



Civic Arts Commission  
Office of Economic Development

## Agenda Civic Arts Commission Public Art Subcommittee

Monday, July 22, 2019 at 9:00-10:30 a.m.

1947 Center Street, Basement, HR Multipurpose Room, Berkeley, CA 94704

*Please refrain from wearing scented products to public meetings*

1. **CALL TO ORDER AND ROLL CALL**

2. **PUBLIC COMMENT**

3. **DISCUSSION ITEMS WITH POSSIBLE ACTION**

- a) “Berkeley Big People” sculpture by Scott Donahue - Review for Deaccession and Possible Action (Attachments 1 and 2)
- b) Discuss Changes to Public Art in Private Development Guidelines (Attachment 3)
- c) Develop FY20 Annual Work Plan for Public Art Committee (Attachments 4 and 5)

4. **ACTION ITEMS**

- a) Extend display of “Home” sculpture by Michael Christian for 1 year with conditions
- b) Purchase of six framed artworks for 1947 Center Street: Permit Center, Customer Service and Police Review Commission Lobby. (Attachment 6)

5. **CHAIR’S REPORT**

- a) Aurora Theater Lobby Art Display

6. **STAFF REPORT**

1. Update on completed pedestal shape for Cat Stack (Attachment 7)

7. **ADJOURNMENT**

**Attachments:**

1. “Berkeley Big People” Sculpture Report (**Revised Attachment on 7-19-2019**)
2. Artwork Deaccession Policy (**Included in Attachment 1**)
3. Public Art in Private Development Guidelines
4. Civic Arts Commission Annual Work Plan from FY19
5. Action Items from Berkeley Cultural Plan
6. Artwork Purchase Information and Images (**Revised Attachment on 7-19-2019**)
7. Photo of final installation of “Cat Stack” Sculpture with pedestal

Staff Contact:

Jennifer Lovvorn  
Secretary to the Civic Arts Commission  
Berkeley, CA 94704  
Phone: (510) 981-7533  
TDD: (510) 981-6903  
Email: [jlovvorn@cityofberkeley.info](mailto:jlovvorn@cityofberkeley.info)

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Any writings or documents provided to a majority of the Commission regarding any item on this agenda will be made available for public inspection at the Civic Arts Office located at 2180 Milvia Street, First Floor, Berkeley, CA 94704.

**ADA Disclaimer**

*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 Disability Services specialist at 981-6418 (V) or 981-6347 (TDD) at least three business days before the meeting date. Please refrain from wearing scented products to this meeting.*

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Civic Arts Program

July 19, 2019

### **STAFF REPORT**

To: Public Art Committee  
From: Civic Arts Program Staff  
Re: Agenda Item 3.a – *Berkeley Big People* by Scott Donahue

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### **ARTWORK**

Title: *Berkeley Big People*, 2008

Artist: Scott Donahue

Medium: Sculpture comprised of multiple materials including Epoxy Clay, Fiberglass, Concrete, Forton Concrete Additive, Keim Mineral Colorants, Sealants, Stainless Steel and Bronze Elements, and Steel Armature.

Dimensions: Two Sculptures, each approximately 28' x 12' x 12'

Location: Berkeley I-80 Bike Bridge

### **BACKGROUND**

In 2002, The City of Berkeley's Civic Arts Program held a national competition for artists to create an entry sculpture to the City of Berkeley. The selection of Scott Donahue for the I-80 Bicycle/Pedestrian Bridge public art project was approved by the Civic Arts Commission in 2003 and later that year City Council authorized the contract with Scott Donahue to create two monumental sculptures that symbolize the city, its people and its activities. These sculptures were installed in 2008 on the east and west ends of the elevated portion of the Bicycle/Pedestrian Bridge that spans I-80 in West Berkeley. The two monumental sculptures consist of clusters of figures made of fiberglass, steel and bronze mounted on fanciful four-legged pedestals. The sculpture on the eastern side of the span represents the urban and cultural experience of Berkeley, including the University of California's campanile, a violinist, a scientist, an activist, and a wheelchair-user. The sculpture on the western side represents recreation and nature, including bird watchers, kite flyers and a dog catching a Frisbee. *Berkeley Big People* was commissioned by the City of Berkeley with funding from the 1.5% for Art requirement, which covered the design, engineering, fabrication, assembly and installation costs. The total contract value was \$196,762.

### **ARTIST'S BIOGRAPHICAL INFORMATION**

Scott Donahue is a professional sculptor who has been producing public art installations since 1983. He has designed, fabricated and installed 25 permanent public art pieces in California and Colorado and completed 40 temporary public art works in New York, New Jersey, California, and Italy. He uses a variety of techniques and works with a wide range of materials including concrete, bronze, fiberglass and ceramic. Each of his pieces is unique and specific to the site where they are located. Scott Donahue was born in Hinsdale, Illinois in 1951. He currently lives and works in Emeryville, California. (Resume is attached as Exhibit A)

## IMAGES OF ARTWORK AT TIME OF INSTALLATION



## CONDITION ASSESSMENT

As part of an overall inventory and assessment of the City of Berkeley's Civic Art Collection, the City of Berkeley engaged the services of RLA Conservation to evaluate the condition of Berkeley Big People. (Condition Assessment is attached as Exhibit B.) The report states that the artwork is in poor condition due to the use of unsuitable materials, which has led to systemic material failure. The painted fiberglass

surface is actively failing most likely from moisture seeping out of unsealed concrete. There are significant areas of material loss and cracking on the column capitals, exposing the underlying cast concrete base form. There is also cracking of the fiberglass across all of the pillars. The structural condition of the underlying concrete is unconfirmed through visual inspection and requires assessment by a structural engineer. The painted fiberglass figures are in poor condition caused by paint failure and potential fiberglass resin failure. There are large gray patches and streaks across all of the figures caused by paint loss from exposure to high winds, rain, and high UV exposure. The bronze paint binder has failed, causing it to leach down the surface of the sculpture onto the platform and the columns, which were originally painted a green-gray.

### **COST OF CONSERVATION TREATMENT AND ONGOING MAINTENANCE**

Costs for conservation treatment and ongoing maintenance of *Berkeley Big People* are detailed in the condition assessment report (Exhibit B). In summary, RLA Conservation estimates the cost to repair the artwork at \$68,000.00 - \$ 96,000.00. Once the artwork is repaired RLA recommends maintenance treatments every two years which would cost \$13,460.00 - \$15,500 each time.

It is important to note two points made in the report:

1. RLA strongly also recommends inspection by a structural engineer to determine the long-term structural stability and safety of the artwork. The cost for this work has not been included in the estimates.
2. The original materials and any replacement materials may not have significant long-term longevity given the current artwork display conditions. The report states that **there may continue to be deterioration issues** despite conservation efforts.

### **RELOCATION SITES CONSIDERED**

As part of the FY2019 Public Art Budget, the Civic Arts Commission set aside \$60,366 to potentially remove the artwork so that it could be relocated to another location. In preparation for that possibility, alternative sites for the relocation of *Berkeley Big People* were studied in consultation with two independent design professionals (urban designer and architect). (Alternate Location Study is attached as Exhibit C.) More than seven alternative sites were considered. The criteria listed below provided guidance for identifying a number of initial site alternatives as well as the seven shown on the attached Exhibit C map and photographs.

- Prioritization of public land owned by the City of Berkeley and under City jurisdiction where possible
- Visible to the public, including pedestrians and motorists
- Avoid environmentally sensitive areas
- Public Safety considerations (clearances, diver's line of sight, etc.)
- Cost effective (construction, transport, permits, etc.)
- Proximity to (in sight of) each other
- West Berkeley location, near the waterfront, and or within proximity to the I-80 Pedestrian Bridge

- Consider relationship to other existing public art installations
- Level pad or level area, minimum size of 10' x 10'

These sites may still be considered by the Civic Arts Commission for possible relocation of *Berkeley Big People*, however due to the costs for conservation and ongoing maintenance of this artwork, the Commission may want to consider commissioning a new more appropriate work by the artist for the City's collection, possibly for installation at a different location. No matter the site for reinstallation of the existing sculpture or installation of a new work, approvals would need to be secured from the departments, Commissions and any other agencies with jurisdiction over those locations. For the location on the pedestrian bridge, that would likely include CalTrans as they were involved with approval for installation of the original artwork. Any sites within 100' of the bay may also need approval from the San Francisco Bay Conservation and Development Commission.

### **COSTS FOR REMOVAL, CONSERVATION, REINSTALLATION AND ONGOING MAINTENANCE**

Staff received a cost estimate from a professional art handling company to remove the top portion of the sculptures. (Removal Cost Estimate is attached as Exhibit D.) The rationale for studying the cost for removal of the top portion of the two sculptures is that if a site was identified for relocation, it is likely that the artwork would need to have a new pedestal designed to fit the space. The cost to remove the top portion of the sculptures alone is approximately \$40,000, excluding the cost to remove the four-legged pedestals and dispose of them, which could cost as much as \$10,000 - \$20,000. Additional costs related to the effort to re-site the sculptures would include transportation of sculptures; design, engineering and construction of new pedestals; and artwork installation. It is difficult to price these tasks without knowing the specific foundation and pedestal design and the location for installation. A very rough estimate for this effort is \$50,000 - \$100,000 based upon costs for similar artwork installations in other cities.

A summary of the cost to conserve and reinstall the sculptures at another site is between \$170,668 - \$256,366. The original artwork cost was \$196,762, which puts the cost for initial conservation and relocation at a range that is close to the original cost of the artwork. Added to that the ongoing costs to maintain the artwork in the long-term will exceed the original cost and may require more aggressive and more costly interventions due to the unsuitability of the original materials.

### **DEACCESSION GUIDELINES**

The following Conditions for Deaccession from the City of Berkeley's Artwork Deaccession Policy (attached as Exhibit E – Section 3) are to be used by the Civic Arts Commission to evaluate and determine whether to deaccession *Berkeley Big People* from the City's collection. A work of art may be considered for deaccession if one or more of the following conditions apply:

- The work presents a threat to public safety.
- Condition or security of the work cannot be guaranteed, or the City cannot properly care for or store the work.
- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.

- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- Significant changes in the use, character or actual design of the site require reevaluation of the artwork's relationship to the site.
- If the artwork cannot remain at its original installation site and if no suitable alternate site for the work is available.
- The work interferes with the operations of the City.
- Significant adverse public reaction over an extended period of time (5 years or more).
- The work is judged to have little or no aesthetic and/or historical or cultural value, or is judged to have negative historical or cultural value.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.
- The work can be sold to finance or be traded for a work that refines and improves the quality and appropriateness of the City's collection and better serves the Civic Arts Commission's mission.
- Written request from the artist has been received to remove the work from public display.
- The work is duplicative in a large holding of work of that type or of that artist.
- The work is fraudulent or not authentic.
- The work is rarely or never displayed.

#### **STAFF RECOMMENDATION**

While it is ultimately a decision of the Civic Arts Commission, staff recommends that the Commission consider the following three conditions relative to a possible action to initiate the deaccession of *Berkeley Big People* by Scott Donahue:

- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.
- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.

SCOTT DONAHUE

1420 45th Street, #49, Emeryville, California, 510-658-5182 (shop) or 510-453-1861 (mobile)  
www.sdonahue.com scott@sdonahue.com

## EDUCATION

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1982

University of California, Davis, CA, M.F.A

1975

Sculptor's Assistant to Juan Lombardo, Cuernavaca, Mexico

1973

Philadelphia College of Art, Philadelphia, PA, B.F.A.

