

Civic Arts Commission Meeting
Wednesday, January 28, 2026
6:00 PM

Meeting Location: Tarea Hall Pittman South Branch Library
1901 Russell St, Berkeley, CA 94703

Agenda

1. CALL TO ORDER

2. ROLL CALL

Jonathan Bachrach, District 1
Dana Blecher (Vice Chair), District 6
Lisa Bullwinkel, District 4
Devi Dutta-Choudhury, Mayor
Audrey Truc-Dao Kramer, District 7
Peter Montgomery, District 8
Eduardo Pineda, District 5
Sean Vaughn Scott, District 3
Cameron Woo (Chair), District 2

3. LAND ACKNOWLEDGEMENT

The City of Berkeley recognizes that the community we live in was built on the territory of Huchiun (*Hooch-yoon*), the ancestral and unceded land of the Chochenyo (*Cho-chen-yo*) speaking Ohlone (*Oh-low-nee*) people, the ancestors and descendants of the sovereign Verona (*Vuh-roh-nuh*) Band of Alameda County. This land was and continues to be of great importance to all of the Ohlone Tribes and descendants of the Verona Band. We acknowledge and honor the original inhabitants of Berkeley, the documented 5,000-year history of a vibrant community at the West Berkeley Shellmound, and the Ohlone people who continue to reside in the East Bay. We recognize that Berkeley residents have and continue to benefit from the use and occupation of this unceded stolen land since the City of Berkeley's incorporation in 1878. As stewards of the laws regulating the City of Berkeley, it is not only vital that we recognize the history of this land, but also recognize that the Ohlone people are present members of Berkeley and other East Bay communities today. The City of Berkeley will continue to build relationships with the Lisjan (*Lih-Shawn*) Tribe and create meaningful actions that uphold the intention of this Land Acknowledgement

4. PUBLIC COMMENT (for items not on the agenda)

5. COMMUNICATION (received from the public for items not on the agenda)

None

6. CHAIR'S REPORT

- a) Chair transition planning

7. PRESENTATIONS, DISCUSSION & ACTION ITEMS (All items for presentation, discussion, and possible action)

- a) **Presentation Item:** City of Berkeley 2026-2027 Poet Laureate: Hanan Masri (15 minutes)

Introduced by Carianna Arredondo, Assistant to the City Manager. Poetry Performance by Hanan Masri. (Attachment 1)

Public Comment

- b) **Action Item:** Masako Miki – Design Development (20 minutes)

Introduced by Eduardo Pineda, Public Art Subcommittee Chair (Attachment 2)

Recommendation: Approval to advance the Masako Miki public art project to the Design Development phase

Public Comment

- c) **Action Item:** Action Item: Sorell Raino-Tsui – Design and Construction Development (20 minutes)

Introduced by Eduardo Pineda, Public Art Subcommittee Chair (Attachment 3)

Recommendation: Approval to advance the Sorell Raino-Tsui public art project to the Design and Construction Development phase

Public Comment

- d) **Action Item:** Event Producers Policy Recommendations (20 minutes)

Introduced by Lisa Bullwinkel, Policy Subcommittee Chair (Attachment 4)

Recommendation: Approval of Event Producers Policy Recommendations for referral to City Council

Public Comment

- e) **Discussion Item:** Turtle Island Monument update and discussion (10 minutes)

Introduced by Lisa Bullwinkel, Policy Subcommittee Chair

Public Comment

- f) **Discussion Item:** City of Berkeley Poet Laureate Program (10 minutes)
Introduced by Lisa Bullwinkel, Policy Subcommittee Chair
Public Comment

- g) **Report Item:** Private Percent for Art Quarterly Report (3 minutes)
Presented by Carianna Arredondo, Assistant to the City Manager (Attachment 5)
Public Comment

8. STAFF REPORT

- a) Public Art Program Updates, Mark Salinas (10 minutes) (Attachment 6)

- b) Civic Arts Program Updates, Carianna Arredondo (5 minutes)

9. COMMITTEE REPORTS

- a) Grants
 - Dana Blecher, Chair
 - Lisa Bullwinkel
 - Cameron Woo

- b) Public Art
 - Eduardo Pineda, Chair
 - Jonathan Bachrach
 - Devi Dutta-Choudhury

- c) Policy Subcommittee
 - Lisa Bullwinkel, Chair
 - Dana Blecher
 - Cameron Woo

- d) Representative on Design Review Committee
 - Cameron Woo

10. APPROVAL OF MINUTES

- a) Draft Minutes of December 03, 2025 Meeting (Attachment 7)
From: Commission Secretary
Recommendation: Approval of December 03, 2025 Meeting Minutes
Public Comment

11. COMMISSIONER ANNOUNCEMENTS

12. ADJOURNMENT

Attachments:

1. City of Berkeley 2026-2027 Poet Laureate: Hanan Masri
2. Masako Miki – Design Development
3. Sorell Raino-Tsui – Design and Construction Development
4. Event Producers Policy Recommendations
5. Private Percent for Art Quarterly Report
6. 2025 Public Art Year in Review
7. Draft Minutes of December 03, 2025 Meeting

Staff Contact:

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carredondo@berkeleyca.gov

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ACCESSIBILITY INFORMATION:

This meeting is being held in a wheelchair accessible location. To request a disability-related accommodation(s) to participate in the meeting, including auxiliary aids or services, please contact the ADA Program Coordinator by phone (510) 981-6418 or by TTY/TDD (510) 981-6347 at least three business days before the meeting date. Please refrain from wearing scented products to this meeting.

City of Berkeley | Poet Laureate

During their two-year term, poet laureates champion the literary arts, collaborate with and mentor fellow artists, and perform public readings.

The City of Berkeley's poet laureate program honors a Berkeley-based poet, spoken word, or other literary artist to serve as a creative ambassador of the city.

The purpose of the Poet Laureate program is to:

- champion Berkeley's rich poetry, spoken word, and literary arts communities;
- honor a Berkeley poet to serve as a creative ambassador of the city;
- have the poet serve as an aesthetic voice and collaborator with the broader arts community;
- provide mentorship to burgeoning literary artists;
- and continue Berkeley's historic tradition of Free Speech.

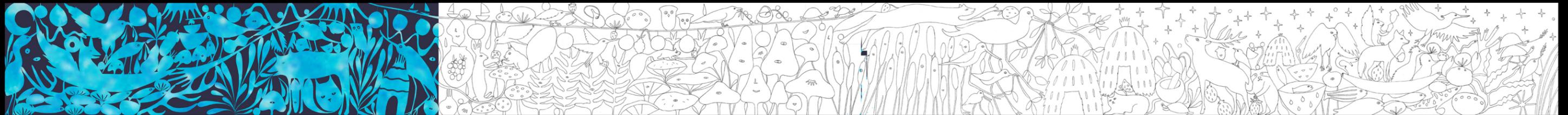
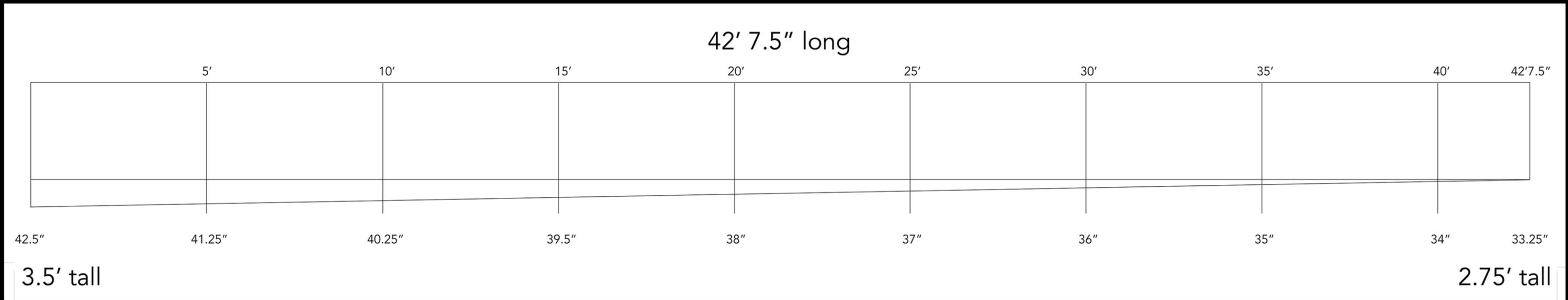
CURRENT POET LAUREATE

The 2026-2027 Poet Laureate of Berkeley is Hanan Masri.



Born of war and gardens, Hanan Masri is honored to be an ambassador and devotee to poetry and service learning. A Berkeley teacher for nearly 3 decades, she's relished the opportunity to support young people in finding their creative voice, mostly at her school site of 25 years, Berkwood Hedge, the first racially integrated school in Berkeley. A certified herbalist and nutritionist, her work explores themes of land as an extension of ancestral longing, particularly the mitochondrial haunt of her mother's Palestinian-Lebanese lineage. Finally, Hanan is cofounder of High Road Scholars, an education engagement business offering programming around nature, indigenous cultures around the world, the arts, and movement for youth.

As our current Poet Laureate, Hanan's two-year term is from January 1, 2026, to December 31, 2027.



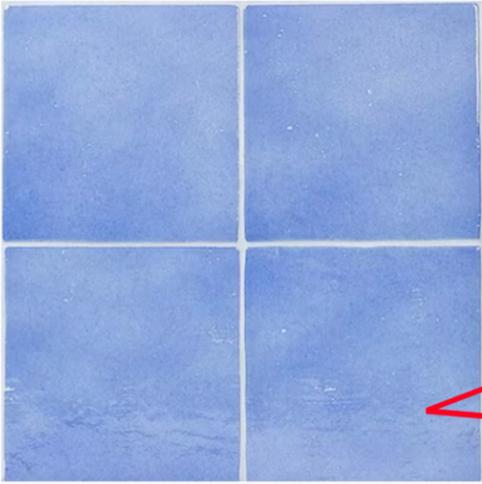
Thank you for the opportunity to present my design for the Berkeley Lagoon mural. If approved, my next step will be to paint the design using watercolor. The design will be painted in sections and then digitally composited to create the full 40-foot painting. Working with Magnolia Editions, we will then bake the design onto ceramic tile. Magnolia Editions is a fine art studio in Oakland that has worked on many large-scale tile based public art projects. We've contracted with ProModeling Inc., based in El Cerrito, for the installation. In mid-July, myself and my project manager met on site with Mark and our Promodeling contact Dante to discuss the logistics of the installation. I'm confident in my team's ability to complete the project to the highest level of quality.

We've chosen a 9"x9" tile from New York Cement Tile called Blanco. It is a bright white glossy ceramic tile that is rated for outdoors. It has a subtle organic texture that I feel gives it a more unique aesthetic than flat smooth tile. With our color testing, the Blanco tile gave the best color saturation.



I will be using a black grout that I feel will blend in with the design. There will be a 1/8 inch grout gap between the tiles. The tiles along the top and sides will be a complimentary color to the indigo blue. I am still experimenting with this color. There is an uneven 9.25 inch taper on the wall from left to right. I decided to bleed the design elements into the edges of the painting to make this look more natural.

The anti skate studs and lamp hardware will remain in place, however, we decided against a metal trim along the edges as it might encourage skateboards.



8"x 8" tile along lateral and upper sides of wall



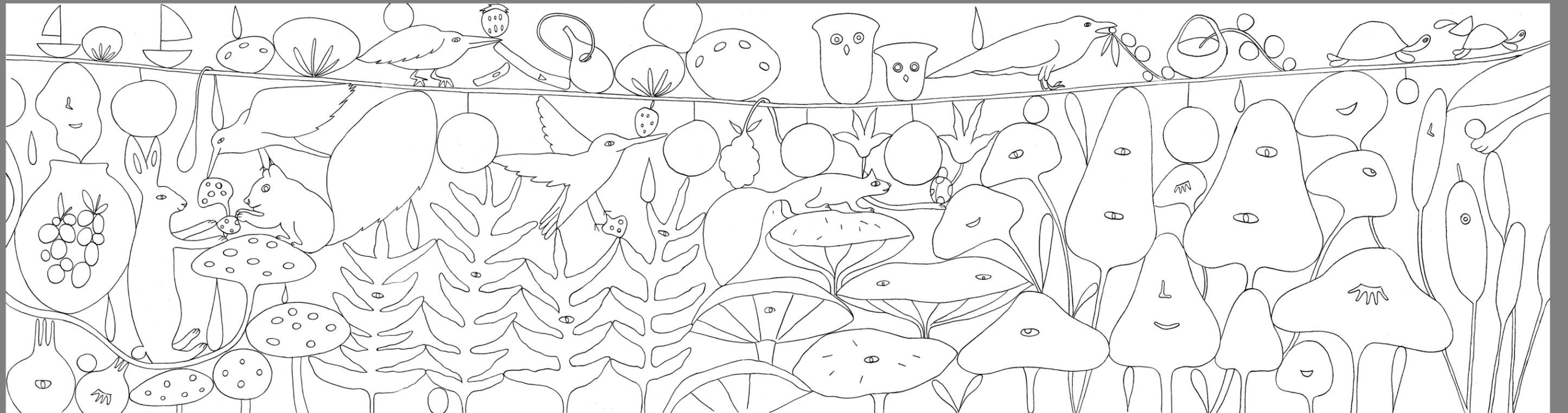
My design was inspired by the lagoon's natural habitat, the history of the land, and the Ohlone tribes that inhabited the area. The native flora and fauna provide many of the main characters in the scene. From the curved beak of the American avocet to the star shaped belladonna lily, to the spotted gray buckeye butterfly, there are over forty characters inspired by the habitat's local plants and animals. The marine life is also well represented. You can find a striped bass and leopard shark, a rock crab and pond slider, and chain bladder kelp and rockweed.

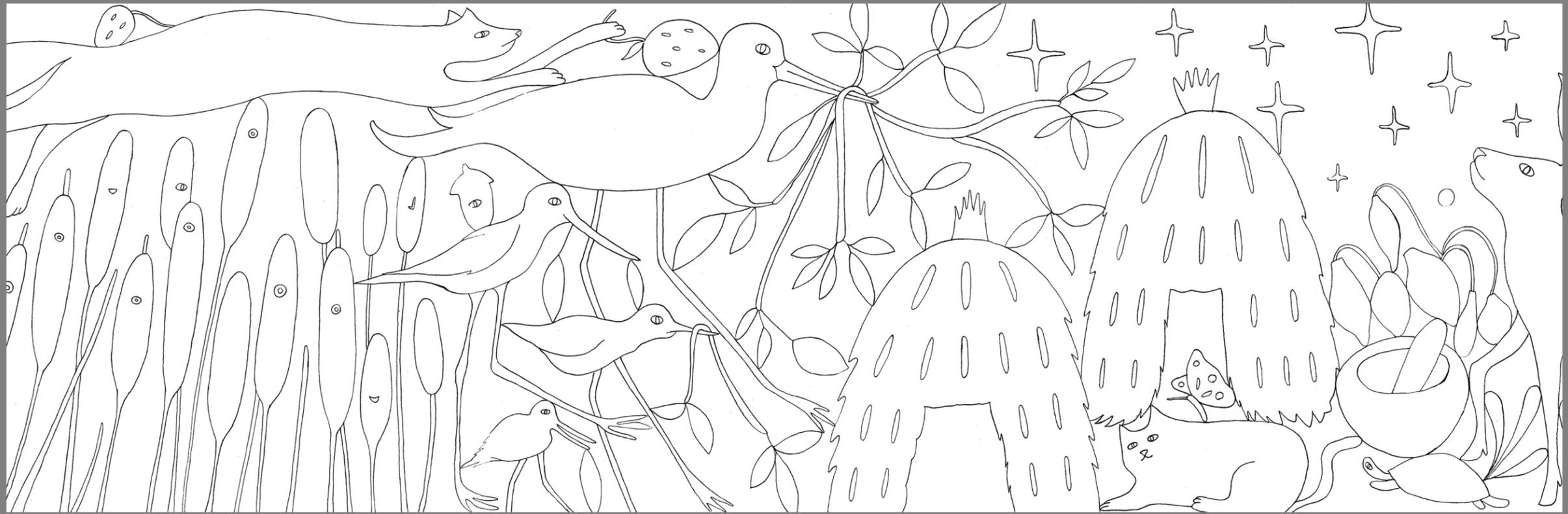
You can also find many references to the Ohlone people in the scene. Characters from creation mythologies can be seen riding in tule fishing boats. Ohlone huts and fishing baskets can be found, along with charmstones, bird-bone whistles, and a mortar and pestle. Many artifacts and items discovered in the shellmounds can be found throughout the painting as well: animal bones like antlers, bowls that represent pottery and communal living, shells like the abalone shell, shellfish like mussels and clams, and food sources like acorns and hazelnuts.

