

SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY

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SPECIAL AIRPORT ART ADVISORY COMMITTEE

AGENDA

Monday, March 20, 2017
3:30 p.m.

San Diego International Airport
SDCRAA Administration Building – Third Floor
Board Room
3225 N. Harbor Drive
San Diego, CA 92101

This Agenda contains a brief general description of each item to be considered. If comments are made to the Committee without prior notice, or are not listed on the Agenda, no specific answers or responses should be expected at this meeting pursuant to State law.

Copies of written documentation relating to each item of business on the Agenda are on file in the Airport Authority's office and are available for public inspection.

PLEASE COMPLETE A "REQUEST TO SPEAK" FORM PRIOR TO THE COMMENCEMENT OF THE MEETING AND SUBMIT IT TO THE LIAISON OF THE COMMITTEE.

The Authority has identified a local company to provide oral interpreter and translation services for public meetings. If you require oral interpreter or translation services, please telephone the Corporate & Information Governance /Authority Clerk Department with your request at (619) 400-2400 at least three (3) working days prior to the meeting.

CALL TO ORDER

PLEDGE OF ALLEGIANCE

ROLL CALL

Committee Members: Bob Bolton, Ben Fyffe, Indra Gardiner, Robert H. Gleason, Diana Lucero, Chike Nwoffiah, Gail Roberts, Michael Soriano, Deborah Van Huis

NON AGENDA PUBLIC COMMENT:

Non-Agenda Public Comment is reserved for members of the public wishing to address the Committee on any matter for which another opportunity to speak **is not provided on the Agenda**, and which is within the jurisdiction of the Committee. Please submit a completed speaker slip to the Clerk of the Committee. *Each individual speaker is limited to three (3) minutes.*

NEW BUSINESS:

1. **ACTION – APPROVAL OF MINUTES:**
RECOMMENDATION: Approve the minutes from the January 26, 2017 special meeting.
2. **PRESENTATION – PARKING PLAZA LOBBY STAIRS PUBLIC ART**
Presented by Mark A. Reigelman, Artist
3. **ACTION – APPROVE RECOMMENDED ARTIST FOR THE FIS GLASS PARTITION WALL PUBLIC ART OPPORTUNITY:**
RECOMMENDATION: Review and approve recommended artist for the FIS Glass Partition Wall Public Art Opportunity.
4. **ACTION – APPROVE RECOMMENDED ARTIST FOR THE FIS ATRIUM SUSPENDED PUBLIC ART OPPORTUNITY:**
RECOMMENDATION: Review and approve recommended artist for the FIS Atrium Suspended Public Art Opportunity.
5. **ACTION – APPROVE RECOMMENDED JURY PANEL FOR 2018 TEMPORARY EXHIBITION**
RECOMMENDATION: Review and approve recommended exhibition jury panel members for 2018 Temporary Exhibition.
6. **PRESENTATION – PALM STREET OBSERVATION AREA UPDATE**
Presented by Lauren Lockhart, Arts Program Manager

OLD BUSINESS

7. STAFF UPDATES:

- **Public Art**
- **Temporary Exhibitions**
- **Performing Arts Program**
- **Arts Master Plan**
- **Community Outreach**

COMMITTEE MEMBER COMMENTS

Each committee member speaker is limited to five (5) minutes.

ADJOURNMENT

NOTE: Members of the public wishing to address the Committee on Agenda Items must submit a speaker slip to the Liaison of the Committee. When called to speak, please state your name and city of residence for the record. Each speaker is limited to three (3) minutes per Agenda Item.

This information is available in alternative formats upon request. To request an Agenda in an alternative format, or to request a sign language or oral interpreter, or an Assistive Listening Device (ALD) for the meeting, please telephone the Authority Clerk's Office at (619) 400-2400 at least three (3) working days prior to the meeting to ensure availability.

For your convenience, the agenda is also available to you on our website at www.san.org.

DRAFT
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY
 ART ADVISORY COMMITTEE (AAC)
 MEETING MINUTES: THURSDAY, JANUARY 26, 2017
 SAN DIEGO COUNTY REGIONAL AIRPORT AUTHORITY ADMINISTRATION BUILDING
 BOARD ROOM, 3RD FLOOR

CALL TO ORDER: AAC Committee Chair Indra Gardiner called the meeting of the Art Advisory Committee to order at 3:33 p.m. on Thursday, January 26, 2017, at San Diego International Airport, Administration Building Board Room, 3225 N. Harbor Drive, San Diego, CA 92101.

ROLL CALL

AAC Members Present:

Bob Bolton	Director, Airport Design and Construction
Indra Gardiner	Founder/Chief Influence Officer, i.d.e.a.
Robert H. Gleason	Board Member, Airport Authority
Diana Lucero	Director, Vision, Voice & Engagement, Airport Authority
Gail Roberts	Artist
Michael Soriano	Owner, Onairos Design
Deborah Van Huis	Owner, Expertise on Demand

AAC Members Absent:

Ben Fyffe	Deputy Director, City of El Paso Museums & Cultural Affairs
Chike Nwoffiah	Executive Director, Oriki Theater

Airport Authority Staff Present:

Chris Chalupsky	Senior Manager, Arts & Community Partnerships
Karla Cook	Arts Program Coordinator I
Amy Gonzalez	General Counsel
Joey Herring	Arts Program Coordinator II
Angie Jamison	Acting Director, Airport Planning & Noise Mitigation
Ariel Levy-Mayer	Assistant Authority Clerk I
Lauren Lockhart	Arts Program Manager
Tony Russell	Director, Corporate & Information Governance/Authority Clerk

PLEDGE OF ALLEGIANCE: Gardiner led the pledge of allegiance.

NEW BUSINESS:

1. **ACTION - APPROVAL OF MINUTES:** Committee Member Robert Gleason moved to approve the minutes of the November 15, 2016 meeting. The Motion was seconded by Committee Member Deborah Van Huis. **Motion Passed unanimously.**
2. **PRESENTATION - PARKING PLAZA PUBLIC ART PROJECT:** Benjamin Ball and Gaston Nogues of Ball-Nogues Studio presented an update on the Parking Plaza Public Art Project. The committee had inquired about and discussed materials, potential light reflection, dimensions, attachment method, and color palette with the artist team. Arts Program Manager Lauren Lockhart shared that the artist team will address any outstanding details for the project in their Design Development Proposal before they begin the Construction Documents phase.

3. **PRESENTATION – AIRPORT DEVELOPMENT PLAN UPDATE:** Acting Director of Airport Planning & Noise Mitigation, Angie Jamison, gave an overview of the Airport Development Plan (ADP). Committee members were impressed by the preliminary plans. Lockhart shared that the Arts Master Plan will be developed concurrently with the ADP and staff will identify sites and opportunities for public art to be integrated into the new terminal. Committee Member Gail Roberts inquired whether existing artwork in the terminal will be relocated. Lockhart shared that the existing artwork will be brought forth to the committee to review and approve proposed relocations and deaccessions.
4. **DISCUSSION – FORMER COMMUTER TERMINAL MURAL INSTALLATION:** Lockhart reviewed the installation timeline for the second and third designs for the Former Commuter Terminal Public Art Project by Jari ‘WERC’ Alvarez. Lockhart recommended replacing the mural at the 3-year mark. She solicited feedback from the committee regarding an employee vote to determine which of the two designs should be installed next. Gardiner and Gleason inquired about fading on the current mural. Lockhart confirmed that it has faded which is cause to move up the timeline for replacing the mural, in addition to the building’s limited remaining use. Committee Member Bob Bolton estimated that the building may be demolished as early as 2022. Gardiner and the rest of the committee were supportive of employees’ participation to determine the next mural design.

OLD BUSINESS

5. STAFF UPDATES:

— Public Art:

- 3rd Rental Car Center Public Art Project: Lockhart gave an update on Ueberall International and E Ink’s progress. She shared that the transmitters for the artwork would begin installation next month. Installation is scheduled to be completed by late April. Staff continues to present the project to community groups to update them on the progress.
- Palm Street Park Public Art Project: Lockhart shared that a pre-bid meeting was held for a General Contractor to construct Legge Lewis Legge’s design; 10 contractors attended the meeting. An update will be provided at March AAC meeting. Staff is also researching SITE certification at a silver or gold level.
- Parking Plaza Public Art Project: Lockhart briefly shared Mark Reigelman’s progress on his Design Development (DD) phase. The artist will present his DD proposal to the committee at the next meeting.
- FIS Public Art Opportunities: Lockhart announced that the airport is currently accepting submissions for the two public art opportunities for the FIS. She reported that Amy Landesberg will replace one of the pre-approved panelists due to scheduling conflicts. Lockhart also shared that Committee Member Ben Fyffe is unable to attend the first panel review meeting, but is able to be present at the interviews. She requested that the committee to select an alternate to attend the one or both meetings in Fyffe’s absence. It was determined that Soriano will serve as an alternate.
- Awards: As suggested by the committee, Lockhart reported that staff will be submitting applications for award recognitions for the two completed Rental Car Center Public Art Projects. In addition, she will submit a proposal to present at the International Sculpture Conference.

— Temporary Exhibitions:

- *Intergalactic Dreaming*: Arts Program Coordinator Joey Herring shared recently completed displays of the 2017 exhibition. He informed the committee that an exhibition tour and reception will be held on Thursday, February 23 from 5-7:30 p.m.

— **Performing Arts Program:**

- Chalupsky shared highlights from recent holiday performances by Fern Street Circus and Holiday Hipsters, in addition to recent press coverage.
- Chalupsky informed the committee that Fern Street Circus has completed their residency period. A short documentary video will be created for the airport. He also shared that the 2017 Performing Arts Residency Group, TranscenDANCE, will soon be under contract.

— **Arts Master Plan:**

- Chalupsky shared that the solicitation for an Arts Master Plan consultant closed on January 17; four submissions were received. Chalupsky asked the committee to identify a liaison to attend the finalists' interviews on February 13. It was agreed that Roberts would serve as the liaison.

OLD BUSINESS:

None

COMMITTEE MEMBER REPORTS/ COMMENTS:

None

ADJOURNMENT: The meeting was adjourned at 5:15 p.m.

APPROVED BY A MOTION OF THE AIRPORT ART ADVISORY COMMITTEE MEETING ON THE TWENTYTH DAY OF MARCH, 2017.

LAUREN LOCKHART
ARTS PROGRAM MANAGER



SAN DIEGO INTERNATIONAL AIRPORT

Item 2: PARKING PLAZA LOBBY STAIR PUBLIC ART



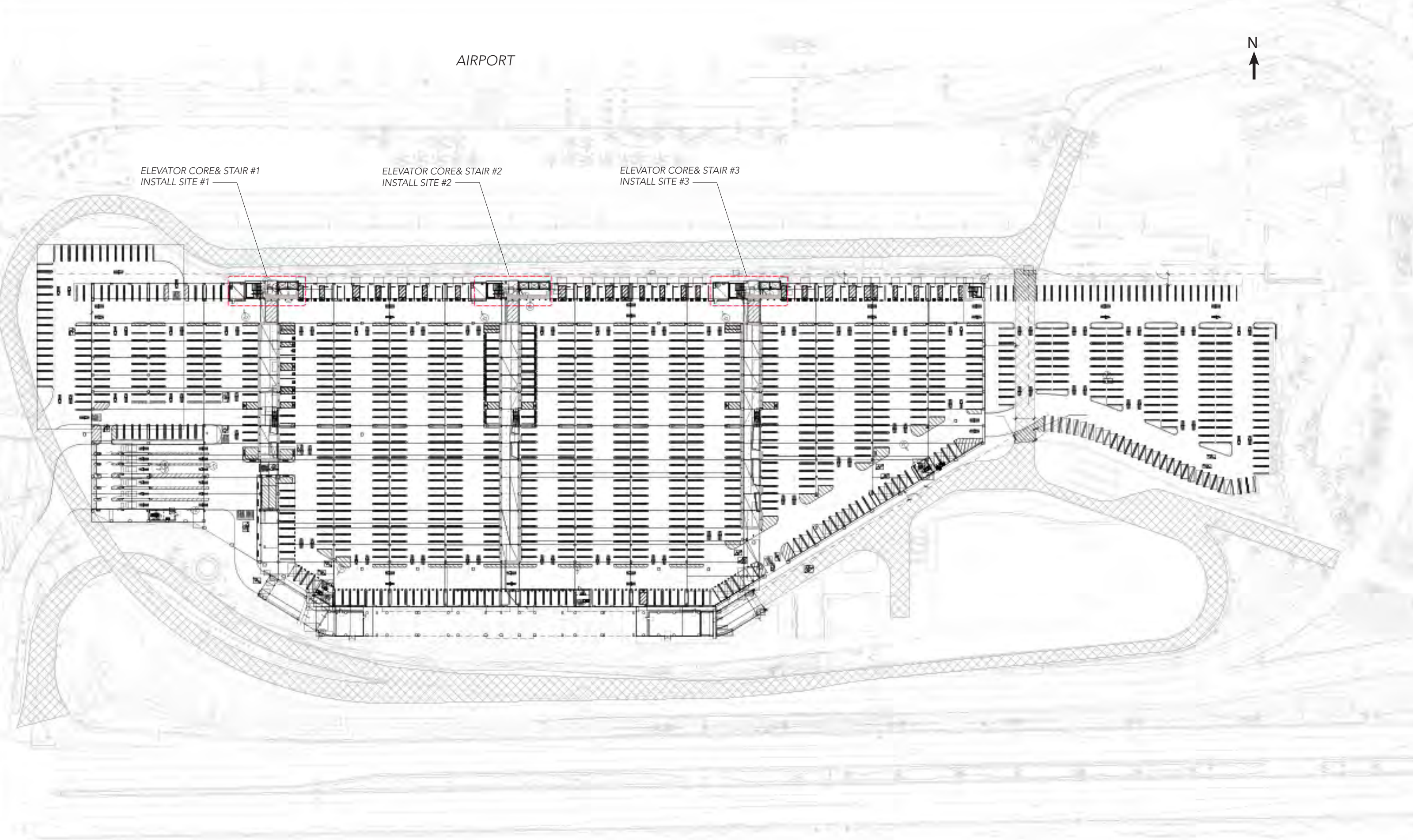
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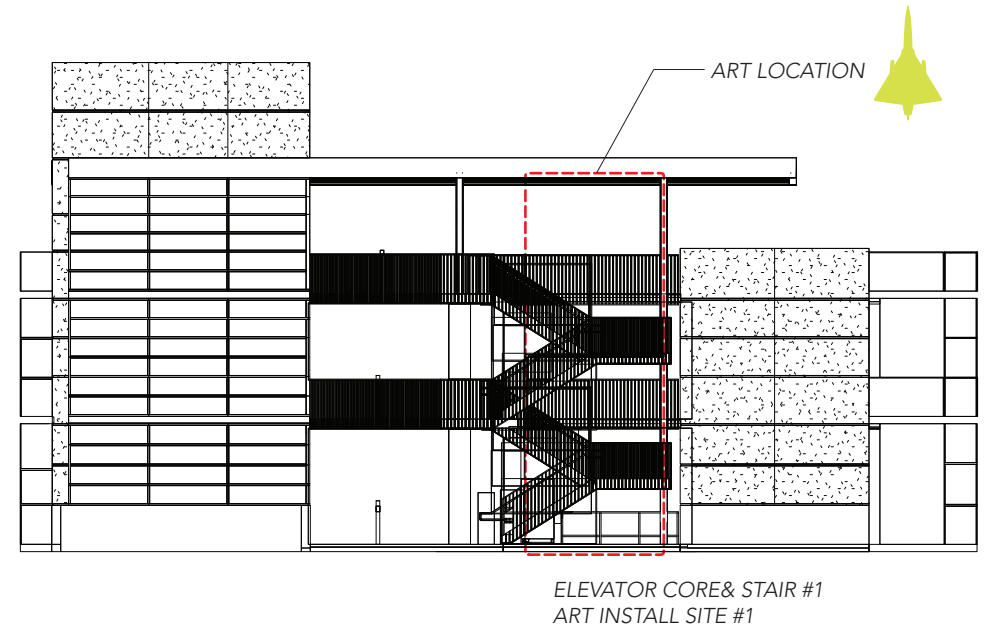
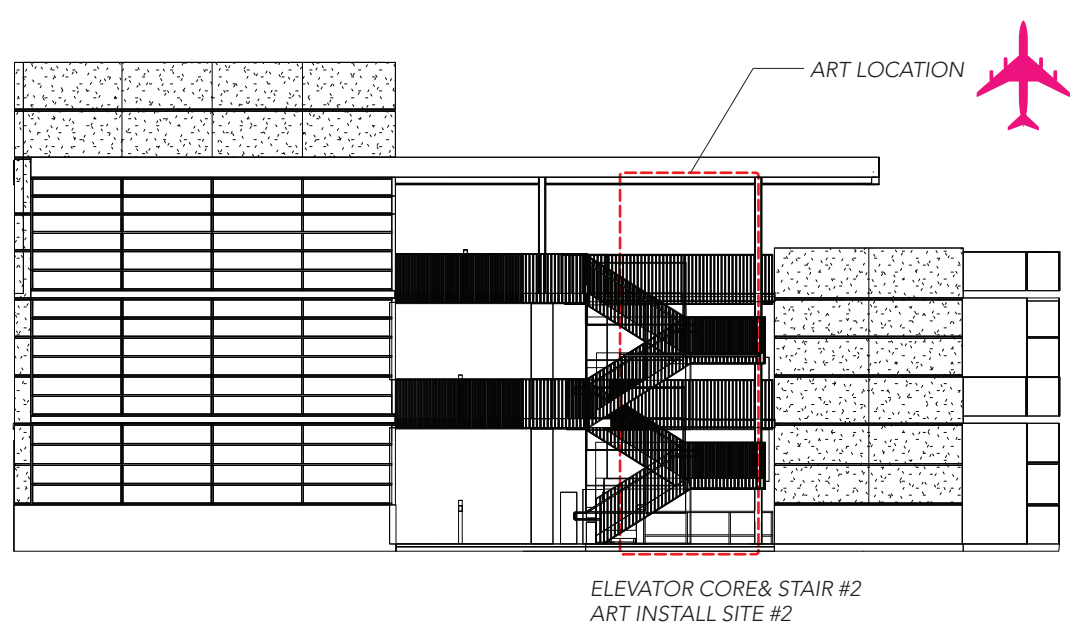
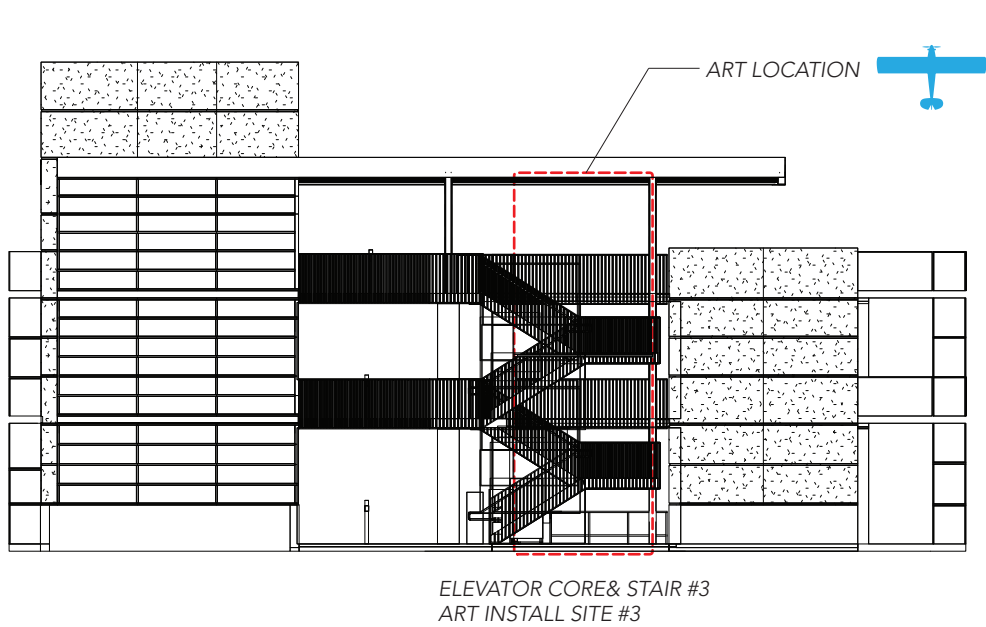
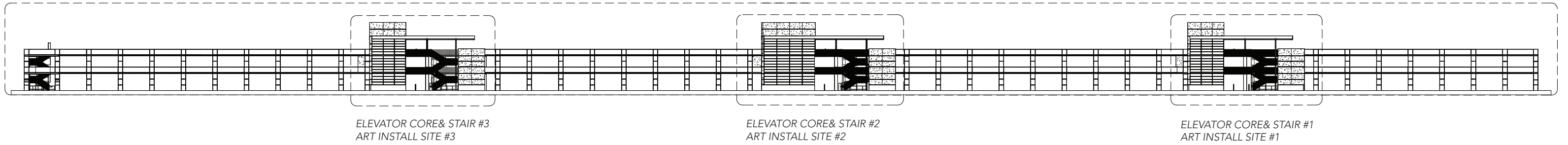


ELEVATOR CORE & STAIR #1
INSTALL SITE #1

ELEVATOR CORE & STAIR #2
INSTALL SITE #2

ELEVATOR CORE & STAIR #3
INSTALL SITE #3





NOTE: SITE #1 & SITE #3 ARE IDENTICAL IN STRUCTURE







B-24 LIBERATOR



F2Y SEA DART



PBY CATALINA



XF-92A

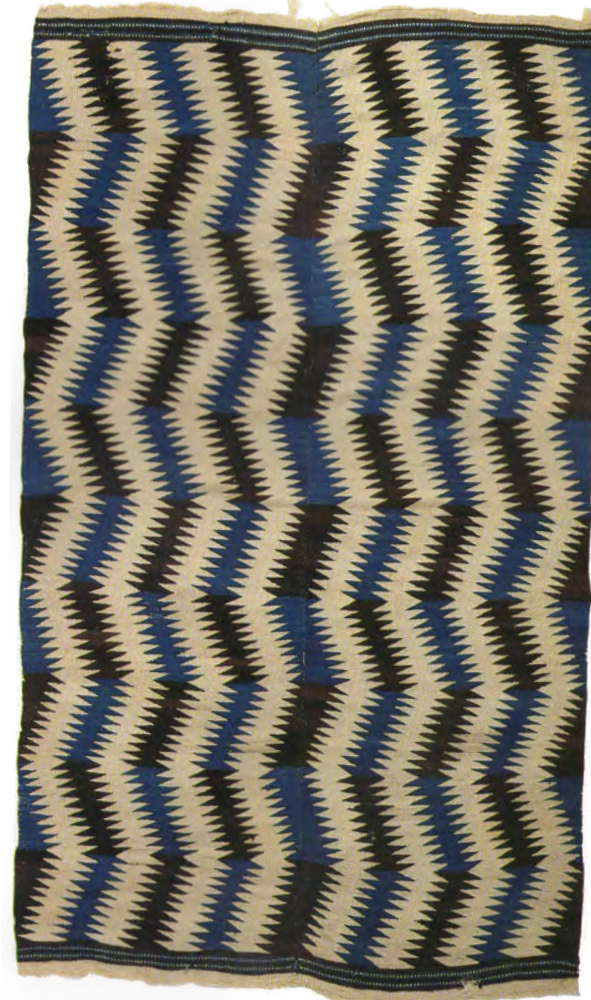


F-14 TOMCAT



RYAN NAVION







(PAST) THE SPIRIT OF ST. LOUIS (RYAN NYP) WAS DESIGNED, DEVELOPED,
PRODUCED AND TESTED IN SAN DIEGO AND WAS THE FIRST SOLO
NON-STOP TRANSATLANTIC FLIGHT FROM NEW YORK TO PARIS.



3078

Ryan N.Y.P.

AIR PHOTO
-BY-

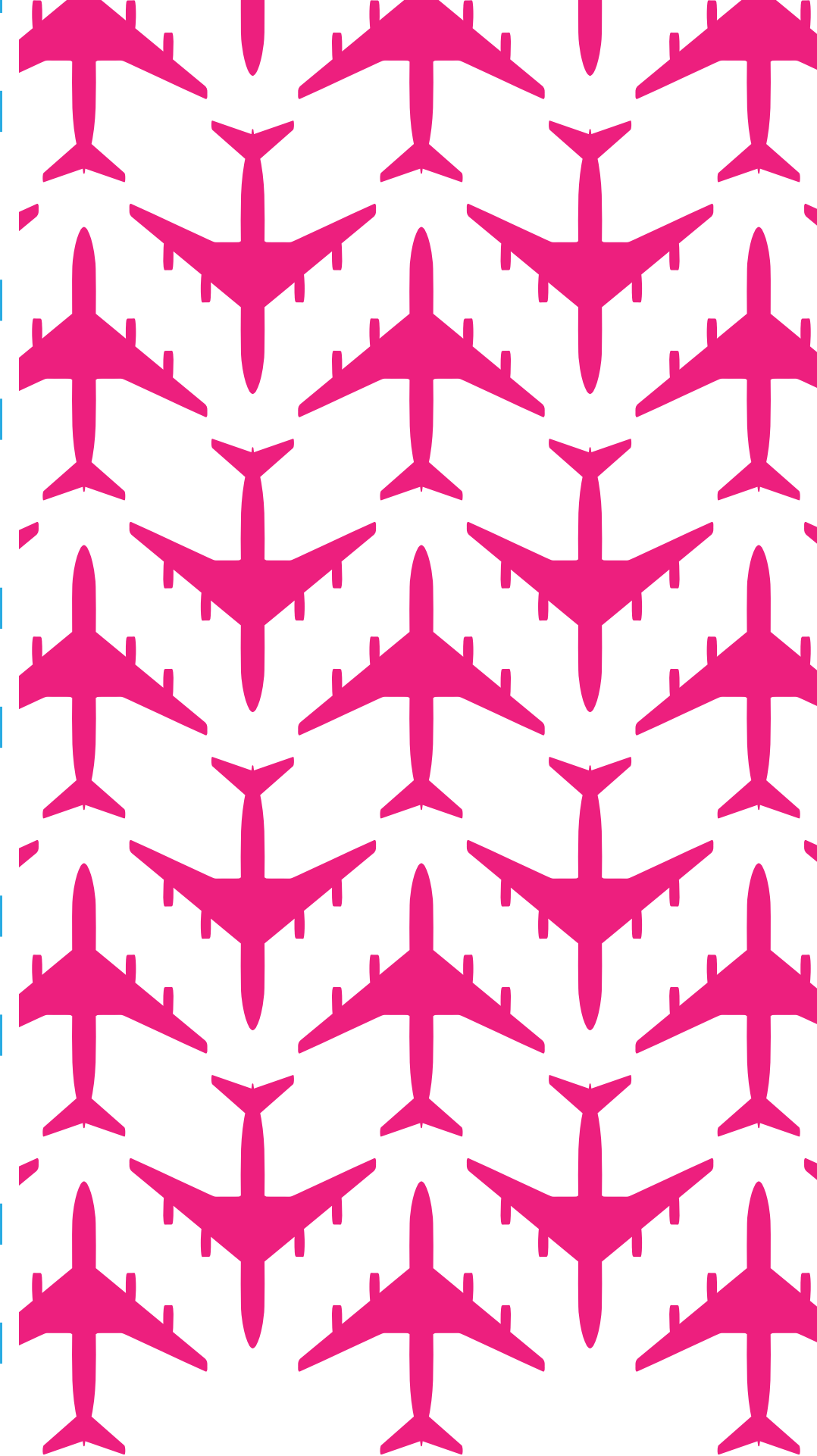
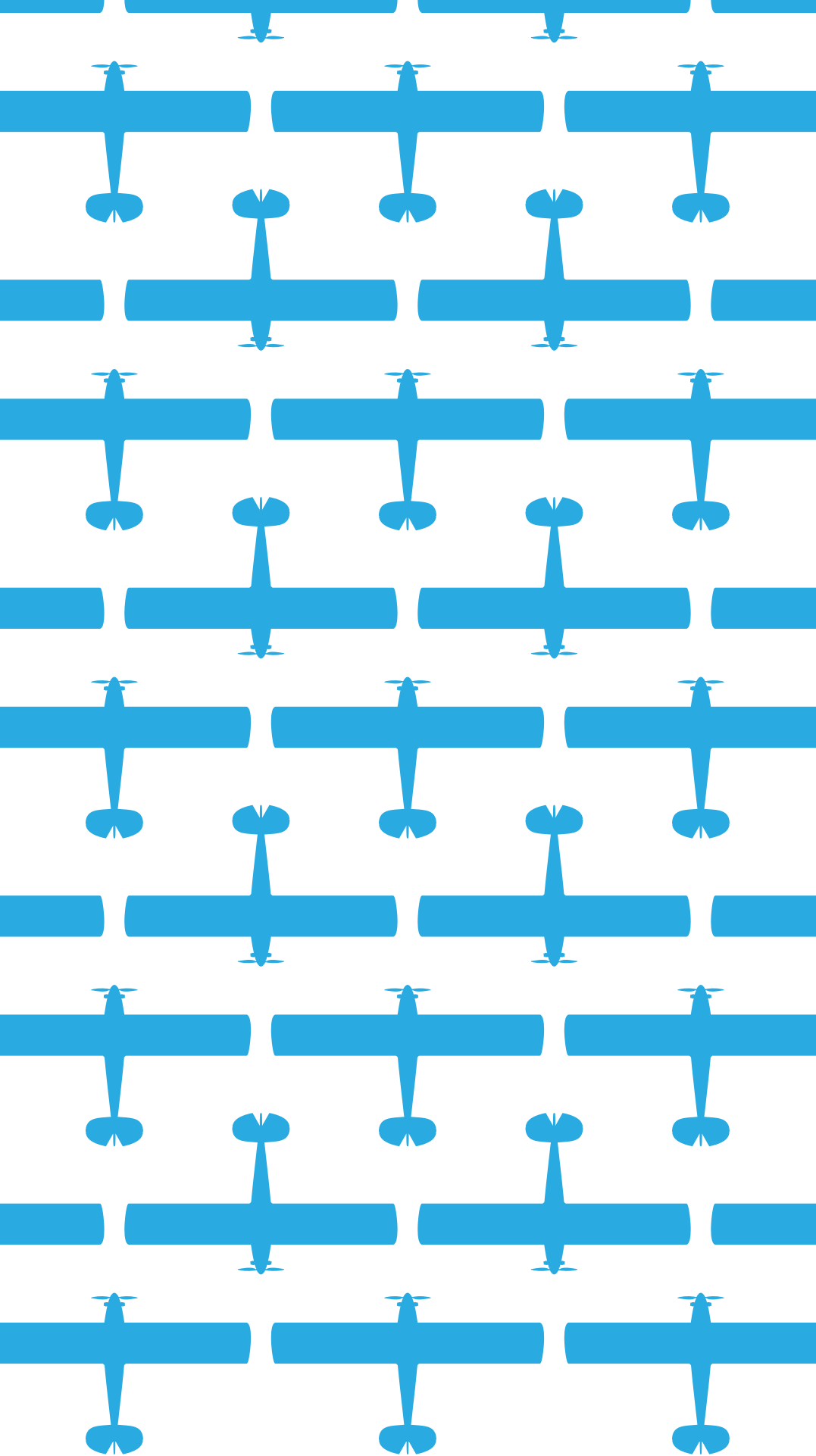


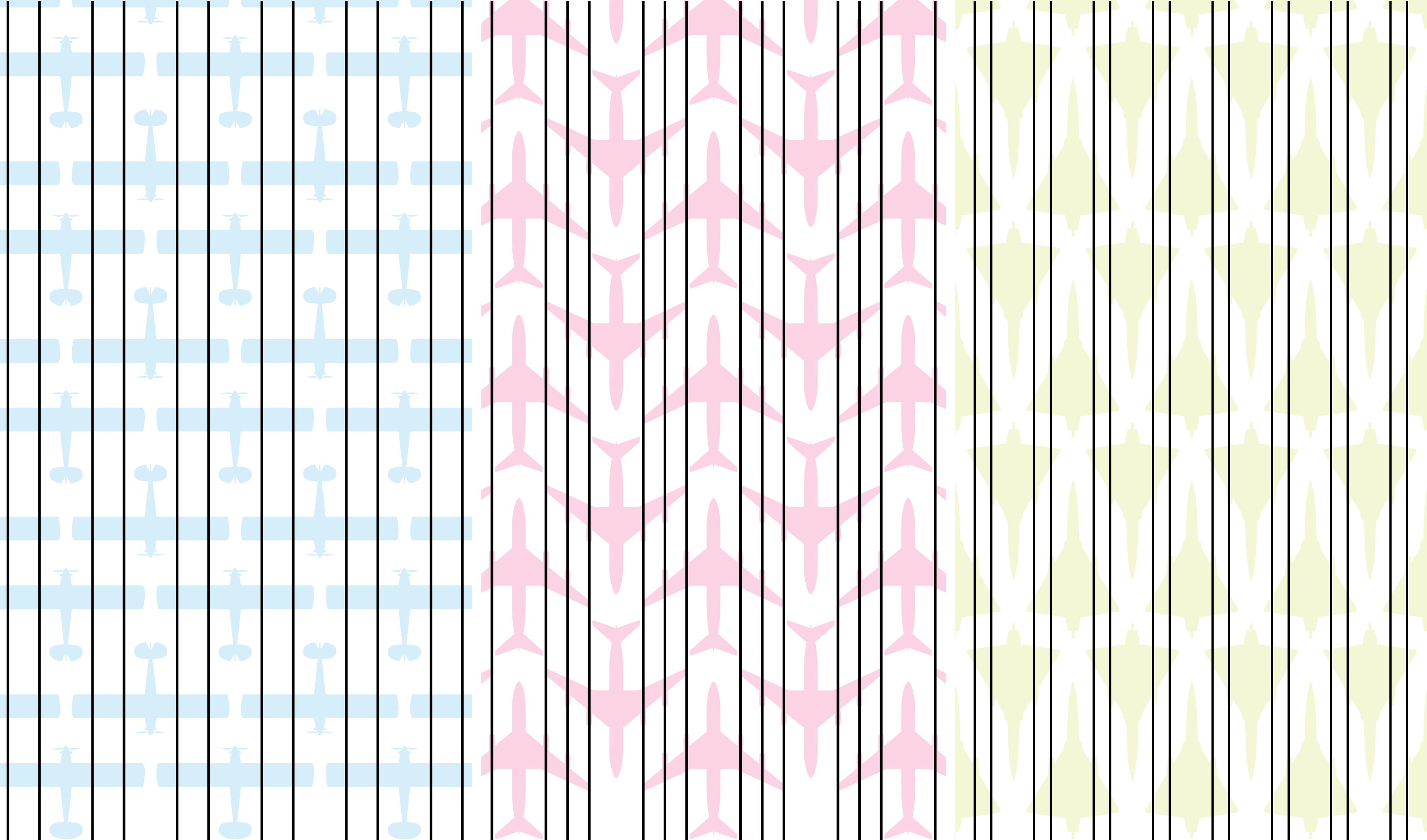
(PRESENT) THE 880 WAS A PRODUCT OF THE CONVAIR DIVISION OF GENERAL DYNAMICS IN SAN DIEGO. CONCEIVED AS A SUPER-FAST LUXURY MEDIUM RANGE THIS CLASSIC AIRCRAFT HELP CONVAIR CLAIM THE TITLE OF 'HOME OF THE WORLD'S FASTEST JETS'. THE 880 WAS THE PRIVATE PLANE OF CHOICE BY ELVIS PRESLEY WHICH HE NAMED 'LISA MARIE' .

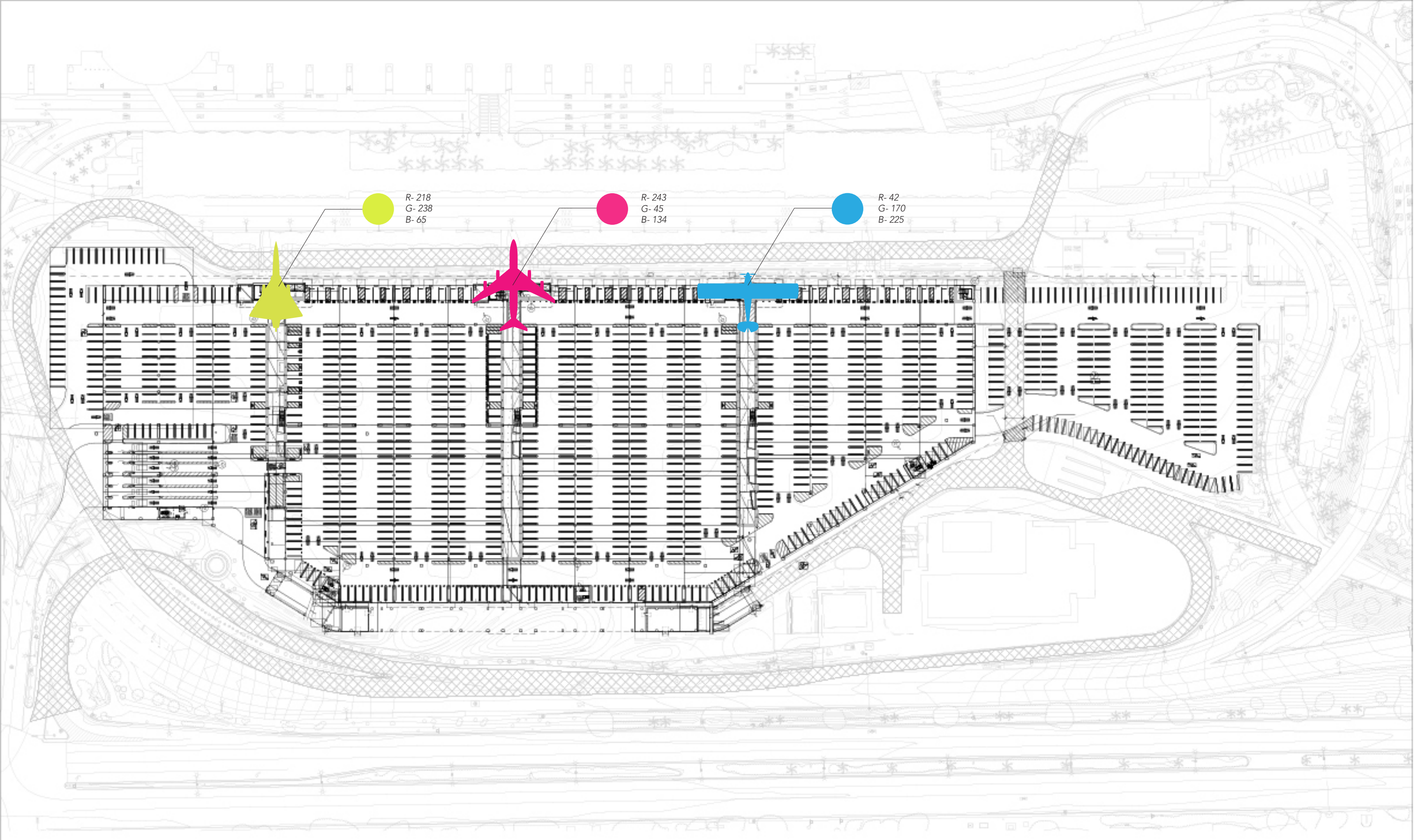


(FUTURE) THE NF-106B WAS A VARIATION OF THE DELTA DART DESIGNED AND BUILT AS A RESEARCH AIRCRAFT FOR NASA AND ASSOCIATED RESEARCH FACILITIES. ONLY TWO OF THESE VARIATIONS WERE EVER BUILT AND THEY WERE USED BY NASA FROM 1966-1991 TO RESEARCH LIGHTNING STRIKES, SOLAR CELL AND OCEAN COLOR SCANNING AND VARIOUS AERODYNAMICS TESTS.









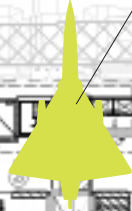
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G- 238
B- 65

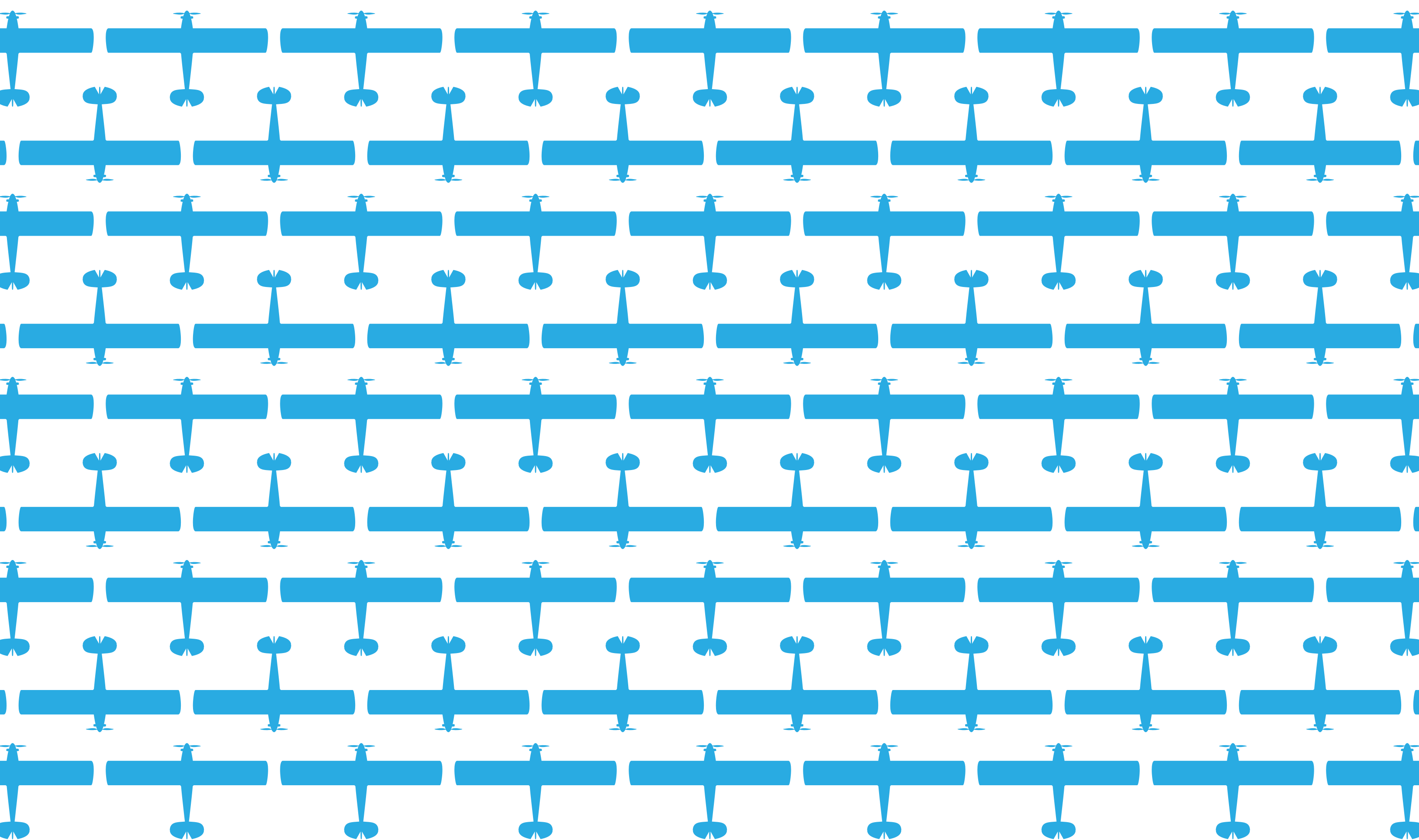


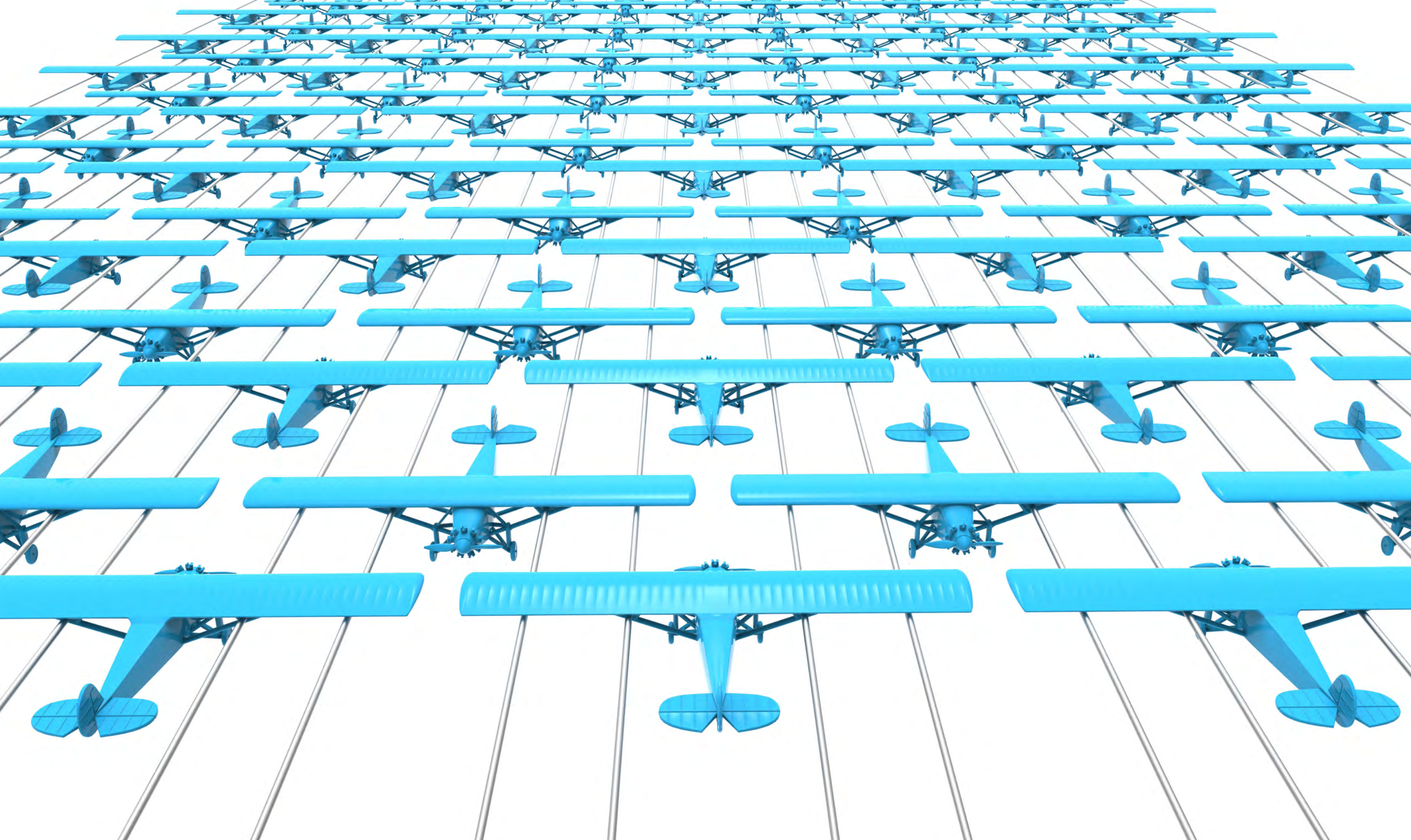
R- 243
G- 45
B- 134

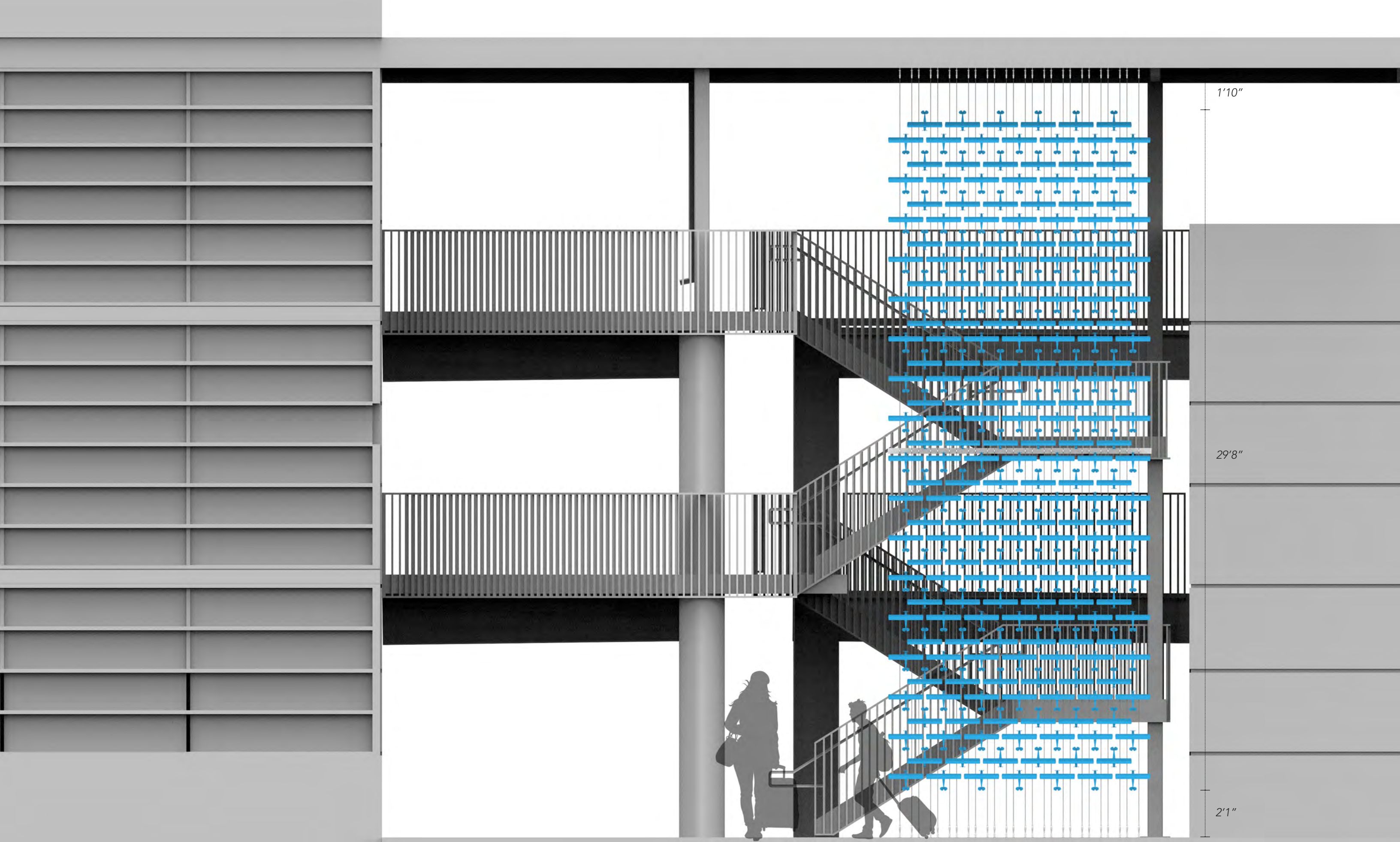


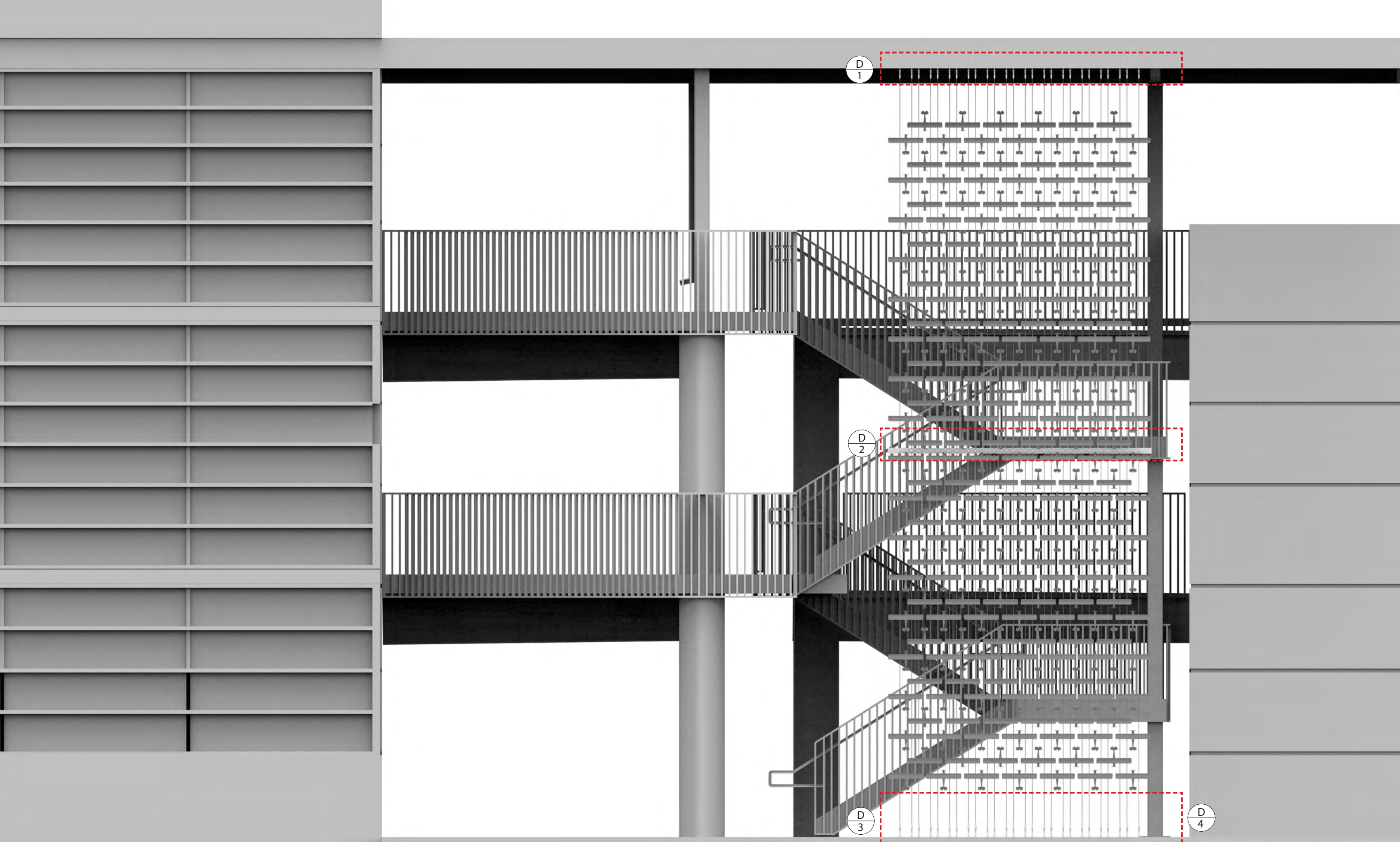
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G- 170
B- 225