## PUBLIC WORKS

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2017

Immigrant Angel,  
Philadelphia, Pennsylvania

2017

Watching You  
Traverse Park, Milpitas, CA

2014

Garligeese,  
Monterey Rd., Gilroy, CA

2010

Touching Earth,  
San Francisco Richmond District Library, San Francisco, CA

2010

The Chosen,  
4508 Horton Street, Emeryville, CA

2009

Water Meets Land,  
1301 Pinole Valley Road, Pinole, CA

2009

Berkeley Big People,  
I-80 at University Avenue, Berkeley, CA

2008

Human Hellix,  
4300 Hacienda Drive Pleasanton, CA

2006

The Way It Was,  
389 West El Camino Real, Sunnyvale, CA

2006

Stockton Rising,  
Arena Way, Stockton CA



2005 Central Police Station, Brentwood, CA  
2002  
Six Figures,  
B.A.R.T. Station, Millbrae, CA  
2001  
Sigamé/ Follow Me,  
Union Point Park, Oakland, CA  
2001  
Lost and Found,  
Bollinger Crossing Shopping Center, San Ramon, CA  
2000  
The Discussion,  
City Hall, Emeryville, CA  
2000  
Homage to Huntington Beach,  
Garfield & Goldenwest Streets, Huntington Beach, CA  
1999  
Evergreen Evolution,  
4100 San Felipe Road, San Jose, CA  
1999  
The Arch of Ely,  
390 Lytton Street, Palo Alto, CA  
1998  
Progress,  
401 High Street, Palo Alto, CA  
1998  
Hand Up,  
Alameda Light Rail Station, Denver, CO  
1997  
Headwaters,  
400 Emerson Street, Palo Alto, CA  
1997  
Cool Down,  
400 Emerson Street, Palo Alto, CA  
1996  
Kate, Allan, Javier, Ting-Ting, Sloane,  
Taraval Police Station, San Francisco, CA  
1995  
Portrait of Peter Augustine Anderson,  
St. Dominics Church, Benicia, CA  
1993  
History of Pacific Gas and Electric,  
Pacific Gas and Electric, Emeryville, CA  
1992  
Ear-Rational,  
Emeryville Marina, Emeryville, CA  
1991  
6 Bronze Medallions,  
Palo Alto, CA

1986  
20 Bus Sculptures,  
Rutgers University, New Brunswick, NJ  
1986  
Sculptures for the Lake,  
Lake Merrit, Oakland, CA  
1983  
14 Lightpole Sculptures,  
Oakland, San Francisco, Berkeley and Emeryville, CA

#### PROJECT AWARDS

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2003  
Downtown Berkeley Association President's Award,  
Berkeley Poetry Walk on Addison Street  
2001  
Best of the Year Public Art Project, Allied Arts Board,  
Homage to Huntington Beach  
1999  
Friedel Klussmann Award for  
Kate, Allan, Javier, Ting-Ting, Sloanie,  
San Francisco, CA

#### PUBLIC ART CONSULTANT

---

1999 – 2002  
Technical Director for the City of Berkeley's Addison Street Arts District  
2006 - present Design and Construction Advisor for  
The Cesar Chavez Calendar, <http://www.solarcalendar.org>  
SOLO EXHIBITIONS

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1987  
Bruce Velick Gallery, San Francisco, CA  
1986  
Pro Arts, Oakland, CA  
TWO-PERSON EXHIBITIONS

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1990  
San Jose Institute of Contemporary Art, San Jose, CA,  
Places of the Mind  
1982  
Cuesta College, San Luis Obispo, CA,  
Human Dimension  
SELECTED GROUP EXHIBITIONS

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1999  
John Natsoulas Gallery, Davis, CA,  
Bob Arneson and Friends

1993  
California State University, Hayward, CA,  
Large Scale Figurative Ceramics  
1990  
Fortezza Del Priamar, Savona, Italy,  
Eight California Artists Invitational

#### ACADEMIC POSITIONS

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2009 University Of California, Berkeley CA, Adjunct Professor  
1998, 2001-03  
California College of the Arts, Oakland, CA, Adjunct Professor  
1989 – 91  
San Jose State University, CA, Adjunct Professor  
1985 - 86  
Rutgers University, New Brunswick, NJ, Visiting artist  
1983  
University of California, Davis, CA, Instructor

#### REFERENCES

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Jos Sanchez,  
Berkeley Big People,  
2009  
Former chairperson for the Berkeley Art Commission  
510-845-8835 jos@unionbug.com  
110 8th street Berkeley, CA  
William Jacobson,  
The Way It Was,  
2006  
650-941-6366, Fax: 650-941-7029, califwj@aol.com  
Cherry Glen Plaza LLC, 949 Sherwood Avenue, Suite 201, Los Altos, CA 94022  
Robyn Burror,  
Stockton Rising,  
2006  
209-598-0440 deltakiwi@yahoo.com  
Molly McArthur,  
Six Figures For Bart,  
2002  
510-464-6176, mmcath@bart.gov  
Division Manager, Community Relations, Capital Projects, BART  
300 Lakeside Drive 18th Floor, Oakland, Ca 94604-2688  
Steven Huss,  
Addison Street Arts District  
City of Oakland Cultural Arts Programs Coordinator  
510-238-4949

2010  
Touching Earth,  
San Francisco Richmond District Library, San Francisco, CA  
2010  
The Chosen,  
4508 Horton Street, Emeryville, CA  
2009  
Water Meets Land,  
1301 Pinole Valley Road, Pinole, CA  
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Berkeley Big People,  
I-80 at University Avenue, Berkeley, CA  
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Human Hellix,  
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Molly McArthur,

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2002

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Steven Huss,

Addison Street Arts District

City of Oakland Cultural Arts Programs Coordinator

510-238-4949

## CITY OF BERKELEY CIVIC ARTS PROGRAM

### PUBLIC ART CONSERVATION SURVEY

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**Examined by:** Sarah Giffin

**Examined on (date):** July 10, 2019

**Artist Name:** Scott Donahue

**Date:** 2009

**Title:** Big People

**Type of Artwork:** Sculpture

**Materials:** Cast concrete, plaster, house paint, stainless steel

**Dimensions:** 28' (H) x 12' (Diam.) each

**Location:** I-80 pedestrian/bicycle bridge

**GPS:** Protesters 37.8645, -122.3029

Kite flyers 37.8644, -122.3032

**General Condition:**   Excellent    Good       Fair       Poor



#### **Description:**

The artwork is a two-component installation consisting of two large sculptures of clusters of individuals participating in activities characteristic of the City of Berkeley. The east sculpture depicts activities at the University campus: the UC Berkeley Campanile, around which are two individuals holding up protest signs, a man in a wheelchair, a woman playing a violin, a man reading, and a woman holding a model of a DNA strand. The west sculpture shows people participating in activities at the Berkeley Marina: two people flying kites, two people bird watching, a dog playing frisbee, and geese. Each cluster of figures sits on a slanted platform with smaller vignettes around the vertical edge. The platform is seated on four twisted columns with bulbous capitals.

The sculptures are made out of fiberglass that has been painted with a faux bronze finish made from a bronze flake pigment paint to make the figures resemble cast bronze with a red-brown patina. The items that the individuals are holding are made of welded stainless steel posts that have been bent to shape. The columns are made of cast concrete coated with multiple layers of fiberglass and painted. The cast concrete disc for the figures contains vented weep holes on the underside of the platforms to prevent water from pooling on the horizontal surfaces. The green applied scenes around the vertical edge of the disc base may be made of bronze, but this could not be verified at the time of the assessment.



**Condition:**

The artwork is in poor condition due to the use of unsuitable materials, which has led to systemic material failure. The painted fiberglass surface is actively failing most likely from moisture seeping out of unsealed concrete. There are significant areas of material loss and cracking on the column capitals, exposing the underlying cast concrete base form. There is also cracking of the fiberglass across all of the pillars. The structural condition of the underlying concrete is unconfirmed through visual inspection and requires assessment by a structural engineer. Failure of the concrete structure could pose a serious safety hazard due to its location above a major freeway. There is a chance that leaching moisture through the concrete fabric combined with high winds, seismic activity, and constant vibrations from the freeway has caused structural damage to the concrete base.

The painted fiberglass figures are in poor condition caused by paint failure and potential fiberglass resin failure. There are large gray patches and streaks across all of the figures caused by paint loss from exposure to high winds, rain, and high UV exposure. The bronze paint binder has failed, causing it to leach down the surface of the sculpture onto the platform and the columns, which were originally painted a green-gray. Closer inspection is required to determine the structural stability of the fiberglass resin to determine whether the material has been irreparably damaged by UV from ten years of prolonged exposure.

There is considerable graffiti on all surfaces readily reachable by members of the public, including the concrete pavers. Graffiti is primarily applied rather than incised.

The stainless-steel elements have visible iron spot corrosion on their surfaces. This may be due to exposure to chloride salts from sea spray and high humidity.

**Comments on Mounting:**

The sculptures are seated directly onto the concrete pavers. No mounting equipment is visible. Posts may be used.

**Comments on Location:**

The sculptures are located outdoors in full sun during the day. Both components are located within a quarter mile of the San Francisco Bay, so they are constantly exposed to high levels of ambient moisture and salt spray. There is also a small lake immediately next to the artwork, thereby increasing the ambient moisture levels. The busy I-80 freeway runs directly underneath the artwork, so it is exposed to high levels of automobile exhaust and atmospheric pollution, as well as constant vibrations from the cars below. The sculptures are readily accessible to the public, as demonstrated by the amount of graffiti on the surfaces. Public access is limited to the columns as the figures are approximately 10 feet above ground level. The Hayward Fault runs within a mile of the sculpture, so there is frequent seismic activity in the area.

**Comments on Safety/Risk Management:**

Individuals may attempt to climb the artwork and fall off. Pieces of plaster may detach and fall on individuals.

**Recommended Site Improvements:**

Increase lighting and security cameras around the artwork to deter vandalism

**Treatment Priority: 1**

**Access Considerations:**

Because of the sculptures' locations above a freeway with only a metal railing to prevent falls, serious safety measures will need to be put in place to protect the treating conservators. This may include protective netting and the use of harnesses and scaffolding. Permitting may be required due to the erection of scaffolding above a freeway.

**Equipment Required:**

Scaffold, harnesses, fencing, tenting/shade, ladders, electrical access, water access, parking permits.

**Recommended Treatment:**

RLA strongly recommends inspection by a structural engineer to determine the long-term structural stability and safety of the artwork. The original materials and any replacement materials may not have significant long-term longevity given the current artwork display conditions. There may continue to be deterioration issues despite conservation efforts.

1. Document all aspects of the treatment with digital, high-resolution photographs before, during, and after treatment, as well as a written report.
2. Perform a detailed, up close assessment to determine the stability of the fiberglass material. This will determine whether or not the original fiberglass can be salvaged or if it requires replacement.
3. Consult with a structural engineer to determine the stability of the concrete substructure.
4. Consult with the artist regarding materials used and the potential for refabrication of elements that cannot be repaired.
5. Dry clean and wet clean the sculpture to remove soiling, bird guano, and accretion build-up on the surface.
6. Remove applied graffiti from the columns using the appropriate organic solvent.
7. Remove leached red paint from the columns, if possible, using an appropriate organic solvent and/or poulticing method.
8. Readhere and consolidate areas of delaminating fiberglass using a conservation-grade adhesive suitable for use outdoors.
9. Fill areas of fiberglass loss using a fill material suitable for use outdoors.
10. Remove old failed paint from the figures and replace with new bronze flake paint in a medium suitable for use outdoors.
11. Coat the sculpture with a protective coating suitable for use outdoors.