There are also references to the lagoon's history. Boats represent the lagoon's history of model yacht racing, and boating and sailing that are available to the public. The lanterns represent the Bay Area Peace Lantern Ceremony in remembrance of Hirohima and Nagasaki.

In *Contemplating the Universe*, I hope to share a narrative that emphasizes collective spirit filled with empathetic characters living in harmony. By reflecting the history of the land, recognizing its ecological importance, and celebrating the diversities of cultures, I hope my mural will offer a new context for meaningful connections in our community.

If the design is approved on 1/28 I can paint the final piece in the month of February. Magnolia Editions needs 12 weeks to create the tiles. This puts us on target to install in June.







Belted Kingfisher



Southern Cattail



California Slender Salamander



Green Heron



Black-necked Stilt



Mortar and Pestle



Black Oystercatcher



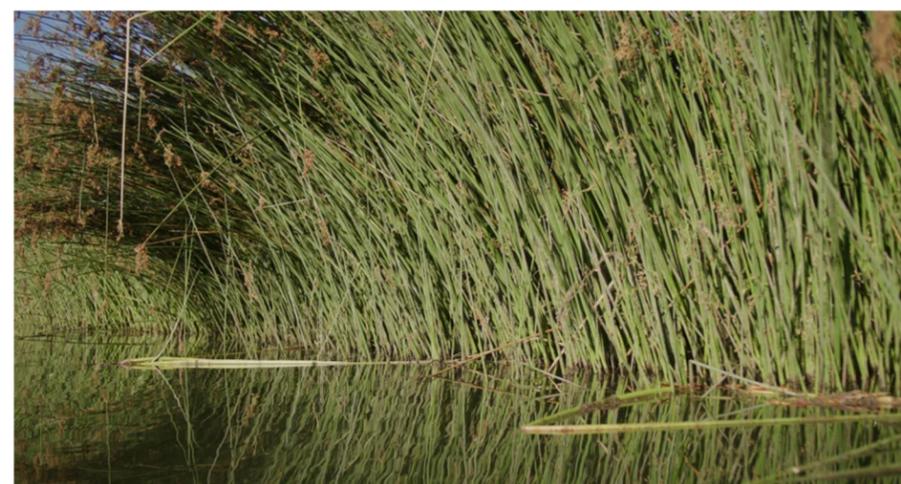
Bird-bone Whistles



Eastern Fox Squirrel



Abalone



Tule



Annas Hummingbird



Black-necked Stilt



California Blackberry



Striped Bass



Hermit Thrush



Gray Buckeye



Graceful Rock Crab



Chip Cherries



California Huckleberry



Ohlone Tule Boat



American Crow



Hazelnut



Belladonna Lily



Lady Beetle



Ohlone Fishing Basket



Red Shouldered Hawk



Ohlone Fishing Basket



Black Surfperch



Braken Fern



Mule Deer



Raccoon



Honey Mushroom



Charmstones



Pond Slider



Sandy Stilt-Puffball



Japanese Littleneck



Tule



Rockweed



European Rabbit



Fly Agaric



Western Garter Snake



Leopard Shark



Meadow Barley



Strawberry



Snowy Egret



Ohlone Hut



Star Tunicate



Chain Bladder Kelp



Soft-shelled Clam



Common Fieldcap



Giant Reed



Acorn



Peregrine Falcon



Gray Fox

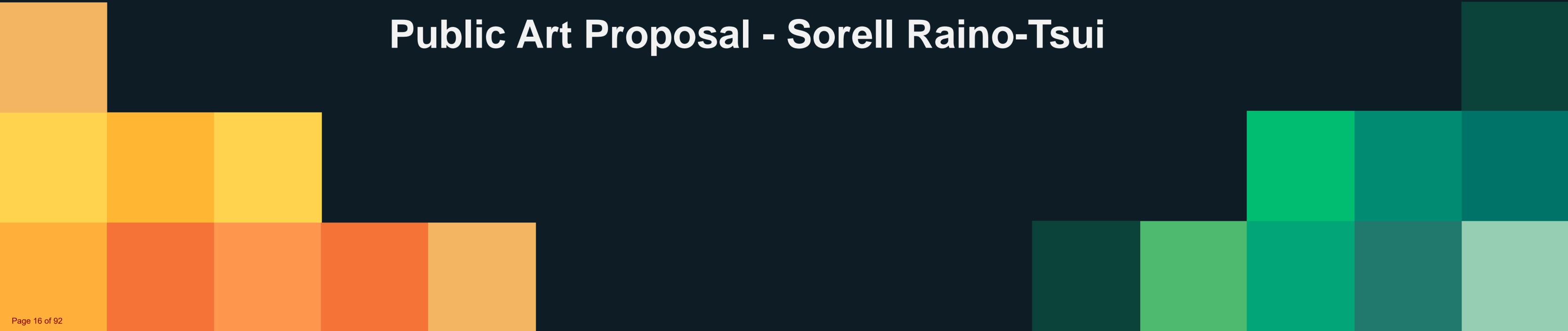


Coyote



MLK/YAP MOSAIC

Public Art Proposal - Sorell Raino-Tsui



ORIGINAL DESIGN



General Feedback:

- Colors too 'Hot', make more earthy
- Integrate more with building tile colors and architecture
- Entranceway too chaotic and busy, overall too busy

UPDATED FINAL DESIGN





UPDATED FINAL DESIGN

- Color pallet more earth toned, compatible with existing tile and architecture
- Simplified design, more soothing, cohesive and universal
- Entranceway creates a colorful and inviting area full of symbolism and inclusivity

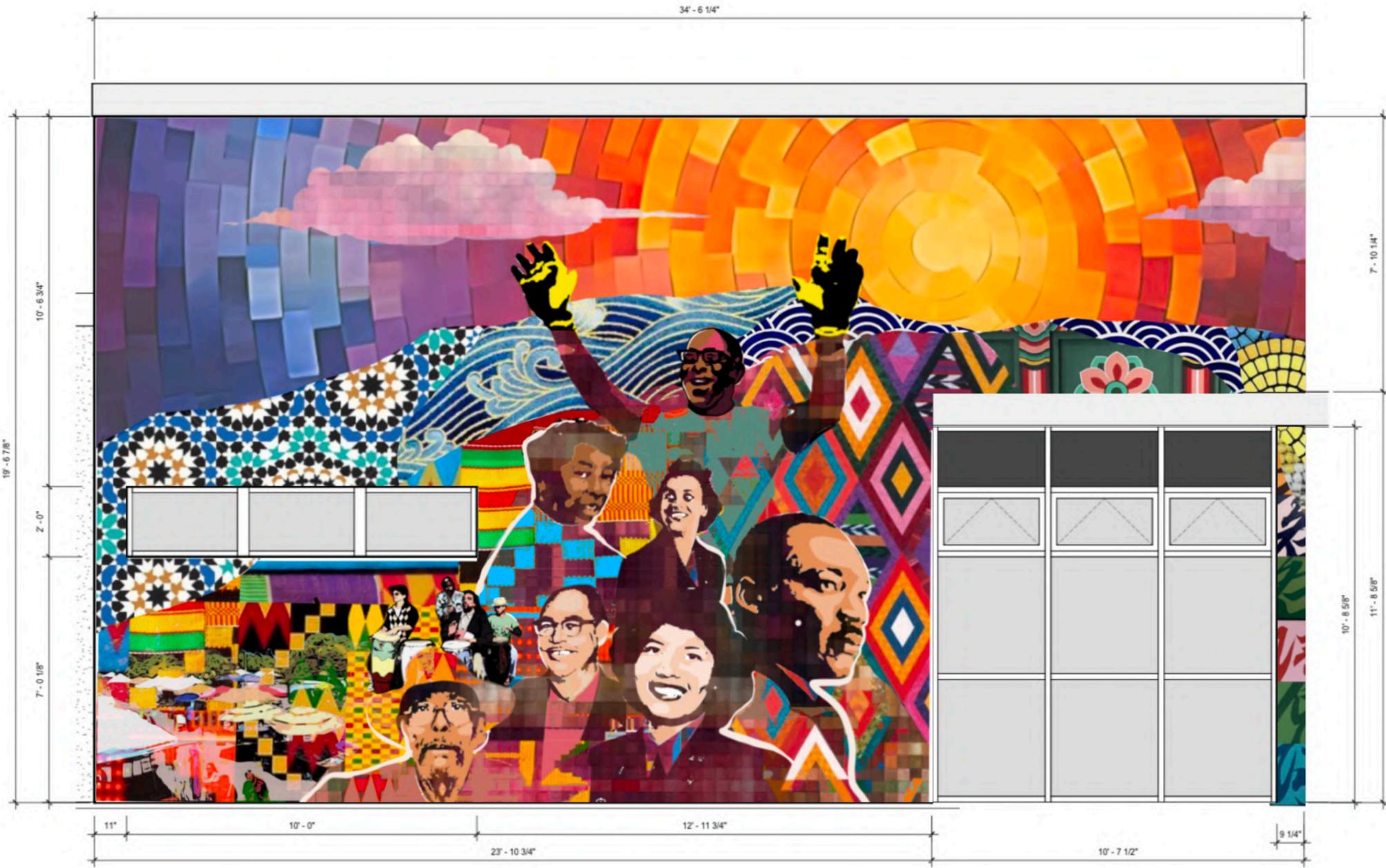


ENTRANCEWAY

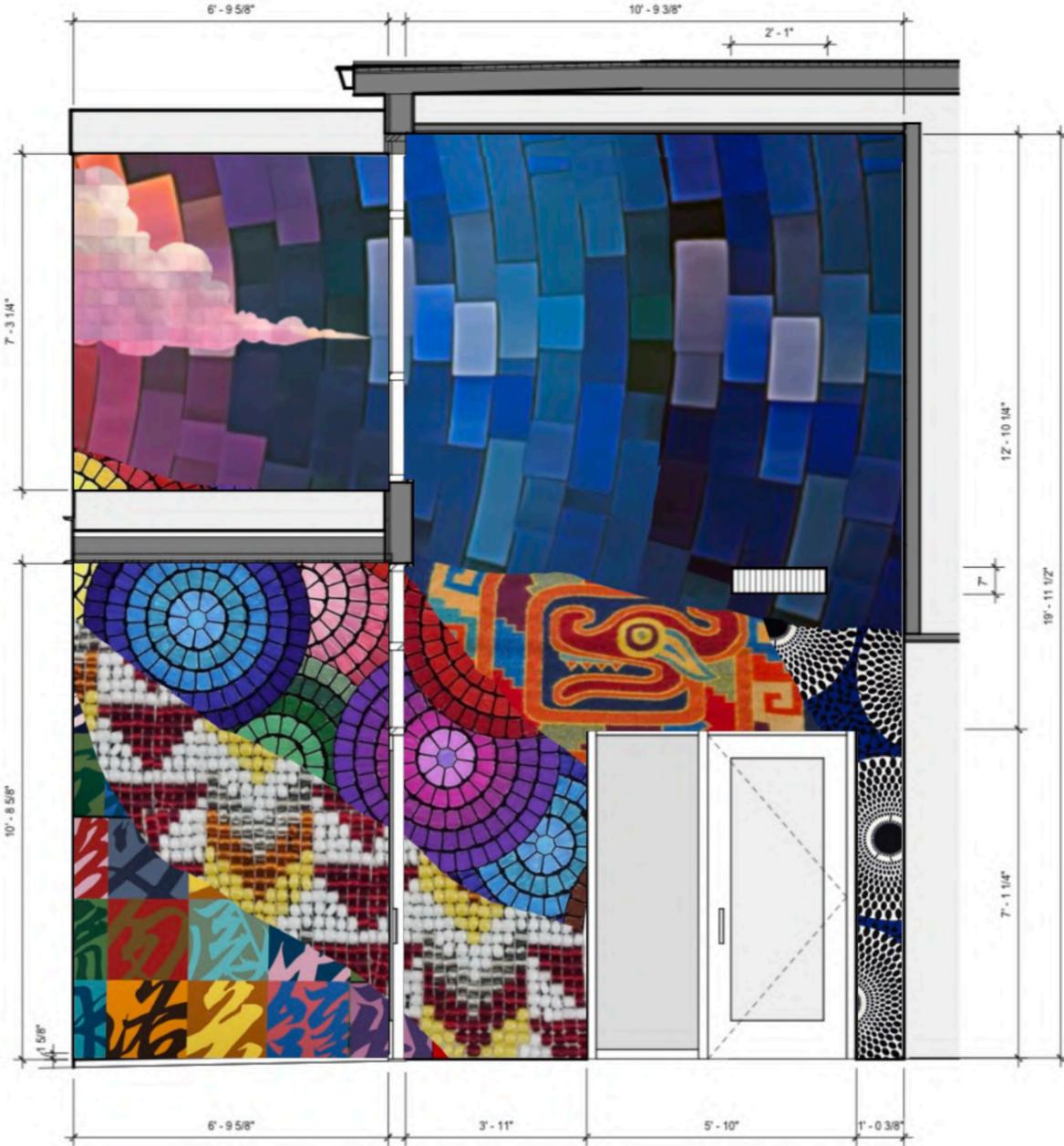
Description of images

- The primary entranceway communicates a glowing gesture of cultural diversity and symbolic inclusivity. Patterns and symbols of cultures of Asia, Africa, Native Americans, Latin and universal symbols of acceptance and tolerance.
- Bottom Left: My own personal style of abstract calligraphy, steeped in Chinese cultural and symbolism, with my own contemporary twist, colorful and abstract. Sharing the gesture of Chinese language and culture without using specific words.
- Bottom middle: Ohlone pattern created by collaborating Ohlone artist Rene Ring. Establishing a gesture of historical importance and recognition of the first peoples of this land
- Middle section: Large colorful circles, symbolic of tolerance, inclusivity and universal acceptance of all people.
- Right side: Cultural patterns and symbols of the Latin American and African continents.

SCALE ARCHITECTURAL ELEVATION



3 EAST ELEVATION
PA04 1/2" = 1'-0"



2 NORTH ELEVATION AND SECTION AT LOBBY
PA04 1/2" = 1'-0"





COLOR PALLET- True Tiles

130 Total colors, over 20 blues

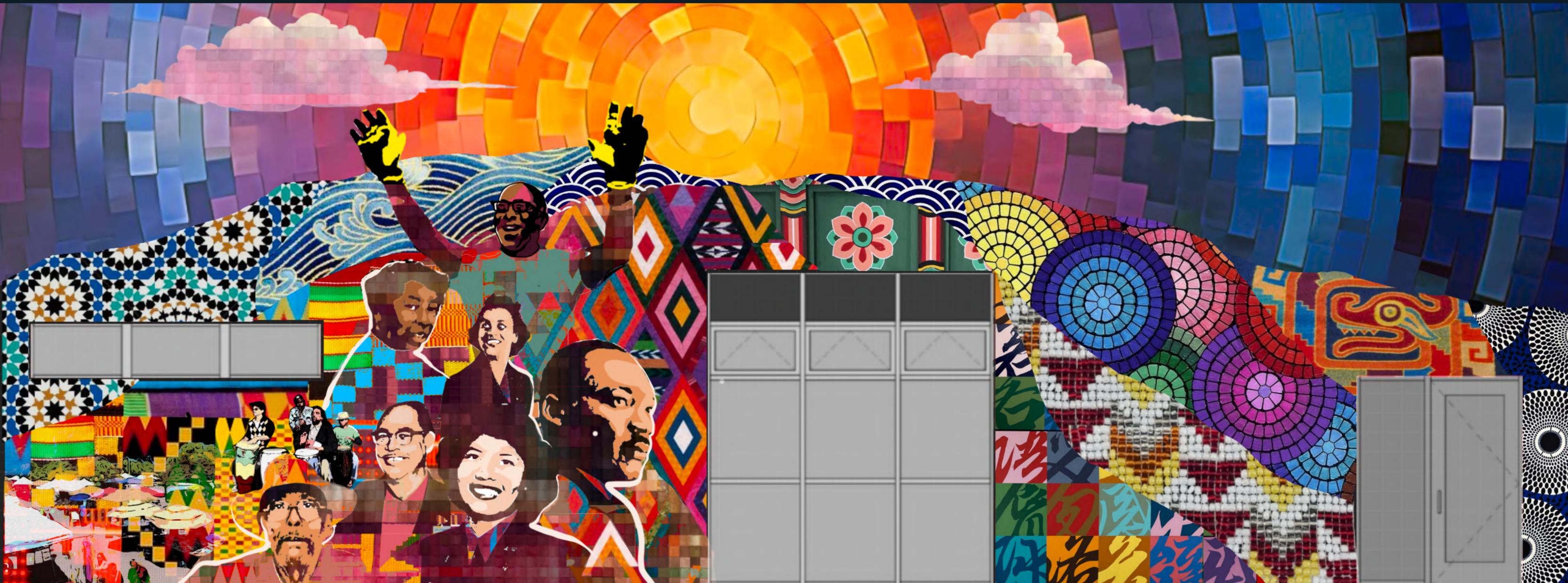
McINTYRE TILE - Healdsburg CA

Primary Tile source, McIntyre tile creating all hand made and customized colors for this mosaic artwork. Matte and semi-gloss finishes to create depth and diversity of color range.