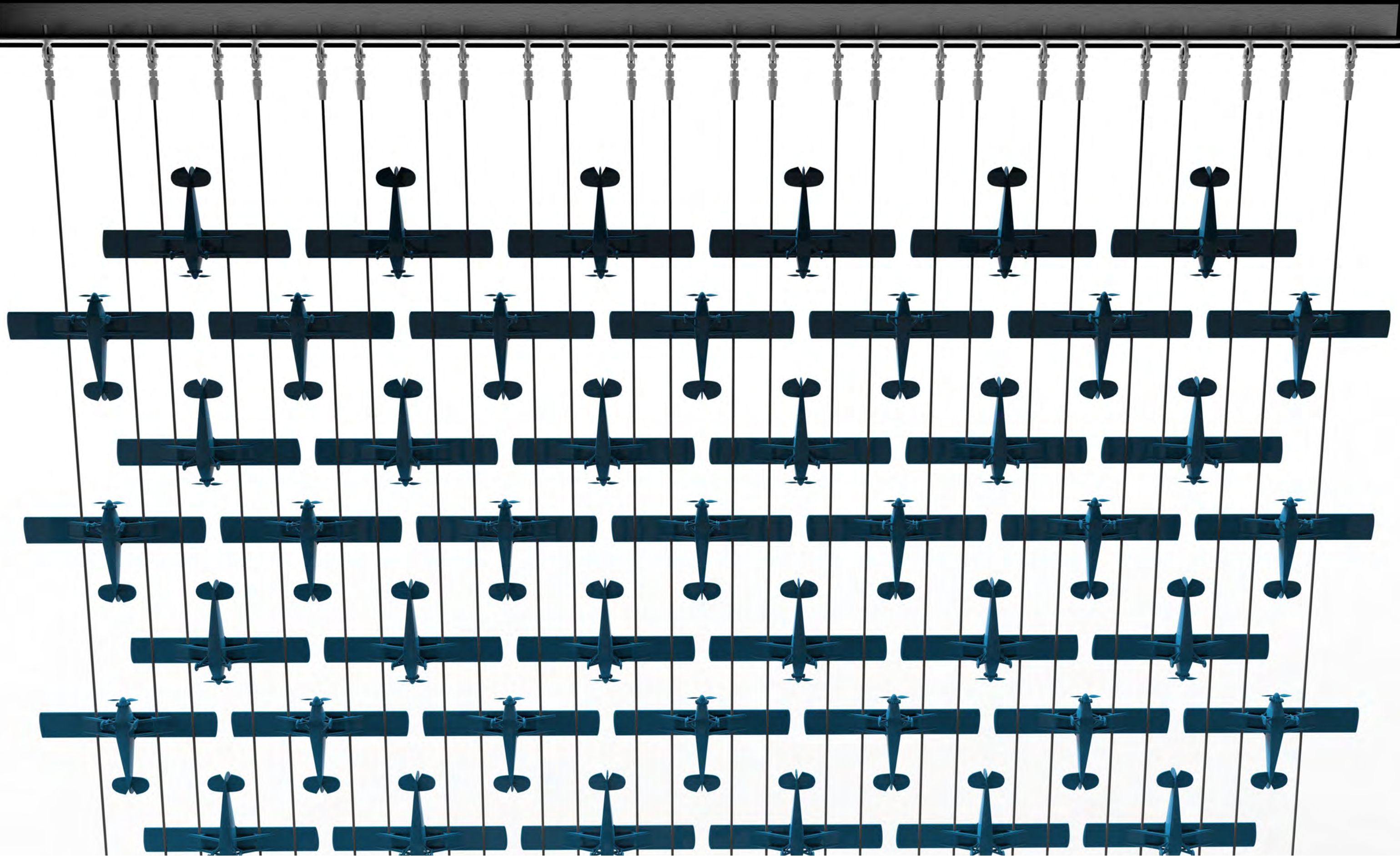








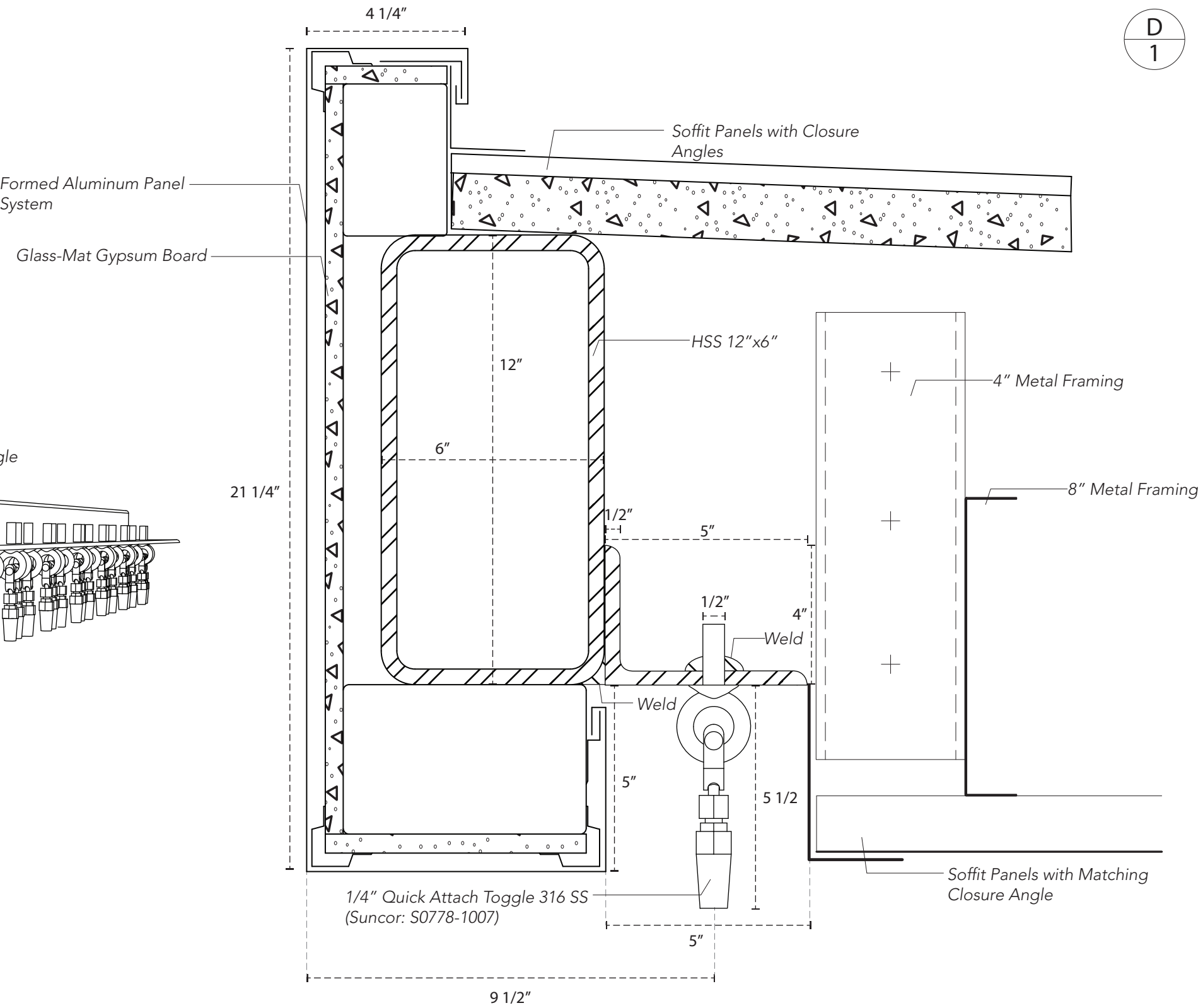
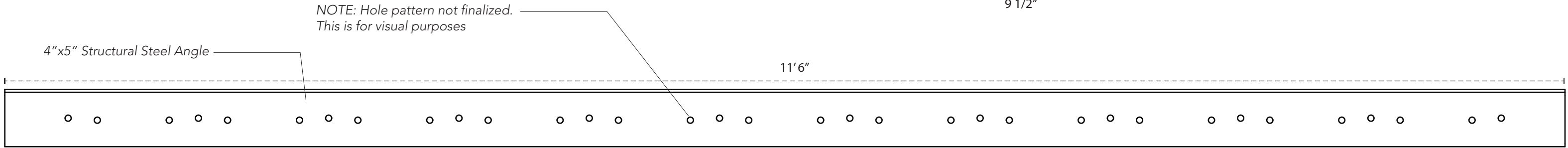
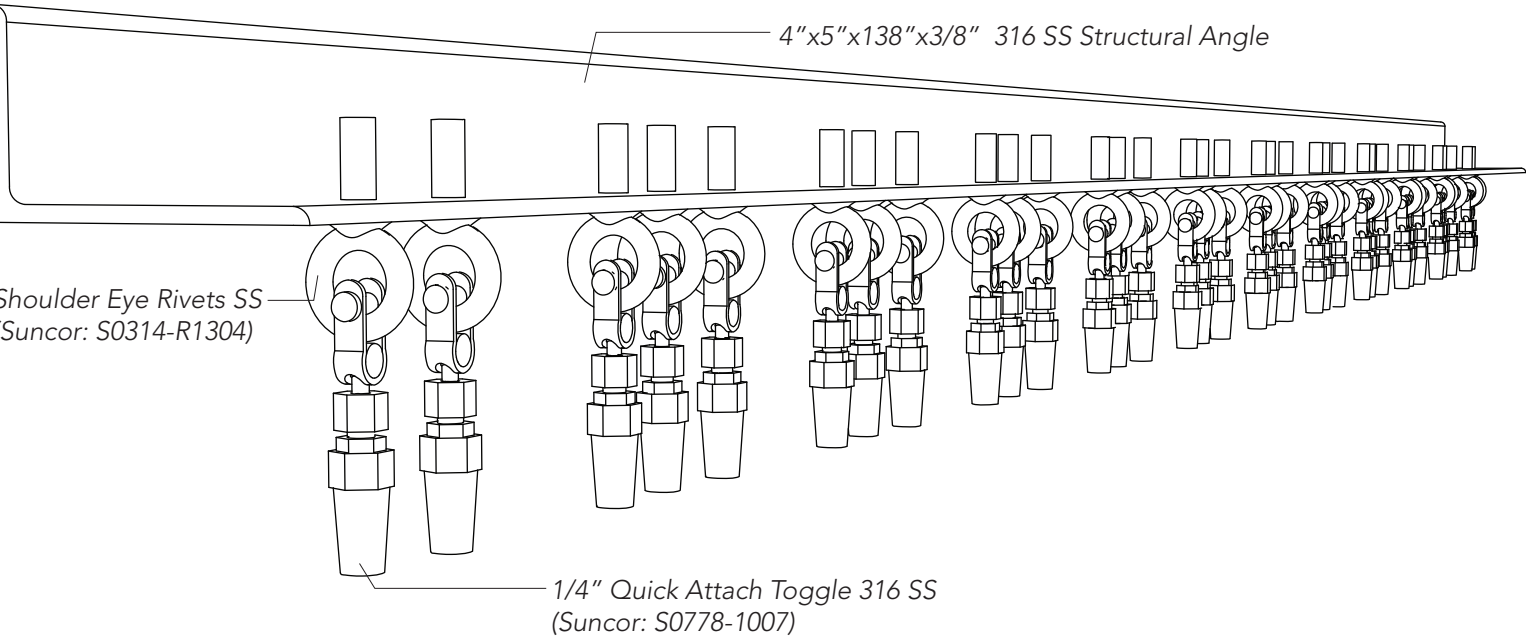


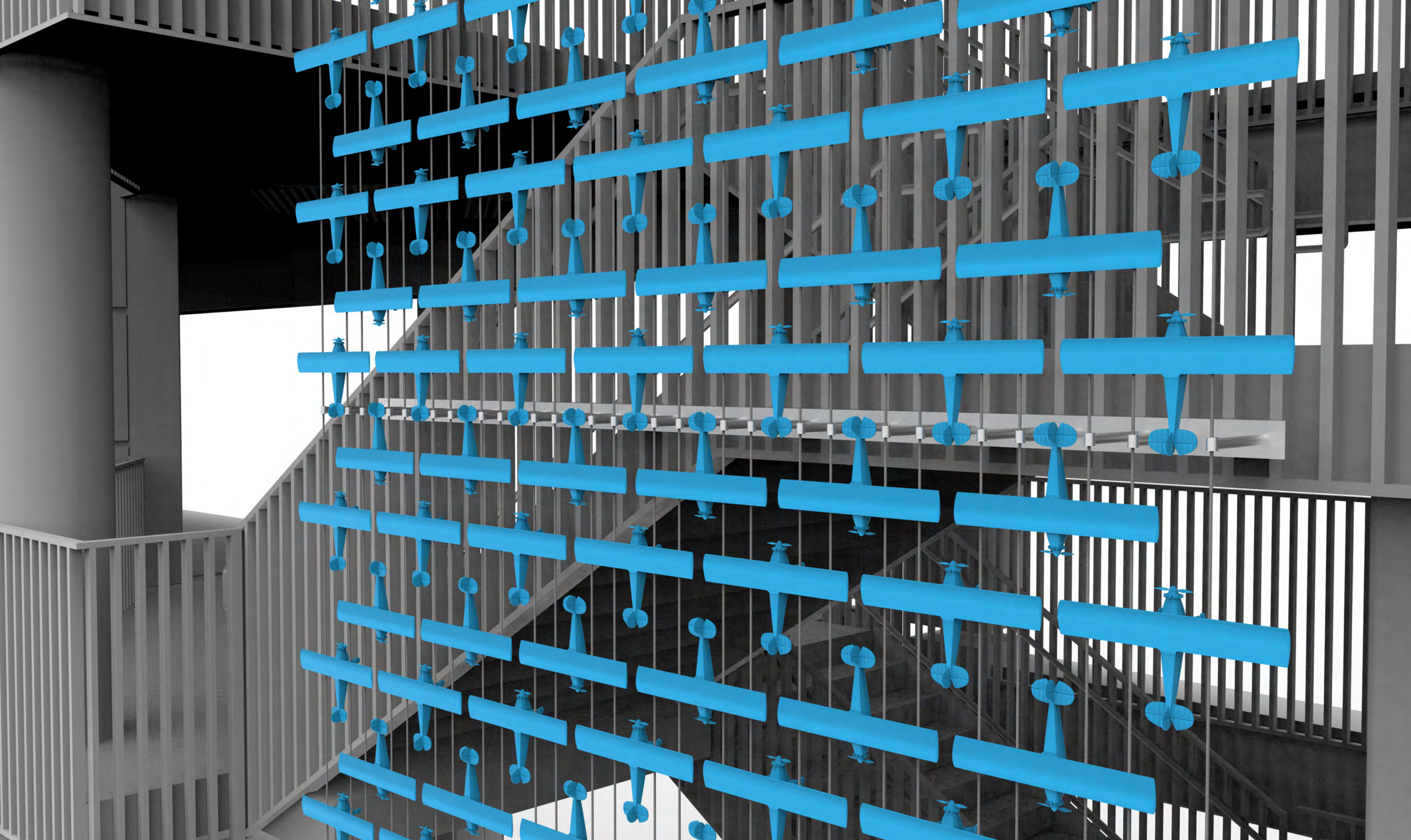


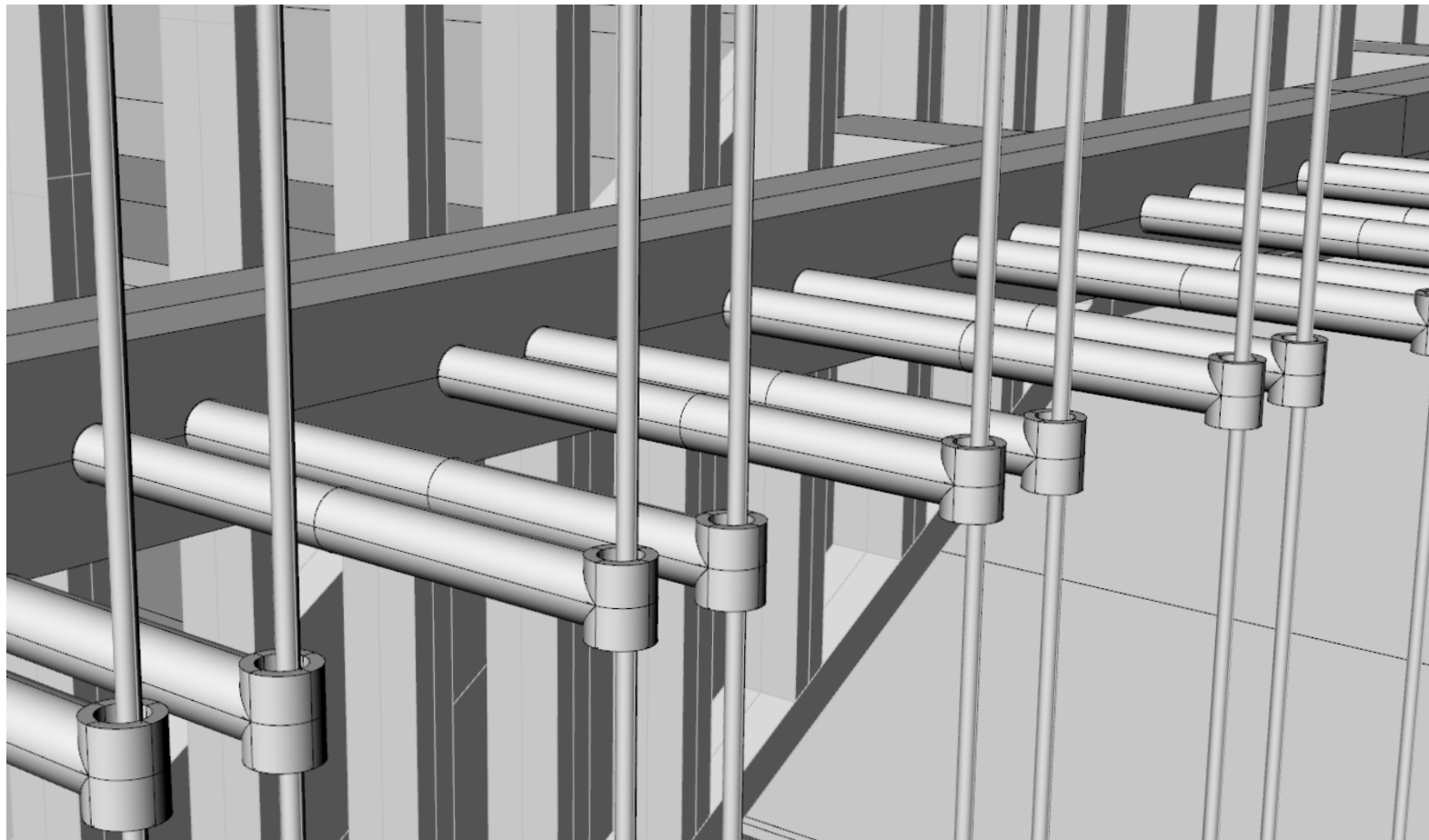
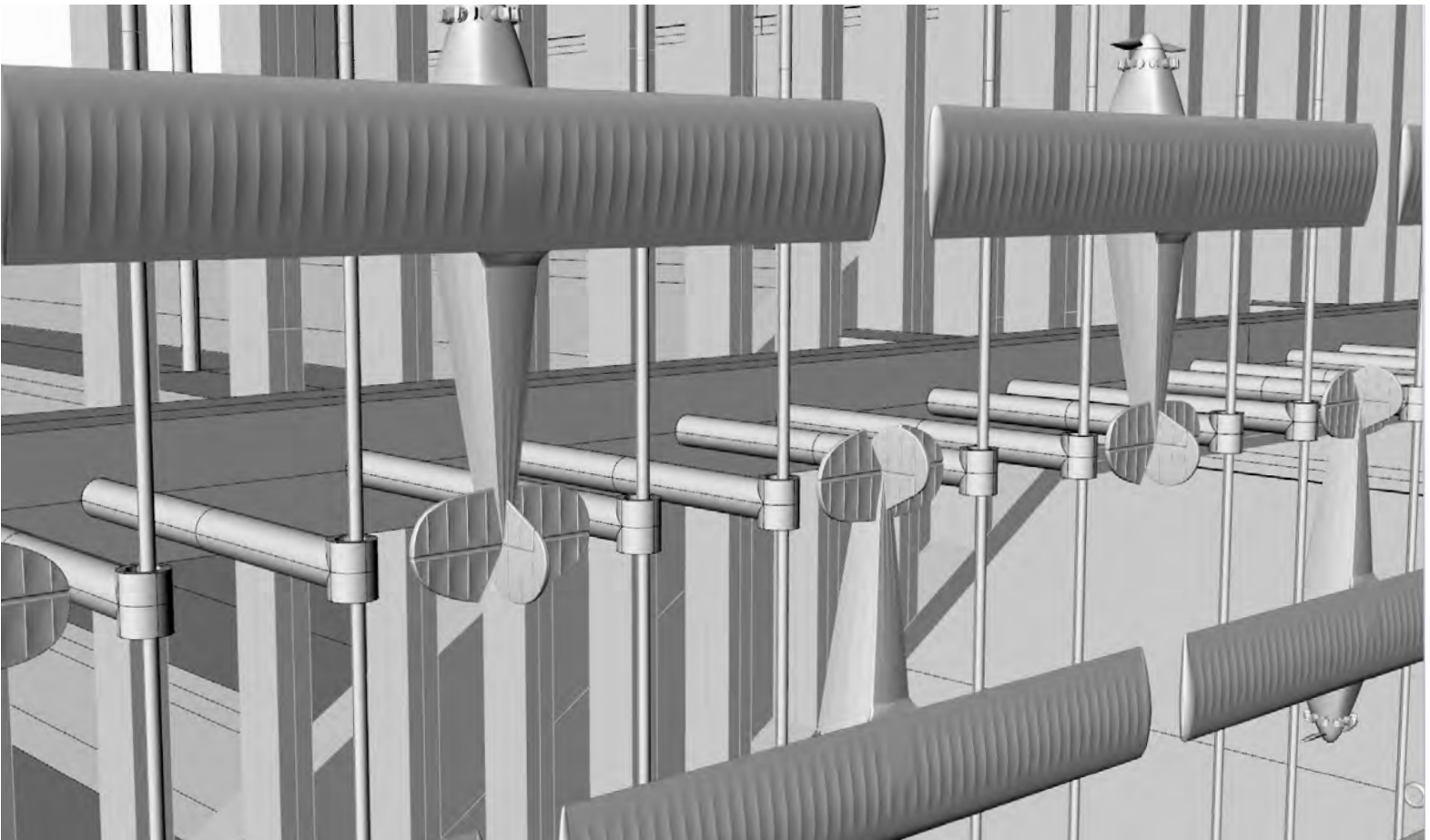
A 4"x 5"x 138"x 3/8" 316 SS Angle will have holes CNC drilled and Shoulder Eye Rivets SS (Suncor: S0314-1304) will be set into the holes and welded on the opposite side. The unit will have Shoulder Eye Rivets welded to angle off-site and will arrive on-site fully finished and ready for installation onto Parking Garage.

The Structural Angle assembly will be welded directly to HSS 12" x 6" at bottom to conceal turnbuckle assembly. 1/4" Quick Attach Toggle 316 SS (Suncor: S0778-1007) assembly will attach to the pre-installed Shoulder Eye Rivets. 1/4" 1x19- 316 SS Wire Ropes (Suncor: S0701-0007) will be tensioned on-site during installation.

Note: The hole positions for cables in each Plane Formation (3 Formations total) will be different. Hole Position Template to be provided by fabricator.





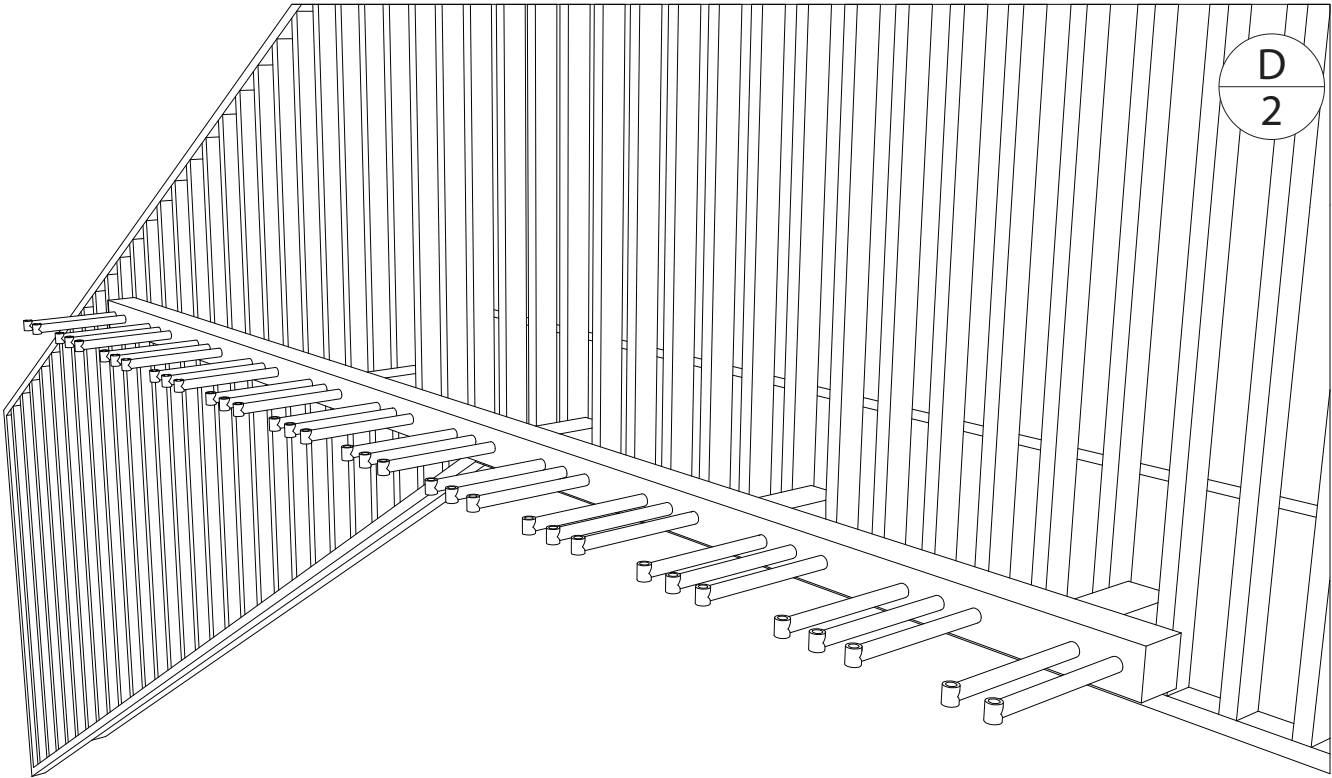
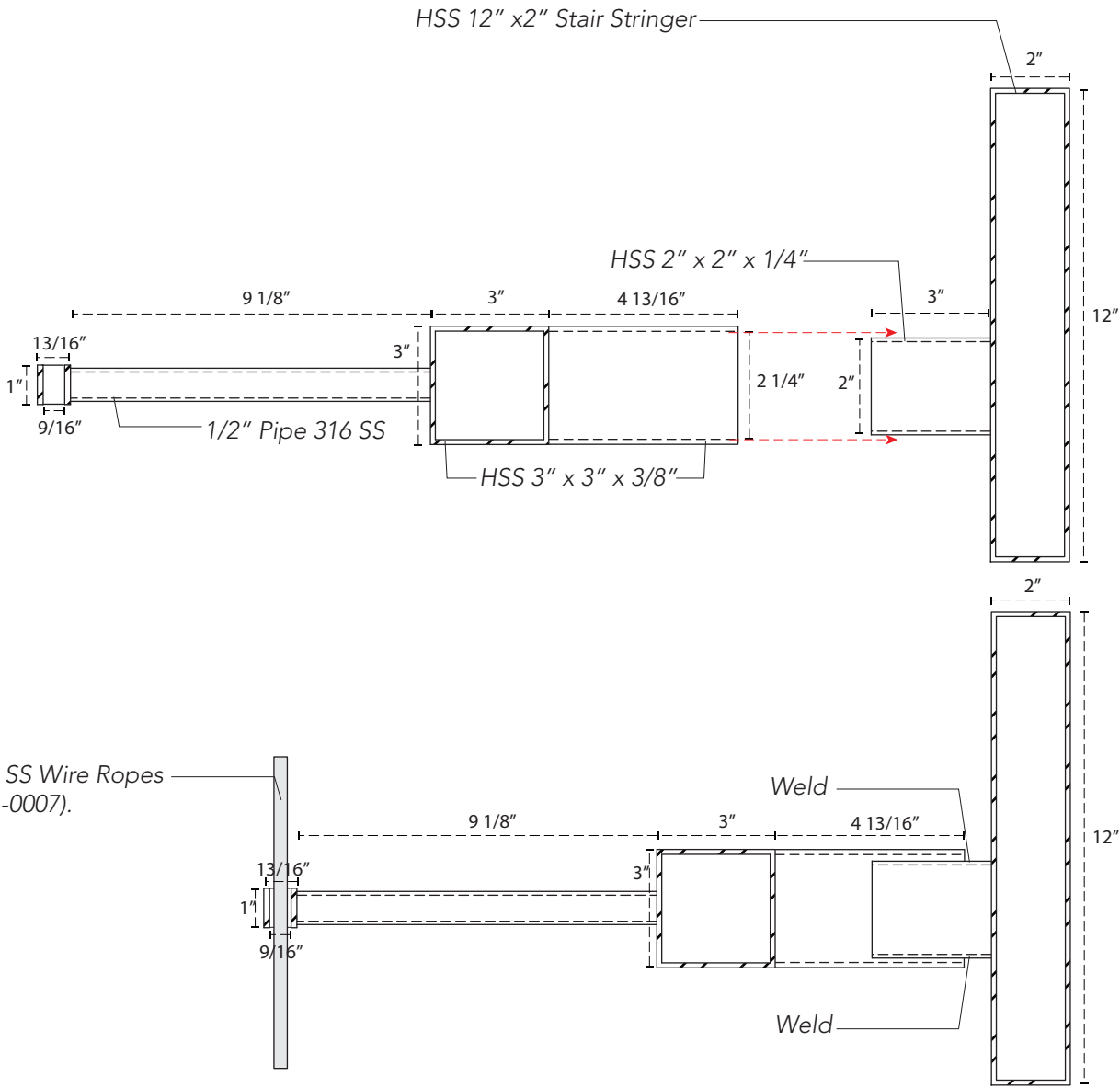


A Central Outrigger will be installed onto the third stair landing HSS 12" x 2" Stair Stringer to secure the screens from lateral forces.

Four HSS 2" x 2" x 3" Structural Tubing posts will be welded to the HSS 12" x 2" Stair Stinger. The four HSS 3" x 3" x 4 1/4" Structural tubing sleeves on the rigger unit will be welded to the four Structural Tubing Posts. 1/4" 1x19- 316 SS Wire Ropes (Suncor: S0701-0007) will be threaded through unit holes during the installation process of the screens.

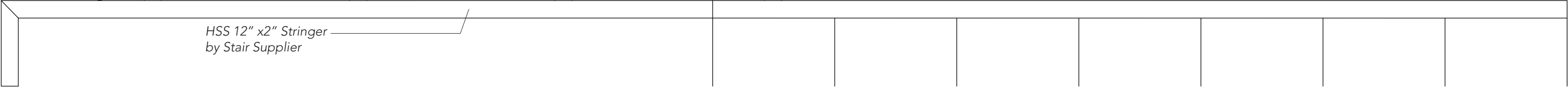
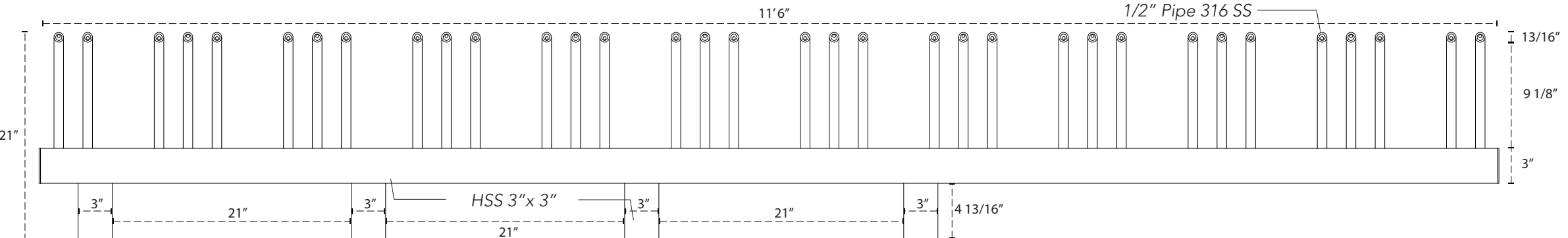
The Central Outrigger should be fully fabricated off-site. When it arrives on-site it should be placed onto the four pre-welded sleeves and, after cable alignment, be welded into final position.

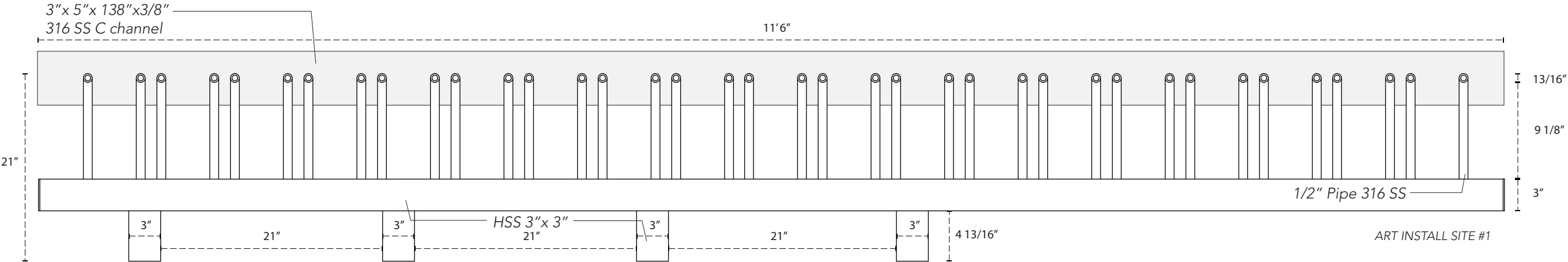
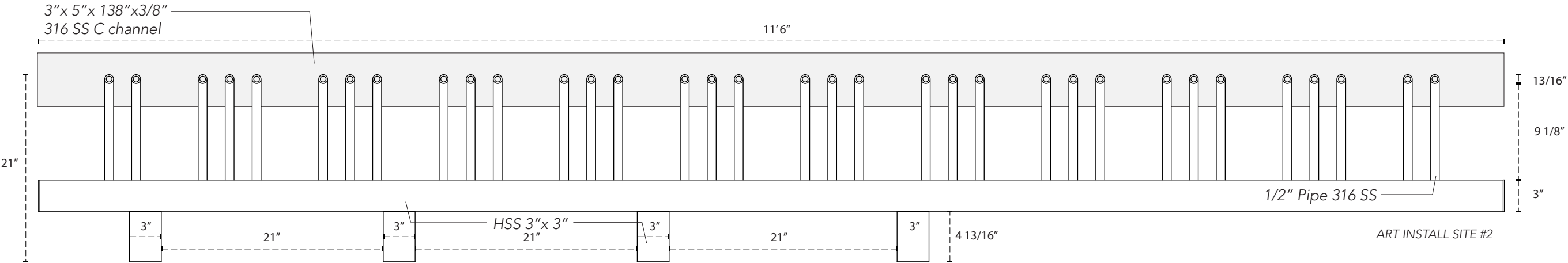
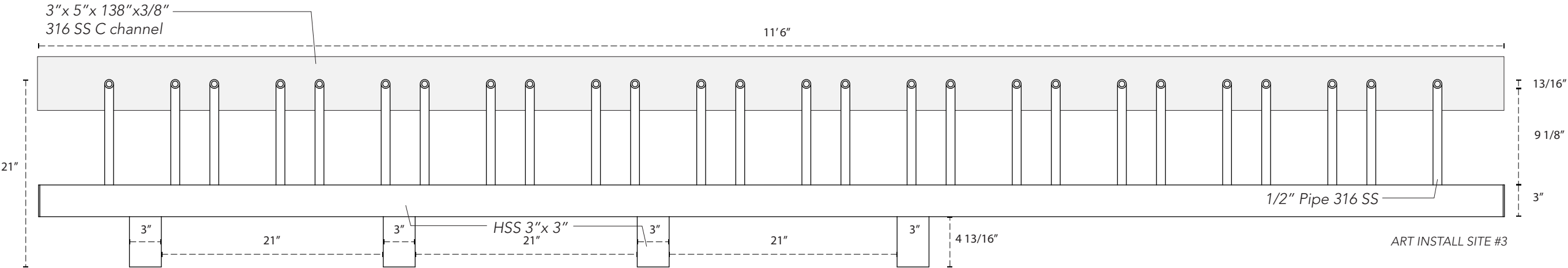
Note: The hole positions for cables in each Plane Formation (3 Formations total) will be different. Hole Position Template to be provided by fabricator.

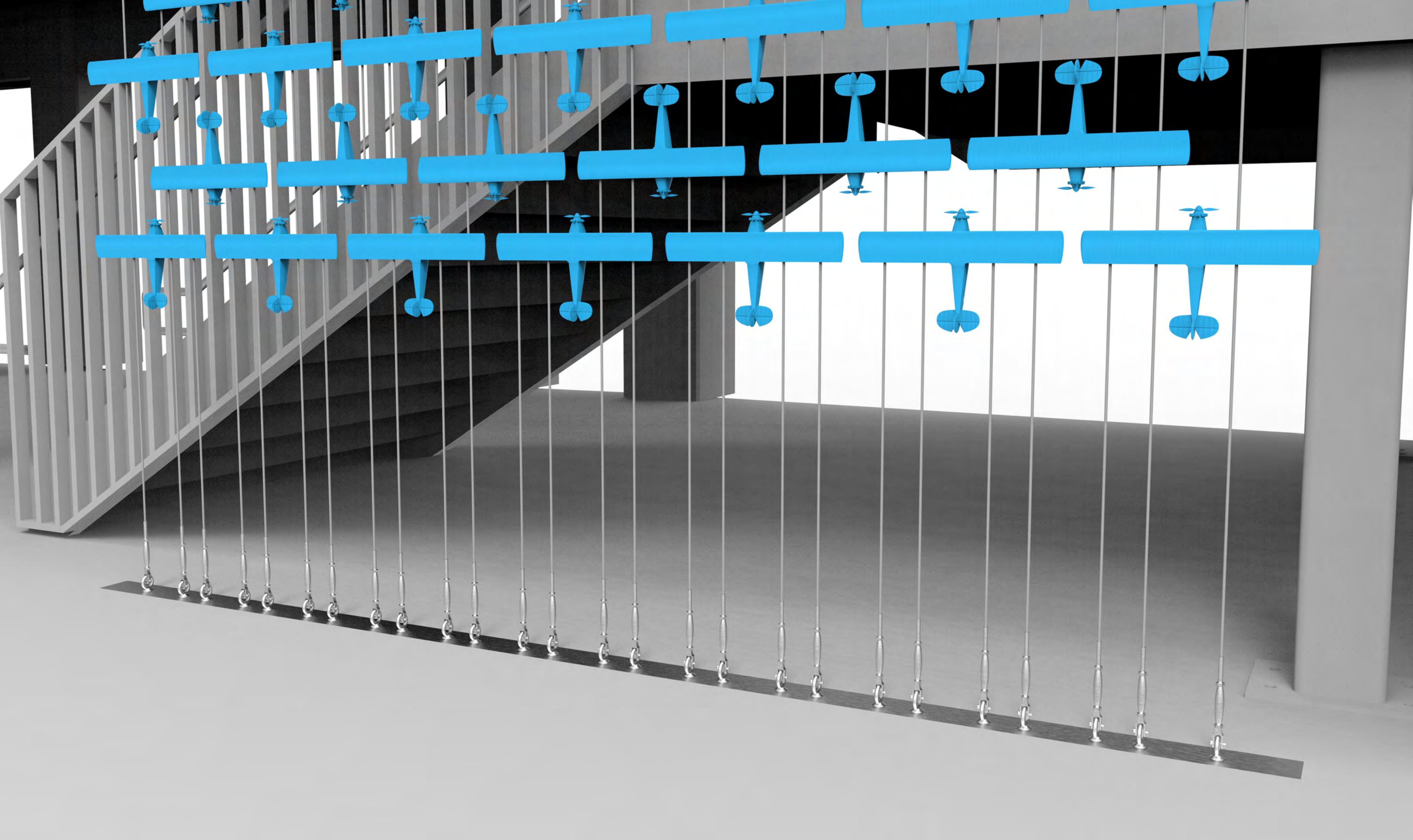


D
2

1/4" 1x19- 316 SS Wire Ropes (Suncor: S0701-0007).







Notes: 10"x 138"x1/2"" Stainless Steel Embed Plate with Nelson Studs welded to underside will be cast into structural slab and will act as our structural weld plate. Embed Plate will be slightly larger than necessary to allow for variation in the field. Placement of SS Embed Plate will be directed by project site surveyors. Holes will be CNC drilled through 3"x5"x 138" 3/8" thick 316 SS C Channel and Shoulder Eye Rivets (Suncor: SO314-R1304) will be set into holes and welded on opposite side. 1/4" Quick Attach Stud & Toggle Turnbuckle UNF Threads (Suncor: S0764-1007) assemblies will attach. 1/4" 1x19- 316 SS Wire Ropes (Suncor: S0701-0007). Wire Ropes will be tensioned on-site during installation. C Channel fabrication should be completed off-site. When cable alignment is complete the C Channel will be welded to the Embed plate.

Note: The hole positions for cables in each Plane Formation (3 Formations total) will be different. Hole Position Template to be provided by fabricator.

1/4" Quick Attach Stud & Toggle Turnbuckle UNF Threads (Suncor: S0764-1007)

Shoulder Eye Rivet (Suncor: SO314-R1304)

3"x 5"x 138"x3/8" 316 SS C channel

Embed Plate

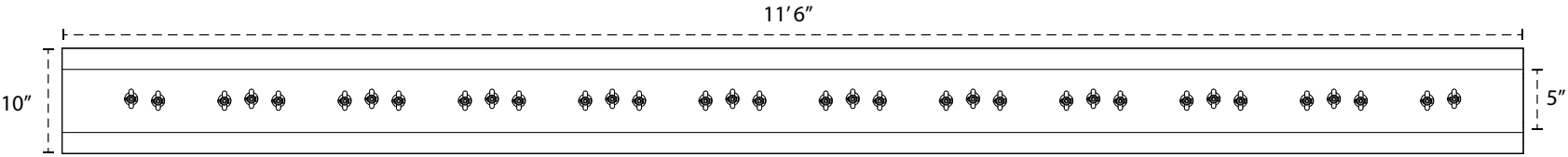
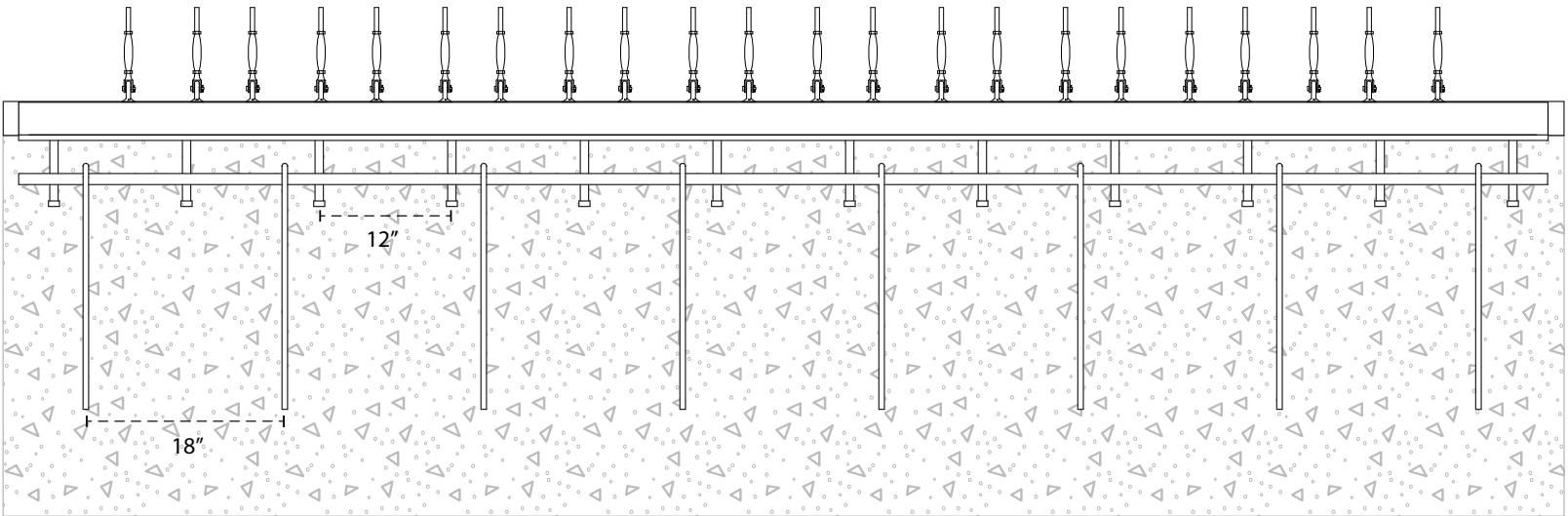
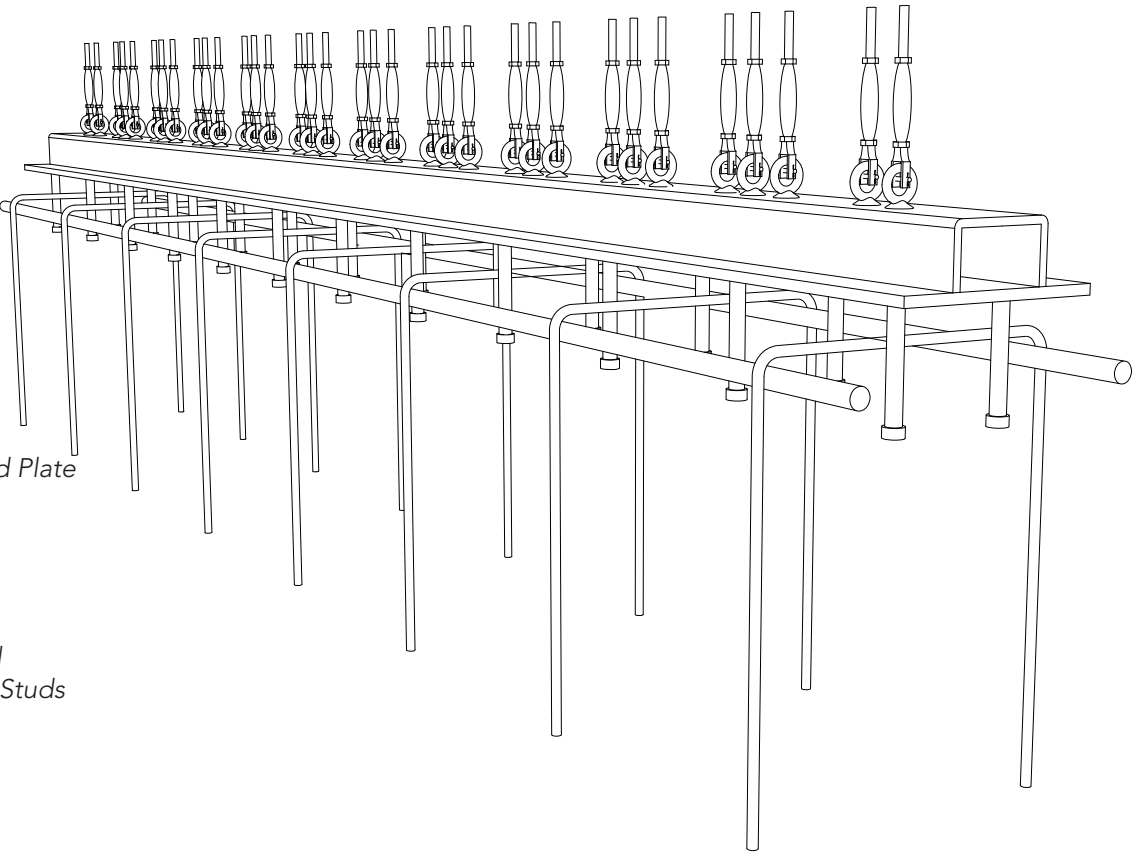
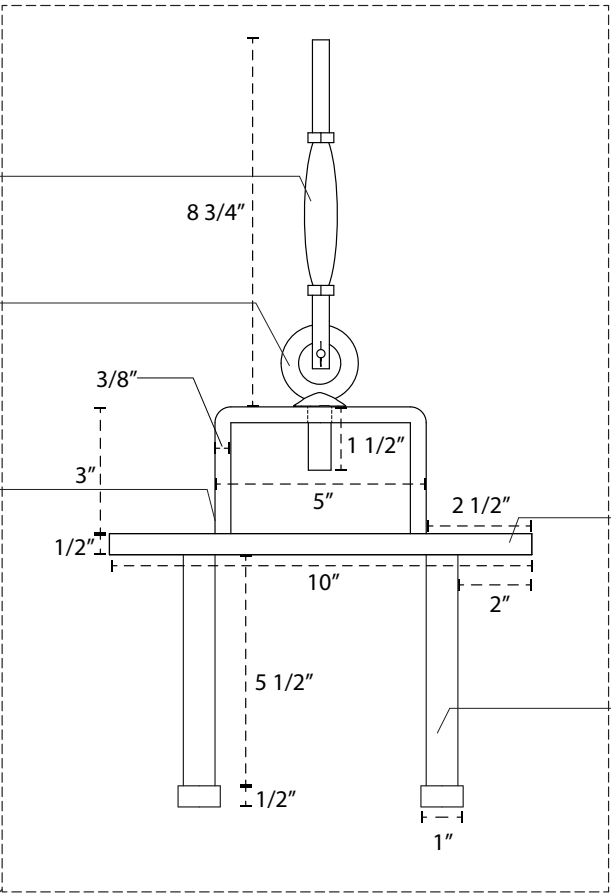
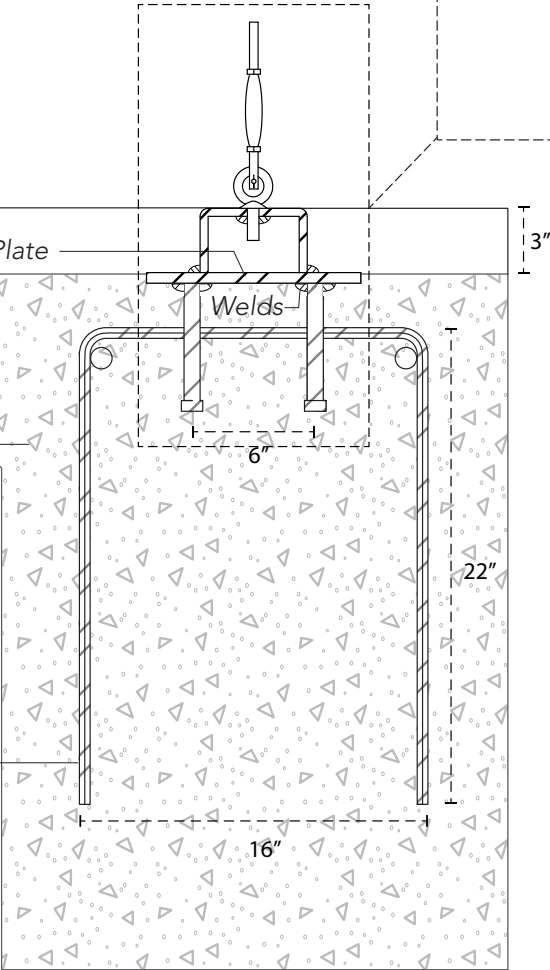
Welded Nelson Studs