**Cost Estimate for Treatment:**

The following cost estimate does not include the cost of hiring a structural engineer for assessment, nor does it include the cost of any artist's fees required for consultation and/or refabrication. The estimate also does not include the cost of air fare, lodging, or per diems that would be required if a non-local conservator is used for the treatment.

Conservator (2):	10-15 days at \$1,280.00 per. day	= \$ 25,600.00 - \$ 38,400.00
Technician (4):	10-15 days at \$760 per day	= \$30,400.00 - \$ 45,600.00
Materials:		Allow up to \$ 2,000.00
Equipment:		Allow up to \$ 10,000.00
<b>Total Cost:</b>		<b>= \$ 68,000.00 - \$ 96,000.00</b>

**Recommended Maintenance:**

1. Document all aspects of the treatment with digital, high-resolution photographs before, during, and after treatment, as well as a written report.
2. Dry clean the sculpture to remove any loose dirt and soiling.
3. Wet clean the sculpture to remove more ingrained soiling and accretions that may have accumulated since the original treatment.
4. Reapply a protective coating to further protect the fiberglass.

**Maintenance Frequency:**

Regular artwork maintenance recommended biennially. Scaffolding and safety measures required.

**Cost Estimate for Maintenance:**

The following estimate includes the potential cost of scaffolding for the maintenance treatment.

Conservator:	4-5 days at \$ 1,280.00 per day	= \$ 5,120.00 - \$ 6,400.00
Technician (1):	4-5 days at \$ 760.00 per day	= \$ 3,040.00 - \$ 3,800.00
Materials:		Allow up to \$ 300.00
Equipment:		Allow up to \$ 5,000.00
<b>Total Cost:</b>		<b>= \$ 13,460.00 - \$ 15,500</b>



#7

#6

#5

#4

#2

#3

#1

ALBANY

Cesar Chavez Park

Harrison Park

Gilman Fields

Eastshore State Park

Horseshoe Park

Adventure Playground

Shorebird Park

Marina Mall

James Kenney Park

Berkeley Way Mini Park

George Florence Park

Rosa Parks School Park

Strawberry Creek Park

Charlie Dorr Mini-Park

Lawn Bowling Green

Aquatic Park

San Pablo Park

Haskell-Mabel Mini Park

Solano Peralta Park

Thousand Oaks School Park

Contra Rock

King School

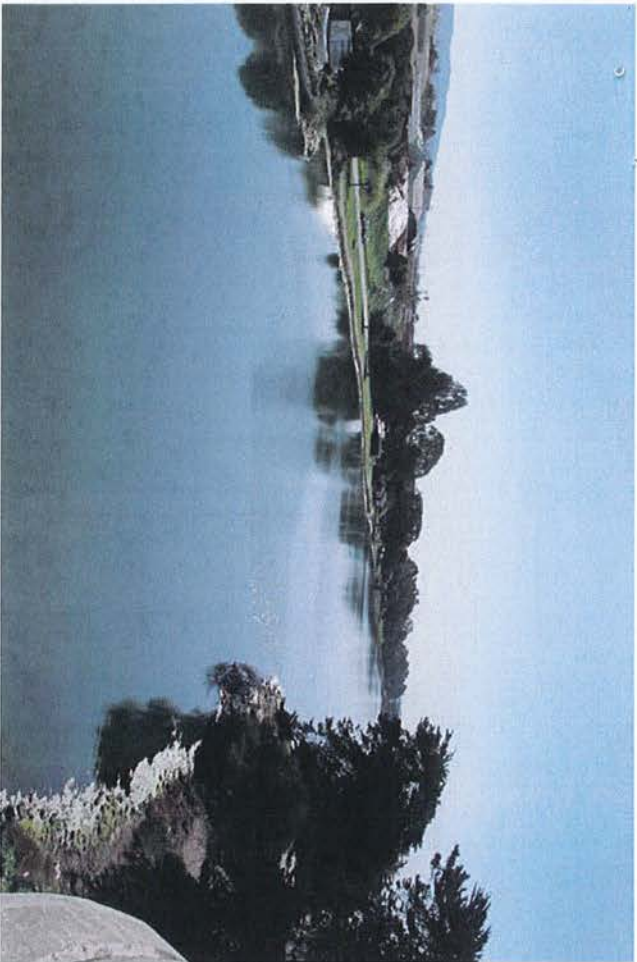
Cedar-Rose Park

Virginia-M Tot Lo

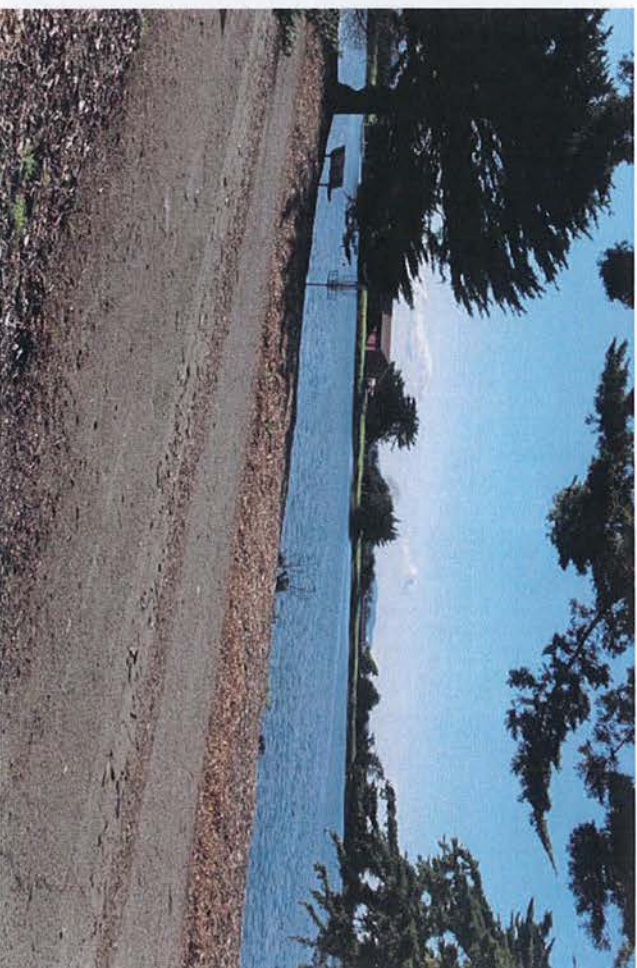
Ohlone Pa

Presentation Park

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Area 1 - Aquatic Park



IMG\_2533.JPG



IMG\_2549.JPG



IMG\_2560.JPG



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**Area 2 - University Avenue**



IMG\_2627.JPG



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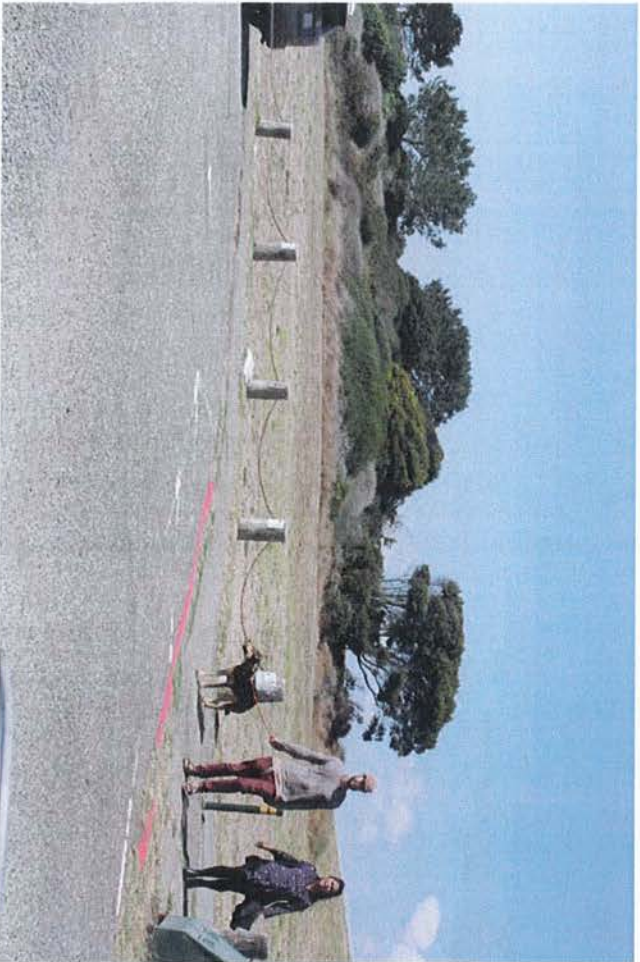
**Area 3 - Shorebird Park, Marina**



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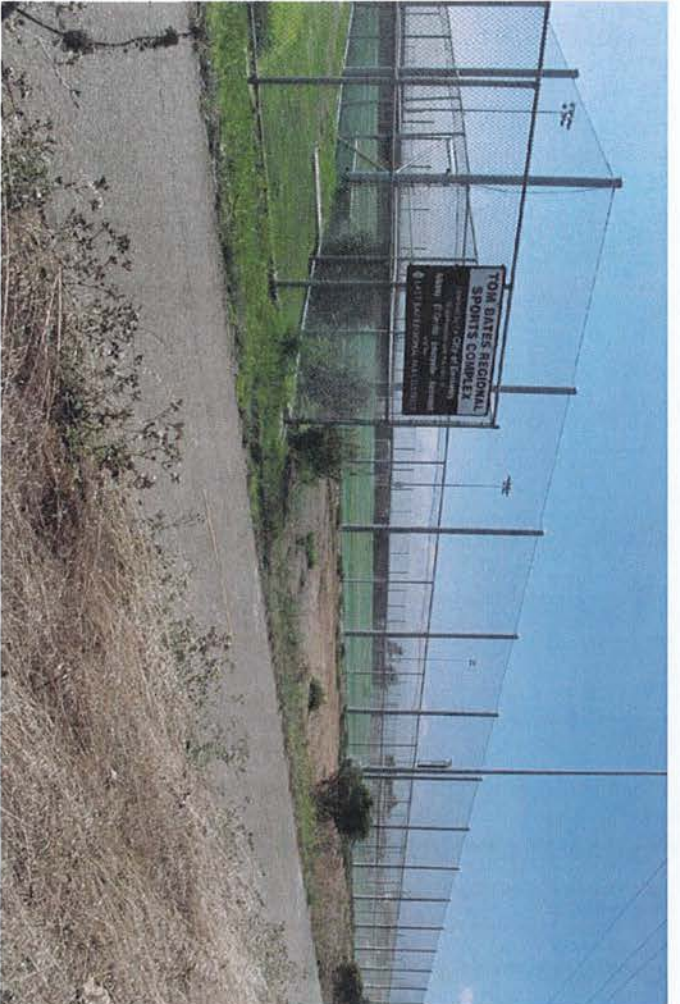
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Area 4 - Cesar Chavez Park





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Area 5 - Tom Bates Sports Complex, Gilman Ave.