FIRE CLAY TILE - Berkeley CA

Secondary Tile source, Fireclay tile gives additional color range and diversity of tone.



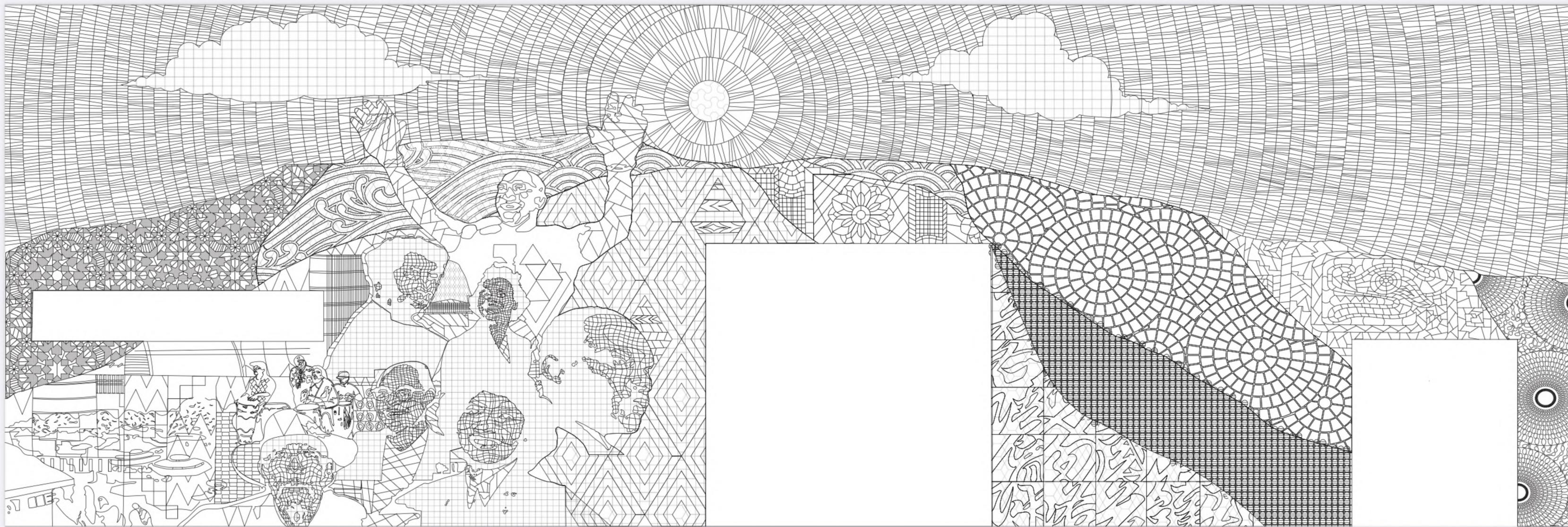
**Grout #34
Sandstone Grey**

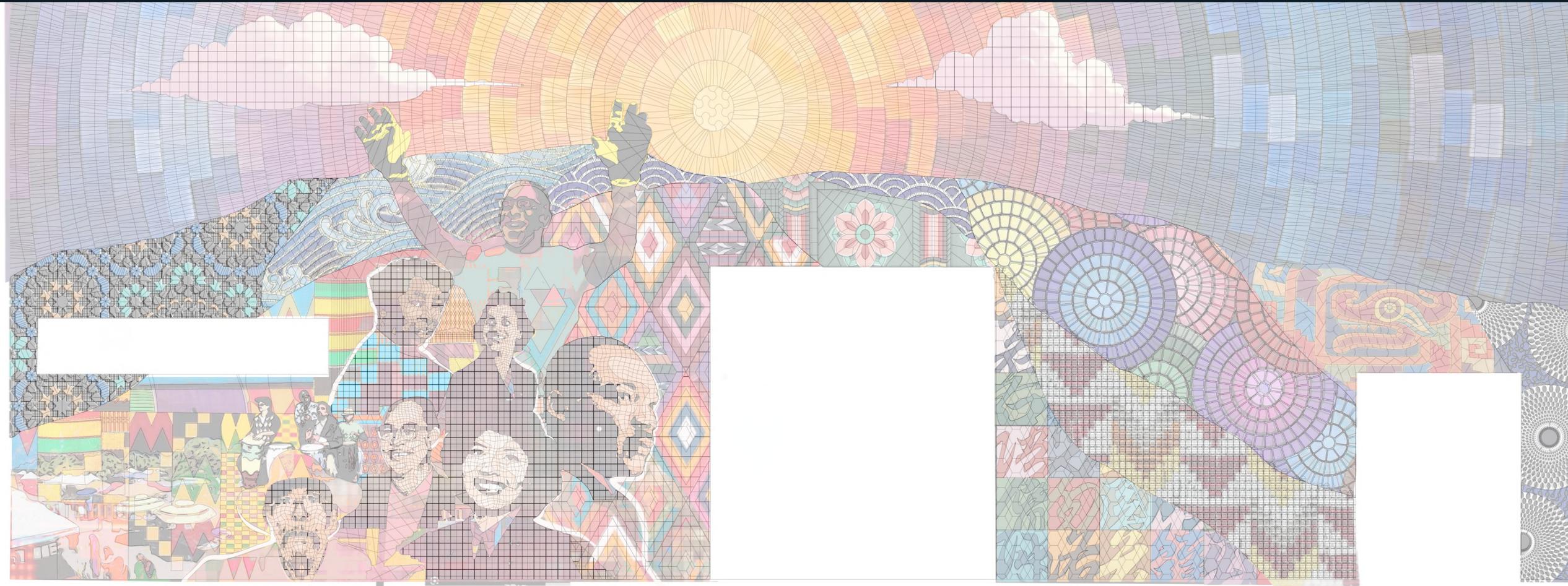


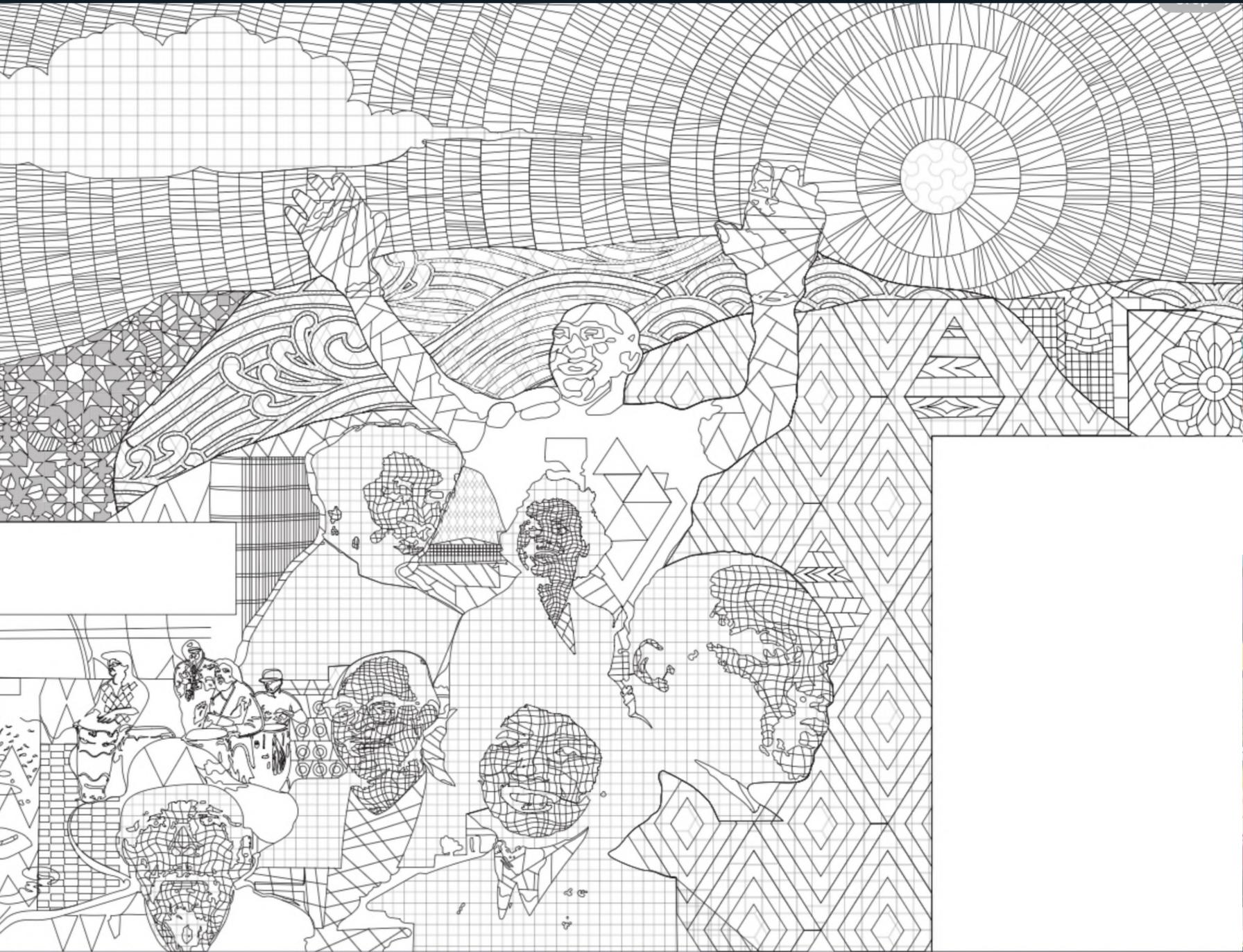
FINAL DESIGN - Primary Grout Lines

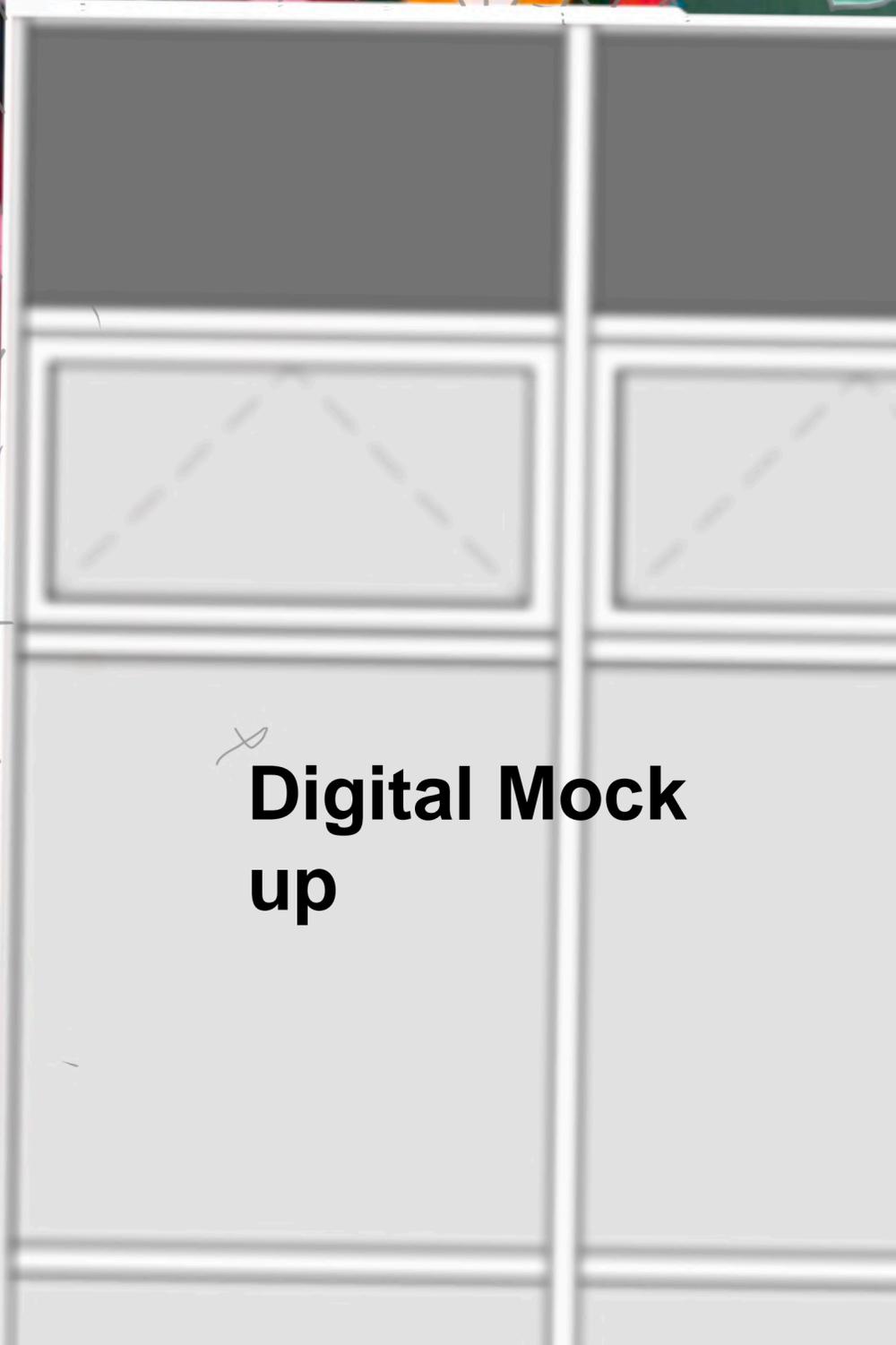


FINAL DESIGN - Pattern Grout Lines









✓ **Digital Mock
up**

PRODUCTION PLAN, TIMELINE, MAINTENANCE PLAN

PRODUCTION PLAN Page 1 of 2

Mosaic Public Art Project MLK/YAP Center – Production Plan

1. Project Overview

This project consists of the fabrication of a large-scale mosaic artwork produced concurrently at two studio locations. Work will be centrally directed by Lead Fabricator Rachel Rodi, to ensure consistency in design, materials, and craftsmanship. The secondary production team, led by awarded artist Sorell Raino-Tsui, will provide the primary labor force. Final assembly and integration will occur after all components meet quality and alignment standards.

Mosaic Fabrication Process

- The approved artwork is converted to a Vector Illustrator file that can be enlarged and printed at actual scale. These printed files act as the map and guide for the duration of the production process.
- All mosaic tiles will be hand cut from ceramic tile, using manual cutting tools to achieve precise shapes and controlled variation.
- Mosaic sections will be fabricated using an indirect method: tiles are placed face up into a sticky mesh with light adhesive according to full-scale templates or section drawings/printouts.
- Once tile placement is complete, sections are mounted to rigid backer boards or panels using appropriate setting materials to ensure durability and dimensional stability.
- After curing, panels are cleaned, inspected, and test-aligned against adjacent sections to confirm continuity of imagery, color flow, and joint spacing.
- Grouting is completed on site at the MLK/YAP Center, by third party contractor.

