

GRAPHICS



**SAN FRANCISCO BAY AREA RAPID TRANSIT DISTRICT  
OAKLAND AIRPORT CONNECTOR STATIONS  
ART SELECTION PANEL AGENDA**

**FRIDAY, MARCH 16, 2012**

**9:00 a.m. to 4:30 p.m.**

**BART HEADQUARTERS, 300 LAKESIDE DRIVE, OAKLAND  
ROOM 1723 (17<sup>TH</sup> FLOOR)**

1. Welcome and Discussion of Selection Processes (9:00)
2. Artists' Presentations: Oakland Airport Connector Station (9:30-11:45)
  - A. Seyed Alavi (9:30-10:15)
  - B. Mildred Howard and Johanna Poethig (10:15-11:00)
  - C. Walter Hood (11:00-11:45)
3. Working Lunch and Discussion of Artists' Submittals for Airport Station (11:45-1:00)
4. Artists' Presentations: Oakland Coliseum Connector Station
  - A. Bob Zoell (1:00-1:45)
  - B. Lynn Criswell (1:45-2:30)
  - C. Shan Shan Sheng (2:30-3:15)
5. Discussion of Artists' Submittals for Coliseum Station (3:15-4:00)
6. Scoring and Recommendation of Station Artwork (4:00-4:30)
6. Adjournment (4:30)

*Lunch will be provided for the panelists*



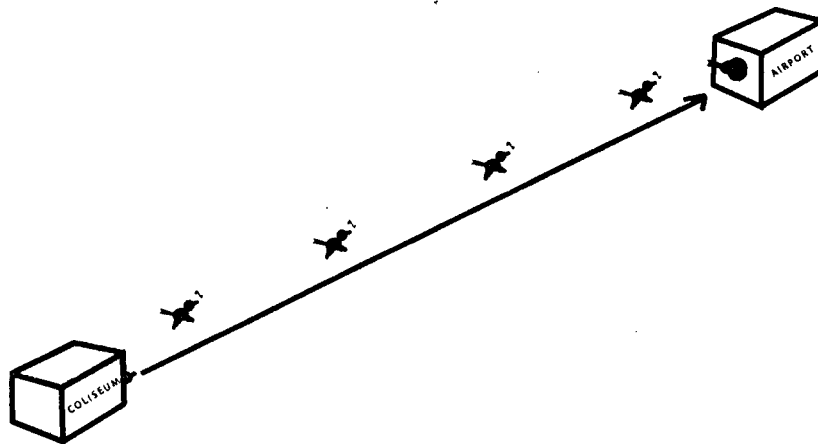
# GOING

My interest and love of birds is reflected in my work for more than 40 years. In concert with language, I developed bird images from letters and punctuation marks and installed a major glass curtain wall for the San Francisco International Airport in June, 2010.

On the Oakland Airport Connector project I chose the humble sparrow as a metaphor for the passengers traveling to the airport. They are all traveling to board airplanes and “fly” to their destination. I focus on the concept that the passengers are all traveling (or “GOING”) through the Oakland landscape – from this place directly to that place, from this house to that house, from the Coliseum Station to the Airport Station.

I’ve included familiar historical Oakland buildings that are identifiable from the city’s skyline.

The singing flying bird motif projects a universal image that becomes a delightful statement and creates a positive station environment for all ages.





## **OAKLAND COLOISEUM CONNECTOR STATION FABRICATION, WARRANTY AND MAINTENANCE**

### **FABRICATION**

15 double art glass panels, different sizes, with a total glass area of approx. 672 sf.

Safety laminated glass units measuring 72" x 96" with ¼" Optiwhite tempered Layer A and ¼" Optiwhite tempered Layer B. Ceramic Frit printing on Layer A. Interlayer 81% translucent white.

### **SCHEDULE TO COMPLETE ART GLASS AND DELIVER TO SITE**

Fabricating, packing and crating, nine weeks

Shipping to site, insured, one week

### **WARRANTY and MAINTENANCE**

Frit, or Ceramic melting colors won't change over time but have a Warranty of ten years. For all the glass, interlayer and fabrication the warranty is five years.



## BUDGET

### TO FABRICATE AND INSTALL GLASS ENCLOSURE FOR THE COLISEUM STATION CONNECTOR PROJECT

March 12<sup>th</sup>, 2011

Artist design and management fees	\$30,000.
Fabricating 652 sf, art glass, crating, shipping and tax	105,000.
Insurance	500.
Three concrete & custom ceramic tile benches	9,000.
Contingency	8,000.
<b>SUB TOTAL</b>	<b>\$152,500.</b>
Credit on 15 panes, 652 sf Safety laminated Optiwhite tempered glass	- 10,000.
<b>TOTAL</b>	<b>\$142,500.</b>

Bob Zoell, 468 Atchison Street, Pasadena, CA 91104 626 696-3622





# PILKINGTON

## Pilkington Optiwhite™ Float Glass

Strain point	:	$\text{Log}_{\eta} = 13.5$ ; T $\square$ 526 $\square$ C
Transformation temperature	:	$\text{Log}_{\eta} = 12.3$ ; T $\square$ 552 $\square$ C
Annealing point	:	$\text{Log}_{\eta} = 12.0$ ; T $\square$ 559 $\square$ C
Dilatometric start of softening	:	$\text{Log}_{\eta} = 10.3$ ; T $\square$ 600 $\square$ C
Softening point	:	$\text{Log}_{\eta} = 6.6$ ; T $\square$ 732 $\square$ C

( $\eta$  = Viscosity in Pa·s)

### Chemical Composition (approx.) by weight

SiO <sub>2</sub>	72.7%
Na <sub>2</sub> O	13.0%
CaO	8.8%
MgO	4.3%
Al <sub>2</sub> O <sub>3</sub>	0.6%
K <sub>2</sub> O	0.4%
SO <sub>3</sub>	0.2%
Fe <sub>2</sub> O <sub>3</sub>	0.02%

Density	:	2.5 E3 kg/m <sup>3</sup>
Youngs Modulus of Elasticity	:	7.3 E4 N/mm <sup>2</sup>
Poisson's Ratio	:	0.23
Coefficient of Linear Thermal Expansion (Between 20 °C and 300 °C)	:	9 E <sup>-6</sup> K <sup>-1</sup>
Vickers Hardness	:	5 E3 N/mm <sup>2</sup>
Compressive Strength	:	700 – 900 N/mm <sup>2</sup>
Bending Strength	:	30 N/mm <sup>2</sup>
Alkaline Resistance	:	Class 1-2
Acid Resistance	:	Class 1
Hydrolytic Resistance	:	Class 3
Refractive Index	:	1.52

2004-06-04

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# ***RUNWAY***

## ***BART STATION PROPOSAL***

*OAKLAND COLISEUM CONNECTOR*

*SHAN SHAN SHENG*

*2012*

# ***RUNWAY***

**BART STATION PROPOSAL  
OAKLAND COLISEUM CONNECTOR  
SHAN SHAN SHENG**

## ***I. PROJECT DESCRIPTION***

*Runway* is a vivid, spatial artwork proposed to activate the new Oakland Connector BART station as a bright gateway or passage for travel. *Runway* represents a journey unfolding in patterned frames of color.

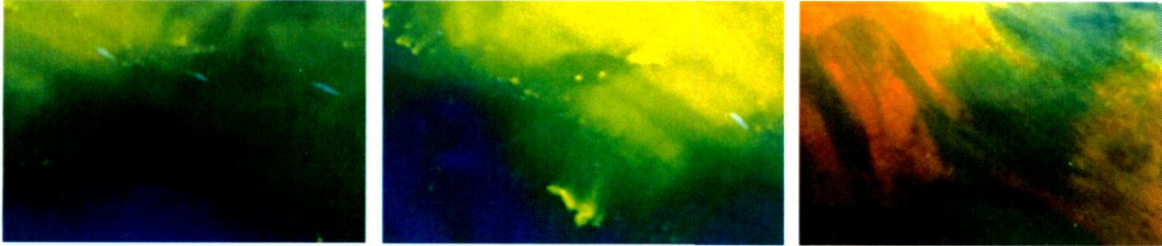
*Runway* is a subtle liftoff in the canopy of the new station, a positive pattern connecting the station to the surrounding landscape. As a landmark visible from the roadside, the new Oakland station will function a portal for arrivals, departures, and returns. In response, *Runway's* composition suggests the flow of time, the flow of passengers, at different speeds, with diverse layers of transit, by air and train. The station will presents a dynamic intersection of routes, connecting local, national and international passages into one. Energy and oasis are suggested by *Runway's* refreshing canopy structure.

*Runway* renders in a fleet of vivid translucent layers, the beauty of travel abstracted into pure fields of color. *Runway* will be a focal point for passengers entering and exiting the station.

*Runway* is inspired by flight and transit, specifically the traversal of ocean, sky, sun, and land, articulated as dominant colors of blue, turquoise, yellow, and green. *Runway* is a simple succession of glass panels that sluice through the station, sky-bound. The installation implies horizon, and the space between air and ground, water and sky. The final patterns for the installation will be generated from aerial views of the landscape, vivid patterns viewed from above.

## ***II. PASSENGER EXPERIENCE***

For BART passengers bound for Bay Area destination or bound for an airport flight, *Runway* offers legible, visible forms of contemplation. As distilled intervals of color in the station, *Runway* suggests buoyancy, calm and rejuvenation. Each piece of cast glass is attached with integrity and simplicity of line. *Runway* is an immersive yet nuanced work, offering a minimal, high visual activation of the station, drawing passenger's eyes and minds upwards. The clear pattern of *Runway* evokes fresh topographies, landscapes and rivers of California and beyond. As an installation, *Runway* is proposed to connect passengers with the airport and surrounding landscape.



Details, Translucent Panels for BART *Runway* Installation, Material Samples, Shan Shan Sheng Studio, San Francisco, 2012

As a Chinese- American artist based in San Francisco, it is an honor to do a site-specific project on the Bay Area, responding to local travelers and welcoming international visitors. The choreography of pedestrian traffic, transport, and movement are a recurring material in my public artworks in major sites of public transit, including large-scale installations in Miami, Venice, and Hong Kong. In my past work, including *Open Wall* (Venice, Shanghai 2010-2011), I seek to create a new threshold for urban spaces, a site of fascination and investigation, in existing sites and architectures.

### *III. INSTALLATION (SITE/SCALE/MATERIALS)*

*Runway* is composed of translucent panels installed along the length of the station's canopy. Each panel is approximately 8 ft by 2 ft. The artwork's total length is approximately 360 ft.

As a series of translucent panels, the installed artwork is 38 ft in width and 115ft in length. The installation, which spans the full station, is installed across an area of 4000 sq ft. Each eight-foot



panel is approximately 35 pounds, at approximately 2.5 pounds per sq ft. The suspension of the sculpture is elegant, precise, and minimal with the ultra-thin high-strength stainless steel aircraft suspension cable, fully tested and engineered by a California government certified laboratory, has passed California government required public building code.

All materials are site-tested and seismically sound, and have been installed successfully in California. The smooth, saturated color of the translucent panels will provide a warm, iconic experience for visitors, the panels are break-resistant and require minimal maintenance.

**Budget Outline:**

The inter is to provide the maximum size and quality sculpture to be within the proposed budget.

Estimate budget as follows:

1. Fabrication cost	
2. (Material ,equipment , Assistants )	\$72,000
3. Artist fee	\$30,000
4. Transportation (crate, shipping and Insurance)	\$2,500
5. Installation	\$26,000
7. Engineering and Consultant fee	\$5,000
8. Miscellaneous & Contingency fee	\$7,500
9. Scale Mock-up model	\$1, 000
10.Hardware, fasteners & Cable	\$5,000
11. Insurance	\$1,000

**Total: \$150,000**

## **Out of Many, One**

### **Public Art Proposal for The Oakland Airport Connector Station**

Seyed Alavi

**“The one is made up of all things, and all things issue from the one.”**

Heraclitus (c.535-c.475 BCE), Fragment 10

#### **Project Description;**

This project inspired by the characteristics of the site and the idea of an international airport, seeks to celebrate the concept of unity within diversity. “Out of Many, One” will utilize the architectural glass panels on the North side of the station to present a colorful, stained glass like composition. The artwork will cover all the panels, extending the full length of the station platform, and will continue from one panel to the next without repeating. This project will be visible from both the station, as well as the parking lot and nearby roads and buildings.

The artwork will be created from laminated glass. This unique process involves printing an image onto the PVB (polyvinyl butyral) interlayer that is sandwiched between two layers of tempered, Starphire glass. This is the same material utilized in the lamination industry, which is melted during the process, thus laminating the two layers of glass together. There will also be two layers of UV protective film, one on either side of the artwork layer, in order to filter out nearly all the UV light. Each of the 31 glass panels, will measure 60”w x 86”h, and will be installed by the general contractor on site, according to the specified architectural and engineering drawings. Each panel will also be treated with Argo Seal Plus in order to provide additional protection for the glass edges against humidity penetration and potential delamination.

The artwork itself will be a quilt like composition created out of simple geometric shapes such as square, triangles, circles and rectangles. The overall color palette will be saturated, primary colors, such as reds, yellows, blues and greens, with the addition of black, white, orange and maroon. Both the shapes and color scheme have been derived from the world’s flags, by removing all of the nationalistic emblems. The new composition has also been inspired by the size and scale of the original flags, thereby suggesting the idea of flags without referencing a



specific country. The final composition is similar to a quilt, where individual elements are brought together in such a way that they create a sense of unity within the overall design.

**Project Concept:**

The Airport Connector Station is a complex site with several strong social and architectural characteristics. The most important of these qualities is its association to the Oakland International Airport. Therefore, the overall environment of the station platform and the artwork in particular needs to harmoniously respond to and complement the physical, emotional and psychological state of travelers. The art also has to make sense within the larger context of the site, so that it will provide a meaningful and unified experience for the public. "Out of Many, One" has been envisioned as a direct response to these characteristics, and is designed to inspire several readings within one larger, unifying theme. This approach is conceived as a means to make the artwork more accessible and welcoming to viewers from many diverse backgrounds.