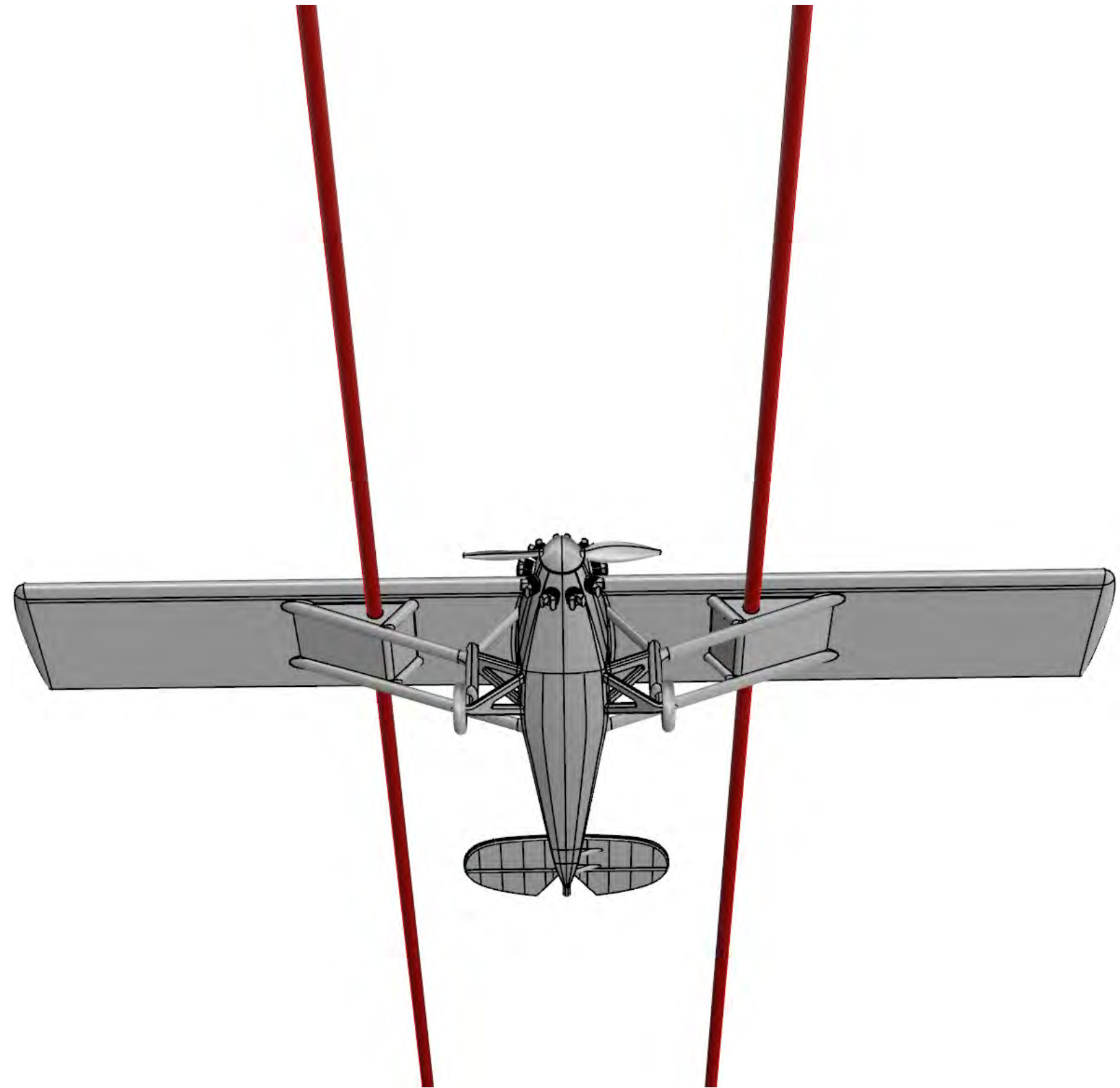
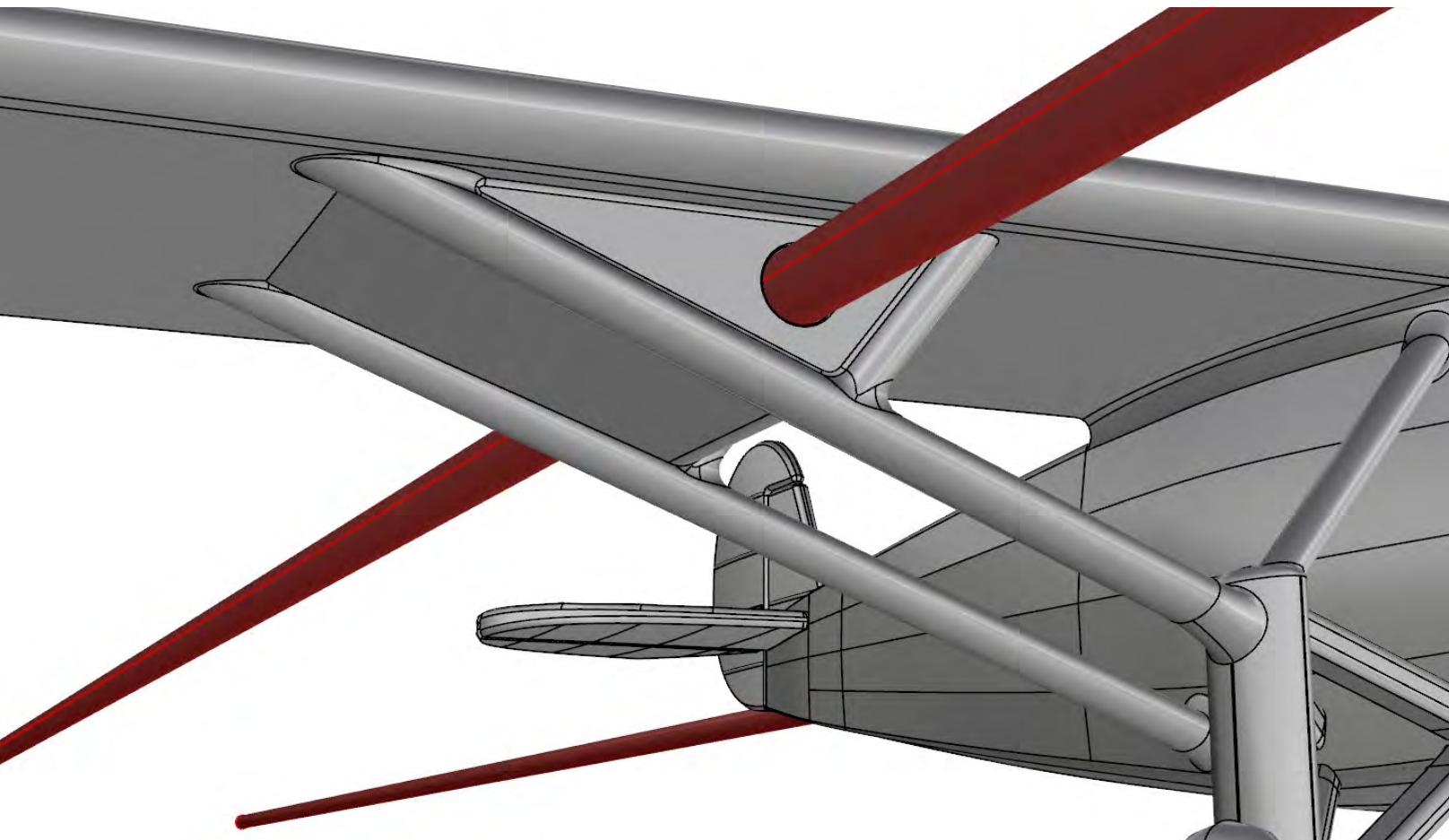
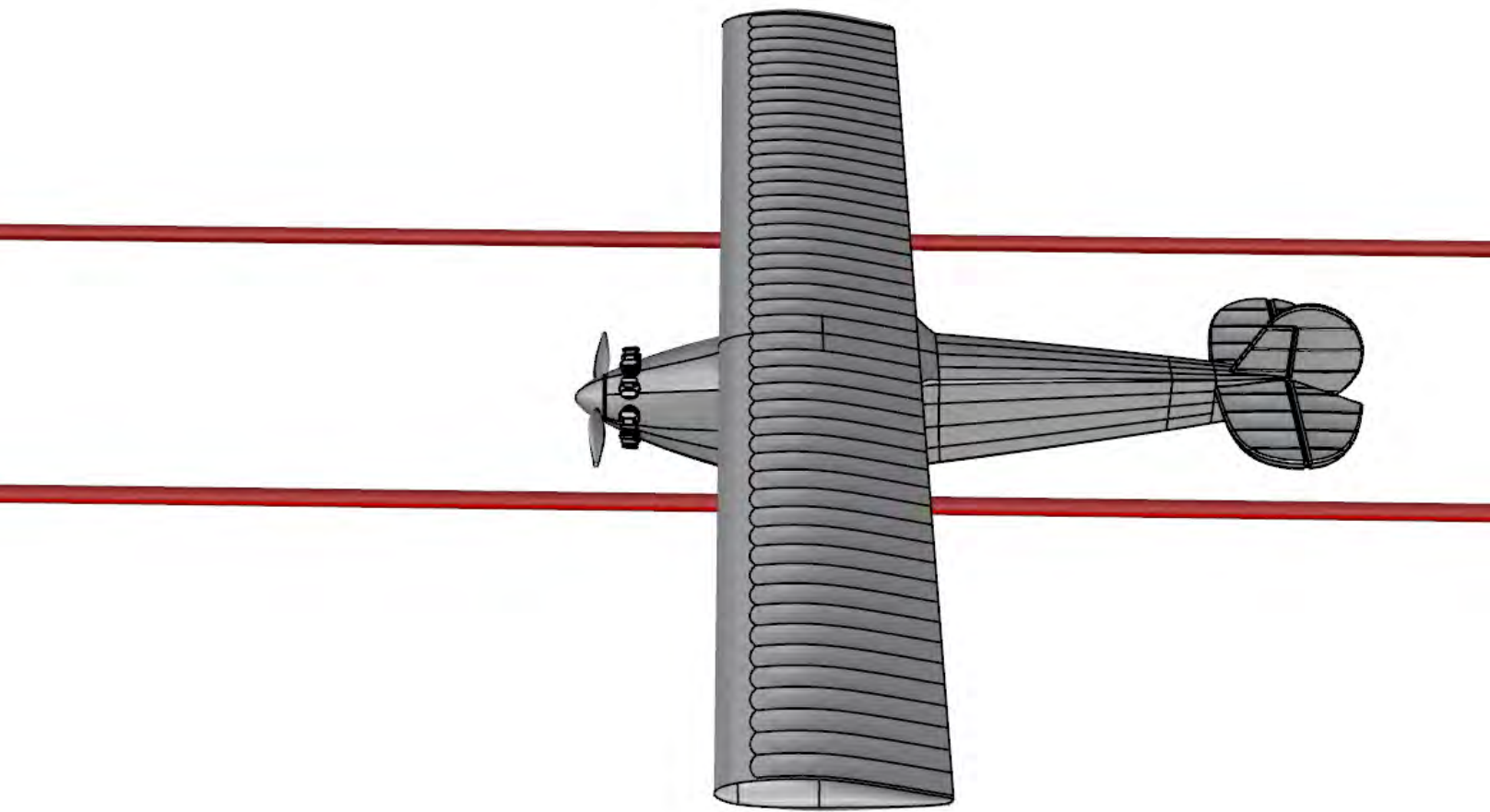
Topping Slab

Embed Plate

Slab

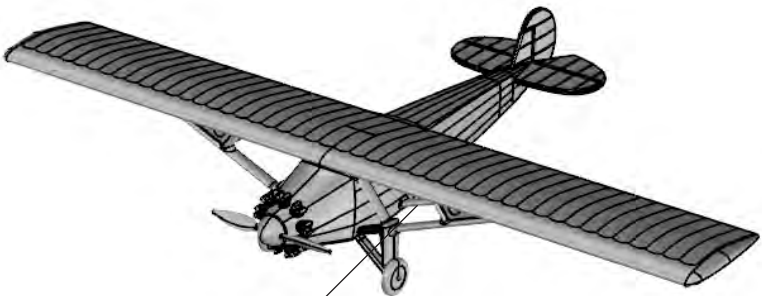
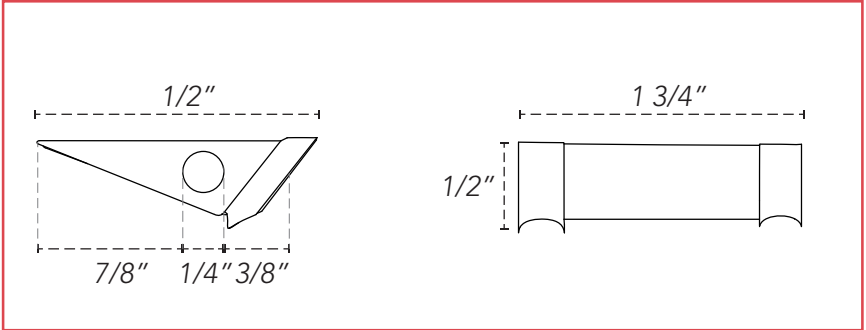
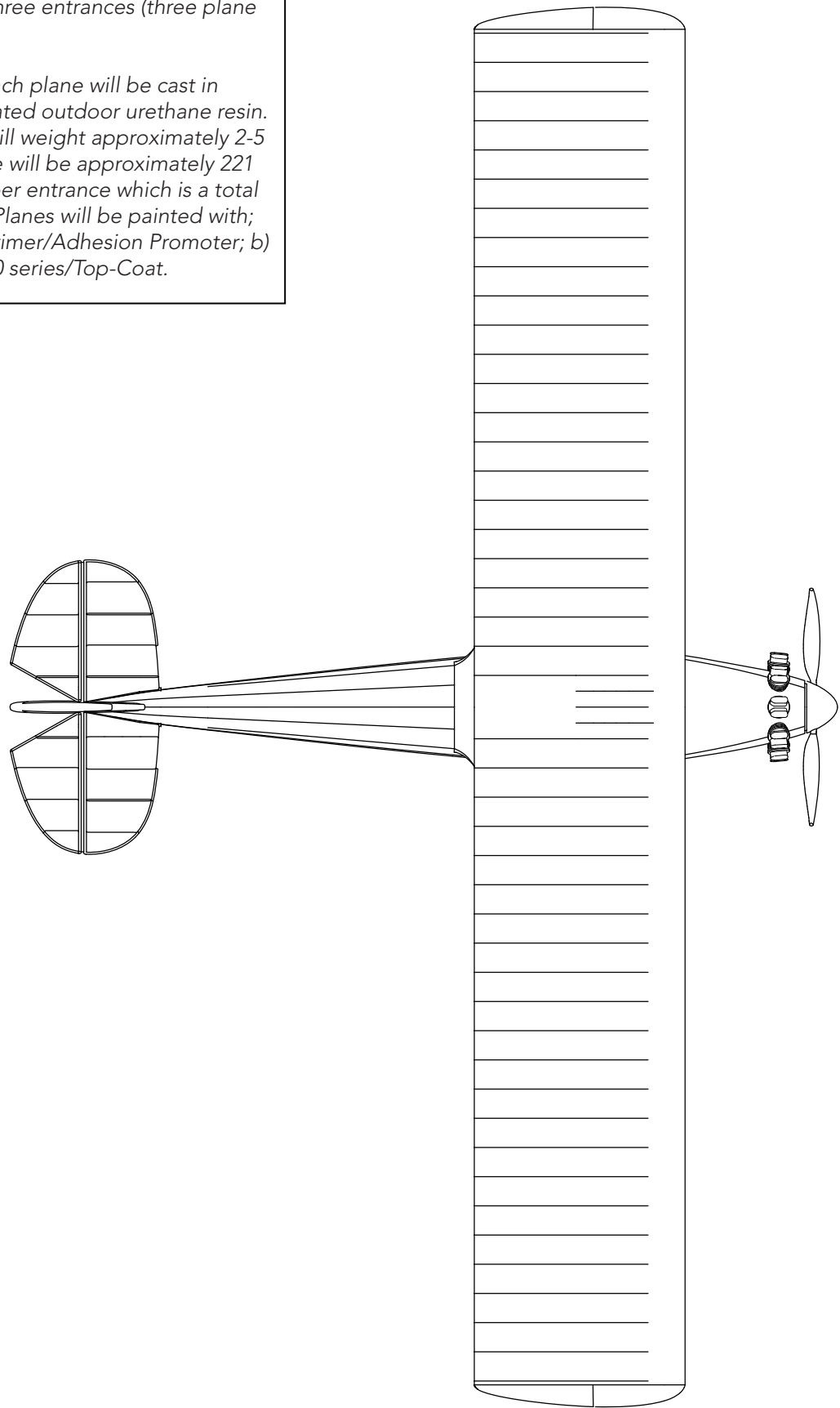
Hairpins



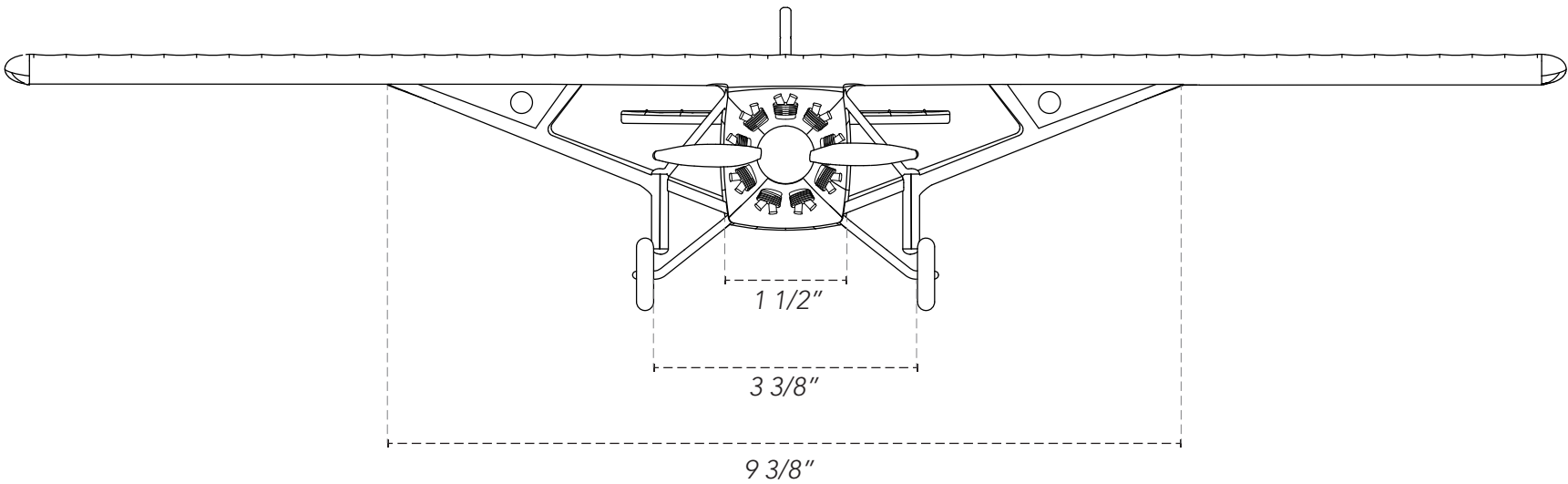
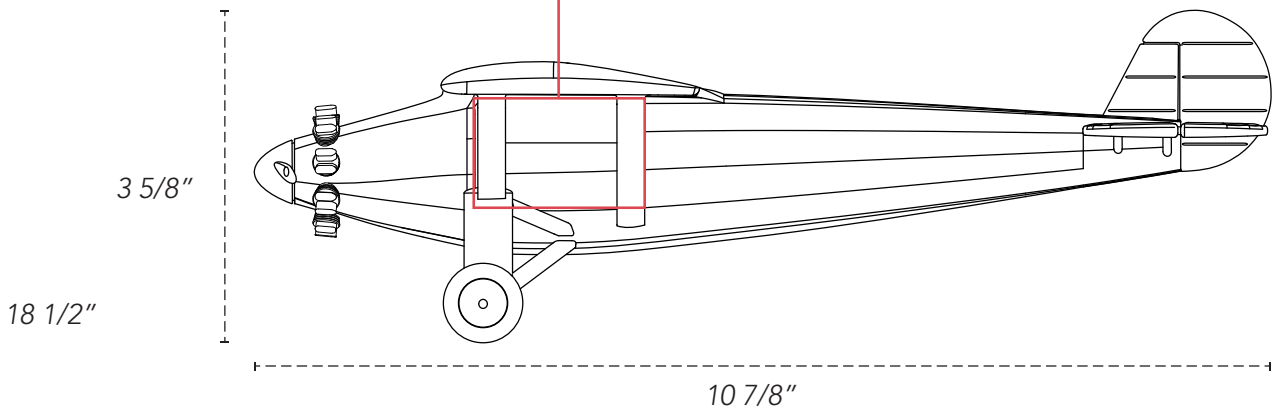


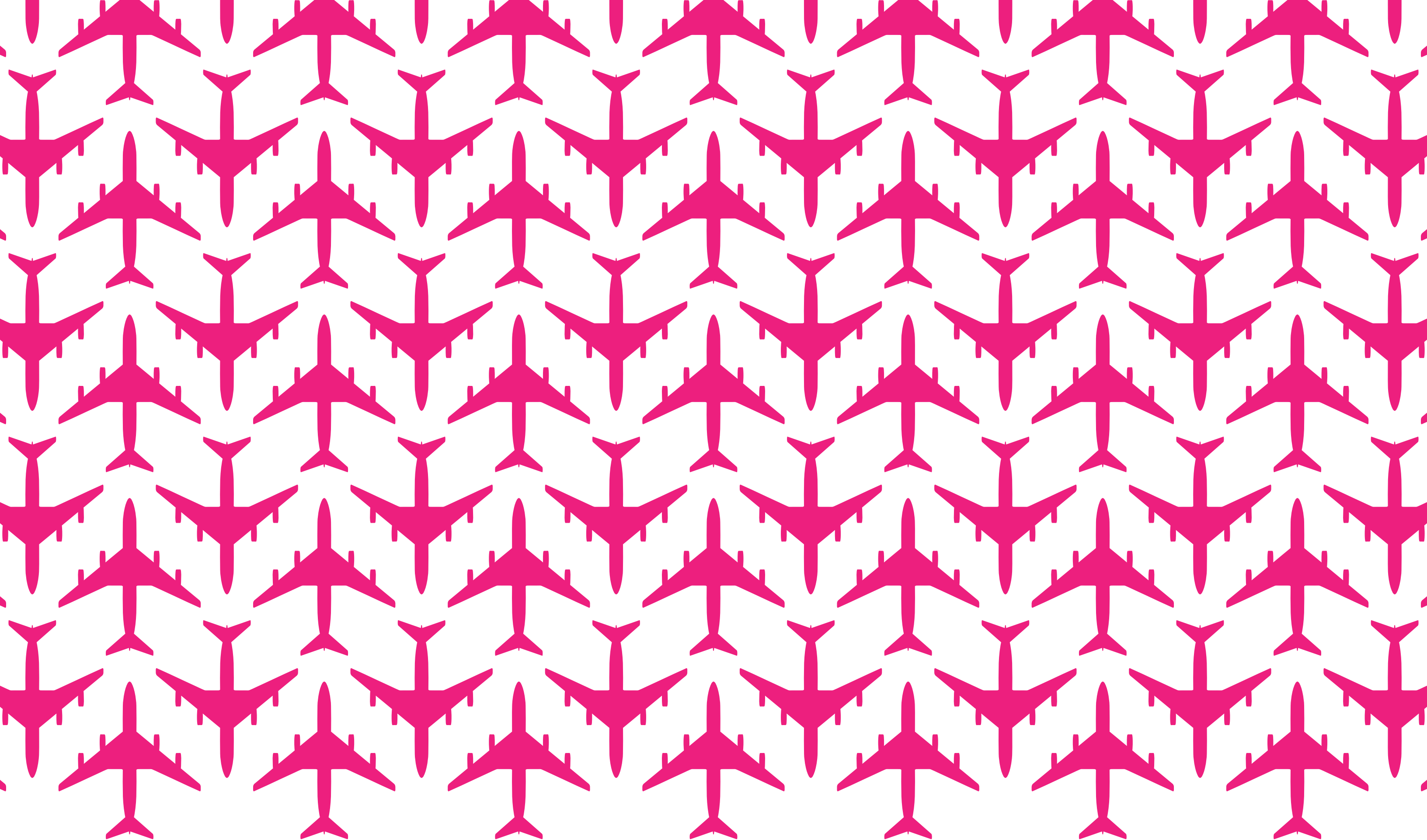
Notes: There will be one plane type at each of the three entrances (three plane types total).

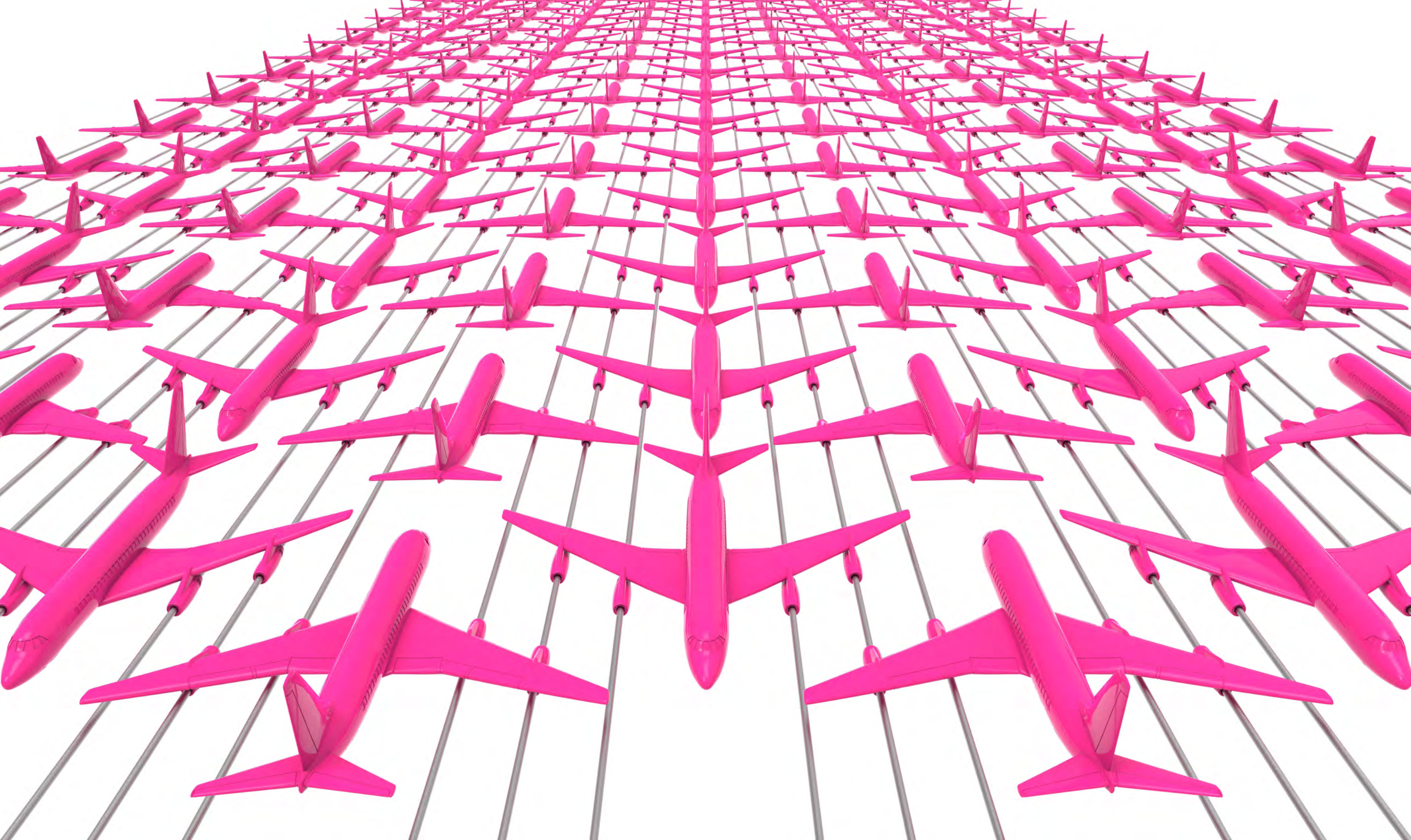
Ryan NYP: Each plane will be cast in TASK-7 fire-rated outdoor urethane resin. Each plane will weight approximately 2-5 lbs. and there will be approximately 221 NYP planes per entrance which is a total of 1,075 lbs. Planes will be painted with; a) Cardinal Primer/Adhesion Promoter; b) Cardinal 6S00 series/Top-Coat.

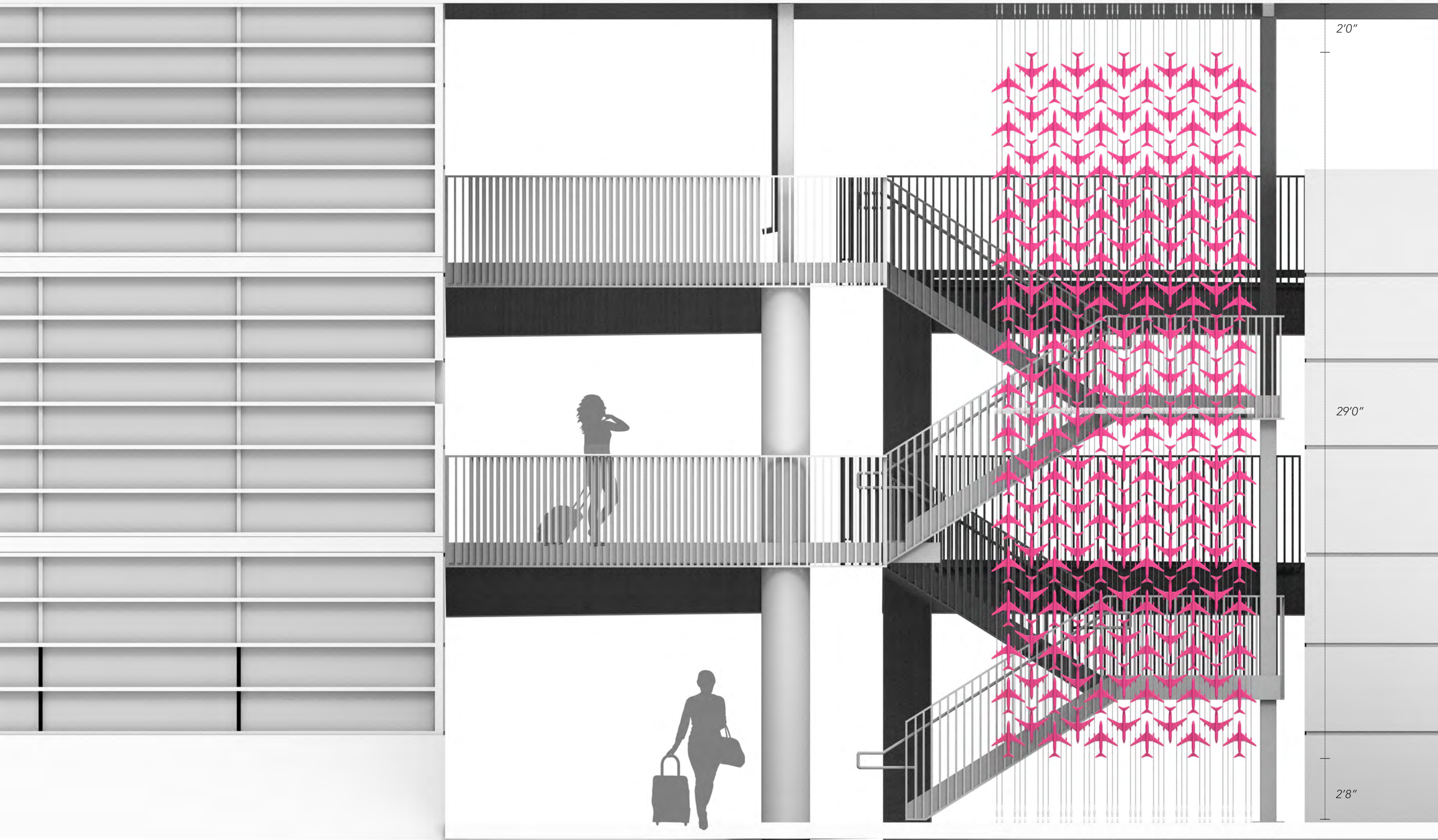


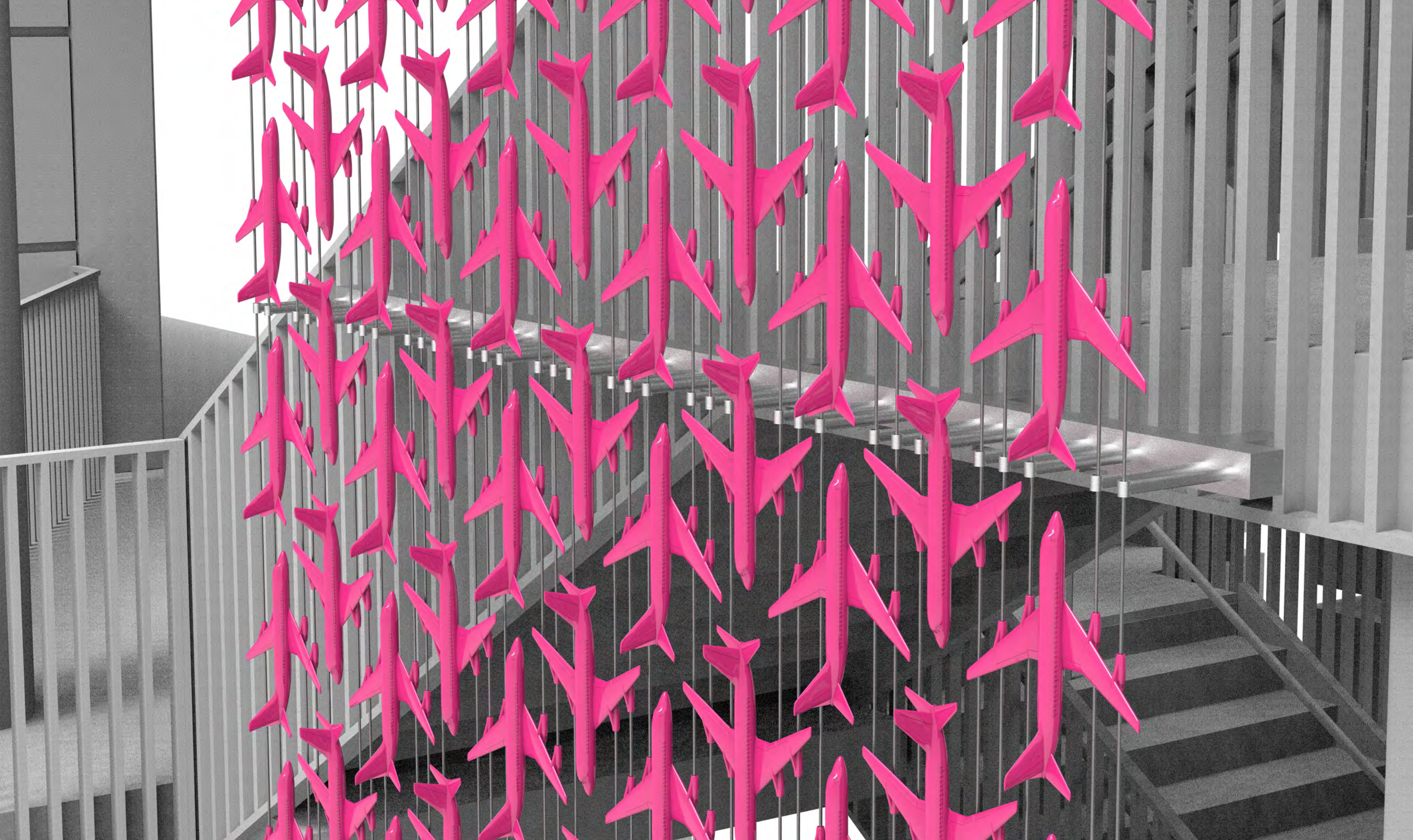
RYAN NYP ESTIMATED PLANE COUNT: 221

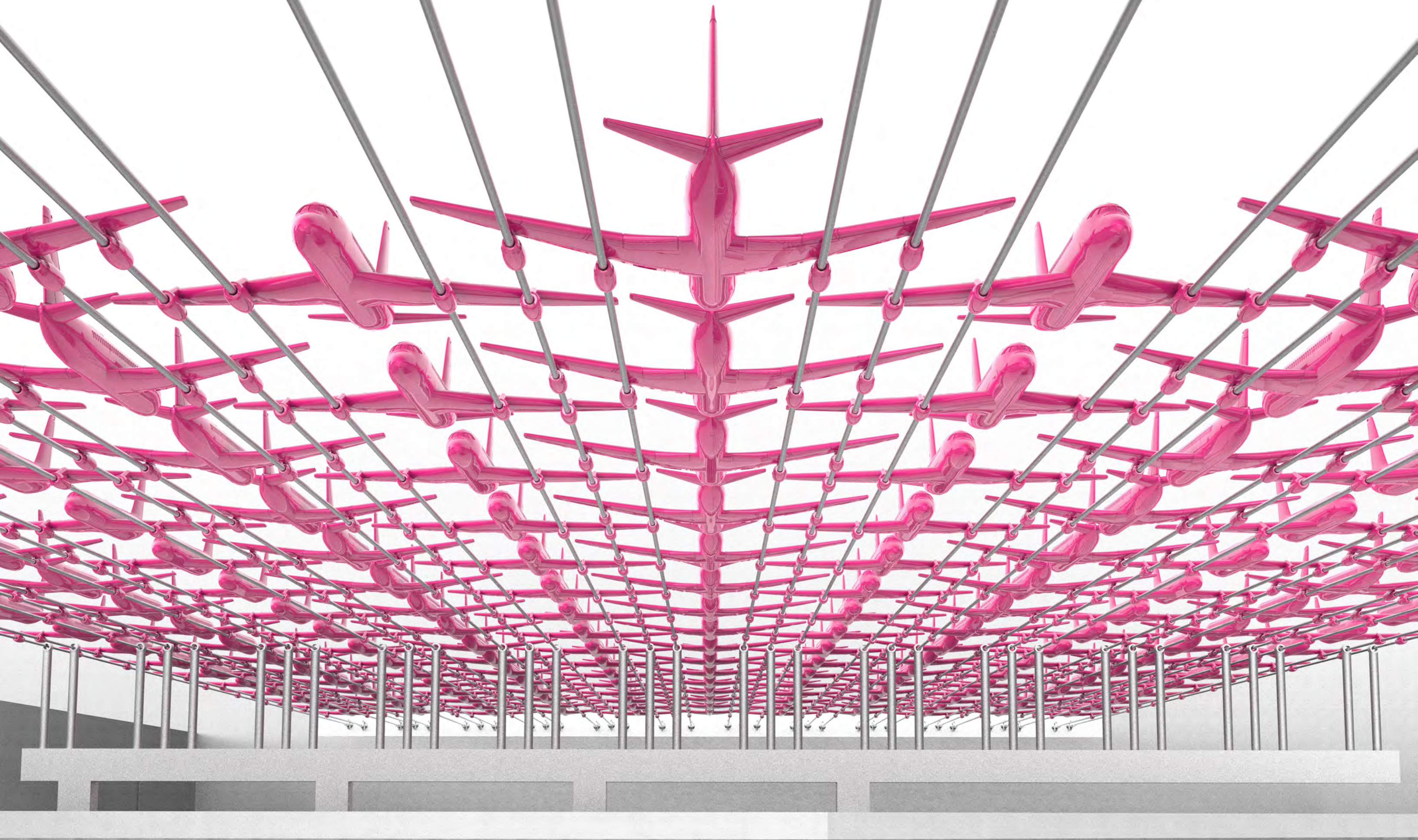


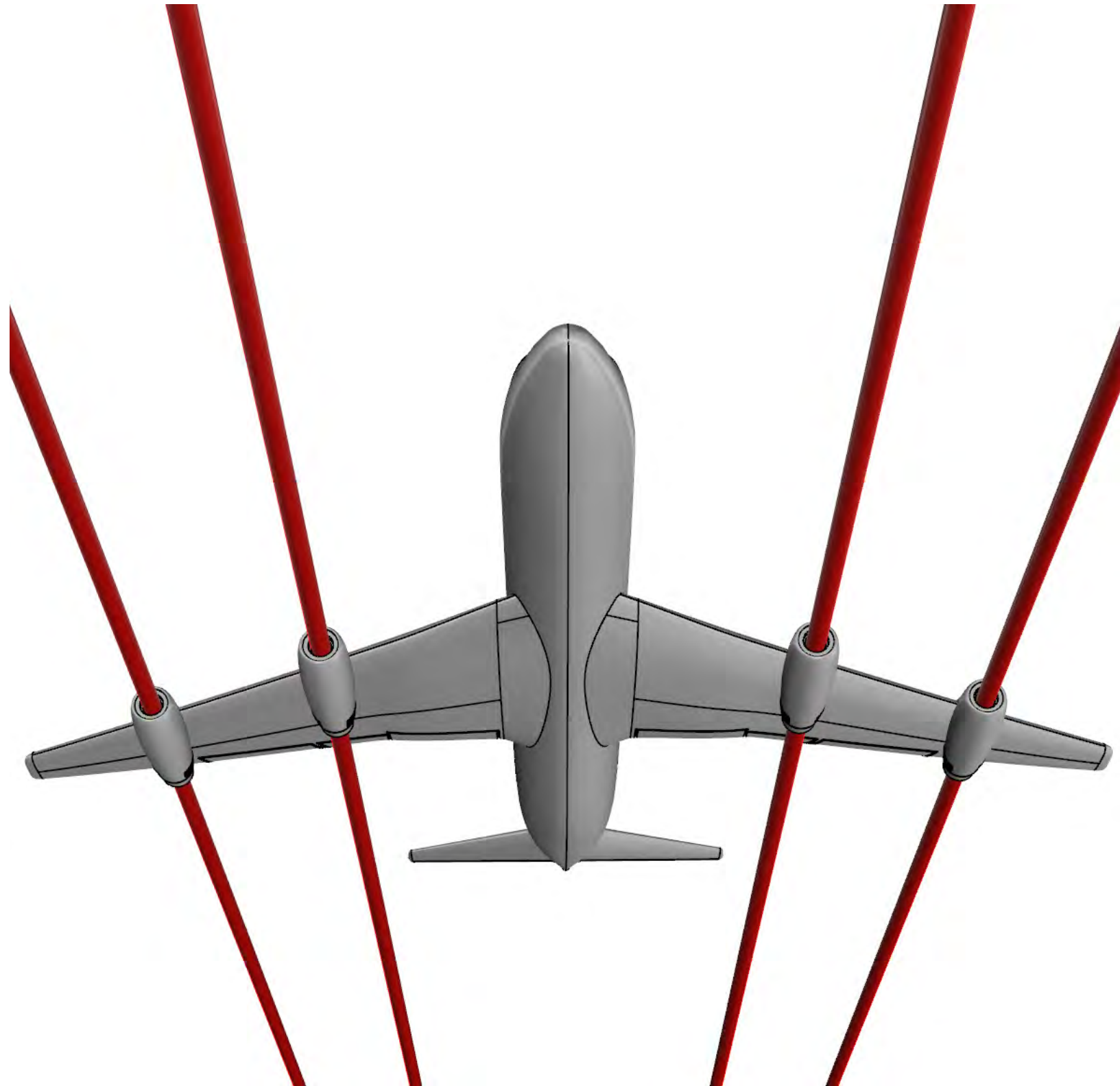
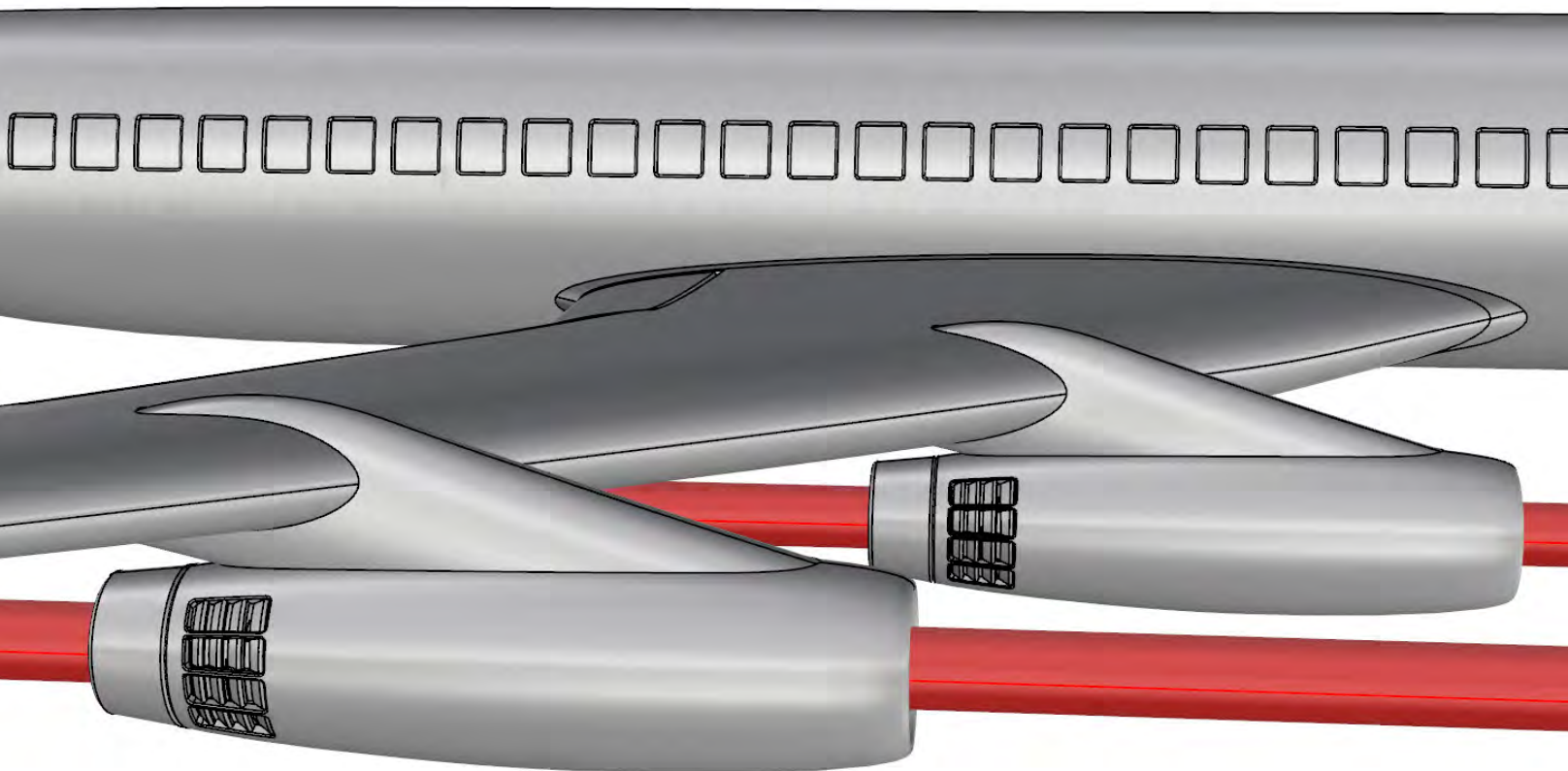
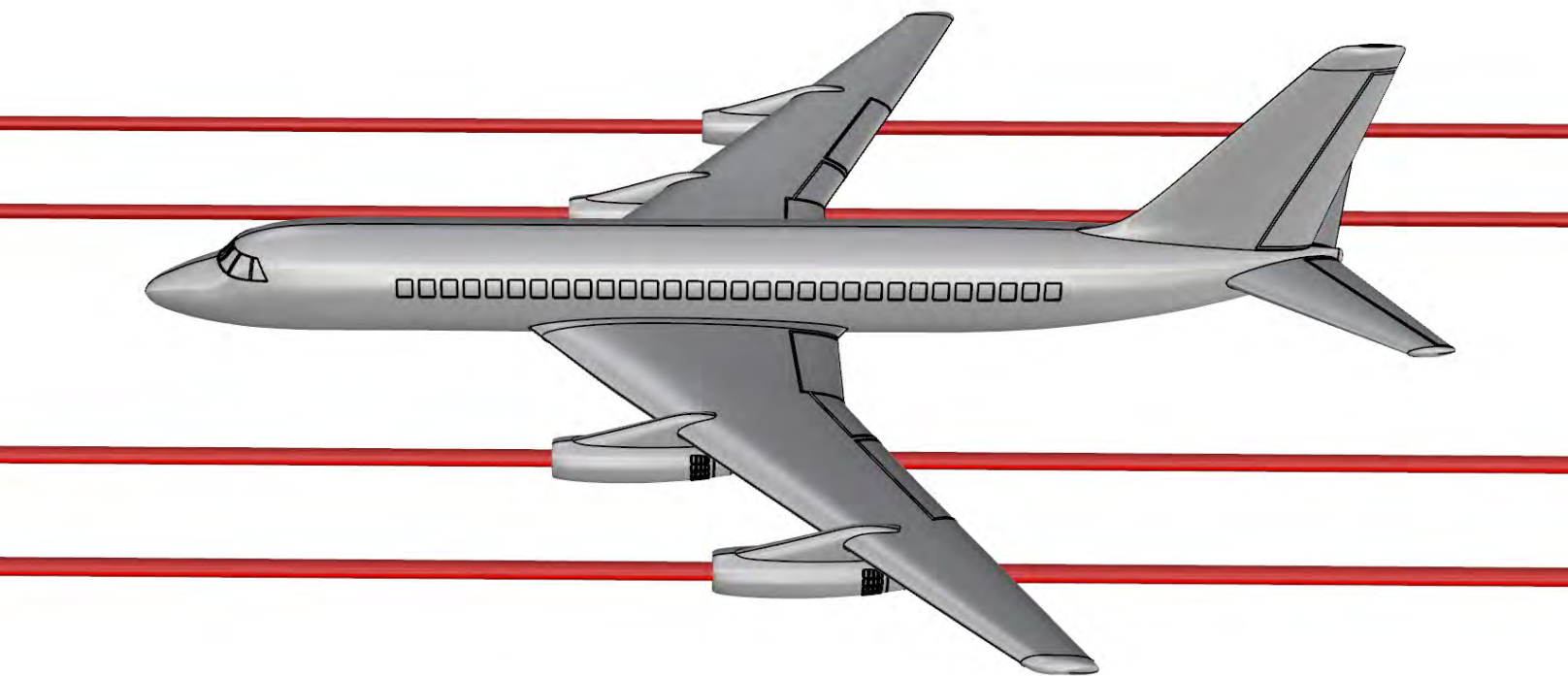