2. Team Structure & Roles

Lead Fabrication Studio, Rachel Rodi Studios

- Lead Fabricator (Project Lead) Rachel Rodi
- One additional Fabrication Assistant (husband)
- Production studio, Vallejo CA

Responsibilities:

- Finalize fabrication standards, mockups, and templates
- Produce key or technically complex sections
- Maintain master reference materials (color keys, tile maps, setting guides)
- Oversee quality control and approve completed sections from both sites

Secondary Fabrication Studio, ABG Art Group

- Lead artist, Sorell Raino-Tsui
- 5 additional Fabricators (6 person total team)
- Production Studio, East Bay CA

Responsibilities:

- Produce assigned mosaic sections following approved standards
- Document progress and flag issues early
- Package and label completed sections for transport

3. Workflow & Phasing

Phase 1: Pre-Production (All Teams)

- Confirm final artwork files, scaling, section breakdown, and numbering system
- Distribute fabrication guides (color palette, grout specs, substrate standards)
- Produce and approve a sample panel to set quality benchmark (Due Jan 28th, CAS approval meeting)

Phase 2: Concurrent Fabrication

- Primary Site fabricates lead sections and oversees overall alignment
- Secondary Site fabricates assigned sections in parallel
- Weekly check-ins (photo/video review) to verify consistency and progress

Phase 3: Quality Review & Adjustments

- Lead Fabricator reviews all completed sections
- Corrections made at originating site where possible
- Final approval issued prior to transport

Phase 4: Assembly & Delivery Prep

- Sections dry-fit for final alignment
- All pieces labeled, crated, and documented
- Installation sequencing notes prepared for site crew

PRODUCTION PLAN Page 2

4. Communication & Documentation

- Single shared production tracker (schedule, section status, issues)
- Weekly coordination meeting with both studios
- Daily internal check-ins at each site
- All deviations from plan approved by Lead Fabricator or Sorell Raino-Tsui

5. Quality Control & Risk Management

- Approved sample panel serves as reference standard
- Random section audits during production
- Redundancy in critical materials stocked at both sites
- Schedule buffer built in for rework or transport delays

6. Deliverables

- Fully fabricated and approved mosaic sections
- Installation-ready documentation and section map
- Condition report prior to shipment

7. Installation

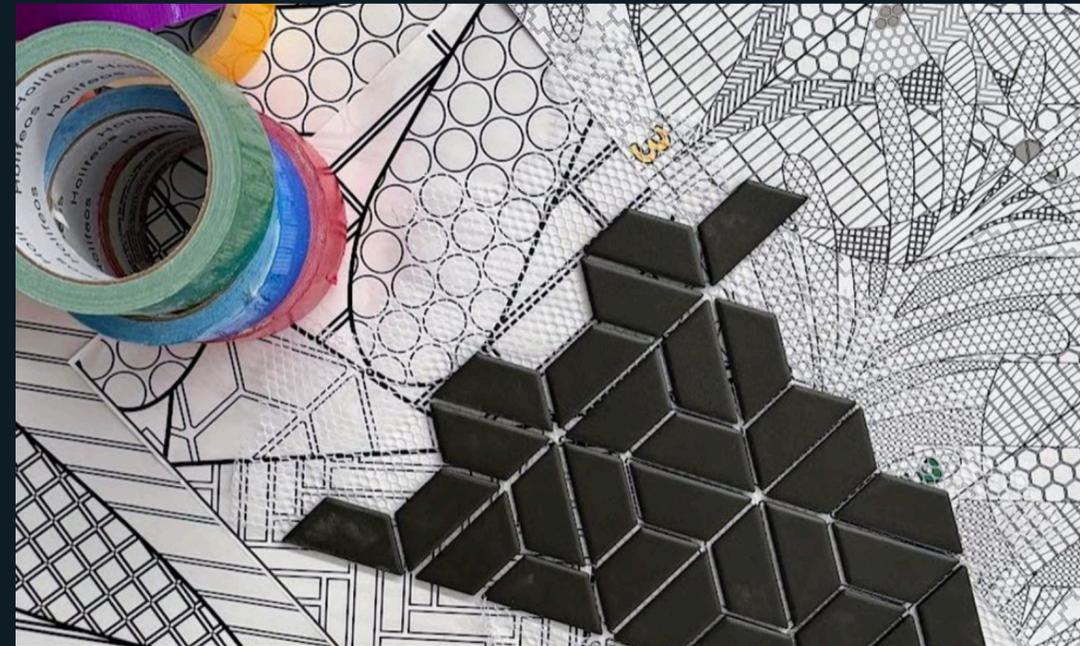
- Third party install, led by experienced installer Eco-Logical Builders
- Licensed Contractor #891525
- Overseen by Rachel Rodi and Sorell Raino-Tsui

PRODUCTION & FABRICATION METHOD

RACHEL RODI & ABG ART GROUP



DIGITAL MAP
PRINTED AT SCALE



HIGH DETAIL MAP,
IDENTIFYING ALL PATTERNS
AND CUTS



Rachel Rodi & husband, lead fabricator,
2 person team, Vallejo studio.

ABG Artist team, 6 person team, East
Bay Studio

2 Fabrication sites, 8 person total
production team

PROJECT TIME LINE

MLK/YAP COMMUNITY CENTER

Production Timeline: Ceramic Tile Mosaic Project

January 2026 | Project Initiation and Final Design Development

- Contract execution and project kickoff
- Final refinement of artwork design, scale, color palette, and layout
- Final refinement of digital files, to scale project layout
- Finalization of tile specifications, suppliers, colors and availability
- January 8th, PAS presentation
- January 28th, CAS presentation, with maquette

February 2026 | Artwork Preparation and Pre-Production

- Completion of final digital artwork files for tile printing
- Complete tile order
- Layout production facility
- To scale printing, mapping and full production layout

March–July 2026 | Tile Production

- Full-scale ceramic tile cutting, producing, creating mosaic with full team
- Quality control checks to ensure color consistency and alignment
- Continued preparation of tile sets and labeling for installation sequencing

August 2026 | Midway Production Check-In

- Formal production review with Mark and CC
- Assessment of completed tiles and overall progress
- Confirmation of installation readiness, timeline, and logistics
- Adjustments made if necessary prior to final production phase

September–October 2026 | Final Production and Assembly Preparation

- Continued fabrication of remaining tile mosaic production
- Final quality assurance review
- Final site measurements and confirmation of scale, dimensions
- Crating, packing, and preparation for transport
- Coordination with installers and site representatives

November 2026 | Site Preparation and Installation Planning

- Final site inspections and substrate readiness confirmation
- Installation scheduling and coordination with construction or facilities teams
- Evaluate, confirm storage facilities on site
- Completion of mosaic production

December 2026 | Installation and Project Completion

- On-site installation of ceramic tile mosaic
- Final inspection and punch list completion
- Project documentation and handoff
- Artwork ready for public viewing

MAINTENANCE PLAN

MLK/YAP COMMUNITY CENTER

Maintenance Plan: Ceramic Tile Mosaic Installation

The proposed artwork is a **large-scale exterior mosaic composed of glazed ceramic tiles**, selected for their durability, color stability, and suitability for public environments. Ceramic tile is a low-maintenance material commonly used in architectural applications and is well suited for long-term outdoor display.

Grout & Sealant

The artworks will be grouted using Laticrete brand Prismacolor grout #34 Sandstone color. This grout is specifically being used for its durability, and application use in cold weather. It comes pre-mixed with an embedded grout sealant system, ensuring longevity. It does not require additional grout sealant. However, at the discretion of the Community Center, or upon visual inspection, the grout can be re-sealed as needed. For optimal longevity, the grout should be re-sealed every three to five years. Industry standard grout sealant is **Aqua Mix Sealer's Choice Gold**, which can be found at Home Depot or other comparable hardware stores. This sealant is approved for exterior applications.

Routine Cleaning

The mosaic may be cleaned on an **as-needed basis**, typically once or twice per year, or more frequently in high-traffic areas. Cleaning can be performed using:

- Clean water and a soft cloth, sponge, or soft-bristle brush
- Mild, non-abrasive detergent if needed

The surface is compatible with **low- to moderate-pressure washing**, provided the nozzle is kept at a safe distance to avoid stressing grout lines. Harsh chemicals, abrasive pads, or acidic cleaners should be avoided.

Graffiti and Vandalism

Glazed ceramic tile is naturally resistant to staining and graffiti. Most graffiti can be removed using:

- Mild solvent-based graffiti remover approved for glazed surfaces
- Warm water and detergent

Graffiti removal should follow manufacturer guidelines to ensure the glaze and printed imagery are not affected.

Inspection and Repairs

It is recommended that the mosaic be **visually inspected annually** for:

- Cracked or loose tiles
- Grout deterioration
- Structural issues related to the mounting surface

If damage occurs, individual tiles can be replaced without affecting the surrounding artwork. Replacement tiles can be reproduced to match the original design if necessary.

Longevity and Durability

Ceramic tile is a **non-fading, weather-resistant material** designed to withstand UV exposure, temperature changes, moisture, and pollution. With basic care, the mosaic is expected to maintain its appearance and structural integrity for decades.

Maintenance Responsibility

No specialized conservation services are required. Routine cleaning and inspection can be performed by standard facilities or maintenance staff familiar with exterior architectural surfaces.

UPDATED BUDGET

UPDATED BUDGET

ESTIMATED PROJECT BUDGET MLK Jr. Youth Services Center / Young Adult Project		Target Estimated Budget	Actuals
		Total Budget per RFQ:	\$442,000.00
ARTIST/TEAM NAME:		Sorell Raino-Tsui	
ARTWORK TITLE:		South Berkeley Shines 2	
INSTRUCTIONS:	<i>Provide item description and amount, adding lines if needed.</i>		Category Totals
Item	Description	Budgeted Amount	
Design			92000
Artist Fee	Lead artists & team compensation (~20%)	88000	
Digital/rendering services	Necessary shop drawings, detailed studies and file preparation	4000	
Fabrication Labor			187,800
	Physical production of mosaic		
	Lead Fabricator Consultant - Rachel Rodi	80,000	
	Mosaic Assistants x5 (Hourly Production labor)	107800	
Fabrication Materials			48,800
	Tile and production materials		
	McIntyre Tile \$36 sq ft	24,000	
	Fireclay Tile \$20 sq ft	20,000	
	Cutter, Mats, Printed Material	4,800	
Space Rental			28,000
	Dedicated space for production and storage		
	Studio Rental (East Bay 12 month lease)	24,000	
	Studio Buildout Production Tables & Shelves	4,000	
Delivery			6,100
Packing/crating	Safe delivery to the install site		
	Faultline Custom Crating - Mario Navasero	5300	
Truck transportation	For delivery		
	U-Haul Rental and Labor	800	
Installation			
Labor	Contractors install team		40,000
	Ecological builders Grout and Tile Install labor	40,000	
Materials	Miscellaneous supplies and materials		
	NA - included in install price		
Rentals	Lifts, Scaffolding, and necessary equipment		3800
	United Rentals 19ft scissor x2 week (interior)	1370	
	United Rentals 26 ft all terrain scissor x4weeks (exterior)	2430	
Administration			5500
Documentation	Video and photo the process, installation, and final product	2500	
Insurance	Necessary insurance policies	3000	
Legal	Na	NA	
Permits	NA	NA	
Contingency			30,000
	Ensuring on time and on budget delivery of the Artwork		
Total expenses			\$442,000

APPENDIX

Supporting documents:

Project Partners Summary

Installation Team Info

Portrait Descriptions

Contacts Info

Grout Product Data sheet

Cold Weather Grout Installation Data Sheet

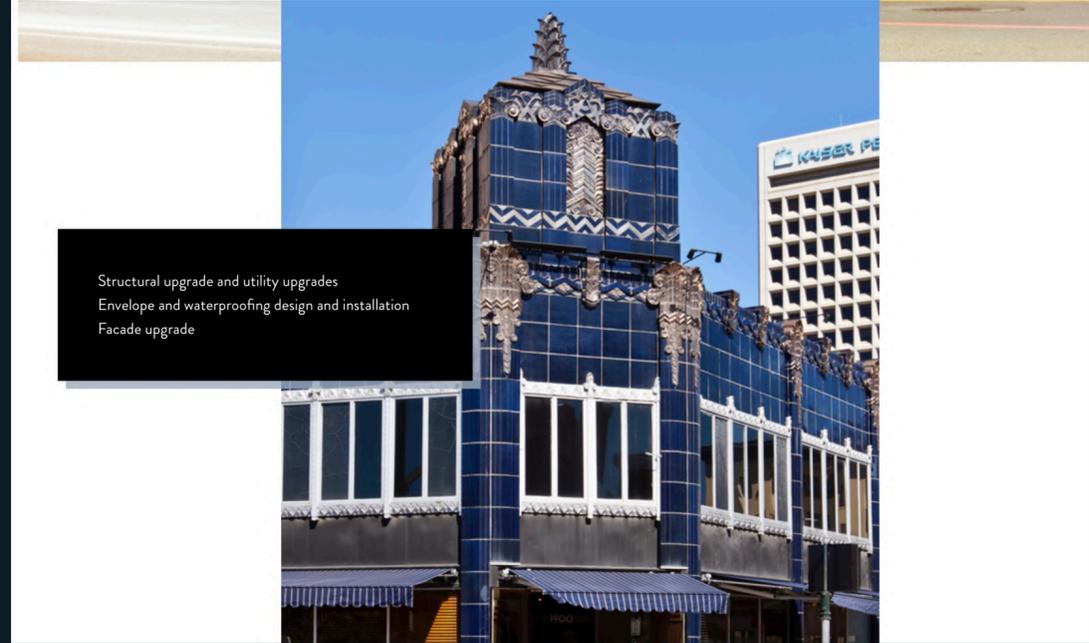
PROJECT PARTNERS

SUMMARY

- ALL PARTNERS LOCAL TO THE BAY AREA, KEEPING THE ECONOMIC VALUE OF THE PROJECT IN OUR LOCAL ECONOMY
- FABRICATION: RACHEL RODI MOSAICS, EXPERIENCED LOCAL TEAM WITH A PROVEN TRACK RECORD IN PUBLIC ART, HAS REVIEWED AND QUOTED THE PROJECT AND READY TO PRODUCE
- MATERIALS: MCINTYRE TILE, VETERAN OF CERAMIC TILE PRODUCTION, EXPERIENCED IN WORKING WITH ARTISTS AND MOSAICS, UNLIMITED COLOR AND CUSTOM MATERIAL OPTIONS
- INSTALLATION: ECO LOGICAL BUILDERS INC. , LICENSED, BONDED, EXPERIENCED, ESTABLISHED WORKING RELATIONSHIP WITH ARTIST

INSTALLATION PARTNER

ECO LOGICAL BUILDERS INC. RICHMOND CA



ECO LOGICAL BUILDERS INC

WILLIE LORD

LICENSE # 891525

5327 JACUZZI ST SUITE 4M

RICHMOND CA 94804

<https://ecologicalbuilders.com>

willie@ecologicalbuilders.com

415-823-5525

PROVEN EXPERIENCE,

INSURED, BONDED &

LICENSED TO PREFORM THIS

INSTALLATION

PORTRAITS

SYMBOLS OF PRIDE AND HISTORY FROM BERKELEY



RUTH ACTY

First African-American teacher in the Berkeley Unified School District



WILLIAM B. RUMFORD

Political pioneer, pharmacy owner. First African-American elected to state public office in Northern California.



DR. MARTIN LUTHER KING JR

Civil rights icon and location namesake



MAGGIE GEE

Chinese-American aviation pioneer, WWII pilot and member of WASP (Women Air-force Service Pilots). inducted into the Nevada Aerospace Hall of Fame in recognition of being one of the first women in history to American military aircraft in defense of America's freedom



CHARLES LEE AUSTIN

Local community organizer, fondly dubbed the 'President of South Berkeley'



MABEL HOWARD

Mable 'Mama' Howard, a humanitarian, political activist, union activist and civic leader. Mother of Berkeley artist Mildred Howard.



JOSEPH CHARLES

'The Waving Man', local icon of hospitality and kindness, representing the spirit of South Berkeley. . He won national fame and affection for the simple act of waving to the passing traffic from the front of his house every morning for 30 years



ASHBY FLEA MARKET & DRUM CIRCLES

A staple of the community for decades, a symbol of cultural pride and entrepreneurship. One of the primary inspirations for this artwork.

