as a Contract Attachment. There may also be Panel feedback and requests for design changes.

Once officially on contract, they will be required to provide approved engineering designs to be reviewed by City's Public Works and/or Engineering Departments to ensure the concept has accurately calculated wind load, seismic safety standards, and balance given the public nature. City staff will assist through this process and absorb City permitting review fees as needed. However, Artists should budget for their own Oregon-licensed engineers to draft and review their design schematics and provide stamped drawings prior to City reviews.

Upon completion, the selected artist/artist team will also need to supply a maintenance and conservation report to City staff.

#### **Timeline (subject to change)**

RFQ Issued	<b>December 13, 2024</b>
Questions Deadline	<b>January 22, 2025</b>
Application Deadline	<b>February 12, 2025 at 2:00pm</b>
Initial Evaluation Team Review (Stage One)	<b>Late February 2025 (date TBD)</b>
Notice to Artists regarding being forwarded onto Selection Panel (Stage Two)	<b>Mid-March 2025 (date TBD)</b>
First Selection Panel Review Meeting (Stage Two)	<b>April 16, 2025</b>
Notice to Artists advancing to RFP Stage (Stage Three)	<b>End of April 2025</b>
Finalists' Site Visit	<b>Mid-May 2025 (date TBD)</b>
Finalist RFP/Design Concepts due	<b>August 20, 2025</b>
Final Selection Panel Meeting (stage Three)	<b>September 17, 2025</b>
Notice of Project Award – contracting, engineering, fabrication, site prep, install, etc.	<b>October 2025</b> *Project must be completed by end of October 2026

## TERMS

### City of Wilsonville Artwork(s) for Boones Ferry Park – The Essence of the River (RFQ)

The undersigned artist (“Artist”) has responded to the Request for Qualifications for the City of Wilsonville Artwork(s) for Boones Ferry Park – The Essence of the River (the “RFQ”). By signing and submitting its response materials (“Artist’s Work”) to the City of Wilsonville (the “City”), Artist certifies and agrees as follows:

1. Artist’s Work is Artist’s own work, and does not include any components (e.g., design elements, images, or parts) that have been created by another person (i.e., the Artist’s Work has not been plagiarized, or duplicated without modification).
2. Artist’s Work does not contain any material misrepresentations (i.e., false or misleading statements of fact).
3. If invited to advance and submit a Proposal (RFP) to the City, the City will pay Artist a \$1,500 stipend (the “Stipend”). Artist understands that Stipend may be deemed taxable income to Artist, and that Artist may owe taxes in connection with Artist’s receipt of the Stipend; further, the City is not responsible or liable for any such taxes. Artist further understands that Artist is not entitled to any additional payments, or reimbursement of any costs and expenses, in connection with Artist’s Detailed Proposal beyond the Stipend. Artist understands there is no stipend attached to responding to the RFQ.

**Proposal Requirements**

In preparing your proposal, consider that the ACHC consists of community members, most of whom have a limited background in public art, will be reviewing your proposal and providing feedback. City staff will provide guidance in the committee's review, but please be as clear as possible in describing your proposed project, both in visual examples and in writing.

**Your Design Proposal must include the following elements:**

1. Description of Concept Including:
  - a) Inspiration behind the design such as: imagery, narrative, symbols, and colors; and how it relates to the theme 'Essence of the River.'
  - b) If applicable to your design; research process specific to this site and community; and
  - c) Summary of intended materials, longevity, maintenance.
2. A to-scale, site-specific design concept for the Zone(s) being submitted (1, 2 and/or 3), including any necessary footings and/or concrete pad(s).

*Note:* Do not submit a single, one-sided design. Design sketches should show applicable viewing angles (one per side) to be constructed. Show scale and context in relation to project site. Refer to site images from RFQ.

3. Budget itemizing the cost of labor and materials production costs, construction and installation, and other associated project costs.

*Reminder:* This project is an all-inclusive \$100,000 budget, including, but not limited to: *project-related travel, insurance, providing final design schematics and drawings stamped by an Oregon-licensed engineer, securing relevant City of Wilsonville permits, and managing the fabrication, delivery, site-prep, installation, and site remediation for the approved project*

4. Estimated timeline, with breakouts for fabrication, site prep, installation, and clean- up, etc.

*Note:* Construction and installation should commence by November 2026

ACHC Name:

Artist	Artistic excellence & quality (5 points max)	Relevance to theme (Essence of the River) (5 points max)	Engaging (5 points max)	Consideration to Site (5 points max)	Maintainability (5 points max)	Feasibility (5 points max)	Safety (5 points max)	TOTAL
Pete Beeman								
Todji Kurtzman								
Lin Mcjunkin & Milo White								



### **Evaluation Criteria**

**1. Artistic excellence and quality** – Strength of the concept, design, craftsmanship. Unique Artwork.

**2. Relevance to theme ('Essence of the River')** - It is desired that the artwork(s) celebrates and pulls inspiration from the river and surrounding natural areas in the park.

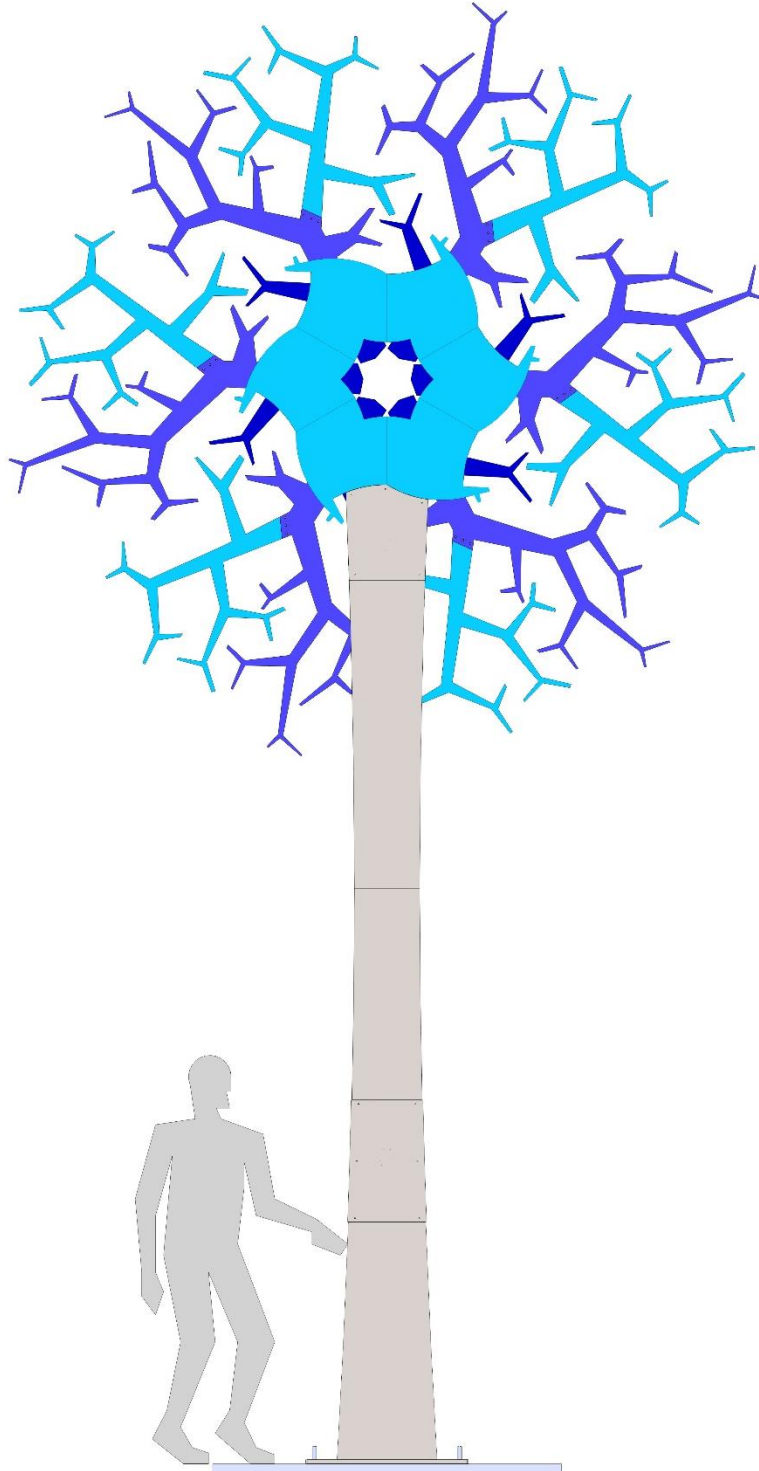
**3. Engaging** - The artwork(s) should be site-specific and engaging for users of all ages, backgrounds, etc.

**4. Consideration to site** - The park today has several distinct areas with their own special characteristics. South of Tauchman Street, which borders a portion of the park's northern side, is an expansive lawn sloping gently down to a wall of trees that occupy the steep bank next to the Willamette River. A natural wooded area divides the old and new sections of the park and pulls the wildness of the river bank up and through the park and into the adjacent neighborhood to the north. A new playground was completed in 2024 with river-inspired elements aligning with the Boones Ferry Master Plan, such as a blue winding 'river' throughout the turf, depictions of local wildlife, and signage depicting historic events. The playground emphasizes universal design, which gives community members of all abilities from across Wilsonville and the region a place to play, explore, and grow.

**5. Maintainability** - Structural and surface soundness, durability, resistance to vandalism, theft, weathering, excessive maintenance, and repair costs

**6. Feasibility** - Ability to successfully manage all aspects of the project such as budgets, installers, fabricators and other construction and administrative logistics; Credentials including experience, past clients, training, etc.

**7. Safety** – protective of the safety of the public in structure and siting



**Boones Ferry Park – *The Essence of the River***  
**Public Art Project**  
**PETE BEEMAN**

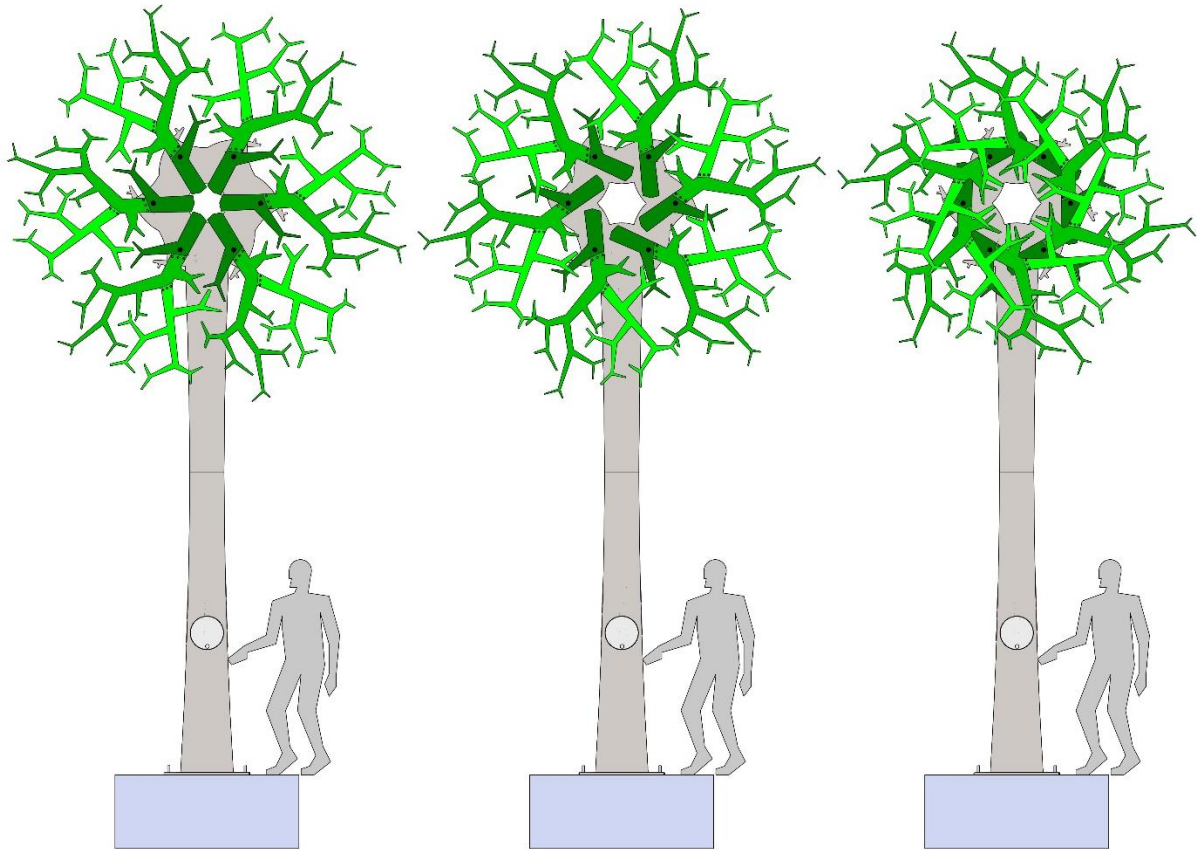
[www.petebeeman.com](http://www.petebeeman.com)  
[pob@petebeeman.com](mailto:pob@petebeeman.com)