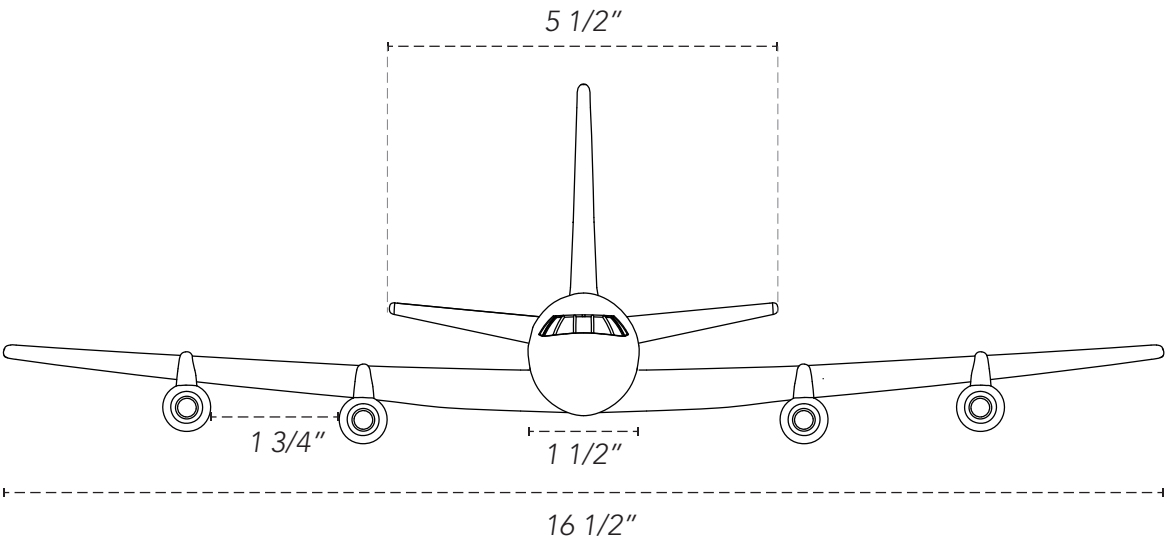
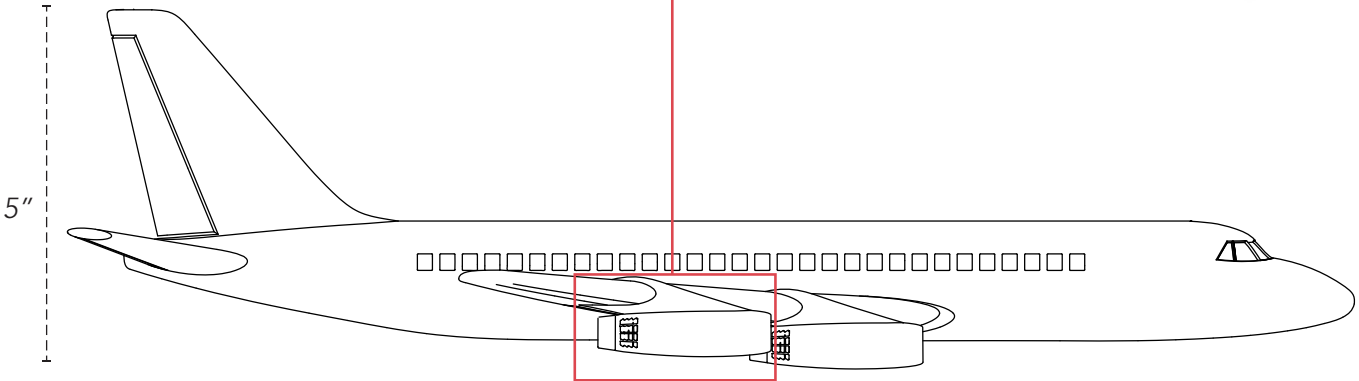
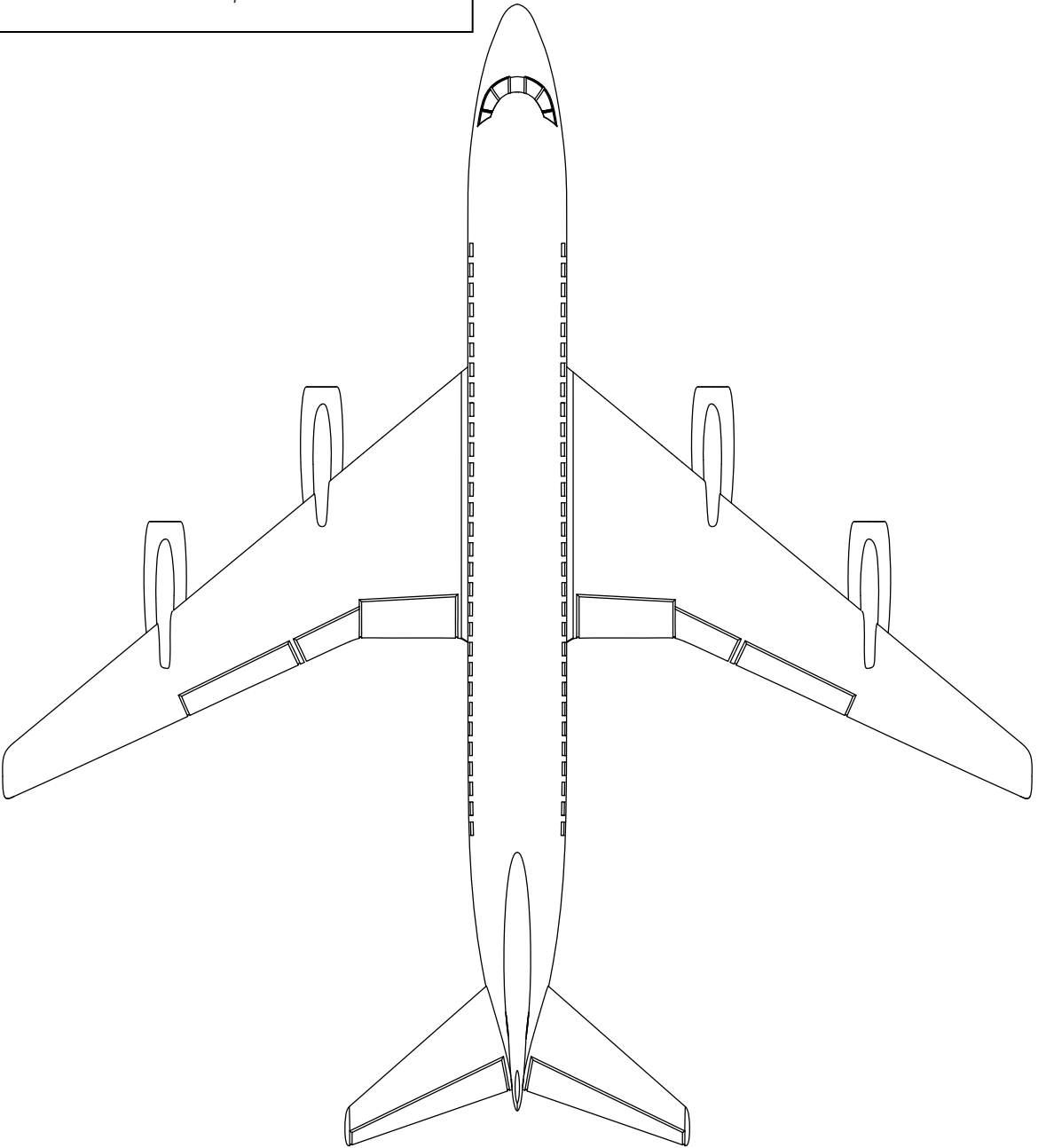
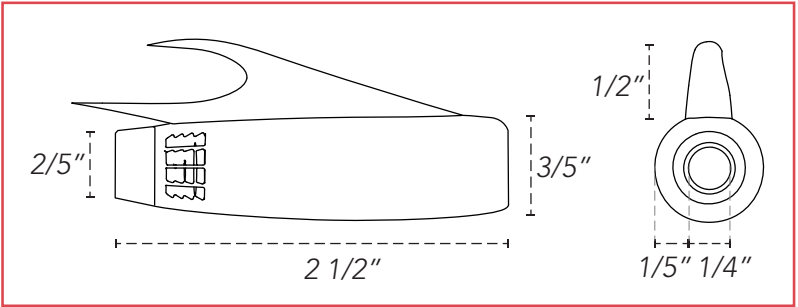


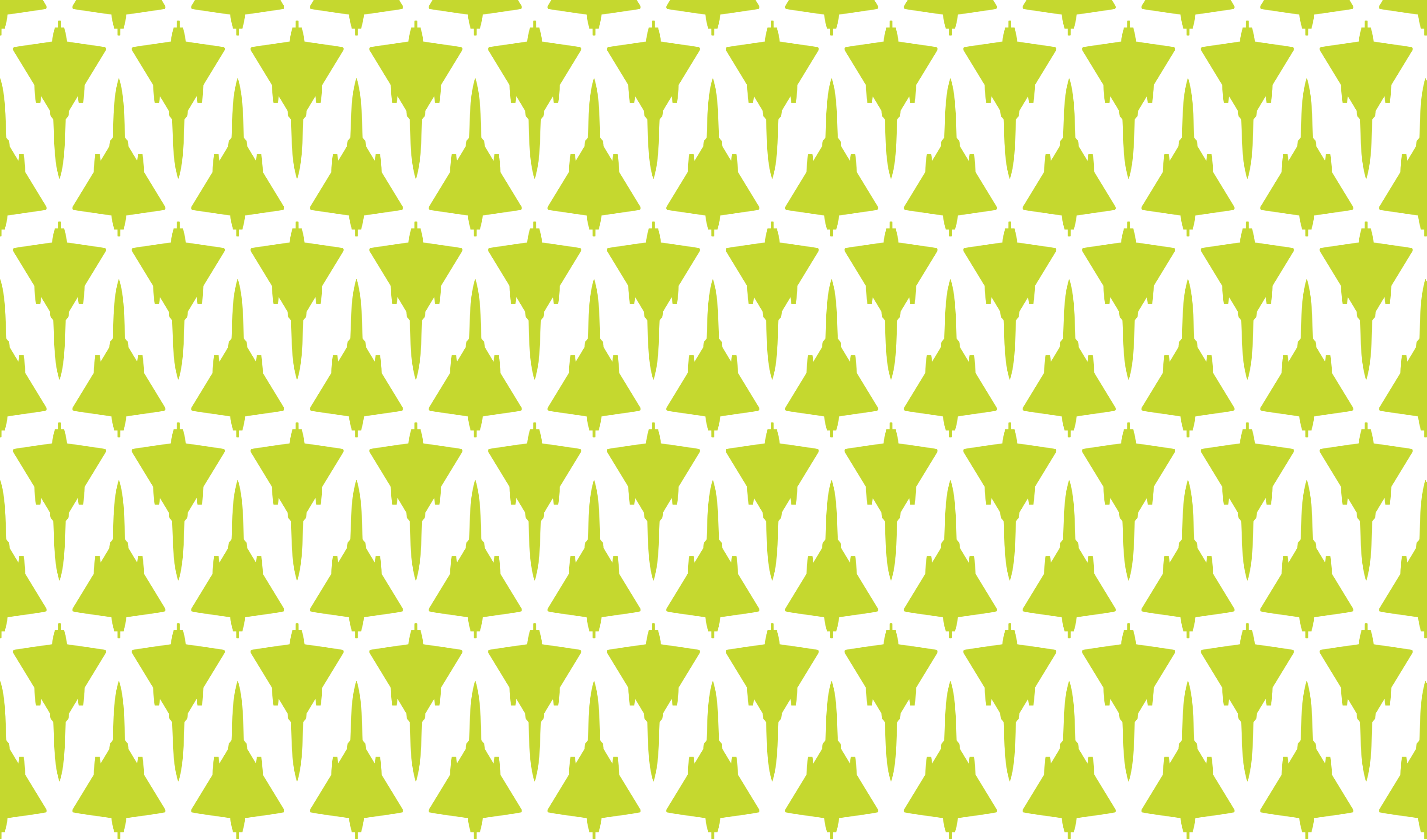


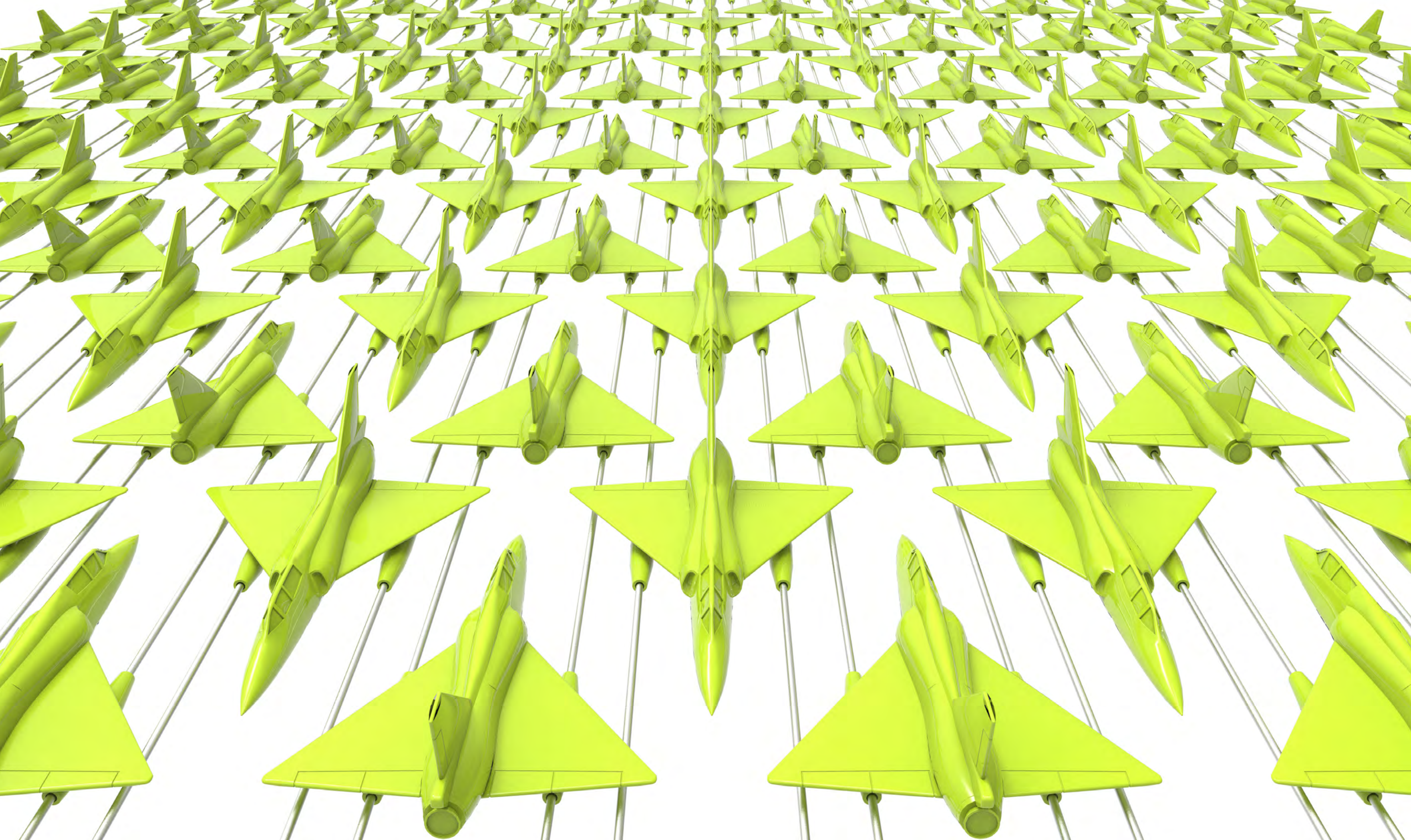
Notes: There will be one plane type at each of the three entrances (three plane types total).

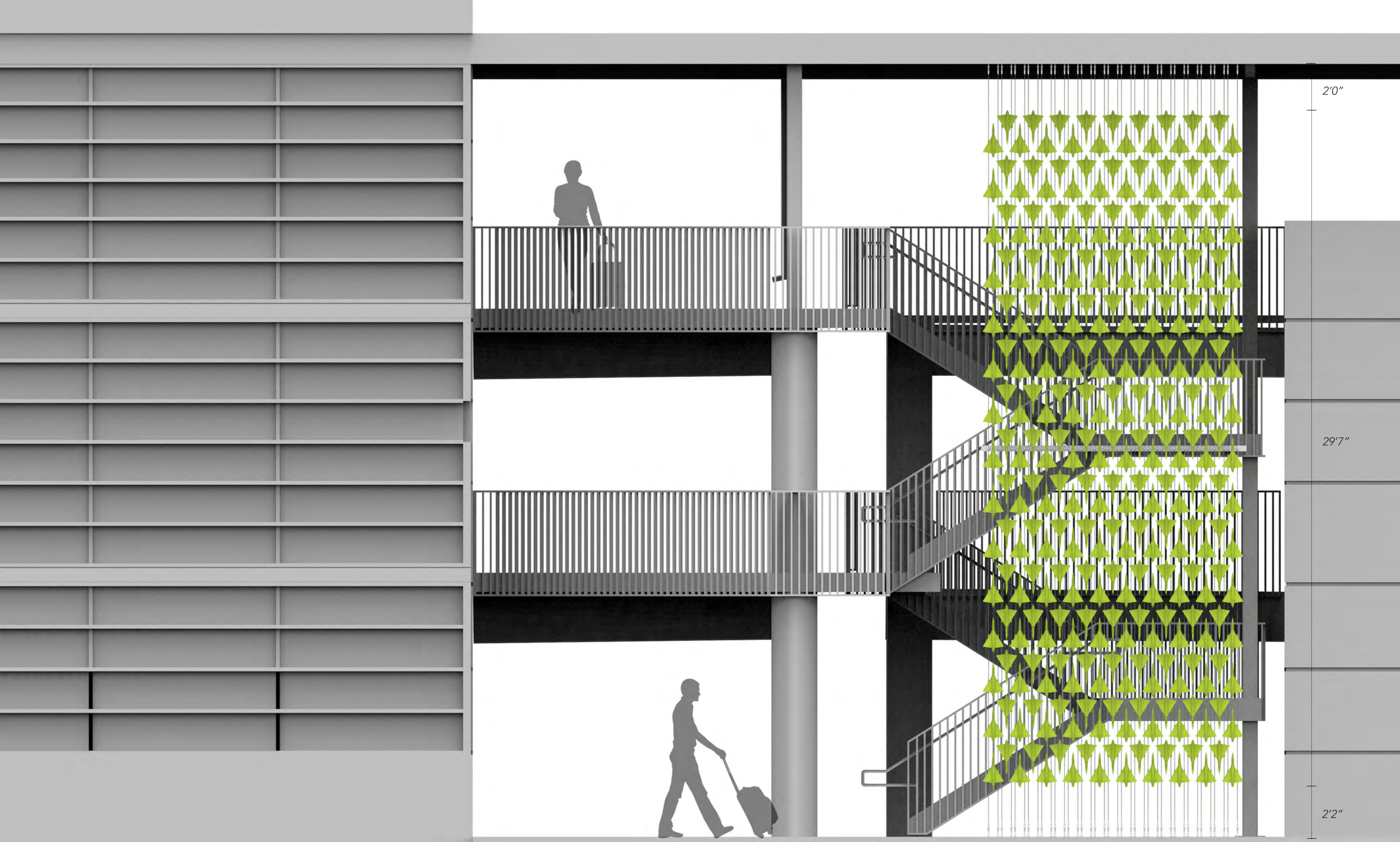
Convair 880: Each plane will be cast in Task-7 fire-rated outdoor resin. Each plane will weight approximately 3-5 lbs. and there will be approximately 176 planes per entrance for a total of 880lbs. 1/4" SS Cables will be threaded through the engine portions of the plane. Planes will be painted with; a) Cardinal Primer/Adhesion Promoter; b) Cardinal 6S00 series/Top-Coat.

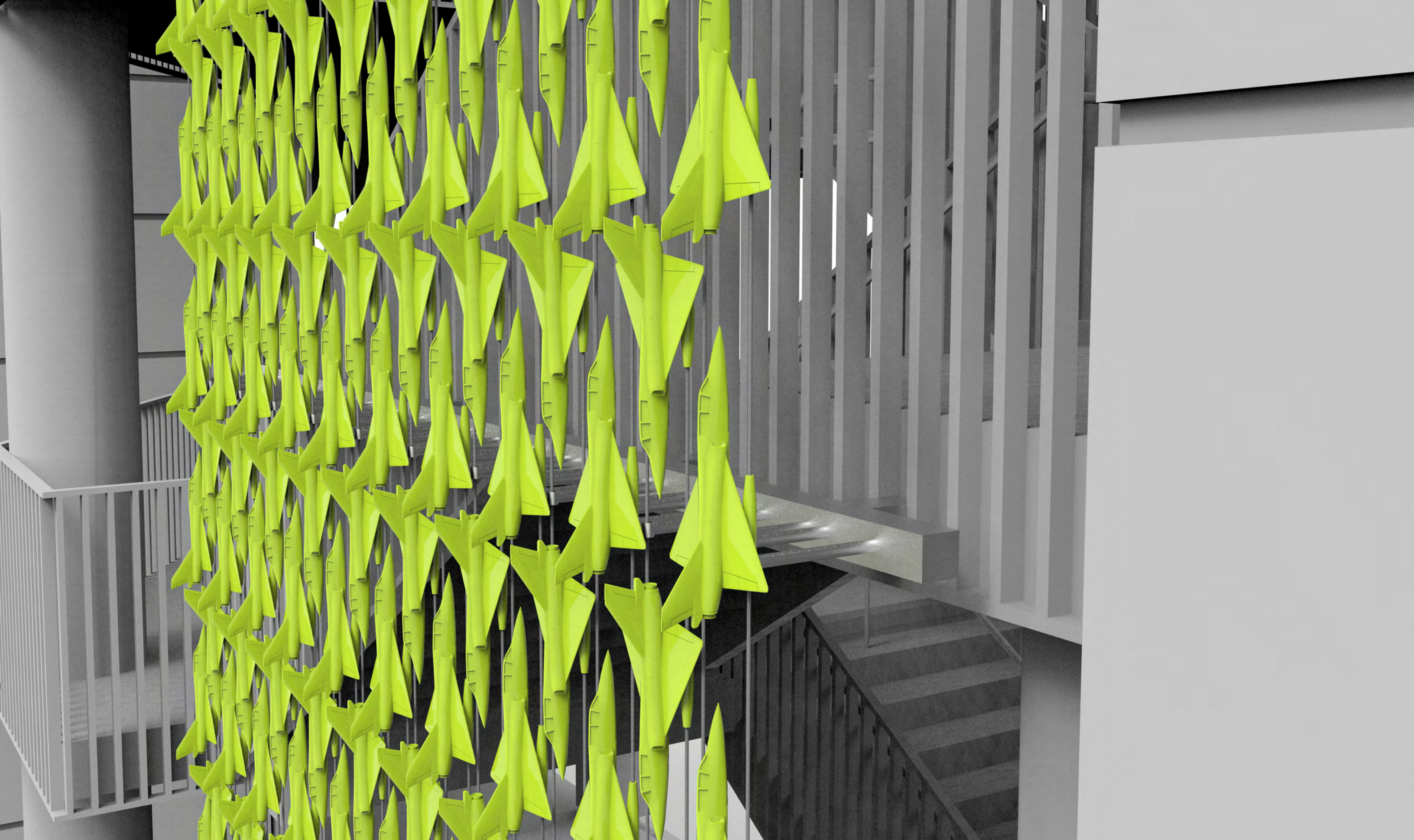
CONVAIR 880 ESTIMATED PLANE COUNT: 176

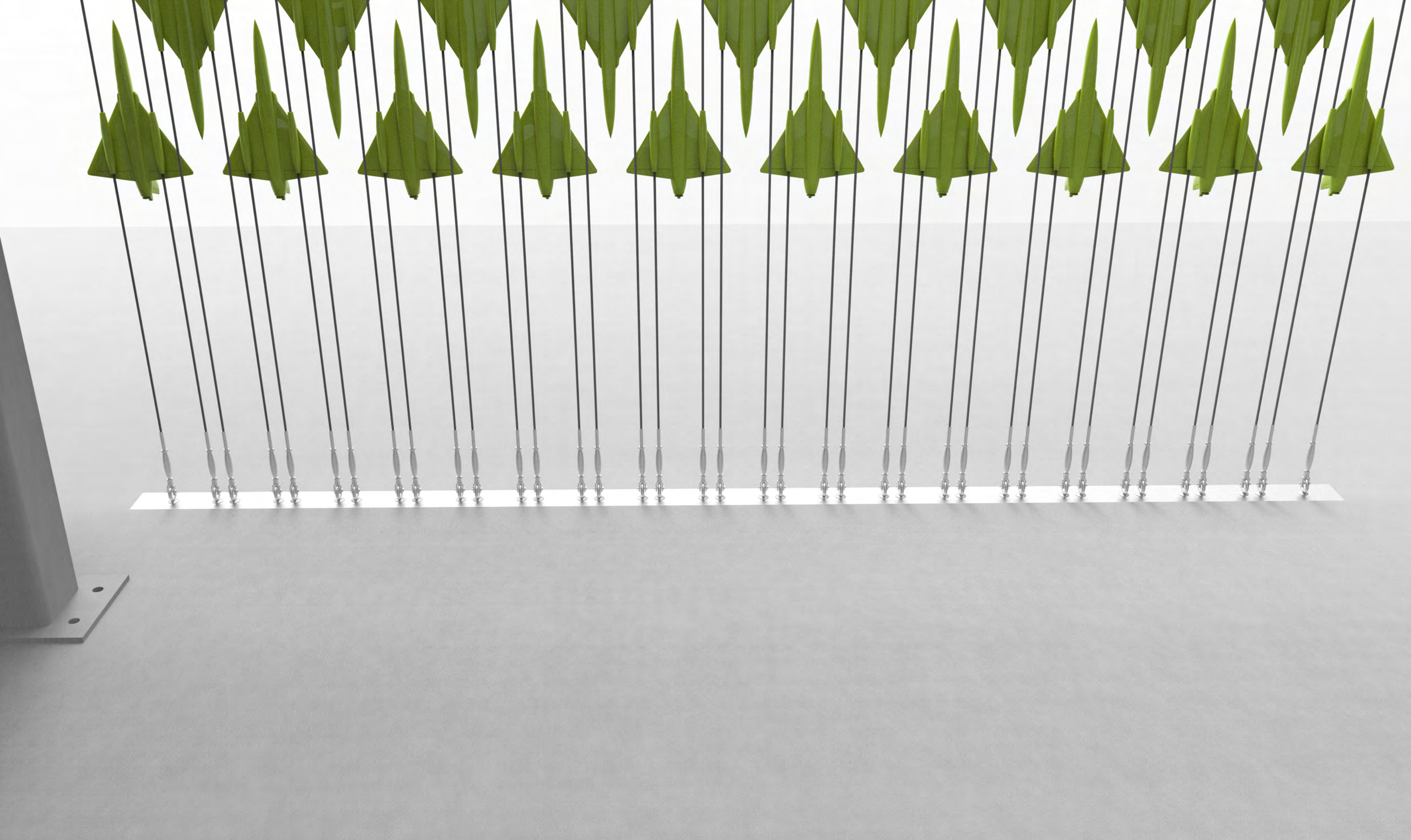


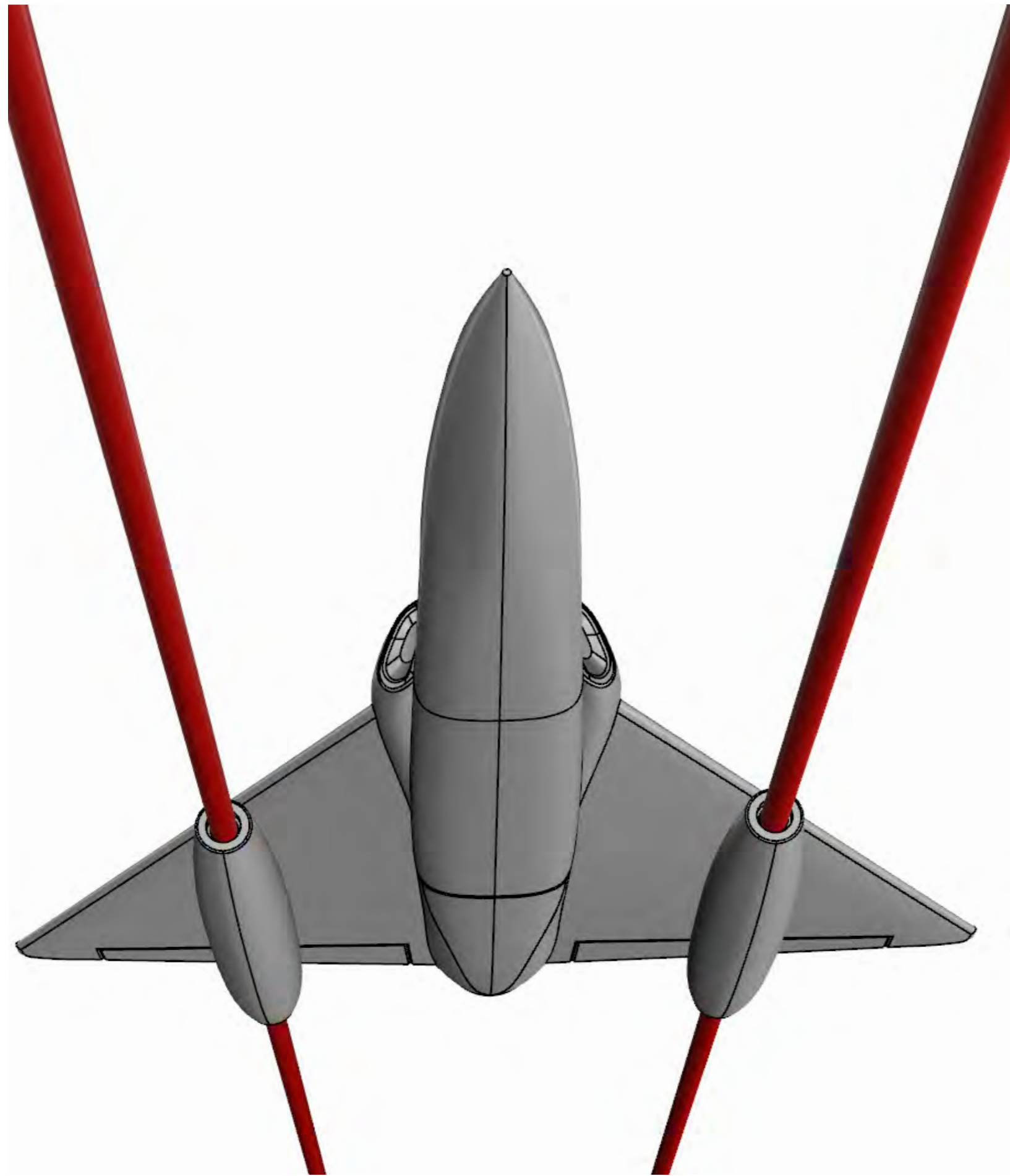
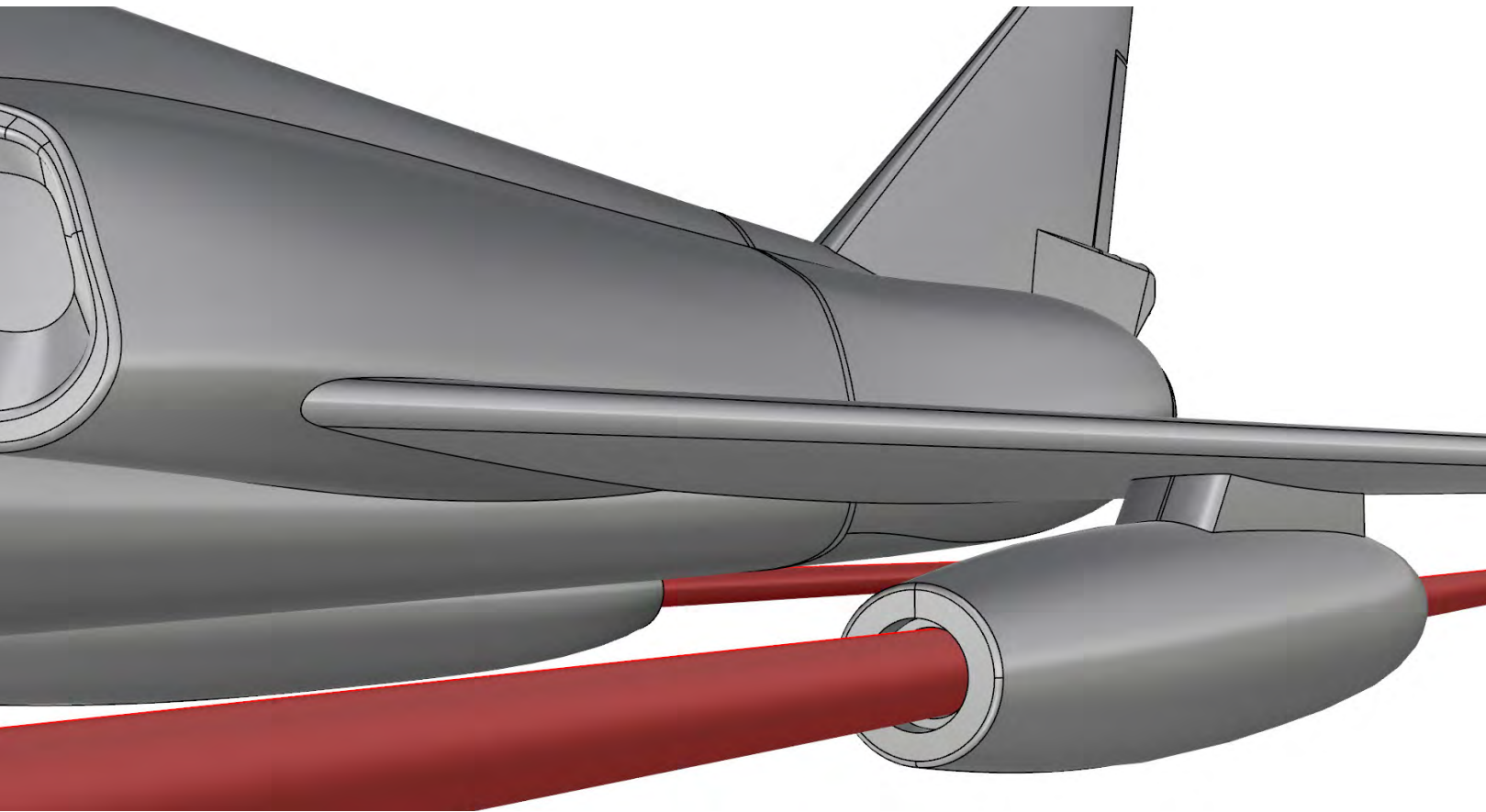
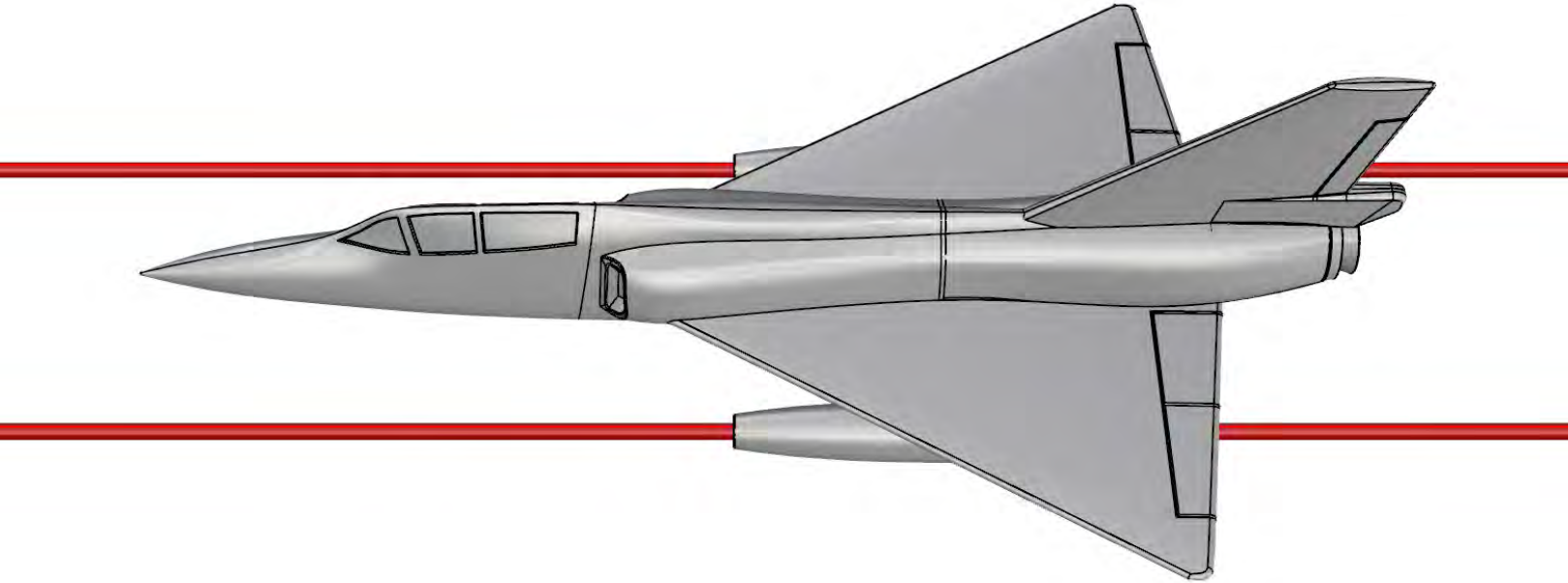






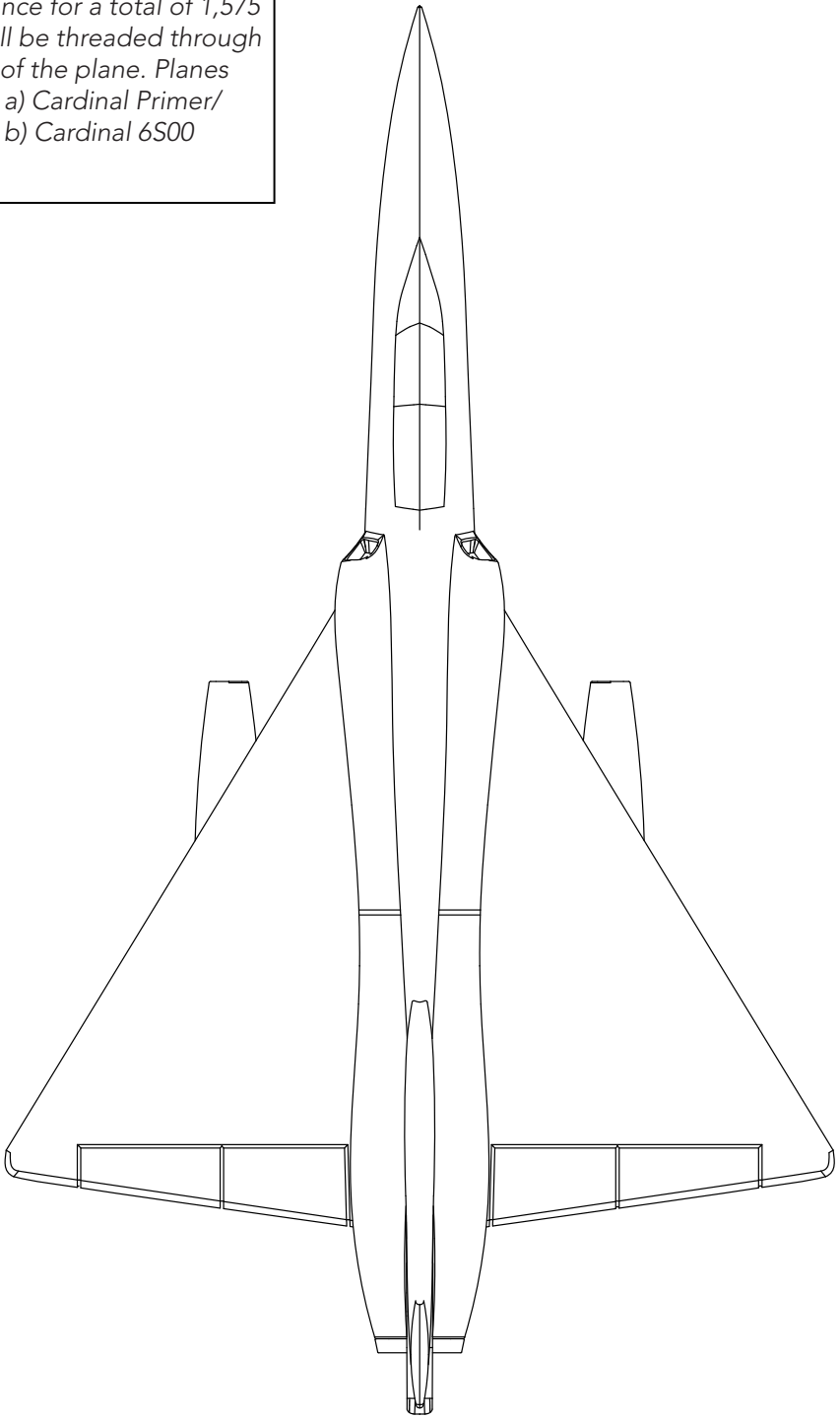




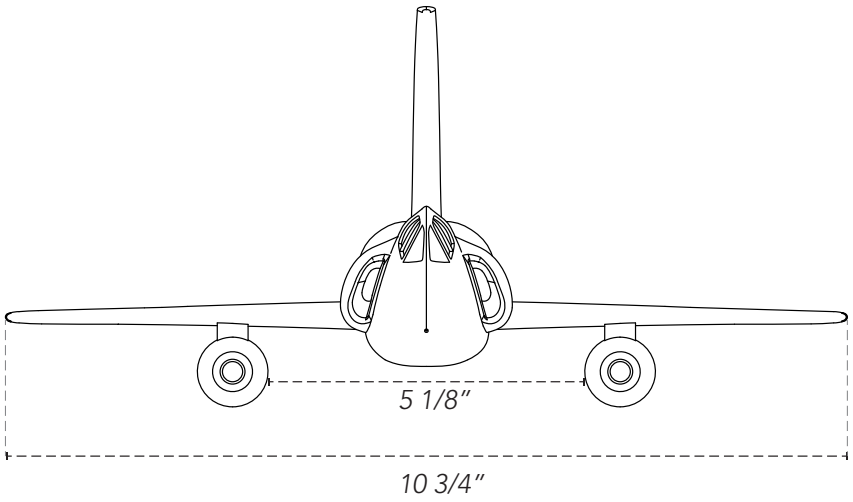
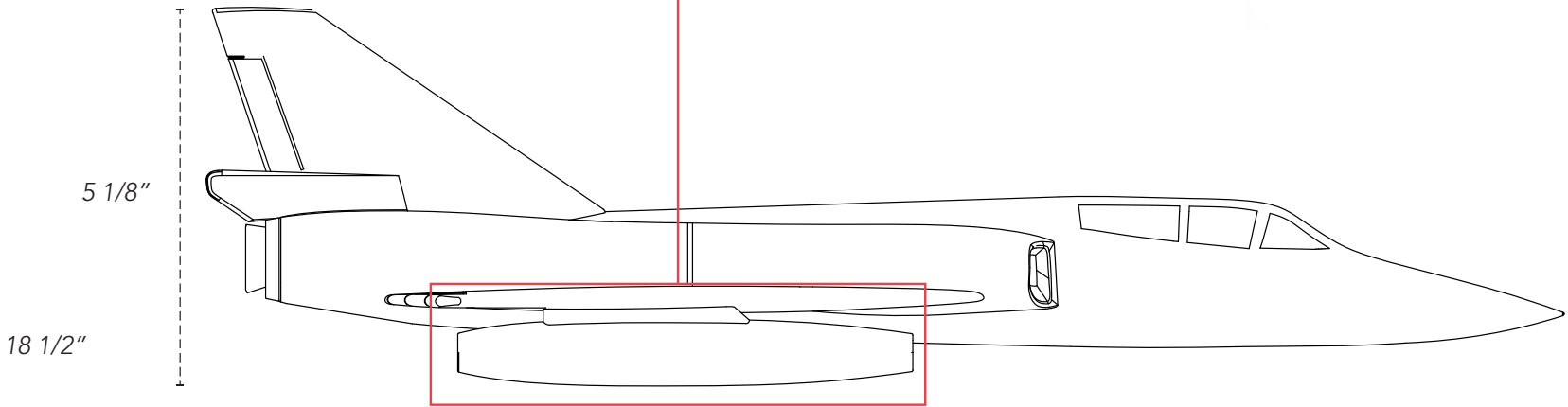
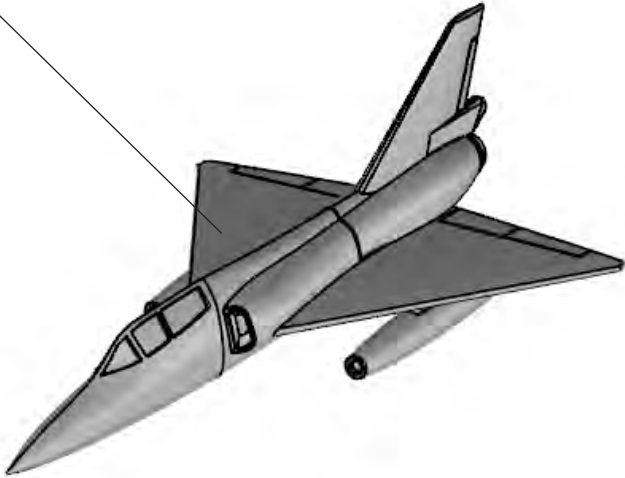
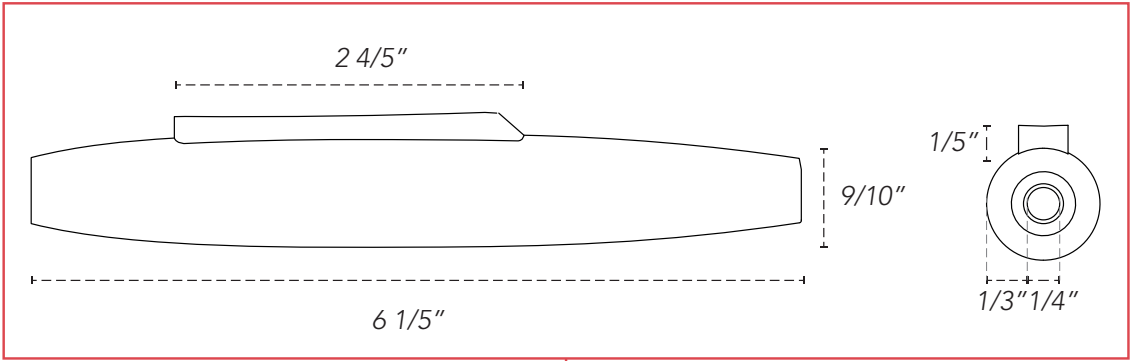


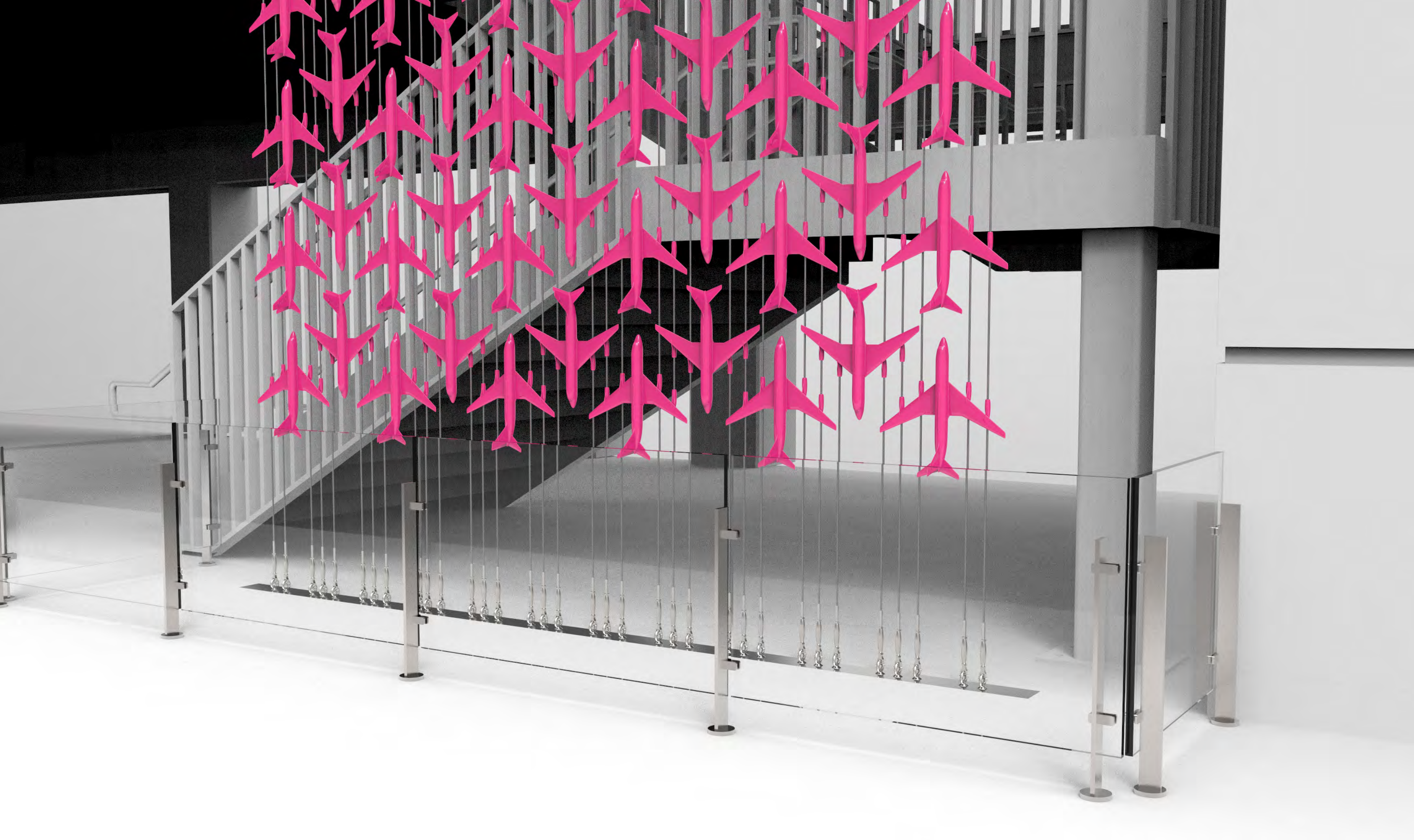
Notes: There will be one plane type at v of the three entrances (three plane types total).

NF-106B: Each plane will be cast in TASK 7 fire-rated outdoor urethane resin. Each plane will weight approximately 2-5 lbs. and there will be approximately 285 NF-106B planes at entrance for a total of 1,575 lbs. 1/4" SS cable will be threaded through the engine portions of the plane. Planes will be painted with; a) Cardinal Primer/Adhesion Promoter; b) Cardinal 6S00 series/Top-Coat.