This piece is fundamentally based on the idea of world flags, and seeks to explore the notion of one-ness, while expressing a feeling of comfort, warmth, and joy. The overall pattern has been created to express a fluid, unified design, even though each of the parts will have their own unique identity. The compositional elements in this artwork have been designed to be read as flags, although no actual flags are represented. This approach allows the viewer to freely move about the artwork and explore the raw concept of flags, countries, and borders without feeling overshadowed by the various social and political meanings and references generally attached to flags. These "new" flags are meant to reflect the fertile multi-cultural landscape of our contemporary world.

Approaching this piece from a more formal perspective, meaning the arrangement of forms, shapes and colors, the viewer is at once aware of the presence of a larger unified pattern. The various components are arranged in such a way as to create a flow in the design that facilitates the reading and experiencing of the artwork as a complete whole. In another words, although the viewer may notice and identify the smaller elements within the composition, their view is quickly shifted so that they easily and smoothly sail across the artwork to examine other parts and details. In this design, there is not a single focal point, nor individual elements that stand out as more important than any other, thereby creating a composition where all the parts are equal and unified.

“Out of Many, One” has also been inspired by quilts, and quilt making. Similar to the making of a quilt, where pieces and fragments come together to create a harmonious composition, the individual flag-like elements in this project are composed to suggest the unity of the larger encompassing design. This piece, by referencing quilts, inspires notions of warmth, comfort, home, safety, resourcefulness, and of course cooperation, as seen in a traditional quilting bee. This pattern also references the tradition of African strip weaving called Kente cloth, where various interwoven cloth strips are utilized to create multicolored patterns of bright colors, geometric shapes and bold designs.

Another conceptual understanding of this piece could be reached through an architectural reading. At the Connector Station, the glass panels are essentially windows; a separation between inside and outside, through which one can look at the world beyond. Metaphorically speaking, windows are like our eyes, in that we perceive the world through them. Peering through perfectly clear glass, we can see the true color, shape and form of the objects outside. However if we look through tinted glass, our vision is distorted and we cannot see the accurate colors of the world. Since the glass panels in this installation are tinted with different colors, this changes the nature of the light, which passes through them. As this light enters our eyes, it essentially conveys a false sense of the reality, which we are perceiving. Therefore, the best light for clear, unadulterated seeing, is “white light” which is not tinted in any way. Of course, this visible wavelength of light is actually made up of all the different colors of light, such as we see in a rainbow. Or conversely, if these different colors of light are gathered together and united, the resulting light is once again “white light”. Or as Heraclitus states, “The one is made up of all things, and all things issue from the one”.

Although all of these readings and references are formally accessible, it is not expected that the viewer will reach these understandings on their first viewing. On the most immediate level, this piece is intended to provide an inspiring, uplifting and fun visual experience for the traveler. The field of colors is to be viewed like a piece of playful jazz music, which will create a comfortable, relaxed yet inspiring environment. “Out of Many, One” reflects both the multi-cultural diversity of Oakland, as well as its growing connection, through the airport, to the larger inter-national, world community.

# Out of Many, One

Public Art Proposal for The Oakland Airport Connector Station

Seyed Alavi

## Budget

Artist's Fee .....	\$ 30,000
Studio Assistant .....	\$ 5,000
Office/ Studio Fee .....	\$ 2,000
Insurance .....	\$ 1,500
R&D/ Samples .....	\$ 4,500
Digital Drafting .....	\$ 5,000
Fabrication .....	\$ 88,000
Additional Edge Protection (Argo Edge Seal Plus).....	\$ 2,200
Shipping/ Delivery .....	\$ 3,200
Travel Costs .....	\$ 1,585
Documentation .....	\$ 1,000
Sales/Use Tax .....	\$ N/A
Engineering .....	\$ N/A
Installation .....	\$ N/A
Lighting .....	\$ N/A
Permits .....	\$ N/A
Storage .....	\$ N/A
Plaque .....	\$ N/A
Contingency .....	\$ 8,000
Extended Warranty for 10 Years.....	\$ 18,000
<hr/>	
Sub Total .....	\$ 169,985
Credit for Glass Panels 31@ \$644.70 .....	<\$ 19,985>
<hr/>	
Total .....	\$ 150,000



# **San Francisco Bay Area Rapid transit District**

## **Oakland Coliseum Connector Station**

**Artist: Lynn Criswell**

16 March 2012

### **Title: Connecting The Present, Glimpses and Memories of Travel**

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## Conceptual Design Proposal for Coliseum BART Station

I am interested in a more humanitarian visual substitute for directional text such as “This Way to Airport”, “Wait Here for Train”, and the generic figurative signage of international convention. I’m also interested in a subtle visual intervention into utilitarian public space. These ideas play out in my proposal first on and in the “connector bridge”, with animated figures gesturing and looking towards the shuttle station; then in the terminal itself as portraits or companions inhabiting the glass perimeter space. The transparency of glass allows the portrait images to change dramatically relative to available light, backlit in daylight and front-lit at night. Thus becoming a perfect metaphor for transitory thoughts and memories.

The human images I plan to use come from two study groupings I collect on a regular basis via photography: animated conversations and introspective waiting or pausing. Some of the images may come from my existing collection, while others would come from site visits; and will include -Lake Merritt, local citizens, Oakland skylines, natural wildlife, historical sites and the Port of Oakland. Like a formal painting each portrait has a background or context.

Although there will be ample text signs for direction, some of my images will serve as a visual addendum or substitute: “walk towards the end of the platform, look up to the right and you’ll see a fellow pointing the way”. As you reach the top of the stairs, you’ll see the same figures on the inside of the bridge pointing and looking towards the station or “waiting gallery”. In the station, the glass images will be points of focus to ponder or peripheral glimpses for the memory that turn into the familiar as visits increase. The visual in finding our way is intuitive and rich in our history, from memorizing an intersection, breaking twigs to mark a path, and Grimm’s fairytale of Hansel & Gretel, to the stone totems set in the landscape by the northern Inuit tribes marking their annual migration, serving as familiar companions and markers for their journey. For the less frequent traveler, the images will be a reminder of place; visual markers more memorable than stairs, passageway, turnstiles and the blare of advertisements. For the regular traveler they will become constants, familiar companions of place.

**Overpass walkway** Ten aluminum figures will be water jet cut from either 3/16” thick aluminum-6061 or 1/8” stainless steel. Tall figure (9’) will weigh between 92lbs.-123lbs. Short figure (6’) will weigh between 45lbs. – 60lbs. depending on thickness. I propose to work with both the interior and exterior of the walkway. Five mounted figures on the outside with mirrored images on the inside. Each matching pair will sandwich the metal louvers and be held in place with the use of a bolting system. The outside figures can be seen when exiting the connecting BART Station and from Hegenberger Rd. The tall figure will be directionally pointing towards the Coliseum Station, while the shorter figure could be seen as contemplating his gesture.

**Inside main station** Ten glass panels measuring 5’W x 8’H x 1/2” thick (3/8” over 3/8” laminated tempered thick glass sheets per panel). The glass panels will be laminated and sealed and ready for BART’s general contractors to install. The different techniques, which will be permanently fired, include glass stains, frits, photographic collaged fired glass decals and silkscreen. I will also integrate cutout sheets of paper-thin lead, which will be laminated between some of the glass. The west glass wall will have seven designed glass panels; the south wall one and the north wall will have two.

### **1) What is the intent and inspiration behind the work?**

My intent is to create a more humanitarian visual substitute for directional text such as “This Way to Airport”, “Wait Here for Train”, and the generic figurative signage of international convention. I’m also interested in a subtle visual intervention into utilitarian public space. These ideas play out in my proposal first on and in the “connector bridge”, with animated figures gesturing and looking towards the shuttle station; then in the terminal itself as portraits or companions inhabiting the glass perimeter space.

My inspiration is to use imagery that is both familiar and distinct. My portraits simultaneously evoke memories and create new memories for the viewer/commuter. With the glass panels, the larger than life-size figures inhabit the space, humanizing what might be a sterile and unremarkable site and inviting the viewer/commuter/traveler to connect to the space (and Oakland) in a different way than just passing through.

### **2) How do you feel it enhances the passenger experience of being on BART?**

The normal custom for waiting for a train is standing, looking and taking in your surroundings with a somewhat removed attitude. My station interior with its large pictures or portraits will offer intimate alternatives to turnstiles and advertising. The pictures on the glass surfaces are a mix of everyday exterior and interior environments that are there and not there. They are glimpses that have the possibility of becoming familiar over time, or recall other experiences, or are a juxtaposed memory image to ponder while waiting for the shuttle train. They are designed for multiple viewings like seeing old friends or just remembering where you are or where you have been. Because of their transparent glass quality their mood and character will change dramatically with the available daily and seasonal light, just like the BART travelers and commuters, each one has their own unique personality. My hope is these portraits mixed with scenes of Oakland become welcome and memorable images of their travels.

### **3) How did you arrive at the budget that you are presenting to the panel?**

I developed a clear concept and designed digital images for both the walkway and the internal space of the BART station. Then contacted fabricators whom I trust and have worked with before, and ones who were recommended by the BART representatives. For items like insurance, studio costs and transportation and shipping I used past successful commission budgets as a guideline.



### **Addressing Glass concerns:**

**1. Artist must submit more detailed specifications for the glass.**

The lead and fired vitreous enamels will be sandwiched between two pieces of tempered 3/8" thick glass. They will be sealed using a two-part silicone lamination material. The lead and vitreous enamels will be painted, silk screened or applied in a decal form. Enamels are made up of powdered minerals. Examples are cobalt, magnesium and titanium. These colors are extremely permanent; they can still be seen as brilliant colors on Ming dynasty vases from the 14th century. All three processes are fired on to the glass at 1012 degrees so they literally fuse with the glass, i.e. they melt into the glass and become a permanent part of the glass. They will not fade or peel over time.

**2. The rubber gasket material used by BART may be affected by the art materials and may be subject to deterioration if certain materials are used. Artist should use inorganic materials whenever possible.**

Two-part silicone is our lamination material. It is normally used as a potting material, perfectly clear, and does not deteriorate like PVB liners normally do in time.

**3. Artist should not use film, epoxy or resin in the glass.**

I will not be using any film, epoxy or resin in the glass process.

### **Addressing committees concerns with Aluminum figures:**

**1. If aluminum is graffitied or otherwise damaged it can be buffed out but this will cause a change in the surface appearance. Artist should consider this when finalizing proposal.**

I am aware of the committee's concern with the inside figures being targets for graffiti. Although it would be a shame to remove the inside figures I believe the outside ones would still be highly visible as directional symbols. The attaching method can be altered to accommodate not having the inside figures. That being said, if the figures are vandalized, they can be easily cleaned with acetone and a light orbital hand-held sander. The flat surface of all the figures will already have a ground appearance using a 50 grit pad; so going back over them would not greatly alter their appearance.

Note: If the interior "mirrored" figures are deemed too much of a graffiti target and orbital buffing is not an agreeable option, perhaps BART can recommend another location. Or see my other solution on pg. 8 and 24.

**2. The cutout aluminum figures will eventually oxidize and turn white due to sulfates and chlorine in the environment.**

I am looking into using Marine grade aluminum, but have not heard back from east coast supplier. Another alternative would be to use Stainless steel. This will not oxidize or turn white.

## Preliminary Budget

### Sub – Contractors

**Lenehan Architectural Glass, Oakland, CA**  
10 painted, silkscreened, laminated and tempered 3/8” thick glass panels **\$108,000.00**  
Numerous Test Samples **\$3,000.00**

**Pacific Water jet Cutting - Chico, CA**  
Five water jet cut 1/4” aluminum or 1/8” stainless steel figures  
Ground and polished surfaces and edges  
Total includes aluminum or stainless steel plate **\$6,800.00**

**BC Studios, Chico, CA**  
All fabrication and hardware for attaching metal figures to walkway **\$2,500.00**

**New England Lead Company, San Leandro, CA**  
Five rolls of 1/16” sheet lead **\$2,500.00**

**Artist’s fee**  
Includes final stage design fees, managing fees **\$20,000.00**

**Studio & assistant costs (includes workman’s comp)**  
Includes CAD modifications for Sub, finishing & prep of post water jet work **\$1,900.00**

**Shipping (to and from studio, subcontractors and site, Chico-Oakland-San Leandro, includes crating and insurance)** **\$2,000.00**

**Hotels & food, over nights in Oakland to work at glass studio** **\$2,000.00**

**Documentation**  
Izzy Schwartz photographer & publication of small catalog **\$2500.00**

**Insurance (BC Studios) -** **\$750.00**

**Contingency** **\$1,500.00**  
**\$153,500.00**

**Credit for 10 glass panels, estimate** **+\$6,447.00**

**Looks like I’m under budget by \$2947.00**

## **Image Descriptions**

### **01. Title page**

### **02. Title: As The Crow flies**

Public Art Location: Terminal B, Sacramento International Airport, 2011

Commission: \$112,000.00

INTRO. NOTE: Lynn's project is a composite of contemporary and historical imagery with colors drawn from nature. It is defined by a large speckled yellow terrazzo floor space 18.5' x 32' with insets of 22 indigenous California birds, a single figure with birdcage and eighteen suspended emerald green birdcages. The floor images are water jet cut from 3/8" aluminum plate. Lynn imagined airport travelers remembering her built environment as their planes take off over the surrounding fields and sanctuaries. For those who have more time, or on a subsequent visit, an identification game is offered – matching bird images with the correct names from the reference list found in the terrazzo floor.

**03. DETAIL:** Entry and exit strips with image reference listing. The suspended polyurethane cast birdcages create a canopied environment. The proposed project for BART will also create an environment when entering and walking through the BART station.