CONTACTS & INFORMATION LINKS

- Sorell Raino-Tsui: Lead Artist. sorell@abgartgroup.com <https://www.abgartgroup.com/home> <https://www.tsuixiaorui.com> 510-565-0130
- Rachel Rodi: Lead Fabricator. rachel@rachelrodi.com <https://www.rachelrodi.com> 510-301-8663
- McIntyre Tiles Inc.: Material Tile Supplier info@mcintyretile.com 707-433-8866
- Eco Logical Builders Inc.: Installation team willie@ecologicalbuilders.com <https://ecologicalbuilders.com>
415-823-5525



PERMACOLOR® Grout

DS-250-0825

**Globally Proven
Construction Solutions**



1. PRODUCT NAME

PERMACOLOR® Grout

2. MANUFACTURER

LATICRETE International, Inc.
1 LATICRETE Park North
Bethany, CT 06524-3423 USA

Telephone: +1.203.393.0010, ext. 1235

Toll Free: 1.800.243.4788, ext. 1235

Fax: +1.203.393.1684

Website: laticrete.com

3. PRODUCT DESCRIPTION

PERMACOLOR® Grout has been upgraded with a new formula providing increased strength and enhanced stain resistance to hold up to the most demanding commercial and residential installations.

Advantages

- Featuring Water Dispersion Technology™, making a more dense and stronger grout joint
- 20% increased strength providing a higher compressive and tensile strength, longer life and better resistance to wear and tear. (+)
- 30% enhanced stain resistance for less maintenance while staying true to its original color. (+)
- No Sealing Required
- Easier to spread and clean means faster installations with less labor and hassle.
- Improved color consistency.

- Exceeds ANSI A118.7, the highest cementitious grout standard ensuring durability and stain resistance. Conforms to ISO 13007 and EN 13888 (CG2WA).
- Equipped with Microban® an antimicrobial product protection to inhibit the growth of mold and mildew in the grout.*
- Fast setting
- Ideal for floors and walls (joint widths of 1/16–1/2" [1.5 to 12 mm])
- Component of LATICRETE® Lifetime System Warranty

(+): When compared to previous version of PERMACOLOR

LATICRETE 25 Year Warranty (DS 025.0 for USA / DS 025.0CN for Canada) and LATICRETE Lifetime Warranty (DS 230.99 for USA / DS230.99CN for Canada)

* Use a suitable and regular cleaning regimen to ensure that any organic materials which may accumulate are removed from the surface of the grout.

Suitable Substrates

- Tile or Stone

Packaging

8 lb (3.6 kg) Bags

25 lb (11.3 kg) Bags

Shelf Life

Factory sealed bags of this product are guaranteed to be of first quality for two years (2) if stored in a cool, dry place.

Limitations

- Adhesives/mastics, mortars and grouts for ceramic tile, pavers, brick and stone are not replacements for waterproofing membranes. When a waterproofing membrane is required, use a LATICRETE Waterproofing Membrane (see Section 10 FILING SYSTEM).
- Use SPECTRALOCK® 2000 IG when chemical resistance is required.
- DO NOT use acid to clean colored grout joints.

- Job site conditions will affect the final color of colored grouts. Try a small test area to determine your results before grouting the entire installation.
- Certain types of tile are more absorbent than others and will trap color pigment during grouting. Prior to grouting, test for absorption of color pigment. Porous tiles will need to be sealed prior to grouting.
- Selecting other grouting materials: LATICRETE has grouting materials designed for every use. For installations that require high strength and chemical resistance choose SPECTRALOCK 2000 IG. This product is ideal for installations where a stain resistant colorfast grout is desired. Note: Surfaces must be structurally sound, stable and rigid enough to support ceramic/stone tile, thin brick and similar finishes. Substrate deflection under all live, dead and impact loads, including concentrated loads, must not exceed L/360 for thin bed ceramic tile/brick installations or L/480 for thin bed stone installations where L=span length.
- For ANY area that will later receive intermittent water exposure, such as showers, allow area to cure a minimum of 48 hours at 70°F (21°C) & 50% RH.
- In submerged applications or steam rooms allow PERMACOLOR® to cure for 14 days at 70°F (21°C) prior to filling with water or exposing to steam. See TDS 192 and TDS 172 for more information on these applications.

Cautions

- Consult SDS for more safety information.
- Protect finished work from traffic until fully cured.
- Contains portland cement. Causes severe skin burns and serious eye damage. May cause an allergic skin reaction. Wear protective gloves, clothing and eyewear. In case of contact, flush thoroughly with water.
- Do not take internally. Silica sand may cause cancer, respiratory irritation or serious lung problems. Avoid breathing dust.
- Grout may scratch soft glazed glass tile or polished surfaces. Conduct a test area to verify results.

4. TECHNICAL DATA

VOC/LEED Product Information

This product has been certified for Low Chemical Emissions (ULCOM/GG UL2818) under the UL GREENGUARD Certification Program for Chemical Emissions for Building Materials, Finishes and Furnishings (UL 2818 Standard) by UL Environment.

Applicable Standard

- ANSI A118.6
- ANSI A118.7
- EN 13888
- ISO 13007

This product currently has a Product Specific (Type III) Environmental Product Declaration (EPD). The PCR review, life cycle assessment and declaration were independently verified by UL Environment in accordance with ISO 14025, ISO 14040 and ISO 14044.

Physical Properties

Tensile Strength (28 Days)	510 psi (3.5 MPa)
Compressive Strength (28 Days)	4750 psi (32.8 MPa)
Flexural Strength (28 Days)	1400 psi (9.65 MPa)
Linear Shrinkage (7 Days)	0.065%
Water Absorption (28 Days)	3.25%

Test	Test Method	ISO 13007-3 CG2WA Specification	Results
28 Day Cure Abrasion Resistance	ISO 13007-4 4.4	Less than or equal to 1,000 mm ³ (0.061 in ³)	121–132 mm ³ (0.0074–0.0081 in ³)
28 Day Cure Flexural Strength	ISO 13007-4 4.1.3	Greater than 2.5 MPa (362 psi)	8.5–9.2 MPa (1226–1340 psi)
6 Day 21 Day Water Soak 25 Freeze/Thaw Cycle Flexural Strength	ISO 13007-4 4.1.3	Greater than 2.5 MPa (362 psi)	3.31–3.79 MPa (480–550 psi)
28 Day Cure Compressive Strength	ISO 13007-4 4.1.4	Greater than 15 MPa (2175 psi)	35.7–36.8 MPa (5,176–5,339 psi)
6 Day 21 Day Water Soak 25 Freeze/Thaw Cycle Compressive Strength	ISO 13007-4 4.1.4	Greater than 15 MPa (2175 psi)	30.4–31.2 MPa (4,408–4,518 psi)
28 Day Cure Shrinkage	ISO 13007-4 4.3	Less than 3 mm/m (0.12 in./3.28 ft)	0.51–0.62 mm/m (0.02–0.024 in./3.28 ft)
28 Day Water Absorption Soaked 30 Minutes	ISO 13007-4 4.2	Less than 2 g (0.0044 lb)	0.09–0.14 g (0.0002–0.0003 lb)
28 Day Water Absorption Soaked 240 Minutes	ISO 13007-4 4.2	Less than 5 g (0.011 lb)	0.54–0.7 g (0.0012–0.0015 lb)

Working Properties

Pot Life	45–60 min at 70°F (21°C)
Final Set	2 - 3 hrs
Heavy Foot Traffic	6 hrs

Specifications subject to change without notification. Results shown are typical but reflect test procedures used. Actual field performance will depend on installation methods and site conditions.

5. INSTALLATION

Surface Preparation

Before starting to grout, remove spacers and debris in grout joints and remove dust and dirt using a wet sponge. Do not leave water standing in joints.

Note: when grouting in hot weather refer to TDS 176 Hot Weather Tiling and Grouting. Substrate temper necessary. Refer to TDS 400 Grout Guide for more information on grouting.

Mixing

Use approximately 2.4 to 2.7 quarts (2.3 to 2.5 L) of clean potable water for 25 lbs (11.3 kg) of PERMACOLOR Grout. Place water in a clean mixing container and add grout powder.

Mix with a slow speed drill mixer (300 rpm) for 1 minute. The mix may look slightly dry during this time, but **DO NOT ADD MORE WATER**. The Water Dispersion Technology(TM) will take effect and wet out the product over the next 5 minutes during slaking.

Wait the 5 minutes to slake and then remix with a drill for 1 minute.

Although it is not necessary, for an added level of stain fighting protection use STONETECH® GroutUp™ Additive in lieu of water.

Application

Clean the tile surface with a damp sponge. Spread with a sharp, firm rubber grout float or wall float for narrow wall joints.

To remove excess grout hold the float at a 90° angle and pull it at a 45° angle diagonally across the joints to avoid pulling out the material.

*Note: If the grout begins to stiffen during installation, remix with a margin trowel for 10–15 seconds. **DO NOT ADD MORE WATER.***

Cleaning

For first cleaning wait approximately 20 – 30 minutes at 70°F (21°C). Wider joints or cooler temperatures may extend wait time. Begin initial cleaning by lightly wiping down entire area to be cleaned with a damp sponge. Wash with a damp sponge (not wet). Work diagonally to the joints. Allow to dry 3 hours at 70°F (21°C).

For second cleaning use a damp sponge or dry cloth to remove remaining grout haze.

Note: Use caution when grouting soft glazed tile or polished stone.

If grout is to be sealed, LATICRETE generally recommends waiting a minimum of 48 hours at 70°F (21°C) prior to sealing PERMACOLOR Grout, or any other cement-based grout; however, we suggest deferring to the written recommendations of the sealer manufacturer to make the final determination, as certain sealers may require the cement grout to cure for an extended period of time.

6. AVAILABILITY AND COST

Availability

LATICRETE materials are available worldwide.

For Distributor Information, Call:

Toll Free: 1.800.243.4788

Telephone: +1.203.393.0010

For on-line distributor information, visit LATICRETE at laticrete.com

Cost

Contact a LATICRETE Distributor in your area.

7. WARRANTY

See 10. FILING SYSTEM:

- 1 Year Product Warranty (US) (English)
- 5 Year System Warranty (US) (English)
- 10 Year System Warranty (US) (English)
- 25 Year System Warranty (US) (English)
- Lifetime System Warranty (US) (English)

8. MAINTENANCE

LATICRETE recommends using STONETECH® surface products to protect, clean and enhance stone, masonry, tile and grout surfaces. Protect surfaces from common stains by using a STONETECH sealer such as STONETECH BulletProof® Sealer. Routine maintenance should follow with STONETECH Revitalizer® Cleaner and Protector or a neutral pH cleaner such as STONETECH Stone & Tile Cleaners. For tough or difficult to remove soil use STONETECH KlenzAll™ Cleaner, a nylon scrubbing pad or a long handled stiff bristle brush. For additional information, please refer to the Grout Guide, TDS 400 and TDS 113 Cement Grout Care & Maintenance for more information.

9. TECHNICAL SERVICES

Technical Assistance

Information is available by calling the LATICRETE Technical Service Hotline:

Toll Free: 1.800.243.4788, ext. 1235

Telephone: +1.203.393.0010, ext. 1235

Fax: +1.203.393.1948

Technical and Safety Literature

To acquire technical and safety literature, please visit our website at laticrete.com.

10. FILING SYSTEM

Additional product information is available on our website at laticrete.com. The following is a list of related documents:

- DS 230.13: LATICRETE Product Warranty
- DS 230.05: LATICRETE 5 Year System Warranty (United States and Canada)
- DS 230.10: LATICRETE 10 Year System Warranty (United States and Canada)
- DS 230.15: LATICRETE 15 Year System Warranty for Steel or Wood Framed Exterior Facades (United States and Canada)
- DS 025.0: LATICRETE 25 Year System Warranty (United States and Canada)
- DS 230.99: LATICRETE Lifetime System Warranty
- DS 030.0: SPECTRALOCK® 2000 IG
- DS 236.0: 9235 Waterproofing Membrane
- DS 663.0: HYDRO BAN®
- TDS 192: Installation of Ceramic Tile in Swimming Pools
- TDS 176: Hot Weather Tiling and Grouting

LATICRETE International, Inc.

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Cold Weather Tiling and Grouting

TDS 175

Conventional portland cement tile setting beds, thin-set mortars, grouts and cement plasters are often permanently damaged when subject to below freezing temperatures immediately after installation. The water content of a mortar turning into ice often results in portland cement gel structure rupturing with significant loss in strength, flexibility and durability. Subsequent repairs to the damaged work and resulting site delays are extremely costly.

There is a simple rule to follow when the temperature is low during installation: **The 18° (8 °C) Rule** – for every 18°F below 70°F (8°C below 21°C), portland cement and epoxy based materials take twice as long to cure.

Liquid Latex or Polymer Fortified Mortars, Screeds and Plasters

The use of 254 Platinum, 254 Platinum Plus, MULTIMAX™ LITE, or 3701 Mortar Admix in thin-sets, grouts, plasters, stuccos and other portland cement mortars allows work to continue in cold weather without costly delays or damage. Frost, ice and thermal shock do not damage LATICRETE® Latex Fortified Mortars after initial set. Installations can be made at temperatures as low as 40°F (4°C).

Rapid Setting Latex Fortified Mortars

The use of a premium rapid-setting thin-set mortar will also help to accelerate the setting time in cooler temperatures. 254R Platinum Rapid is ideal for this application.

Shipping and Storage

For best results, always ship and store installation materials at temperatures above freezing so they will be ready to use when needed.

1. If LATICRETE liquid latex admixtures and liquid membranes are ever frozen, allow them to thaw completely before use. Allow the products to come up to room temperature of approximately 70°F (21°C). Stir contents thoroughly before use or before mixing with thin-sets, grouts and other portland cement mortars.
2. LATICRETE and LATAPOXY® liquid pouches stored in cooler temperatures should be warmed by submerging the unopened pouches in warm water until the material is sufficiently tempered.
3. Acclimate waterproofing membranes, crack isolation and sound control products to their respective usage temperature range prior to use.
4. Store all polymer fortified thin set mortars and grouting products in a warm area for 24 hours prior to use.

Protection

Due to the slow rate of portland cement hydration and strength development at low temperatures, protect installations from traffic for longer than normal periods. Keep all traffic off of finished work until full cure. For example, installations which will be subjected to vehicular traffic should cure for 7 days at 70°F (21°C) prior to vehicle traffic. Allow extended cure time, based on the 18° Rule (above), for installation in cooler temperatures. It is important to note that large format tiles and stone will also require longer curing periods in cooler temperatures. Suitable protection should be included in the scope of work. For example, the Tile Council of North America (TCNA) of the TCA Handbook for Ceramic Tile Installation (current year) under the heading “Protecting New Tile Work” states: “Builder shall provide up to ¾” (19mm) thick plywood or OSB protection over non-staining kraft paper to protect floors after installation materials have cured”. In addition, extended cure periods will be required for applications that include multiple layer build ups (e.g. mortar beds, waterproofing, sound control, crack isolation, epoxy grout, etc...). Each component must reach a proper cure prior to installing the subsequent installation product.

Helpful Hints

1. Work during warm periods of the day.
2. Ensure that the surface temperature is within the suggested temperature range for the LATICRETE® or LATAPOXY® product being used during the installation and cure period. Consult the individual LATICRETE or LATAPOXY product data sheet and How to Install guide for more information.
3. Tent and heat areas that will be subjected to the elements or freezing temperatures during installation and cure periods.
4. For multiple story buildings – areas to receive tile and stonework may be heated from below to aid in “warming up” cold concrete slabs and rooms. Simply placing temporary heating units in areas under rooms scheduled to receive tile and stone finishes in multiple story buildings will allow the natural rise of heat to warm up these areas.
5. Vent all temporary heating equipment in accord with OSHA (Occupational Safety and Health Administration) and local building code regulations.

Technical Data Sheets are subject to change without notice. For latest revision, check our website at <https://laticrete.com>
TDS 175.doc R 13 February 2020



LATICRETE INTERNATIONAL, INC. ▪ 1 LATICRETE Park North ▪ Bethany, CT 06524-3423 USA
800.243.4788 ▪ support@laticrete.com ▪ www.laticrete.com

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MLK/YAP COMMUNITY CENTER

Mosaic Public Art Project – Production Plan

1. Project Overview

This project consists of the fabrication of a large-scale mosaic artwork produced concurrently at two studio locations. Work will be centrally directed by Lead Fabricator Rachel Rodi, to ensure consistency in design, materials, and craftsmanship. The secondary production team, led by awarded artist Sorell Raino-Tsui, will provide the primary labor force. Final assembly and integration will occur after all components meet quality and alignment standards.