971.570.2168

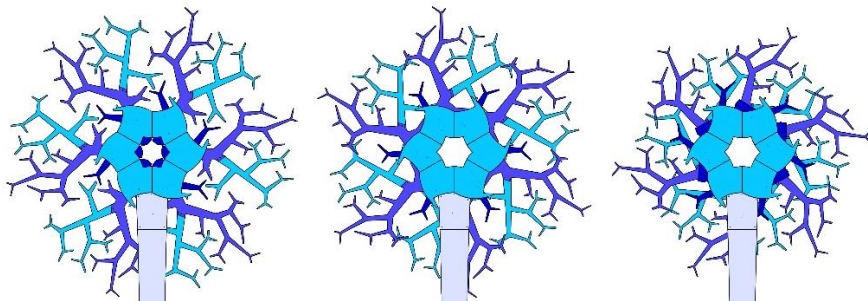
2068 NW Lovejoy St  
Portland OR 97209

## Rivers/Trees Iris

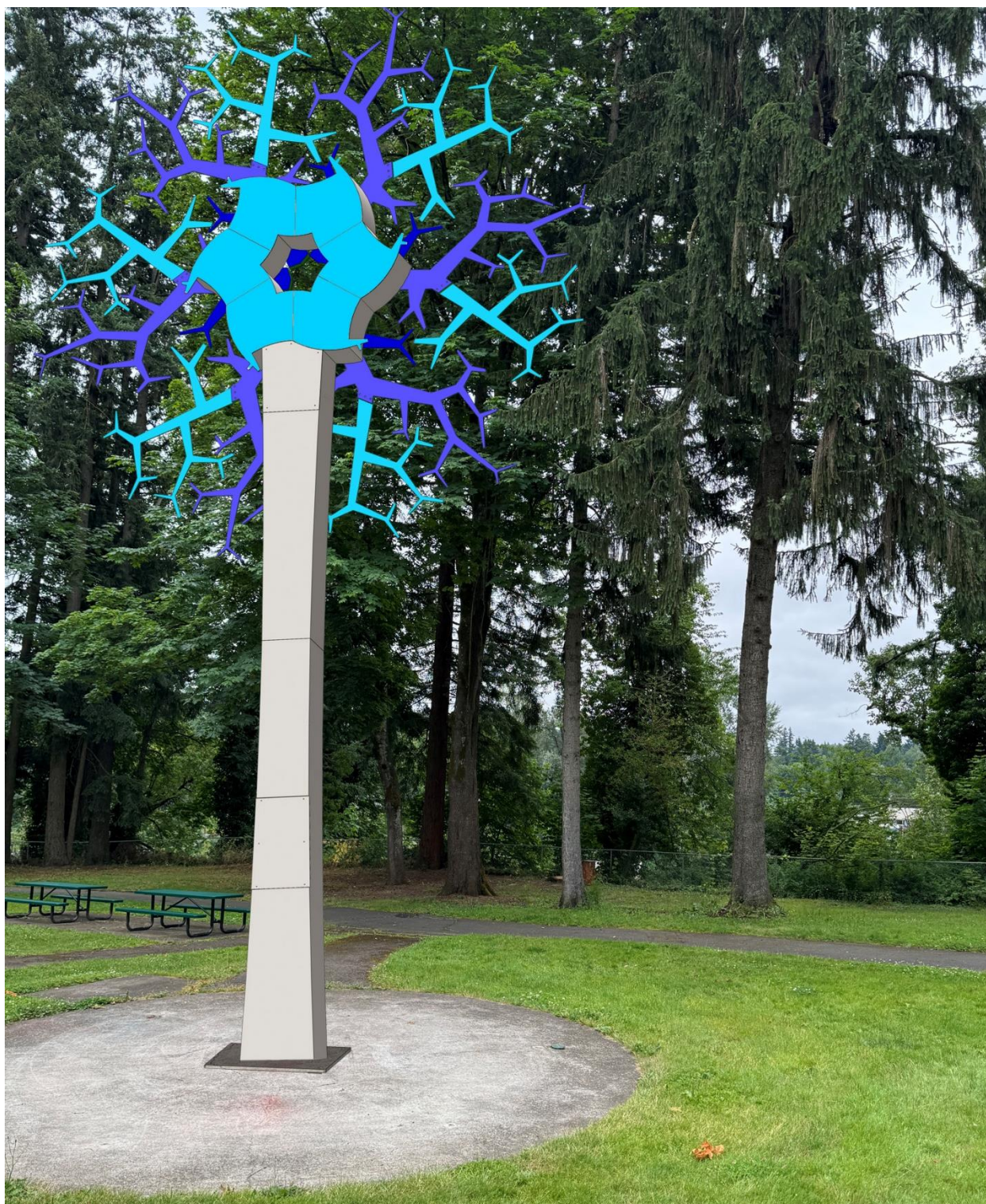
I will build the River/Tree Iris for the Boones Ferry Park. It is a stainless steel tower approximately 14' tall, topped by a 5' diameter ring supporting six branching rivers. The branches will be 3 shades of blue on the front and 3 shades of green on the back, representing branching trees. A crank on the tower about 3 feet off the ground will drive the branches to expand and contract around the center, each branch overlapping the branch adjacent to it. This function is a bit like a camera shutter, or iris valve, concentric overlapping elements. It will be up to Park visitors to turn the crank and bring the sculpture to life.



The branching blue rivers abstractly represent the crucial water system underlying the surrounding region, specifically the mighty Willamette that runs thru our regional heart, while the greens represent the trees and plants flourishing within the Park. That they are 2 sides of the same object, and that they are brought to life by the hands of the park visitor is the perfect metaphor for this site. It is the conjunction of river, trees and people.







## Video

You can see a video simulation of the sculpture in action at this site:

<https://vimeo.com/1112071032?fl=pl&fe=sh>

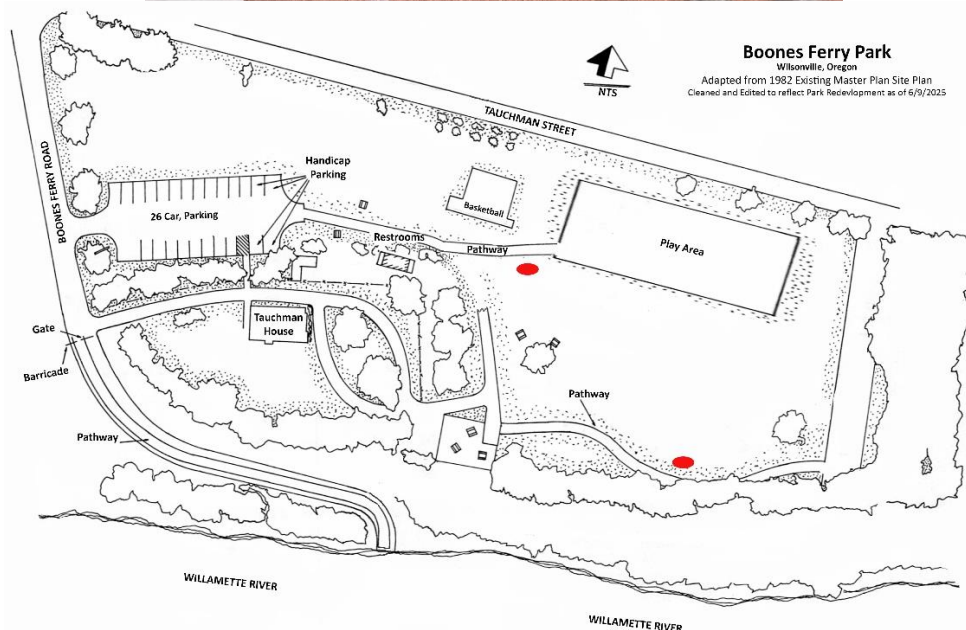
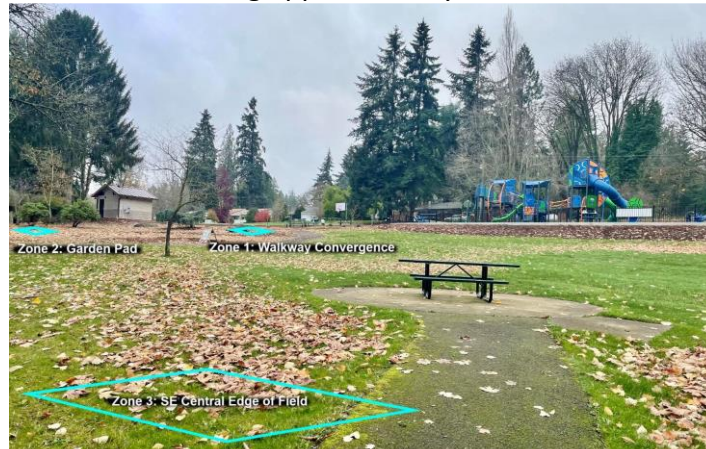
or follow the QR code to the right to the same video.





## Site

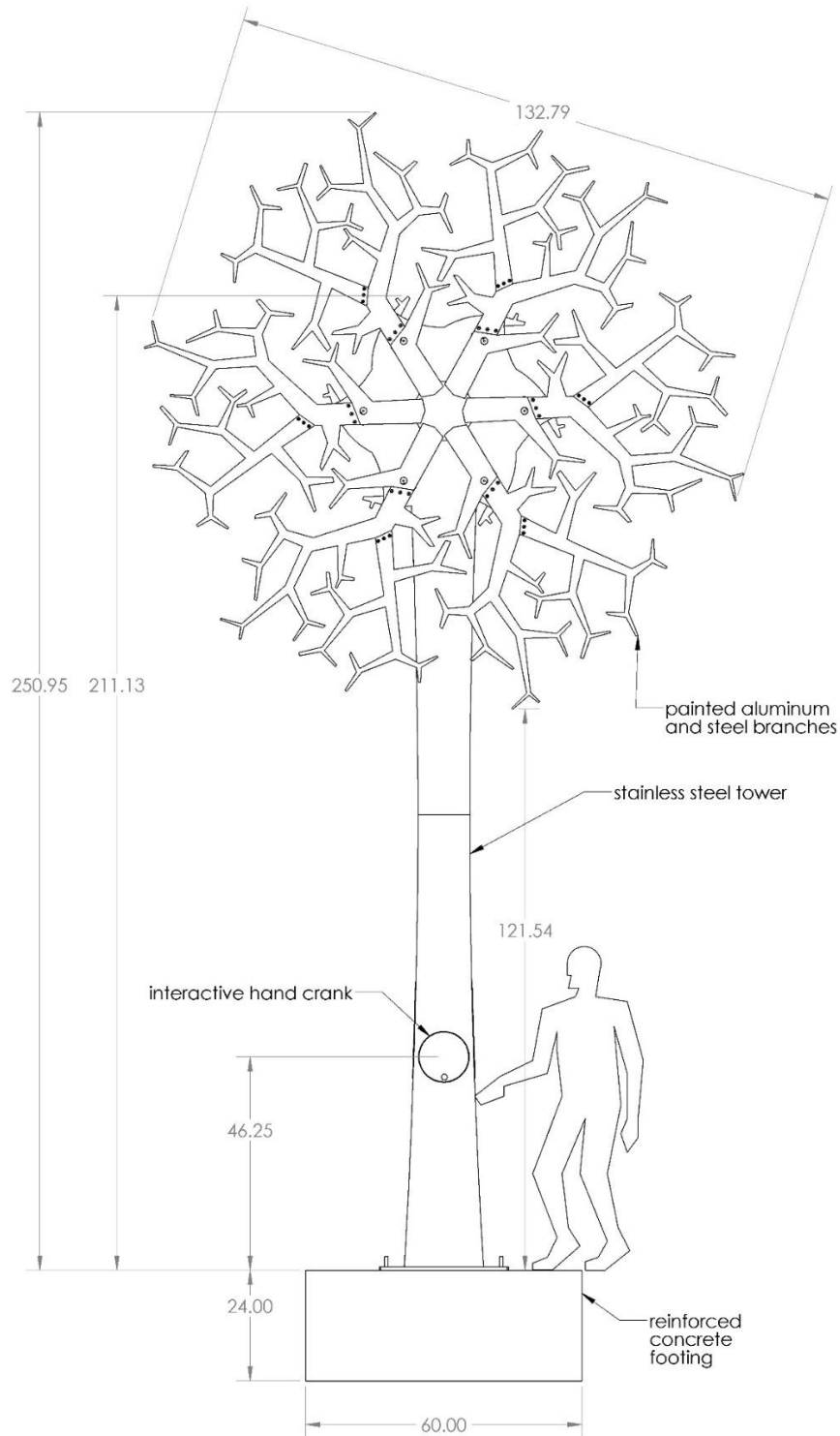
I have shown the sculpture on the concrete pad adjacent to Zone 3, but would be equally happy with placing it in zone 3 or zone 1. I believe it would be best established in conjunction with those who will run and maintain the park, and would work well in either of these locations. It will need a sub grade concrete footing approximately 5'x5'x2'.