**04. DETAIL:** Terrazzo Floor

### **05. Title: Voices, Reverberations, and Links**

Public Art Location: Capital East End Project, Sacramento, CA, 2003

Media: Stainless Steel, photo print etching and lacquer printing., Commission: \$8,000.00

INTRO. NOTE: The text Lynn chose for the four sets of elevator doors is reflective of the user population and intended to activate an otherwise sterile site. The quotations reflect historical educational goals and social constructs in the ongoing quest for equality through education. The text is translated from Spanish to English and English to Spanish; in addition the Chinese characters are of an ancient proverb honoring the contributions of the early Chinese population in Northern California culture.

**06. DETAIL:** The birds for the most part are California songbirds, conjuring up the magical sound of a classroom of students learning through song. To Lynn their resolute presence also represents a communal spirit of harmony.

**07. DETAIL:** Do you use the first available door? Usually. But here Lynn plays with the study of “flow patterns”, tempting and rewarding users through visual choices to the same destinations. Which is a playful attempt to humanize the work environment.

**08. Title: Connecting The Present, Glimpses and Memories of Travel**

BART Public Art Proposal, Coliseum side terminal to Oakland Airport.

Commission: \$150,000.00

**INTRO. NOTE:** As you depart the arriving train at the Coliseum station, you search for directions or you scan the familiar terrain. Lynn is interested in a more engaging, or you could say more humanitarian, visual substitute for directional text like “This Way to Airport”, “Wait Here for Train”, or the generic automaton figures of international convention. She is also interested in setting up a playful environment with the figure’s repeated gesturing in the direction of the airport terminal.

**09. BRIDGE DETAIL:** Exterior of Bridge, 5 figures.

Directions with landmarks: “walk towards the end of the platform, look up to the right and you’ll see a fellow pointing the way”. The 3 larger figures are approximately 9’ 0” tall and will be in two parts for mounting on two panels of louvers, see hardcopies page 8-12. The 6061 aerospace aluminum will have a simple no-patterned orbital-sanded surface with 50 grit.

**10. BRIDGE DETAIL:** Interior of bridge, 5 figures.

Directions with landmarks: “As you reach the top of the stairs, you’ll see the same figures on the inside of the bridge pointing and looking towards the train and the airport itself.

**11. BRIDGE DETAIL:** Interior of bridge, 5 figures.

**12. STATION INTERIOR:** The station interior is intended as a subtle visual intervention into a utilitarian public space, as large pictures or portraits offer intimate alternatives to turnstiles, advertising and some stranger’s half of a phone conversation. The intention is to present pictures on the glass surfaces that are there and not there, that mix with the everyday of both exterior and interior environments. They are glimpses that have the possibility of becoming familiar over time, or recall other experiences, or are a juxtaposed memory image to ponder while waiting for the shuttle train. They are designed for multiple viewings like seeing old friends or just remembering where you are or where you have been.

Lynn has chosen 10 existing glass panels that are interspersed between the necessary hardware of a commuter shuttle station. Located on the three sides of the station opposite the train bay—the north, east and south walls respectively will be placed laminated glass portraits of anonymous community members and scenes from Oakland and northern California.

**13. STATION INTERIOR DETAIL:** This panel is an image of a young woman in contemplation. Has she just arrived from the East Coast or is she about to go off to explore the world? The seven circular snapshots include sites from canoeing on Lake Merritt, local citizens, natural wildlife, Oakland skyline and the Port of Oakland.

**14. STATION INTERIOR DETAIL:** Each figure is associated with an environment that in conjunction with the transparent glass medium and semi-open air setting, will change in mood and character dramatically with the available daily and seasonal light.

**15. STATION INTERIOR DETAIL:** The human images Lynn plans to use come from two study groupings she collects on a regular basis via photography, which thematically explore animated conversations and introspective waiting or pausing. Some of the images may come from her existing collection, while others would come from site visits. (Includes the possible 11<sup>th</sup> panel of indigenes Northern CA. birds)

**16.** This one comes from the introspective waiting or pausing category and is turned into a romantic composition dedicated to distant yearning.

**17. STATION INTERIOR DETAIL:** In the station, the images will be points of focus to ponder or peripheral glimpses for the memory that turn into the familiar as visits increase. In these three panels Lynn is paying a playful homage to the pastoral side of Oakland, which is still filled with beautiful wildlife areas for picnics and hiking and imagining what it must have been like to live here 100 years ago.

**18. STATION INTERIOR DETAIL:** The final panels as you look towards the airport include a partial view of the Oakland skyline and two classroom-like portraits of a Middle Eastern young woman and a young boy.

**19. – 23. WORKING DRAWINGS FOR BRIDGE FIGURES:**

**24.** A quick thought and possible solution-

If the figures on the interior of the walkway are too problematic because of graffiti; I propose to leave the ones on the outside and use cutout silhouettes of birds in flight on the inside as alternatives for the bolting system. I also believe this would discourage graffiti from the inside because you would not clearly see the outline of a figure. But they would still read prominently as directional figures on the outside.



### Bolting system for aluminum figures

~ **Please note** this system will have to be altered if not using the interior figures.

- Note 1. The large figure with arm outstretched pointing will be in two parts attached to two panels, assuming the louvered panels are 4' in width. See drawing detail.
- Note 2. Regarding scheduling, all water-jet cut figures could be ready by September 2012 for mounting.
- Note 3. If possible, transport six to seven of the 4' louvered panels to BC studio to mount figures. Return panels for mounting to bridge by as early as November 2012

### Art Installation-

Once delivered to the site I plan to have all the art glass panels installed by BART's general contractor and will work within their time line. I would like to transport the metal-louvered panels to BC Studios for the fabrication of the bolting system if OK'ed by BART.

### Main fabricators-

1. Lenehan Architectural Glass  
2534 Magnolia Street, Oakland, CA 94607
2. Pacific Waterjet Cutting Inc.  
2284 Ivy Street, Chico, CA
3. BC Studios for some metal fabricating  
2408 W Sacramento Ave, Chico, CA 95973
4. New England Lead Co.  
1840 Williams St., San Leandro, CA 94577

**Note:** Recognizing Oakland's diversity, the cultural groups included in the glass and aluminum pieces reflect Asian, Afro American, Middle Eastern, Mexican, Italian Disabled and Caucasian.

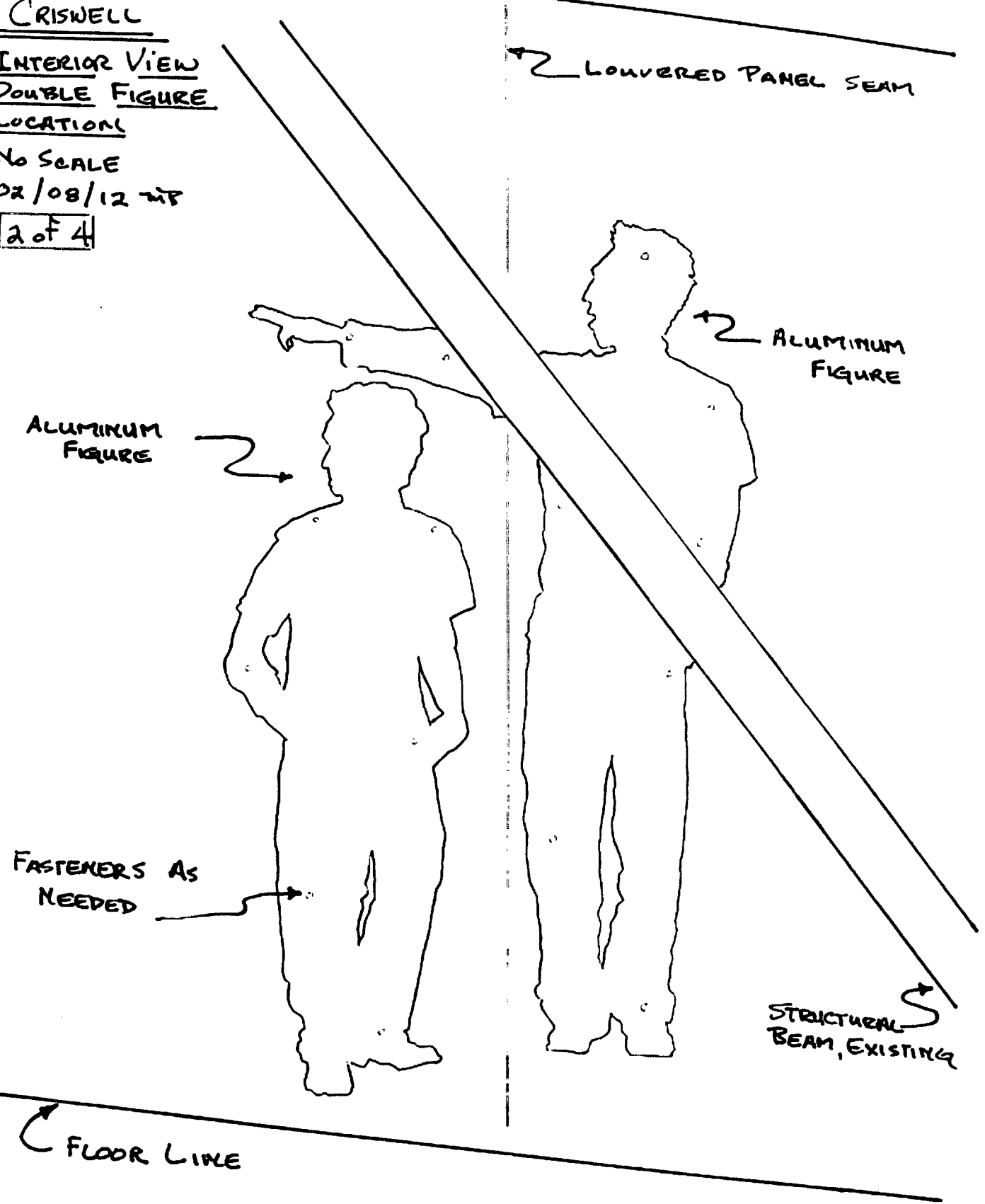


CRISWELL

INTERIOR VIEW  
DOUBLE FIGURE  
LOCATION

NO SCALE  
02/08/12 MF

2 of 4



NOTE: LARGE FIGURE IS CUT TO ACCOMMODATE BEAM.

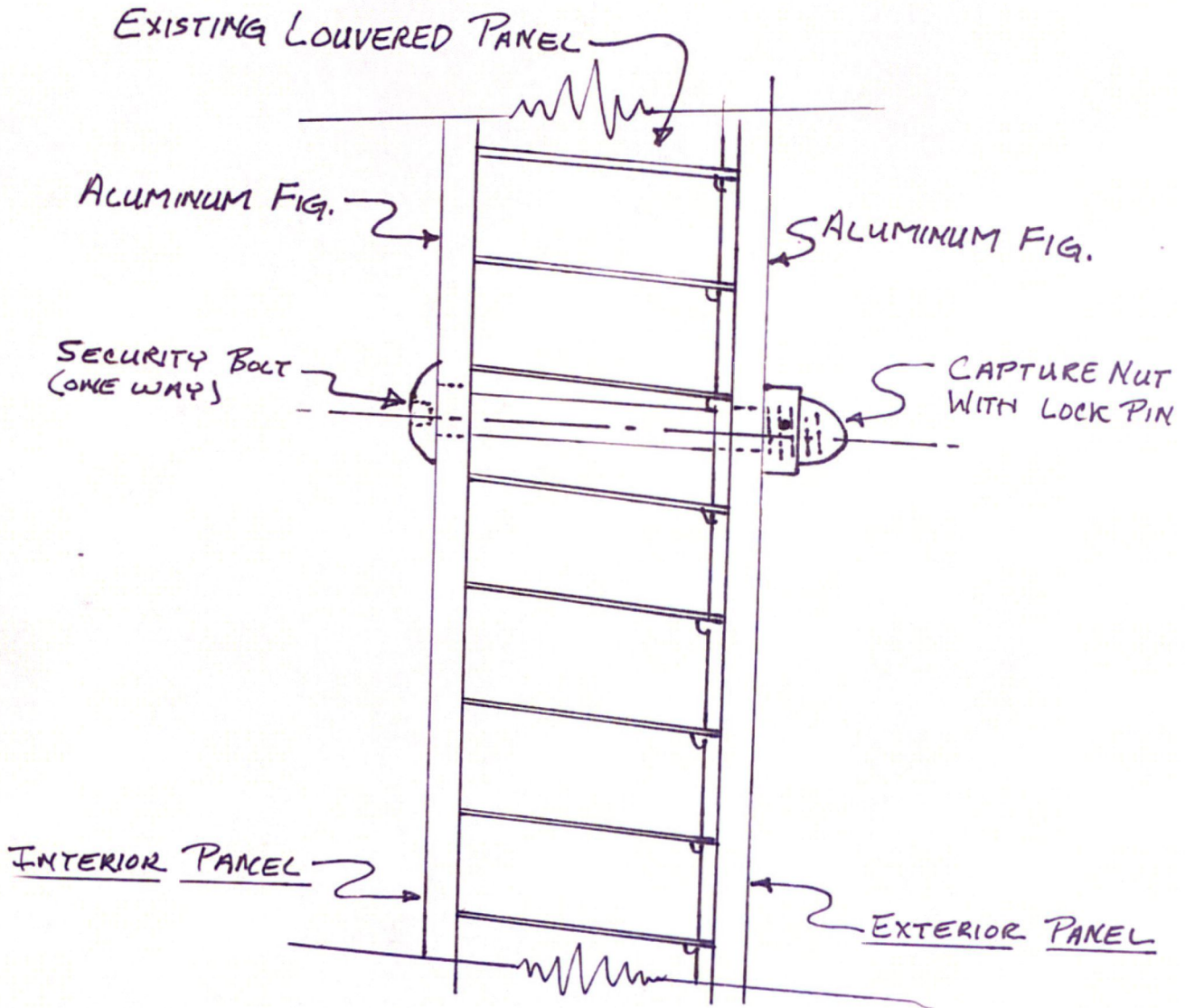
CRISWELL

DETAIL (A1)