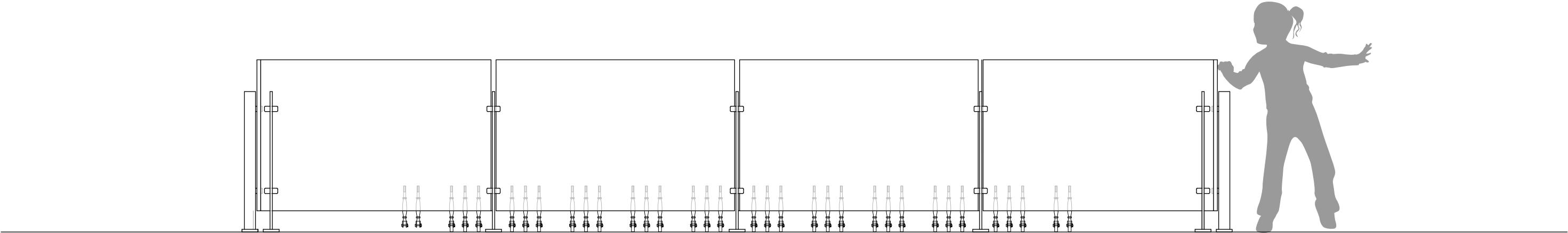
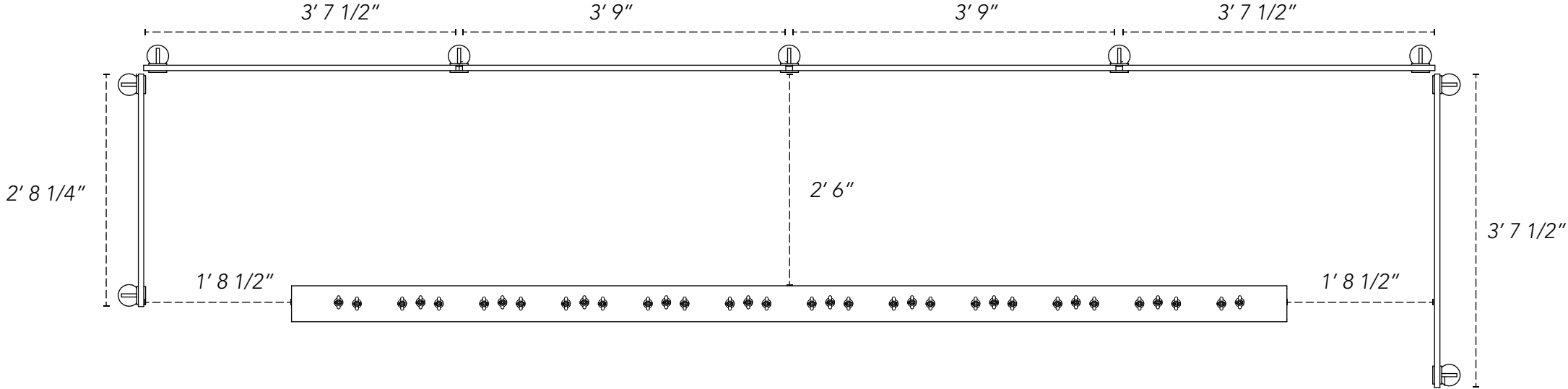
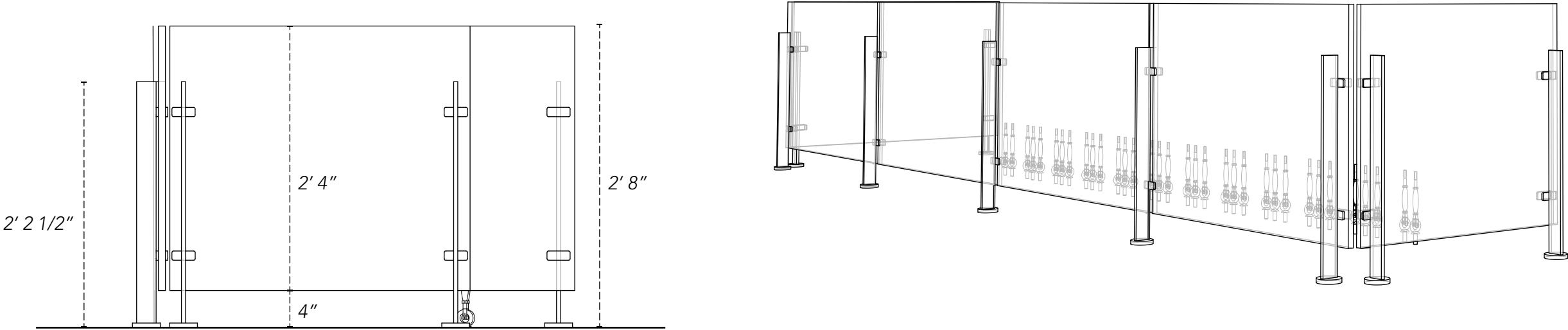


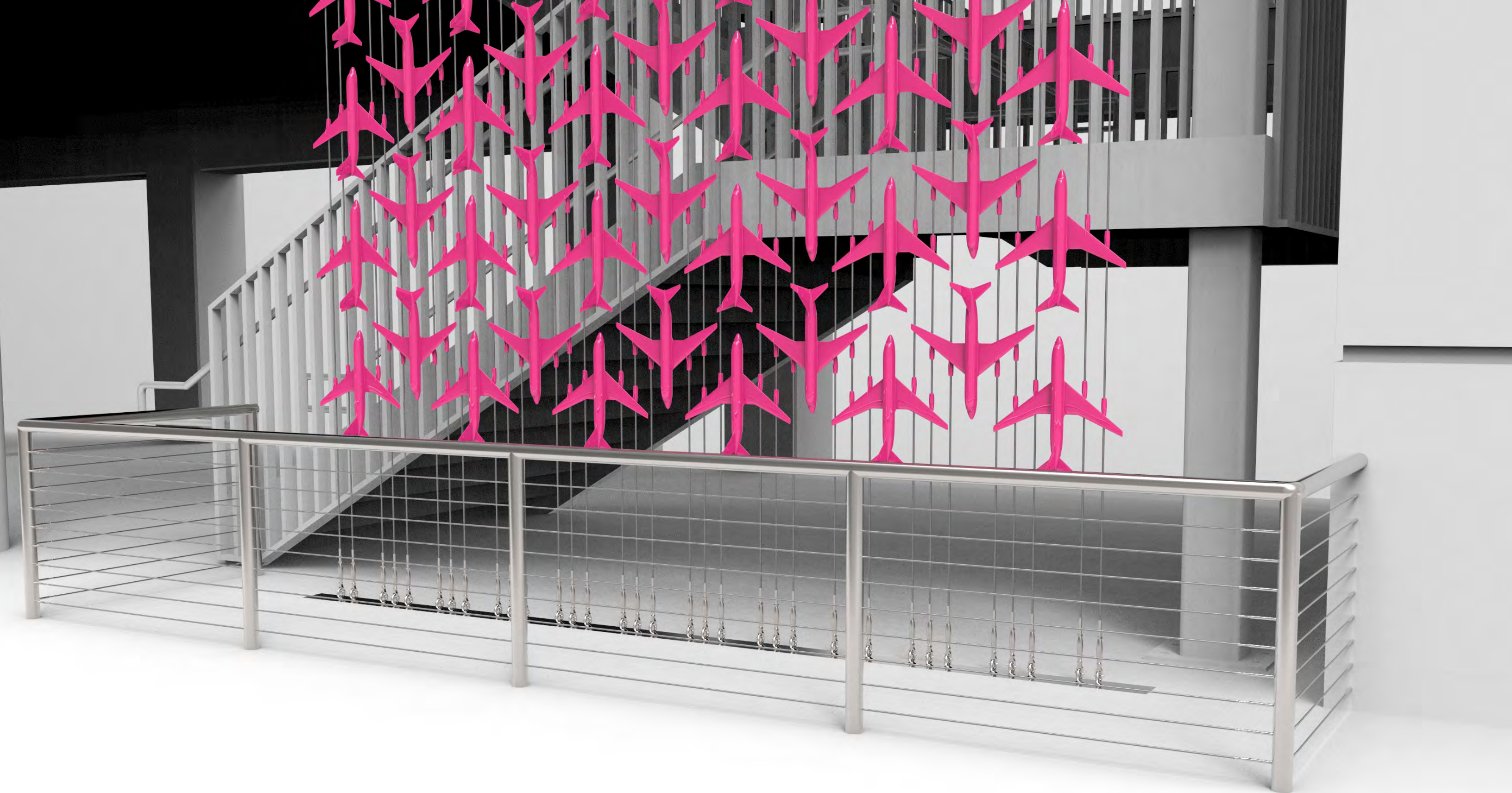
NF-106B ESTIMATED PLANE COUNT: 285



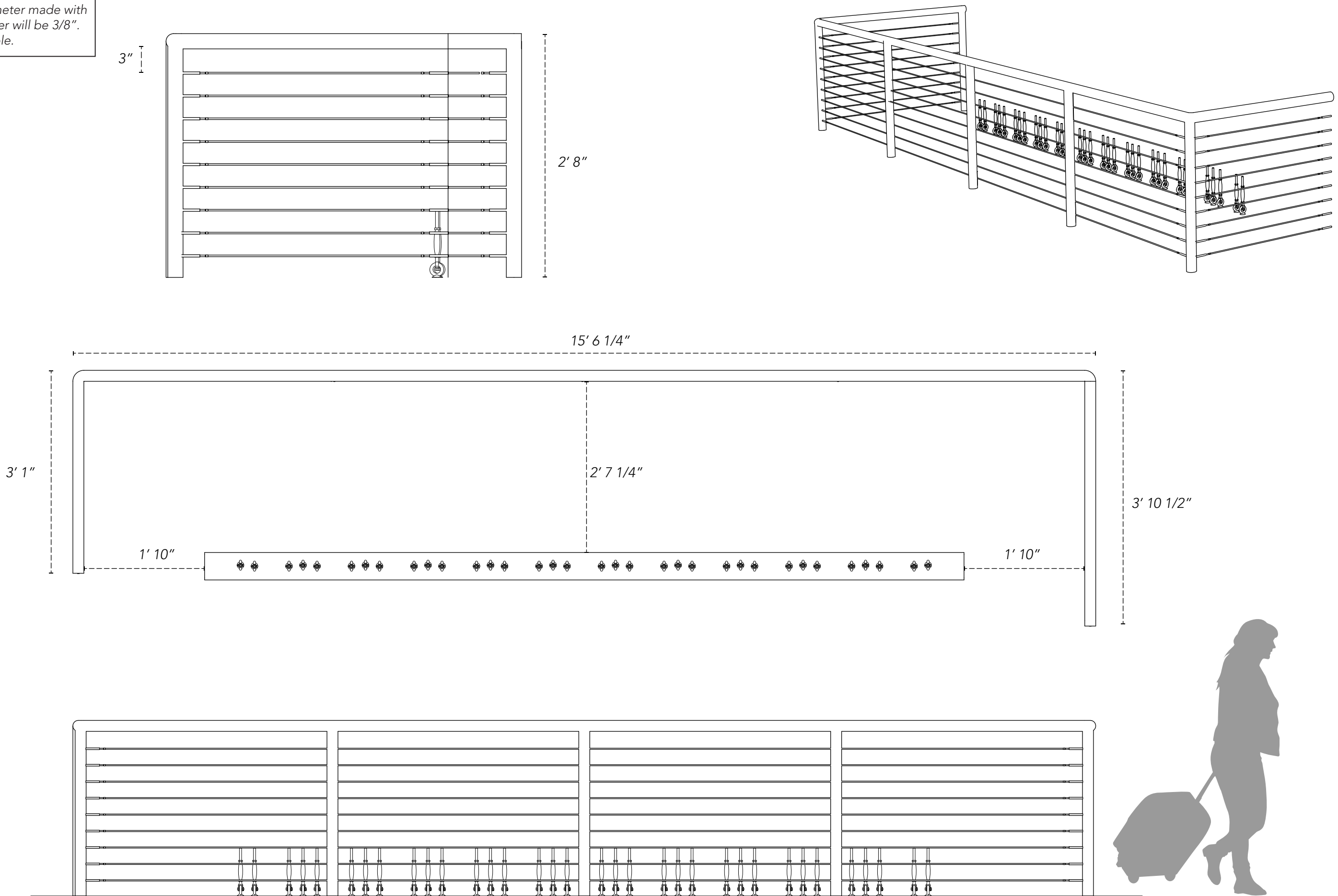


Glass barrier designed based on Solo Railing System by Viva Railings. Glass to be 1/2"-3/4" laminated safety glass. Mounting will be Stainless Steel. Alternative design would be Visio Railing System with tempered glass.



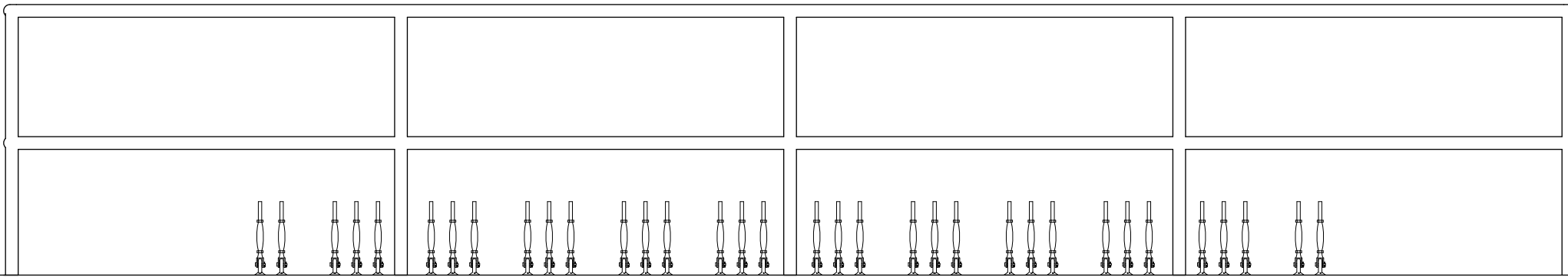
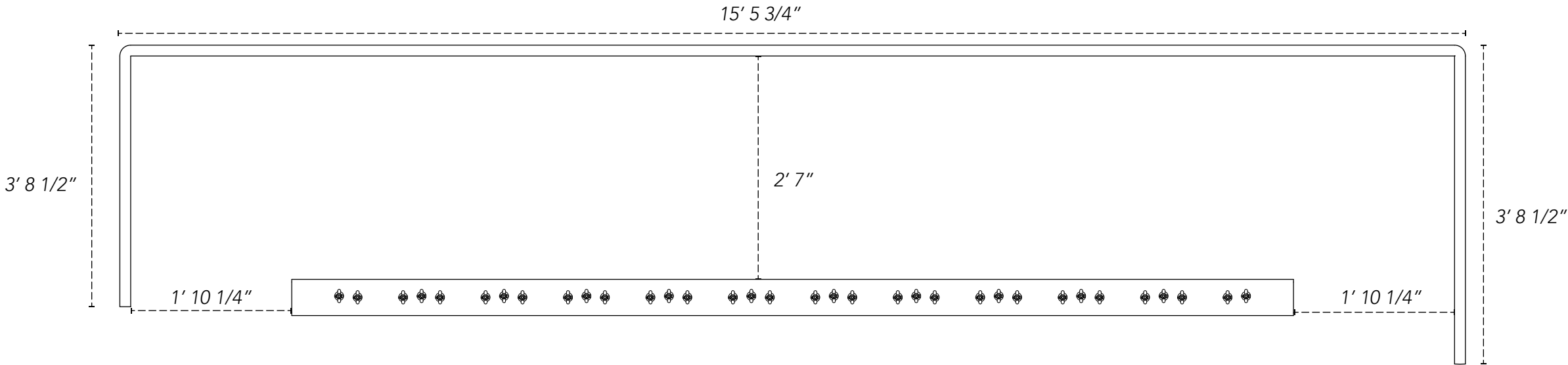
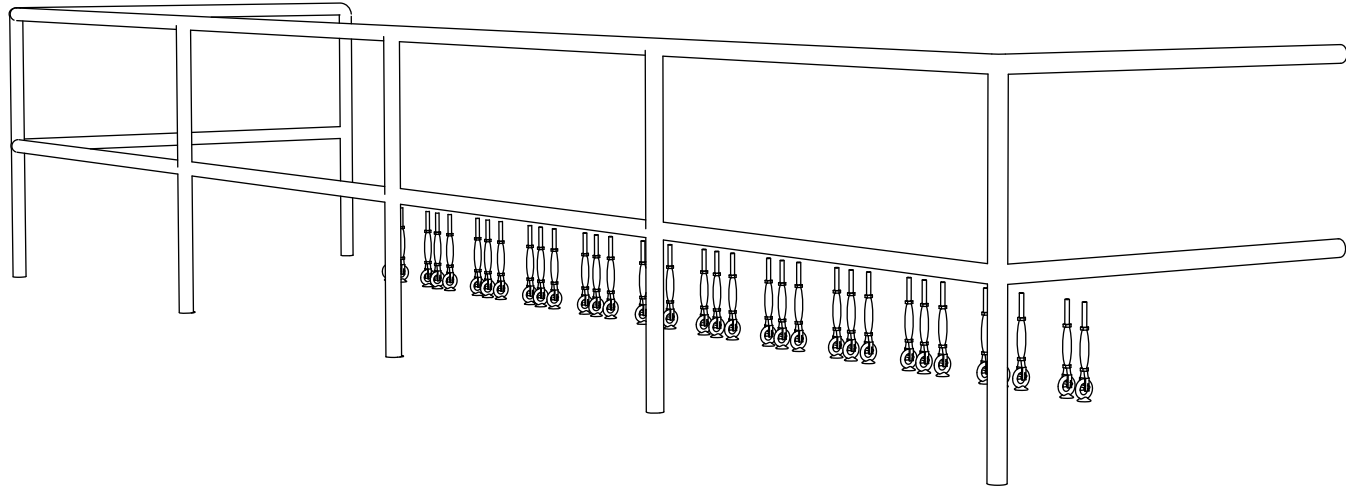
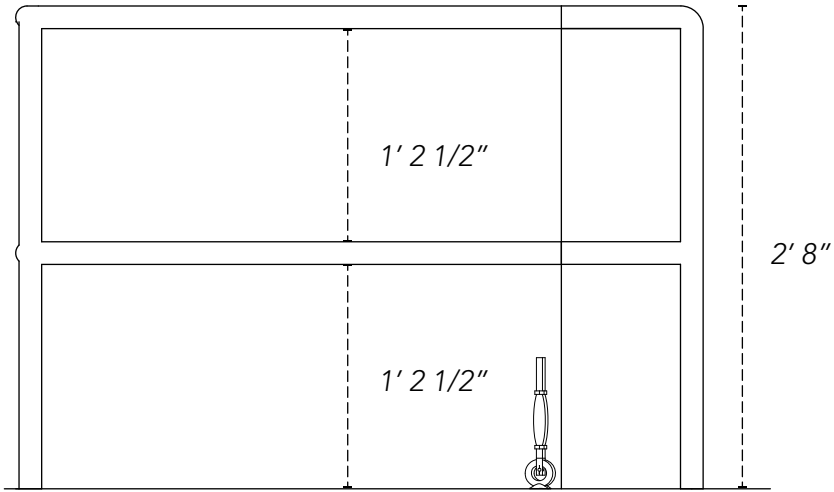


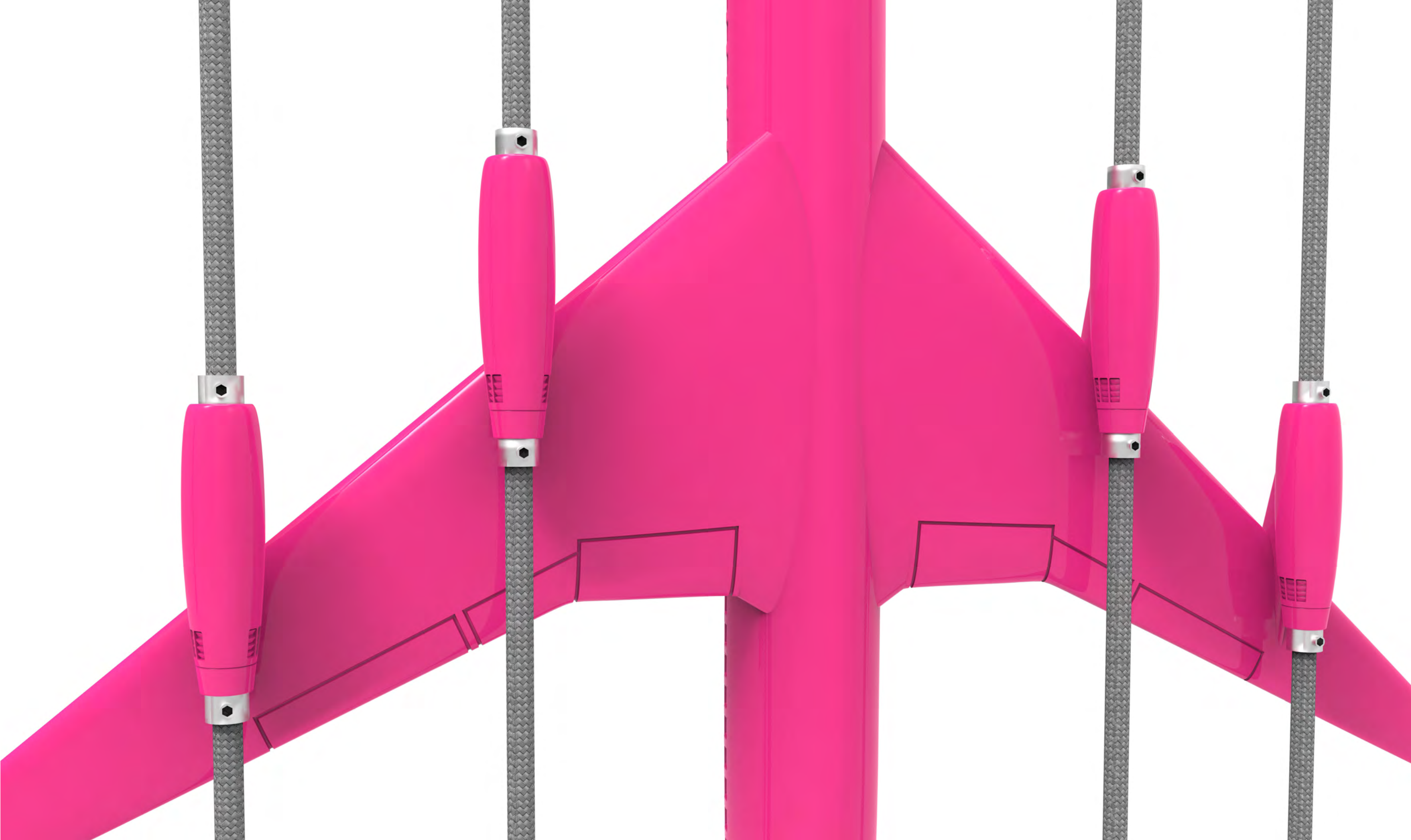
Cable posts will be 2" in diameter made with Stainless Steel. Cable diameter will be 3/8". 3" spacing between each cable.





Bar Barrier to be made with Stainless Steel.
The diameter of the poles will be
1 1/2".







ALL STRUCTURAL ATTACHMENT AREAS NEED TO BE INSTALLED AND SECURED BEFORE ART IS INSTALLED AT EACH SITE. ARTIST AND FABRICATOR WILL BE PRESENT FOR THE ATTACHMENTS OF STRUCTURAL COMPONENTS TO ENSURE ACCURATE PLACEMENT PRIOR TO ART INSTALLATION.



FIRST THE QUICK ATTACH TOGGLE WILL BE ATTACHED TO THE SHOULDER EYE RIVET WHICH IS WELDED TO THE ANGLE AT THE CEILING CONNECTION. ONCE ALL QUICK ATTACH TOGGLES ARE SECURE 1/4" STAINLESS STEEL CABLE WILL BE ATTACHED TO THE QUICK ATTACH TOGGLES.



EACH PLANE WILL BE ATTACHED TO TWO OR FOUR SEPARATE CABLES DEPENDING ON THE PLANE. PLANES WILL BE HELD IN PLACE BY TWO-HOLE SET SCREW COLLARS ABOVE AND BELOW EACH ATTACHMENT POINT AND INSTALLED ONE HORIZONTAL ROW AT A TIME.



FOR EACH ROW OF PLANES, SLIDE A METAL SCREW COLLAR ON EACH CABLE. THEN SLIDE CABLES THROUGH THE CABLE SLEEVE OF THE RESPECTIVE ATTACHMENT POINTS OF EACH PLANE FOLLOWED BY A SECOND SCREW COLLAR. SLIDE PLANES INTO APPROXIMATE POSITION AND CLAMP INTO PLACE.



WHEN THE SPECIFIED NUMBER OF PLANE ROWS ARE POSITIONED BETWEEN TOP AND MIDDLE STRUCTURAL CONNECTION, CABLES WILL BE STRUNG THROUGH PIPES AT CENTRAL CONNECTION.



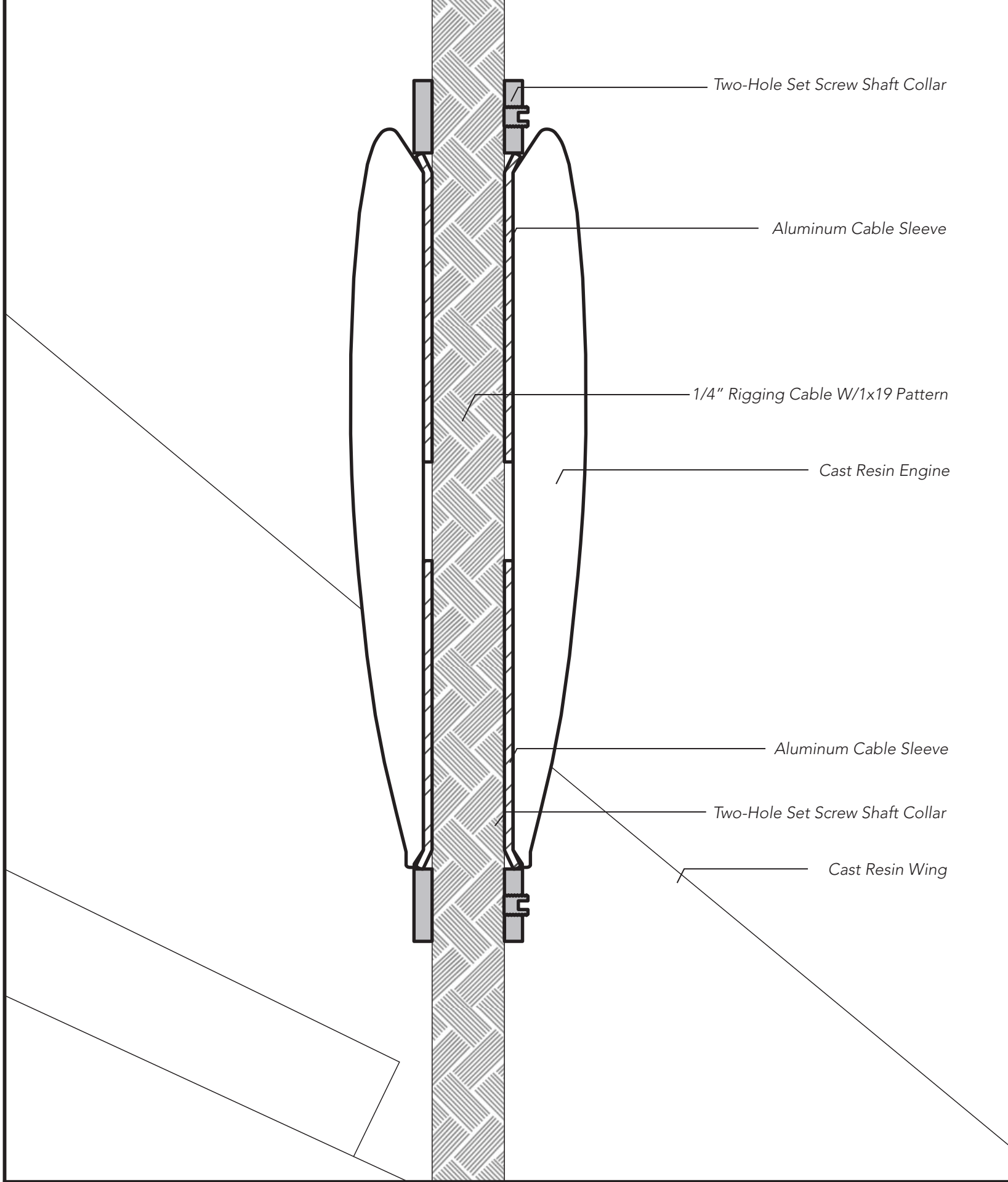
CONTINUE TO SLIDE ON, POSITION, AND CLAMP INTO PLACE THE SPECIFIED PLANES BETWEEN THE CENTRAL AND BASE CONNECTION.



ONCE ALL PLANES HAVE BEEN APPROXIMATELY POSITIONED AND CLAMPED, ATTACH THE BOTTOM OF THE 1/4" CABLES TO 316 STAINLESS STEEL QUICK ATTACH STUD & TOGGLE AND THEN SECURE EACH STUD AND TOGGLE ASSEMBLY TO THE SHOULDER EYE RIVET. TENSION.



USING A LASER GUIDE, REPOSITION EACH PLANE ONE ROW AT A TIME STARTING FROM THE TOP ROW. THEN SECURE EACH PLANE INTO ITS FINAL PLACE USING SCREW COLLARS ABOVE AND BELOW EACH ATTACHMENT HOLE.



Cable connection areas will utilize a tongue and groove connection detail which will eliminate the need for additional hardware. While all planes will come to the site fully assembled, primed and painted this design allows us to replace planes more easily in the future.





Artist: Mark Reigelman II
Commissioned by: San Diego Regional Airport Authority
Location: San Diego International Airport
Completion Date: 05/01/2018
Engineering: Watery Design, Inc.
Fabrication: Demiurge LLC



Sculpture Materials + Components:

Cable System:
Shoulder Eye Rivets SS (Suncor: S0314-R1304)
¼" Quick Attach Toggle 316 SS
(Suncor: S0701-1007)
¼" 1x19 Pattern 316 SS Wire Ropes (Suncor: S0701-0007)
¼" Quick attach Stud & Toggle Turnbuckle UNF Threads
(Suncor: S0764-1007)

Cast Resin Sculptures:
Task™ 7- Flame Out: Flame Resistant Urethane Resin

Liquid Top Coat:
Cardinal Primer/Adehesion Promoter
Cardinal 6S00 Series Exterior Polyurethane



Inspection + Maintenance:
General Cleaning

Inspection Schedule

Painted surfaces exposed to salt, large amounts of pollution or industrial environments warrant full inspections and cleanings every six months in addition to cursory bi-monthly cleanings. These inspections consists of full visual inspection of each screen looking for:

- Debris
- Defects
- Damage
- Surface Irregularities
- Moisture
- Contamination

Cursory Bi-Monthly Cleanings & Inspections

Bi-Monthly cleanings and inspections are a preventive measure which consist of hand wiping all surfaces with a soft brush or micro-fiber cloth to remove dust and debris. Small soft brushes with extensions may be needed in the tight areas.

Cleaning Tips

Once the exterior visual inspection is complete washing is necessary annually. Wash surfaces with warm filtered water and a gentle washing soap with a neutral pH. Abrasives will cause damage and should be avoided. Test a small area before washing to keep from having extensive damage if your detergent causes changes. Use a soft-bristled brush or micro-fiber cloth when washing painted surfaces and rinse dry thoroughly with micro-fiber towel.

Soiling

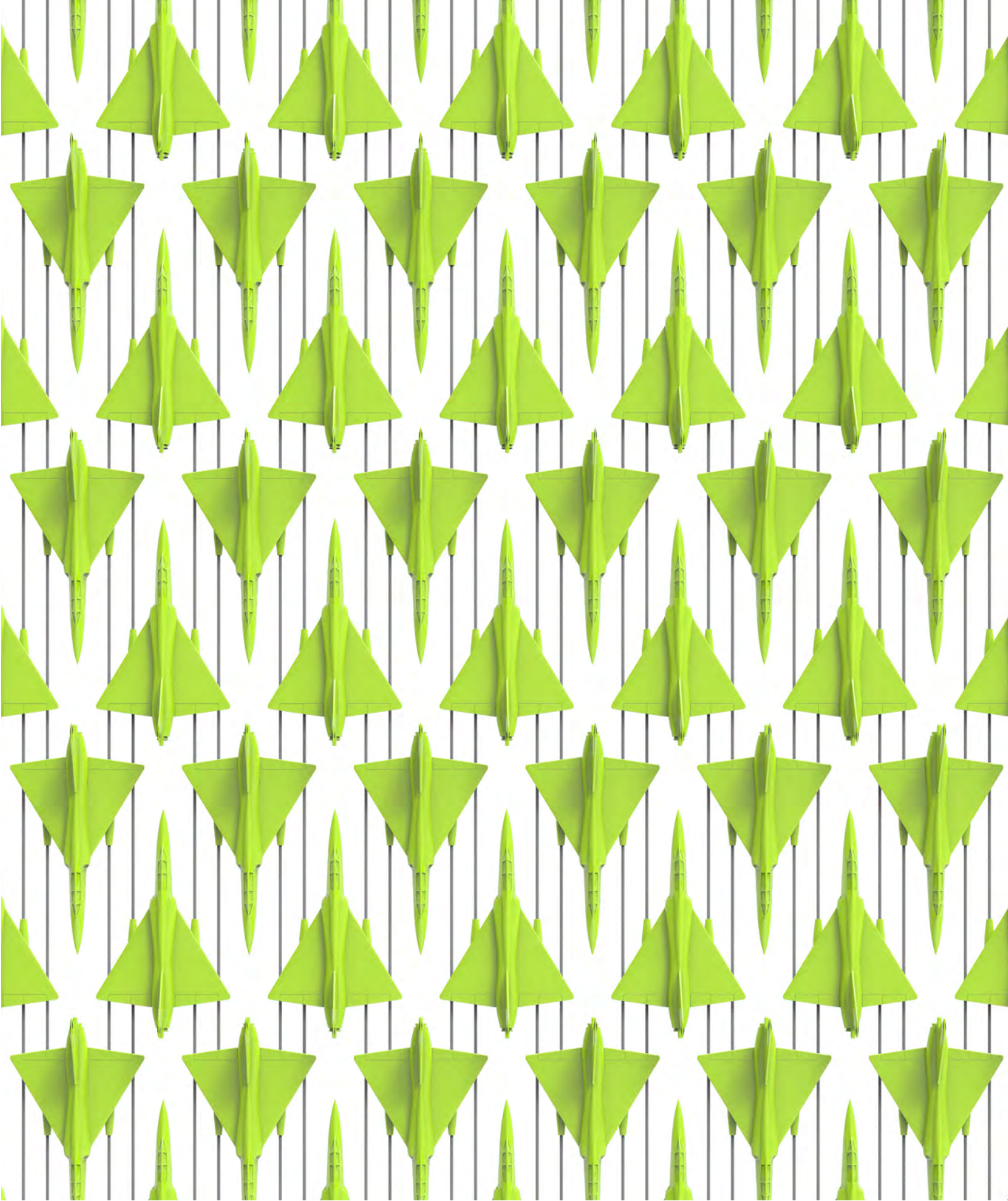
Hose off accumulated dust, bird droppings, salts from ice control, and other materials. Rain alone does not do this effectively. Only if there is physical weakness is it not safe to direct a stream of hose water on a painted resin sculpture. Washing can be performed as frequently as needed depending on environment but should be done at least twice year. Frequency of full cleanings depend on rate of soiling accumulation.

Graffiti

Paint and pen graffiti, oil stains, and tar deposits can only sometimes be removed from painted surfaces as the necessary solvents usually dull the paint coatings. The type of liquid clear coat being used is resistant to some chemicals, solvents and stains so quick response times are important in removing graffiti from surfaces. Do not attempt to remove graffiti. Report graffiti so that trained conservation personnel can perform this work. It is almost always safe to use mineral spirits and naphtha to remove some materials. Test these solvents in an inconspicuous place first. Please review Cardinal technical sheets.

Do not:

- Do not wash with a pressure washer.
- Do not use graffiti-removal products.
- Do not use all-purpose household cleaners.
- Do not use cleaning solvents.





Company Information: Since 1985, Suncor's ever-expanding line has become one of the world's most complete selections of stainless steel. This extensive line of stainless steel products is offered to the marine, industrial, architectural, commercial, government and OEM markets.

About Suncor Stainless: Suncor Stainless, Inc. is a leading source for stainless steel hardware in the industrial and marine industries. Their existence holds the same characteristics as their products; enduring, appealing, innovative and strong. Their modern facilities manufacture the highest quality stainless steel chain and custom parts. These high standards in manufacturing are equaled by their services. The scope of this product line is for the designing and manufacturing of stainless steel chain, products, accessories and wire rope assemblies for the marine, industrial, architectural, government, OEM and commercial markets. Suncor's in-house capabilities include a product development staff, whose tireless efforts along with valuable input from our clients, work to continuously improve and perfect the product line.

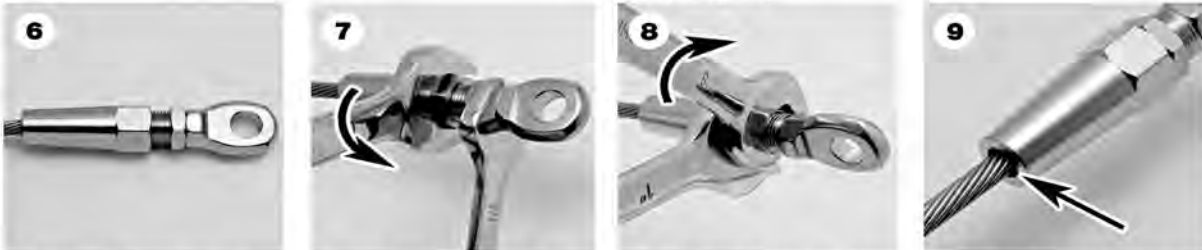


QUICK ATTACH™ INSTRUCTIONS - INSTALLATION, SPECIFICATIONS & MAINTENANCE

Notice: When using PVC coated 3/16" cable, strip off 1-1/2" of PVC to accommodate the Quick Attach™ Terminal.



1. Slide the Cone onto the cable.
2. Slide the Jaws onto the cable leaving equal spacing between the Jaws.
3. Place the Pressure Washer on the cable end. The distance from the Pressure Washer to the end of the cable end must be 3/16" (5mm).
4. Slide the Cone in place so that it covers the Jaws.
5. Turn the Lock Nut all the way back onto the Terminal Head.

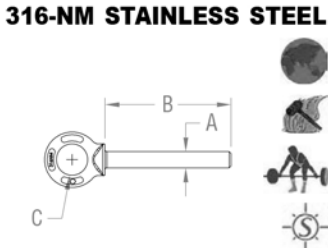


SPECIFICATIONS
The terminal can be used with the following types of cable: 1x19, 7x19, 7x7 and Dyform. See manufacturer for working load limit and breaking strength of the cable.

MAINTENANCE
Depending upon the exposure to corrosive environments, the terminal should be periodically rinsed with a solvent (WD-40 suggested), then dried and resealed with a non-acidic sealant.

Revision 3 11-28-11

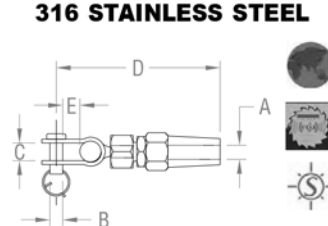
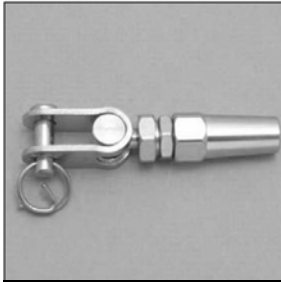
SHOULDER EYE RIVET



ITEM	A	B	C	WT
	(size)			(lb)
S0314-R1304	1/2"	1.50"	1.00"	0.27
S0314-R1308	1/2"	3.25"	1.00"	0.38

NOTE:
OTHER SIZES ARE AVAILABLE ON SPECIAL ORDER. SEE SHOULDER EYE BOLTS FOR SPECIAL SPECS (PAGE 88).
EYE RIVETS HAVE FORGED MARKINGS OF 316-NM, SIZE AND WLL IN TONS. UNDERSIDE OF SHOULDER AND SHAFT ARE MACHINED FOR PERFECT SEATING AND FIT.

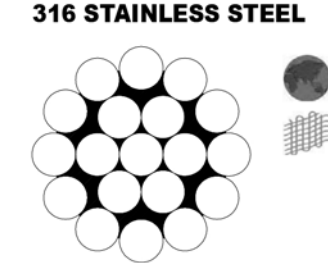
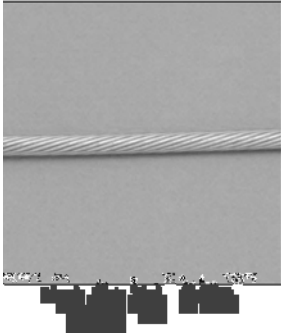
QUICK ATTACH™ TOGGLE



ITEM	A	B	C	D	E	WT
	(wire size)					(lb)
S0778-0703	1/8"	0.23"	0.35"	2.53"	0.45"	0.12
S0778-0704	5/32"	0.23"	0.35"	2.75"	0.45"	0.14
S0778-0904	5/32"	0.31"	0.45"	2.98"	0.60"	0.20
S0778-0905	3/16"	0.31"	0.45"	3.14"	0.60"	0.26
S0778-1007	1/4"	0.37"	0.56"	4.19"	0.75"	0.42
S0778-1309	5/16"	0.47"	0.70"	5.15"	0.72"	0.76

NOTE:
MECHANICAL SWAGE FITTING ALLOWS SELF-ALIGNING FOR A MORE FLEXIBLE CONNECTION SUCH AS BOAT LIFELINES OR ARCHITECTURAL APPLICATIONS. VERY FAST AND SIMPLE ATTACHMENT TO CABLE (1X19, 7X19, OR 7X7). WLL IS DETERMINED BY WLL OF WIRE USED.

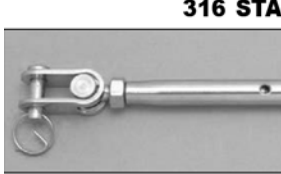
WIRE ROPE 1 X 19



ITEM	SIZE	SPOOL	WLL	BL	WT
			(lb)	(minimum lb)	(lb)
S0701-0001	1/16"	CUTS	110	550	1.00*
S0701-0001-5	1/16"	5000 FT.	110	550	44.00
S0701-0002	3/32"	CUTS	200	1,000	2.00*
S0701-0002-5	3/32"	5000 FT.	200	1,000	105.00
S0701-0003	1/8"	CUTS	360	1,800	4.00*
S0701-0003-5	1/8"	5000 FT.	360	1,800	184.00
S0701-0004	5/32"	CUTS	580	2,900	6.00*
S0701-0004-5	5/32"	5000 FT.	580	2,900	289.00
S0701-0005	3/16"	CUTS	840	4,200	8.00*
S0701-0005-5	3/16"	5000 FT.	840	4,200	403.00
S0701-0006	7/32"	CUTS	1,080	5,400	10.00*
S0701-0006-1	7/32"	1000 FT.	1,080	5,400	111.00
S0701-0006-3	7/32"	2500 FT.	1,080	5,400	278.00
S0701-0007	1/4"	CUTS	1,420	7,100	14.00*
S0701-0007-3	1/4"	2500 FT.	1,420	7,100	360.00
S0701-0008	9/32"	CUTS	1,840	9,200	17.00*
S0701-0008-1	9/32"	1000 FT.	1,840	9,200	183.00
S0701-0008-3	9/32"	2500 FT.	1,840	9,200	458.00
S0701-0009	5/16"	CUTS	2,200	11,000	21.00*
S0701-0009-1	5/16"	1000 FT.	2,200	11,000	227.00
S0701-0009-3	5/16"	2500 FT.	2,200	11,000	567.00
S0701-0010	3/8"	CUTS	3,200	16,000	30.00*
S0701-0010-3	3/8"	2500 FT.	3,200	16,000	781.00
S0701-0013	1/2"	CUTS	3,800	19,000	44.00*

NOTE:
CAN BE SUPPLIED IN A SPOOL OF THE LENGTH SHOWN OR CAN BE CUT TO YOUR REQUEST (IN FEET). ALL 1X19 WIRE IS LEFT HAND LAY.
* = WEIGHT PER 100' IN POUNDS, WITHOUT REEL.
SPOOL WEIGHT INCLUDES REEL.

QA™ STUD & TOGGLE



ITEM	A	B	C	D	E	F	WT
	(wire size)	(thread)					(lb)
S0764-0703	1/8"	1/4"	4.20"	7.25"	0.35"	0.23"	0.25
S0764-0704	5/32"	1/4"	4.20"	7.50"	0.35"	0.23"	0.27
S0764-0904	5/32"	5/16"	4.40"	8.00"	0.40"	0.31"	0.44
S0764-0905	3/16"	5/16"	4.40"	8.31"	0.40"	0.31"	0.50
S0764-1005	3/16"	3/8"	4.90"	9.25"	0.56"	0.37"	0.64
S0764-1007	1/4"	3/8"	4.90"	9.75"	0.56"	0.37"	0.74
S0764-1307	1/4"	1/2"	5.98"	11.00"	0.63"	0.48"	1.30
S0764-1309	5/16"	1/2"	5.98"	12.25"	0.63"	0.48"	1.54
S0764-1609	5/16"	5/8"	7.66"	15.00"	0.80"	0.63"	2.75
S0764-1610	3/8"	5/8"	7.66"	15.75"	0.80"	0.63"	2.95

NOTE: MECHANICAL SWAGE FITTING ALLOWS VERY FAST ATTACHMENT TO ANY TYPE OF CABLE (1X19, 7X19, OR 7X7) USING ONLY SIMPLE TOOLS. WLL IS DETERMINED BY WLL OF WIRE USED.



TASK® 7 - Flame Out®

Flame Resistant Urethane Resin



www.smooth-on.com

PRODUCT OVERVIEW

Flame Out® is a low viscosity, fast set casting resin that meets UL 94 V-O requirements for flame resistance. It does not contain mercury, TDI or MOCA. Mix ratio is 1A:1B by volume. Pot life is 2.5 min. and demold time is 10 min. at 73°F / 23°C (depending on mass).

Fully cured **Flame Out®** material is tough, durable, machinable and paintable. It has much higher physical and performance properties than any other flame rated urethane available anywhere. Vibrant colors and color effects are possible by adding SO-Strong® color tints. Applications for **Flame Out®** include making flame resistant prototype and architectural models, model toys, theme park and stage elements, durable miniatures and special effect props. Material can also be used for potting and encapsulation applications.

TECHNICAL OVERVIEW

Mix Ratio: 1A:1B by volume

Mixed Viscosity, cps: 200 (ASTM D-2393)

Specific Gravity, g/cc: 1.2 (ASTM D-1475)

Specific Volume, cu. in. / lb.: 23.1 (ASTM D-1475)

Pot Life: 2.5 min. @ 73°F / 23°C ** (ASTM D-2471)

Cure time: 10 min. @ 73°F / 23°C **

Color: White

Shore D Hardness: 73 (ASTM D-2240)

Ultimate Tensile, psi: 3,390 (ASTM D-638)

Tensile Modulus, psi: 150,700 (ASTM D-638)

Elongation @ Break: 15.1% (ASTM D-638)

Flexural Strength, psi: 5,450 (ASTM D-790)

Flexural Modulus, psi: 148,900 (ASTM D-790)

Compressive Strength, psi: 5,140 (ASTM D-695)

Heat Deflection Temp: 131°F/55°C (ASTM D-648)

Compressive Modulus, psi: 57,600 (ASTM D-695)

Shrinkage, in./in.: 0.0111 (ASTM D-2566)

Dielectric Strength, volts/mil: 305 (ASTM D-147-97a)

* All values measured after 7 days at 73°F/23°C

** Depending on mass

PROCESSING RECOMMENDATIONS

PREPARATION... Materials should be stored and used in a warm environment (73° F / 23° C). This product has a limited shelf life and should be used as soon as possible. All liquid urethanes are moisture sensitive and will absorb atmospheric moisture. Mixing tools and containers should be clean and made of metal, glass or plastic. Mixing should be done in a well-ventilated area. Wear safety glasses, long sleeves and rubber gloves to minimize contamination risk.

Because no two applications are the same, a small test application to determine suitability for your project is recommended if performance of this material is in question.

Applying A Release Agent - A release agent is necessary to facilitate demolding when casting into or over most surfaces. Use a release agent made specifically for mold making (Universal® Mold Release or Mann's Ease Release® 200 available from Smooth-On or your Smooth-On distributor). A liberal coat of release agent should be applied onto all surfaces that will contact the plastic.

~IMPORTANT: To ensure thorough coverage, apply release and brush with a soft brush over all surfaces. Follow with a light mist coating and let the release agent dry for 30 minutes.

Smooth-On silicone rubber molds usually do not require a release agent when casting urethane resin into the mold. Applying a release agent will prolong the life of the mold.

MEASURING & MIXING...

Pre-mix Part A and Part B before dispensing.

Measuring - The proper mixing ratio of **Flame Out®** is 1 Part A to 1 Part B by volume. Dispense equal amounts into a mixing container.

If tinting or pigmenting **Flame Out®**, add color to Part B and mix thoroughly before adding Part. A.

Mixing - Stir deliberately making sure that you scrape the sides and bottom of the mixing container several times. Be careful not to splash low viscosity material out of container.

IMPORTANT: Shelf life of product is reduced after opening. Remaining product should be used as soon as possible. Immediately replacing the lids on both containers after dispensing product will help prolong the shelf life of the unused product. **XTEND-IT® Dry Gas Blanket** (available from Smooth-On) will significantly prolong the shelf life of unused liquid urethane products.

Safety First!

The material safety data sheet (MSDS) for this or any Smooth-On product should be read before using and is available on request. All Smooth-On products are safe to use if directions are read and followed carefully. **Keep Out of Reach Of Children.**

Be Careful. Part A (Yellow Label) contains methylene diphenyldiisocyanate. Vapors, which can be significant if heated or sprayed, may cause lung damage and sensitization. Use only with adequate ventilation. Contact with skin and eyes may cause severe irritation. Flush eyes with water for 15 minutes and get immediate medical attention. Remove from skin with soap and water.

Part B (Blue Label) is irritating to the eyes and skin. Avoid prolonged or repeated skin contact. If contaminated, flush eyes with water for 15 minutes and get immediate medical attention. Remove from skin with soap and water. When mixing with Part A, follow precautions for handling isocyanates.

IMPORTANT - The information contained in this bulletin is considered accurate. However, no warranty is expressed or implied regarding the accuracy of the data, the results to be obtained from the use thereof, or that any such use will not infringe a copyright or patent. User shall determine suitability of the product for the intended application and assume all associated risks and liability.

POURING, CURING & PERFORMANCE...

Pouring - If casting **TASK® 7** into a rubber mold, pour mixture in a single spot at the lowest point of the mold. If encapsulating an object, do not pour the mixture directly over the object. Let the mixture seek its level. A uniform flow will help minimize entrapped air.

Vacuum Degassing - mixed resin is low in viscosity and does not require vacuum degassing. If you choose to vacuum the material, subject mixture to 29 h.i.g. mercury in a vacuum chamber until mixture rises, breaks and falls. Allow for 3 to 4 times volume expansion in mixing container. Be aware of pot life so that material does not set up in mixing container.

Pressure Casting - Although not necessary for most applications, best results for eliminating air/bubbles are obtained using a pressure casting technique. After pouring the resin into a rubber mold (that has also been made using pressure), place mold into a safety-rated pressure chamber and subject the mixture to 60 PSI (4.2 kg/cm²) until the material cures. After material cures, wait 30 minutes before releasing pressure and removing mold / casting from the pressure chamber.

Curing - For most applications, room temperature curing at 73°F (23°C) for 16 hours is adequate. Low mass or thin-walled castings will take longer to cure than castings with higher mass concentration. Castings will reach ultimate physical properties at room temperature in 7 days.

Post Curing Option - Castings will reach "full cure" faster and achieve maximum physical properties / heat resistance if **TASK® 7** is heat post cured in a dedicated shop oven. Post curing is recommended if castings are thin or of low mass concentration. Castings should be post cured in a mold or support structure. Allow the material to fully cure at room temperature followed by 4 hours at 150°F (65°C). Casting should be allowed to cool to room temperature before handling.

Demold - Demold time of the finished casting depends on mass and mold configuration. Make sure casting has reached handling strength before demolding. If casting has a flat back, it can be removed from mold and allowed to cure outside the mold on a flat, level surface to attain full working properties. Allow material to cure for 24 hours at room temperature before putting into service.

Performance - Cured castings of **TASK® 7** are rigid and durable. They resist moisture, moderate heat, solvents, dilute acids and can be machined, primed/painted or bonded to other surfaces (any release agent must be removed). Castings can be displayed outdoors after priming and painting.

Because no two applications are quite the same, a small test application to determine suitability is recommended if performance of this material is in question.



Call Us Anytime With Questions About Your Application.

Toll-free: (800) 381-1733

Fax: (610) 252-6200

The new www.smooth-on.com is loaded with information about mold making, casting and more.



product
information

6S00 SERIES

HIGH PERFORMANCE ACRYLIC URETHANE
1.0, 2.8 AND 3.5 LBS/GAL VOC

Cardinal's 6S00 series is a high performance two component low VOC solvent borne Acrylic Polyurethane intermix system designed specifically for the sign paint industry. The system uses bright clean exterior grade pigments with excellent weathering properties. Chemical resistance, flexibility, abrasion resistance and excellent weathering are the key properties. The coating can be applied at three different VOC ranges; 1.0, 2.8 and 3.5 lbs/gal by changing the hardeners and reducers. A system to meet all VOC needs.

TYPICAL USES:

- Sign Industry for use on plastics and metals
- Intermix systems
- Outdoor applications
- General Industrial

BENEFITS:

- Versatile VOC ranges
- Excellent chemical and solvent resistance
- Meets SCAQMD rule 1145
- Excellent Weathering
- Pantone color reference code
- RoHS / WEEE compliant

TYPE: Solvent based Acrylic Polyurethane.

COMPONENTS: Two.

COLOR: Full range including Pantone and Fed. Std.

GLOSS: Full range.

COVERAGE: At 1.0 mil DFT, 100% transfer efficiency(TE)

Mixed paint, 1.0 lbs/gal : 592 ft²/gal.