Mosaic Fabrication Process

- The approved artwork is converted to a Vector Illustrator file that can be enlarged and printed at actual scale. These printed files act as the map and guide for the duration of the production process.
- All mosaic tiles will be hand cut from ceramic tile, using manual cutting tools to achieve precise shapes and controlled variation.
- Mosaic sections will be fabricated using an indirect method: tiles are placed face up into a sticky mesh with light adhesive according to full-scale templates or section drawings/printouts.
- Once tile placement is complete, sections are mounted to rigid backer boards or panels using appropriate setting materials to ensure durability and dimensional stability.
- After curing, panels are cleaned, inspected, and test-aligned against adjacent sections to confirm continuity of imagery, color flow, and joint spacing.
- Grouting is completed on site at the MLK/YAP Center, by third party contractor.

A **sample panel** will be produced January 2026, for the Berkeley CAS approval meeting, to establish craftsmanship, color balance, and finish standards for all subsequent work.

2. Team Structure & Roles

Lead Fabrication Studio, Rachel Rodi Studios

- Lead Fabricator (Project Lead) Rachel Rodi

ABG

- One additional Fabrication Assistant (husband)
- Production studio, Vallejo CA

Responsibilities:

- Finalize fabrication standards, mockups, and templates
- Produce key or technically complex sections
- Maintain master reference materials (color keys, tile maps, setting guides)
- Oversee quality control and approve completed sections from both sites

Secondary Fabrication Studio, ABG Art Group

- Lead artist, Sorell Raino-Tsui
- 5 additional Fabricators (6 person total team)
- Production Studio, East Bay CA

Responsibilities:

- Produce assigned mosaic sections following approved standards
- Document progress and flag issues early
- Package and label completed sections for transport

3. Workflow & Phasing

Phase 1: Pre-Production (All Teams)

- Confirm final artwork files, scaling, section breakdown, and numbering system
- Distribute fabrication guides (color palette, grout specs, substrate standards)
- Produce and approve a sample panel to set quality benchmark (Due Jan 28th, CAS approval meeting)

Phase 2: Concurrent Fabrication

- Primary Site fabricates lead sections and oversees overall alignment
- Secondary Site fabricates assigned sections in parallel
- Weekly check-ins (photo/video review) to verify consistency and progress

Phase 3: Quality Review & Adjustments

ABG

- Lead Fabricator reviews all completed sections
- Corrections made at originating site where possible
- Final approval issued prior to transport

Phase 4: Assembly & Delivery Prep

- Sections dry-fit for final alignment
- All pieces labeled, crated, and documented
- Installation sequencing notes prepared for site crew

4. Communication & Documentation

- Single shared production tracker (schedule, section status, issues)
- Weekly coordination meeting with both studios
- Daily internal check-ins at each site
- All deviations from plan approved by Lead Fabricator or Sorell Raino-Tsui

5. Quality Control & Risk Management

- Approved sample panel serves as reference standard
- Random section audits during production
- Redundancy in critical materials stocked at both sites
- Schedule buffer built in for rework or transport delays

6. Deliverables

- Fully fabricated and approved mosaic sections
- Installation-ready documentation and section map
- Condition report prior to shipment

7. Installation

- Third party install, led by Ecological Builders
- Licensed Contractor #891525
- Overseen by Rachel Rodi & Sorell Raino-Tsui

ABG

Sorell Raino-Tsui
ABG Art Group
1528 Webster Street,
Oakland, CA 94612
Phone: 510-565-0130
Email: sorell@abgartgroup.com



MLK/YAP COMMUNITY CENTER

Production Timeline: Ceramic Tile Mosaic Project

January 2026 | Project Initiation and Final Design Development

- Contract execution and project kickoff
- Final refinement of artwork design, scale, color palette, and layout
- Final refinement of digital files, to scale project layout
- Finalization of tile specifications, suppliers, colors and availability
- January 8th, PAS presentation
- January 28th, CAS presentation, with maquette

February 2026 | Artwork Preparation and Pre-Production

- Completion of final digital artwork files for tile printing
- Complete tile order
- Layout production facility
- To scale printing, mapping and full production layout

March–July 2026 | Tile Production

- Full-scale ceramic tile cutting, producing, creating mosaic with full team
- Quality control checks to ensure color consistency and alignment
- Continued preparation of tile sets and labeling for installation sequencing

August 2026 | Midway Production Check-In

- Formal production review with Mark and CC
- Assessment of completed tiles and overall progress
- Confirmation of installation readiness, timeline, and logistics
- Adjustments made if necessary prior to final production phase

September–October 2026 | Final Production and Assembly Preparation

ABG

- Continued fabrication of remaining tile mosaic production
- Final quality assurance review
- Crating, packing, and preparation for transport
- Coordination with installers and site representatives

November 2026 | Site Preparation and Installation Planning

- Final site measurements and substrate readiness confirmation
- Installation scheduling and coordination with construction or facilities teams
- Evaluate, confirm storage facilities on site
- Completion of mosaic production

December 2026 | Installation and Project Completion

- On-site installation of ceramic tile mosaic
- Final inspection and punch list completion
- Project documentation and handoff
- Artwork ready for public viewing

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Email: sorell@abgartgroup.com



MLK/YAP COMMUNITY CENTER

Maintenance Plan: Ceramic Tile Mosaic Installation

The proposed artwork is a large-scale exterior mosaic composed of glazed ceramic tiles, selected for their durability, color stability, and suitability for public environments. Ceramic tile is a low-maintenance material commonly used in architectural applications and is well suited for long-term outdoor display.

Grout Sealant

The artworks will be grouted using Laticrete brand Prismacolor grout #34 Sandstone color. This grout is specifically being used for its durability, and application use in cold weather. It comes pre-mixed with an embedded grout sealant system, ensuring longevity. It does not require additional grout sealant. However, at the discretion of the Community Center, or upon visual inspection, the grout can be re-sealed as needed. For optimal longevity, the grout should be re-sealed every three to five years. Industry standard grout sealant is **Aqua Mix Sealer's Choice Gold**, which can be found at Home Depot or other comparable hardware stores. This sealant is approved for exterior applications.

Routine Cleaning

The mosaic may be cleaned on an as-needed basis, typically once or twice per year, or more frequently in high-traffic areas. Cleaning can be performed using:

- Clean water and a soft cloth, sponge, or soft-bristle brush
- Mild, non-abrasive detergent if needed

The surface is compatible with low- to moderate-pressure washing, provided the nozzle is kept at a safe distance to avoid stressing grout lines. Harsh chemicals, abrasive pads, or acidic cleaners should be avoided.

Graffiti and Vandalism

Glazed ceramic tile is naturally resistant to staining and graffiti. Most graffiti can be removed using:

ABG

- Mild solvent-based graffiti remover approved for glazed surfaces
- Warm water and detergent

Graffiti removal should follow manufacturer guidelines to ensure the glaze and printed imagery are not affected.

Inspection and Repairs

It is recommended that the mosaic be visually inspected annually for:

- Cracked or loose tiles
- Grout deterioration
- Structural issues related to the mounting surface

If damage occurs, individual tiles can be replaced without affecting the surrounding artwork. Replacement tiles can be reproduced to match the original design if necessary.

Longevity and Durability

Ceramic tile is a non-fading, weather-resistant material designed to withstand UV exposure, temperature changes, moisture, and pollution. With basic care, the mosaic is expected to maintain its appearance and structural integrity for decades.

Maintenance Responsibility

No specialized conservation services are required. Routine cleaning and inspection can be performed by standard facilities or maintenance staff familiar with exterior architectural surfaces.

Sorell Raino-Tsui
ABG Art Group
1528 Webster Street,

ABG

Oakland, CA 94612

Phone: 510-565-0130

Email: sorell@abgartgroup.com

Policy Recommendations for the City of Berkeley

Regarding Event Producers and Civic Events

1-14-26

Approved by Art Commission in draft form at the December 2025 meeting and has since been rewritten as Policy Recommendations

To be approved by the Art Commission in January when it would then be sent to the Council, and then on to the City Manager to take action on the items as noted.

Contact: Lisa Bullwinkel Lisa@AnotherBullwinkelShow.com

Section 1. Recognition of Event Producers as Civic Partners

1.1. The City of Berkeley shall formally recognize Event Producers as essential partners in fostering civic vitality, economic development, and cultural expression within the City.

1.2. The City acknowledges that events of varying scale—including neighborhood gatherings, cultural celebrations, and citywide festivals—activate public spaces, contribute to community cohesion, and enhance the City’s identity.

1.3. In allocating festival grants, permit fees, and related financial requirements, the City shall consider the demonstrable economic and cultural contributions generated by permitted events.

1.4. It shall be the policy of the City to encourage, rather than deter, the production of cultural and civic events and to remain competitive with peer jurisdictions in attracting and retaining such events.

1.5. The City shall identify designated City staff to establish and maintain a quarterly forum through which Event Producers and designated City event staff may engage in structured dialogue regarding policies, procedures, and operational concerns.

Section 2. Competent and Efficient Municipal Service

2.1. The City shall provide adequate staffing levels and professional service standards sufficient to support the timely permitting and coordination of events.

2.2. Consistent with the City of Berkeley Arts and Culture Plan adopted at the July 24, 2018 Council meeting (Resolution No: 68,568 N.S.) the City should pursue expansion of staff capacity related to arts, culture, and special events.

2.3. The City shall evaluate the feasibility of consolidating special event permitting and administration under a centralized Special Events Department within Civic Arts leadership.

2.4. The City shall explore the establishment of district-specific Event Entertainment Zones that incorporate pre-approved requirements from relevant departments, thereby streamlining mapping, review, and permitting processes. These will not be the exclusive locations for events as not every part of the city can create an Event Entertainment Zone.

2.5. City staff shall provide informed, solution-oriented guidance to Event Producers and coordinate internally to deliver unified feedback across departments.

Section 3. Clarity, Transparency, and Administrative Efficiency

3.1. The City shall maintain a single, publicly accessible online platform detailing all event-related permit requirements, documentation, fees, timelines, and deadlines.

3.2. The City shall enable electronic submission and payment of applicable fees, while maintaining in-person payment options at the Permit Center.

3.3. To the extent practicable, Park Use Permits and Street Closure Permits shall be consolidated into a unified permitting process.

3.4. Each relevant department shall designate a clear point of contact with established response timelines for event-related inquiries and approvals.

3.5. The City shall implement a unified workflow designed to minimize duplicative documentation, redundant plan reviews, and inconsistent departmental requirements.

3.6. The City shall provide reasonable and predictable planning timelines that reflect the long-range nature of event production.

3.7. The City shall implement a standardized post-event feedback mechanism to support continuous improvement of event permitting and coordination processes.

Section 4. Fair and Proportionate Fees

4.1. Event-related fees shall be transparent, standardized, and equitably applied across event types, scaled proportionately to event size, duration, and demonstrated impact.

4.2. Any increase in fees shall correspond to clearly identified and measurable improvements in City services, including processing efficiency, field support, and public communication.

4.3. The City shall clearly specify the services and resources covered by each fee assessed.

4.4. The City shall periodically benchmark event fees against those of comparably sized municipalities.

Section 5. Equitable Access to Public Space

5.1. The City shall ensure fair and non-discriminatory access to public spaces for events of all scales, including commercial, nonprofit, neighborhood, and first-time organizers.

5.2. The City shall adopt and publish clear policies governing when and under what conditions admission or entry fees may be charged for permitted events.

Section 6. Safe, Clean, and Accessible Public Spaces

6.1. The City shall maintain streets, parks, and plazas intended for events at baseline standards of cleanliness, safety, and accessibility prior to permitted use.

6.2. Event Producers shall be responsible for restoring public spaces to their pre-event condition, absent normal wear.

6.3. The City shall provide clear, written standards for emergency access, electrical infrastructure, ADA compliance, sanitation, and other site-specific requirements applicable to public event spaces.

Section 7. Reliable Public Safety Coordination

7.1. Fire, Police, Transportation, Public Works, and other affected departments shall coordinate through standardized protocols for event planning and on-site operations.

7.2. The City shall develop standardized Traffic Management Plans for common event configurations, which shall be provided as part of the permitting process and funded through permit fees.

7.3. Safety requirements related to crowd management, fire prevention, tents, fuel use, and similar concerns shall be clearly documented and uniformly enforced.

7.4. City field staff assigned to events shall be appropriately trained to facilitate safe and efficient event operations in collaboration with the event producer.

Section 8. Marketing and Public Communication Support

8.1. The City shall promote permitted events through official City communication channels including using the promotional resources at Visit Berkeley.

8.2. The City shall periodically publish reports in the department under which events are housed by highlighting the economic, cultural, and community benefits generated by permitted events.

Section 9. Predictability and Regulatory Continuity

9.1. Where significant changes are proposed to any permitting criteria, fees, or regulatory or procedural modifications the City shall provide written explanations no less than six months in advance of an event to allow for budgeting and planning, particularly for large-scale events requiring six to twelve months of preparation.

9.2. The City shall maintain an annual calendar and planning timeline for citywide events to support coordination and efficient allocation of resources.

9.3. The City shall convene community discussions when proposing major changes to culturally significant and/or historical Berkeley events and celebrations prior to executing such changes.

Section 10. Affirmation of Civic Joy and Cultural Expression

10.1. The City affirms that cultural and community events are a public good and integral to civic life.

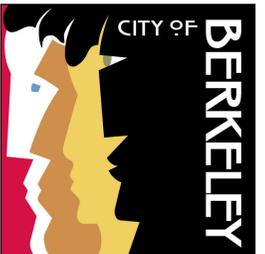
10.2. Regulations shall balance public safety and operational needs with the promotion of celebration, artistic expression, community building, and local economic vitality.

2025 PUBLIC ART YEAR IN REVIEW

Public Art Program

The Public Art Program supports the City of Berkeley's arts ecosystem by managing public art commissions, acquisitions, exhibitions, programs, collections, and communications.