NO SCALE

02/08/12 m8

4 of 4



DETAIL (A1)

AN APPROXIMATION ONLY

NOTE:

PRELIMINARY PRE-ENGINEERED SKETCHES ONLY

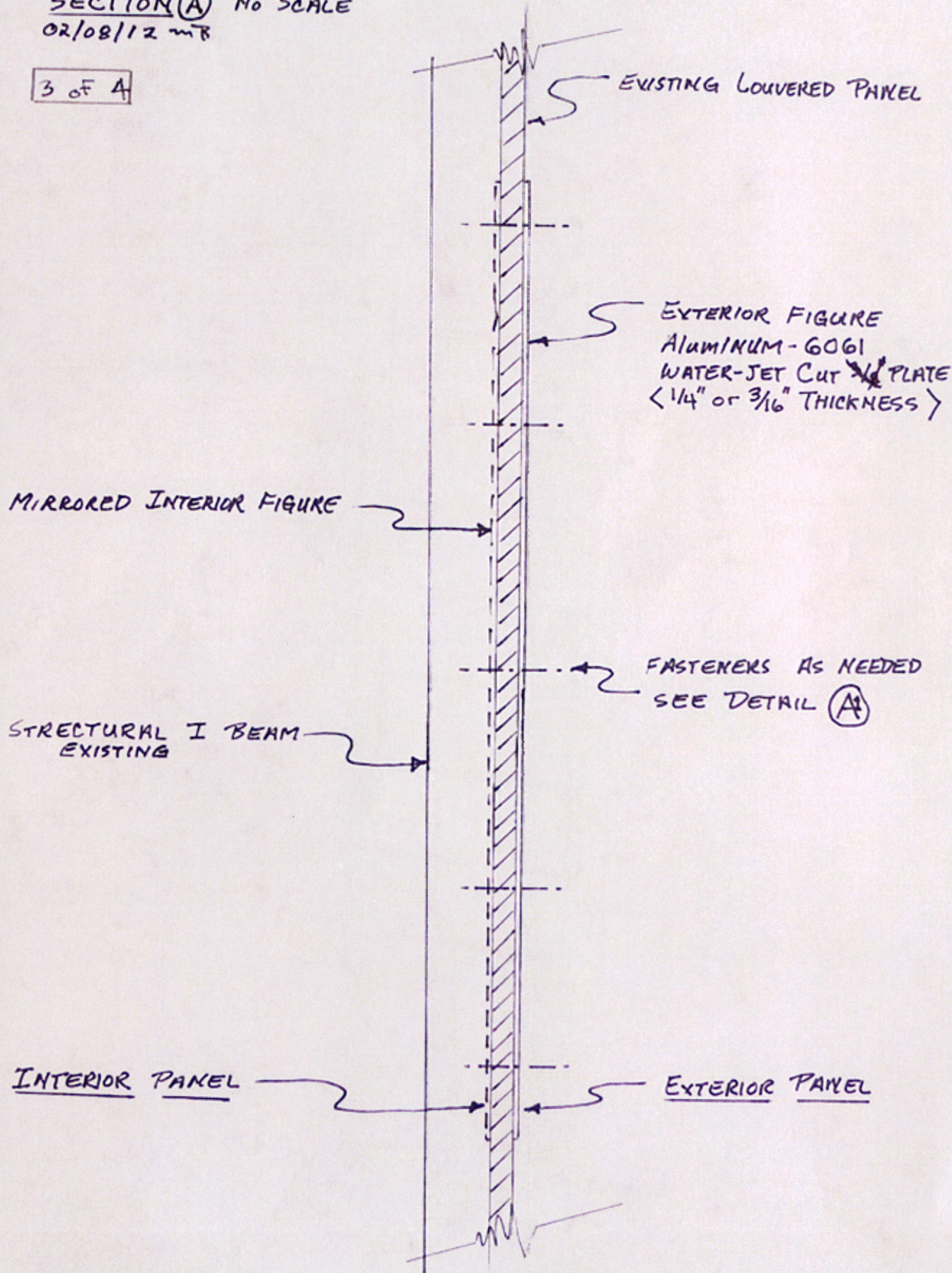


CRISWELL

SECTION (A) No SCALE

02/08/12 mB

3 of 4



SECTION (A)