Calculation: 1604 ft²/gal x % volume solids x TE ÷ DFT

MIX RATIOS & VOC INFORMATION: (Full gloss and semi gloss)

Paint	6SLVH Hardener	6SHVH Hardener	HP-439 Exempt reducer	1600-02 VOC Reducer	VOC lbs/gal
3 Parts	1 Part	-	1 Part	-	1
3 Parts	1 Part	-	-	1 Part	2.8
3 Parts	-	1 Part	-	1 Part	3.5

VOLUME SOLIDS:

6S00 base.....45-55%
6S hardener40%
Mixed with reducer.....35-41%

FLASH POINT: > 4 °F TCC

VISCOSITY: Will vary depending on color and gloss at a given VOC. At 1.0 lbs/gal, most colors will be in the 25"-35" #2 Zahn range.

SPRAY-ABLE POT LIFE: 1-2 hours accelerated and 2-3 hours not accelerated at 1.0 lbs. VOC/gal

RECOMMENDED DFT: 1.5 – 2.5 mils (depending on color)

APPLICATION CONDITIONS:

- Temperature- Apply coating within the range 55-100 F
- Relative Humidity- not recommended to apply in conditions greater then 85%
- Substrate temperature- 5° above the dew point and a minimum of 55°F

If coating is not applied within these conditions then the cured coating properties may be representative.

EQUIPMENT:

- Conventional- 40-50 psi / 0.055 fluid tip
- HVLP- 10 psi at air cap/ 0.055 fluid cap
- Pressure pot- 10-15 psi/ 0.046 fluid cap

SHELF LIFE: 1 year from date of manufacture in factory sealed container.

DRY TIMES:

AIR DRY (1.5 mil dft, 75 F @ 50% RH)	
Dust free	15 min.
with 1oz/gal EL-005 accelerator	15 min.
Dry to touch	45 min.
with 1oz/gal EL-005 accelerator	30 min.
Dry to recoat	30 min.
with 1oz/gal EL-005 accelerator	20 min.
Dry to handle	90 min.
with 1oz/gal EL-005 accelerator	60 min.

FORCE DRY (1.5 mil, 180F)	
Dry to touch	45 min.
with 1oz/gal EL-005 accelerator	30 min.
Dry to recoat	30 min.
with 1oz/gal EL-005 accelerator	20 min.
Dry to handle	90 min.
with 1oz/gal EL-005 accelerator	60 min.
Allow the coating to flash for 20-30 minutes before placing in the oven to prevent solvent popping.	
Do not expose coating to temperature greater that 190F	

LIST OF BASES & CLEARS:

Semi Gloss	Color	Gloss
6S03-01	Jet Black	6S09-01
6S03-08	Lamp Black	6S09-08
6S03-10	White	6S09-10
6S03-23	Green shade yellow	6S09-23
6S03-26	Red shade yellow	6S09-26
6S03-27	Yellow oxide	6S09-27
6S03-28	Trans. Yellow oxide	6S09-28
6S03-31	Red oxide	6S09-31
6S09-32	Trans. Red oxide	6S09-32
6S03-33	Yellow shade red	6S09-33
6S03-34	Blue shade red	6S09-34
6S03-38	Magenta	6S09-38
6S03-39	Violet	6S09-39
6S03-42	Green shade blue	6S09-42
6S03-43	Red shade Blue	6S09-43
6S03-51	Green	6S09-51
6S03-60	Orange	6S09-60
6S23-83	Sparkle silver	6S09-83
6S23-92	fine silver	6S09-92
6S23-98	medium silver	6S09-98
6S73-1	Clear	6S79-1
6S73-3010	Anti Tarnish Clear	6S79-3010

(Continued on page 2)

6S00- SERIES

PHYSICAL PROPERTIES: All testing conducted on primer sanded Aluminum and steel panels that were air dried for seven days at 75F@50%RH.

TEST	METHOD	PARAMETERS	RESULT
Hardness	ASTM D3363	Pencil	2H
Abrasion	ASTM D4060	CS 17, 2 Kg, 1000 Cycles	Less than 100 mg
Adhesion	ASTM D3359	Cross-hatch tape	0% failure
Flexibility	ASTM D1737	1/8" mandrel	No cracking
Salt Spray	ASTM B117	2000 hours	No effect
UV Resistance	ASTM G53	2000 hours QUV A	> 90% gloss retention
Impact	ASTM D2794	Direct Reverse	140 Direct, 80 Reverse
Humidity	ASTM D2247	500 hrs	No effect
Solvent Resistance	ASTM D4752	MEK 100 rubs	No effect
		IPA 200 rubs	No effect
		A – IPA, hydrogen peroxide, 409®, toluene, hydrochloric acid, textile spirits, amyl acetate, trichloroethylene, methanol, ethylene dichloride, lacquer thinner, xylene, ethanol, ammonia, tap water, Lanolin lotion, coffee, tea.	
		B – Acetone, MEK.	
		C – 50% sulfuric acid, 2.5N sodium hydroxide	
Chemical & Stain Resistance	ASTM D1308 30 min. spot	A: No effect	
		B: Slight dulling	
		C: Moderate effect	
		D: Discolored & softened	

RECOMMENDED COATING SUBSTRATE SYSTEMS:

ALUMINUM:

Prep

- Abrade surface with 220 or 400 grit sandpaper.
- Clean with W-500A or W-303A metal cleaning solution.

Primer

- 7760-10 epoxy primer (2-3 dry mils/ 6-7 wet mils)
- 7260-4702 Fast dry primer (2-3 dry mils/6-7 wet mils)
- 6460-4257 Polyester Spray fill (2-3 dry mils/ 4-5 wet mils)
- 7065-10 High build epoxy (2-3 dry mils/ 4-5 wet mils)
- 4860-52 Etch primer (0.2-0.5 dry mils/ 5-10 wet mils)

Adhesion Promoter for clear coating Aluminum

- SSAP-100 Metal adhesion promoter (0.15-0.30 dry mils/ 2-4 wet mils)

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)
- 6S00 series semi or gloss clear (2.0 dry mils)

STEEL:

Prep

- Abrade surface with 220 or 400 grit sandpaper.
- Clean with W-500A or W303A metal cleaning solution.

Primer

- 7760-10 epoxy primer (2-3 dry mils/ 6-7 wet mils)
- 7260-4702 Fast dry primer (2-3 dry mils/6-7 wet mils)
- 6460-4257 Polyester Spray fill (2-3 dry mils/ 4-5 wet mils)
- 7065-10 High build epoxy (2-3 dry mils/ 4-5 wet mils)
- 4860-52 Etch primer (0.2-0.5 dry mils/ 5-10 wet mils)

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)

BRASS/COPPER:

Prep

- Once substrate is polished spray with W-900 anti tarnish solution prior to coating

Adhesion Promoter

- SSAP-100 Metal adhesion promoter (0.15-0.30 dry mils/ 2-4 wet mils)

Topcoat

- 6S00- series anti-tarnish clear coats 6S73-3010 and 6S79-3010 (2.0 dry mils)

GLASS:

Prep

- Clean surface of glass with glass cleaner

Prime

- 7260-4702 Fast dry primer (1.5-2.0 dry mils/3-6 wet mils). Not compliant to SCAQMD rule 1145.

Adhesion Promoter

- W-805-A glass adhesion promoter (part A).
- W-805-B glass adhesion promoter (part B).

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)
- 6S00 series semi or gloss clear (2.0 dry mils)

PLASTICS: Polycarbonate, Polyurethane, ABS, Acrylic, PVC & TPO.

Prep

- If necessary remove any mold release with Cardinal W-502P plastics cleaner or acetone if permitted.
- Light sanding with a 400 grit sandpaper will help adhere to difficult substrates.

Prime

- 6760-E12426 Acrylic primer (1.5-2.0 dry mils/ 3-6 wet mils). Compliant to SCAQMD rule 1145.
- 7260-4702 Fast dry primer (1.5-2.0 dry mils/3-6 wet mils). Not compliant to SCAQMD rule 1145.
- 6460-4257 Polyester spray fill primer (1.5-2.0 dry mils/ 2-4 wet mils). Not compliant to SCAQMD rule 1145.

Adhesion Promoter

- W-700A plastics adhesion promoter for polyolefin type plastics
- SSAP-200 tie coat adhesion promoter for difficult to adhere plastics.

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)
- **NOTE: check adhesion of primer or adhesion promoter before top coating.**

WOOD:

Prep

- Sand surface with 220 or 400 grit sandpaper

Prime

- 6760-E12426 Acrylic primer (2-3 dry mils/ 3-6 wet mils)
- 6460-4525 Polyester spray fill primer (1.5-2.0 dry mils/ 2-4 wet mils).

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)
- 6S00 series semi or gloss clear (2.0 dry mils)

MASONRY:

Prep

- Acid wash surface and allow to dry before coating

Prime

- 7760-10 epoxy primer (2-3 dry mils/ 6-7 wet mils)
- 7260-4702 Fast dry primer (2-3 dry mils/6-7 wet mils)
- 6460-4525 Polyester Spray fill (2-3 dry mils/ 4-5 wet mils)
- 7065-10 High build epoxy (2-3 dry mils/ 4-5 wet mils)

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)

FIBERGLAS:

Prep

- Abrade surface with 220 or 400 grit sandpaper.
- Clean with W-502P metal cleaning solution.

Primer

- 6760-E12426 Acrylic primer (1.5-2.0 dry mils/ 3-6 wet mils). Compliant to SCAQMD rule 1145.
- 7260-4702 Fast dry primer (1.5-2.0 dry mils/3-6 wet mils). Not compliant to SCAQMD rule 1145.
- 6460-4525 Polyester spray fill primer (1.5-2.0 dry mils/ 2-4 wet mils). Not compliant to SCAQMD rule 1145.

Topcoat

- 6S00 series semi or gloss pigmented (1.5-2.5 dry mils depending on color)

ADDITIONAL PRODUCT INFORMATION:

REDUCERS FOR 6S00-SERIES

- 1600-01 fast reducer
- 1600-02 medium reducer
- 1600-03 slow reducer
- HP-439 Exempt reducer

ADDITIVES TO COMPLIMENT 6S00-SERIES

- 6SFP-100 zero VOC flattening paste
- EL-005 Accelerator
- 6SLA-100 Anti crater additive
- SSPE Pot life extender

For Health information refer to Material Safety Data Sheet

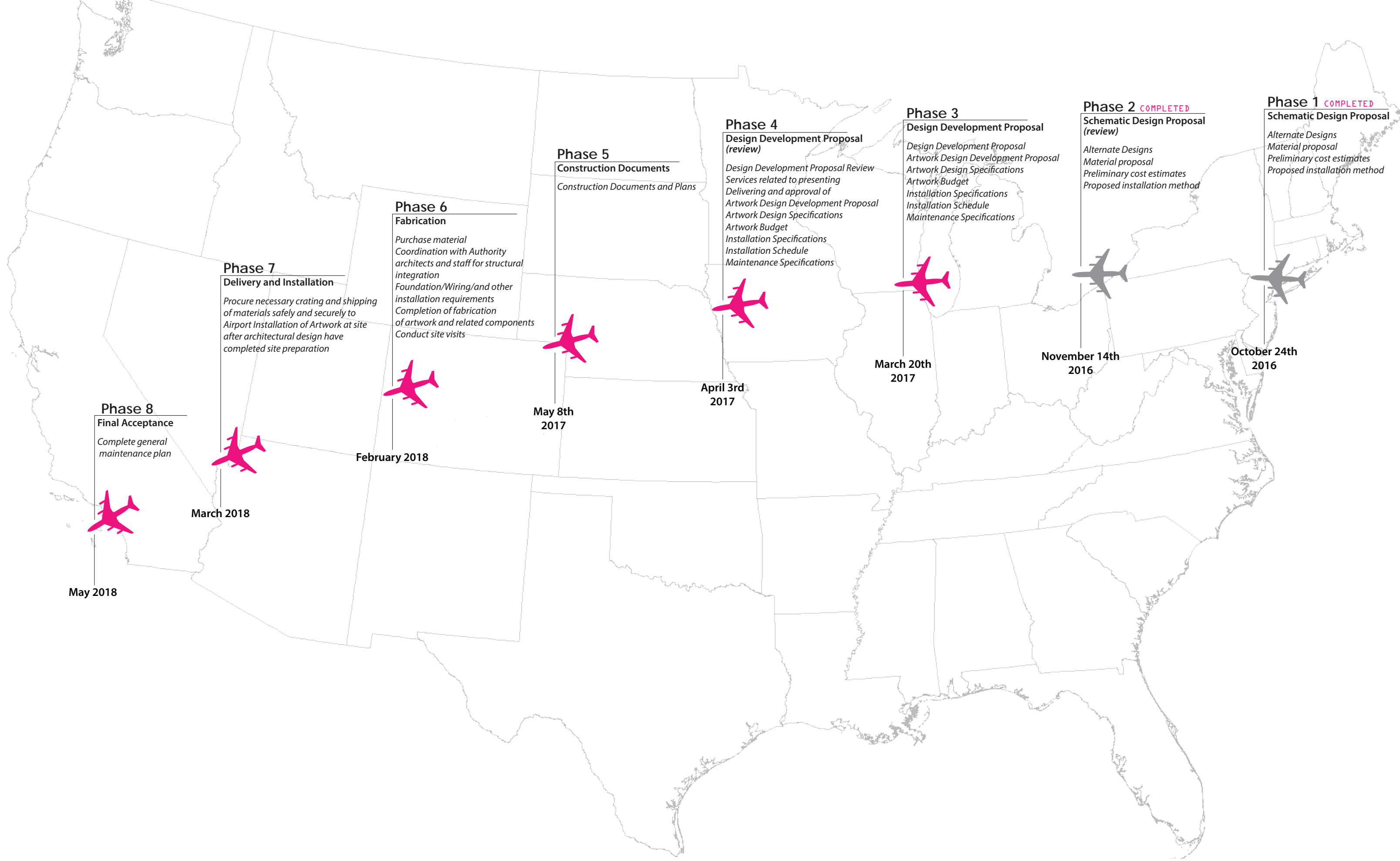
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G12TL

So. El Monte, CA 1329 Potrero Ave. 91733 (323) 283-9335 (626) 444-9274 Fax (626) 444-0382

www.cardinalpaint.com





AGR 210031 0S
TOTAL PROJECT BUDGET
550,000

FORMATION ARTWORK BUDGET

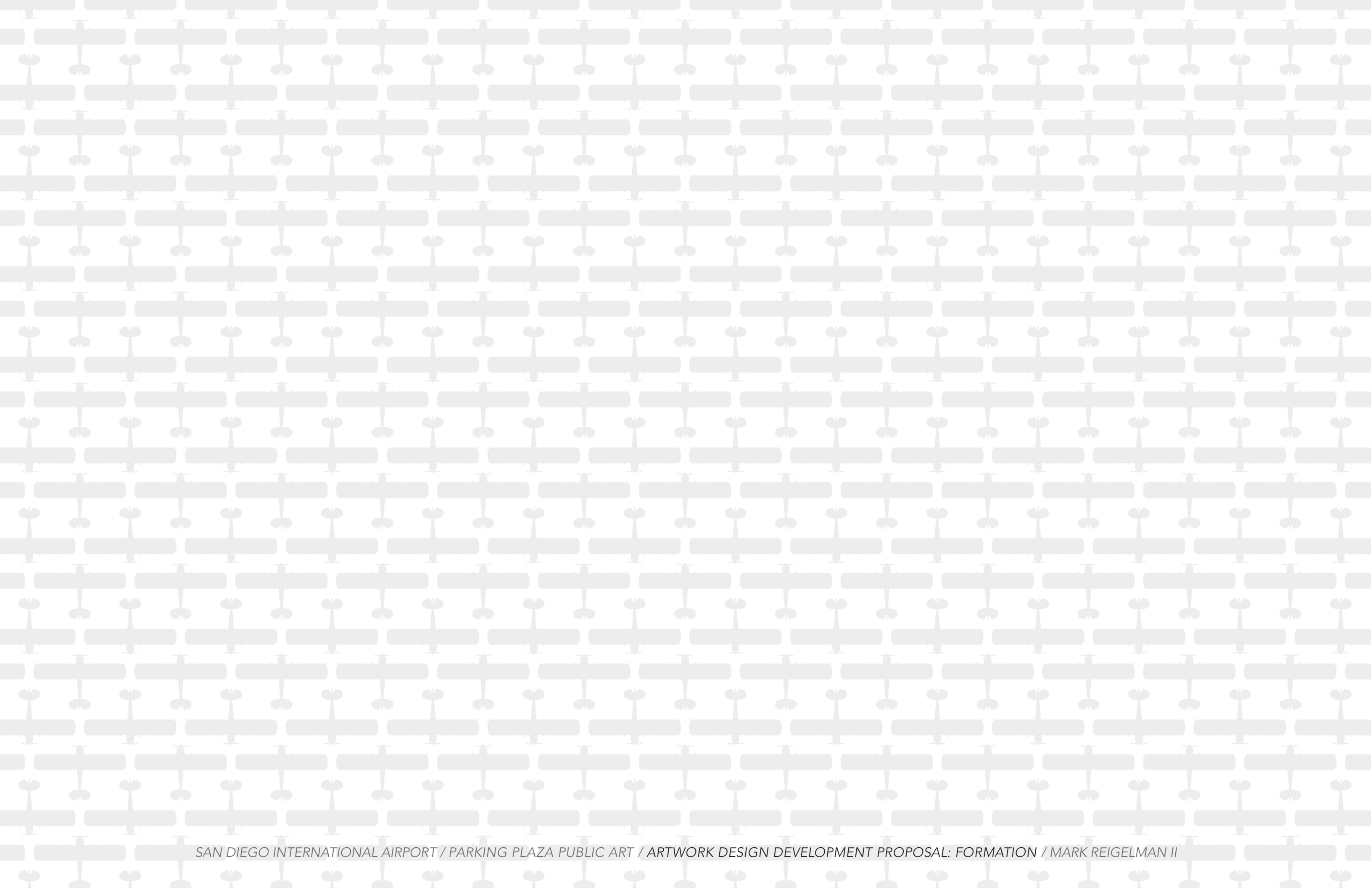
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STRUCTURAL SUPPORT COMPONENTS		
TOP CONNECTION		
MATERIALS	2,850	
FABRICATION/INSTALLATION	3,500	
SUBTOTAL PER SITE-----	6,350	
SUBTOTAL FOR 3 SITES-----	19,050	
CENTRAL CONNECTION		
MATERIALS	3,150	
FABRICATION/INSTALLATION	3,500	
SUBTOTAL PER SITE-----	6,650	
SUBTOTAL FOR 3 SITES-----	19,950	
BASE CONNECTION		
MATERIALS	4,800	
FABRICATION/INSTALLATION	4,000	
SUBTOTAL PER SITE-----	8,850	
SUBTOTAL FOR 3 SITES-----	26,550	
MISC EXPENSES		
RAILING-----	N/A	
LIGHTING-----	N/A	
COST COVERED BY AIRPORT		

ARTIST FEE		
OPERATIONAL EXPENSES, SCHEMAT- 110,000		
IC, DEVELOPMENT, CONSTRUCTION		
DOCS, COORDINATION & SUPERVISION		
SUBTOTAL-----	110,000	
TRAVEL		
PROJECT MEETINGS/SITE VISITS X6	1,200	
SUBTOTAL-----	6,000	
RESEARCH & DESIGN PHASE 1		
PROTOTYPING/SAMPLES	1,550	
CONSULTANT/3D MODELING	3,500	
SUBTOTAL-----	5,000	
FRONT END		
STRUCTURAL ENGINEERING	16,000	
ARCHITECT MATERIAL REPORT	1,000	
MATERIAL REPORT SUBMISSION	2,000	
CITY PERMITS	5,000	
SUBTOTAL-----	23,000	
CONTINGENCY		
SUBTOTAL-----	5,000	
TOTAL-----		
	150,000	

FABRICATION PREPARATIONS		
COORDINATION & SUPERVISION	17,000	
STUDIO & OPERATIONAL EXPENSES	8,000	
TRAVEL	7,250	
FABRICATION		
SHOP DRAWINGS	5,000	
HARDWARE/INSERTS	4,500	
MATERIAL RESEARCH/PROTOTYPES	12,000	
CASTING/ASSEMBLY PLANES - 225	56,250	
250 PER PLANE		
PRIME/PAINT	13,500	
60 PER PLANE		
PACK/CRATE/DELIVER	6,000	
SUBTOTAL FOR 1 SITE-----	97,250	
SUBTOTAL FOR 3 SITES-----	291,750	
INSTALLATION		
SITE PREP	2,500	
MATERIALS	2,500	
INSTALLATION	15,000	
EQUIPMENT RENTAL	2,000	
SUBTOTAL FOR 1 SITE-----	22,000	
SUBTOTAL FOR 3 SITES-----	66,000	
CONTINGENCY		
SUBTOTAL -----	10,000	
TOTAL -----		
	400,000	







ARRIVE, DEPART,
BE INSPIRED.

Inter-Office Communication

Date: March 20, 2017

To: FILE

From: **Evaluation Panel** — Amy Landesberg (Artist), Sam Mellon (Principal, Micronaut), Ron Miriello (Principal, Miriello brand expression), and Sarah Trujillo-Porter (Associate Director, Quint Gallery)

Copy: Thella Bowens, President/CEO

Subject: Evaluation Memo for: Call for Artist – RFQ
FIS Glass Partition Wall

Background: The Authority issued the Request for Qualifications for the Federal Inspection Services Facility (FIS) Public Art Projects on January 6, 2017. The RFQ included two unique opportunities for the FIS: the Glass Partition Wall Artwork and Atrium Suspended Artwork. As usual, notice of the business opportunity was made in the *Daily Transcript*, and the Authority's Website. Public Notices were sent to 900 potential Respondents in addition to being distributed through prominent public art channels including Forecast Public Art, PublicArtist.org, and Americans for the Arts' Public Art Network Listserv. A pre-submittal meeting was held on January 24, 2017 and attended by 12 artists. 67 responsive statements of qualifications were received on February 8, 2017; 29 for the Glass Partition Wall Artwork and 38 for the Atrium Suspended Artwork.

Description of the Candidates:

- 1) **Amy Ellingson** — Amy Ellingson is a San Francisco-based artist whose large-scale, immersive, formally abstract works evoke computer and genetic codes and are rooted in the history of abstraction. The panel was impressed with Amy's professionalism and her ability to articulate the conceptual priorities of her practice. While they appreciated the ambitious nature of her proposal, they felt that her work did not maintain the same potency when translated from paint to glass, and that it lacked strong relevance to the site.
- 2) **Hood Design** — Hood Design is an Oakland-based art and design firm led by Creative Director Walter Hood, whose work emerges from an interest in the everyday patterns and practices that play out in

the public realm. The panel appreciated Hood’s demonstrated commitment to community engagement in creating his work and recognized tremendous potential for the San Diego community to be impacted by and involved in the development of his proposed project. They noted the storytelling element inherent within his proposal would appeal to a diverse audience and also commented that his concept represented the most original response thematically to San Diego and the region. The panel resolved that he was the most qualified artist for this project.

3) Catherine Wagner – Catherine Wagner is a San Francisco-based artist whose process entails transforming archetypes of society into conceptual artworks that investigate the construction of culture. The panel felt that Wagner’s interview demonstrated a high level of technical competence, consistency of work, and experience managing projects of similar scale. Despite her considerable experience and ability, the panel argued that Wagner’s conceptual proposal lacked a clearly defined and compelling conceptual intent.

Recommendation: Approve the Panel’s recommendation for Hood Design to receive a commission for the Glass Partition Wall public art opportunity.

Firms	Panelist 1	Panelist 2	Panelist 3	Panelist 4	Total	Final Rank
Amy Ellingson	3	3	3	2	11	3
Hood Design	1	1	1	1	4	1
Catherine Wagner LLC	2	2	2	3	9	2

Combined Scores	SB Preference	Quality, creativity, and strength of proposal	Appropriateness of materials	Ability to communicate effectively	Flexibility in approach	Total
Amy Ellingson	0	910	850	640	480	2880
Hood Design	0	1400	1000	780	780	3960
Catherine Wagner LLC	0	1085	875	720	620	3300

FIS ARTIST SELECTION PANEL

VOTING PANEL

Amy Landesberg

Artist

al@amylandesberg.com

Sam Mellon

Principal

Micronaut

sammellon@gmail.com

Ron Miriello

Principal

Miriello brand expression

ron@miriello.com

Sarah Trujillo-Porter

Associate Director

Quint Gallery

sarah@quintgallery.com

ADVISORY LIAISONS

Ben Fyffe

Deputy Director

City of El Paso Museum & Cultural Affairs

fyffebe@elpasotexas.gov

Michael Soriano

Owner

Onairos Design

m.soriano@cox.net

Joey Herring

Arts Program Coordinator, Vision, Voice & Engagement

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Lauren Lockhart

Arts Program Manager, Vision, Voice & Engagement

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Alan Parker

Senior Purchasing Analyst, Procurement

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Rajeev Tillu

Project Manager, Facilities Development Department

rtillu@san.org

AIRPORT AUTHORITY STAFF

Chris Chalupsky

Senior Manager of Arts & Community Partnerships, Vision, Voice & Engagement

cchalpus@san.org

Karla Cook

Arts Program Coordinator, Vision, Voice & Engagement

kcook@san.org

FEDERAL INSPECTION SERVICES FACILITY PROPOSED PUBLIC ART OPPORTUNITIES

Background & Project Overview: SDIA has experienced rapid growth in international arrivals in recent years as a result of free trade agreements and airline joint ventures. Further, advances in aircraft technology have broadened San Diego's opportunities for international air service. As prospective airlines look to add San Diego to their international networks, it is vitally important that SDIA has adequate facilities to accommodate this growth. It is also important from an economic standpoint that San Diego capitalize on future opportunities for international growth. In light of the increased international arrival activity expected in 2017 and anticipated expansion of international air service from 2018 onwards, SDIA will need a new reconceived FIS that: adds greater flexibility; increases FIS capacity; expands processing areas; adds a second baggage reclaim device and more queuing space in the lower level customs hall; and utilizes the newest processing efficiencies introduced by the Customs and Border Protection ("CBP") over the next year.

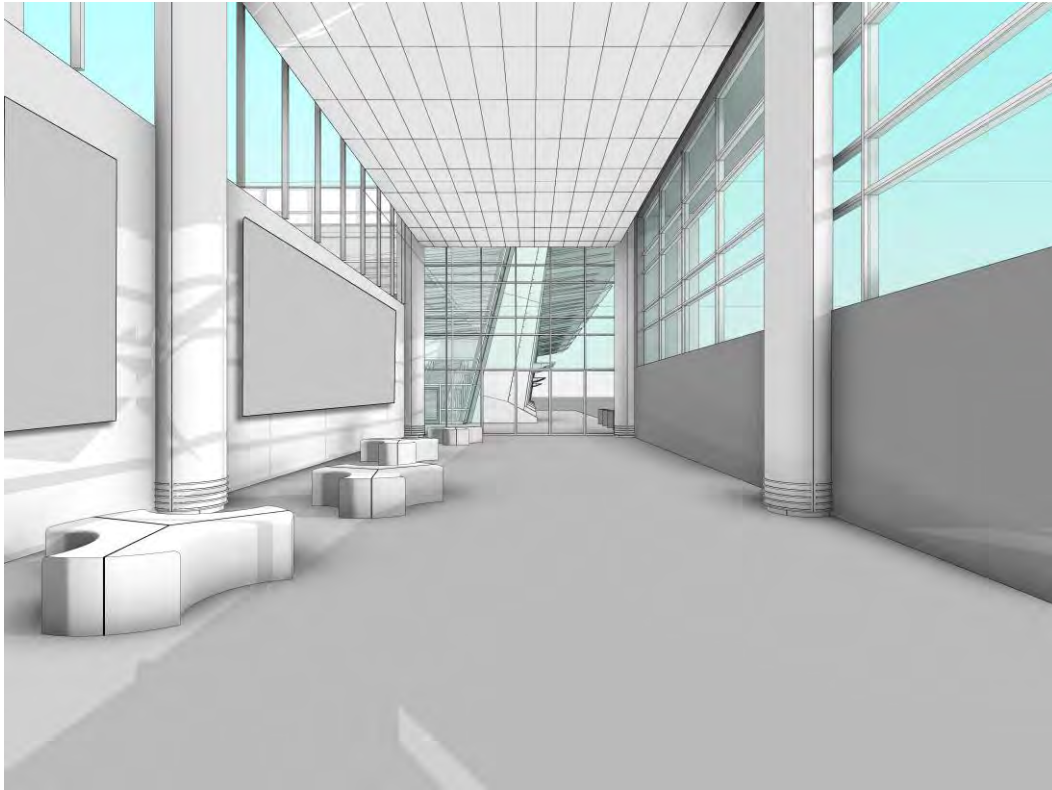
ARTWORK OPPORTUNITY DESCRIPTIONS

1. Glass Partition Wall Artwork: There is an opportunity for an artist or artist team to design, fabricate and install an art glass treatment within an approximately 270' long by 13' high partition wall along the south edge of the baggage claim hall of the FIS facility. The glass artwork must be a functionally-integrated architectural element that brings color and vibrancy to the site while also acting as a translucent screening device. The artwork design may be composed of abstract elements or feature narrative content that unfolds across the width of the wall. The artwork will be visible from both the interior of the baggage claim hall and the exterior curbside area, particularly when illuminated at night. The imagery that comprises the design should reflect a cohesive theme or approach.

The precise detail and coordination of integrating the art with the Customs and Border Protection requirements will be confirmed through close collaboration with the Design Team.



2. Atrium Suspended Artwork: There is an opportunity for an artist or artist team to design, fabricate and install a suspended artwork within the “meeter/greeter” lobby of the FIS facility. The meeter/greeter area is where friends and loved ones await and unite with arriving international passengers. The artwork design should be light and airy, and communicate a sense of welcome and embrace reflective of the function of the site. The selected artist may consider subtly activating the work with analog kinetic features or including integrated lighting elements. The artwork must be composed of high quality and durable materials that require minimal maintenance in this high traffic area.



Project Budgets: Public Art project budgets are contingent upon Board approval of the FIS project and corresponding proposed budget.

Glass Partition Wall Artwork Estimated Budget: \$900,000

Atrium Suspended Artwork Estimated Budget: \$250,000

STATEMENT OF QUALIFICATIONS

GLASS PARTITION WALL ARTWORK

WALTER HOOD, CREATIVE DIRECTOR
HOOD DESIGN STUDIO, INC.
3016 Filbert Street Studio 2
Oakland CA 94608
510 595 0688
hooddesign@wjhooddesign.com

Walter Hood is the Artist responsible for primary communication with the Authority regarding the Artist's SOQ and is authorized to execute the Authority's artist proposal agreement and artist agreement.

Hood Design Studio, Inc. is the legal name of our business.

We acknowledge that the Artist does not take exceptions to Authority's artist proposal agreement nor the artist agreement.

LETTER OF INTEREST

To Whom It May Concern,

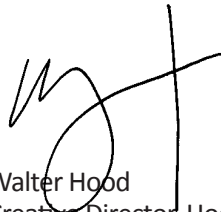
San Diego Airport is built on land that has changed throughout history. The speed of the airplanes, as they curve into alignment with the airport's runway, contrasts with the historic, gradual ebb and flow of earth and water. Once, it was the San Diego River Delta. Then the river was diverted, and the area became marshland. Dredged and filled in, the marsh has transformed into today's commercial airport. The convergence of these patterns of ecological, infrastructural, and technological movement can offer much in the way of inspiration for this art installation.

Hood Design's portfolio represents the breadth of experience necessary to realize such a project. Hood Design, out of Oakland, CA, has engaged public art for over two decades. Our art practice emerges from our interest in the everyday patterns and practices that play out in the public realm. We would approach the glass partition wall as we have approached every public art commission: first establishing a deep historical, social, and ecological understanding of the site and from that understanding deriving art forms that speak to the site's context. Examples of this approach in practice include the Powell Street Promenade, whose aluminum bands inspire the trolley tracks running parallel down the street's center. Coastlines form and material recall the sandstone cliffs along Southern California's Coast. 7th Street's gateway and blue dancing lights mark the neighborhoods history as a center for black culture, and jazz and blues.

Hood Design has worked with both private and public sector clients, leading design/build teams on projects such as the Coastlines sculpture trail in Wilmington, CA (where we worked with the Port of Los Angeles, Sasaki and Associates, local stakeholders and fabricators), the 7th Street Gateway in Oakland, CA (where we worked with the City of Oakland, local community members, various stakeholders, and fabricators), and Powell Street Promenade in San Francisco (where we worked with Audi, Venables, Bell & Partners, the City of San Francisco, and other local stakeholders). We are familiar working with a range of materials including stone, various metals, acrylic and glass, and have incorporated dynamic lighting and water elements into numerous projects.

We look forward to the possibility of working with you on this project, and thank you for considering our qualifications.

Sincerely,

A handwritten signature in black ink, appearing to be 'Walter Hood', written over a light blue grid background.

Walter Hood
Creative Director, Hood Design Studio Inc.
3016 Filbert Street Studio 2
Oakland, CA 94608



Project with budget greater than \$500,000



Project with budget greater than \$500,000



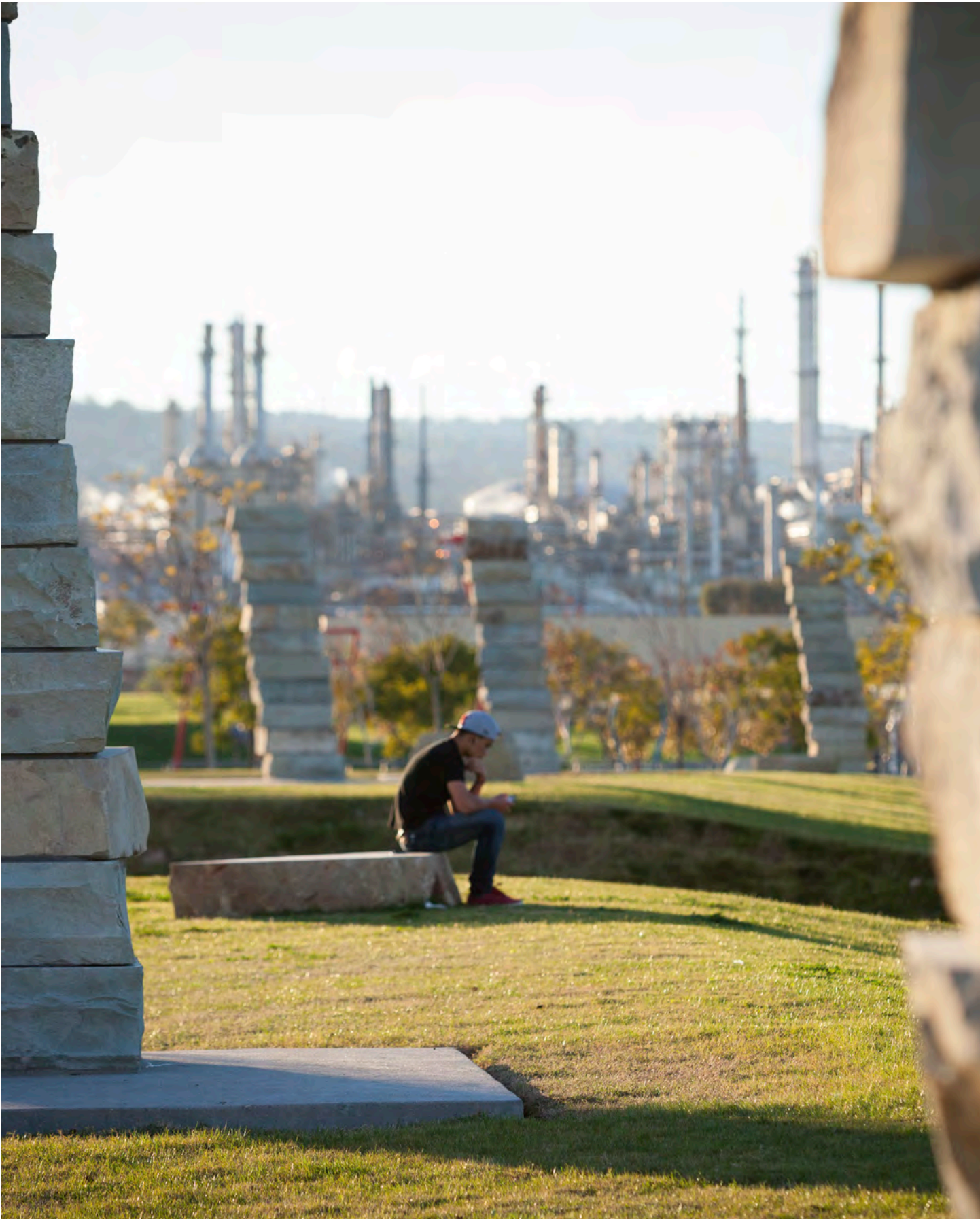
Project with budget greater than \$500,000



Project with budget greater than \$500,000



Project with budget greater than \$500,000











ANNOTATED IMAGE LIST

Images 1-3 (p. 3-5)

7TH STREET TRANSIT VILLAGE***

Oakland, CA | 2012

Media: Steel and lights

Budget: \$1.6 Million USD

Role: Lead Artist

Client: City of Oakland

A line of “dancing lights”, recalling the neighborhoods once prominent Jazz/Blues culture, lead pedestrians and vehicles towards the bus stop and BART station. An entry marker was proposed that would related the neighborhood’s history as a railroad development to its new life as a pedestrian transit and light rail hub in West Oakland. Throughout the community outreach process, area residents expressed a desire for a gateway structure to be emblematic of the cultural context of their neighborhood. The design employs pixelated images of the faces of prominent African American heroes, local and national. The gateway and dancing lights aim to create a destination that instills a sense of ownership among the West Oakland neighborhood, while mediating adverse impacts of transportation infrastructure and building upon its rich historical/cultural context.

Images 4-5 (p. 6-7)

POWELL STREET PROMENADE***

San Francisco, CA | 2012

Size: 3 City Blocks

Budget: \$1 Million

Role: Lead Artist

Client: Audi, Venables Bell & Partners

The Powell St. Promenade is an installation spanning two blocks of the busiest pedestrian thoroughfare in San Francisco. Funded by Audi, the Promenade is a 6’ extension of the existing city sidewalk and is made up of aluminum and wood grating. Strips of aluminum emerge from the grating and twist upward to create planters, benches and standing tables, mimicking the contours and framing of the 2012 A7 car. Parking was removed from the street, though the Trolley cars and private vehicles maintain access. The promenade offers refuge for passersby: an opportunity to sit, to drink coffee, to meet a friend before dinner, or to simply stand and people-watch while out of the way of the incessant flow of pedestrian traffic. The design is intriguing and inviting, as well as sustainable: the six PV towers on the promenade create the energy to power the lights along the walkway at night.

Images 6-7 (p. 8-9)

COASTLINES*

Wilmington, CA | 2014

Media: Sandstone

Budget: \$300,000 USD

Role: Lead Artist

Client: Port of LA

The Coastlines Wilmington Trail public sculpture reinterprets the water’s edge, now obscured from residents of the City of Wilmington by the Port of Los Angeles’ occupancy of the waterfront. A half-mile stretch of sandstone towers, marking a western ridge of the Sasaki Associates designed Wilmington Buffer Park, reference the coastal bluffs of San Pedro. Local sandstone slabs, stacking to form towers, cantilever slightly outward, creating variably angling forms that thrust 12 to 15 feet skyward. A north-south view emphasizes the towers’ rhythmic variation in height, while an east-west view aligns the tower’s angles to create the illusion of the coastal bluffs. On the tallest towers, two each on either end of the piece, misters spray water from between the sandstone block, referencing the gradual process of erosion and decomposition.

Image 8 (p. 10)

ABRAHAM LINCOLN BRIGADE*

San Francisco, CA | 2008

Media: Steel and onyx

Budget: \$400,000 USD

Role: Lead Artist

Client: City of San Francisco

The Abraham Lincoln Brigade is a permanent art installation that commemorates Americans who fought in the Spanish Civil War. The piece inspires movement: an active narration that motivates and directs observers to listen, understand, and act. The installation thereby becomes a theater of history in which any people could imagine themselves participating in the story of Americans so impassioned by their beliefs they gave their lives in the Spanish Civil War fighting against fascism. On three sides the site is surrounded by green park. The fourth edge is a busy pedestrian, train, and automobile boulevard, The Embarcadero. We are creating a space that links the viewer to the larger context of the city while offering space for contemplation at the same time. The elements of this monument are simple: red earth, a Spanish olive tree, a red stone wall and a wall of steel frames holding stone panels etched with battle scenes and soldier's faces.

Image 9 (p. 11)

FRAME/REFRAIN*

San Francisco, CA | 2015

Media: Steel

Budget: \$250,000 USD

Role: Co-Lead Artist

Client: Lennar Urban

Mildred Howard places an enlarged version of an antique Rococo bronze frame within the landscape of the Hunter's Point Shipyard. The frame captures Walter Hood's structure – "Refrain" – more than 100 yards downhill. Hood's three dimensional structure further explores interior/exterior duality and considers the space invoked by Howard's frame. The frame's sense of limits is expanded here to a limitless multiplicity of valued spaces and views. Together "Frame-Refrain" provide a point of contact between the worlds of public and private, bridging the brawny, industrial world of steel and concrete with the fragile treasures of art and antiques.

Image 10 (p. 12)

SYMBIOTIC VILLAGE*

Shenzhen, China | 2015

Media: Acrylic, plastic netting, mulberry plants, fish, water

Budget: \$15,000 USD

Role: Lead Artist

Client: Bi City Biennale of Architecture and Urbanism

Level of Participation: The Symbiotic Village explores relationships expressed within the urban typology of a Pearl River Delta water village, asking the question "how can we live with water?" Water village farmers nurtured the coexistence of mulberry trees, silkworms, and fish, reprocessing waste and producing crops. 70s and 80s industrialization and development altered or erased these coexistences. The Symbiotic Village considers this history, aquariums hang in nylon nets (metaphorically silk), a wall of mulberry trees grown under artificial light gesture towards the nurturing of silk worms, and attendees sew silk cocoons at a small table.

* Project completed within the past 10 years

*** Project completed within the past 10 years with a budget of \$500,000 or greater

WALTER J. HOOD, JR.
CREATIVE DIRECTOR, HOOD DESIGN STUDIO



Walter Hood is the Creative Director and Founder of Hood Design Studio in Oakland, CA. He is also a professor at the University of California, Berkeley and lectures on professional and theoretical projects nationally and internationally. Hood Design Studio is tripartite practice, working across art + fabrication, design + landscape, and research + urbanism. This breadth allows an understanding of each place in its scale and context. The resulting urban spaces and their objects act as public sculpture, creating new apertures through which to see the site's surrounding emergent beauty, strangeness, and idiosyncrasies. Walter and his work have been featured in publications including Dwell, The Wall Street Journal, The New York Times, Fast Company, Architectural Digest, Places Journal, and Landscape Architecture Magazine.

STUDIO

Creative Director
Hood Design Studio, Inc.
Oakland, CA | 1992 - present

EDUCATION

MFA | SAIC | 2010
MLA, MArch | UC Berkeley | 1989
B.S. LA | NCAT | 1981

ACADEMIC APPOINTMENTS

Professor | 1990 - present
Chair | 1998 - 2002
Department of Landscape Architecture UC Berkeley

David K. Woo Chair | UC Berkeley | 2013
Visiting Scholar | U of Karlsruhe | 2000
Visiting Scholar | GSD Harvard | 1995
Resident Instructor | ILAUD | 1991-1992

SELECTED AWARDS

Goldman Sachs Fellowship | 2011
USA Character Approved | NBC | 2011
AIA Collaborative Achievement Award 2011
Cooper-Hewitt National Design Award 2009
KQED Black History Month Award 2009
Oakland "Walter Hood Day" 2004
ASLA Research Award 1996

SELECTED PUBLICATIONS

"Consequences of Place" | A New Golden Age | Archipress 2016
"Diverse Truths" | Diversity and Design | Routledge 2015
"Bioline" | Chicago Makes Modern | U of Chicago Press 2012
"Reimagining Center Street" | Places Journal 2008
"Macon Memories" | Sites of Memory | Princeton Press 2001
Urban Diaries | Spacemaker Press 1997
Blues & Jazz Landscapes | Poltroon Press 1993

SELECTED WORKS

PUBLIC ART

"Street Trees"
"Oakland Oaks"
"Wall of Tears" Metro Art
"Frame / Refrain"
Memorial to African Ancestors
"Coastlines" Sculpture Trail
"Witness Walls" Civil Rights Sculpture
Powell Street "Promenade"
7th Street "Dancing Lights" + Gateway
"Shadowcatcher" Foster Memorial
"Curtain Call / Garden Passage"

INSTALLATION

"Mirage"
"Copabanas" Cooper Hewitt Museum
"Symbiotic Village" Bi-City Biennale
"Cite/Site"
"Pearl Street Feast" + "Fresh Windows"
"Canned Spinach" + "Garden Sculpture" OMCA
"Bio-line" Leaning Modern SAIC
"Revelatory Landscapes" SFMOMA

LANDSCAPE

OMCA Master Plan + Garden Design
"Freed" Sculpture + Green Valley Town Square
Wildlife Art Sculpture Terrace
New de Young Museum Gardens

URBANISM

Goldsboro ART Vision Plan
"Oasis/Oases" Artscapes

Detroit, MI | In Progress
Oakland, CA | In Progress
Santa Monica, CA | In Progress
San Francisco, CA | 2016
Charleston, SC | In Progress
Wilmington, CA | 2014
Nashville, TN | In Progress
San Francisco, CA | 2012
Oakland, CA | 2011
UVA, Charlottesville, VA | 2010
Hill District, Pittsburgh, PA | 2009

Opa Locka, CA | In Progress
New York, NY | 2016
Shenzhen, China | 2015
Opa-locka, FL | 2015
Philadelphia, PA | 2013 + 2014
Oakland, CA | 2010
Chicago, IL | 2009
Oakland, CA | 2001

Oakland, CA | In Progress
Nauck, Arlington, VA | In Progress
Jackson, WY | 2012
San Francisco, CA | 2005

Goldsboro, NC | 2016
Opa-locka, FL | 2015

REFERENCES

MOHAMMAD BARATI

Civil Engineer at City of Oakland
Public Work Agency, Engineering & Design
250 Frank Ogawa Plaza, Suite 4314
Oakland, CA 94612
510 238 7280
mnbarati@oaklandnet.com

Project:
7th Street Transit Village
Oakland, CA | 2004

JODY RASSELL

Public Art Advisor at Fine Arts Services LLC
222 S. Figueroa St. Apt 1514
Los Angeles, CA 90012
213 617 2217
213 617 1272

Project:
Coastlines
Wilmington, CA | 2014

DEBORAH J. FRIEDEN

Arts & Culture Consultant
Deborah Frieden and Associates
510 701 7071
deborah.friedan@gmail.com

Project:
Bay View Opera House
San Francisco, CA | 2016

de Young Museum Gardens
San Francisco, CA | 2005



“ . . . C A R R Y O N ”

WALL TYPES





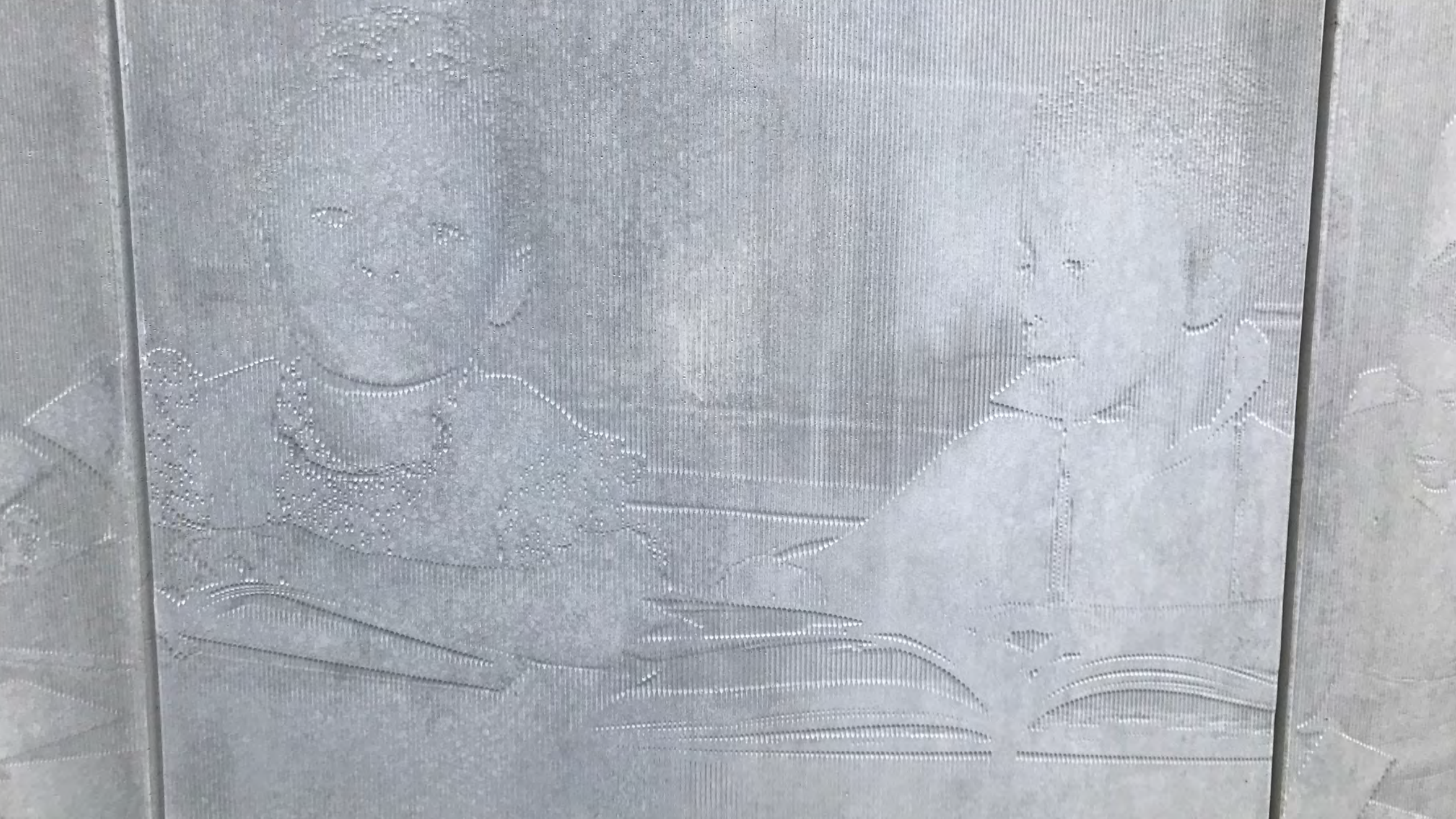












Carry On

San Diego Airport

The international arrival experience at country's airport is the first experience of a place's culture. "Carry On" is wall of light and color, produced by a serial pattern of a simple and familiar object, the carry-on bag. The wall is a scaled experience optically, working at various distances between the viewer and the object. Composed of three primary colors the wall is an abstract composition of 1001 bags. As the viewer moves closer the wall confirms that the object is indeed a carry-on bag and that it is an x-ray exhibiting what is inside.

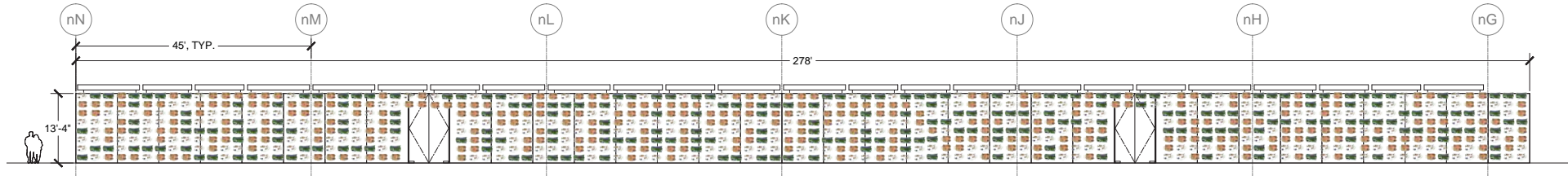
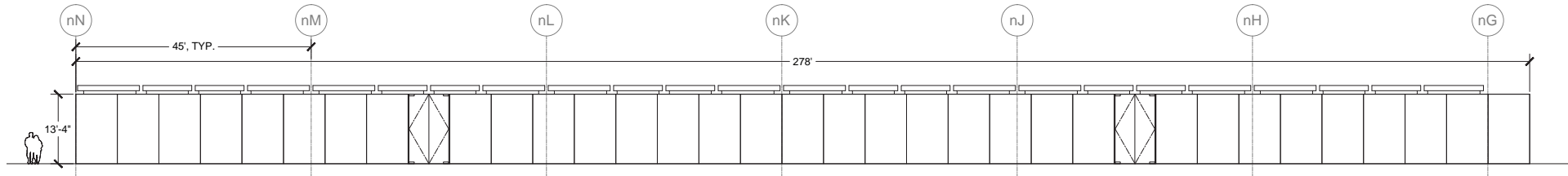
Composed of ½" Jumbo Sentry Glass, 96"X 180" with an opaque backing, Carry On is composed of three different screen prints that are photographed/copied to create a serial. Once printed they are each photographed with a full-scale objects that is usually not permitted for carry on due to size and material. The images are sandwiched between two ¼" sheets of glass.