This sculpture works equally well from either location. It can be reversed, swapping the colors on the face for those on the back, and rotating the whole thing 180 degrees. I think it should show blue as you face the river, and green as you face away from the river.

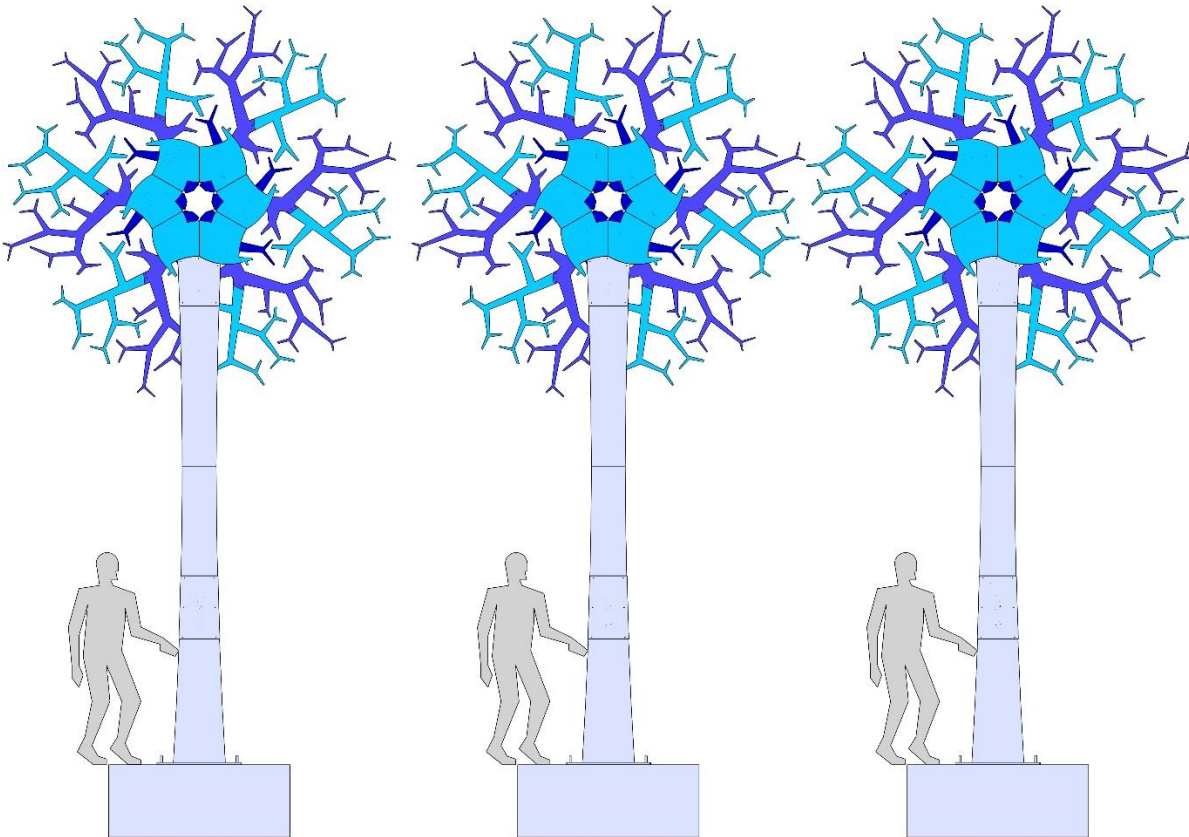
## Materials and Fabrication

The tower and top ring are made of 304 stainless steel, laser cut with sides welded on and ground smooth. The “branches” will be in aluminum and stainless steel, painted with marine grade epoxy. The crank is built of 5/8” thick stainless welded to a 1 ¼” shaft supported by 2 pillow block mounted industrial bearings. It is designed to withstand a baseball bat attack unscathed. The sculpture weighs approximately 1500 pounds.



## Conservation and Maintenance

Maintenance will consist of greasing bearings and lubing the drive chain. All bearings should be greased once a year, drive chains should be spray lubed at the same time, but given the low loads and speeds at play, they can survive on as little as once every 5 years. The more frequently they are lubricated, the longer they will last. I have similar mechanical systems in sculpture in place with infrequent lubrication that are in great condition 20 years on. All mechanical parts are off the shelf industrial grade units, tried and tested in industry, locally and easily available for replacement, but massively over-designed. Where they can handle thousands of pounds of load, they will see a hundred pounds at the most; designed for 3000RPM 24/7, they will see sporadic used at 10-100RPM. Access panels provided will allow easy access, held in place by tamper-resistant hardware. Lubrication will take simple tools and require a single person less than an hour. The tower is finished with a fine random-orbital sanding, that creates a beautiful matte finish with the illusion of depth, safe to touch, not too brightly reflective, and easy to clean of graffiti.



The completed project will have a user's manual complete with maintenance instructions, backed up by how-to photos, as well as a color palette packet and the original design and engineering drawings.





## Timeline

I will design the project in fall of 2025 and winter of 2026, then fabricate in summer 2026. We will have concrete site work done in late August/early September and install in September 2026. Installation includes clean up from installation.



Budget		\$800	/day		
		days	item cost	cost totals	
Technical Design		14	11200	11200	
Materials	base plate		400		
	body stainless		5200		
	access panels		350		
	donut stainless		1200		
	crank		240		
	shafts		300		
	shaft bearings		600		
	shaft conx to blade		1200		
	blades		3000		
	blade drive rods		400		
	internal brackets		600		
	drive bearings		240		
	drive geardown box		700		
	drive sprockets		480		
	drive chain (corrosion resist)		640		
	chain idlers		500		
	drive conx rods		350		
	nuts & bolts		600		
			17000	17000	
Fabrication	base plate	1	800		
	body stainless	10	8000		
	access panels	4	3200		
	donut stainless	4	3200		
	crank	2	1600		
	shafts	2	1600		
	shaft bearings	1	800		
	shaft conx to blade	5	4000		
	blades	8	6400		
	blade drive rods	2	1600		
	internal brackets	4	3200		
	drive bearings	2	1600		
	drive geardown box	2	1600		
	drive sprockets	1	800		
	drive chain (corrosion resist)	1	800		
	chain idlers	1.5	1200		
	drive conx rods	1.5	1200		
	assemble/test	2.5	2000		
			43600	43600	
Engineering			4000	4000	
Plating (sprockets)			400	400	
epoxy coating (branches)			3000	3000	
transportation			800	800	
Installation	concrete site work		6000	6000	
	time	3	2400	2400	
	equipment rental		1600	1600	
Contingency		10%		10000	
			total	100000	

# TODJI KURTZMAN SCULPTURE

## Boones Ferry Park Public Art Proposal

To Honor

### THE ESSENCE OF THE RIVER

# THE MAGIC LEAKY CANOE

A Public Art Sculpture and Children's Story Inspired by  
Tuck'ush A Winch Katchia, Wasco Medicine Chief, Aka Ken Smith



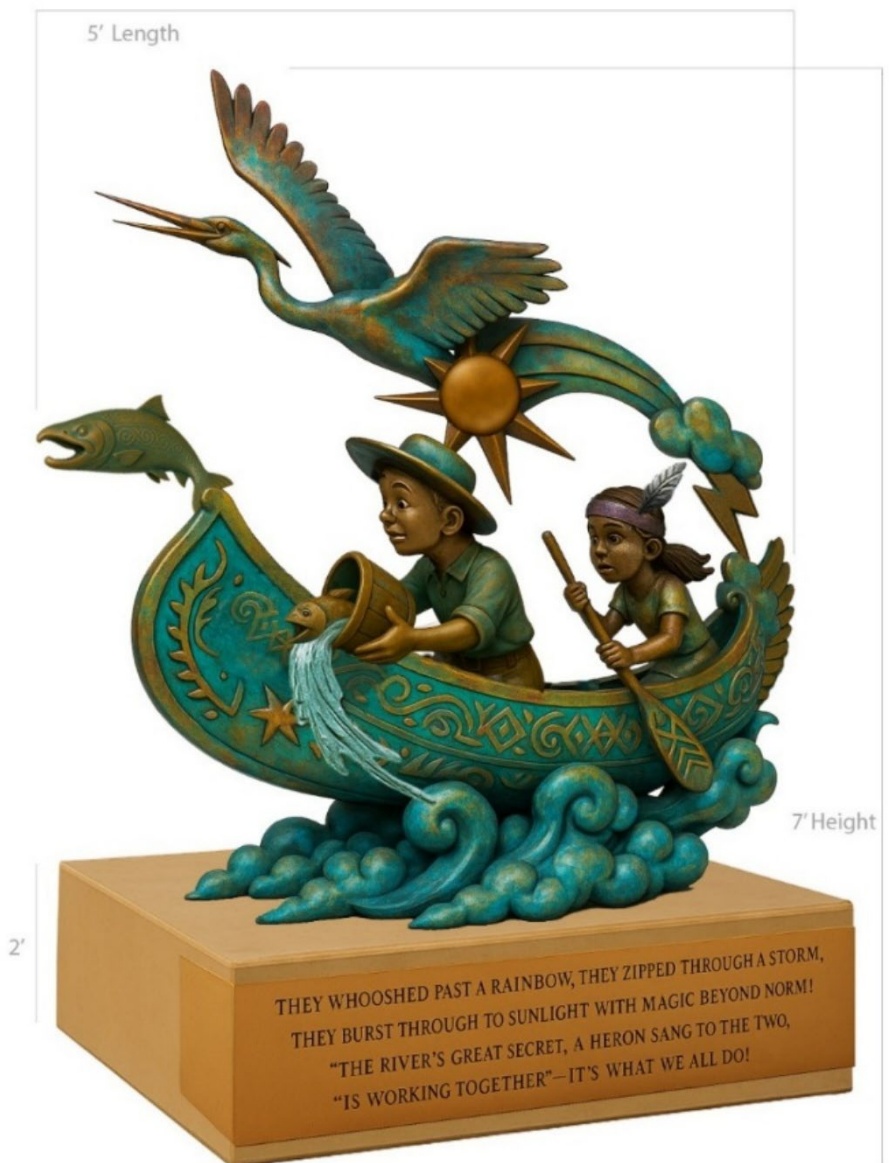
#### Proposed Sculpture & Plinth Design

Medium: Bronze  
Size: 5' x 4' x 7'

Bronze is the most durable and low maintenance public art medium with a potential 4000 year longevity.

This sculpture could become an heirloom public artwork with an allegorical story, based on the history of the site for the benefit of countless future generations:

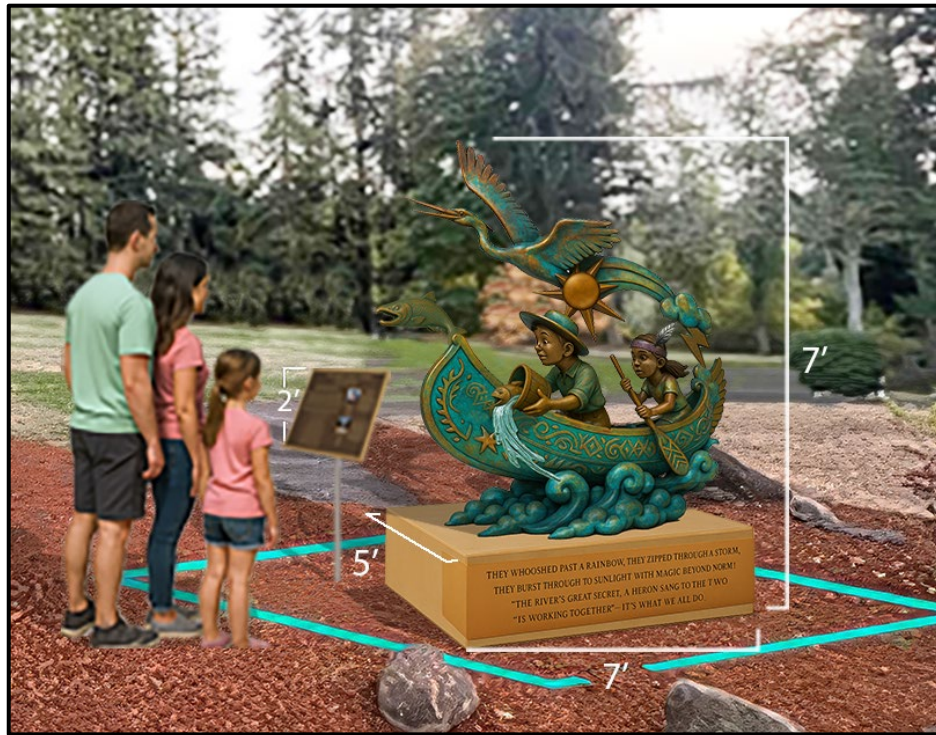
**The Magic Leaky Canoe**  
**Teaches Us to Bail and Paddle Together and That is the Magic!**