Mark Salinas, *Public Art Program Lead*
1/28/2026



1) Management

- Civic Arts Commission
- Public Art Subcommittee
- Policies and Procedures
- Budget
- Contracts
- Staff

2) Commissions

BMC Chapter 6.13

- Capital Improvement Projects
- New Artwork on Public Property for the City Public Art Collection*

3) Acquisitions

BMC Chapter 23.316

- Private Development
- New Artwork on Private Property not for the City Public Art Collection*

- Community-Initiated Projects
- New Artwork on Public Property, or using Public Funds, not for the City Public Art Collection*

- City-Initiated Projects or Programming
- New Artwork on Public Property possibly for the City Public Art Collection*

4) Exhibitions

- City Buildings
- Downtown Berkeley BART Plaza
- Cube Space

5) Programs

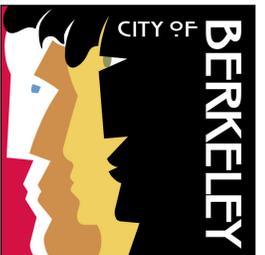
- Municipal Artist in Residency
- Homelessness Projects
- Electric Boxes
- Artist Talks

6) Collections

- Inventory
- Documentation
- Conservation + Cleaning
- Storage

7) Communications

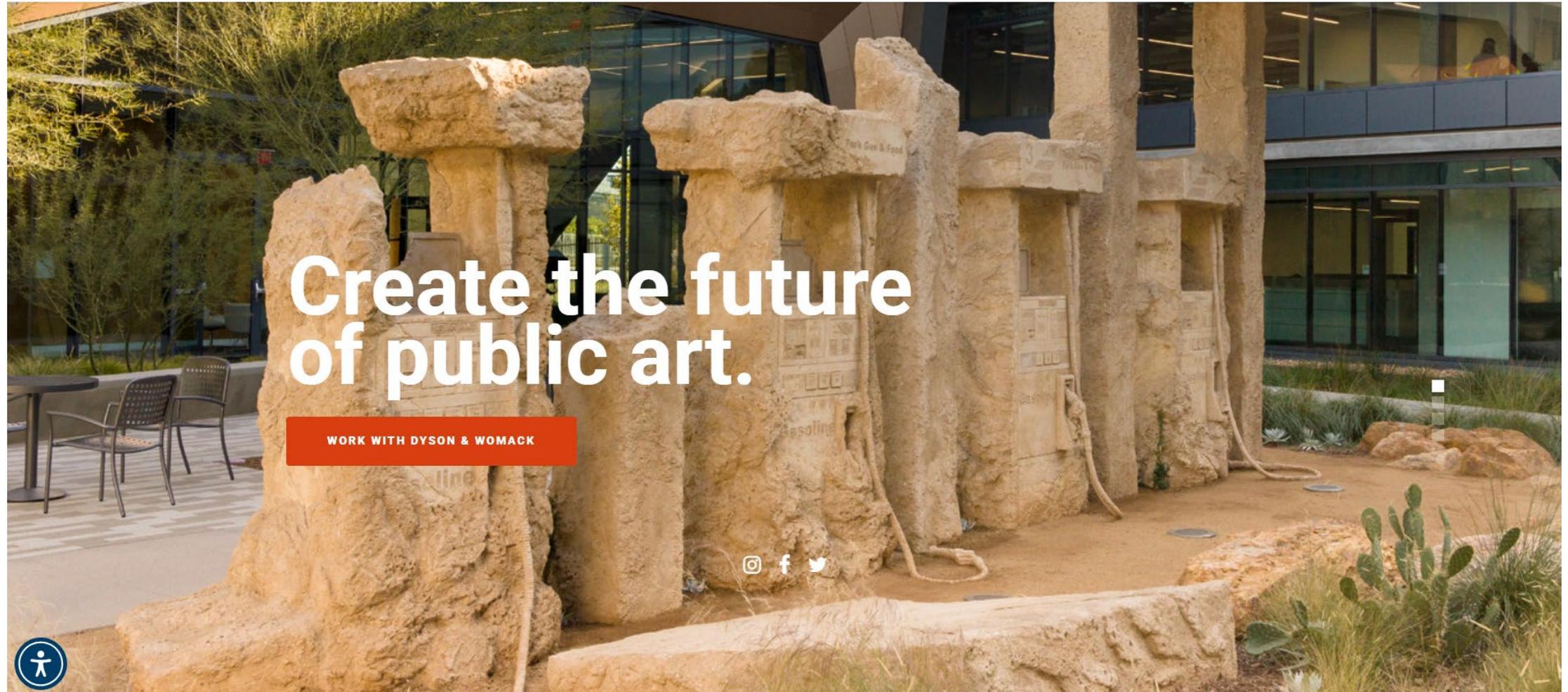
- Civic Arts Website
- Civic Arts Social Media
- CMO Newsletter



MANAGEMENT



SERVICES | PROJECTS | ABOUT | CONTACT



Create the future
of public art.

WORK WITH DYSON & WOMACK



COMMISSIONS + ACQUISITIONS



TIFFANY CONWAY
Flower Shower, 2022
 Oil on canvas
 20 x 20 inches
 (Inv# 18108)

4th floor lobby above bench

8



KOTA EZAWA
LYAM 3D, 2009
 color aquatint etching
 20 x 27.5 inches
 (Inv# 17784)

4th floor lobby above bench

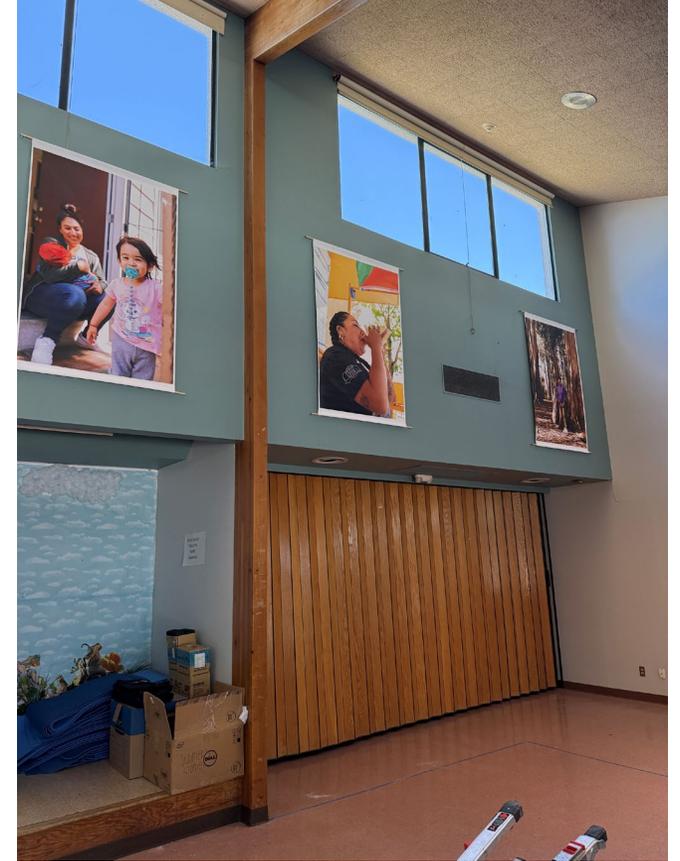
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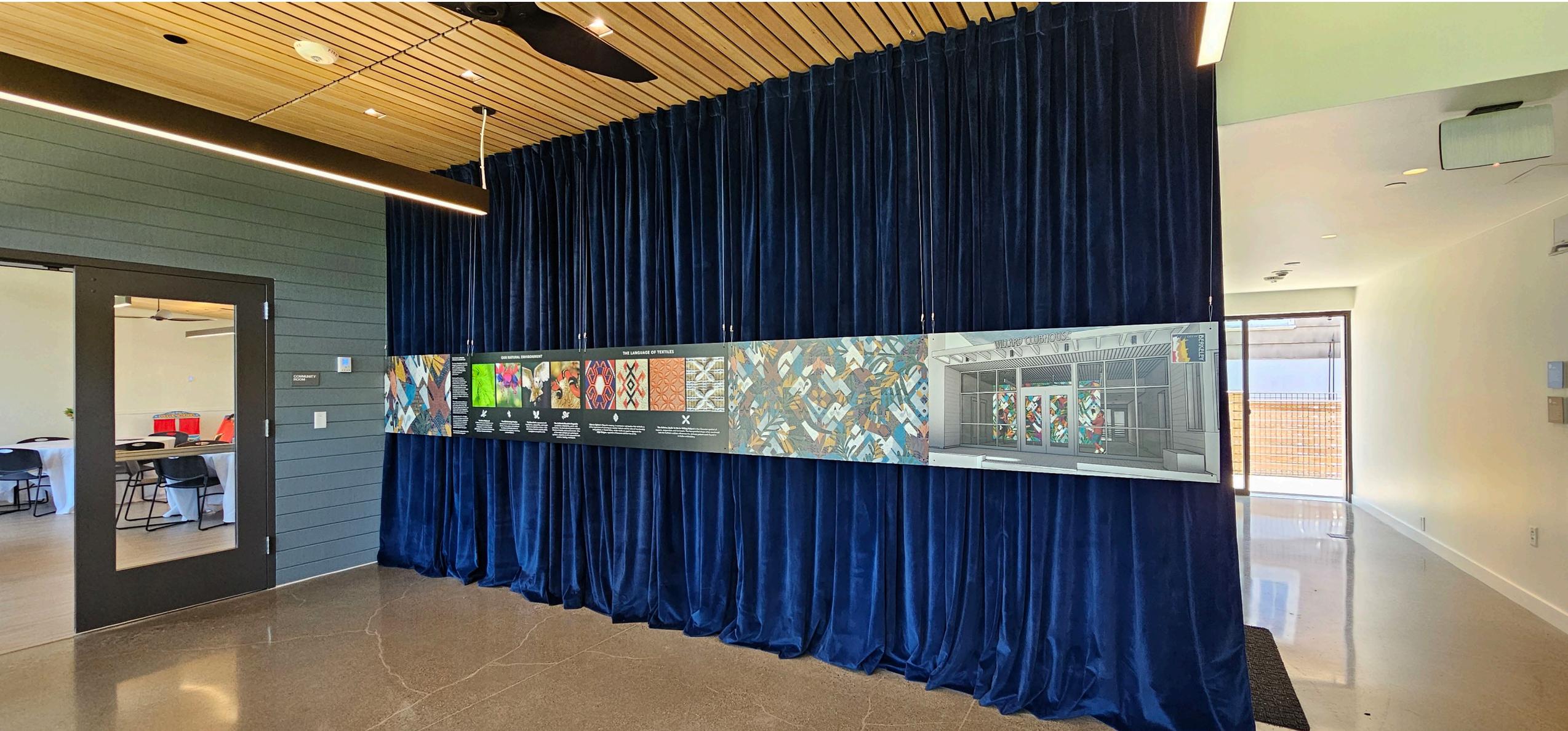


T.W.FIVE
Sci-Fi Lounge, 2018
 Hand cut vinyl tape
 18"x24"
 (Inv# Assigned61)



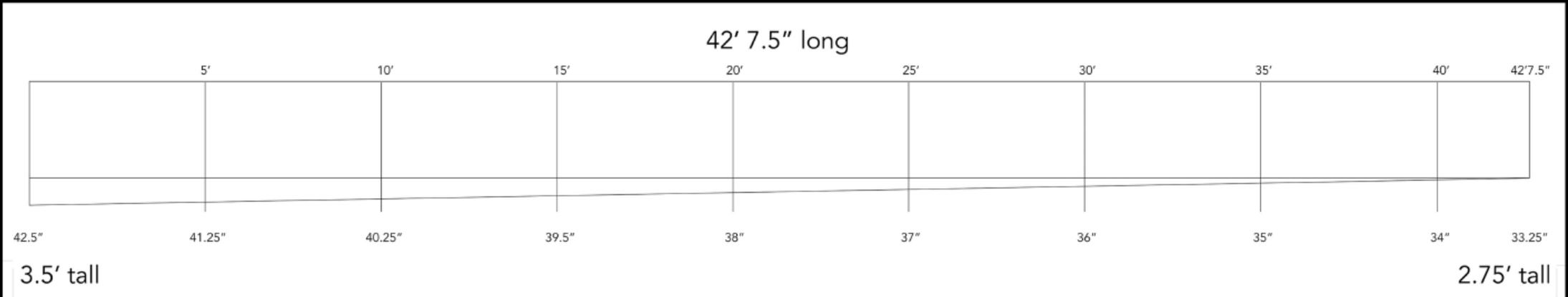
Jordan Craig
Criss Cross; Olive Over Blue
 2019 Screenprint
 Public Art Collection of the City of Berkeley





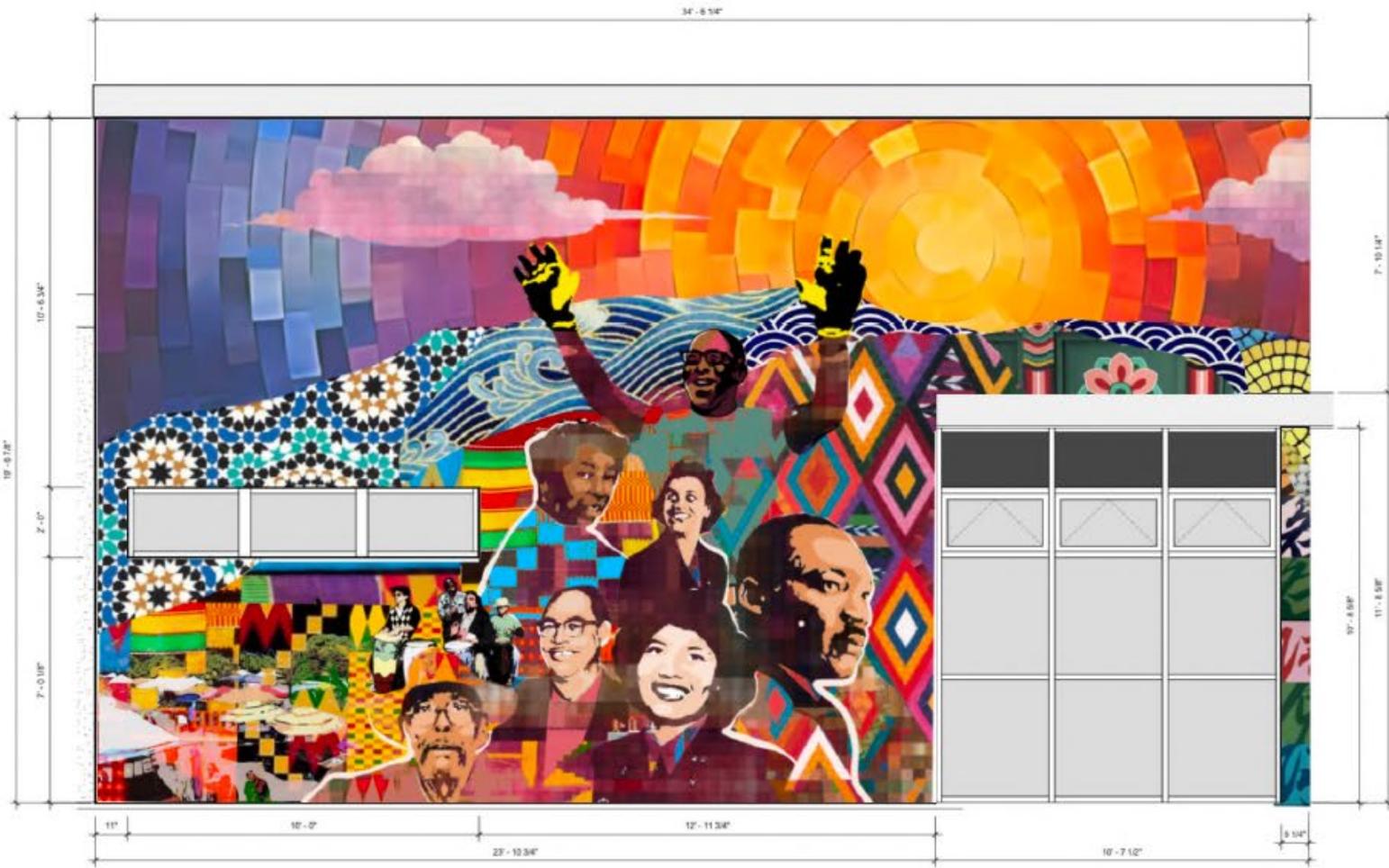


Enchanted Forest - Willard Clubhouse Public Art Final Design

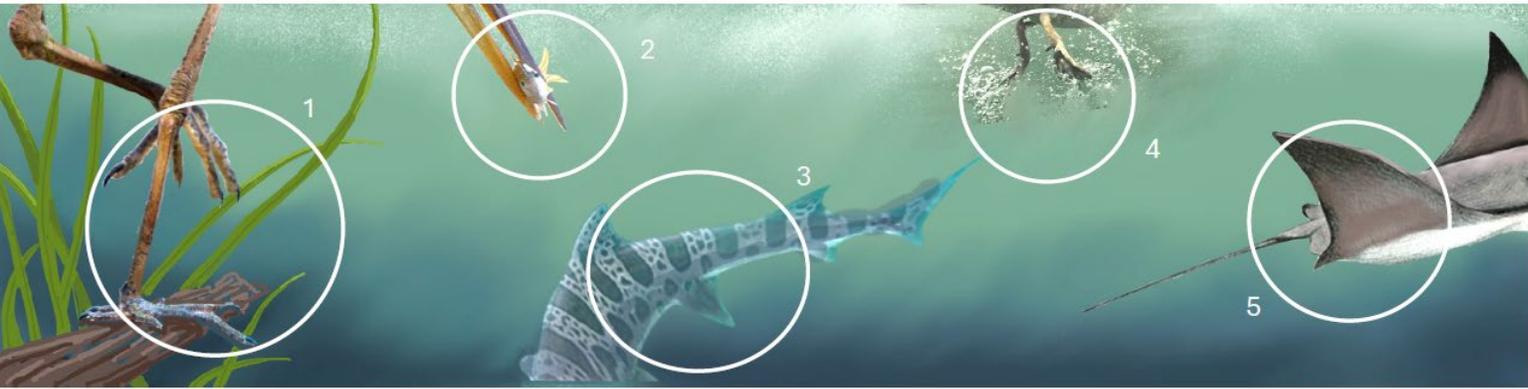


Thank you for the opportunity to present my design for the Berkeley Lagoon mural. If approved, my next step will be to paint the design using watercolor. The design will be painted in sections and then digitally composited to create the full 40-foot painting. Working with Magnolia Editions, we will then bake the design onto ceramic tile. Magnolia Editions is a fine art studio in Oakland that has worked on many large-scale tile based public art projects. We've contracted with ProModeling Inc., based in El Cerrito, for the installation. In mid-July, myself and my project manager met on site with Mark and our Promodeling contact Dante to discuss the logistics of the installation. I'm confident in my team's ability to complete the project to the highest level of quality.