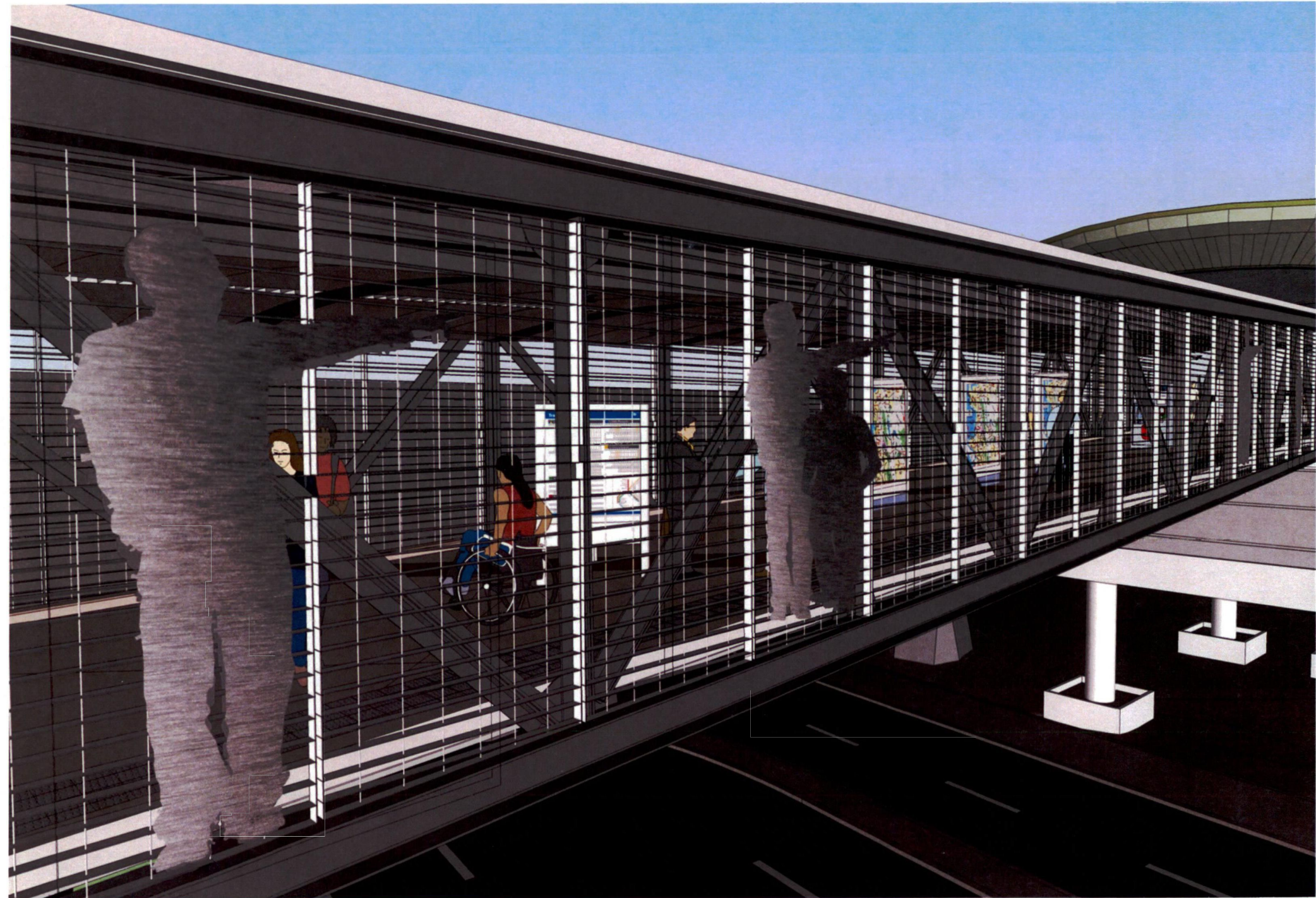




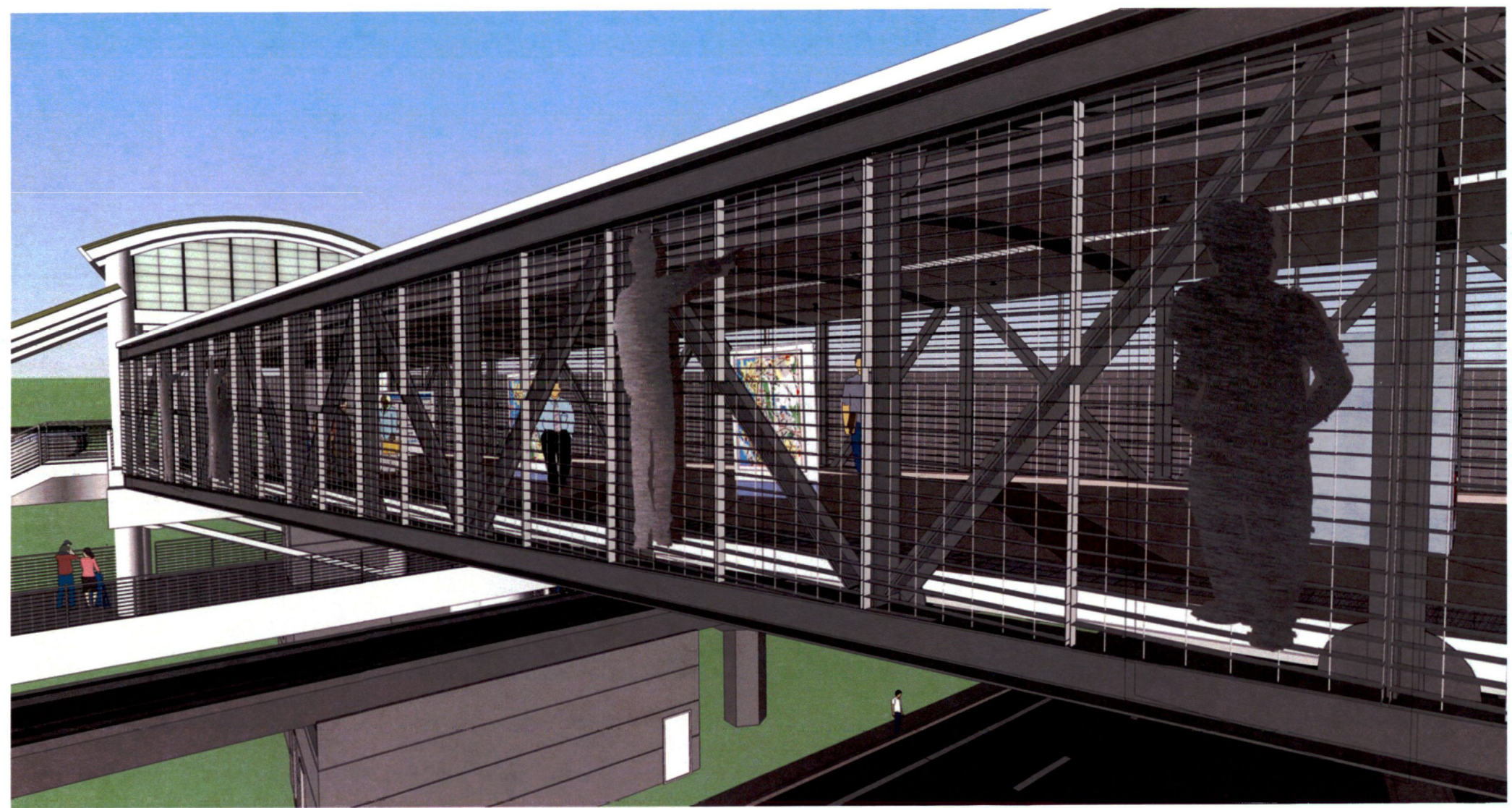




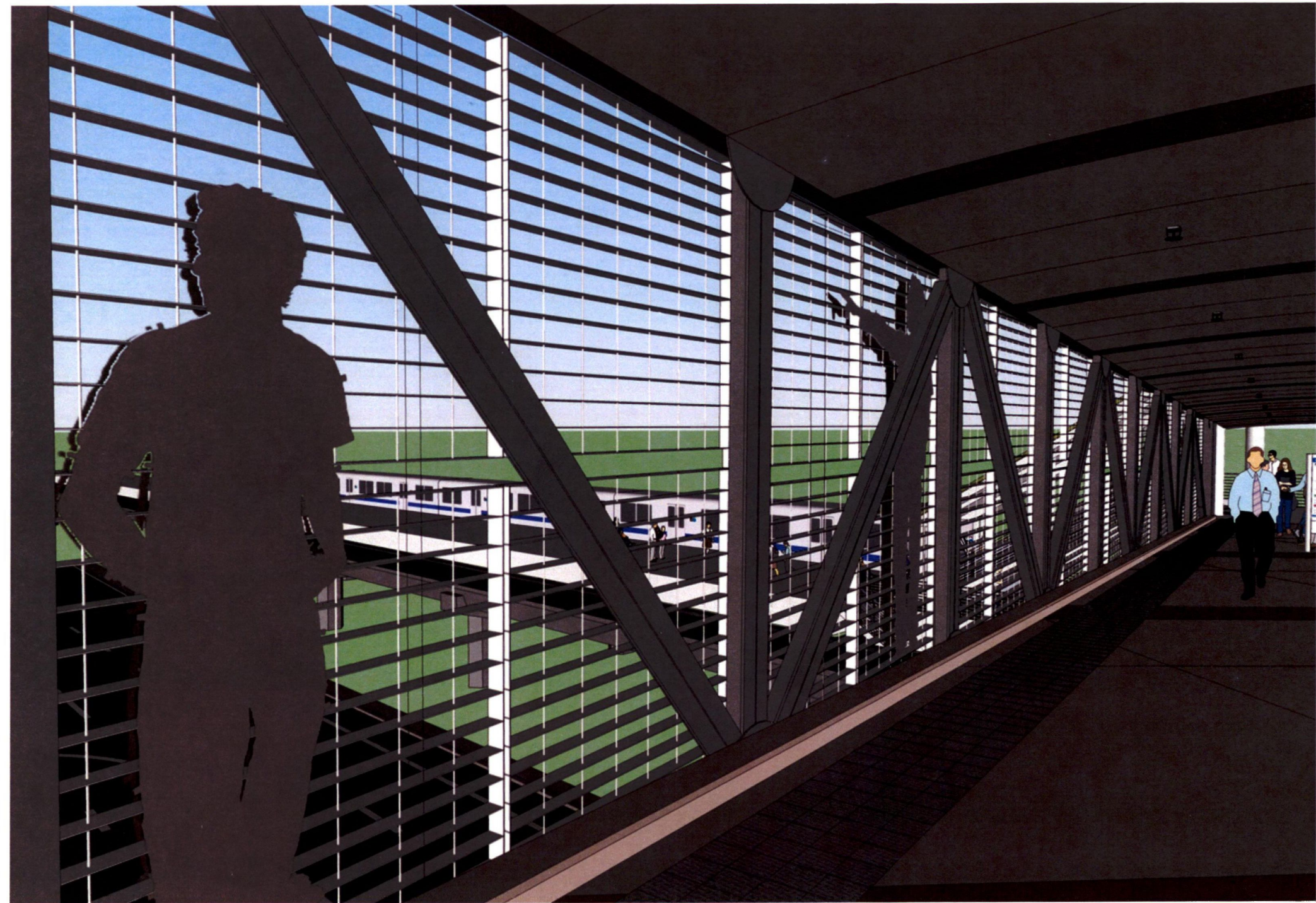




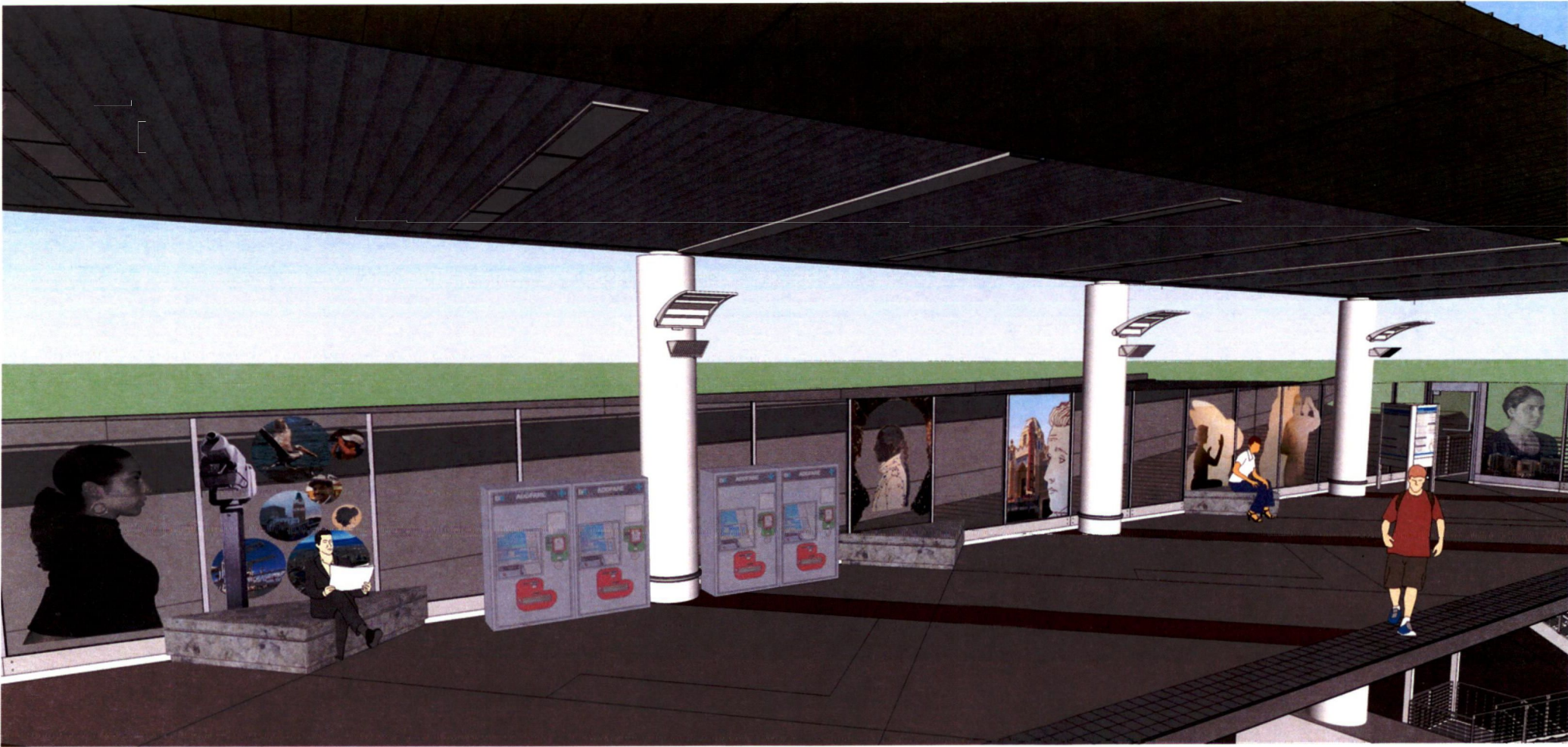




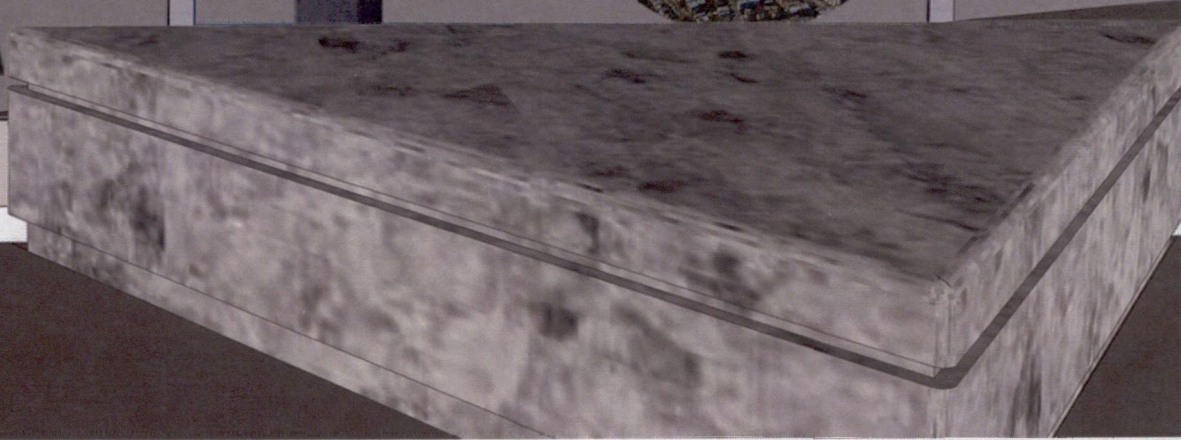
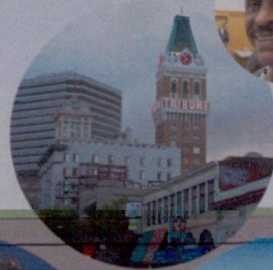
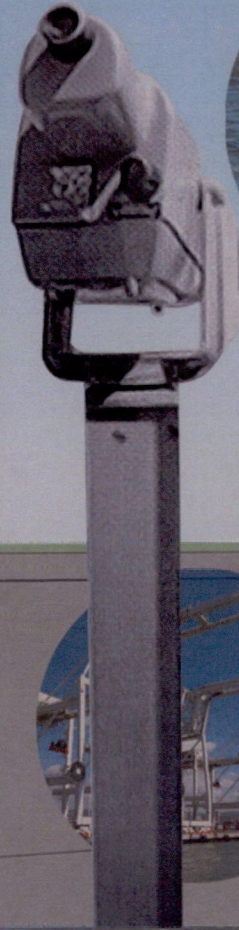