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899

# TODJI KURTZMAN SCULPTURE

## Scale at Site



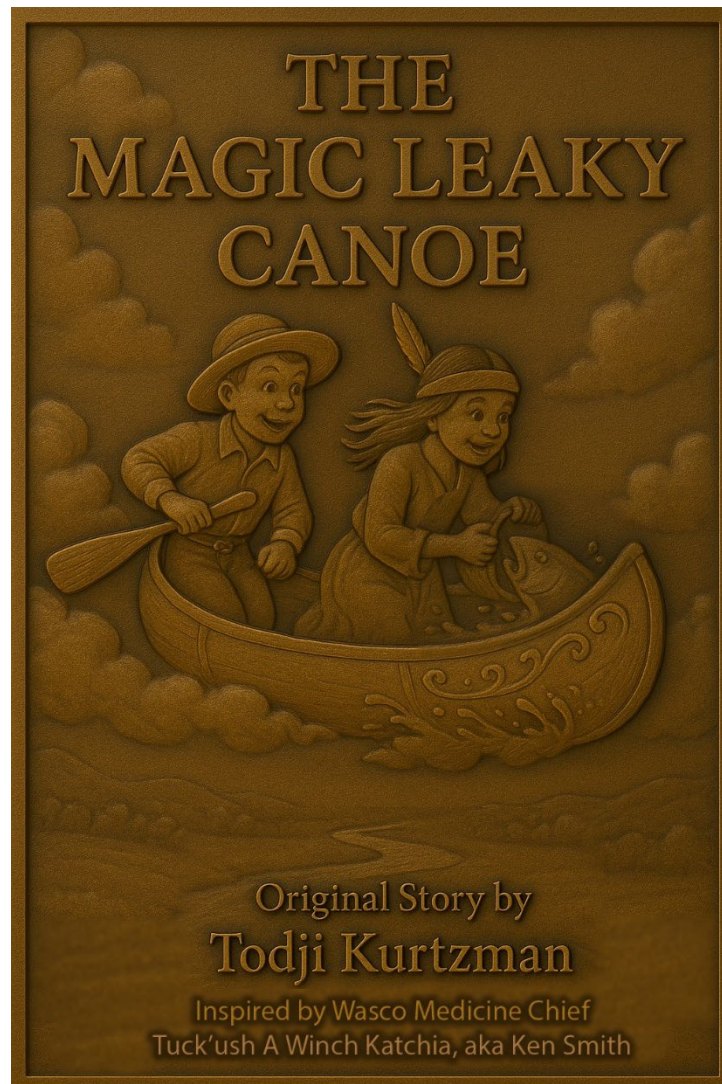
TODJI KURTZMAN SCULPTURE LLC  
 PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
 WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE

## The Magic Leaky Canoe Storybook

I've designed the sculpture and storybook illustrations to evoke the feeling of a nineteenth century children's storybook. The RFP finalists were informed that site #1 has ten times the foot traffic because families pass this area on their way to the playground; so I have designed this project to appeal to both children and adults. Visitors can take a picture of the QR code on the plaque to instantly see this six page children's story on their cell phones.



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE

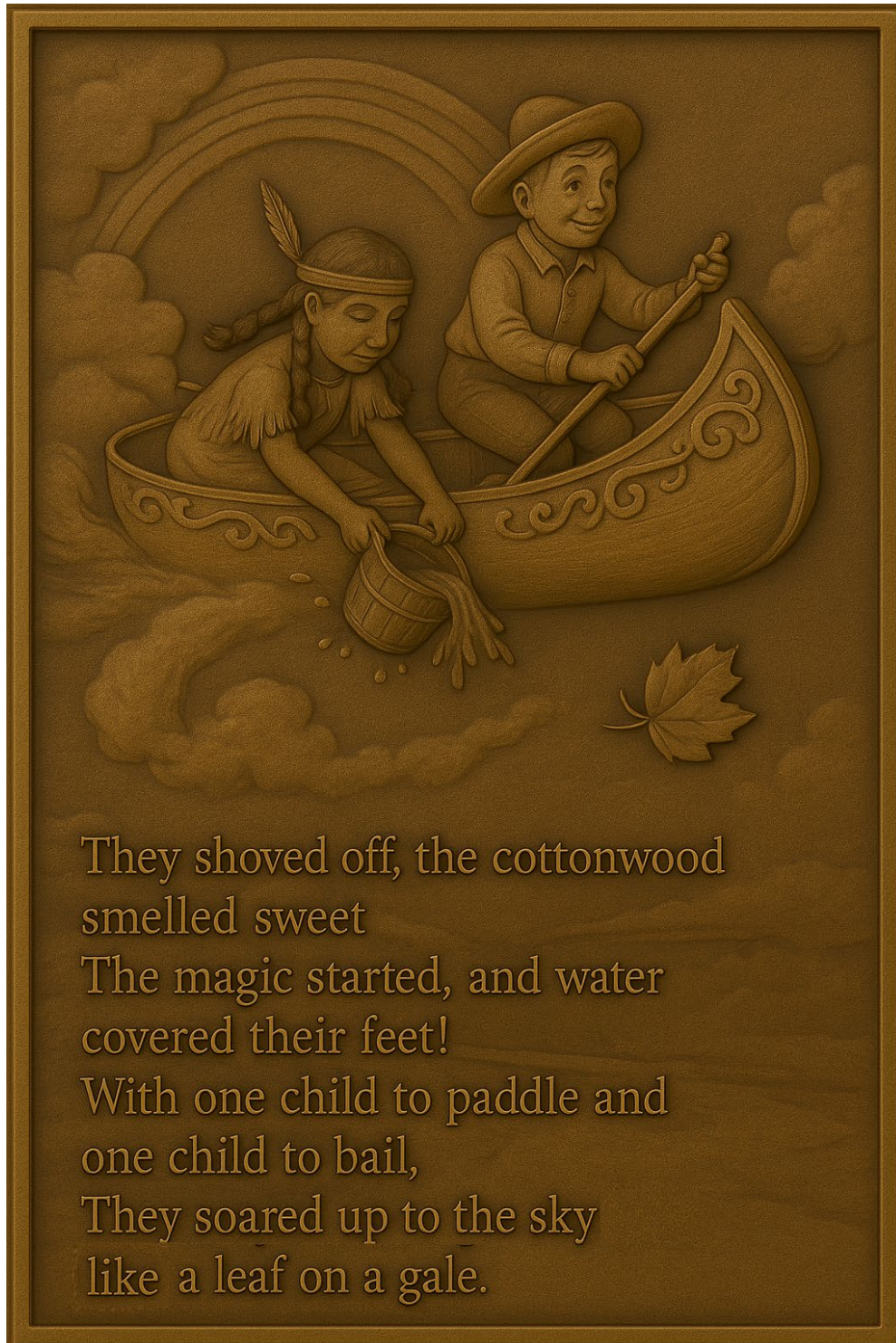


By the bend of the river,  
where cottonwoods grew,  
Sat a glowing old magic canoe.  
“Too leaky,” said the Pioneer boy.  
“Too magic,” said the Native girl  
with joy.

TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE

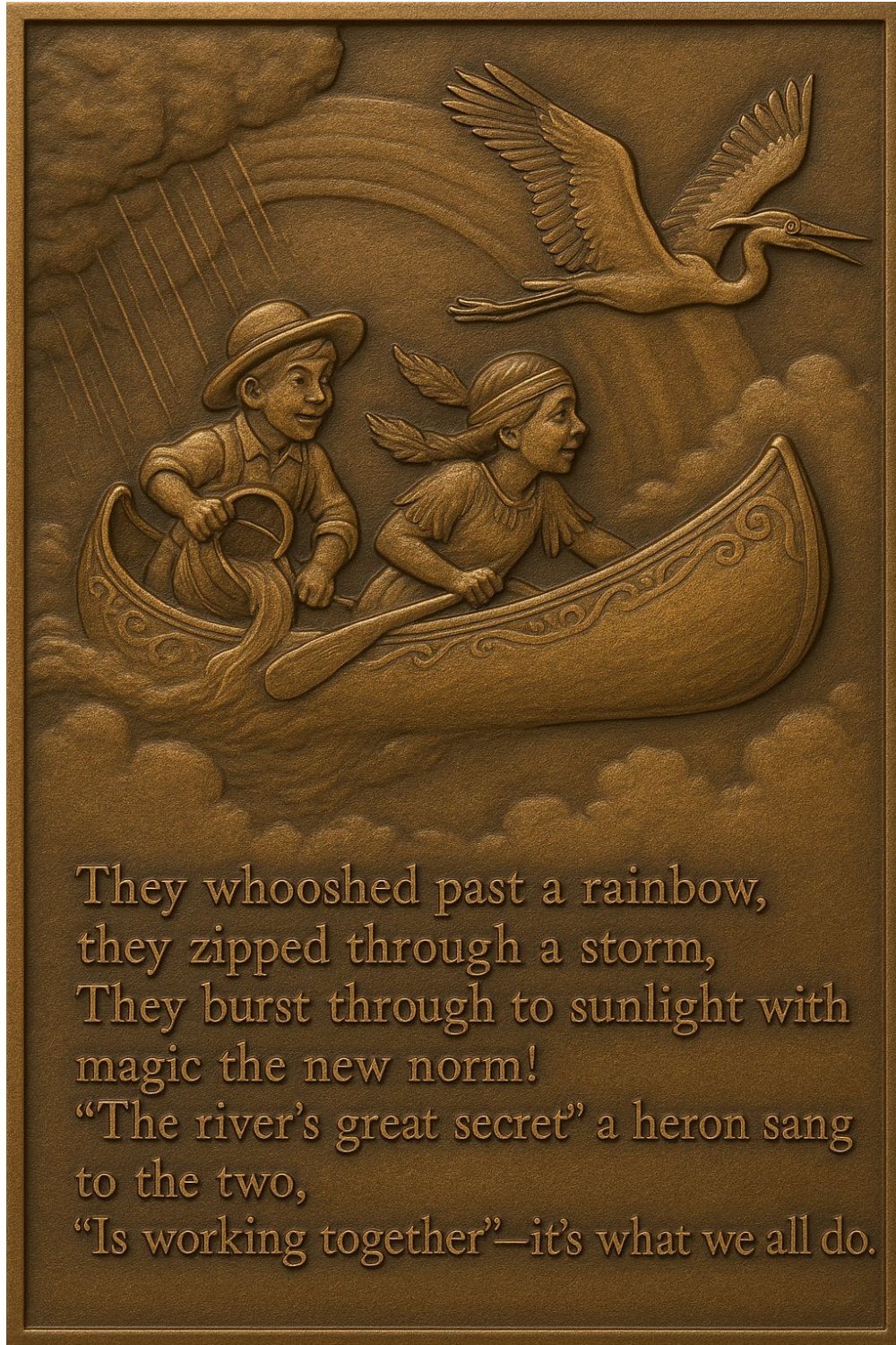


They shoved off, the cottonwood  
smelled sweet  
The magic started, and water  
covered their feet!  
With one child to paddle and  
one child to bail,  
They soared up to the sky  
like a leaf on a gale.

TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



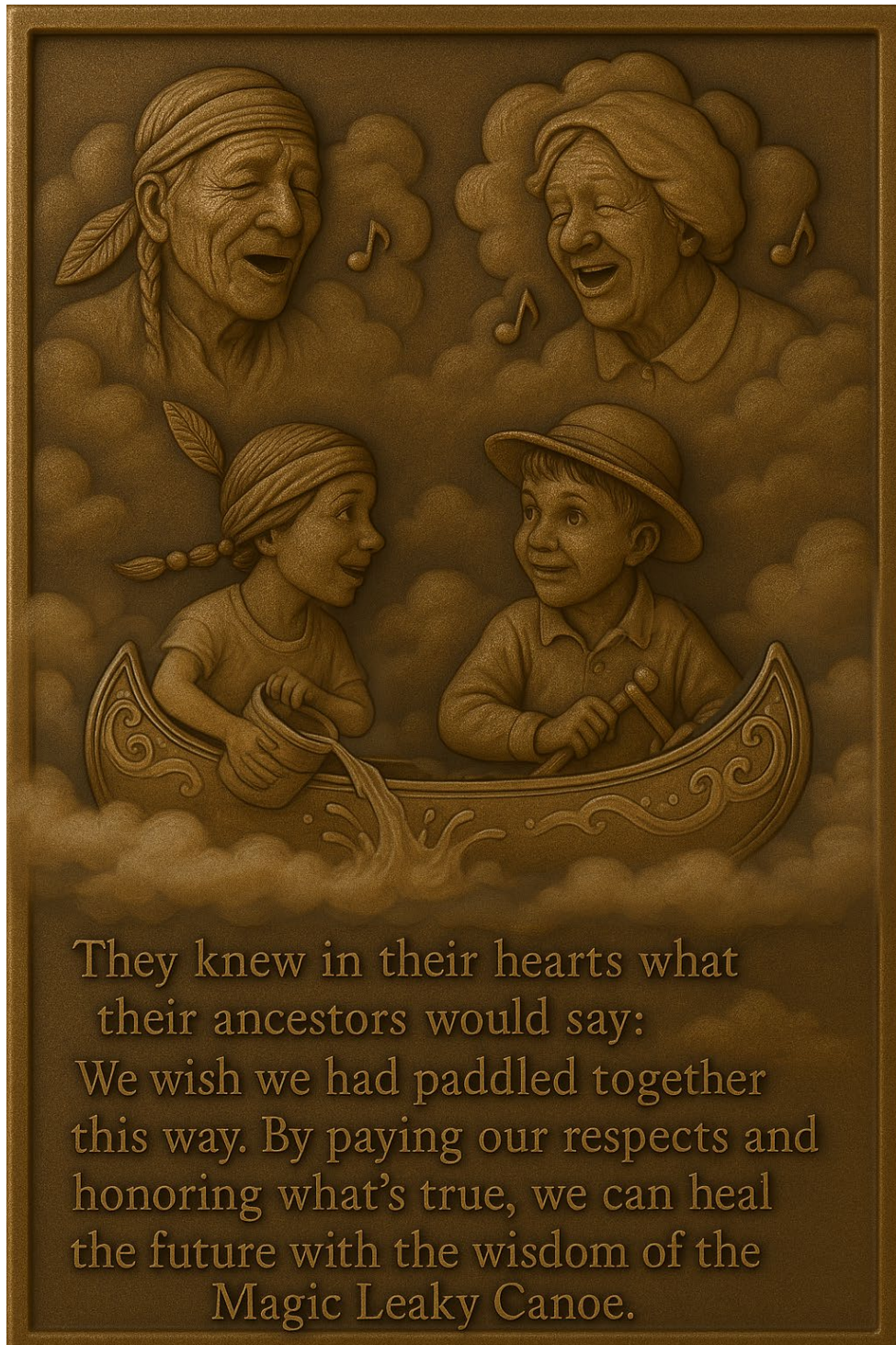
# TODJI KURTZMAN SCULPTURE



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



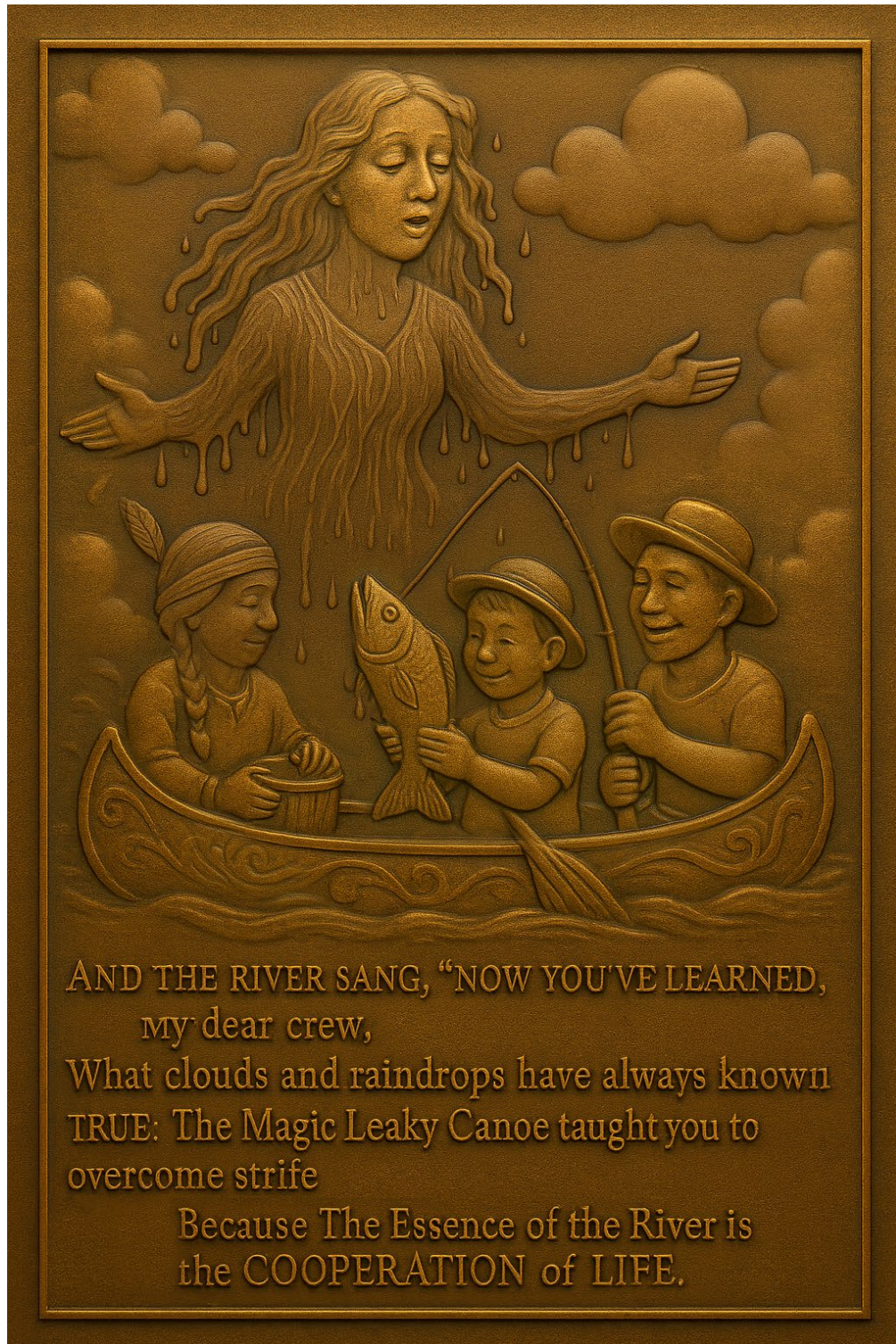
# TODJI KURTZMAN SCULPTURE



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE

## PLAQUE

This bronze plaque will be placed adjacent to the sculpture. Please zoom in to read the text. The plaque text and biographies of these two honored participating community members are also in the following pages.



**TODJI KURTZMAN SCULPTURE LLC**  
**PORTLAND OREGON / RIO DE JANEIRO BRAZIL**  
**WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899**

# TODJI KURTZMAN SCULPTURE

## Artist Statement & Inspiration

Todji Kurtzman Sculpture LLC brings my 30 years of professional fine art sculpting experience, which includes the design and production of 18 bronze monuments since 2007. I've always been inclined towards storytelling, and this project brought out a skill set from my previous career in clay-animation and stop-motion film. I moved to Portland in 1998 when I was hired by Will Vinton Animation Studio (the predecessor of Laika Studio) to animate for two prime time television series featuring well known celebrities. I had been working at MTV in NYC at the time and Will Vinton hired me because my short stop-motion film had been the official selection at the world's top film festivals: Cannes and Sundance, with additional screenings at the Smithsonian Institution and HBO amongst television broadcast on 5 continents.

In the process of researching the history of Boones Ferry Park, my background in animated storytelling re-sprouted, and I created a children's story of "The Magic Leaky Canoe", where the leak teaches people to bail and paddle together, and that is the magic!

The story was inspired by my friend and neighbor Ken Smith, a 91 year old Wasco Medicine Chief, who I often heard joke: "We are all in this leaky canoe together." And this turns out to be more than a joke. Native American dugout cedar canoes required bailing and paddling together, which was the Native American ancestral ferry practice for river and ocean going canoes, rain or shine. Ken has been generous to share ancestral knowledge of the local Native American ferry system with us for this project in a 45 minute video interview that I already recorded.

I see this as an opportunity to recognize Boones Ferry Park as both an ancestral Pioneer ferry site started by the Boone family, and also an ancient Native American ferry landing, with a bronze sculpture to commemorate the depth and importance of this community heritage at this historical site.

We can raise each other's dignity in the present by paying our respects to the Native American ferry system of the past, their descendants in the present, and we can serve countless future generations with a commemorative bronze sculpture that carries a simple allegory of timeless wisdom for children and adults: *Bail and Paddle Together*.

For me, the *Essence of the River* is life, and the essence of *Life* is the interconnected web of cooperation between all of mother nature's people, fauna and flora. The Wasco name for the Columbia River is N'chiwana, which means *River of Life*. This is my inspiration for this project.

# TODJI KURTZMAN SCULPTURE

## Inspiration, Ecology and Symbology

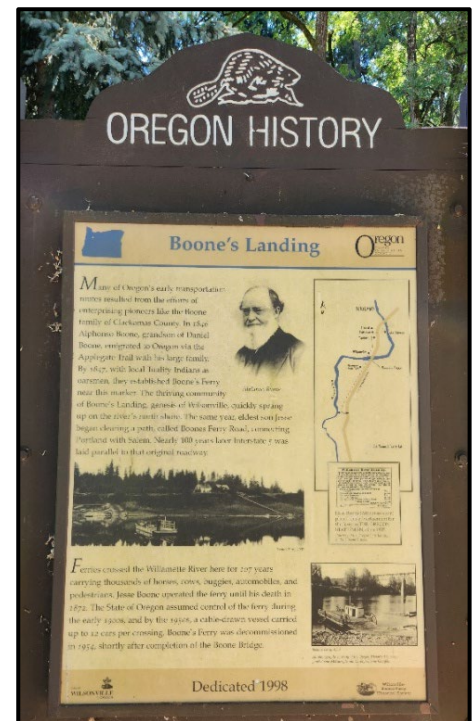
Salmon bring billions of tons of nitrogen and nutrients back to the forest ecosystems from the ocean when they return upriver to spawn and die. Their nutrients are distributed by predators and scavengers which in turn fertilize the flora, which feeds the fauna in the age-old cycle of life. The Magic Leaky Canoe has a Chinook Salmon at the bow and Eagle feathers at the stern. Herons are native to Oregon and rivers are their habitat. Native Americans used canoes to cross and navigate the rivers rain or shine, and Pioneers and Native American ancestors make the whole of our collective history.

The colors of the bronze Magic Leaky Canoe are natural hues of greens and blues with semi-polished bronze, which will harmonize and complement the colors of the grass, mulch, forest and sunlight of the park.

## Site Integration & History

Boones Ferry Park has yet to recognize the Native American ferry system that most likely operated in this exact same location for untold millennium. There likely were already landings on both sides of the river, with ancient paths going to and from the landings when the Boones and other pioneers arrived.

I asked Ken and he does not know of any recognition of the Native American ferry system anywhere. This is significant because everywhere there is an old bridge, there likely was an ancient old growth, dugout, cedar canoe ferry landing with clearings and paths to and from. You can hear Ken talk about this in his video interview.





# TODJI KURTZMAN SCULPTURE

The photo of the current plaque in the park titled “Oregon History” mentions the Tuality Native Americans as the first oarsmen employed by the Boones for their early ferry in one sentence. *Within that one sentence are untold millennia of ferry history that I believe is worth expanding upon to learn a little more.*

The BFP Master plan states that “The ferry site is reported to be along an ancient Native American trail that crossed the river here. According to a description published on the McMenemy web site, Native Americans helped carry customers across the river in their canoes in the early days of the ferry’s operation.” This fascinating part of the site’s history could be further developed into a cohesive BFP Public Art Masterplan.

The story of the Magic Leaky Canoe pays our respects to the Native American ancestors and their descendants with an allegory to serve future generations: *Bail and Paddle Together.*

This is my design for a 24” x 24” bronze plaque to accompany The Magic Leaky Canoe sculpture:



**TODJI KURTZMAN SCULPTURE LLC**  
**PORTLAND OREGON / RIO DE JANEIRO BRAZIL**  
**WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899**

# TODJI KURTZMAN SCULPTURE

## Commemorative Plaque Text

### *In Honor of the Native American Ancestral Ferry System*

*Indigenous peoples from the Kalapuya, Clackamas, Tualatin, Molalla, Chinook, Wasco and countless tribes over time crossed this river for hunting, trade, ceremonies, connection, vacations and migration for untold millenniums. Their carved cedar canoes were part of a sophisticated system of river crossings that are an important part of Oregon history.*

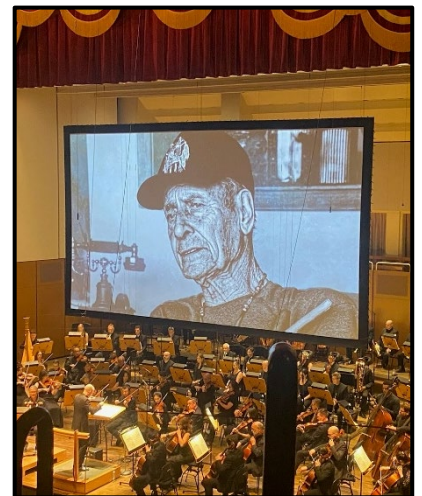
*Where there is an old bridge, there likely was a pioneer ferry before, and where there was a pioneer ferry before, there likely was a Native American Ferry long before. We pay our respects to the Native Americans ancestors, their ferry systems, and their descendants who are our family, friends and neighbors.*

## Community Participation and Public Engagement

Two respected local elders have agreed to participate in this project to represent descendants of Native Americans and Pioneers and to offer words of affirmation to encourage us to *Bail and Paddle Together*.