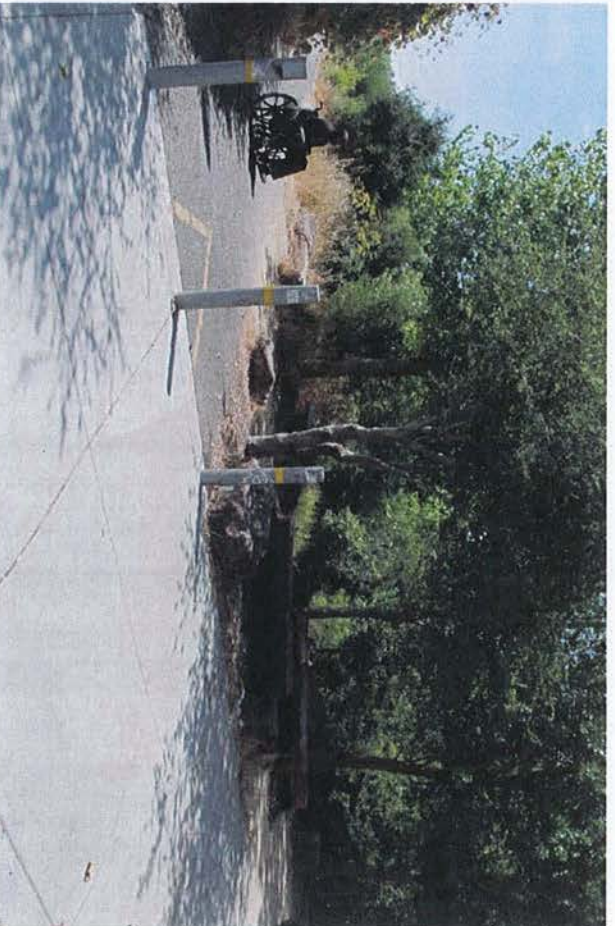
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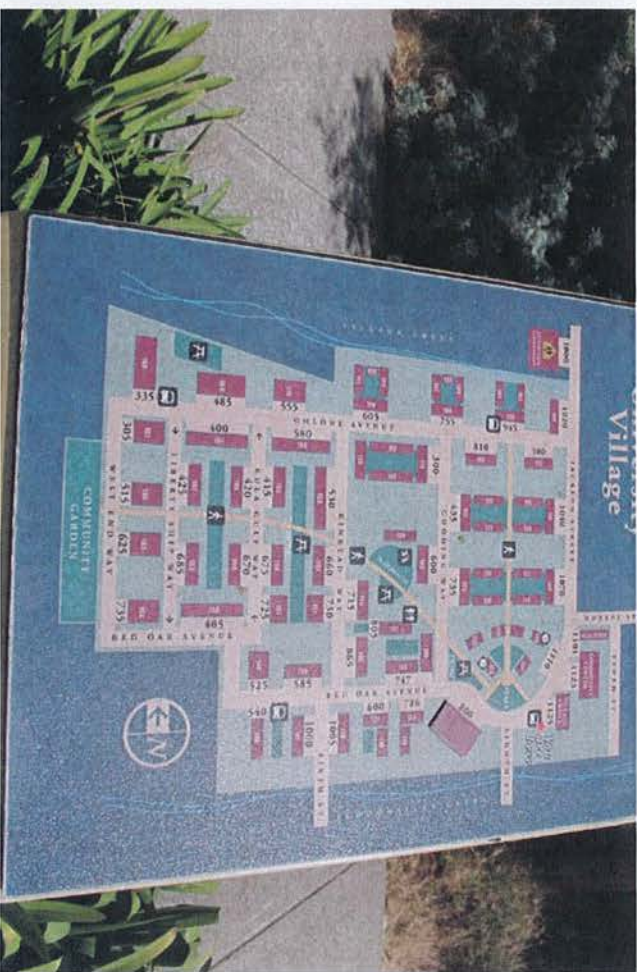


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**Area 6 - Harrison Park, Lower Codornices Trail**



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IMG\_2661.JPG



IMG\_2660.JPG



IMG\_2652.JPG

Area 7 - UC University Village, Albany

**BIG PEOPLE**

**REMOVAL OF TOP PORTION SCULPTURES (ROUGH ORDER OF MAGNITUDE COST ESTIMATE)**

Rigging crew, 2 days on site	\$7,888-\$10,846
Crane, 2 days on site	\$9,200-\$11,200
Flat-bed transport to Oakland	\$2760-\$3000
Pallets and tarps for storage	\$5080-\$5680
Packing of stainless steel parts	\$450-\$500
Storage receiving	\$340
Materials, supplies	\$250-\$300
Project management, site visits, etc.	\$2500-\$3000
Lift/equipment rental	\$1200-\$1500
Contingency	\$3000-\$4000
<b>SUBTOTAL</b>	<b>\$32,668 - \$40,366</b>

Storage rate \$275-\$300 per month

Some notes: I have no money in here for traffic control or road closure PLUS I am assuming that we can do the work during regular daytime hours. The city may have a problem with that even though we are not lifting over the roadway at all. Also, I have not put any costs in for removal of the 8 legs, only for the sculptures on top as we discussed. You would want to have a demo company do that work.

**DEMOLITION OF LEGS AND RESTORING SITE**

Rough order of magnitude **up to \$20,000**

**TOTAL COST – REMOVAL OF SCULPTURE, DEMO OF LEGS & RESTORE SITE**

**UP TO \$60,366**

**K. ARTWORK DEACCESSION POLICY**

**1. INTRODUCTION**

The term “deaccession” applies to the specific process by which a decision is made to remove an artwork from the City of Berkeley’s civic art collection. The City of Berkeley, through its Civic Arts Commission, reserves the right to deaccession works of art in its civic art collection in the best interest of the public and as a means of improving the overall quality of the City’s civic art collection. Removing artwork from the City’s civic art collection by deaccession should be cautiously applied only after careful and impartial evaluation of the artwork to avoid the influence and the premature removal of a work from the collection. Except in the case of an immediate threat to public safety, no artwork in the collection will be deaccessioned until the policies set forth below have been observed.

**2. DEFINITIONS**

For the purposes of this Policy, the following definitions apply:

- **Artwork:** Per the Berkeley Municipal Code, Section 6.14.101, Artwork is an original work by an artist and includes, but is not limited to, functional art integrated into public improvements, a sculpture, monument, mural, painting, drawing, photography, fountain, banner, mosaic, weaving, stained art glass, multi-media, computer-generated art, electronic and media art, video, and earth art, installation art, performance and time based works of visual art, and social practice art.
- **Deaccession:** The procedure for the removal of an artwork owned by the City and the determination of its future disposition.
- **Deaccession Notification:** A written letter to the artist or donor referencing the applicable conditions of the artwork and describing reasons why the deaccession review is being undertaken.

### **3. CONDITIONS FOR DEACCESSION**

A work of art may be considered for deaccession if one or more of the following conditions apply:

- The work presents a threat to public safety.
- Condition or security of the work cannot be guaranteed, or the City cannot properly care for or store the work.
- The work requires excessive or unreasonable maintenance, or has faults in design or workmanship.
- The condition of the work requires restoration in gross excess of its market value, or is in such a deteriorated state that restoration is infeasible, impractical, or would be so extensive as to fundamentally transform the work from the artist's original intent.
- Significant changes in the use, character or actual design of the site require reevaluation of the artwork's relationship to the site.
- If the artwork cannot remain at its original installation site and if no suitable alternate site for the work is available.
- The work interferes with the operations of the City.
- Significant adverse public reaction over an extended period of time (5 years or more).
- The work is judged to have little or no aesthetic and/or historical or cultural value, or is judged to have negative historical or cultural value.
- The Civic Arts Commission wishes to replace a work with a more appropriate work by the same artist.
- The work can be sold to finance or be traded for a work that refines and improves the quality and appropriateness of the City's collection and better serves the Civic Arts Commission's mission.
- Written request from the artist has been received to remove the work from public display.
- The work is duplicative in a large holding of work of that type or of that artist.
- The work is fraudulent or not authentic.
- The work is rarely or never displayed.

#### **4. PROCEDURES**

The following steps shall be followed for works being considered for deaccession:

4.1 Absence of Restrictions: Before disposing of any artworks from the collections, reasonable efforts shall be made to ascertain that the City is legally free to do so.

4.2 Deaccession Notification: City staff shall comply with any applicable state or federal notice requirements and shall make every reasonable effort to contact the artist whose artwork is being considered for deaccession, and any other known parties with a vested interest in the artwork. Staff shall make reasonable effort to notify the artist of the Public Art Committee and Civic Arts Commission meetings where the issue will be discussed.

4.3 Civic Arts Program Staff Report: The Civic Arts Program staff shall prepare a report which includes a staff evaluation and recommendation along with the following information:

- Artist's name and biographical information, samples of past work and resume.
- Written description and images of artwork.
- Information about and images of the artwork's site.
- City Attorney's Opinion: The City Attorney shall be consulted regarding any restrictions that may apply to a specific work.
- Rationale: An analysis of the reasons for deaccessioning and its impact on the Collection and the artist, and an evaluation of the artwork.
- Community Opinion: If pertinent, public feedback on the dispensation of the artwork in question.
- Independent Appraisal or other documentation of the value of the artwork: Prior to deaccessioning of any artwork having a value of \$10,000 or more, Civic Arts Program staff should obtain an independent professional appraisal, or an estimate of the value of the work based on recent documentation of gallery, comparable public commissions and/or auction sales.
- Related Professional Opinions: In cases of where deaccessioning or removal is recommended due to deterioration, threat to public safety, ongoing controversy, or lack of artistic quality, it is recommended that the Commission seek the opinions of independent professionals qualified to comment on the concern prompting review (conservators, engineers, architects, critics, safety experts etc.).

- History: Provide written correspondence, press and other evidence of public debate; Original Acquisition method and purchase price; Options for Disposition; and Replacement Costs.

4.4 Considerations for Disposition of a Work of Art: Civic Art Program Staff shall research and present to the Civic Arts Commission all feasible alternatives for the disposition of the proposed artwork for deaccession. Recommendations shall adhere to the following principles:

- The manner of disposition is in the best interest of the Civic Arts Commission and the public it serves.
- Preference should be given to retaining works that are a part of the historical, cultural, or artistic heritage of Berkeley and the Bay Area.
- Consideration should be given to placing the artwork, through gift, exchange, or sale, in another tax-exempt public institution where it may be accessible to the public and thereby continue to serve the purpose for which it was acquired initially by the Civic Arts Commission.
- Artworks may not be given or sold privately to City employees, officers, members of the governing authority, or to their representatives.

## **5. DEACCESSION CRITERIA**

The following criteria will be used by the Civic Arts Commission to evaluate whether to deaccession an artwork:

- Inherent Artistic Quality: The assessed aesthetic merit of the piece as a work of art, independent of other considerations.
- Cultural or Historical Impact: Whether the artwork has negative cultural or historical impact.
- Context of Artwork within the Civic Art Collection: Proposed artwork should be evaluated within the context of the larger collection, and whether it is judged to strengthen the collection.
- Context of Artwork with Site: Accessibility, public safety, and social, cultural, historical, ecological, physical, and functional context of the artwork in relation to the site, both existing and planned.



- Availability of City Support: The availability of necessary funding for conservation, maintenance, repair, storage or required staff support.
- Legal Considerations: Issues related to liability, insurance, copyright, moral rights, warranties, ownership, theft, vandalism, loss, indemnification, and public safety. The City Attorney shall review the recommendation of the Civic Art Program staff to determine whether there are any known legal restrictions that would prevent deaccession of the artwork. The City Attorney's approval must be obtained prior to deaccessioning an artwork.
- Timing: Timing for the deaccession of an artwork may be affected by issues such as a hazardous condition related to the artwork that would pose an immediate threat to public safety, relevant construction schedules, or the allowance of sufficient time for a normal review process.
- Acquisition process: Method by which the artwork was originally acquired and accessioned in the City's collection (i.e. by donation, loan, or commission).
- Community feedback: Community feedback about the artwork, its site, and its condition solicited via a publicly-noticed meeting or placed on the agenda of the Public Art Committee.
- Restrictions: Any recognized restrictions associated with the artwork.