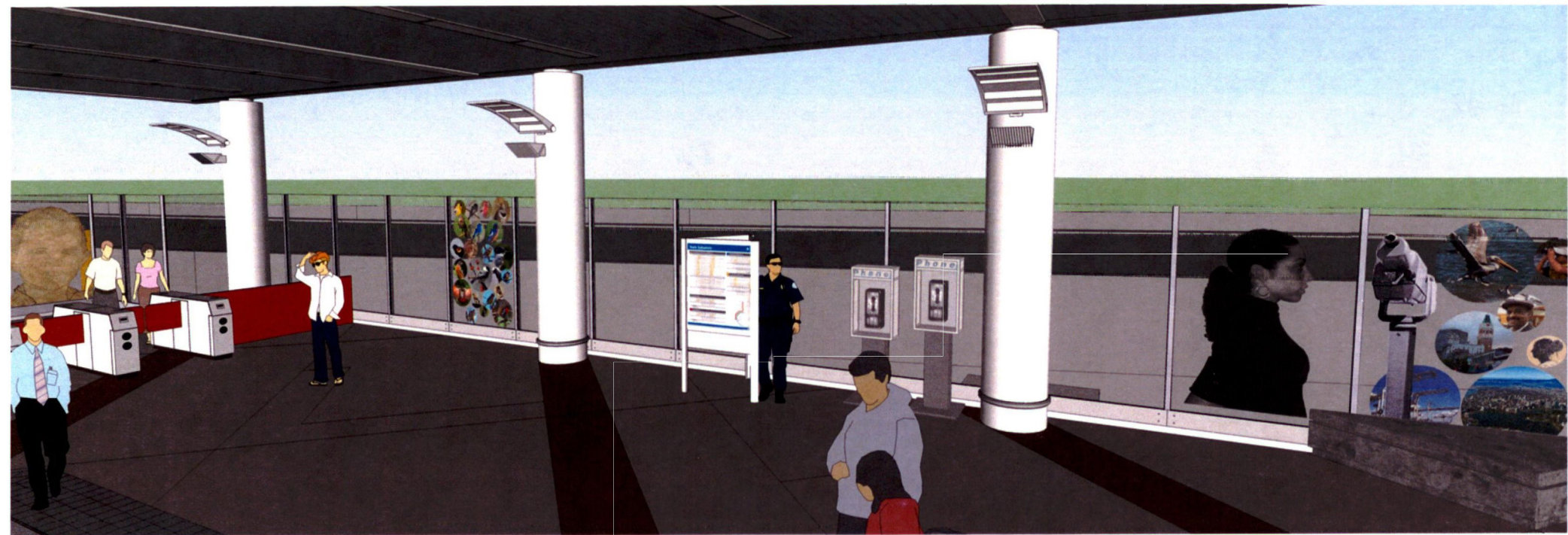
















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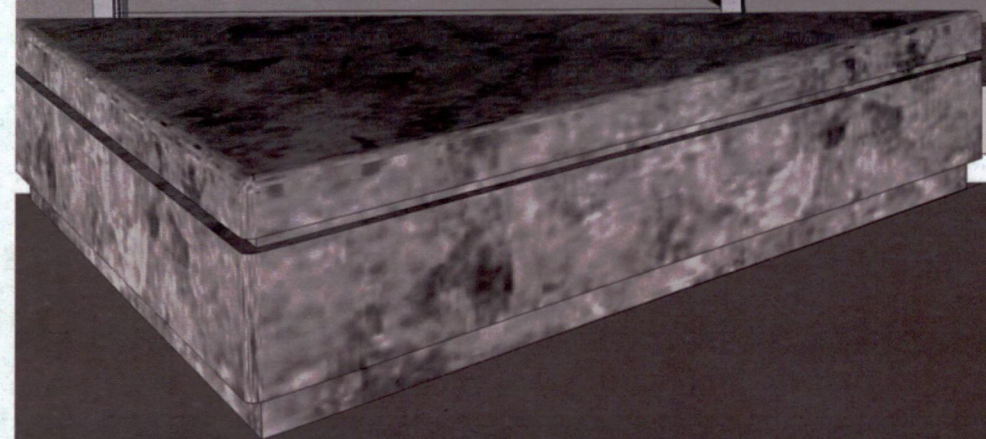
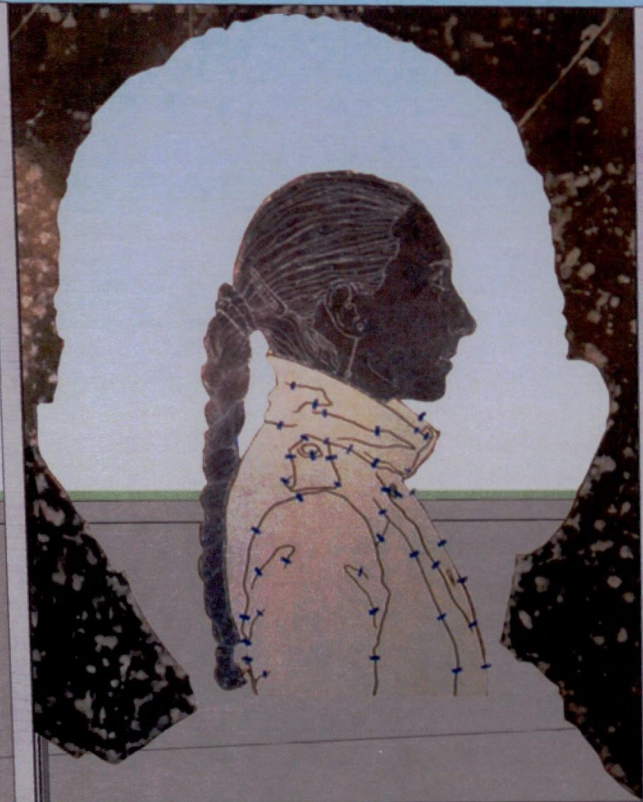
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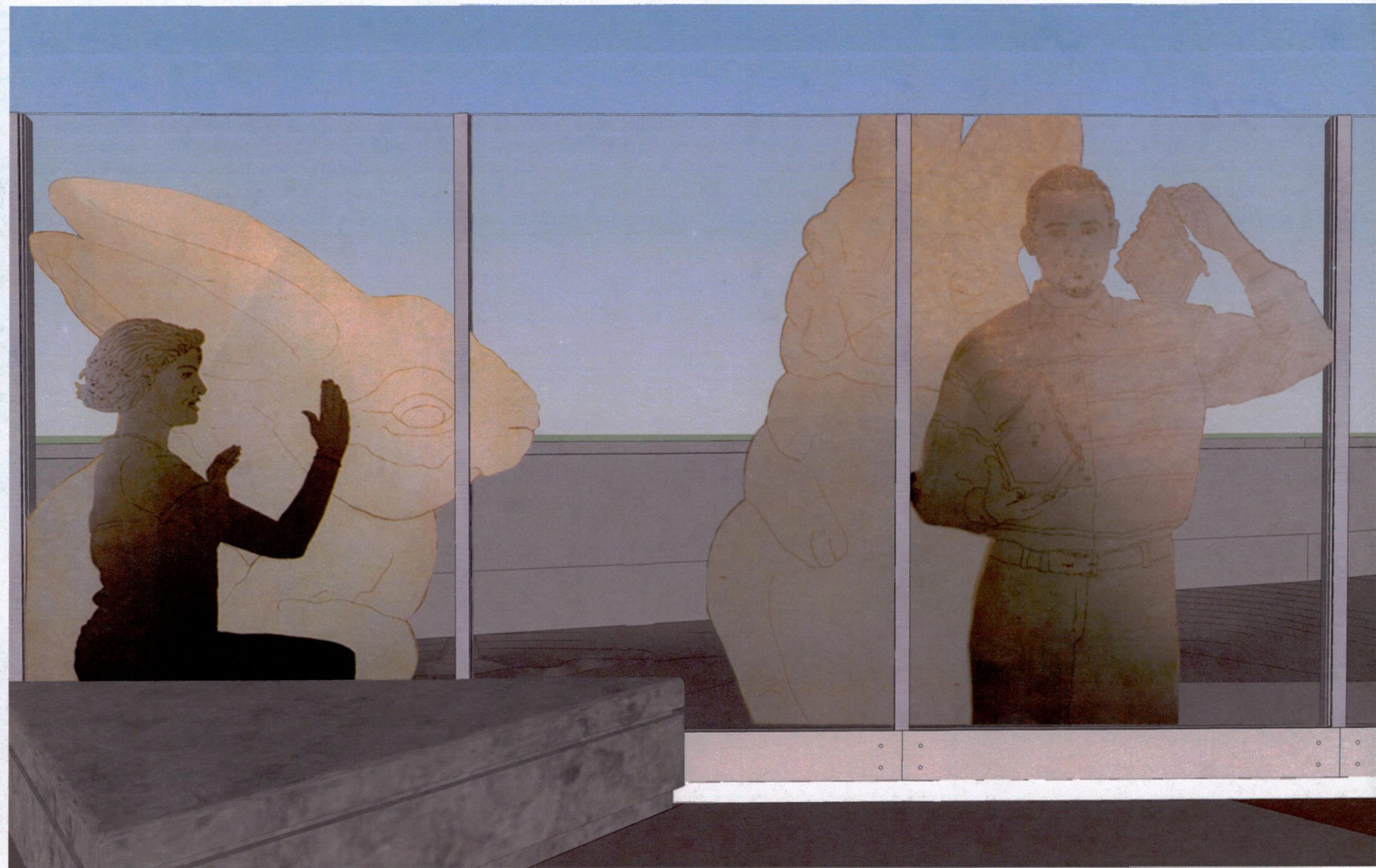
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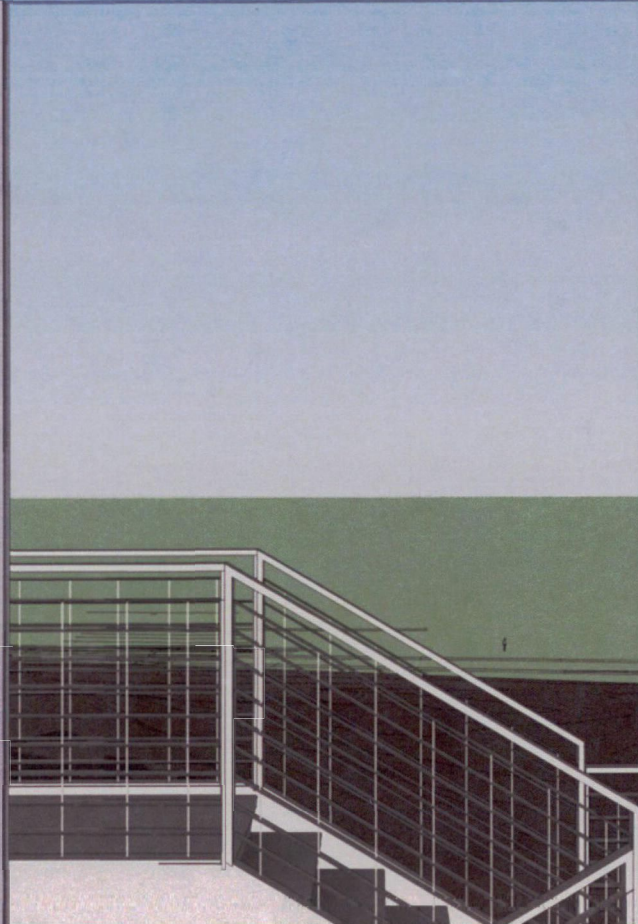
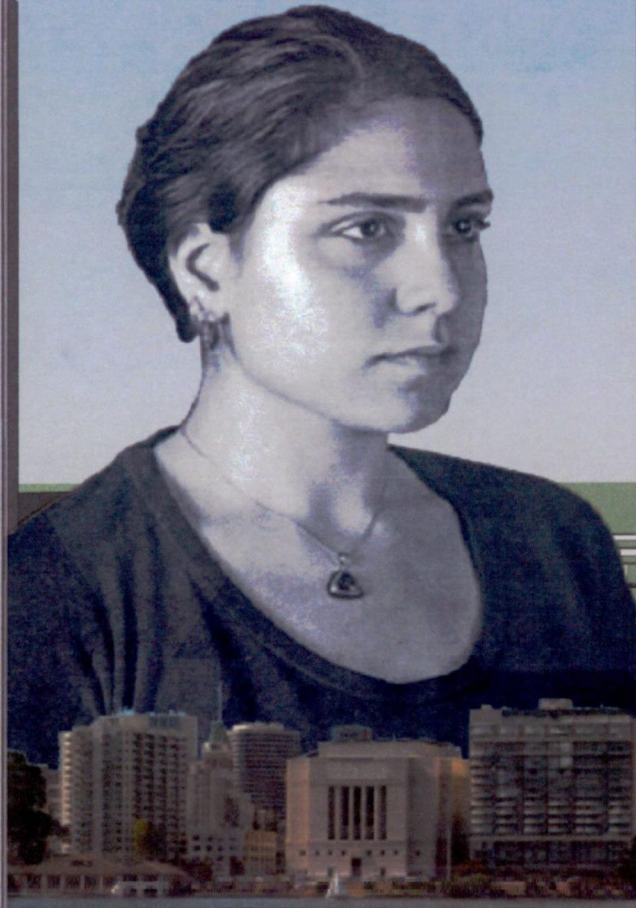












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# LENEHAN

Architectural Glass, Inc.

2855 Mandela Pkwy, Ste.11

Oakland, California 94608

ph : 5 1 0 . 4 6 5 . 6 0 9 5

dorothy@lenehan.com

Thank you for the opportunity to help you realize your public art project with the new Bart stations.

We have proposed using tempered and laminated glass for your panels. These panels will have a variety of techniques, including painting with vitreous enamels, laminating paper-thin lead, vitreous enamel decals, and etching. In all cases the design will utilize, for the most part, the interior of the laminated panel. We could do some etching on the #4 surface.

These panels will run from \$8,000 to \$10,000 depending on the techniques used. See my attachment regarding the various techniques given the imagery chosen for each panel. You will supply all photographic imagery and the lead work where necessary.

I look forward to working with you on this project and Good Luck!!

Regards,

Dorothy Lenehan

**Pacific Waterjet Cutting Inc.**

2284 Ivy Street  
Chico, CA 95928  
Phone: 530-892-8844  
Fax: 530-332-9367

**Quotation**

Quote Lynn Criswell  
To:

Quote Number:	30227	Contact:	
Quote Date:	01/12/12	Expires:	02/11/12
Customer:		Inquiry:	
Salesman:	HOUSE	Terms:	Cash On Delivery
Ship Via:		Phone:	
		FAX:	

<u>Item</u>	<u>Description</u>	<u>Revision</u>	<u>Quantity</u>	<u>Price</u>
1	1/8 SS (4' X 10') 304 SS #2		10	\$640.00 /EA
			<b>Total:</b>	<b>\$6,400.00</b>

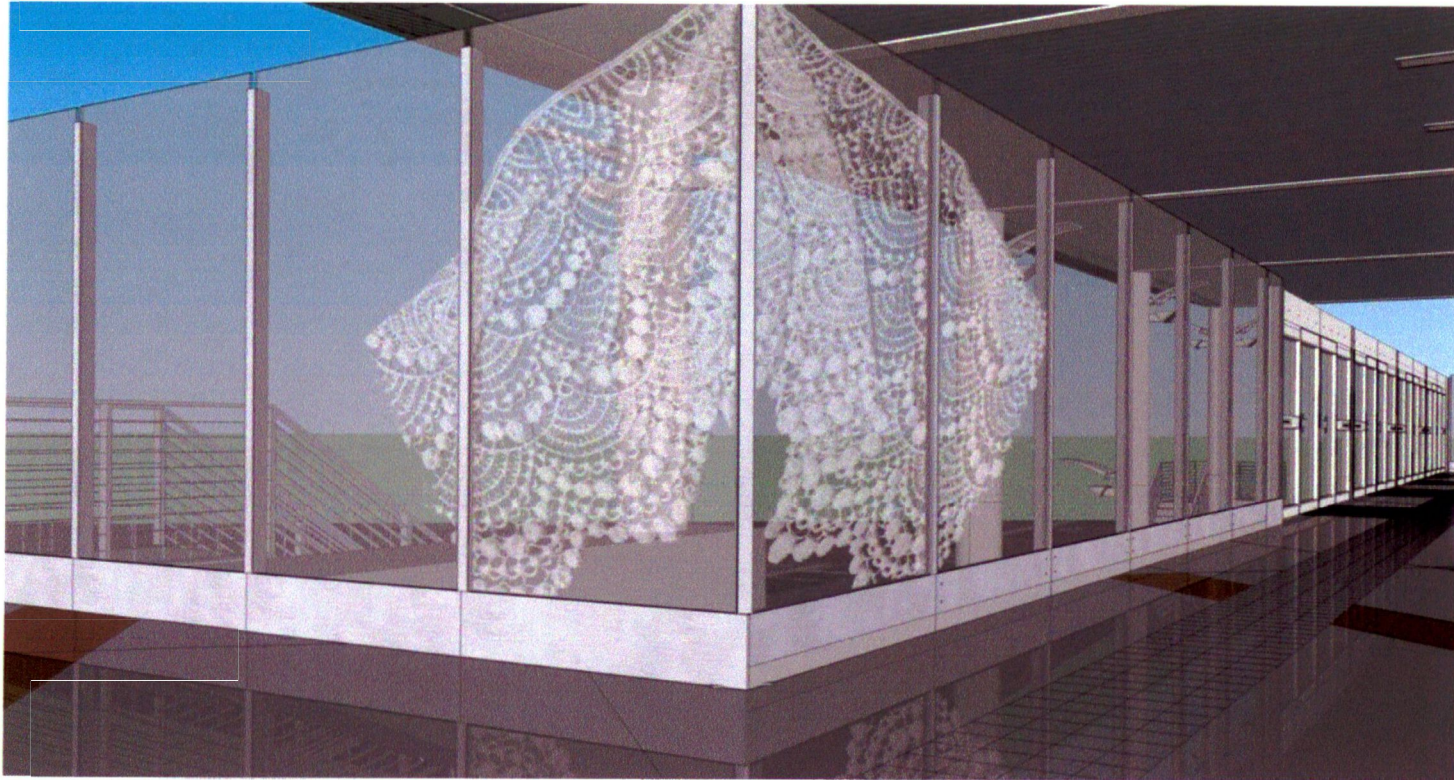
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By Todd Gruber  
Pacific Waterjet Cutting Inc.



# LACE, LINES & ROUTES

MILDRED HOWARD • JOHANNA POETHIG



**BART** AIRPORT Connector

March 16, 2012



# Artists Statement

**Howard • Poethig**

**W**e both look at the world up close and with a wide angle lens. **W**e see similarities between cultures and embrace those who see the world from different perspectives. **T**here are many things that are transcultural, yet placed outside its normal use can be seen as a vehicle to expand one's perception of how objects and ideas can be intertwined. **H**ow can one take something out of context and present it in a different light to create other ways of thinking and experiencing the world? **S**electing an object used for domestic purposes and placing it in a public space brings a sense of the familiar in the rush of everyday life. **O**ur design will provide a unique visual identity to help passengers navigate through a more personalized and welcoming space.