### *Native American Representative:*

Ken Smith is a 91-year-old Wasco Medicine Chief and one of the last speakers of seven local Indigenous dialects taught to him by his grandfather who raised him. His grandfather lived 116 years from 1834 to 1950! Ken is a neighbor and a friend. He is very well spoken, and his photo (see adjacent) was recently projected with the Oregon Symphony as part of a visual presentation of Native American history for a symphony written to honor Celilo Falls on the Columbia



# TODJI KURTZMAN SCULPTURE

River, which was a Native American Salmon fishing site before it was submerged when Bonneville dam was built in 1938.

As a friend, I was invited to attend the 30-year vow renewal of Ken and his wife Heidi's wedding anniversary a few years ago at the Vista House in the Columbia River Gorge, which is where they first met, and near where we all currently live.

I video interviewed Ken and Heidi on August 18<sup>th</sup>, 2025. Heidi has become very knowledgeable from 30 years of being married to Ken. The entire video interview can be made available to the public by scanning a QR code on the bronze plaque.

A two-minute short preview video with Ken talking about Native American dugout cedar canoes and how the Native American ferries operated in this area can be viewed by clicking the link below, or by copying and pasting this web address into a web browser: <https://youtu.be/8mfezVHg0ns>

## Pioneer Representative:

Janet McGarigle is a 4<sup>th</sup> generation direct descendant of the famous Daniel Boone of American folklore, and she lives close to Boones Ferry Park. Please see her letter below:

Dear City of Wilsonville Public Art Committee,

I am excited and honored to have been asked by such a prestigious sculptor as Todji to be a part of his proposal to produce public art for Boones Ferry Park which bears my namesake.





# TODJI KURTZMAN SCULPTURE

I am a 4<sup>th</sup> generation great granddaughter of the famous frontiersman Daniel Boone. His oldest grandson Alphonso and his family migrated to Oregon in 1846 and built the Boones Ferry & Boones Ferry Road.

I am 81 years of age, and the Boones Ferry Park holds many special childhood memories for me. At age 10 I rode the Boones Ferry during the last trip across the Willamette River when it was decommissioned in 1954. Later that day I was part of the "Christening Ceremony" of the new I-5 Boone Bridge with the governor. I am in the right bottom corner of the adjacent photo that is currently displayed on a plaque in the park. During adulthood I have been actively involved in keeping Boone history alive locally and nationally.



In retirement I reside in nearby Charbonneau, a lovely community across the Willamette River from the park. Charbonneau is located on the original Boone-Curry land donation claim of my ancestors.

The concept for the Magic Leaky Canoe is meaningful and I am excited to participate by offering words of affirmation to encourage people to bail and paddle together to support the theme of the "Essence of the River" through cooperation with each other and nature.

Todji has proposed to conduct a video interview of me that can be accessed via a QR code on the sculpture plaque that visitors to the park can scan with their cell phones and see the interview while in the park. I am available and delighted to participate should this project be chosen.

Janet Boone McGarrigle

# TODJI KURTZMAN SCULPTURE

## Proposal: The Magic Leaky Canoe

Since ten times the current foot traffic in the park is headed for the playground, and the history of the site is from the 19<sup>th</sup> century and before, I've taken inspiration from old fashioned children's book illustrations, with my own stylistic touches. The second verse from the story is inscribed on the plinth, which makes this design a large bronze sculpture storybook illustration.



## Interactivity

There are three levels of interactivity available to different levels of age and interest:

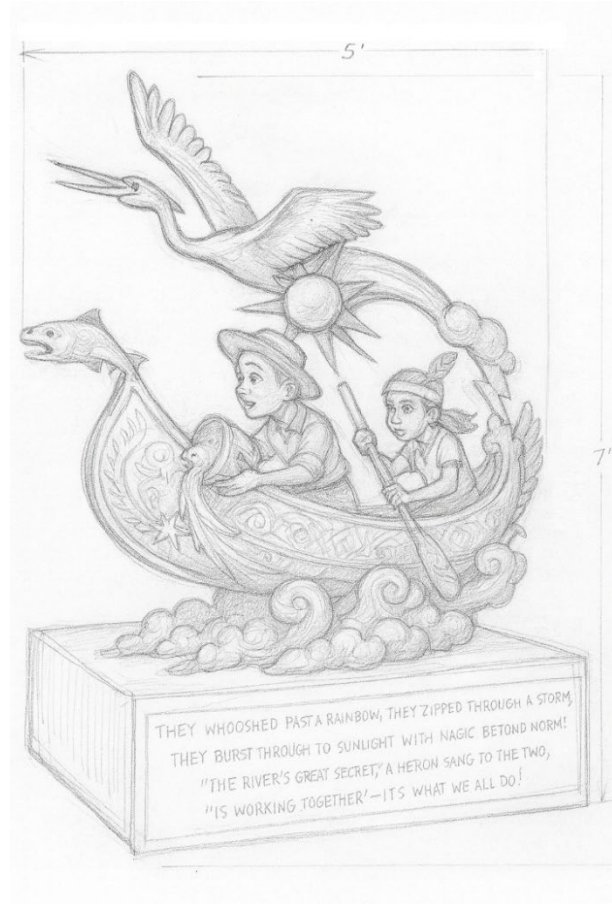
- 1) Children and adults can walk by and enjoy the sculpture's fun aesthetic appeal.
- 2) People can read the plaque and learn a little about the ancient history of the site.
- 3) People can scan four QR codes with their cell phones and:
  - a) Watch two separate video interviews with the community participants
  - b) Read the storybook
  - c) Visit the artist's website and watch the artist speak about the concept of the sculpture and how it was made.

# TODJI KURTZMAN SCULPTURE

## Proposed Sculpture Design

The design of the finished sculpture will be 90% similar to the line drawings below, and the colored drawing is the following page; I am open for revisions requested by the committee, and I will have the latitude to improve the design as I work on it.

The finish for the bronze is a blue-green verdigris patina with bright teal and blue highs and warm semi-polished bronze edges, accented with golden highlights, slightly glossy; raised geometric motifs on the canoe; stylized cloud base; Chinook salmon on the prow, Bald Eagle wing abstraction at the stern. Heron, Sun, Rainbow, Cloud and Lightning bolt attaching to the stern and the Sun attaching to the boy's hat with stainless steel interior armature for strength. Boy is exhilarated and bailing, girl determined and paddling. The 2<sup>nd</sup> verse from the storybook is inscribed on a tinted concrete plinth.



TODJI KURTZMAN SCULPTURE LLC  
 PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
 WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899



# TODJI KURTZMAN SCULPTURE

## Proposed Sculpture Design



TODJI KURTZMAN SCULPTURE LLC  
PORTLAND OREGON / RIO DE JANEIRO BRAZIL  
WWW.TODJI.COM TODJIKURTZMAN@GMAIL.COM (503) 957-7899

# TODJI KURTZMAN SCULPTURE

## Public Feedback

I wish for the Magic Leaky Canoe to appeal universally, so I have attempted to simplify a very complex history into what I believe to be one simple universal principle: When things are difficult, it works out better when people choose to work together.

I have invited Ken and Heidi to share my proposal with the Native American Community. I wish to have their support in this project, and I am open to make revisions to my proposal that deepen respect and understanding of the history and feelings that are current. The shadow of this history is very dark. Ken has shared some of his firsthand experiences with me. The only answer I have is to pay my respects and honor what is true, and to honor all the truths. Official apologies are both present and missing, and I believe that they matter. I believe that time does heal all wounds in mother nature's time and wisdom. History repeats itself, and my hope is that children who are taught to work together during times of adversity will hopefully grow into adults that choose to work together in times of adversity. Those are my wishes for this project, and I am open to feedback and to make revisions to further the higher purpose.

I am also open to feedback and ideas from Janet and Ken who have not yet seen this proposal. I wish to craft it to everyone's satisfaction.

## Materials, Longevity & Durability

Bronze is the most durable, lowest maintenance and longest-lasting public art medium with a potential lifespan of 4,000 years with no maintenance. In comparison, stainless steel is stronger, the fabrication process can be less expensive, but its life expectancy outdoors is 20 to 50+ years depending on the grade. Cor-Ten steel can last 40 to 100 years and has a rusted surface. All metals are affected by environmental conditions.

The finish on the bronze is a patina made from copper and iron nitrate. Patinas are a living finish and they change with time. Patinas can develop beautiful depth over centuries. Natural green and blue are forest and river colors which will integrate into the natural beauty of the park.

Plinth: Concrete tinted with Davis concrete tint, perhaps Omaha Tan, seen in the adjacent photo. Mixing colored pigment in with wet concrete ensures that the color goes throughout the concrete. When concrete that has only been colored on the top surface gets chipped,



# TODJI KURTZMAN SCULPTURE

which is inevitable over time, the chip shows grey and looks cheap. Concrete that is tinted throughout does not show chips as much, because the color remains the same under the surface. The plinth will be engineered, stamped and approved according to city code, and built by a city hired contractor as specified in the RFP contract.

**Sculpture Anchoring:** 3/4 or 1" diameter stainless steel threaded rods set in epoxy in holes drilled into the concrete plinth is the industry standard to secure bronze sculptures to plinths.

**Maintenance:** A maintenance and color packet will be provided upon project completion. Waxing the bronze bi-annually is recommended. The sculpture will last for millenniums without any maintenance.

**Durability:** An unskilled vandal with a hammer could total a car in 5 minutes. Comparatively, heavy hammering on bronze monuments would only produce surface impact marks, and a vandal would likely injure themselves before damaging the sculpture; unless they were skilled, or using power tools. Spray painted graffiti can be removed with acetone, and if the city follows the maintenance instructions and waxes the sculpture bi-annually, spray paint would dry on top of the wax coating and it would be easy to clean with acetone. Onsite re-patination is a bronze restoration service that some art foundries provide.

\*Note, I attended the ACHC meeting on April 16<sup>th</sup> and a committee member commented that images of my sculpture that I had submitted did not look strong. To follow up on any questions of durability, the sculpture that was commented upon had been engineered to withstand California earthquake code and designed for kids to climb on. It was engineered, stamped, inspected by the city and installed seven years ago and there have been no issues. I built bronze monuments that were installed as far back as 2007 which have had no issues.

## Lighting

The RFP states that: *Artists/teams are encouraged to incorporate a lighting plan for their finished work(s) as a system for viewer enjoyment and vandalism deterrent. The City may consider moving electrical access to any of the identified zones for the awardee(s). If the artist/team chooses not to include their own lighting system, the City may add uplighting at their determination.*

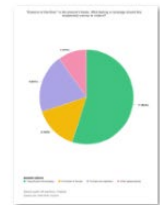
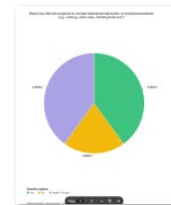
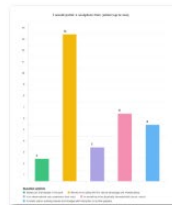
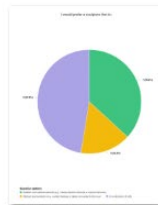
As this clause states that the city "May" provide electricity. I will provide a lighting design that will best accentuate the sculpture at night. If the city chooses to run electricity to the sculpture and install the lights, my lighting plan will be available.



# TODJI KURTZMAN SCULPTURE

## Community Public Art Survey

I created the concept and design of the Magic Leaky Canoe to conform to the statistics of the interests of the community from the survey, although the quantity of respondents was small. All the interests that were voted on in the survey are represented in my design: The Willamette River's historical importance, wildlife, community / Indigenous heritage, nature, people, community engagement, interactivity and colors that blends into the park. In terms of style my design is both representational with abstract with symbolic elements. The natural green, blue and gold patina will blend subtly with the natural landscape. The plaque and QR codes make the sculpture interactive and educational. Education was not one of the questions asked of the public in the survey, and if it had, I surmise that people would have voted in favor of an educational component.