## **6. PUBLIC HEARINGS**

The proposed deaccession of an artwork will be heard at two meetings which are open to the public.

6.1 Public Art Committee: The recommendation to deaccession an artwork will be considered by the Public Art Committee as part of the Committee's regular meeting. The Committee shall make its recommendation to the full Civic Arts Commission.

6.2 Civic Arts Commission: The Commission must approve the Public Art Committee's recommendation that an artwork owned by the City should be deaccessioned.

## **7. DISPOSITION OF ARTWORK**

7.1 Right of First Refusal: In all cases, the Artist or Artist's legally recognized representative or heir shall be given, when possible and within a reasonable time frame, the opportunity to purchase the artwork for the fair market value (as determined by a qualified appraiser), or if the artwork is determined to be of negligible value, the artist shall be given the opportunity to claim the artwork at the artist's own cost for removal and transportation.

7.2 When the artist does not purchase or claim the deaccessioned artwork, the Civic Arts Commission at its discretion, may use any of the following methods to remove the Artwork:

- Sale: Proceeds from the sale shall be deposited into the City's public art fund.
  - Sale through a dealer.
  - Sale through a public auction.
- Trade or exchange of a deaccessioned artwork for another by the same artist.
- Donation of deaccessioned artwork to a public institution or nonprofit organization.
- Destruction: for the following instances:
  - The entire artwork or the majority of the artwork has been damaged or has deteriorated and repair or remedy is impractical or infeasible, and artist is not willing to claim the remaining artwork at artist's own cost.
  - Public safety considerations support destroying the artwork.
  - Every reasonable effort to locate the artist, the artist's heirs or next of kin, or donor has failed.
  - The Civic Arts Commission determined that no other methods of disposition are feasible.

7.3 Civic Arts Program staff duties for all deaccessioned artworks:

- Update Civic Art Collection database: The artwork will stay in the database, but be noted as deaccessioned and include the years during which it was displayed.
- Coordinate the removal of identification plaques from artwork site and coordinate the artwork's physical removal from the City's collection.
- Report on the sale or exchange at the next regularly scheduled Public Art Committee and Civic Arts Commission meetings.
- Transmit a report informing City Council of the removal of the artwork from the City's collection.

- Maintain a deaccession file that includes documentation on the artwork and all associated deaccession documents.
- If the art work is in good enough condition to yield quality photographic documentation, that documentation will be kept in the deaccession file and offered to the artist.



Civic Arts Program  
Office of Economic Development

## CITY OF BERKELEY PUBLIC ART IN PRIVATE DEVELOPMENT PROGRAM

### **GUIDELINES AND PROCEDURES:**

#### **I. INTRODUCTION**

Berkeley Municipal Code (BMC) Chapter 23C.22 (One Point Seven Five-Percent for Public Art on Private Projects) requires that specified projects include public art with a minimum value of 1.75% of the construction cost, pay an in lieu fee of .8% to the City, or comply through a combination of the two methods. (See section IV for more complete information.) This requirement will add to the artistic fabric of our community.

#### **II. PURPOSE OF GUIDELINES**

The purpose of these Guidelines is to set forth the specific requirements for the production of public art pursuant to Chapter 23C.22 or the use of in lieu payments pursuant to it.

In general, these Guidelines call for:

- A. The commissioning of artists of the highest artistic merit who can bring artistic recognition and expression to the City of Berkeley;
- B. The encouragement of local artistic endeavors and support of local artists;
- C. The encouragement of public dialogue and interaction with art in public places, through appropriate education forums and public meetings, and programs;
- D. The inclusion of a broad range of works of art, reflective of the overall diversity of current works in the field of visual arts;
- E. The commissioning of works of art varying in genre, style, scale, medium, form and intent, and reflective of trends and disciplines in art on a local, regional, national and international level; and
- F. Broad and equitable distribution of works of art in the City of Berkeley.

#### **III. DEFINITIONS**

- A. “Artist” has the meaning prescribed by BMC Section 23C.22.040.A.
- B. “Arts and Cultural Plan” means the long term plan approved by the Berkeley City Council in 2004 by Resolution No. 62,599-N.S., as amended from time to time.
- C. “Civic Arts Coordinator” means the designated staff position within the office of the City Manager that supports the Developer through the Public Art in Private

- Development Program and reviews the Preliminary Public Art Plan.
- D. “Conceptual Public Art Plan” means the preliminary design phase of On-Site Publicly Accessible Art, which includes the proposed artwork medium and proposed location(s) for the artwork, including the placement of the artwork within the site plan of the Development Project.
  - E. “Construction Costs” means the value of project construction as stated on the building permit. For projects with phased construction, Construction Costs shall include the cumulative value of project construction for all permits.
  - F. “Cultural Services” mean classes, performances or events that provide opportunities for the public to freely experience visual, performing, media, dance or literary arts activities.
  - G. “Private Percent Art Fund” means the fund established by the City for the purpose of implementing the Arts and Cultural Plan.
  - H. “Developer” has the meaning prescribed by BMC Section 23C.22.040.D.
  - I. “Development Project” means any project subject to the requirements of Chapter 23C.22.
  - J. “Final Public Art Plan” means the final design phase of On-Site Publicly Accessible Art, and includes scale drawings and/or maquettes, materials and color samples that fully describe the Artist’s or Artists’ approach to the project, as well as fabrication and installation methods of the On-Site Publicly Accessible Art.
  - K. “On-Site Publicly Accessible Art” has the meaning prescribed by BMC Section 23C.22.040.E. “Publicly Accessible” means a location that is accessible to and available for use by the general public during normal hours of business operation consistent with the operation and use of the premises.
  - L. “Preliminary Public Art Plan” means the plan submitted by the Developer’s Public Art Consultant to the Civic Arts Coordinator that describes the Artist’s or Artists’ proposed scope of work for On-Site Publicly Accessible Art, the proposed location(s) for the artwork, and the Artist(s) selection process that will be employed, and includes a written agreement between the Public Art Consultant and the Developer with a payment schedule directly related to the scope of work

and extending through the completion of the project proposal.

- M. “Public Art Consultant” means a curator, designer or art consultant with proven experience of overseeing artist selection and management of art in public places.

#### **IV. PLANNING APPLICATION AND REVIEW**

- A. The Planning Department will advise Developers of their obligations under Chapter 23C.22 as part of the Use Permit application process. The public art approval process is designed to operate parallel to the land use review process in order to gain approvals in a simultaneous time frame. For each Development Project, the public art approval process, as described below, must be completed prior to the issuance of a building permit.
- B. The Developer shall identify in its Use Permit application whether it elects to provide On-Site Publicly Accessible Art. Developers who do so will be provided with these Guidelines and directed to meet with the Civic Arts Coordinator.
- C. The Civic Arts Commission, not the Design Review Committee or Zoning Adjustments Board, is responsible for providing review and recommendations on the Final Public Art Plan, but not content, viewpoint or any other expressive aspect of the proposed On-Site Publicly Accessible Art. (See Section V.C.4.)
- D. Developers who elect as part of their application to provide On-Site Publicly Accessible Art must develop three plans during the On-Site Publicly Accessible Art process:
  - a. A Conceptual Public Art Plan to be presented to the Planning Department at the time of submitting an application for Use Permit. (See Section V.C.1.)
  - b. A Preliminary Public Art Plan to be presented to the Civic Arts Coordinator for review and approval prior to development of a Final Public Art Plan. Projects with On-Site Publicly Accessible Art budgets of less than \$100,000 do not require a Preliminary Public Art Plan and may proceed directly to the development of the Final Public Art Plan. (See Section V.C.3.)
  - c. A Final Public Art Plan, approved by the Civic Arts Commission, to be included with building permit application materials submitted to Planning staff prior to issuance of a building permit for the Development Project. (See Section V.C.6.) For projects with phased development, staff may make the determination that

initial permits (e.g., a demolition or foundation permit) be issued prior to completion of the Final Public Art Plan.

- E. Developers who elect to provide On-Site Publicly Accessible Art must pay an administrative fee equal to 5% of the 1.75% requirement directly to the Private Percent Art Fund prior to issuance of the building permit.
- F. In the event the value of On-Site Publicly Accessible Art as installed is less than 1.75% of the Construction Cost, an amount equal to 80% of the difference in value shall be paid to the City as an in-lieu fee for deposit into the Private Percent Art Fund prior to issuance of a certificate of occupancy.
- G. In cases where the Developer has elected to pay an in lieu fee under Section 23C.22.070, the Developer shall pay that fee to the City for deposit into the Private Percent Art Fund prior to issuance of a building permit.

## **V. ON-SITE PUBLICLY ACCESSIBLE ART**

- A. The placement of pre-existing artworks and restoration or preservation of existing historic artworks and Artist-designed elements on building facades and other Publicly Accessible areas may be considered On-Site Publicly Accessible Art in limited circumstances if, by the determination of the Civic Arts Coordinator, they are appropriate to the site and integrated into the design of the Development Project.
- B. On-Site Publicly Accessible Art that is freestanding or consists of site-integrated visual art elements shall be sited within Publicly Accessible areas of the Development Project. On-Site Publicly Accessible Art may not be located inside the structure unless the space in which it is located is Publicly Accessible.
- C. The procedures for review and approval of the On-Site Publicly Accessible Art are as follows:
  - 1. The Developer shall submit to the Planning Department the Conceptual Public Art Plan at the time of submission of an application for a Use Permit.
  - 2. The Developer shall engage the services of a Public Art Consultant.  
Developers may select a Public Art Consultant from a list of pre-approved Public Art Consultants, which is developed by the Civic Arts Commission through a call for consultants' process. Developers may alternatively select an

individual not on the pre-approved list. In that case, the Developer must produce materials for the Civic Arts Coordinator's approval demonstrating the individual's experience and competency as a Public Art Consultant. Projects with On-site Public Art budgets of less than \$100,000 do not require a Preliminary Public Art Plan and may skip the remainder of step 2. The Public Art Consultant and Developer shall create a Preliminary Public Art Plan to present to the Civic Arts Coordinator for review and approval prior to development of a Final Public Art Plan. Information the Public Art Consultant will present at the Preliminary Public Art Plan stage includes:

- i. Background research conducted on the project location and its parameters, what was learned about the site and community that influenced the Preliminary Art Plan.
  - ii. General conceptual and material approach to artwork design: what ideas the Artist will explore, media that are being considered; imagery that is under consideration.
  - iii. Specific location(s) for the artwork within the Development Project.
  - iv. How the theme was developed, how the artwork location was selected, how the stakeholders influenced and responded to the idea, and the media/materials that are being considered and whether the On-Site Publicly Accessible Art meets the criteria of paragraphs A and B of this section.
  - v. Artist selection process to be employed.
  - vi. Written agreement between the Public Art Consultant and the Developer with a payment schedule directly related to the scope of work and extending through the completion of the project proposal.
3. Once the Civic Arts Coordinator has completed review and approval of the Preliminary Public Art Plan, the Developer and Public Art Consultant may proceed with the development of the Final Public Art Plan, including Artist selection. During this process, the Civic Arts Coordinator will monitor the Artist's or Artists' progress and may request technical information as needed. The Civic Arts Coordinator may recommend that the Artist(s) consult with a



conservator on materials choices, fabrication methods and artwork maintenance requirements.