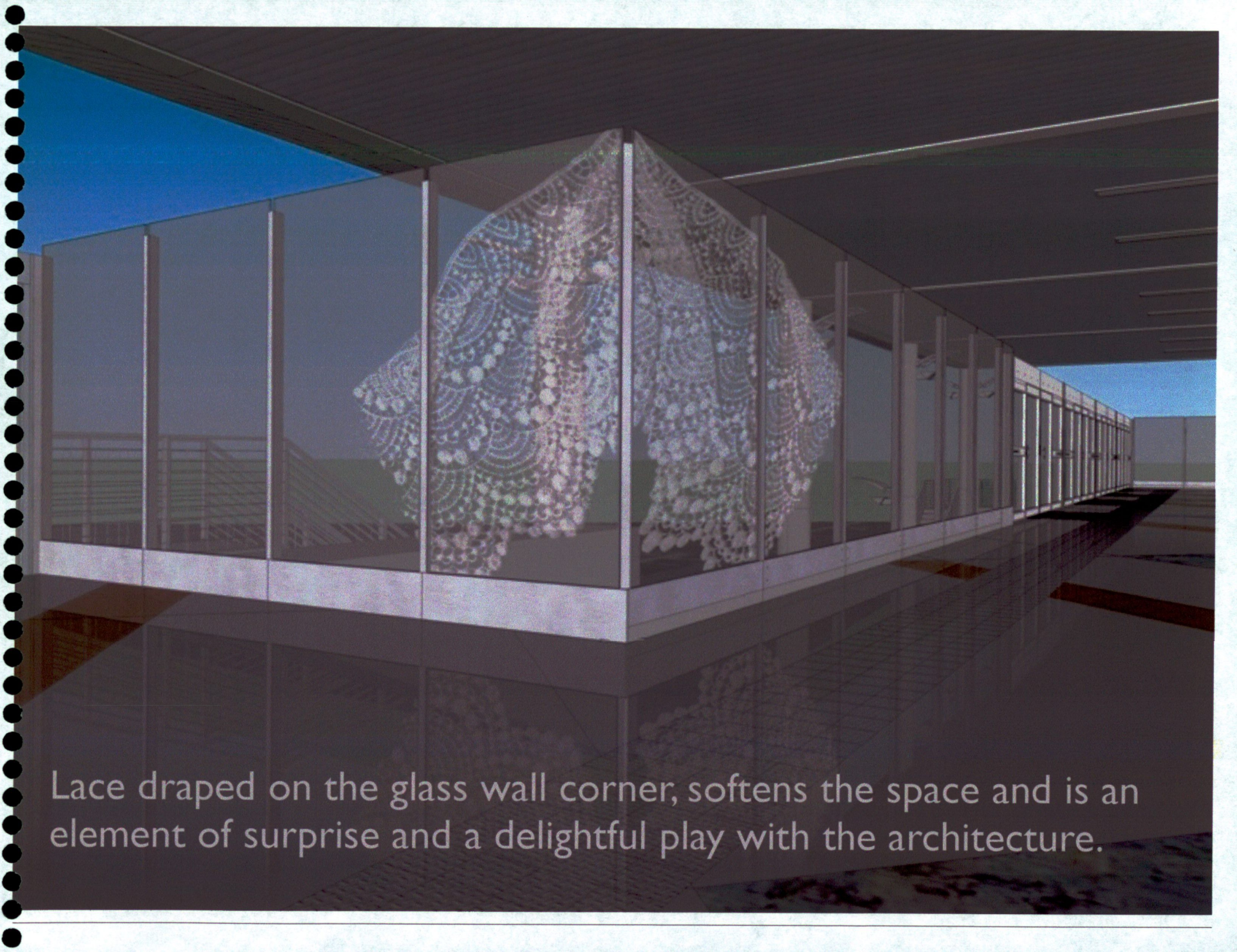
**Nestled** in the garden of lace, we place a compass. To its left and right are the northern and southern hemisphere.





A frame of reference defines the directional path.





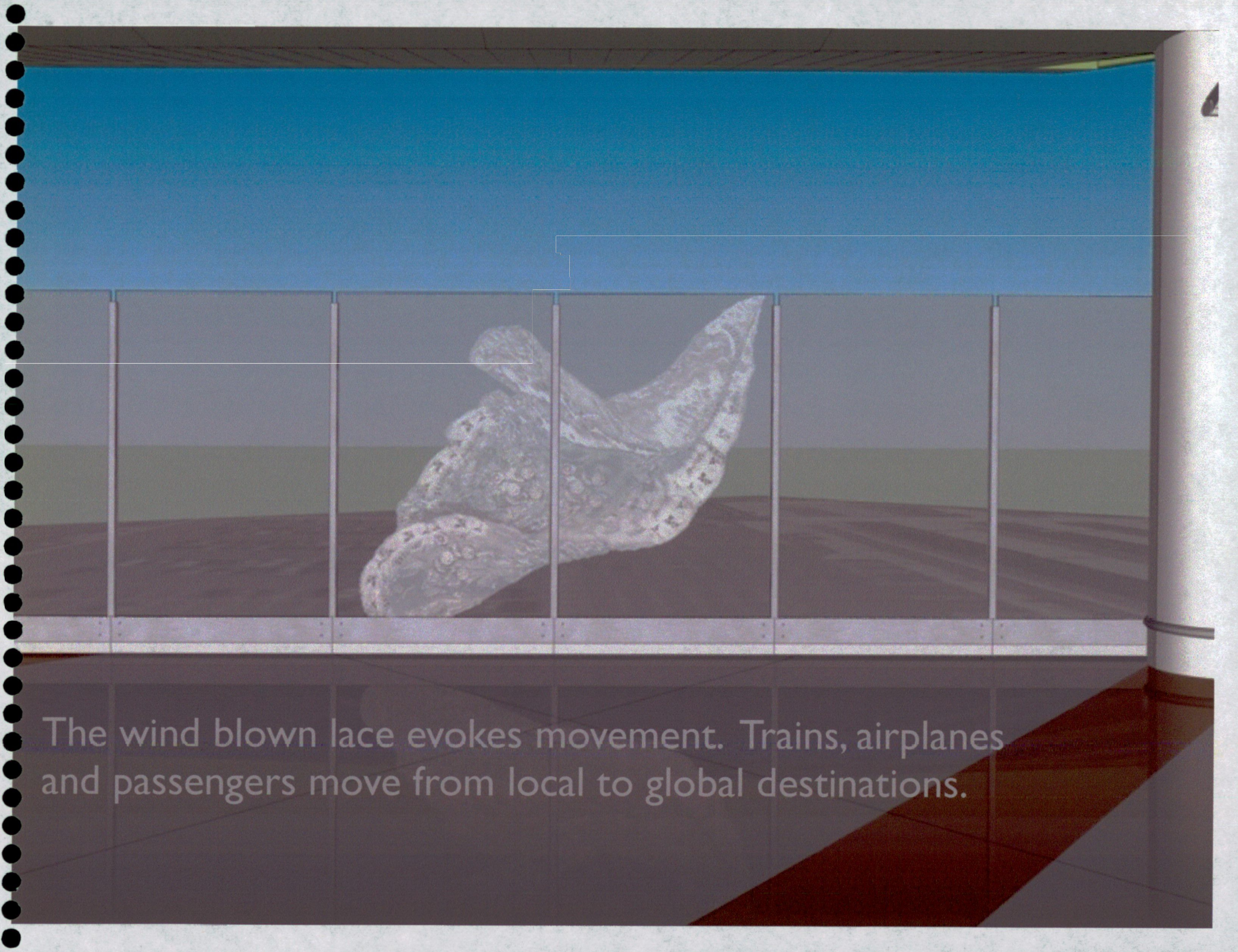
Lace draped on the glass wall corner, softens the space and is an element of surprise and a delightful play with the architecture.



## Lace

Making Lace is an ancient craft. True lace was not made until the late 15th and early 16th centuries. A true lace is created when a thread is looped, twisted or braided to other threads independently from a backing fabric. Knotless netting, crocheting and tatting can be looked at as forms of lace making. Given this rich history, lace is familiar to the diverse communities in the Bay Area.





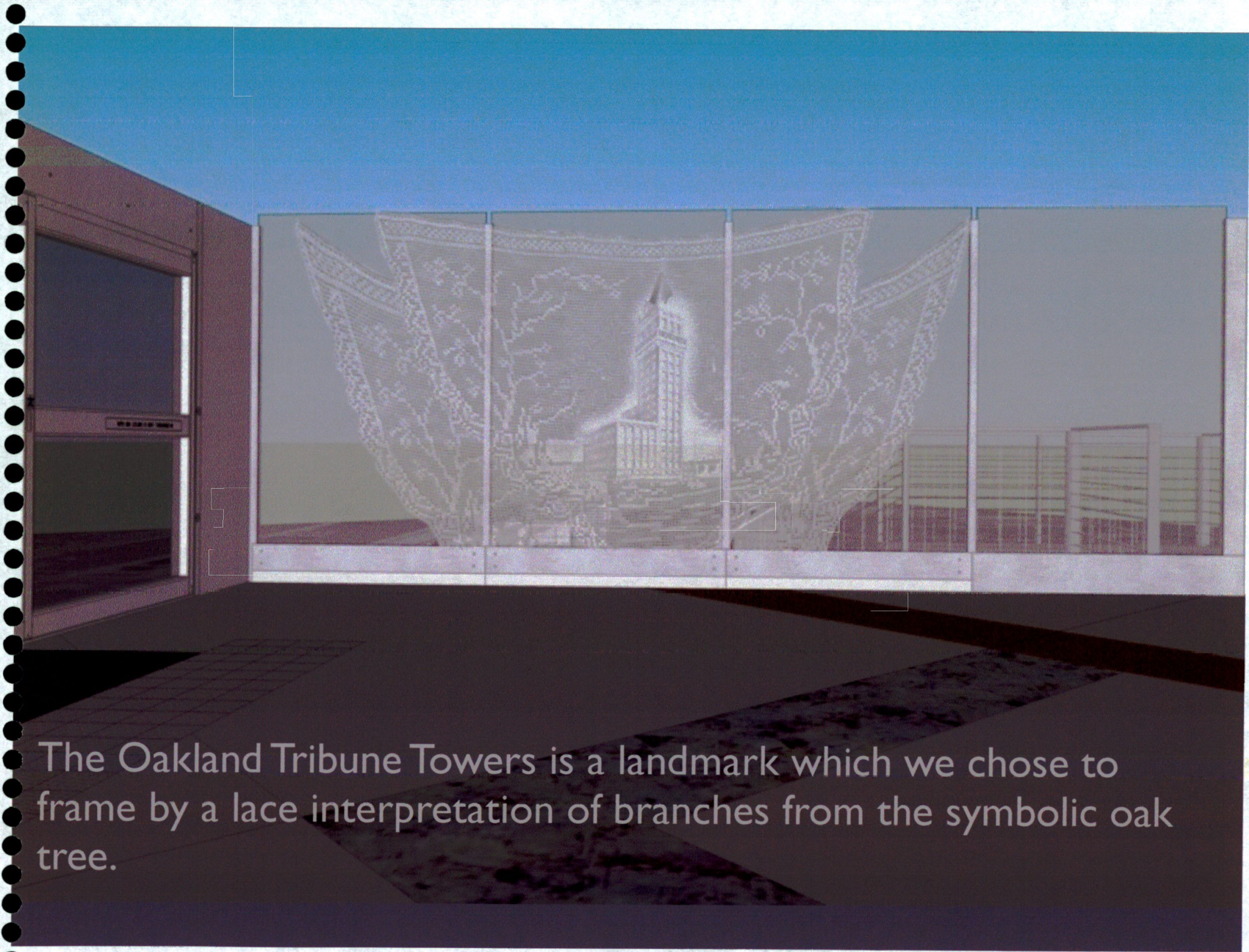
The wind blown lace evokes movement. Trains, airplanes and passengers move from local to global destinations.