SCALE ARCHITECTURAL ELEVATION

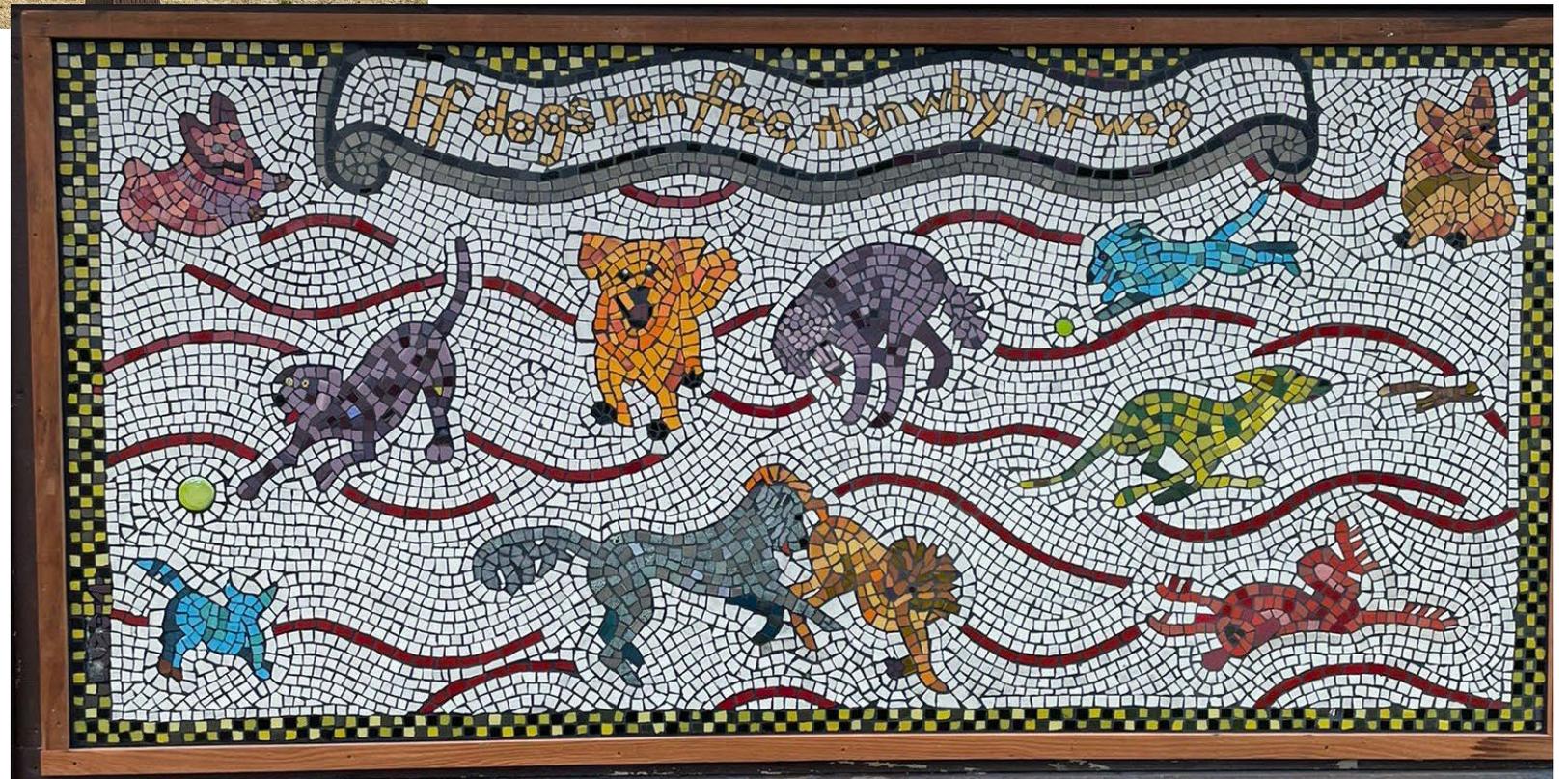


DESIGN



1. **great blue heron** – familiar native fisher links a world 'above' and 'below'
 sturdy bulrush – a coastal tuber native to brackish shorelines with seeds that feed waterfowl
2. **topsmelt** – caught! A prevalent species in the park, juvenile topsmelt are often spotted jumping in the lagoon
3. **leopard shark** - a shallow-water shark common to Bay Area shores, it suffers when water quality declines
4. **mallard** – a common bird seen from an unfamiliar perspective, linking the known and unknown ecosystems
5. **bat ray** – depends on tidal lagoons as nurseries for its young. As a shallow water feeder, it too suffers when water quality declines.







EXHIBITIONS





Curated exhibitions by emerging and mid-career Bay Area artists
Clockwise from top: Anamaya Farthing-Kohl, Emily Gui, Weston Teruya, Mary Anne Kluth, and Carolina Cuevas

2010 Addison Street



cube space gallery

Curated exhibitions by emerging and mid-career Bay Area artists
Right: Sofie Ramos

2010 Addison Street





PROGRAMS

Possible Artist Talks in 2026 with Cube Space Curator and Berkeley Arts Center

COLLECTIONS





Overall before treatment image of the front of the sculpture (above)



Overall before treatment image of the sculpture (rear)



Overall after treatment image of the front of the sculpture (above)



Overall after treatment image of the sculpture (rear)



Mildred Howard
Delivered, Mable's Promissory Note, 2024

Bronze



Inspired by traditional West African metal work that served both as currency for exchange and as jewelry, this sculpture memorializes the untold contributions of the African American community in South Berkeley—a community that has been tirelessly impacted due to gentrification and shifting economies. *Delivered, Mable's Promissory Note* is a monument to the contributions made by African Americans in Berkeley and a tangible metaphor for the wealth they worked so hard to build, even in the face of racism and oppression. The title of this artwork pays tribute to the artist's mother, Mable Howard, who led the effort to oppose the above-ground BART line that would have divided this neighborhood and the rest of Berkeley.

This sculpture not only honors the African American heritage of South Berkeley, it is also an important legacy artwork by a world-renowned artist with a deep connection to Berkeley, where she grew up and lived for most of her life. The site where this sculpture is installed is an area planned for future high-density housing, including affordable housing, and the current location of the artwork will be reinstated in a prominent public location at, or near, its current location.

Public Art Collection of the City of Berkeley





COMMUNICATIONS



Annual Report from the City Manager

Berkeley is investing in the systems that shape the daily lives of residents and laying the groundwork for resilience, access, and opportunity.

Collectively, our work in 2025 reflects Berkeley's commitment to serving all residents.

Through careful fiscal management and collaborative planning, the City continues to turn opportunity into lasting value for residents. By leveraging local bond funding with state and federal resources, Berkeley has upgraded core infrastructure, improved civic access, and laid the groundwork for future innovation and economic growth.

What you'll find in the summary below are not isolated efforts, but part of a larger story about resilience, inclusivity, and responsible governance. From expanded Wi-Fi and safer intersections to public art, youth programs, and zoning that supports emerging industries, these investments serve the full spectrum of daily life.

Each project, large or small, underscores a simple truth: when a city is well-resourced and well managed, it can deliver more efficient services and a better future for all.



Paul Buddenhagen
City Manager, City of Berkeley

IMPROVING ACCESS TO INFORMATION



The renovated West Berkeley Family Wellness Center

Modernizing civic infrastructure means improving not just buildings, but the way residents interact with the City. The launch of a new, mobile-friendly [311 platform](#) makes it easier for residents to efficiently report issues, request services, and access city information.

This self-service system streamlines essential tasks while supporting Berkeley's broader investment in digital tools that strengthen civic access and responsiveness. Expanded public Wi-

Fi at the Marina reflects this same commitment to connectivity, convenience, and community impact.

The newly renovated [West Berkeley Family Wellness Center](#) on University Ave. and 6th St. furthers this commitment by co-locating public health programs and resources in one accessible location. Residents can connect with services, information, and wellness support for all ages, strengthening our community.

FUELING INNOVATION AND CREATIVITY



Delivered, Mable's Promissory Note by Mildred Howard

Berkeley's visionary approach to [economic development](#) is opening doors for research, arts, and startups. By exempting R&D grants from local taxes and adopting innovation-friendly zoning, the City helps early-stage ventures, labs, and creative enterprises take root and grow.

Public art remains important, and we are proud of installations like Guggenheim Fellow Mildred Howard's architectural piece in South Berkeley which shows how the arts power Berkeley's

cultural vibrancy. The award-winning [Cube Gallery](#) further reflects the City's commitment to creativity and its identity as a hub for talent and ideas.

By making it easier for businesses and artists to grow, Berkeley is fueling scientific, civic, and cultural breakthroughs that benefit the entire community.

Civic Arts Instagram Account
Opened October 2018

Instagram Followers

December 2024: 1569
January 2026: 2656
69% Increase (1,087 new Followers)

Instagram History: Posts with 100+ Likes

2026	3 out of 3 posts (100%)
2025	5 out of 28 posts (31%)
2024	2 out of 23 posts (8%)
2023	6 out of 33 posts (18%)
2022	3 out of 27 posts (11%)
2021	0 out of 25 posts (0%)
2020	0 out of 8 posts (0%)
2019	0 out of 18 posts (0%)
2018	0 out of 4 posts (0%)

Instagram Content History: Posts with 100+ Likes

5 out of 19 posts (26%) occurred in 2025.

January 2026	818	Santa Fe RFQ Reminder
January 2026	497	Grants Open
November 2025	319	Santa Fe RFQ
September 2023	229	Amrita Singhal artwork photo
October 2023	220	Mildred Howard artwork photo
October 2022	195	Aquatic Park RFQ
January 2024	176	Grants Open
October 2022	151	Cube Space: Cathy Lu
October 2022	150	Artist in Residence Program RFQ
March 2023	143	Cube Space: Pablo Tut
February 2023	134	Artist in Residence Program Announcement
June 2024	128	Mildred Howard artwork photo
October 2025	127	Cube Space: Mary Anne Kluth
January 2026	111	Cube Space: Mary Anne Kluth Reminder
January 2023	107	Grants Open
December 2025	107	Grants Open
January 2025	103	Grants Open
May 2023	103	Public Art Program Lead Job Announcement
April 2025	100	Mildred Howard Guggenheim Announcement

Instagram Category History: Posts with 100+ Likes

Artist and/or Artwork Photo	6
Grants Open	5
RFQ	4
Cube Space Installation Photo	4

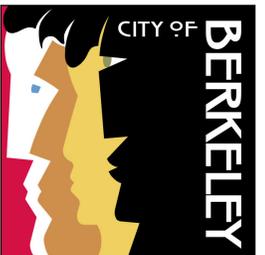
2026

PUBLIC ART

A LOOK AHEAD

- *February 2 – February 6: Julie Chang installation at Willard Clubhouse*
- *February 11: Willard Clubhouse ribbon cutting*
- *March 2 – May 22: Mark on FLMA*
- *June: Masako Miki installation at Aquatic Park; ribbon cutting to follow*
- *July: Dyson & Womack begins work*
- *December/January 2027: Sorell Raino-Tsui installation at MLK Jr./YAP Center; ribbon cutting to follow*

Mark Salinas, *Public Art Program Lead*





**Draft Minutes
Civic Arts Commission
Wednesday, December 3, 2025
6:00 PM**

**Meeting Location: Tarea Hall Pittman South Branch Library
1901 Russell St, Berkeley, CA 94703**

1. CALL TO ORDER: 6:06 PM

2. ROLL CALL

Commissioners Present: Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo

Commissioners Absent: Bachrach

Staff Present: Hilary Amnah, Grants Program Lead; Jennifer Lovvorn, Commission Secretary/Chief Cultural Affairs Officer; Mark Salinas, Public Art Program Lead

Members of the public present: None

3. LAND ACKNOWLEDGEMENT

4. PUBLIC COMMENT: None

5. COMMUNICATIONS: None

6. CHAIR'S REPORT

a) Cultural District State Designation Application

b) Update on Joint Subcommittee's Affordable Housing for Artists Recommendations Report to Council

c) Chair transition planning

7. PRESENTATIONS, DISCUSSION & ACTION ITEMS

a) **Presentation Item:** Economic Impact Studies: Berkeley's Creative Economy and Assessment of Pandemic Relief Investments in the Arts Sector.

Public Comment: None

b) **Action Item:** Event Producers Policy Recommendations

M/S/C (Blecher/Woo) to approve edited draft of Event Producers Policy Recommendations and to further review at January 2026 Civic Arts Commission meeting for possible action to send to Council.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

c) **Action Item:** FY27 Individual Artist Projects grant guidelines

M/S/C (Bullwinkel/Dutta-Choudhury) to approve FY27 Individual Artist Projects grant guidelines.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

d) **Action Item:** FY27 Community Festivals grant guidelines

M/S/C (Bullwinkel/Woo) to approve FY27 Community Festivals grant guidelines.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

e) **Action Item:** FY27 Arts Programs grant guidelines

M/S/C (Bullwinkel/Montgomery) to approve FY27 Arts Programs grant guidelines.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

f) **Action Item:** Slate of Grants Panelists

M/S/C (Montgomery/Blecher) to approve Slate of Grants Panelists

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

g) **Action Item:** Cube Space exhibition proposal by Ahn Lee: January - March 2026

M/S/C (Bullwinkel/Dutta-Choudhury) to approve Cube Space exhibition proposal by Ahn Lee: January - March 2026.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Public Comment: None

h) **Action Item:** South Berkeley Senior Center Project Plan

M/S/C (Blecher/Scott) to approve South Berkeley Senior Center Project Plan.

Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.
Public Comment: None

- i) **Action Item:** 2026 Civic Arts Commission meeting schedule
M/S/C (Bullwinkel/Montgomery) to approve 2026 Civic Arts Commission meeting schedule.
Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.
Public Comment: None
- j) **Action Item:** Subcommittee Appointments: Devi Dutta-Choudhury to Public Art Subcommittee and Design Review Committee; and Audrey Truc-Dao Kramer to Policy Subcommittee
M/S/C (Pineda/Montgomery) to approve Subcommittee Appointments: Devi Dutta-Choudhury to Public Art Subcommittee and Design Review Committee; and Audrey Truc-Dao Kramer to Policy Subcommittee
Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.
Public Comment: None
- k) **Action Item:** 2026-2027 City of Berkeley Poet Laureate Selection
M/S/C (Kramer/ Pineda) to approve Hanan Masri as the 2026-2027 City of Berkeley Poet Laureate.
Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.
Public Comment: None
- l) **Discussion Item:** Turtle Island Monument update and discussion
Public Comment: None
- m) **Discussion Item:** Commissioner spotlights on social media
Public Comment: None
- n) **Report Item:** Private Percent for Art Quarterly Report
Public Comment: None
- o) **Report Item:** Festival Quarterly Report
Public Comment: None

8. STAFF REPORT

- a) Public Art Program Updates, Mark Salinas

- b) Grants Program Updates, Hilary Amnah
- c) Civic Arts Program Updates, Jen Lovvorn

9. COMMITTEE REPORTS

- a) Grants – None
- b) Public Art – Meets December 4, 2025
- c) Policy Subcommittee – None
- d) Representative on Design Review Committee – December meeting canceled

10. APPROVAL OF MINUTES

- a) Draft Minutes of September 17, 2025 Meeting
M/S/C (Pineda/Woo) to approve Draft Minutes of September 17, 2025 Meeting
Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Pineda, Scott, Woo; Nays — None; Abstain — Montgomery; Absent — Bachrach.
Public Comment: None

11. COMMISSIONER ANNOUNCEMENTS: None

12. ADJOURNMENT: 8:52 PM

- M/S/C** (Blecher/Montgomery) to adjourn.
Vote: Ayes — Blecher, Bullwinkel, Dutta-Choudhury, Kramer, Montgomery, Pineda, Scott, Woo; Nays — None; Abstain — None; Absent — Bachrach.

Staff Contact:



Jennifer Lovvorn
Secretary to the Civic Arts Commission
Berkeley, CA 94704
Telephone (510) 981-7533
jlovvorn@berkeleyca.gov