4. The Developer shall submit a Final Public Art Plan to the Civic Arts Coordinator, who will review the plan for completeness and subsequently schedule it for review and final approval by the Civic Arts Commission. The Civic Arts Commission's review criteria include consistency with the Preliminary Public Art Plan, whether the Artist or Artists have adequately addressed issues of durability and maintenance, and whether the requirements of the Final Public Art Plan (as listed below) are adequately addressed. For projects with On-Site Publicly Accessible Art budgets greater than \$500,000, if the Commission believes that the criteria have not been adequately addressed it may request that the project return for another review. Information that the Artist(s) will present at the Final Public Art Plan stage includes:
  - i. Complete plan for On-Site Publicly Accessible Art, including artwork rendering, scale, materials, and methods of fabrication and attachment.
  - ii. Description of artwork materials, including samples, explanation of selection process, durability, and any other relevant information.
  - iii. Explanation of the relationship between the artwork and the site, the function of the artwork, next stage of project evolution, and any issues the Artist considered relative to conservation and maintenance of the artwork.
  - iv. An executed agreement between the Developer and the Artist(s).
  - v. A construction budget for the On-Site Publicly Accessible Art component of the Development Project.
5. The Developer must include the approved Final Public Art Plan in the building permit application submission, prior to the issuance of any building permits for the Development Project.
6. Prior to construction and installation of the On-Site Publicly Accessible Art, signed engineering and construction documents must be reviewed as part of the overall building permit review for the Development Project.

## **VI. ELIGIBLE AND INELIGIBLE COSTS**

- A. The following costs may be charged to the On-Site Publicly Accessible Art requirement of Chapter 23C.22.
1. All direct expenses to create the On-Site Publicly Accessible Art;
  2. Professional fees for the Artist(s) (up to 20% for design through construction document phase);
  3. Additional labor costs incurred by the Artist(s) and/or contracted services such as engineering required for the production and installation of the On-site Public Art;
  4. Required permit fees associated with the On-Site Publicly Accessible Art, including the administrative fee described in section IV.F.;
  5. Pre-approved travel expenses directly related to the On-Site Publicly Accessible Art;
  6. Transportation of the On-Site Publicly Accessible Art to the site;
  7. Structural elements to mount, display or secure the On-Site Publicly Accessible Art;
  8. Installation of the On-Site Publicly Accessible Art;
  9. Identification and information plaque containing the Artist's or Artists' name(s), media, and date.
- B. The following costs may not be charged to the On-Site Publicly Accessible Art requirement of Chapter 23C.22.
1. Public Art Consultant fees;
  2. Services or utilities necessary to operate, maintain or conserve the On-Site Publicly Accessible Art for the life of the Development Project;
  3. Publicity;
  4. Insurance for the On-Site Publicly Accessible Art for the life of the Development Project.
- C. Any proposed On-Site Publicly Accessible Art that includes facade treatments, hardscapes or functional elements, must demonstrate that the associated costs are supplemental to the original construction budget for these surface areas. Documentation of these added funds must be submitted for approval to the Civic Arts Commission as a part of the Final Public Art Plan.

## **VII. OWNERSHIP MAINTENANCE AND REMOVAL OR REPLACEMENT**

- A. On-Site Publicly Accessible Art shall remain the property of the Developer.
- B. On-Site Publicly Accessible Art must remain on the site for a minimum of 10 years. After 10 years, if the Developer wishes to remove the On-Site Publicly Accessible Art, the Developer shall notify the City at least 6 months before doing so, and shall replace the On-Site Publicly Accessible Art that is removed with alternative On-Site Publicly Accessible Art of equal or greater value, which shall be subject to the same review and approval process for the original On-Site Publicly Accessible Art set forth in these Guidelines.
- C. The Developer shall notify the Artist(s) prior to removal of On-Site Publicly Accessible Art according to the California Preservation of Works of Art Act and the Federal Visual Artists Rights Act (VARA).
- D. The contract between the Developer and the Artist(s) will include a maintenance plan and requires the Artist(s) to make repairs for any inherent vice related to the design and fabrication of the artwork for one year. The Developer shall consult with the Artist(s) regarding repairs to the On-Site Publicly Accessible Art. If the Artist or Artists are deceased or choose not to do the repair, the Developer shall retain a professional art conservator to undertake repairs. If the Development Project on which the On-Site Publicly Accessible Art is located is destroyed beyond recognition of the original artwork, the Artist(s) will be given first refusal to buy the On-Site Publicly Accessible Art pursuant to the requirements of the California Preservation of Works of Art Act and the VARA. If the Development Project property changes hands and the value of the art is itemized in the sale, the original owner may be subject to the California Art Resale Act.

## **VIII. THE PRIVATE PERCENT ART FUND**

- A. The City of Berkeley recognizes the important role the arts play in creating livable places. Therefore, Developers subject to Chapter 23C.22 are strongly encouraged to consider development of On-Site Publicly Accessible Art. Nonetheless, Developers have the option of paying an in lieu fee. All such payments will be deposited into the Private Percent Art Fund.

- B. The purpose of the Private Percent Art Fund is to provide arts and Cultural Services to the community at large by funding implementation of the Arts and Cultural Plan. Not including the portion of the fund comprised of administrative fees described in Section IV.E., expenditures from the Private Percent Art Fund will be recommended annually by the Civic Arts Commission to the City Council as part of the annual budget process. The recommendations of the Civic Arts Coordinator and Civic Arts Commission shall conform to the following allocations:
1. Grants to nonprofit arts and cultural organizations for the provision of Publicly Accessible Cultural Services to Berkeley's communities;
  2. Commissions for Art in public places including unique permanent and temporary artworks, and enhancements to City-funded capital improvement projects for public art on City property or public rights of way;
  3. 20%: Administration of the Private Percent Art Fund
  4. 10%: Conservation of the City's collection of public art.
- C. The Civic Arts Commission shall maintain a regular annual public process for deciding how the funds shall be allocated in accordance with the priorities of the Arts and Cultural Plan following the Guidelines for Public Art in the City of Berkeley Public Art Program.
- D. The City will create an inventory, with condition assessments, for all work in the City's collection of public art on City property. The inventory will identify conservation and will be prioritized by the severity of conservation need. The Private Percent Art Fund will be used to address those artworks with the highest priority first. The Commission will continue to assess the collection and prioritize conservation needs on an annual basis.



Civic Arts Commission

## **FY18/19 Civic Arts Commission Work Plan**

Civic Arts Commission Date Accepted: 9/26/19

### **Policy Committee**

1. Recommend funding expenditure for the following:
  - *Short Term Rental Funds [Completed]*
  - Public Art On Private Development Funds [September Commission Meeting] (Cultural Plan Action Item – Policy 4.1.b and Policy 4.1.c)
  - Harold Way Significant Community Benefit Funds
2. (With Grants Committee) Review and approve Civic Art Grants Guideline Revisions
3. (With Grants Committee) Review and approve Festival Grants Guidelines
4. (With Public Art Committee) Review and approve revised Public Art Guidelines including: Collection Management, Deaccession, Memorials, Monuments, Commemorative Plaques, Gifts, Unsolicited Proposals and more
5. Advise Council on policy for cannabis tax for the arts in conjunction with City's development of cannabis regulations (Cultural Plan Action Item - Policy 2.1.a)
6. Advise Council on grants funding baseline of \$500,000
7. Advise Council on waivers for construction related entitlement/building permit fees for Nonprofit Arts Organizations' building projects

### **Grants Committee**

1. (With Policy Committee) Review and approve Civic Art Grants Guideline Revisions (Cultural Plan Action Item – Policy 2.2.a and Policy 2.2.c)
2. (With Policy Committee) Review and approve Festival Grants Guidelines (Cultural Plan Action Item – Policy 2.2.d)
3. Determine Funding Allocation for Arts and Festival Categories
4. (With Arts Education Committee) Evaluate Creating a Grant Category for the FY20/21 Grant Cycle for Arts Education (Cultural Plan Action Item - Policy 3.3.c)

5. Review analysis prepared by staff of geographic spread of grants funds throughout City of Berkeley (Cultural Plan Action Item - Policy 1.3.a and Policy 2.2c)
6. Review and approve FY20 grantees selected through panel process

#### **Public Art Committee**

1. (With Policy Committee) Review and approve New Public Art Guidelines including: Collection Management, Deaccession, Memorials, Monuments, Commemorative Plaques, Gifts, Unsolicited Proposals, Allocation of Funds Process and more (Cultural Plan Action Item - Policy 4.3.b)
2. Review and approve possible future relocation of "Big People"
3. Review and approve selected artists and proposals for T1 Projects: North Berkeley Senior Center and San Pablo Park
4. Review and approve selected curator for Cube Space
5. Review and approve 2019 Civic Center Exhibition artists and artwork purchases
6. Review and approve Private Percent for Art – Final Art Plans
7. Review and approve site for the donated Assyrian sculpture

#### **Arts Education Committee**

1. (With Grants Committee) Evaluate Creating a Grant Category for the FY20/21 Grant Cycle for Arts Education (Cultural Plan Action Item - Policy 3.3.c)
2. Advise staff on grant application to California Arts Council for BEARS summer program (Cultural Plan Action Item - Policy 2.1.d and Policy 3.3.a)
3. Strengthen partnerships with BAESC & BUSD (Cultural Plan Action Item – Policy 3.1.b)
4. Build relationships with school board members, attend office hours and share Create CA Student's declaration of rights with school board
5. Research feasibility of obtaining workforce development funding for high school summer arts instructors (Cultural Plan Action Item - Policy 3.3.a)
6. Explore feasibility of developing partnerships with colleges and universities to offer unit credit for teaching in BUSD after school and summer art programs

#### **Design Review Committee**

1. Ensure proposed building projects reviewed by DRC comply with the Private Percent for Art Ordinance

## CHAPTER 4

# Policy Improvements and Action Steps

This chapter outlines specific policy improvements and action steps for the City of Berkeley, the Civic Arts Commission, Berkeley Cultural Trust, other arts partners and the broader community to implement over the next ten years.

One of the most persistent themes of this cultural planning process is the pressure that artists and arts organizations are feeling as a result of increasing costs—of housing, performance and workspaces, and living—in the Bay Area. Goal 1 of this plan outlines a series of policies and actions designed to counter this trend by increasing stability and sustainability for Berkeley’s arts community.

Goals 2 through 4 relate to the three priority planning areas considered in the previous chapter: Civic Arts Grants, Arts Education, and Public Art.

It should also be noted that current staff capacity and administrative resources are limited, making it challenging to accomplish the numerous actions identified through this planning process. Currently, the City of Berkeley and its partners lack resources to implement many of the specific action steps identified through this community planning process. There is a clear need for additional staff capacity and continued collaboration among arts partners to support and implement the growing number of art-related programs, policies and desired actions in the City of Berkeley. Goal 5 of this Plan identifies strategies and specific action items to help expand the capacity of the Civic Arts Program staff.

The policies and action items laid out on the following pages represent an ambitious effort to build on and expand the existing work of the Civic Arts Program. For each action item, the matrix indicates whether funding or staffing resources are currently available to support implementation.