## Budget

Artist RFP Design Fee (April 16th- August 25th) 3 months full time work	\$1,500
Artist Sculpting Fee, 3 months	\$35,000
Bronze Art Foundry Casting Fee: 5' x 3' x 5' Length Bronze	\$34,000
Engineering & Stamped Drawings	\$5,000
Bronze Plaque	\$5,000
Sculpture Transportation and Installation	\$5,000
Tinted Concrete Plinth 7' x 5' x 2'	\$5,000
Insurance	\$1,000
Contingency (10%)	\$10,000
<b>TOTAL</b>	<b>\$100,000</b>

\*Estimated hourly pay for my 6 to 7 months total full-time work is \$30 an hour.

# TODJI KURTZMAN SCULPTURE

## Timeline

Sculpting and Drafting: Nov 2025 - Jan 2026

Sculpture Casting, 6 Months: Feb 2026 – July 2026

Plinth Construction & Prep: July 2026

Sculpture Delivery and Installation: August 2026

Community Dedication Event: August / September 2026

Thank You For Your Consideration



# City of Wilsonville, OR: Boones Ferry Park Proposal

Milo White (metal) + Lin McJunkin (glass)



Zone 1: Playground  
"Taking Flight" (12' H)



Zone 2: Garden Pad  
"Legacy Blades" (12' H)



Zone 3: SE Field Edge/River  
"River Life" (6' H)



# Boones Ferry Park: All Zones from SE facing NW

Zone placement is approximate; not to scale.

Item 6.

2





**ZONE 1:**

**"Taking Flight" (12' h)**



*Item 6.*

54

# Zone 1: Playground with photoshopped glass

Item 6.



Photo of Swallowtail



Glass sample

55



"Taking Flight" (12'h)

White+McJunkin 2025



# ZONE 1: Playground/Walkway: "Taking Flight" (12'h)

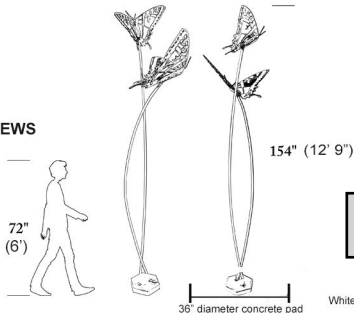
SIDE VIEW



49" ( )

*Item 6.*

FRONT & REAR VIEWS



72"  
(6')

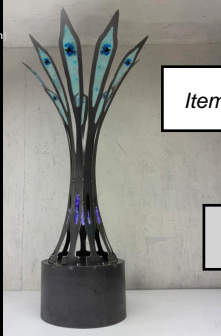
154" (12' 9")

56

36" diameter concrete pad

White + McJunkin 2025

**ZONE 2:**  
"Legacy Blades" (12'h)



*Item 6.*

57

# Zone 2: Garden Pad- glass samples subject option

Item 6.



Glass & subjects may all be different



"Creator's Law" - hand detail



"Stellar Jay" - glass detail



Boone's Ferry

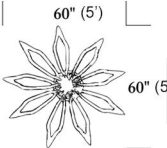
"Legacy Blades" (12' h)

White+McJunkin 2025



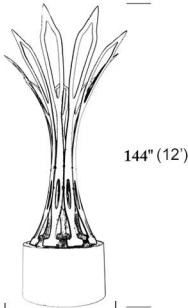
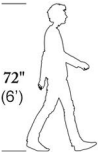
**ZONE 2: GARDEN PAD -  
"Legacy Blades" (12'h)**

**PLAN VIEW (top)**



*Item 6.*

**FRONT & REVERSE VIEWS**



59



## ZONE 3: "River Life" (6'h)

10

Item 6.



White+McJunkin 2025

## Zone 3: Field Edge- glass samples



## Salmon samples





# Zone 3: SE Field Edge, River

White+McJunkin 2025 11

"River Life" (6'h)

165" (13' 9")

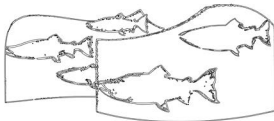
PLAN VIEW



68" (5' 8")

*Item 6.*

FRONT VIEW



72" (6')

41" (3' 4")

REVERSE

72" (6')

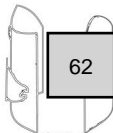


i



72" (6')

4- 2'diameter footings (4th on rear wave)



62

SIDE

**City of Wilsonville: Boones Ferry Park – Milo White (metal) + Lin McJunkin (glass)**  
**“Essence of the River” August, 2025**



Zone 1: Playground/Walk



Zone 2: Garden Pad



Zone 3: SE Field Edge/River

## **INTRODUCTION**

**Zones:** We plan to make a metal and glass sculpture for each of the three zones to address the various aspects of your “Essence of River” concept. Having our team create and fabricate all the sculptures in our “elegant” style will integrate the results while providing a more efficient process. The \$100,000 budget will be divided about evenly between the 3 sculptures. We will discuss each zone separately below, but first, what they all have in common.

### **Elements all 3 sculptures have in common:**

**Collaboration:** This is a COLLABORATIVE process; we are always open to modifying our designs, colors or subject matter to meet the needs of all stakeholders. We have over 20 years’ experience collaborating with large teams of commissioners, project managers, department heads, contractors, engineers and other parties important to the design, fabrication and installation of the work. During finalist interviews and presentations, we assess the stated needs and desires of all the stakeholders and incorporate those into our final design where appropriate.

**Use of Photoshopped images:** Because it is very difficult to cut tiny pieces of glass to fit our small metal models, we use Photoshop to add color and patterns from actual previous work to show color/subject options.

**Concepts:** We based our concepts on the RFP Call, comments and observations made during our two onsite visits and the (rather limited) results of the online survey. These all indicate that the natural environment of the Willamette River’s flora and fauna, as well as the site’s human history, are important to portray in a realistic manner that engages a variety of viewers. We suggest providing a plaque that explains each sculpture and its relevance to the site.

**Research process** specific to site & community: We have visited the site twice to view the details and get a feeling for both the serene and lively aspects of the park. Online research and the existing on-site plaques added specific details about the historic uses of the site, information we have incorporated into our design.

**Summary of intended materials:** We use ArtsWA's *Materials and Fabrication Handbook* to guide our working choices of the very durable and long-lasting materials of Corten (pre-weathered) and stainless steel, and thickly- fused, cast and kiln-carved glass, all of which resist weathering and vandalism.

**Glass insert creation:** Lin does not blow glass, but she creates her unique glass inserts by fracturing sheets of stained glass or recycled extra glass inserts from previous jobs, and reassembling them in molds in her kiln with large chunks of clear glass to achieve her distinct patterns.

**Lighting:** For both aesthetic and safety reasons, all 3 sites would benefit from uplighting provided by the City that follows Dark Sky Regulations.

**Maintainability:** We have safely displayed our steel and glass sculptures in unsupervised public places from snowy Montana to Tucson's blistering desert and expect them to perform as well in Wilsonville, Oregon. The artists can easily repair or replace any damage for an hourly fee.

The sculptures maintain their integrity through the use of stainless or Corten (pre-weathered) steel and thickly cast, permanently colored glass. Annual dusting and gentle washing/rinsing with mild soap and water will suffice to remove bird droppings and road grime. Windex © can also be used to polish both the glass and the metal. A readily available, environmentally safe gel product called CitriSurf © can be brushed on and hosed off to easily remove any errant rust from stainless steel. We confirm that we will provide a **maintenance and color palette packet** (if needed) upon project completion.

**Feasibility:** Our past commissions and references from those jobs speak to our ability to manage all aspects of this project, including collaboration, budget, fabrication, and installation. (See our Resumé in RFQ.) Lin, our Project Manager as well as glass artist, keeps in frequent contact with the commissioning agent's Project Coordinator through email, phone and progress photos during all phases of a commissioned project. Studio visits are encouraged.

**Safety:** We will elevate above 6' any elements of a sculpture that might pose a safety risk to the public. The bases help to prevent them from being climbed on, and landscaping elements help distance the sculpture from visitors while enabling safe, easy mowing around the sculptural sites.

**Any special requests of the City:** In addition to the items listed in your RFQ that the City will provide ("light site prep such as removal of soil, removal of landscaping, grading, etc" and "demolition of old materials" and "landscaping to benefit the artist's work"), we will need **access** to power, water and restrooms during the site prep, installation and clean-up phases. **On-site storage** could be helpful during the installation phases overnight if we install all 3 sculptures. We will also need **security fencing** around each sculpture/area as we prep for and install them.

**Dedication:** We plan to participate in any community celebration of the successful completion of our project, the culmination of the many years of work to plan, fundraise and oversee by many stakeholders.

**Estimated timeline:**

October/November, 2025: Upon receipt of a Contract and Design Fee, we will begin the purchasing and fabrication of the materials.

May 15, 2026: We expect to be 1/2 complete by the middle of the timeline.

June 30, 2026: Site prep and concrete pad/footing construction per RFQ

Sept. 15, 2026: Final installation

Sept. 22, 2026: Site mitigation and clean up

Sept. 30, 2026: Project completed and ready for inspection



**Zone 1-** Playground-Walkway Convergence

**Working Title:** “Taking Flight”

**Description/concept/inspiration:** Children at play are a good example of the ways humans grow quickly and change dramatically before our eyes, as butterflies do when they metamorphose and take flight. We chose Oregon’s state butterfly, the Swallowtail Butterfly, common to river areas like the Willamette, as a symbol of the resilient nature, dynamic energy and freedom also typical of most youth. In turn, we can all be inspired by the sculpture to protect butterflies for their role in a biodiverse ecosystem and as pollinators of our crops and flowers.

**Total dimensions:** 12’ 9” h x 3’ 5” w x 3’ 5” d

**Metal:** Two butterflies of 3/16” stainless steel will be perched on 2-3” stainless steel plant stem-like tubing that will sway slightly in the breeze, suggesting flight. The butterflies will have steel cut-outs for the glass inserts.

**Glass:** Each cutout in the steel of the butterfly wings will be filled with 3/16” thickly-cast glass inserts whose eye-catching colors mimic the real insect’s black base with beige and yellow scales and blue accents around the distinctive orange-red eye spot near the lower margins.

**Base:** We chose not to add a tall base that would distract from the airy openness of the stems. The height of the butterflies provides a feeling of flight, while the slick poles help to prevent climbing. Metal gussets will be added to the stems as needed to reinforce them.

**Attachments:** We hide or use security bolts for all metal attachments, and cold-fuse the glass to metal using an elastomeric product called Lexel ©. The butterflies will be attached to the stems, the stems will be attached to the base, and the base will be attached to the concrete pad.

**Concrete pad/individual footing:** A 36” circular concrete pad will be poured with large embedded stainless steel bolts according to a template provided by the artists.

**Site Preparation:** The City has agreed to grade the slope of this site which will also help prepare it for the concrete pad.

**Installation:** The embedded bolts in the concrete pad will be fastened to the sculpture’s base with tri-groove security nuts.

**Landscaping:** No additional landscaping should be needed besides reseeding the grass.

---

**Zone 2- Garden Pad**

**Working Title:** “Legacy Blades”

**Description/Concept/Inspiration:** This site celebrates the human history of this area and serves as a visual barrier between the Tauchman House (rental) and the playground and fields, an ideal place for guest photos. Paddles suggest both an early Native American and a current recreational form of transportation on this river.

**Total dimensions:** 12’ h x 5’ w x 5’ d

**Metal:** ¼” Corten (pre-weathered) steel will form the base and paddles, with cut-outs for glass inserts in the blades and shafts.

White+McJunkin 4

**Glass:** Each of the 9 canoe paddles will have approximately 3' x 1' cut outs in their metal blades for narrative glass inserts portraying the following subjects important to Wilsonville history: a Native American canoe, a stream flow map of the Wilsonville section of the Willamette River, rainbow trout, Oregon grape (the OR State Flower), Boones Ferry, Tauchman House, a steamboat, and The Boone Bridge, or other symbols chosen with the ACHC. The inserts will consist of 1/8" thick glass details fully fused onto colored 3/16" thick glass backgrounds. **NOTE:** The glass blade and shaft colors, as well as the subject matter of each blade, need not all be the same but chosen with the ACHC.

**Base:** The drum-like base provides an appropriate support for the canoe paddles that can be gusseted for reinforcement as needed.

**Attachments:** The paddles will be attached to the base, and the base will be attached to the concrete pad.

**Concrete pad/individual footing:** A 6' diameter circular concrete pad will be poured.

**Site Preparation:** For the concrete pad.

**Installation:** Large stainless steel bolts will be embedded in the concrete when poured. Those bolts will be fastened to the sculpture's base with tri-groove security nuts.

**Landscaping:** No additional landscaping should be needed besides reseeding the grass.

### **Zone 3- SE Field Edge/River**

**Working Title:** "River Life"

**Description/concept/inspiration:** Depictions of local salmon grace all 4 sides of these two wave-like curves paralleling the nearby river's flow.

**Total Dimensions:** 6' h x 5' 7" w x 3' 4" d

**Metal:** 1/4" Corten (pre-weathered) steel will form the standing waves and 3/16" curved stainless steel will form the fish. **NOTE:** the types of salmon/fish can vary,, as can the glass colors, depending on the ACHC's preferences.