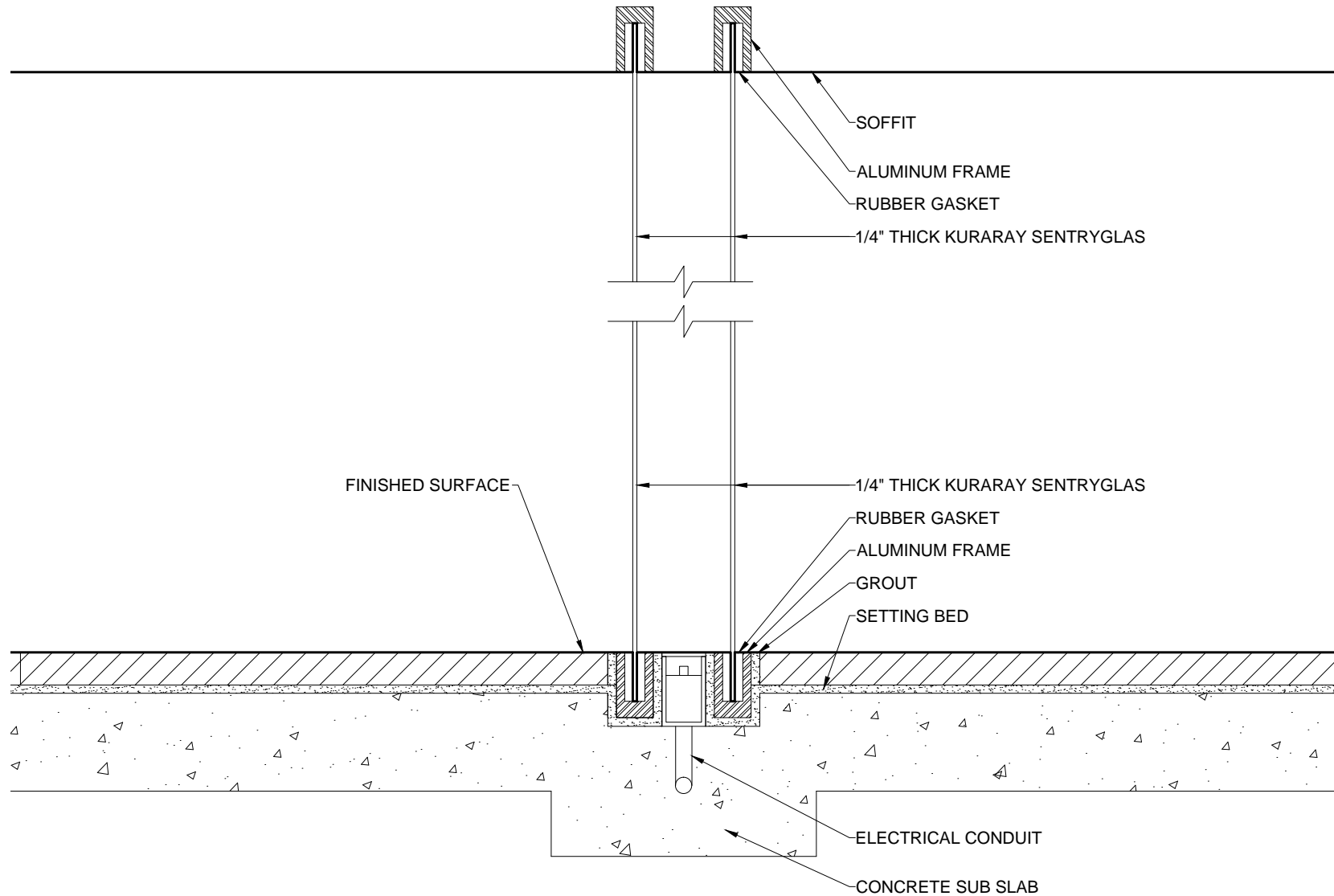
Carry On is a play on words...denoting an English phrase....it can have many meanings other than the bag.... I'm interested in the semiotics of the image and the word....and the idea of the x ray, that is seeing inside something. The word "carry on" is written in various languages throughout the wall piece suggesting other meanings and interpretations.

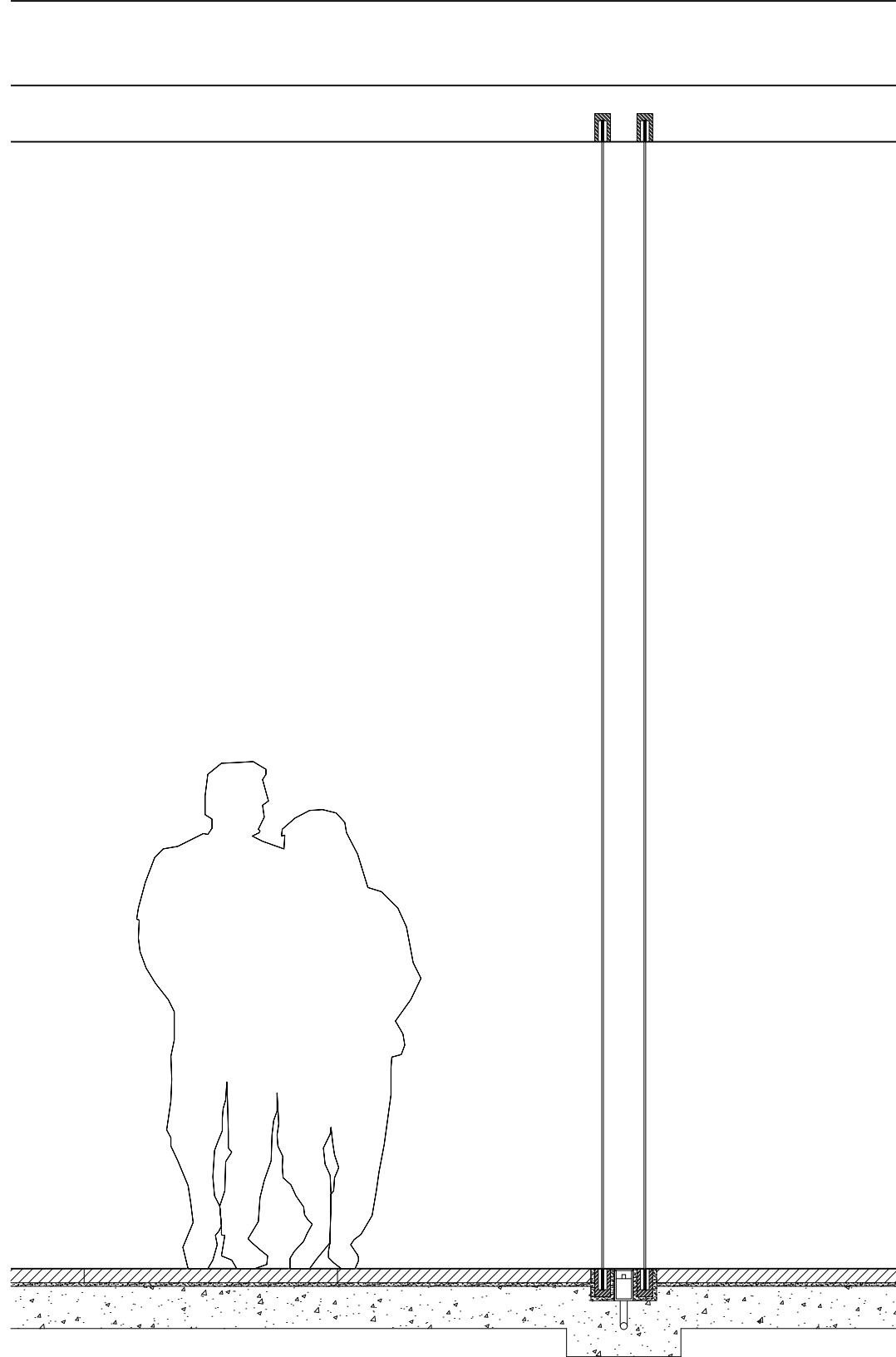
LED lighting is placed along the top and bottom of the wall and can be programmed to highlight/magnify the serial nature of the wall.















LIGHTING STRATEGIES



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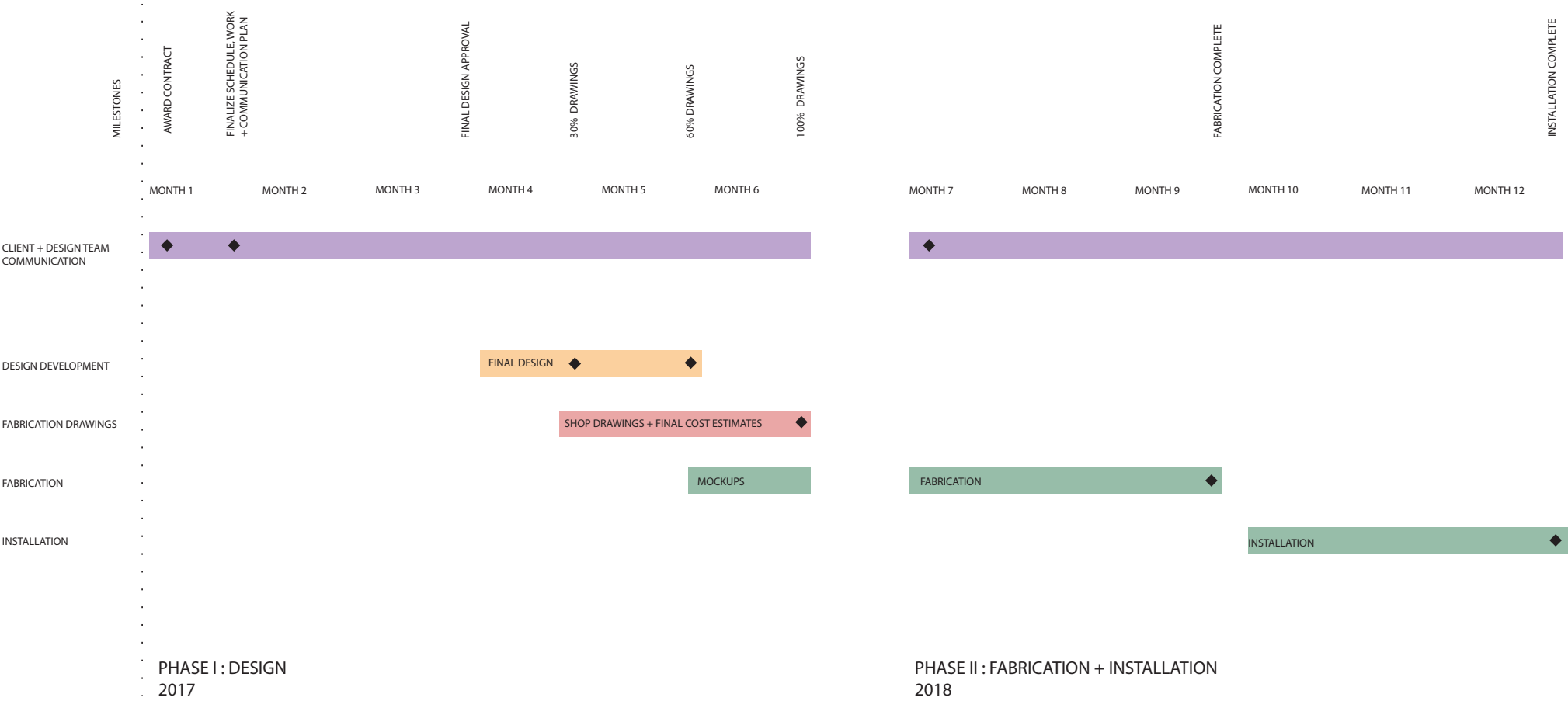
carry on



ARCHITECTURAL GLASS
GARDENA, CALIFORNIA

	CARRY ON / SAN DIEGO AIRPORT						
	Public Art Project						
	ESTIMATE OF PROBABLE CONSTRUCTION COST						
	15-Mar-17						
SECTION	ITEM DESCRIPTION	UNIT	QTY.	UNIT PRICE	TOTAL PRICE	SOURCE	NOTES
1	Imaging and Printing (silkscreen)		1,001.00	\$50.00	\$50,050		
2	LED lighting		285 LF	\$75.00	\$21,375		
055000	METAL FABRICATIONS						
1	Steel Frame/clips			LS	\$150,000		
2							
3							
4							
09000	FINISHES						
1	1/2" Jumbo Sentry Glass	SF	3,753.00	\$60.00	\$225,180		
	96"X180"						
	SUB TOTAL CONSTRUCTION				\$446,605		
	Mobilization (at 3% of total construction)				\$13,398		
	Contractor Mark Up 30%				\$133,982		
	Contingency (20%)				\$89,321		
	GRAND TOTAL				\$683,306		
	NOTE: This cost does not include artist fees						

PROPOSED SCHEDULE : SAN DIEGO PARTITION WALL



Inter-Office Communication

Date: March 20, 2017

To: FILE

From: **Evaluation Panel** — Amy Landesberg (Artist), Sam Mellon (Principal, Micronaut), Ron Miriello (Principal, Miriello brand expression), and Sarah Trujillo-Porter (Associate Director, Quint Gallery)

Copy: Thella Bowens, President/CEO

Subject: Evaluation Memo for: Call for Artist – RFQ
FIS Glass Partition Wall

Background: The Authority issued the Request for Qualifications for the Federal Inspection Services Facility (FIS) Public Art Projects on January 6, 2017. The RFQ included two unique opportunities for the FIS: the Glass Partition Wall Artwork and Atrium Suspended Artwork. As usual, notice of the business opportunity was made in the *Daily Transcript*, and the Authority's Website. Public Notices were sent to 900 potential Respondents in addition to being distributed through prominent public art channels including Forecast Public Art, PublicArtist.org, and the Public Art Network Listserv. A pre-submittal meeting was held on January 24, 2017 and attended by 12 artists. 67 responsive statements of qualifications were received on February 8, 2017; 29 for the Glass Partition Wall Artwork and 38 for the Atrium Suspended Artwork.

Description of the Candidates:

- 1) Aaron T. Stephan** – Portland, Maine-based artist Aaron T. Stephan's public art practice aspires to be responsive and catalytic; conceived as integral to the space but capable of generating new dialogues with the viewer with each repeated experience. The panel recognized Stephan's ability to effectively communicate his aesthetic priorities and approach, his experience with projects of comparable size and complexity, and his innovative, in-studio fabrication techniques. With regard to his conceptual proposal, the panel felt it offered the most compelling use of the space and presented unique experiences for viewers from both interior and exterior perspectives. The panel resolved that he was the most qualified artist for this project.

- 2) **Cliff Garten and Associates, Inc** – Cliff Garten, based in Venice, California, has developed an extensive body of work that aspires to engage the public visually, kinesthetically and functionally and which are conceived in response to the unique qualities and activities of their context. The panel noted that Garten’s interview demonstrated a high degree of professionalism, technical skill, and an ability to respond and adapt to stakeholder feedback. Despite promising source material, the panel argued that Garten’s proposed artwork failed to translate to this inspiration in an innovative way.
- 3) **Volkan Alkanoglu Design LLC** – Volkan Alkanoglu, a Cambridge, Massachusetts-based artist, creates public artworks using innovative technologies and fabrication methods that are inspired by the cultural, historical and technological characteristics of a site. While the panel acknowledged Alkanoglu’s precision in fabrication and the consistency between his conceptual designs and finished artworks, they argued that his conceptual proposal lacked relevance to both the airport site and the San Diego region.
- 4) **Xiaoman (Nova) Jiang** – Los Angeles-based artist Nova Jiang has developed a diverse body of work that engages the viewer in playful, participatory experiences, and which gives careful consideration to the historical, emotional, and functional aspects of a site. The panel praised Jiang’s clearly articulated conceptual approach, the originality of her practice, and her careful consideration of the anticipated experience of travelers in the space. Ultimately, the panel expressed concern that her conceptual proposal required refinement and failed to command the space effectively.

Recommendation: Approve the Panel’s recommendation for Aaron T. Stephan to receive a commission for the Atrium Suspended public art opportunity.

Final Rank	Panelist 1	Panelist 2	Panelist 3	Panelist 4	Total	Rank
Aaron T Stephan	3	1	1	1	6	1
Cliff Garten and Associates, Inc	2	3	4	2	11	3
Volkan Alkanoglu Design LLC	4	4	3	3	14	4
Xiaoman (Nova) Jiang	1	2	2	4	9	2

Combined Combined Scores	SB Preference	Quality, Creativity and Strength of Conceptual Proposal	Appropriateness of materials	Ability to communicate effectively	Flexibility in approach	Total
Aaron T Stephan	0	1295	900	780	640	3615
Cliff Garten and Associates, Inc	0	1050	800	620	560	3030
Volkan Alkanoglu Design LLC	0	945	750	560	480	2735
Xiaoman (Nova) Jiang	0	1225	825	720	720	3490

FIS ARTIST SELECTION PANEL

VOTING PANEL

Amy Landesberg

Artist

al@amylandesberg.com

Sam Mellon

Principal

Micronaut

sammellon@gmail.com

Ron Miriello

Principal

Miriello brand expression

ron@miriello.com

Sarah Trujillo-Porter

Associate Director

Quint Gallery

sarah@quintgallery.com

ADVISORY LIAISONS

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Deputy Director

City of El Paso Museum & Cultural Affairs

fyffebe@elpasotexas.gov

Michael Soriano

Owner

Onairos Design

m.soriano@cox.net

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Alan Parker

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Rajeev Tillu

Project Manager, Facilities Development
Department

rtillu@san.org

FEDERAL INSPECTION SERVICES FACILITY PROPOSED PUBLIC ART OPPORTUNITIES

Background & Project Overview: SDIA has experienced rapid growth in international arrivals in recent years as a result of free trade agreements and airline joint ventures. Further, advances in aircraft technology have broadened San Diego's opportunities for international air service. As prospective airlines look to add San Diego to their international networks, it is vitally important that SDIA has adequate facilities to accommodate this growth. It is also important from an economic standpoint that San Diego capitalize on future opportunities for international growth. In light of the increased international arrival activity expected in 2017 and anticipated expansion of international air service from 2018 onwards, SDIA will need a new reconceived FIS that: adds greater flexibility; increases FIS capacity; expands processing areas; adds a second baggage reclaim device and more queuing space in the lower level customs hall; and utilizes the newest processing efficiencies introduced by the Customs and Border Protection ("CBP") over the next year.

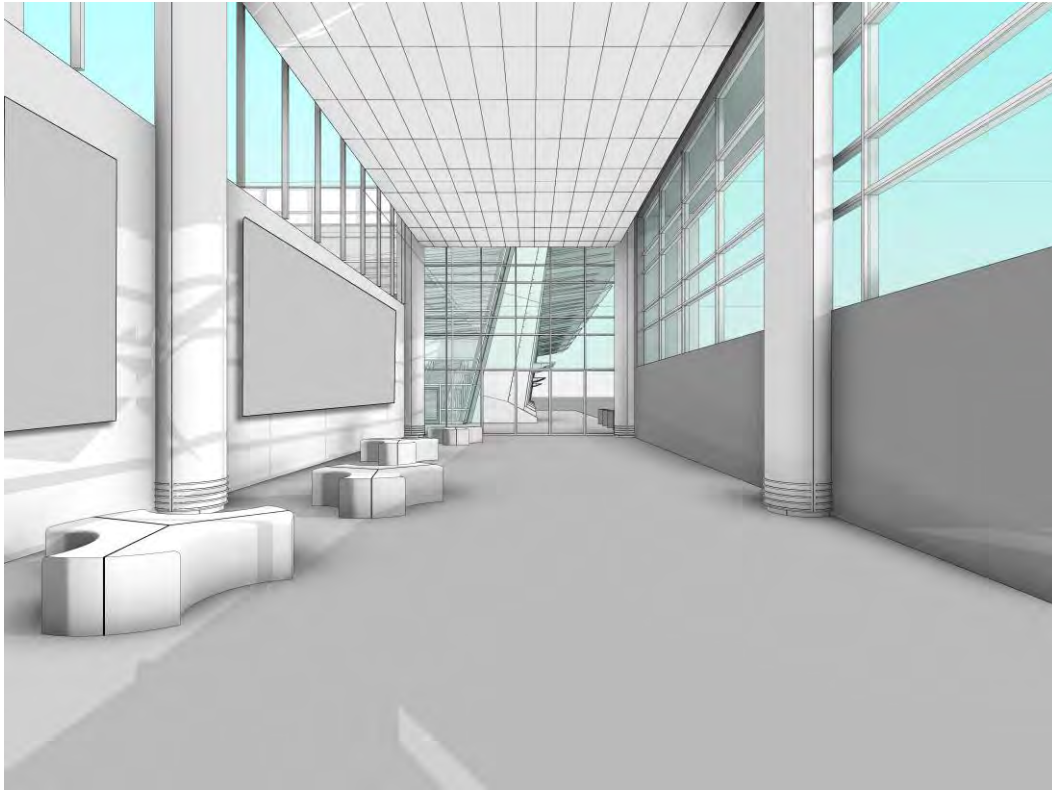
ARTWORK OPPORTUNITY DESCRIPTIONS

1. Glass Partition Wall Artwork: There is an opportunity for an artist or artist team to design, fabricate and install an art glass treatment within an approximately 270' long by 13' high partition wall along the south edge of the baggage claim hall of the FIS facility. The glass artwork must be a functionally-integrated architectural element that brings color and vibrancy to the site while also acting as a translucent screening device. The artwork design may be composed of abstract elements or feature narrative content that unfolds across the width of the wall. The artwork will be visible from both the interior of the baggage claim hall and the exterior curbside area, particularly when illuminated at night. The imagery that comprises the design should reflect a cohesive theme or approach.

The precise detail and coordination of integrating the art with the Customs and Border Protection requirements will be confirmed through close collaboration with the Design Team.



2. Atrium Suspended Artwork: There is an opportunity for an artist or artist team to design, fabricate and install a suspended artwork within the “meeter/greeter” lobby of the FIS facility. The meeter/greeter area is where friends and loved ones await and unite with arriving international passengers. The artwork design should be light and airy, and communicate a sense of welcome and embrace reflective of the function of the site. The selected artist may consider subtly activating the work with analog kinetic features or including integrated lighting elements. The artwork must be composed of high quality and durable materials that require minimal maintenance in this high traffic area.



Project Budgets: Public Art project budgets are contingent upon Board approval of the FIS project and corresponding proposed budget.

Glass Partition Wall Artwork Estimated Budget: \$900,000

Atrium Suspended Artwork Estimated Budget: \$250,000

AARON T STEPHAN

WWW.AARONTSTEPHAN.COM

142 PEARL STREET ▫ PORTLAND ME 04101

ASTEPHAN@MECA.EDU ▫ 207 409 4690

February 2, 2017

COVER LETTER

I am submitting this SOQ in response to the San Diego International Airport Federal Inspection Services Facility Public Artwork call for artists.

Project: Suspended Artwork Opportunity

Artist Contact Information:

Aaron T Stephan
Artist/Owner
142 Pearl Street
Portland, Maine, 04101
207 409 4690
astephan@meca.edu
www.aarontstephan.com

Agreement Signatory:

Aaron T Stephan – Artist/Owner

I, Aaron T Stephan, do not take exception to the Authority's artist proposal agreement.

I, Aaron T Stephan, do not take exception to the Authority's artist agreement.
Please

A handwritten signature in black ink, appearing to read 'Ats' followed by a stylized flourish.

Aaron T Stephan

AARON T STEPHAN

WWW.AARONTSTEPHAN.COM

142 PEARL STREET • PORTLAND ME 04101

ASTEPHAN@MECA.EDU • 207 409 4690

February 2, 2017

Dear Committee,

It is my pleasure to submit the attached materials to be considered for the Suspended Artwork opportunity at the San Diego International Airport Federal Inspection Services Facility.

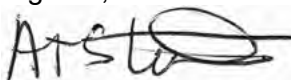
I believe public art should be both responsive and catalytic. My work begins as a response to a specific environment, and becomes an interwoven element of that terrain. In this way, the site, the work itself, and the community all become equal participants in the completed work. With these thoughts in mind, I have created public works that have taken form as hybrid intersections of natural and urban features such as a life-sized orchestra reconstructed as a plastic parts grid, a series of gestural streetlights, and a suspended arrangement of gracefully curved ladders reminiscent of DNA.

I have a strong connection to the San Diego – having spent much time here throughout the years and enjoying its diverse population, influential art scene, impressive museums, and incredible restaurants. Through this I have had the pleasure to develop a relationship to San Diego's unique and rich cultural life.

First impressions of a city are often through its airport. This often can be an ambiguous experience consisting of stark parking garages and airport security spaces. I propose to develop a suspended sculptural project for the San Diego International Airport Atrium. The work will anchor the space and introduce the unique character of San Diego to the newly arrived as well as those making their way home.

For each project I develop a unique set of materials and formats to intimately address the needs of the community and site. I begin with a thorough exploration of the location's history and get to know the people who use the site day-to-day. At the San Diego International airport I will work directly with the design team, checking in often with updates to maintain a dialogue during the design and fabrication phases of the project. This will result in a sculpture that incorporates the architecture of the space and the character of the surrounding community as essential elements in its design. Please feel free to contact me, at your convenience with any questions or comments.

regards,



Aaron T Stephan



01 Paths Crossed

Maple

16x16x70 ft.

2013

Permanent installation at Eskenazi Health/Wishard Hospital, Indianapolis, IN

\$260,000.00



02 **Composition**

Painted aluminum and plastic

2x20x60 ft.

2013

Permanent installation at Music City Center, Nashville, TN

\$190,000.00



03 Point of View

Steel and aluminum road signs

8x12x75 ft.

2016

Permanent installation at Salt Palace Convention Center, Salt Lake City, Utah

\$150,000.00



04 Point of View
 Steel and aluminum road signs
 8x12x75 ft.
 2016
 Permanent installation at Salt Palace Convention Center, Salt Lake City, Utah
 \$150,000.00



- 05 Gold Pour**
Gold and glass tile, cement board,
aluminum frames
1x4x150 ft.
2016
Permanent installation at Gold Strike Station, Arvada, CO
\$150,000.00



06

Illuminations

Aluminum and led fixtures

16x16x28 ft.

2010

Permanent installation at WG Mallet School, Farmington, ME

\$39,000.00



07

Illuminations

Aluminum and led fixtures

16x16x28 ft.

2010

Permanent installation at WG Mallet School, Farmington, ME

\$39,000.00



08

Return

500 year old reclaimed maple

16x16x28 ft.

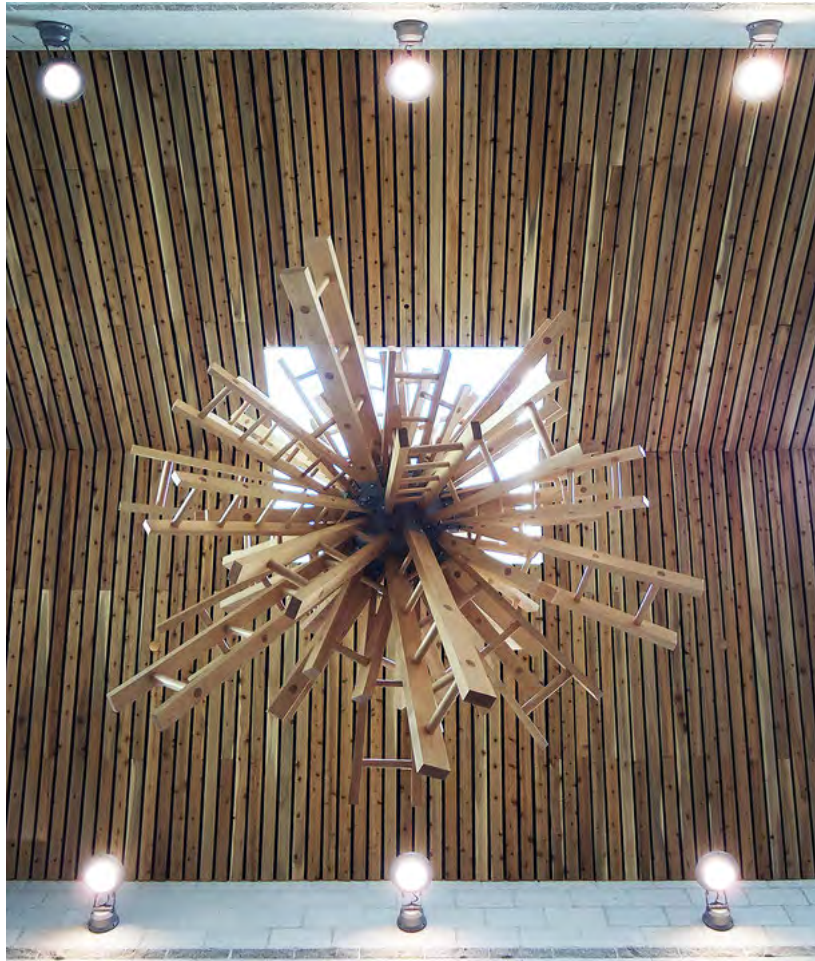
2009

Permanent installation at Westbrook Middle School, Westbrook, ME

\$49,000.00



09 Lift
Maple
8x10x20 ft.
2007
Permanent installation at University of Southern Maine, Portland, Maine
\$52,000.00



- 10 Paths Open**
Aluminum and maple
12 ft. dia.
20011
Permanent installation for Jefferson Valley School, Jefferson, ME
\$29,000.00

Image List

- 01 Paths Crossed** **budget of \$150,000 or greater*
Designed and fabricated by Aaron T Stephan
Maple
16x16x70 ft.
2013 **completed within the past 10 years*
Permanent installation at Eskenazi Health/Wishard Hospital, Indianapolis, IN
\$260,000.00

Paths Crossed hangs above the main reception lobby of Wishard Hospital with an iconic form that reveals itself in progressive layers. Its immediate impression is playful but can be further understood to represent the deeper philosophical model of the institution embracing inclusiveness, progress, and growth.

- 02 Composition** **budget of \$150,000 or greater*
Designed and fabricated by Aaron T Stephan
Painted aluminum and plastic
2x20x60 ft.
2013 **completed within the past 10 years*
Permanent installation at Music City Center, Nashville, TN
\$190,000.00

Nashville's history reveals that it is not necessarily local musical talent that made the city a music center. It simply had the venues, the tools, and the smarts to draw talent to Nashville and allow creativity to grow. I came to think of the iconic plastic parts tree as a metaphor for Nashville's place as a blank slate for musicians to realize their potential.

- 03-04 Point of View** **budget of \$150,000 or greater*
Designed and fabricated by Aaron T Stephan
Steel and aluminum road signs
8x12x75 ft.
2016 **completed within the past 10 years*
Permanent installation at Salt Palace Convention Center, Salt Lake City, Utah
\$150,000.00

Point of View is comprised of 150 standard road signs. As a whole, they create a large logo defining your location with the ubiquitous "You Are Here". Moving to one side or the other prompts this larger logo to disintegrate while each individual sign reveals a secondary text describing a series of decisions or ideas.

- 05 Gold Pour** **budget of \$150,000 or greater*
Designed and fabricated by Aaron T Stephan
Gold and glass tile, cement board,
aluminum frames
1x4x150 ft.
2016 **completed within the past 10 years*
Permanent installation at Gold Strike Station, Arvada, CO
\$150,000.00

In *Gold Pour*, a seeming overflow of gold rushes down the wall of the entire length of the train platform. This monumental pour is composed of thousands of small glass and gold mosaic tiles.

The work brings together local gold prospecting of the 19th century and the rejuvenation of the area brought by *Gold Strike Station*.

06-07 Illuminations

Designed and fabricated by Aaron T Stephan

Aluminum and led fixtures

16x16x28 ft.

2010

**completed within the past 10 years*

Permanent installation at WG Mallet School, Farmington, ME

\$39,000.00

Suggesting a tree, a swarm, or a choreographed dance, *Illuminations* literally illuminates, but also suggest that the ordinary can become extraordinary, and in fact that the ordinary itself *is* extraordinary.

08 Return

Designed and fabricated by Aaron T Stephan

500 year old reclaimed maple

16x16x28 ft.

2009

**completed within the past 10 years*

Permanent installation at Westbrook Middle School, Westbrook, ME

\$49,000.00

Westbrook Middle School is constructed directly on the path of The Cumberland Oxford Canal that ran through the site in the late 1700's. The canal was used primarily to run logs from inland forests. Sections of the canal still exist today and *Return* is fabricated from reclaimed logs that sank in the 1700's. It is made with traditional woodworking techniques and is literally bursting through the floor as if coming up from the canal below.

09 Lift

Designed and fabricated by Aaron T Stephan

Maple

8x10x20 ft.

2007

**completed within the past 10 years*

Permanent installation at University of Southern Maine, Portland, Maine

\$52,000.00

The Abromson Center at USM is a gathering place where students and the surrounding community share experience and knowledge. A piece of this dynamic exchange is carried away by each individual becoming a part of their everyday lives, mingling with others, and continuously returning to the proverbial table. *Lift* embodies this dialogue in all its iterations.

10 Paths Open

Designed and fabricated by Aaron T Stephan

Aluminum and maple

12 ft. dia.

20011

**completed within the past 10 years*

Permanent installation for Jefferson Valley School, Jefferson, ME

\$29,000.00

Common wood ladders serve as the starting point for *Paths Open*. On the simplest level, a ladder represents everyday effort and skill. In Jefferson Valley School, the same ladder becomes a symbol of progress and development. It points to paths of opportunity open to individual students as they make their way through school.

AARON T STEPHAN

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Resume

Public Commissions

- 2017 *Luminous Arbor*, City of Portland, Portland, ME
- 2016 *Gold Pour*, RTD Gold Strike Station, Arvada CO
Point of View, Salt Palace Convention Center, Salt Lake City, UT
- 2015 *Variations*, Texas Tech University, Lubbock TX
Accumulate, Clearwater Fire Station 45, Clearwater, FL
- 2014 *Downpour*, Southern New Hampshire University, Manchester NH
- 2013 *Paths Crossed*, Wishard Hospital, Indianapolis, IN
Composition, Music City Center, Nashville, TN
- 2012 *Illuminations*, WG Mallett Elementary School, Farmington ME
Becoming, Hampden Academy, Hampden ME
- 2011 *Paths Open*, Jefferson Village School, Jefferson, ME
- 2010 *Return*, Westbrook Middle School, Westbrook ME
- 2009 *Intersect*, U.S. Jackman Border Crossing Facility, Jackman ME
- 2007 *Sphere*, SeDoMoCha Elementary School, Dover-Foxcroft ME
Situate, Farwell Elementary School, Lewiston, ME
- 2006 *Dig*, Biddeford Middle School, Biddeford ME
- 2005 *Lift*, University of Southern Maine Community Education Center, Portland ME
- 2004 *R.P.S.*, Lisbon Elementary School, Lisbon ME

Solo Exhibitions

- 2016 *Book/House* Quint Contemporary Art, La Jolla CA
- 2014 *To Borrow, Cut, Copy and Steal*, Portland Museum of Art, Portland ME
Aaron T Stephan, McIninch Art Gallery, Manchester, NH
- 2013 *Second-Hand Utopias*, DeCordova Sculpture Park and Museum, Lincoln MA
Art Handling, Samsøn, Boston MA
- 2012 *Aggressive Uninterest*, Aucocisco Gallery, Portland ME
- 2011 *Corporeal*, Aucocisco Gallery, Portland ME
- 2009 *Taken Out of Context*, Whitney Artworks, Portland ME
Vessels Absent, University of Maine Museum of Art, Bangor ME
- 2008 *Building Houses/Hiding Under Rocks*, Quint Contemporary Art, La Jolla CA
- 2007 *The Problem with Ladders*, Whitney Artworks, Portland ME
- 2006 *Response*, Gallery at Solomon Falls, Sol. Falls NH
- 2005 *Full of Theses*, Whitney Artworks, Portland ME
- 2004 *Obvious in Repair*, Northwestern Connecticut Community College, Hartford CN
- 2003 *Weighing My Options*, Space, Portland ME

Group Exhibitions

- 2015 *Pulse NY Art Fair*, with Sienna Gallery, New York, NY
Me, Mona and Mao, Portland Museum of Art, Portland, ME
- 2014 *Untitled Art Fair*, with Samsøn, Miami, FL
- 2012 *CMCA Biennial Exhibition*, Center for Maine Contemporary Art, Rockport ME
Covet, Sienna Gallery, Lennox, MA
Portes, Mytilene Public Gallery, Mytilene, Greece
- 2011 *Seeing Is Knowing*, Weitz Center at Carlton College, Northfield, MN
Meredyth and Meg Go 3d, Gallery Naga, Boston MA
- 2010 *4 In Maine*, Farnsworth Art Museum, Rockland ME
The Imaged Word, Albany Airport Gallery, Albany, NY
- 2009 *Three Decades of Contemporary Art*, California Center for the Arts, Escondido CA
Collage: Piecing It Together, Portland Museum of Art, Portland, ME
Aggregate, Institute of Contemporary Art, Portland ME
- 2008 *The Moment at Hand*, John Michael Kohler Art Center, Sheboygan WI
Aggregate, Troy Arts Center, Troy NY
- 2007 *Tiny*, Whitney Artworks, Portland ME

- 2006 *Reverence and Reference*, Gallery at Solomon Falls, Sol. Falls NH
CMCA Biennial Exhibition, Center for Maine Contemporary Art, Rockport ME
Skowhegan At 60, Center for Maine Contemporary Art, Rockport ME
- 2004 *Home*, DUMBO Art Center, Brooklyn NY
The Persistence of Becoming, Nave Gallery, Somerville MA
3DX4, Icon Gallery, Brunswick ME
- 2003 *Meca Alumni Exhibition*, Institute of Contemporary Art, Portland ME
Portland Biennial, Portland Museum of Art, Portland ME
Remains, Lamont Gallery, Exeter NH

Education & Residencies

MFA, Maine College of Art, Portland ME 2002
 Skowhegan School of Painting and Sculpture, Skowhegan ME 2002
 BFA in sculpture, (SUNY) Purchase College, Purchase NY 1996
 Undergraduate study, Hogenschool Vor Kunsten, Amsterdam, Netherlands 1994 – 1995
 Kohler Artist-in-Residence, Sheboygan WI 2008

Bibliography

Taryn Plumb, "Inventive and Inspired", *Artscope*, Nov 2016
 Ashley Stilson, "Near or Far: New Salt Lake Art Piece..." *Deseret News*, Aug 2016
 Bob Keyes, "Me, Mona, and Mao..." *Maine Today*, November 2015
 Christopher Papagni, "Dining Art: Inside, Outside, Above, Below..." *The Portland Phoenix*, October 2015
 Heather Hearst, "Extraordinary of the Ordinary", *Dispatch*, Dec 2014
 Jamie Thompson, "Aaron Stephan Laughs with Us", *Artscope*, November 2014
 Mariah Bergeron, "Critique the Hand that Feeds You", *The Portland Phoenix*, October 2014
 NPR/MPBN, "A Portland Sculpture Talks Art on Sex Lines", Sept 2014
 Bob Keyes, "Stephan Encourages Visitors to Think Outside...", *Maine Sunday Telegram*, Sept 2014
 David Raymond, "Aaron Stephan: Downpour", *Art New England*, Sept 2014
 Diane Georgopoulos, "At Issue: Reading Rooms", *Architecture Boston*, Summer 2014
 Laura Landro, "More Hospitals Buy into the Healing Powers of Public Art", *Wall Street Journal*, Aug 2014
 Mariah Berger, "The Existential Artist", *The Portland Phoenix*, June 2014
 "Unconventional: Nashville's Music City Center", Jan. 2014
 Cate McQuaid, "Images that echo through time and spaces" *Boston Globe*, September 2013
 Cate McQuaid, "Platforms for amusement" *Boston Globe*, August 2013
 NYArts Magazine, "Art and Ageism: The Decisive Eye of Fellow Artists", June 2013
 Daniel Kany, "Follow Stephan's Maze of Paths", *Maine Sunday Telegram*, April 2013
 Britta Konau, "Recalling the Year's most Notable Shows", *The Portland Phoenix*, Dec 2012
 Daniel Kany, "Flirting with a New form of Conceptual Art", *Maine Sunday Telegram*, October 2012
 Nicholas Schroeder "Meeting 'Strangers'..." *The Portland Phoenix*, May 2012
 Daniel Kany, "Pop Art Sensibilities Add Excitement to Show", *Maine Sunday Telegram*, March 2011
 Nicholas Schroeder "Two Artist Show at Aucocisco Explores..." *The Portland Phoenix*, September 2011
 Cate McQuaid, "A Compelling Look...", *Boston Globe*, Jan. 2011
 Bob Keyes, "New on the Scene", *Portland Press Herald*, Jan. 2011
 Tom Keyser, "Word Play", *Albany Times Union*, August 2010
 Jordan Reardon, "Visualizing the 'Word'", *The Albany Post-Star*, August 2010
 Nadine Wasserman, "Picture Books", *Albany Metroland*, August 2010
 Edgar Allen Beem, "Art on the Edge", *Down East Magazine*, August 2010
 Jamie Thompson, "Collective Consciousness" *Portland Press Herald*, Oct 2009
 Daniel Kany, "Sparks, Sputters and Sparkles at MECA", *Maine Sunday Telegram*, Oct 2009
 Annie Larmon, "Topographic Musings", *The Portland Phoenix*, September 2009
 Ken Greenleaf, "Combining Influences", *The Portland Phoenix*, June 2009
 Jessica Bloch, "Crate Expectations", *Bangor Daily News*, April 2009
 Robert L. Pincus, "Aaron T. Stephan Builds A House of Books", *San Diego Union-Tribune*, January 2008
 Erin Glass, "The Perilous Adventures of the Book in the Modern Age", *The Streets*, January 2008
 Avery Yale Kamila, "Small Makes a Big Impact at Whitney", *The Maine Switch*, December 2007
 Chris Thomson, "Fact or Friction", *The Portland Phoenix*, September 2007
 Bob Keyes, "Biddeford's Big Dig" *Maine Sunday Telegram*, Dec 2006
 "Recent Commissions", *Sculpture Magazine*, October 2006
 David Becker "History of the Print in Maine" published 2006
 Chris Thomson, "Can you DIG it?", *The Portland Phoenix*, November 2005
 Chris Thomson, "Tower of Babble", *The Portland Phoenix*, April 2005
 Sarah Morneau, "Re-contextualize this", *The Portland Phoenix*, March 2003
 Bob Keyes, "Talent Times 2", *Portland Press Herald*, February 2003
 Victoria Gannon, "Books and Bumbershoots", *Casco Bay Weekly*, February 2002

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References

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Public Arts Program Manager
Salt Lake County Center for the Arts
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Salt Lake City, UT 84101
385 468 7059
vprice@slco.org

Paths Woven



Proposal prepared for
San Diego International Airport
Federal Inspection Services Facility
Meeter/Greeter Lobby

Aaron T Stephan
2017

Abstract

Travelers from all over the world converge to meet their loved ones, explore the city, or happily return home at San Diego International Airport's Meeter/Greeter Lobby. In this transitional space, travelers enter as individuals and leave as part of a community. Often emotional and full of anticipation, significant personal relationships are laid bare in full view of the community. These deeply felt moments demonstrate the profound ties between personal relationships and our conception of home, place, and identity.

The Project

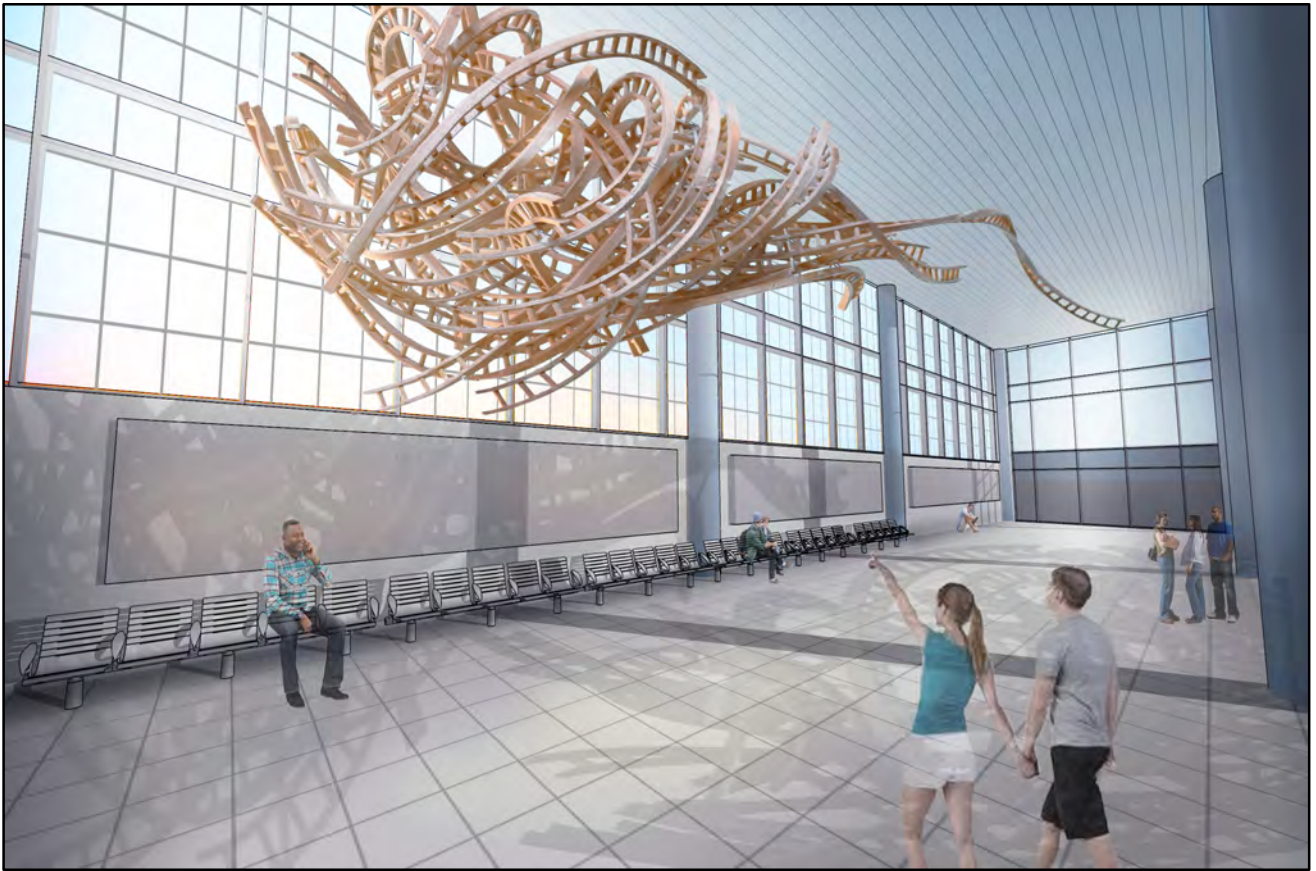
I have long been interested in the ladder as an evocative cultural symbol. Throughout global history it has been conjured as a metaphor for enlightenment, education, the "everyday working man", and philosophical modes of thought. Across all lines, the ladder represents an individual's path in the world. For this project, I have used this dynamic symbol to speak to the convergence of many individual paths into a re-united community at San Diego International Airport.

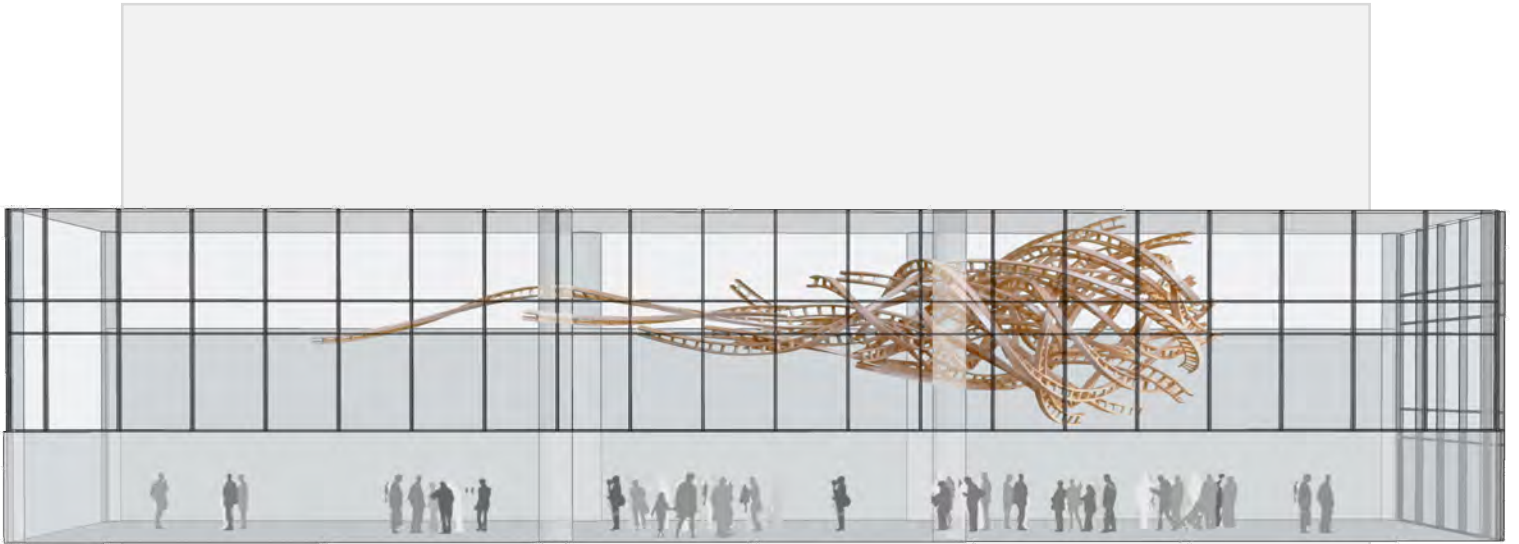
Paths Woven comprises a multitude of gracefully curved ladders elegantly soaring throughout the atrium. The work begins in the west end of the lobby with two singular ladders that intertwine as they make their way through the space above. Additional ladders appear and weave together along the path to culminate in a dynamic cloud of line and form. As a whole, the work embraces a sense of wonder and welcome in a beautiful natural form. It identifies San Diego as a place of strong community and personal identity - in a synergistic relationship, and on equal footing.

Traveler Experience

Paths Woven can be experienced from multiple viewpoints including throughout the Meeter/Greeter Lobby and from the adjacent baggage claim area. From the southern public approach to the airport, *Paths Woven* can be seen in its entirety framed by the large glass curtain wall. This vantage point provides a definitive view of the sculpture in its entirety- with a striking play between the building's gridded architectural features and the dynamic natural forms of the artwork.

Lighting will play an important role in the overall appearance of *Paths Woven*. Spotlights will create a dynamic interplay of shadow and light throughout the space, and will be designed in consultation with the venue's architects and a lighting designer.





Specifications

specifications

Location

Paths Woven will be suspended in the Meeter/Greeter Lobby in the New Federal Inspection Services Facility at San Diego International Airport.

Measurements

Entire sculpture	20x20x90 ft.
<i>*final measurements T.B.D. following consultation with building architect and engineers</i>	
Individual ladder components	3 x16 in.
Ladder rails	1 x 3 in.
Ladder rungs	1 ¼ in.
Min. Distance from floor to sculpture	10 ft.

Materials

Ladder components	laminated hard maple
Laminate adhesive	2 part liquid resin glue

Weight

Entire sculpture	2500 lbs.
------------------	-----------

Finish

All components will be finished with a satin clear-coat. This water-based finish will maintain the natural light tone of the maple and the satin sheen will diffuse the reflected light.

Hanging

At sculpture	Threaded cross dowels with forged stainless steel eye bolts
At ceiling	T.B.D. following review by a certified engineer
Hanging wires	1/4" dia stainless aircraft cable (6700 lb. rated)

specifications

Fabrication

Paths Woven will be fabricated by the artist's team. Maple will be milled from rough and cut into laminates. These laminates will be formed on custom constructed jigs. The components will then be planed, sanded, and finished with clear coat. The final ladders will be configured in the artist's studio. The work will then be de-assembled and delivered to site.

Installation

The work will be unpacked and assembled onsite. Assembled components will be raised in place with a small spider crane and secured at preinstalled hanging points. Final adjustments will be made with turnbuckles.