In addition, the matrix indicates the proposed lead and support roles, and lays out general timeframes for implementation. The timeframes include short-term (1-3 years), mid-term (3-6 years) and long-term (6-10 years). These timeframes should be re-evaluated as new funding streams and priorities emerge.

- Goal 1: Increase Access to Affordable Housing and Affordable Spaces for Artists and Arts Organizations
- Goal 2: Increase Investment in a Vibrant Arts Community
- Goal 3: Expand High Quality and Equitable Arts Education
- Goal 4: Produce More Public Art Throughout Berkeley
- Goal 5: Expand the City of Berkeley’s Organizational Capacity to Better Serve the Arts Community

### GOAL 1: INCREASE ACCESS TO AFFORDABLE HOUSING AND AFFORDABLE SPACES FOR ARTISTS AND ARTS ORGANIZATIONS

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 1.1</b> Increase the availability of affordable performance and exhibition venues and studio spaces.	a. Facilitate partnerships and space sharing agreements among arts organizations and others.	Existing	Lead: Civic Arts staff Support: Berkeley Cultural Trust, Arts Organizations	Mid-term
	b. Support the creation of a centralized community arts center for performances, classes, art exhibitions and other activities.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Berkeley Cultural Trust, Public Works Department	Mid-term
	c. Facilitate the creation of artist workspaces through land use policy changes, such as encouraging use of ground-floor commercial spaces by individual artists and arts non-profits.	Not Identified	Lead: Berkeley City Council Support: Planning & Development Department, Planning Commission, Civic Arts Commission, Civic Arts Staff	Mid-term
<b>Policy 1.2</b> Increase and protect permanently affordable housing for artists.	a. Conduct an inventory of existing housing for artists.	Not Identified	Lead: Not Identified Support: Civic Arts Staff, Civic Arts Commission, Housing Advisory Commission	Mid-term
	b. Identify vacant and underutilized buildings that could be converted for use as artist housing and workspaces.	Not Identified	Lead: Not Identified Support: Office of Economic Development, Planning & Development Department	Mid-term



Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	c. Partner with housing advocates to explore and secure new funding sources for affordable artist housing.	Not Identified	Lead: Not Identified Support: Civic Arts Commission, Berkeley Cultural Trust, Housing Division, Affordable Housing Advocates, Rent Board	Mid-term
	d. Modify MULI, MUR Districts to incentivize development of affordable housing and live/work spaces for artists that are compatible with existing artisan and industrial uses.	Not Identified	Lead: Berkeley City Council Support: Planning & Development Department, Planning Commission, West Berkeley Artisans & Industrial Companies (WBAIC), Civic Arts Commission, Civic Arts Staff	Long-term
<b>Policy 1.3</b> Enhance and support equity among artists and arts organizations in Berkeley, with a focus on race, gender, and socioeconomic conditions.	a. Map the demographics of Berkeley’s arts ecosystem to provide a basis for economic support for culturally and racially diverse organizations and artists.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Short-term
	b. Identify and evaluate the barriers that limit the ability of culturally and racially diverse artists and arts organizations to sustain and grow their creative activities in Berkeley.	Existing	Lead: Civic Arts Staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	c. Invest in arts programming and public art in underserved areas of Berkeley.	Existing	Lead: Civic Arts Commission Support: Civic Arts staff, Berkeley Cultural Trust, Berkeley City Council	Mid-term
	d. Develop a new generation of culturally and racially diverse leaders in the arts community.	Not Identified	Lead: Civic Arts staff and Berkeley Cultural Trust Support: Civic Arts Commission, Bay Area Service Organizations on Non-Profit Development	Mid-term

## GOAL 2: INCREASE INVESTMENT IN A VIBRANT ARTS COMMUNITY

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 2.1</b> Expand the Civic Arts Grant program by increasing funding and technical assistance for grantees.	a. Evaluate and pursue new revenue streams, such as a Transient Occupancy Tax (TOT) increase, short-term rental tax, cannabis tax etc.	Existing	Lead: Civic Arts Commission Support: Berkeley City Council, Civic Arts staff, Berkeley Cultural Trust	Short-term
	b. Pursue corporate sponsorships and other fundraising strategies for community festivals and other arts and cultural programming and events.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
	c. Explore the feasibility of a program that would allow residents to donate funds directly to the Civic Arts Program.	Existing	Lead: Civic Arts staff Support: Finance Department, Civic Arts Commission	Mid-term
	d. Identify and pursue local, state, and federal funds with projects aimed at promoting equitable access to the arts.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
<b>Policy 2.2</b> Promote an equitable grant-making process and reduce application barriers.	a. Create a streamlined portal for arts and cultural grants to improve the efficiency and effectiveness of the grant-making process and reduce application barriers.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Review and evaluate the annual results of the Civic Arts Grant Program to ensure an equitable grant-making process.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
	c. Prioritize investments in arts organizations and artists outside of Berkeley's downtown to ensure broad, citywide participation in funding opportunities.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Arts Community	Short-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	d. Develop a festival grants policy to increase the transparency and equitable distribution of festival funding.	Existing	Lead: Civic Arts Commission Support: Civic Arts staff, Office of Neighborhood Services	Short-term
<b>Policy 2.3</b> Promote the Civic Arts Grant Program to offer funding opportunities to a wider array of arts organizations and artists.	a. Create a stand-alone Civic Arts webpage to increase the visibility of Civic Arts programs and to promote grant recipients.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, IT Department	Mid-term
	b. Produce videos that promote the Grants Program, including examples of current projects.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
	c. Create networking opportunities for grant awardees to market the Civic Arts Grants Program and provide additional incentives for artists to participate.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	d. Develop a mentorship program to support small arts organizations.	Not Identified	Lead: Berkeley Cultural Trust Support: Civic Arts Commission, Civic Arts Staff	Mid-term
<b>Policy 2.4</b> Increase marketing of the arts among Berkeley residents, regional audiences and tourists.	a. Evaluate how to improve marketing of Berkeley's cultural offerings to residents and audiences regionally.	Existing	Lead: Berkeley Cultural Trust Support: Civic Arts Staff, Visit Berkeley, Downtown Berkeley Association	Short-term
	b. Conduct marketing efforts Citywide to raise public awareness of the diverse art community in Berkeley.	Not Identified	Lead: Not Identified Support: Civic Arts staff, Civic Arts Commission, Berkeley Cultural Trust, Visit Berkeley	Mid-term
	c. Increase audience diversity through meaningful engagement with young people, seniors, people with disabilities, low-income people, and people of color.	Not Identified	Lead: Not Identified Support: Civic Arts Commission, Civic Arts Staff, Berkeley Cultural Trust	Mid-term

### GOAL 3: EXPAND HIGH QUALITY AND EQUITABLE ARTS EDUCATION

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 3.1</b> Advocate on local, state and national levels to further incorporate arts education into the curricular day and enhance equitable access to arts in extended learning programs.	a. Build coalition of stakeholders to advocate for change to California state law which dictates structural features in the BEARS program, creating barriers to integration with students in the LEARNS program.	Not Identified	Lead: BAESC Support: Civic Arts Commission	Long-term
	b. Support and strengthen the partnership between BAESC, BCAC, BUSD, and Berkeley Cultural Trust.	Not Identified	Lead: Civic Arts Commission Support: BAESC, Berkeley Cultural Trust, Berkeley Unified School District	Short-term
	c. Advocate to BUSD to provide theater, dance and visual arts education comparable to the district's successful music instruction program.	Existing	Lead: BAESC Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	d. Advocate for improved arts opportunities for populations such as low-income families, English learners, people with special needs/disabilities, disconnected transitional age youth, and early childhood (0-5) students.	Existing	Lead: Civic Arts Commission Support: Berkeley Cultural Trust, BAESC	Mid-term
<b>Policy 3.2</b> Create innovative learning opportunities that connect students and young adults with career pathways in the arts.	a. Develop and/or deepen existing partnerships for college students to receive training and supervision to mentor youth in the visual and performing arts during the curricular day and/or in extended learning settings.	Not Identified	Lead: BAESC Support: UC Berkeley, Berkeley City College, Other academic institutions, Civic Arts Staff, Civic Arts Commission	Mid-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	b. Create fellowships, internships, professional mentorships, or other programs to train the next generation of arts educators and arts professionals.	Not Identified	Lead: BAESC, Berkeley Cultural Trust Support: Civic Arts Commission	Mid-term
<b>Policy 3.3</b> Bolster arts education programming that complements the public school (K-12) context and lifelong education.	a. Raise funds to develop a pilot arts education program in the BEARS summer session.	Not Identified	Lead: Civic Arts Commission Support: BAESC, Berkeley Cultural Trust, Civic Arts Staff	Short-term
	b. Identify innovative strategies to improve outreach to special programming for teens and at-risk youth.	Not Identified	Lead: BAESC Support: Civic Arts staff, Civic Arts Commission, Berkeley Cultural Trust, Berkeley High	Long-term
	c. Explore changes to the Civic Arts Grants Program to increase grantee participation in afterschool arts programs.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff, Berkeley Cultural Trust	Short-term

#### GOAL 4: PRODUCE MORE PUBLIC ART THROUGHOUT BERKELEY

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 4.1</b> Enhance Berkeley's environment by placing temporary and permanent public art in public spaces throughout the city.	a. Conduct site/condition assessments of current public art collection	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Activate the newly renovated Downtown Berkeley BART Plaza with public art in a variety of media and forms.	Existing	Lead: Downtown Berkeley Association, Civic Arts Commission Support: Civic Arts Staff	Short-term
	c. Dedicate funding for performing arts, interactive, and participatory public art installations.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
	d. Provide technical assistance for community-created art projects throughout the city.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	e. Fundraise for new public art throughout the city.	Existing	Lead: Civic Arts staff Support: Business Improvement Districts, Civic Arts Commission, City Council	Mid-term
<b>Policy 4.2</b> Allocate City funds for public art citywide to ensure equity and access.	a. Identify priority locations for public art in communities with limited access to public art.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	b. Develop program practices that will encourage participation by Berkeley artists.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
	c. Dedicate 1.5 % of all future public construction bonds and capital projects to public art, in compliance with existing City policy	Existing	Lead: Berkeley City Council Support: City Manager's Office	Short-term
<b>Policy 4.3</b> Implement the recently established Public Art on Private Development Ordinance and program.	a. Develop tools and implement outreach activities to increase awareness of the program, and celebrate its successes.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Planning & Development Department	Short-term
	b. Implement a transparent and regular public process (annually or as-needed) for allocating in-lieu funds.	Existing	Lead: Civic Arts Commission Support: Civic Arts Staff	Short-term
<b>Policy 4.4</b> Promote the City's public art collection.	a. Showcase the existing collection of public art and identify public art pieces that need targeted promotion.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Historical Society	Long-term
	b. Utilize social media to promote the City's public art.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission, Visit Berkeley	Long-term