**Glass:** 3/16" thickly cast colored glass will fill the cut-outs in the metal shapes of the salmon.

**Base:** There is no base needed structurally or aesthetically for this sculpture.

**Attachments:** The fish will be attached to the wave walls with attractive 2" stainless steel stand-offs. The waves will be attached to the footings.

**Concrete pad/individual footing:** 2' diameter circular footings will be poured for each of the 4 ends of the wave elements= 8 small footings. Large stainless steel bolts will be embedded in the concrete when poured.

**Site preparation:** for the 4 footings. (Plus demolition by the City of the existing old concrete pad?)

**Installation:** The embedded bolts will be fastened to the sculpture's base with tri-groove security nuts.

**Landscaping:** The grass surrounding the new concrete pad will need to be reseeded.

# City of Wilsonville: Boones Ferry Park - White+McJunkin

## Estimated Budget for 3 sculptures

**NOTE:** The budget will be split about evenly between the 3 sculptures

### METAL

Labor	\$38,000
Materials	\$30,000 *

### GLASS

Labor	\$8,000
Materials	\$4,000

### PROJECT

MANAGEMENT	\$4,000
------------	---------

OR ENGINEER	\$2,500
-------------	---------

**PERMITS** Erika said she'd take care of these

<b>SITE PREP</b>	\$5,000
(Grading- by the City, with Artists)	
Footing prep	
Concrete, pouring (thru the City)	

<b>INSTALLATION</b>	\$5,000
Trucking	
Lifts, cranes	

<b>TRAVEL</b>	\$3,000
Food, lodging, 3-person crew	
2 visits - site prep + installation	

<b>TOTAL</b>	\$99,500
--------------	----------

\* = tariff-dependent cost





## Arts, Culture & Heritage Commission Staff Report

---

**Date:** October 15, 2025

**From:** Erika Valentine, Arts & Culture Program Coordinator

**Subject:** Wilsonville Public Library Children's Section Murals Project – Project Award

### Recommended Action

Approve the Library Mural Selection Panel's recommendation which is to award the project to artist Julia Hunkler.

### Background

The Library Staff approached Erika Valentine, Arts and Culture Program Coordinator, about collaborating on hiring a muralist(s) for the Children's Section at the Wilsonville Public Library, as there was interest from the Library Foundation to fund this project.

Staff developed the [Call for Art](#) which outlines the project scope and all project details, which was posted on August 7, 2025. The deadline for submissions is September 10, 2025. The artist stipend is \$20,000 which is being funded entirely by the Library Foundation. Within the Call it states that popular themes (determined by community engagement with patrons) include: animals, nature, books, and characters; and that the mural should evoke a sense of whimsy, fun and freedom.

The call received 54 applications and staff forwarded 39 of those applications to the selection panel to review and score. The selection panel consisted of: 4 Library Staff, 2 Library Foundation Members, and 2 ACHC members.

The panel's scores were due by September 25, 2025. The panel then met on September 30, 2025. After discussion and voting, the group's recommendation is to award the project to Julia Hunkler. Per the City's Public Art Policy and Guidelines, the recommendation will still get forwarded to the ACHC for final approval.

### Next Steps

If the ACHC approves the recommended artist, staff will begin working on their contract. Prior to the artist creating their unique design, they are expected to attend a site visit at the Library with staff. Upon receiving their design draft, there will be a review meeting for the same panel listed above to provide revisions and feedback. The design would then come to the ACHC for final approval.

### Timeline (subject to change)

<del>Library Staff Community Engagement efforts</del>	<del>July 2025</del>
<del>Call for Art Opens</del>	<del>August 12, 2025</del>
<del>Call for Art Closes</del>	<del>September 10, 2025</del>
<del>Stage One Initial Review</del>	<del>September 16, 2025</del>
<del>Stage Two Selection Panel Review</del>	<del>September 30, 2025</del>

<b>Stage Three Approval by the ACHC</b>	<b>October 15, 2025</b>
<b>Execute Contract with awarded Artist/Artist team</b>	<b>Early November 2025</b>
<b>Site Visit/meeting with Artist</b>	<b>November 12, 2025</b>
<b>Design Due</b>	<b>January 9, 2026</b>
<b>Design Review Meeting</b>	<b>January 13, 2026</b>
<b>Design Approval by the ACHC</b>	<b>January 21, 2026</b>
<b>Installation</b>	<b>Mural complete by March 1, 2026</b>

**Attachments**

1. Julia Hunkler Application
2. Julia Hunkler Resume
3. Julia Hunkler Work Samples

Call ID: 4266823 Artist ID: 624530  
Status: Received

# Julia Hunkler

## Contact

Partner

Email julia.hunkler@gmail.com

Phone

Cell https://www.juliaalexis.art

Web Site

Mailing Address

## Custom Answers

**Please write the following contact information in this order and format (skip social media and/or website if you do now have).**

**Please note this opportunity is only open to Artists living in Oregon.**NameComplete AddressPhone NumberEmailArtist Social

**MediaArtist Website**

Julia Alexis Hunkler  
Portland, Oregon 97202  
julia.hunkler@gmail.com  
@JULIAALEXIS.ART  
WWW.JULIAALEXIS.ART

**What interests and excites you about this specific opportunity?**

I'm particularly excited about the chance to transform the children's section into an imaginative, story-filled environment that sparks wonder and curiosity for young readers. This project aligns with my passion for community-engaged murals that invite people of all ages into spaces of color, play, and belonging.

**Briefly describe your methodology and approach to public art works, design and community engagement.**

My approach to public art begins with listening, gathering stories, values, and imagery from the community to ensure the design feels rooted in place and reflective of those it serves. From there, I translate that input into layered, accessible artwork that balances strong design with imaginative storytelling, inviting people of all ages to find themselves within the mural.

**Briefly describe your preference for installation (hand painting on site, or working on panels off site to then be installed, a combination of both, etc.) We understand this is not set in stone and may change as an artist sees the space, etc.**

My preference is to hand paint directly on site, as it allows the work to respond fluidly to the space and creates opportunities for community engagement during the process. I am flexible with work hours and can adjust to paint outside of normal library hours if needed to minimize disruption, while also remaining open to incorporating panels if that best serves the project.

**Please upload your Artist Biography, including any significant and relevant work experience to this project. Please limit to 2 pages.**

Julia Alexis Hunkler - Resume 2025 (1).pdf

**Please include two professional/work references in the following format:**NameOrganizationE-mail AddressPhone Number

Elizabeth Ellison, Portland Street Art Alliance, elizabeth@pdxstreetart.org  
Leslie Cody, First Baptist Church (Previous Client), leslieanncody@gmail.com

**I have read the entire PDF Call for Art Application linked on the main page through Call for Entry or at [www.wilsonvilleoregon.gov/residents/page/public-art](http://www.wilsonvilleoregon.gov/residents/page/public-art)**

Confirmed

**I confirm I currently reside in Oregon or Washington. If you do not reside in Oregon or Washington you are ineligible to apply.**

Yes

## Art Detail

Category

Statement



# JULIA ALEXIS HUNKLER

MURALIST & FINE ARTIST

Julia Alexis Hunkler is a Portland-based muralist and fine artist who uses large-scale works to reclaim beauty in public spaces, weaving community narratives with vibrant, expressive imagery. With murals spanning the Pacific Northwest to the Southeast, her work reflects a deep engagement with place, storytelling, and the transformative power of art.

Item 7.

// PORTLAND, OREGON

## EDUCATION

UNIVERSITY OF NORTH CAROLINA AT CHARLOTTE

BACHELOR OF SCIENCE IN BUSINESS ADMINISTRATION

*SUMMA CUM LAUDE*

MAJOR: CREATIVE MARKETING | MINOR: INT. MGMT.

CERTIFICATES FOR 2-D ART AND DESIGN AND 3-D ART

SANTA'ANNA INSTITUTE | SORRENTO, ITALY

CERTIFICATE OF INTERNATIONAL BUSINESS AND TOURISM

## NOTABLE MURAL EXPERIENCE

2025 - OCF GRANT RECIPIENT | TUCKER MAXON ELEMENTARY

2025 - 1440 SQ FT HISTORIC FB CHURCH | PORTLAND, OR

2025 - PORTLAND ALBINA LIBRARY | PORTLAND, OR

2025 - METROPOLITAN CLT | CHARLOTTE, NC

2024 - HISTORIC IRVINGTON THEATER | PORTLAND, OR

(PORTLAND'S PUBLIC ART ARCHIVE)

2024 - ONPOINT SPONSORSHIP MURAL | RIDGEFIELD, W.A.

2024 - TRUIST STADIUM | WINSTON SALEM, NC

2023 - MARTIN LUTHER KING JR BLVD

2022-24 LIVE NATIONS AMPHITHEATER | RIDGEFIELD, W.A.

2022 INTERACTIVE MUSEUM | PORTLAND, OREGON

2022 VANCOUVER MALL | VANCOUVER, WASHINGTON

2022 THEATER SET DESIGN | LAKE OSWEGO, OREGON

2022 MAIN ST. MURAL | VANCOUVER, WASHINGTON

2019 TRIBUTE TO VINCENT | VARNVILLE, SOUTH CAROLINA

## RESIDENCIES

AMERICAN MURALIST JOHN PUGH | OREGON, USA

*APPRENTICESHIP 2025*

GRUNEWALD GUILD | WASHINGTON, USA

*ARTIST RESIDENCY 2021*

## EXHIBITIONS

JUBILEE ARTIST SHOWCASE | 2025

PORTLAND REDUX GALLERY | 2023

CHAPTER 27 GALLERY OREGON | 2021

TRIBUTE TO VINCENT 50' ft MURAL | 2019

SPIRIT SQUARE NORTH CAROLINA | 2016

THE MINT MUSEUM NORTH CAROLINA | 2015

## AWARDS & ACTIVITIES

2024-PRESENT - OREGON CREATIVE HEIGHTS \$77K GRANT

2023-PRESENT - DEACON OF CREATIVES | BRIDGETOWN CH.

2021-22 CHAPTER 27 STUDIO BOARD MEMBER

2018-2020 AMERICAN MARKETING ASSOC. PRESIDENT

2020 UNCC MARKETING PLAN WINNER

2018-2019 RESIDENT ADVISOR OF THE YEAR

2016-2020 CHANCELLOR'S LIST

VISUAL ARTIST OF THE YEAR (2016)

PUBLISHED CHILDREN'S BOOK ILLUSTRATOR

UNCC RUGBY CLUB

"Exemplifying professionalism and lightning-fast execution, Julia's remarkable talent not only brought our amphitheater to life but also set a new standard in the industry; she's undeniably the Ridgefield, WA Live Nation amphitheater's go-to artist for all future endeavors!"

- AMANDA MANN | CASCADES AMPHITHEATER PREVIOUS GENERAL MANAGER

## ARTIST BIOGRAPHY & ARTISTIC PRACTICE

Julia Alexis Hunkler is a muralist and fine artist based in Portland, Oregon, whose work explores the intersection of storytelling, nature, and community. With a growing portfolio of large-scale public art, she specializes in dynamic, narrative-driven murals that honor the culture and legacies of the spaces they inhabit. Combining traditional techniques with expressive palettes, Julia primarily works with latex paint and aerosol. Beyond muralism, she creates oil and acrylic paintings and site-specific mixed-media installations. Her work often reflects themes of history, transformation, and place, inspired by her Southern roots, cultural narratives, and the landscapes that have shaped her.

Julia has extensive experience in both interior and exterior murals, having completed large-scale projects from the Pacific Northwest to the Southeast U.S. and beyond. One of her most recent pieces on Broadway in Portland, OR, Irvington's Rose: A Tribute to the Historic Theater, spans a 16'x32' building facade, employing trompe l'oeil techniques to blend historical elements with contemporary design. Her murals vary in scale, with some exceeding 75 feet in length, completed within timelines of one to three weeks, depending on complexity and weather. Her collaborative approach ensures each piece resonates with the communities it serves.

In addition to her independent work, Julia has apprenticed under renowned American muralist John Pugh, honing her skills in illusionistic painting and large-scale compositions. She has also completed a residency at the Grünewald Guild, where she deepened her exploration of storytelling through visual art in an interdisciplinary environment. Currently, Julia is managing a large public art grant project for a Portland elementary school serving deaf children. She is designing and commissioning murals and metal sculptures for the school's campus, with a focus on touch, sight, and audible vibrations.

Driven by a passion for creating work that highlights community, hope, redemption, and reclaimed beauty, Julia continues to expand her public art practice while maintaining a deep connection to the communities and histories she represents.

Julia Hunkler Work Samples



**CREATIVE COLORBLOCK**

---





## SYMBOLIC REALISM

---





## CHILD'S PLAY

---





VIBRANT LANDSCAPE





EMBELLISHED  
REALISM