Maintenance

The sculpture will be virtually maintenance free. It should be dusted as needed. This can be performed with a standard duster and should be integrated with the airport's general maintenance schedule. It can also be cleaned with mild soap and water

Every 25 yrs the hanging cables should be checked for security. A full maintenance plan detailing all materials used and repair methods will be submitted upon installation.

Lighting

T.B.D in consultation with a lighting designer.

Paths Woven

7

measurements

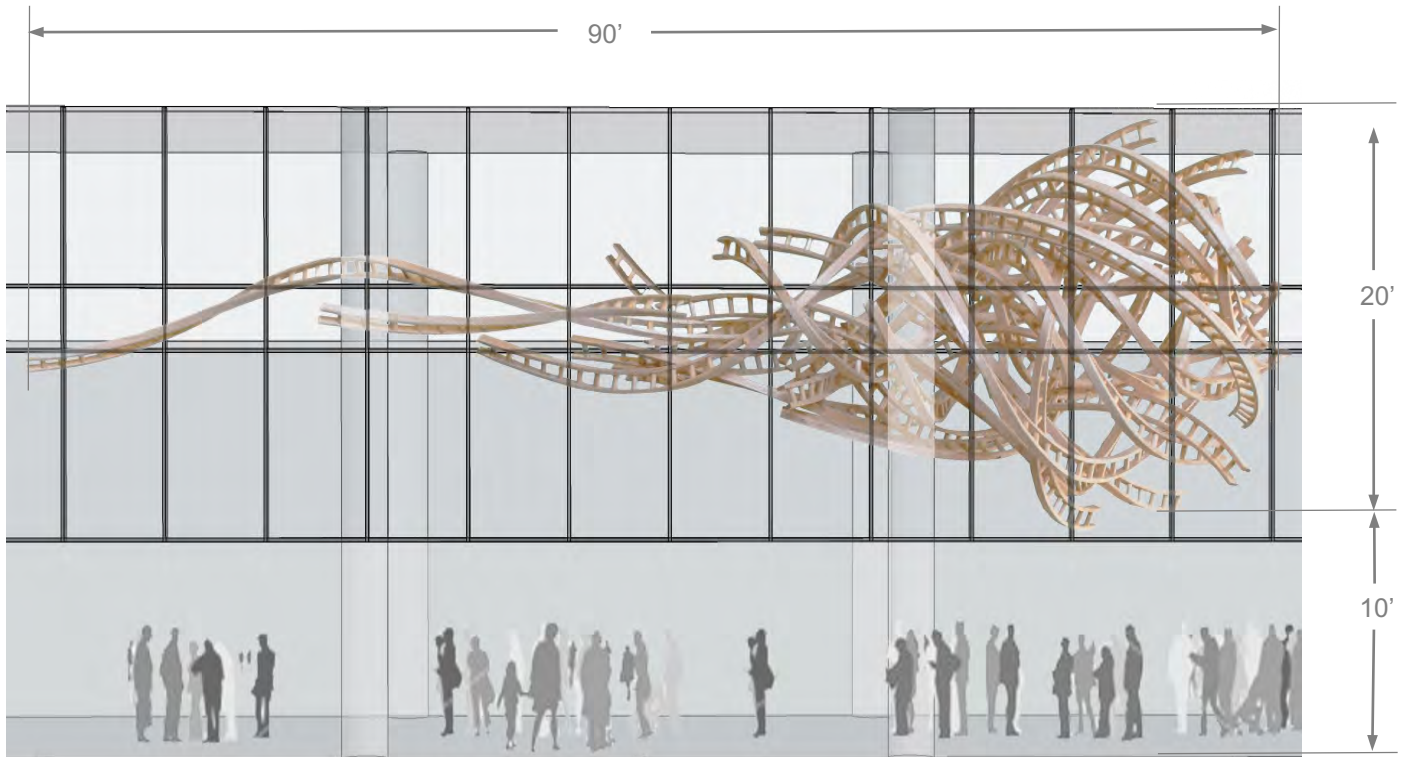
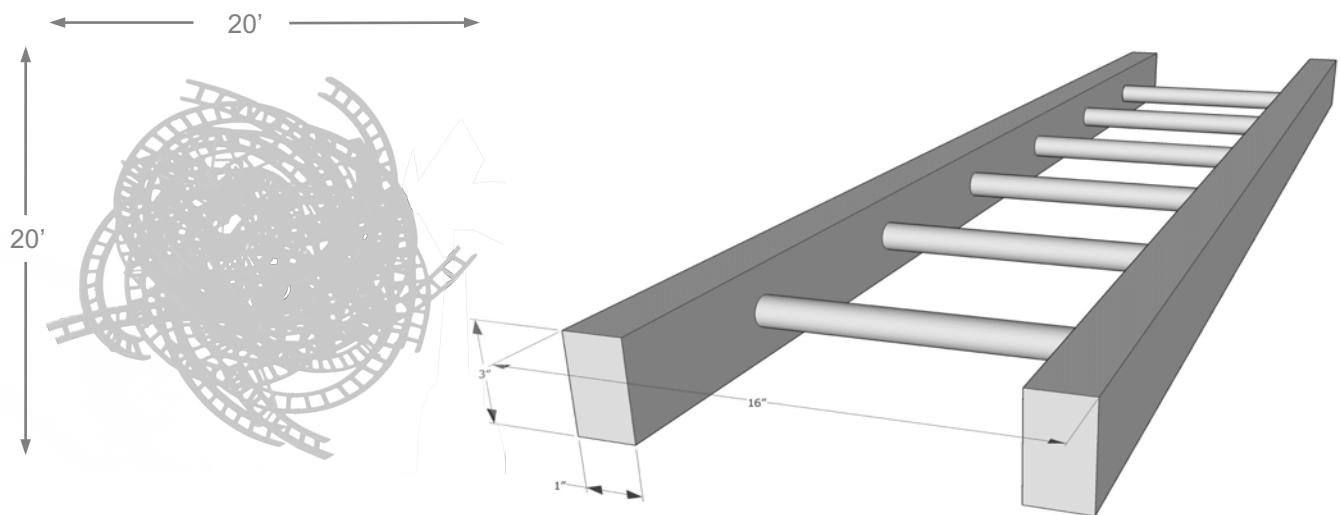


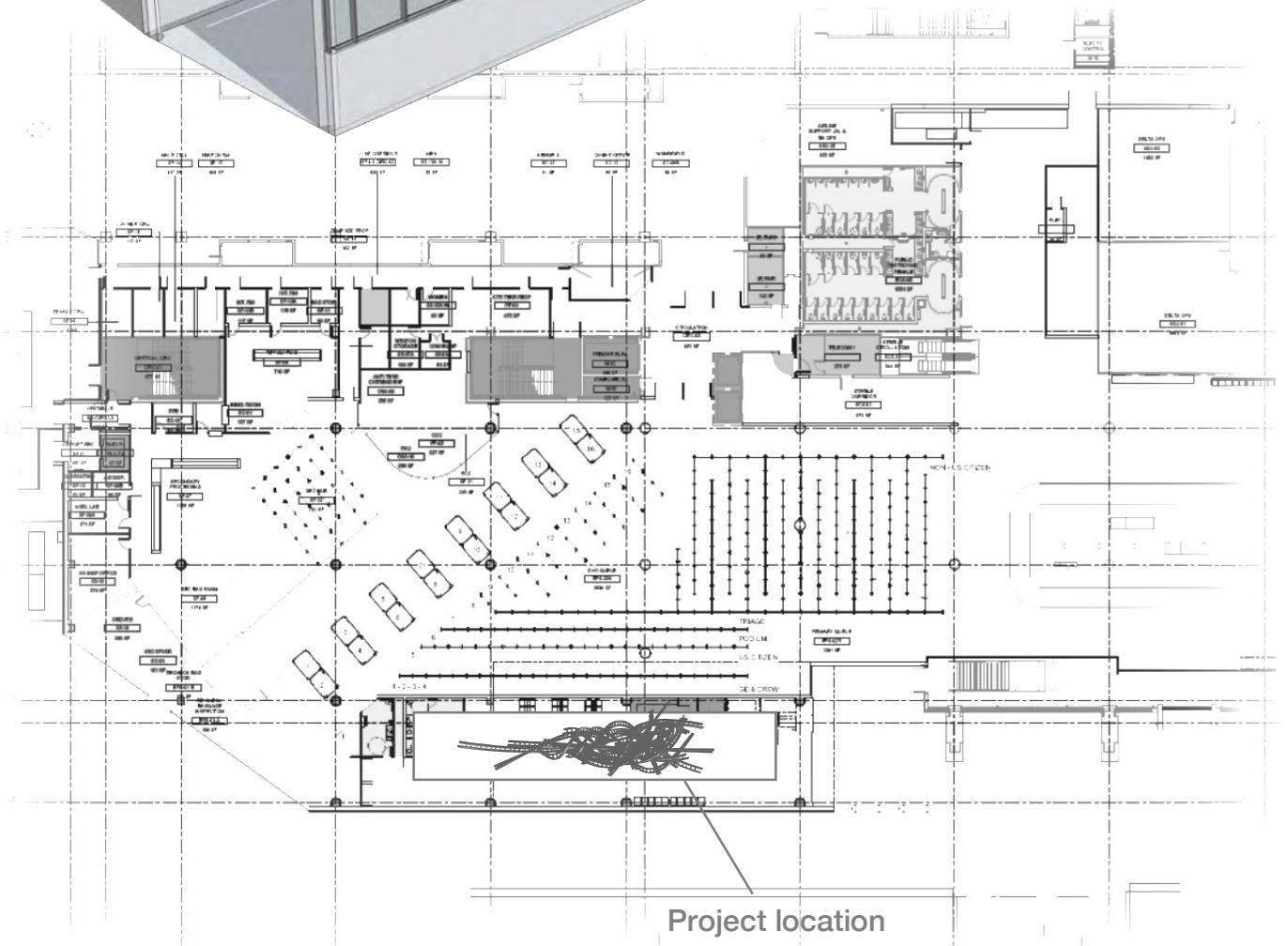
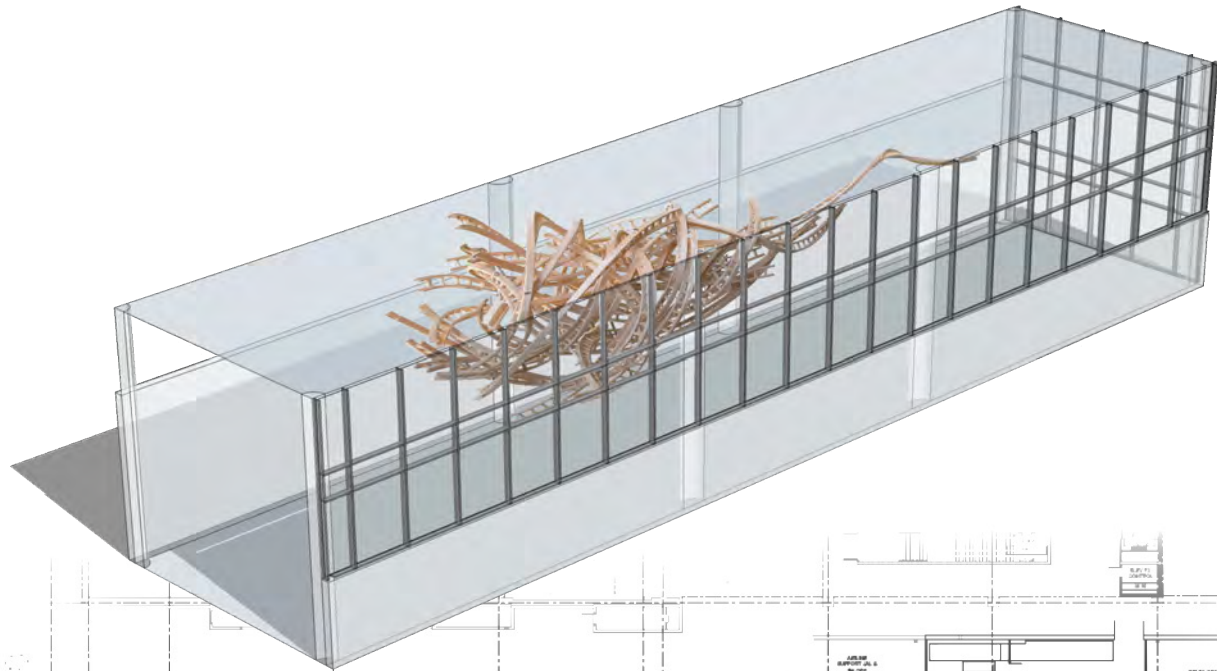
Image not to scale. Final measurements T.B.D. following consultation with the site's architects, designers, and engineers.



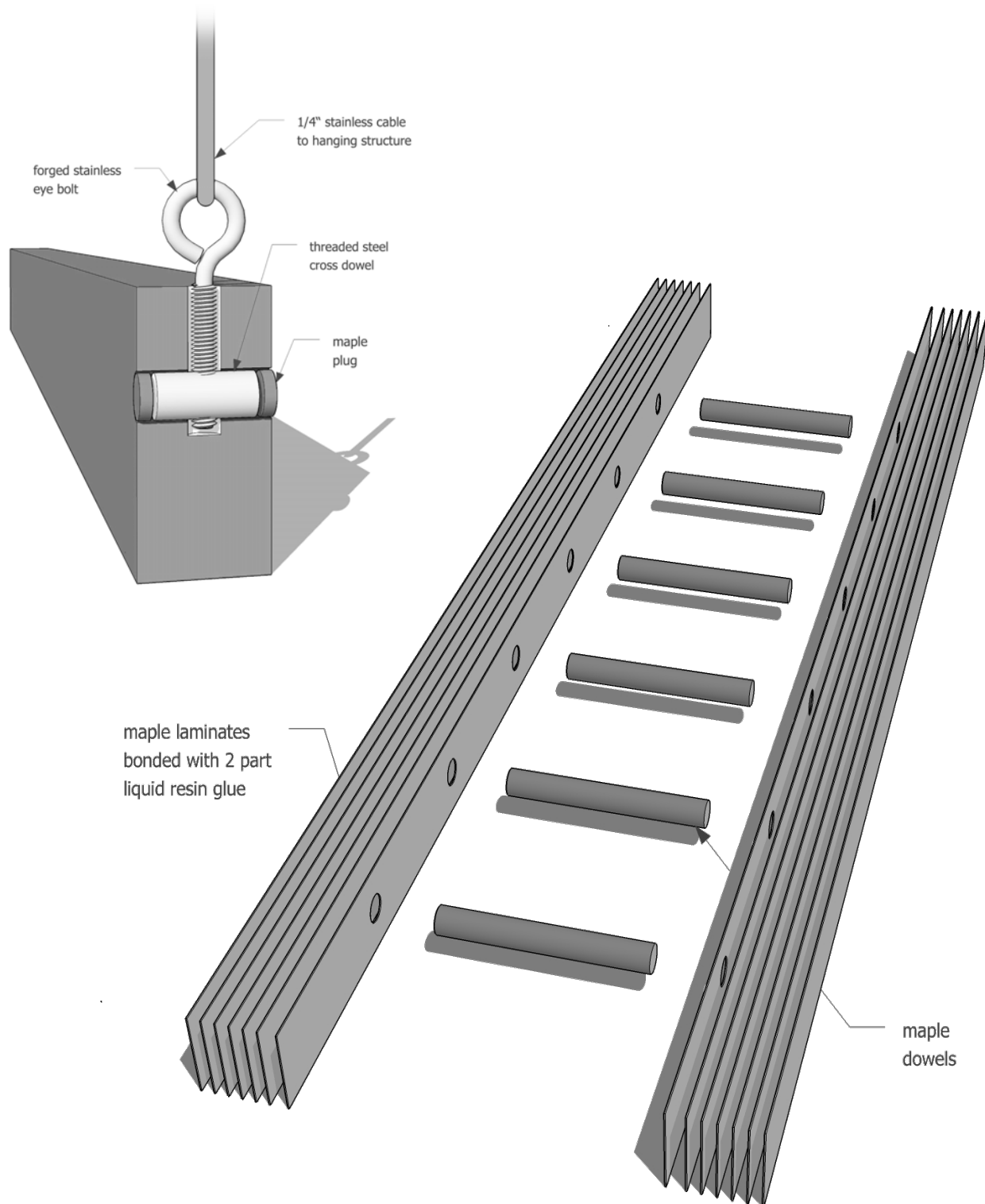
Paths Woven

8

location



location



timeline

Initial Development and Presentation		March 2017
Phase 1	Final Artwork Design	April 2017
Phase 2	Schematic Design	May 2017
Phase 3	Schematic Design Proposal Review	
Phase 4	Design Development	June 2017
Phase 5	Design Development Review	
Phase 6	Construction Documents and Plans	July 2017
Phase 7	Fabrication	Sept 2017 - Dec 2017
Phase 8	Deliver and Installation	Feb 2018
Phase 9	Final Acceptance	June 2018
Phase 10	Reception and follow-up	June 2018

budget

Materials

Maple	\$16,500.00
Hanging Hardware	\$2,000.00
Equipment/Jigs/Clamps	\$5,000.00
Misc.	\$5,000.00

Fabrication

Labor/Management/Finishing	\$85,000.00
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Installation

Labor/Equipment	\$32,000.00
Lighting/Electrical	<i>supplied by SDCRAA</i>
Ceiling Support	<i>supplied by SDCRAA</i>

General

Engineer/Consulting	\$10,000.00
Packing and Shipping	\$8,000.00
Insurance	\$8,000.00
Studio/Shop	\$9,550.00
Permits/Fees	\$1,000.00
Storage	\$2,000.00
Documentation	\$1,500.00
Travel and lodging	\$10,000.00

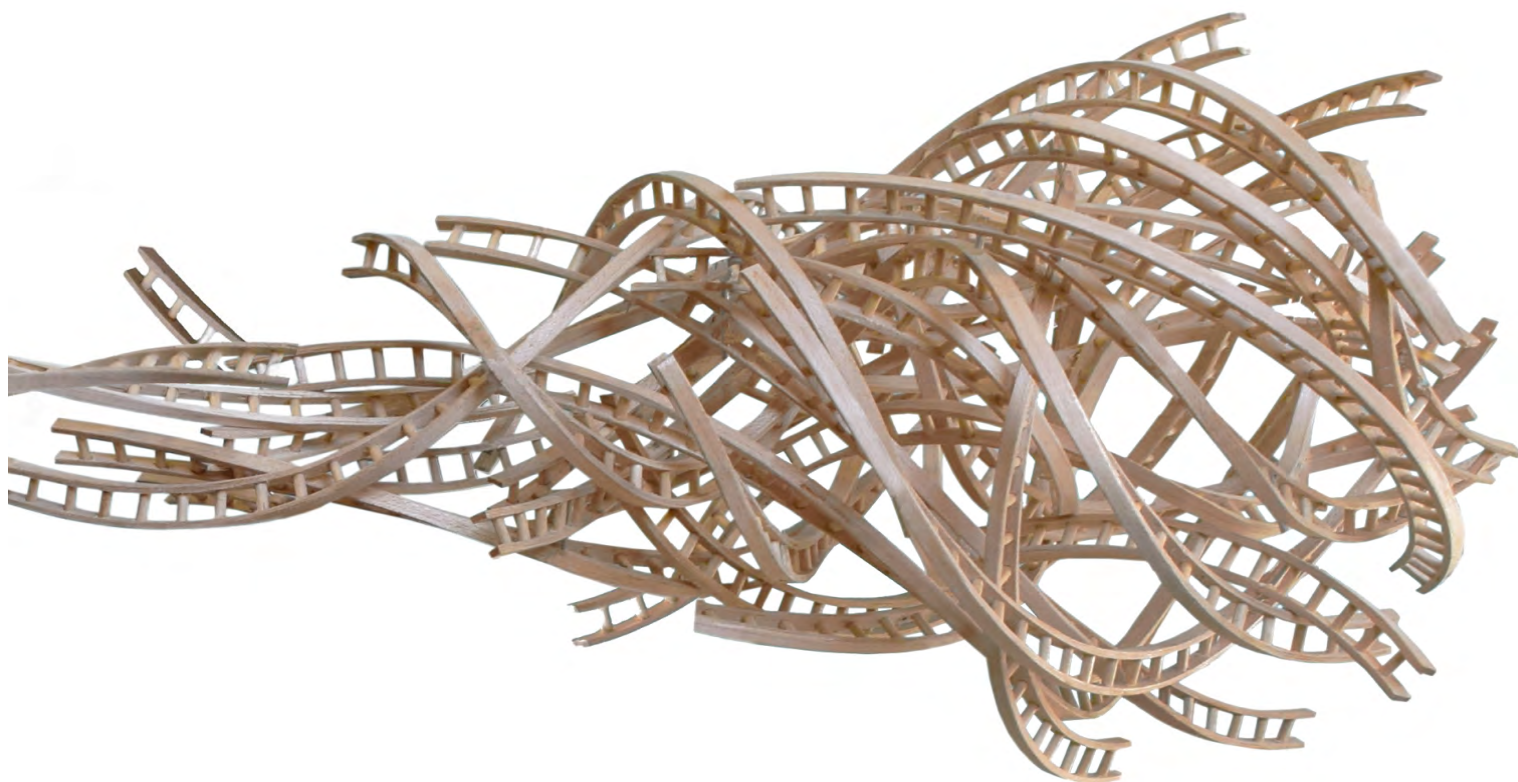
Subtotal **\$195,550.00**

Contingency (10%) \$19,555.00

Subtotal **\$215,105.00**

Artist fee (15%) \$32,265.00

total **\$247,370.00**





ARRIVE, DEPART,
BE INSPIRED.

SAN DIEGO REGIONAL AIRPORT AUTHORITY AIRPORT ARTS PROGRAM

BACKGROUND MEMO

Date: March 20, 2017

To: Art Advisory Committee

From: Joey Herring, Airport Arts Program Coordinator II

Subject: Approve Recommended Jury Panel For 2018 Temporary Exhibition

Grant Barrett is a radio host, public speaker, lexicographer and journalist. He is co-host of the language-related public radio show *A Way with Words*, independently produced in and distributed from San Diego. He is also an American lexicographer and dictionary editor specializing in slang and new words. He wrote *Perfect English Grammar* (2016, Zephyros Press), compiled and edited the *Official Dictionary of Unofficial English* (2006, McGraw-Hill) and the *Oxford Dictionary of American Political Slang* (2004, Oxford University Press), and is creator of the prize-winning online Double-Tongued Dictionary which tracks slang, jargon, and neologisms from the fringes of English.

Anthony Graham is Assistant Curator at the Museum of Contemporary Art San Diego. Prior to joining MCASD, he worked at the Storefront for Art and Architecture, New York and as a research assistant at the Buell Center for the Study of American Architecture and the Office of Publications at Columbia University Graduate School of Architecture, Planning, and Preservation. Since joining the Museum, Graham has curated multiple exhibitions drawing from the permanent collection, including *Holdings: Selections from MCASD's Collection*, in addition to helping organize special exhibitions *San Diego Collects* and *Ed Ruscha: Then & Now*. He received his master's degree from Columbia University and holds a BA from the University of San Diego.

Kara West is the Arts and Culture Exhibition Manager at the San Diego Public Library where she is responsible for overseeing an expansive arts program across 35 branch libraries. An experienced administrator with a track record of successful project management, creative collaborations, and commitment to the preservation and access of artistic and scholarly material, Kara earned her Masters in Library Science from San Jose State University and a B.A. in Art History from UC Santa Cruz. Prior to assuming her position at the Central Library, West worked for the Balboa Art Conservation Center, the La Jolla Historical Society, and the Museum of Photographic Arts.

ALTERNATATES

Justin Hudnall currently serves as the Executive Director of So Say We All, a San Diego-based literary arts and education non-profit. Hudnall received his BFA in playwriting from New York University's Tisch School of the Arts. He is a recipient of the San Diego Foundation's Creative Catalyst Fellowship and Rising Arts Leader award, and is an alumni of the Vermont Studio Center. He is a two-time semi-finalist for the Fish Publishing international short story contest and winner of the 2014 In-Cahoots Collaborative Arts Contest. His stories have been published by The Quotable, Art Pulse, The Naughty American, and Monologues for Men by Men. He produces and hosts the PRX public radio series, Incoming.

Robert Ray is Head of Special Collections and University Archives at San Diego State University Library and Information Access. Ray is a librarian specializing in rare books, primary sources and other original materials in their original formats.



ARRIVE, DEPART,
BE INSPIRED.

Interoffice Communication

Date: March 20, 2017
To: Art Advisory Committee
From: Lauren Lockhart, Arts Program Manager
Subject: Background Memo: Palm Street Observation Area Public Art Update

Background: The artist team of Legge Lewis Legge has collaborated closely with Facilities Development and the Arts Program staff on their integrated proposal for the park site. Their vision for the project creates a unified theme and character for the park, and provides functional enhancements including seating and lighting. The artist has proposed a concept that shapes the entire landscape into a dramatic earthwork that will serve as an iconic gathering point for aviation enthusiasts and a gateway for travelers using public transit. A slope across the width of the site will allow a gentle rise of the landscape to afford an unobstructed and unparalleled view of the airfield.

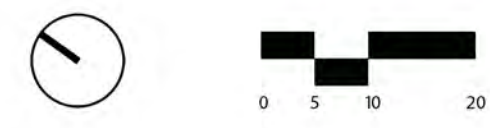
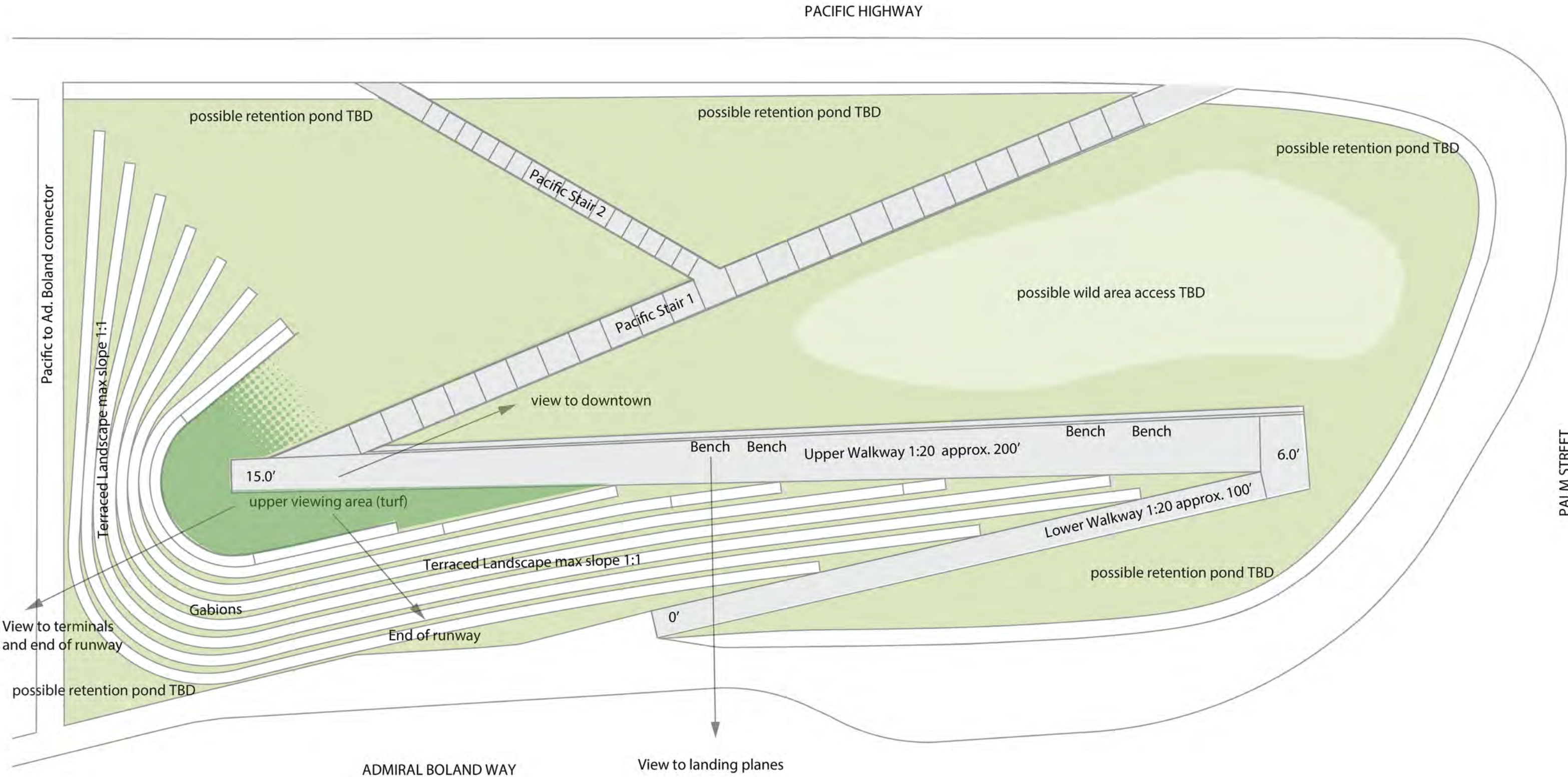
Given the fully integrated nature of the artist's design, Arts Program staff and Facilities Development agreed that a general contractor should be procured to construct the project. It was advertised to potential general contractors on January 5, 2017, and received twelve (12) bid proposals on February 10, 2017. The bids were significantly higher than the approved construction budget. The contractors' pricing reflected rising market construction costs, the unique nature of the design, material selections, and complex forming and installation requirements.

In order to reduce costs, the artist has completed an initial value engineering effort and proposed a redesign of the site. The new design maintained the rich and native coastal sage scrub landscape, the gradual elevation to a height of 16' above ground level at the highest point, a grassy lawn for lounging and runway observation, and custom gabion rock walls that wrap around the high point. They have eliminated the cantilevered overhang and altered the high point to be at the north end of the site, thereby allowing great accessibility and interest for travelers arriving from Palm Street.

Recommendation: Provide feedback to Arts Program staff on the revised artwork design.

Legge Lewis Legge
San Diego Regional Airport Authority
Palm Street Park Public Art Project

Revised Design
03/13/2017







SAN Palm Park REVISED DESIGN VIEW: Looking northwest up main walkway toward viewing area



SAN Palm Park REVISED DESIGN VIEW: Elevation looking northeast from Admiral Boland Blvd



ARRIVE, DEPART,
BE INSPIRED.

Item 7: Staff Updates

Lauren Lockhart
Arts Program Manager

Karla Cook
Arts Program Coordinator

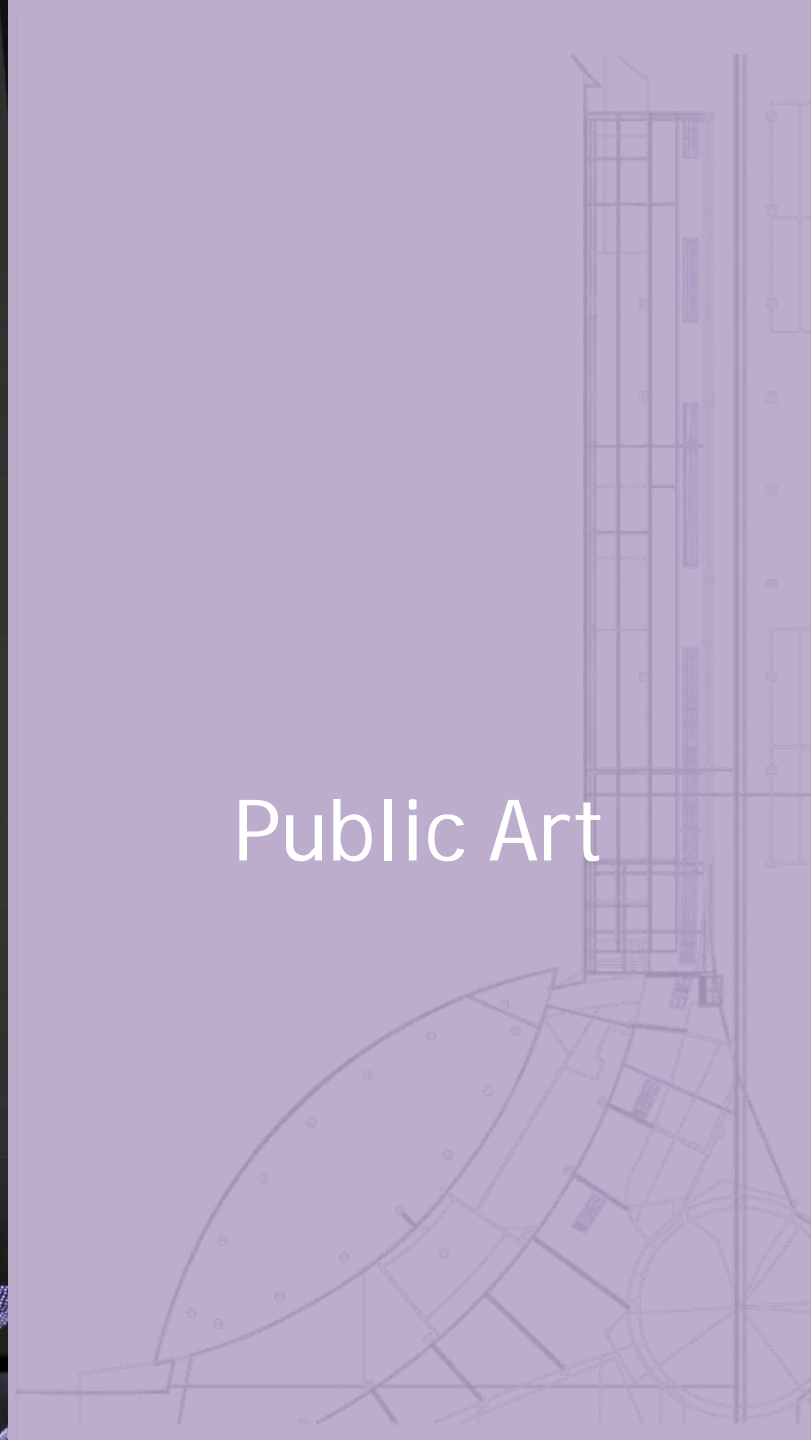
Joey Herring
Arts Program Coordinator

Chris Chalupsky
Sr. Manager, Arts & Community Partnerships

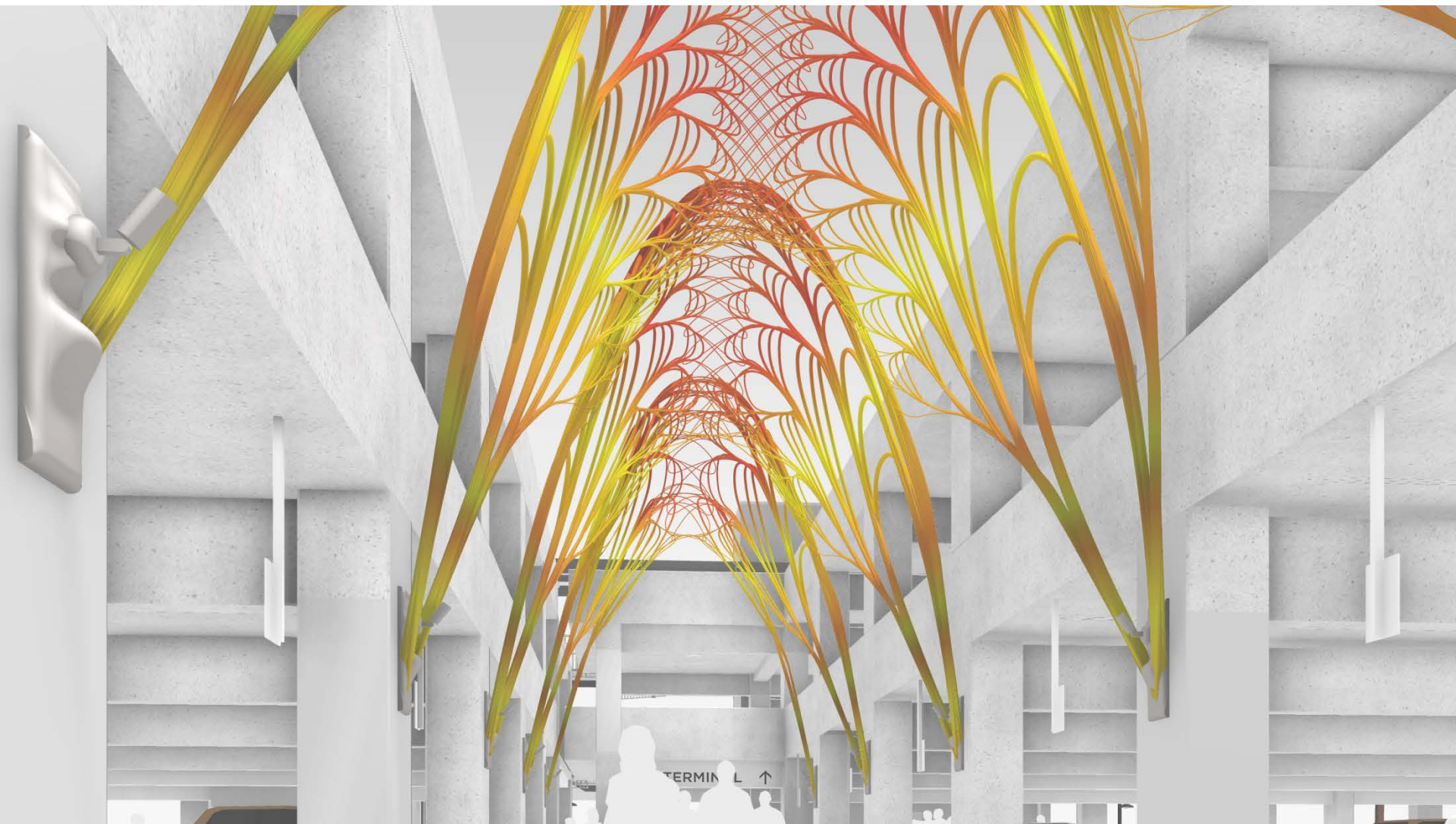
March 20, 2017



Public Art









Now showing: Movies at the airport

Harriet Baskas, Special for USA TODAY 7:55 a.m. ET March 8, 2017



11 Photos



(Photo: Denver International Airport)

147 CONNECT 23 TWEET 23 LINKEDIN COMMENT EMAIL MORE

Hooray for Hollywood!

That's what passengers at Oregon's Portland International Airport were saying even before February's official opening of the free microcinema on Concourse C.

A branch of the city's historic Hollywood Theatre movie palace, the new Hollywood



POPULAR STORIES



Newly identified fault line in California could unleash monster earthquake

usatoday.com | 21 hours ago



President Trump promised mine jobs and highways; West Virginia won't forget

usatoday.com | 17 hours ago

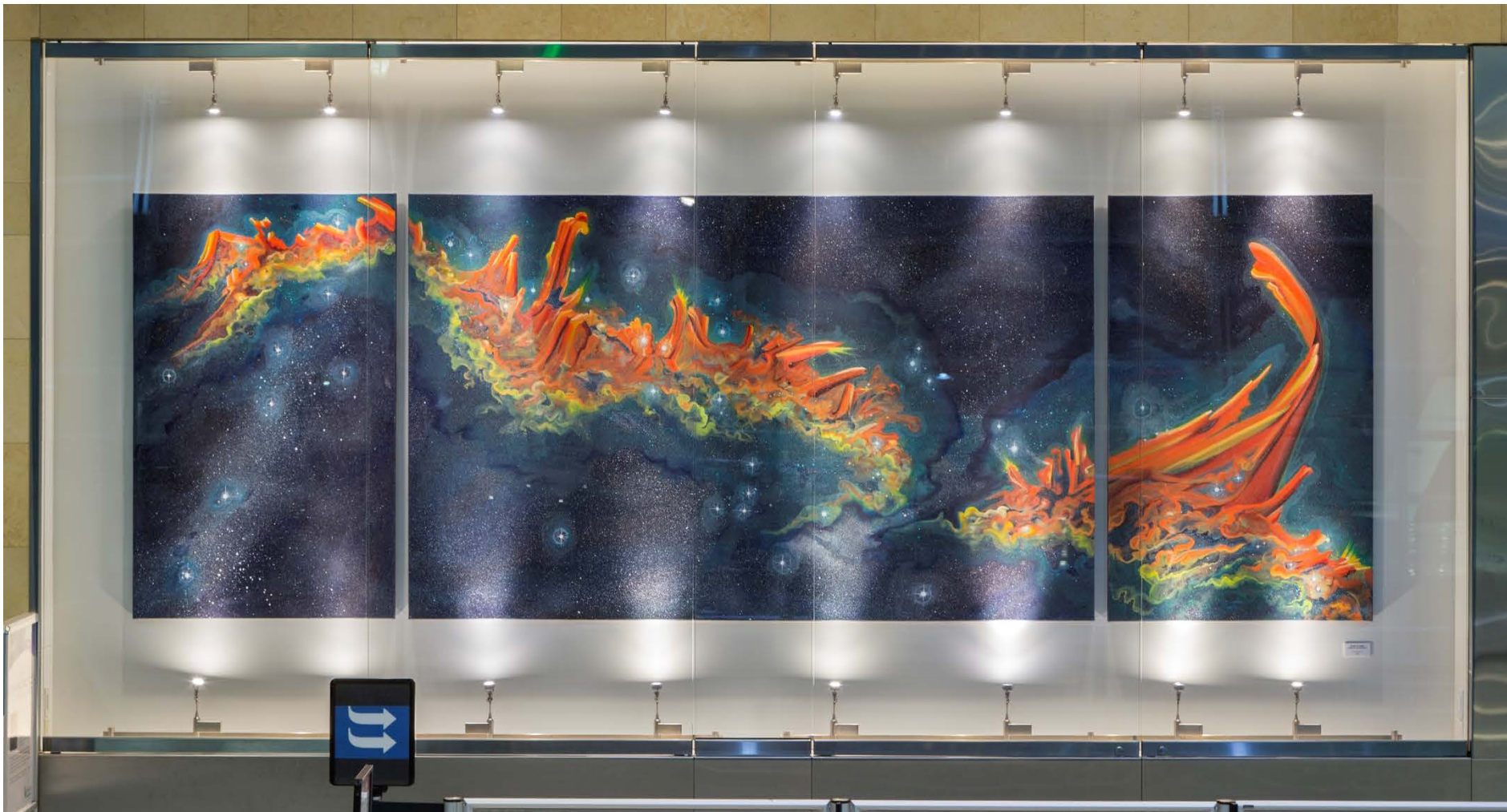


Gabourey Sidibe reveals

Temporary Exhibitions Program



INTERGALACTIC DREAMING







Exhibitor : Southwestern College Students with instructor
Perry Vasquez
Site: Terminal 2 East
(pre-security)
Installation: January 2017







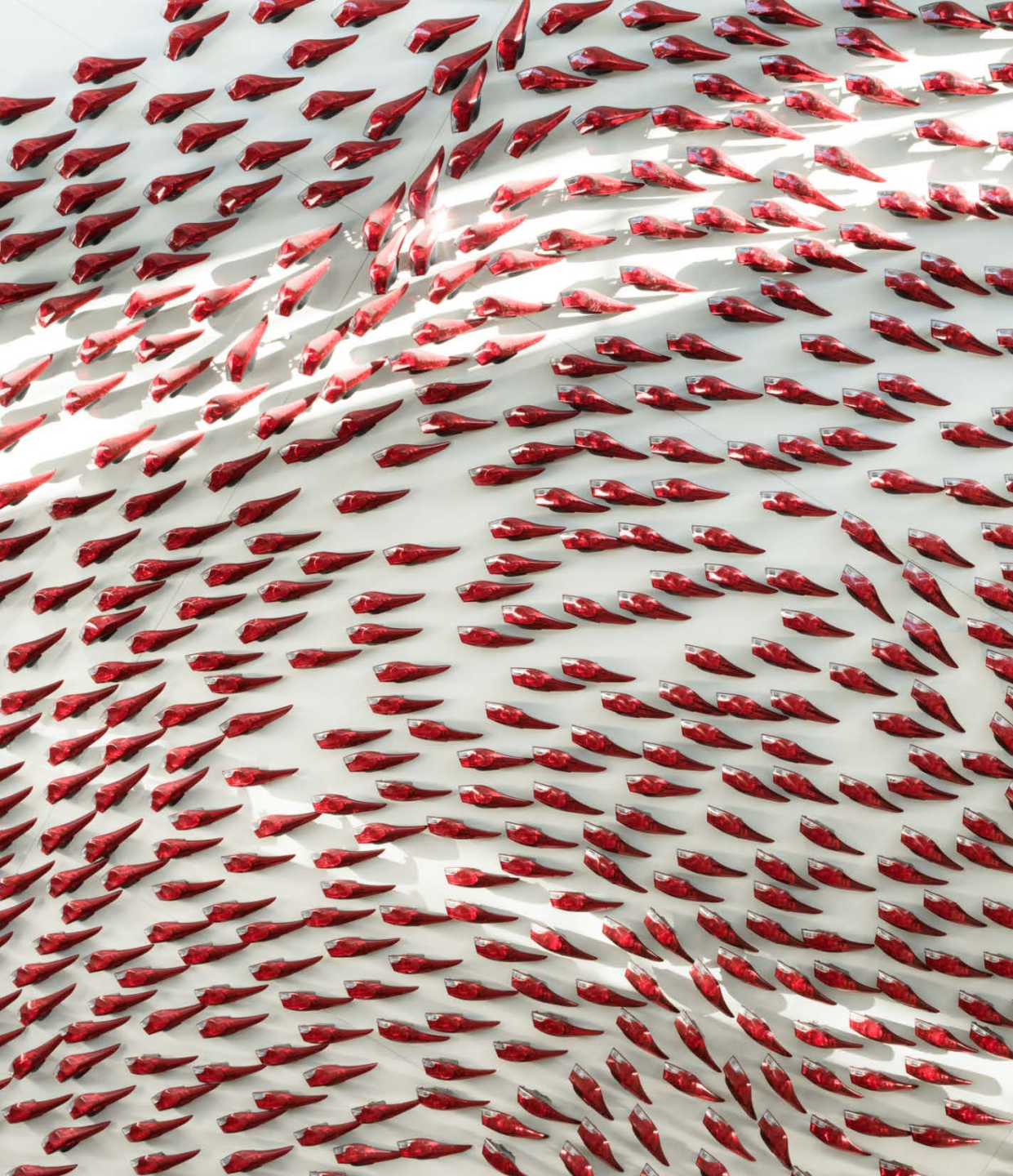




Performing Arts Program







Arts Master Plan

Community Outreach



BROAM

An annual celebration that gives back to the San Diego Community

ABOUT

BRO-AM draws 15,000 people to the beach for a unique "more bro than pro" charity surf contest, Rob Machado Bro Junior surf contest, surfjoust expression session, beach concert, vendors and activities.

On: Saturday, July 9, 2016

At: Moonlight Beach, Encinitas, CA

Free, family-friendly event

The BRO-AM kicks off with a pre-event Benefit Party gathering philanthropists and friends for local restaurant tastings, signature cocktails, silent/live auctions and live performances.

On: Friday, July 8, 2016

At: A Private Undisclosed Location

Ticketed event with VIP options

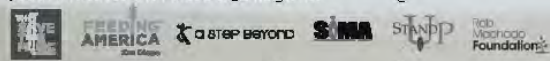
GREEN INITIATIVES

Partnering with Hurley and the Rob Machado Foundation to provide water refill stations, BRO-AM is an outdoor event free of single-use plastic water bottles.

The sound and stage are solar-powered to deliver a pollution-free concert. By using solar power rather than a diesel generator or grid power, the BRO-AM avoids emitting approximately 1,000 lbs. of CO2 into the atmosphere.

The BRO-AM mobilizes a large volunteer crew to educate attendees on waste diversion. In 2015, over 3000 lbs. of waste was diverted from the landfill to recycling and compost.

GIVING BACK All proceeds support local youth initiatives with these organizations:



STORY

In 2005, after traveling the world, SWITCHFOOT dreamed up an idea to give back to their hometown that supported them as surfers and musicians, to rally their great community and to invest in kids who might need a hand up. Over a decade later, their idea has grown into an iconic San Diego event that's bigger than a rock band trying to do some good.

HIGHLIGHTS

- 15,000+ active, artistic, all-ages attendees
- Attendees from over 35 states and 10 countries
- Partnering with iHeart Media for event promotion
- National and local media coverage
- Surf teams made up of surf industry giants
- Previous performances by: Ok Go, Jason Mraz, Chris Schiflett of Foo Fighters, Young the Giant, A Fine Frenzy, Andrew Wessen of Grouplove, Johnny Reznick of Goo Goo Dolls, Tristan Prettyman, Kate Voegelé, Brandon & Leah, Makua Rothman, The Silent Comedy, Needtobreathe, Drew Holcomb, Colony House, Run River North, Timmy Curran, Surf legend Tom Curran

www.broam.org



CONTACT

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BROAM

"TO SEE OUR HOMETOWN COME TOGETHER AND HELP DESERVING KIDS IS AN INCREDIBLE EXPERIENCE. SURFING, MUSIC, AND THE SAN DIEGO SCENE AT ITS BEST."

- JON FOREMAN, SWITCHFOOT



VISION

SWITCHFOOT BRO-AM Foundation: A thriving future for every kid.

BRO-AM focuses on initiatives in two areas that create a thriving future:

- Physical and community wellbeing
- Opportunity and empowerment through music, art, surfing and education

Proceeds from the BRO-AM events support local youth initiatives with selected 501(c)(3) organizations.

2016 BENEFITTING CHARITIES



Committed to ensuring that music instruction is a core component to a complete education, giving children the tools and confidence to excel in academics and in life.



End hunger through healthy food, education and advocacy.



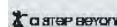
Through surf or board sport related programs, improve the quality of life, health and/or welfare of people.



End the cycle of youth homelessness.



Educate and empower young people to make sustainable choices.



Provide underserved youth with opportunities that greatly expand their expectations and ambitions through dance education, academic support, and family services.

STORY

In 2005, after traveling the world, SWITCHFOOT dreamed up an idea to give back to their hometown that supported them as surfers and musicians, to rally their great community and to invest in kids who might need a hand up.

Twelve years later, the BRO-AM has grown in impact and size gathering over 15,000 people to the beach for a "more bro than pro" charity surf contest, Rob Machado Bro Junior surf contest, free beach concert and numerous vendor booths.

IMPACT

BRO-AM gathers philanthropists, friends and families together to celebrate local youth whose lives have been changed by the generosity of our community and to shine a spotlight on some incredible San Diego organizations who are already mobilized in the community, making a concrete impact every day.

Together, we have provided thousands of meals, hundreds of music lessons, musical instruments, dance instruction, art instruction, surf lessons and much more to homeless and underprivileged youth.

Moreover, the BRO-AM gathers a community of like-minded givers and doers who know that together we can make a huge difference and who are passionate about investing in the next generation.



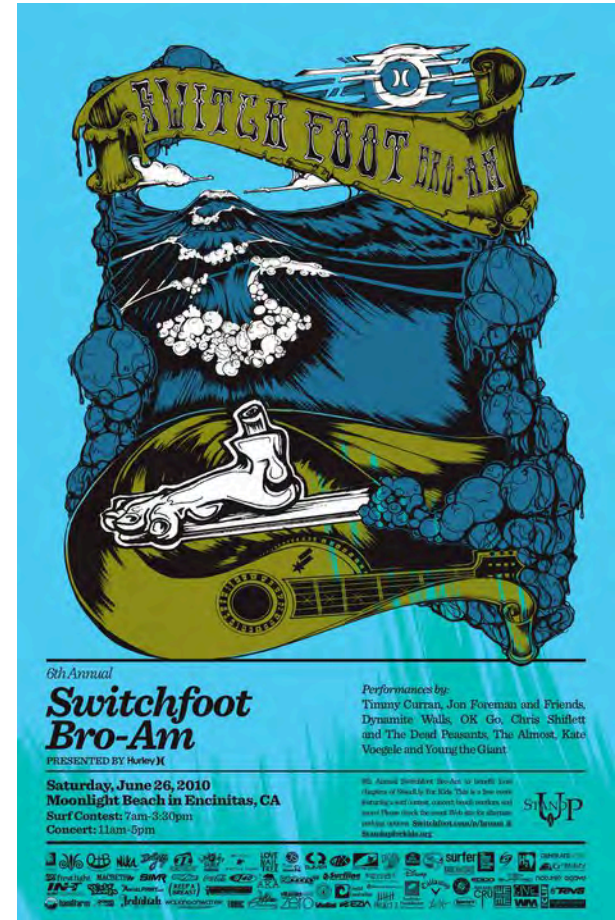
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SWITCHFOOT BRO^{AM}



Terminal 2 – Stone Brewery Wall





Questions?