**GOAL 5: EXPAND THE CITY OF BERKELEY’S ORGANIZATIONAL CAPACITY TO BETTER SERVE THE ARTS COMMUNITY**

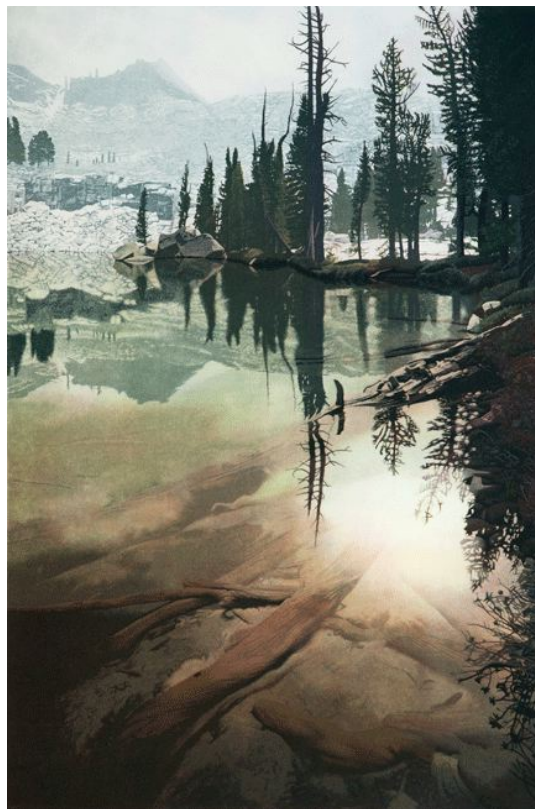
Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
<b>Policy 5.1</b> Increase the capacity of Civic Arts staff.	a. Identify resources to increase staff capacity to administer, publicize and provide accountability for the increased arts investments being made in the city.	Not Identified	Lead: Berkeley City Council Support: Civic Arts Staff and Civic Arts Commission	Mid-term
	b. Dedicate 20% of all new funding for the arts towards administrative needs for these programs.	Existing	Lead: Berkeley City Council Support: Office of Economic Development, Civic Arts Commission	Short-term
	c. Expand staff and data systems capacity support and analyze the Grants Program with on-the-ground technical assistance, data collection, and more robust administrative and logistical support.	Not Identified	Lead: Civic Arts staff Support: Civic Arts Commission	Mid-term
<b>Policy 5.2</b> Evaluate the reach and impact of each Civic Arts Program.	a. Establish performance measures and a systematic data collection process.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission, Berkeley Cultural Trust	Mid-term
	b. Conduct an annual evaluation of progress of implementation of the Arts & Culture Plan.	Existing	Lead: Civic Arts staff Support: Office of Economic Development, Civic Arts Commission, Berkeley Cultural Trust	Short-term
<b>Policy 5.3</b> Use data to inform policy and raise public awareness of the economic benefit of the arts sector.	a. Update the Economic Impact Report every 5 years to regularly evaluate the economic stimulus that the arts industry provides to Berkeley’s economy.	Not Identified	Lead: Civic Arts staff Support: Office of Economic Development	Mid-term
	b. Educate decision-makers on the art sector’s contribution to Berkeley’s economy.	Existing	Lead: Berkeley Cultural Trust, Civic Arts Commission Support: Civic Arts Staff	Short-term

Policy Statement	Action Items	Resources	Proposed Implementation Team	Timeframe
	c. Create an annual arts dashboard to educate and engage business owners and the general public about the benefits of having a thriving local art scene.	Existing	Lead: Civic Arts staff Support: Civic Arts Commission	Short-term
<b>Policy 5.4</b> Promote collaboration among City Departments to better integrate arts into the City's operations.	a. Coordinate communication about City art programs across departments.	Existing	Lead: Civic Arts staff	Mid-term
	b. Integrate culture and the arts into Berkeley's citywide economic development strategies.	Existing	Lead: Office of Economic Development, Civic Arts staff	Mid-term



## McMillan Art Statistics

Title	Medium	# In Series	Image Size	Paper Size	Price of Art	Aprox. Price of Maple Frame, UV Acrylic, No Matte
Wildcat Creek	Lithograph (4 Plate)	211/250	24 x 36	29.5 x 41	\$800.00	\$485.00
Shadow Creek 1988	Etching, Aquatint (4 plate)	81/250	18 x 24	22.5 X 30	\$500.00	\$346.00
Cypress Grove 1986	Lithograph (5 plates)	61/250	23 x 36	30 x 41.5	\$600.00	\$485.00
Buena Vista 1987	Etching Aquatint (3 plates)	80/250	35 X 24	42 X 29 1/4	\$900.00	\$485.00
Koi 1979	Lithograph (7 plate)	15/150	28 x 20	36 X 27.5	\$500.00	\$346.00
Oak Woodland 1997	Etching Aquatint	100/250	12 x 24	19 X 30	\$600.00	\$346.00
Green=All good size matches for existing work				Totals:	\$3,900.00	\$2,493.00



**STEPHEN MCMILLAN**

***Buena Vista***, 1987

etching, aquatint (3 plates)

Paper Size: 42 x 29 1/4 inches

Image Dimensions: 35 x 24 inches

80/250

(Inv# 3881)

\$900

For inquiries, please contact:

Claire McPherson, Art Sales Manager

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510-841-7000 Ext 206 | [claire@kala.org](mailto:claire@kala.org) | [www.kala.org](http://www.kala.org)



**STEPHEN MCMILLAN**

*Cypress Grove*, 1986

lithograph (5 plates)

Image Size: 23 x 36 inches

Paper Dimensions: 30 x 41.5 inches

61/250

(Inv# 3891)

\$600

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**STEPHEN MCMILLAN**

*Koi*, 1979

lithograph (7 plate)

Image Size: 28 x 20

Paper Size: 36 x 27.5 inches

15/150

(Inv# 3918)

\$500

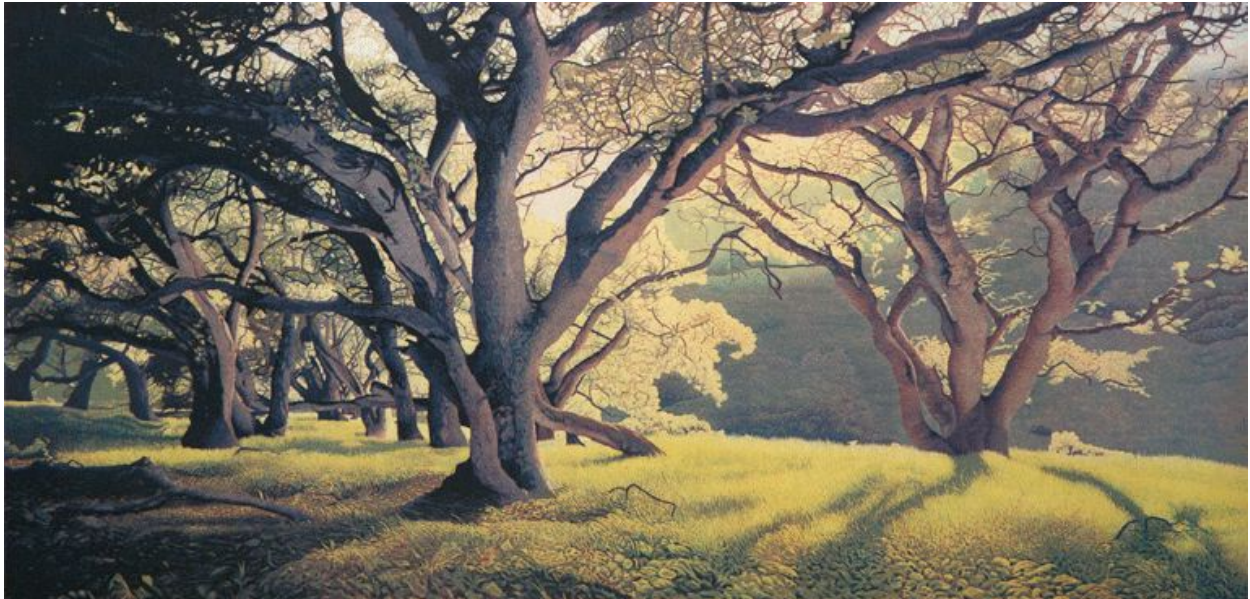
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**STEPHEN MCMILLAN**

*Oak Woodland*, 1997

etching, aquatint

Image Dimensions: 12 x 24 inches

Paper Dimensions: 19 x 30 inches

100/250

(Inv# 4000)

\$600

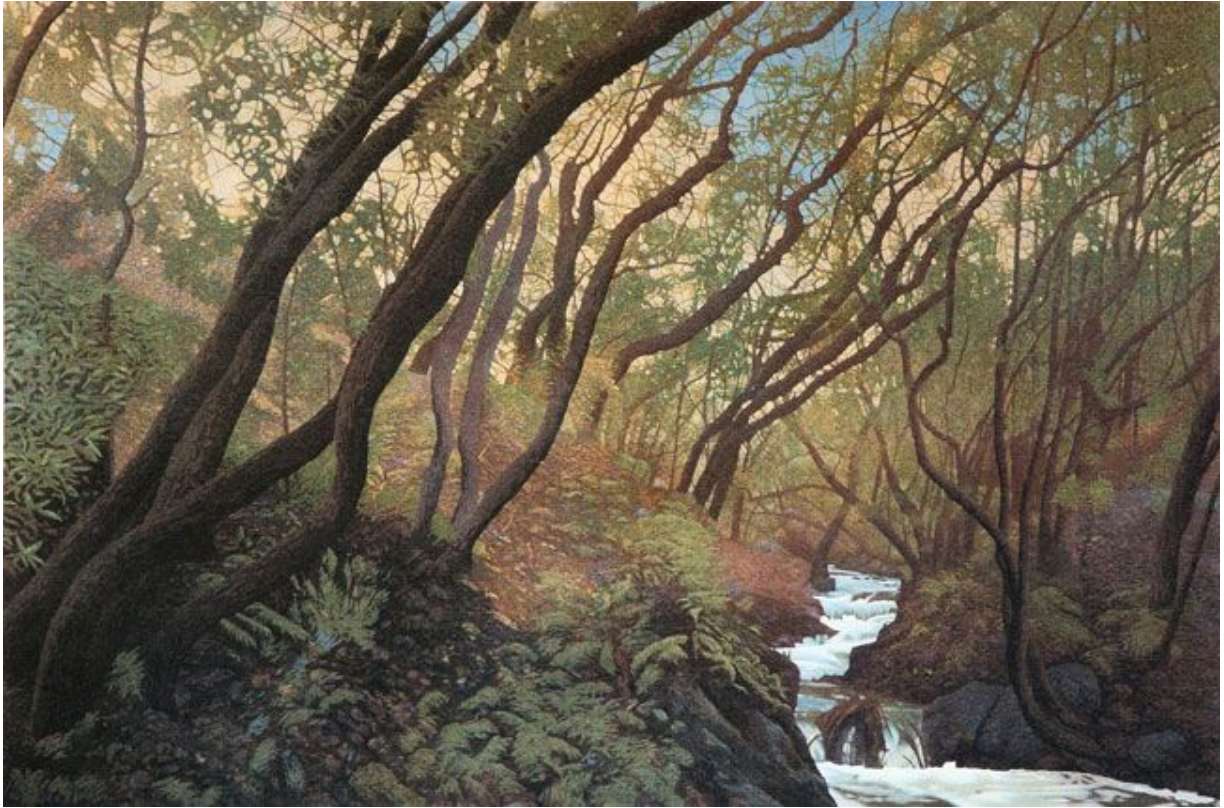
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**STEPHEN MCMILLAN**

*Wildcat Creek*

4 plate litho

Image Size: 24 x 36

Paper Size: 29.5 x 41

211/250

(Inv# 8358)

\$800

For inquiries, please contact:

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**STEPHEN MCMILLAN**

*Shadow Creek*, 1988

etching, aquatint (4 plate)

Image Dimensions: 18 x 24 inches

Paper Dimensions: 22.5 x 30 inches

81/250

(Inv# 14152)

\$500

For inquiries, please contact:

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