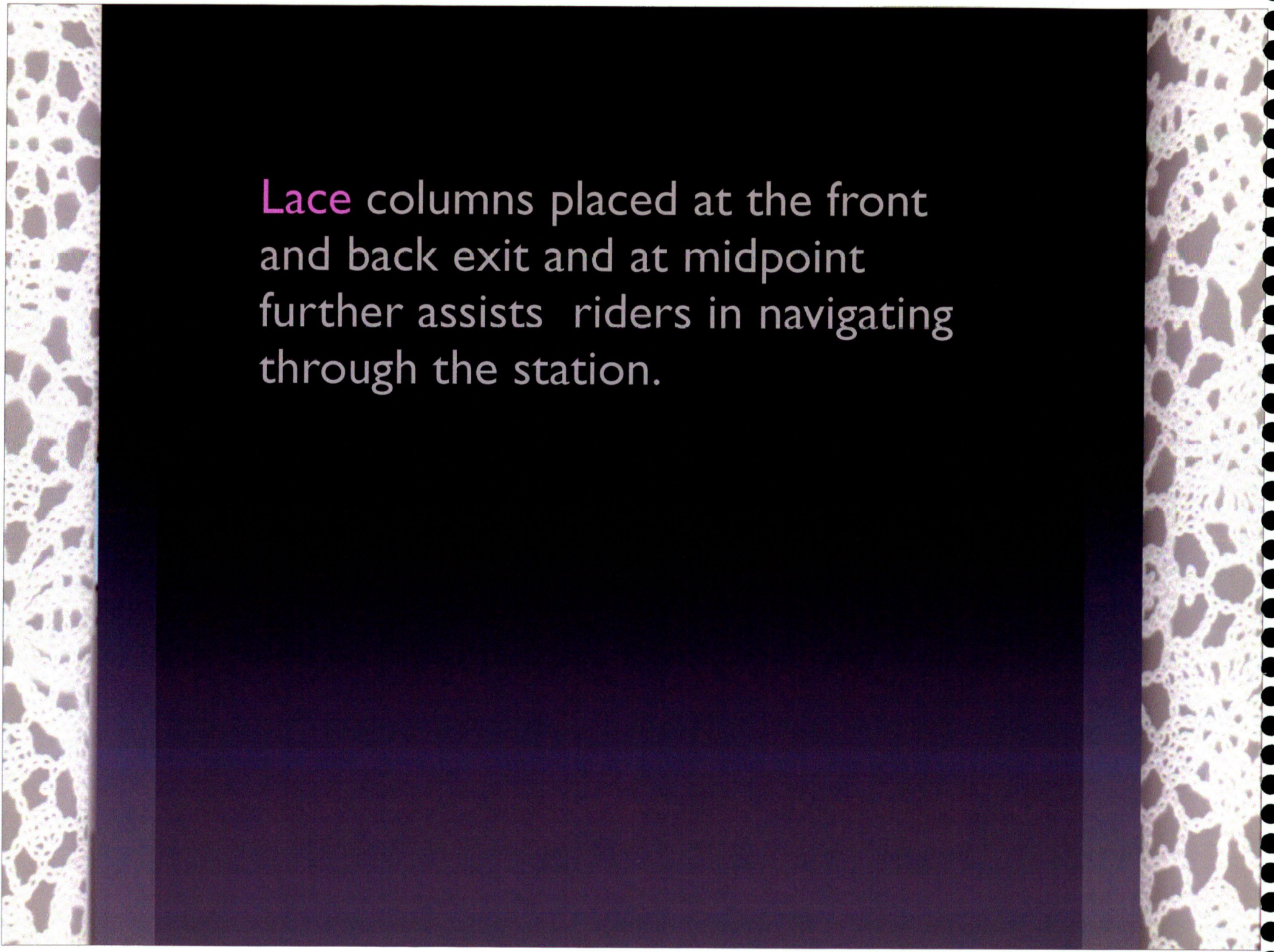
Detail of wind blown lace





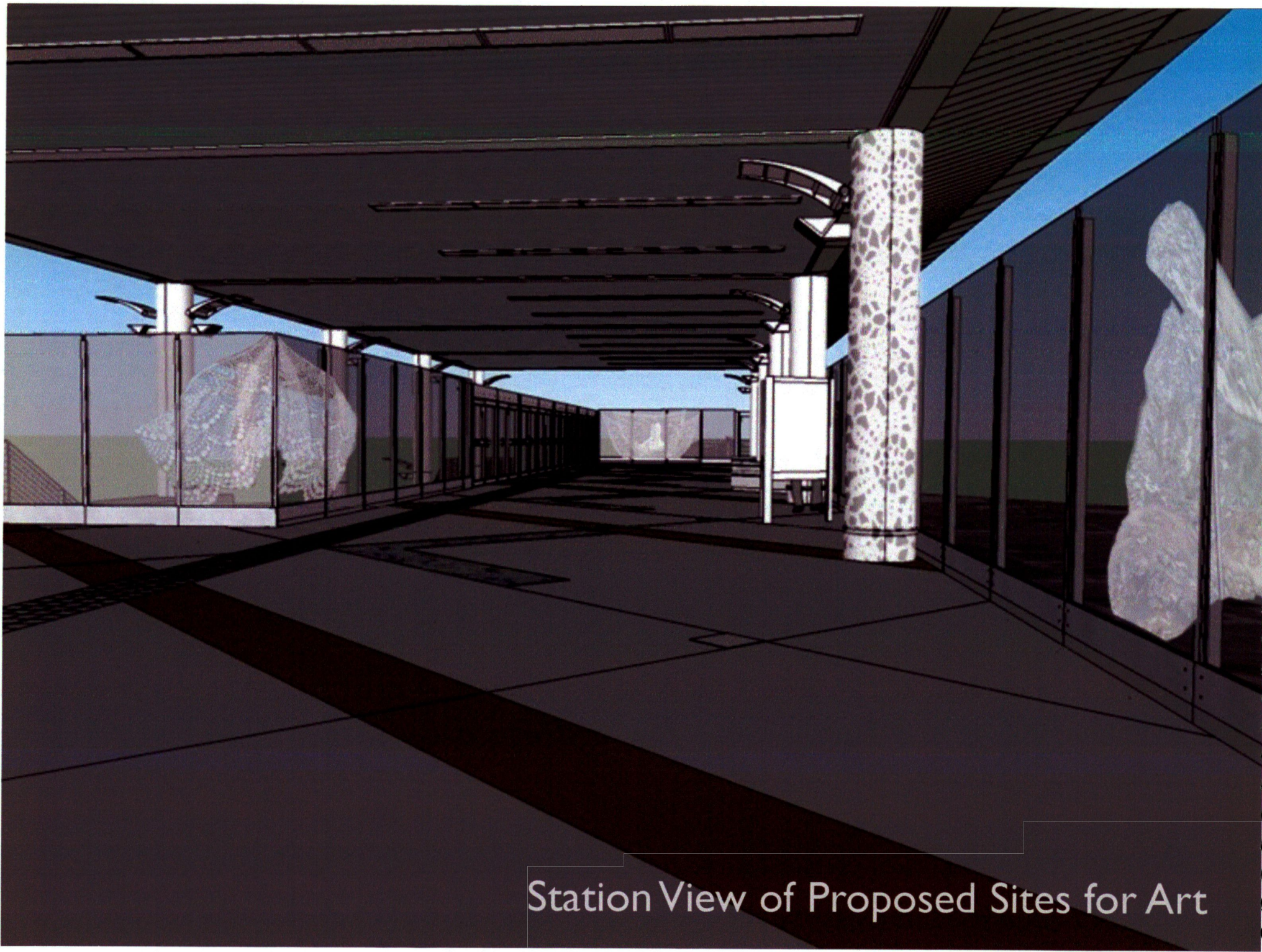
The Oakland Tribune Towers is a landmark which we chose to frame by a lace interpretation of branches from the symbolic oak tree.





**Lace** columns placed at the front and back exit and at midpoint further assists riders in navigating through the station.





Station View of Proposed Sites for Art





View towards front of station





This view shows the luminosity of the etched glass at night.



## Biographical Information

### Johanna Poethig

Johanna Poethig makes work that crosses the private and public realms. She has exhibited internationally and has been actively creating public art works, murals, paintings, sculpture, multi-media installations and performances for 25 years. Her public art intervenes in the urban landscape on public buildings, freeways, in parks hospitals, jails, schools, universities and advertising venues. She has been the recipient of numerous commissions and awards including the San Francisco Beautification Award, California Arts Council, National Endowment for the Arts, Swig Watkins Award and residencies at The Living Room, Philippines, Headlands Center for the Arts, Sausalito and Montalvo Art Center, Saratoga. Her work is conceptually driven but interpreted through materials that best realize these ideas. She recently completed three major works of public art in downtown San Francisco. Her twenty-four story mural in Chicago is included in the Millennium Park downtown Loop public art tour. She has exhibited at Yerba Buena Center for the Arts in San Francisco, the San Francisco Museum of Modern Art Artist's Gallery, Aljira Center for Contemporary Art in Newark, New Jersey, The Los Angeles County Museum of Art, The Bronx Museum, New Langton Arts, The Luggage Store Gallery, Taman Budaya, Indonesia and Mag:net Gallery Katipunan in Manila. She is currently a Professor in the Visual and Public Art Department at California State University, Monterey Bay.



## Mildred Howard

Mildred Howard, mixed-media and installation artist work draws on a wide range of historical and contemporary experiences. Creating an architecture for the remainder, she questions perceptions and addresses misconceptions on how the world is viewed. She uses visual vocabulary shaped by memory, history, family identity and place and seeks to engage the viewer in personal particulars that are transformational. Howard uses found objects or the ready made in her work or as an inspiration for what she creates. She has more than thirty-five years of historically important exhibition forged in a background of teaching and thinking about art.

National and International exhibits have been mounted in Egypt, France, Brazil, Mexico and England. Her work is included in collections of major museums: San Francisco Museum of Modern Art, The DeYoung Museum, San Jose Museum of Art, Wadsworth Athenaeum, Hartford, Connecticut, the Washington State Arts Commission, San Francisco Art Commission, University of Colorado, Boulder, San Francisco and Sacramento Airport. Her public art can be seen throughout the San Francisco Bay Area, including Elihu Harris State Building, Glide Affordable House, San Francisco, Pocket Library Sacramento, CA, and Homeward Bound, Novato, CA. Last Year several of her public art piece opened in the Greater Bay Area and at the Museum of Glass in Tacoma, WA.

She has received numerous awards for her work to include: Anonymous Was a Woman Fellowship, National Endowment for the Arts, Joan Mitchell Fellowship, a two-time recipient of the Rockefeller Artists Fellowship to Bellagio, Italy, Flieshacker Eureka Award, Flintridge Fellowship, Readers Digest Traveling Fellowship to Oaxaca, Mexico, Pilchuck Artist in Resident. She has represented the United States as a Cultural Specialist in Egypt and Morocco. Mayor Tom Bates proclaimed March 29, 2011 as Mildred Howard Day and on March 31, 2012 she will be inducted into the Alameda County Women's Hall of Fame.



THANK YOU



Mildred Howard • Johanna Poethig  
Lines, Lace & Routes  
BART Airport Connector – Quotes

Budget for: Lines, Lace & Route

Quotes:

Lenehan Architectural Glass  
Kersey Glass  
Professional Finishing  
Swan Sign  
MSDS - Americoat

**Lace, Lines Routes**  
**M. Howard • J. Poethig**  
**Proposed Budget**

**FABRICATION**

**Cost**

14 glass panels	\$112,000.00
Glass Credit	(\$9,025.00)
<b>Sub Total</b>	<b>\$102,975.00</b>
3-4 Columns	\$7,500.00
Graphics, Digital Files, Vynl	\$3,525.00
Transportation/Delivery	\$1,000.00
<b>Sub Total</b>	<b>\$12,025.00</b>

**ARTIST FEE**

15% of \$150,000.00	\$22,500.00
Project Management	\$3,800.00
Insurance/Legal	\$1,200
5%Contingency	\$7,500.00
<b>Sub Total</b>	<b>\$35,000.00</b>

**TOTAL**                    **\$150,000.00**



# LENEHAN

Architectural Glass, Inc.

2855 Mandela Pkwy, Ste.11

Oakland, California 94608

ph : 5 1 0 . 4 6 5 . 6 0 9 5

dorothy@lenehan.com

Mildred and Johanna,

Thank you for the opportunity to help you realize your public art project with the new Bart Stations.

We have proposed using tempered and laminated glass for your panels. These panels will be either painted, using a vitreous enamel, or they will be etched using a uv process for your lace designs. In both cases the design can be either inside the laminated material or on the exterior. I believe that the engineers are going to want to put all artwork on the inside of the makeup.

These panels will run \$8,000 each. You will supply the photographic imagery.

Good Luck,

Dorothy







the art of industrial finish

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

770 Market Ave  
Richmond, CA. 94801  
P. (510) 233-7629  
F. (510) 233-1359  
Sales: Rick Gomez/Chad White

Quotation

Johanna Poethig

March 8, 2012

Subject: Column lacing

Process:

Sand

Base Coat *(marine paint)*

Mask (third party)

Topcoat color

\$250.00 each

Thank you for the opportunity to quote,

Chad White  
General Manager  
Main - 510-233-7629  
Cell - 925-768-2916



**PROPOSAL**

**REF. NO.11-2091**

www.thomasswan.com

THOMAS SWAN SIGN CO., INC. 2717 GOODRICK AVENUE RICHMOND, CA 94801 510.232.9610 FAX 510.232.9611 LIC NO 269069

PROPOSAL SUBMITTED TO <b>Johanna Poethig</b>	PHONE	DATE <b>March 6, 2012</b>
STREET	JOB NAME <b>Bart Column Covers</b>	
CITY, STATE AND ZIP CODE	JOB LOCATION	
ATTENTION	FAX OR EMAIL	

Thomas-Swan Sign Company is pleased to provide cost for the following scope of work:

Cost to prime, paint , cut & apply mask, and spray (2) colors on (4) half column sections:

**\$7,400.00**

- Excludes tax and freight.
- Useable EPS vector files are required for mask artwork.
- 50% deposit required.

WE PROPOSE HEREBY TO FURNISH MATERIAL AND LABOR-COMplete IN ACCORDANCE WITH ABOVE SPECIFICATIONS. FOR THE SUM OF:  
**Seven thousand four hundred dollars and 00/100** DOLLARS (\$ **7400.00** )

**A 50% deposit is required. Balance due net 30 days.**

**Scott Sanderson**

ke

NOTE: THIS PROPOSAL MAY BE WITHDRAWN BY US IF NOT ACCEPTED WITHIN \_\_\_\_\_ DAYS

All material is guaranteed to be as specified. All work to be completed in a workmanlike manner according to standard practices. ANY ALTERATION OR DEVIATION FROM ABOVE SPECIFICATIONS INVOLVING EXTRA COSTS WILL BE EXECUTED ONLY UPON WRITTEN ORDERS. AND WILL BECOME AN EXTRA CHARGE OVER AND ABOVE THE ESTIMATE. All agreements contingent upon strikes, accidents or delays beyond our control. Owner to carry fire, tornado and other necessary insurance. Our workers are fully covered by Workmen's Compensation Insurance.

**ACCEPTANCE OF PROPOSAL** - The above prices, specifications and conditions are satisfactory and are hereby accepted. You are authorized to do the work as specified. Payment will be made as outlined above and/or terms and conditions on the reverse side.

SIGNATURE	DATE
SIGNATURE	DATE



# Amercoat® 450H

450 Series

Gloss aliphatic polyurethane topcoat

## Product Data/ Application Instructions

- Gloss topcoat with unlimited recoatability
- Outstanding weather resistance with excellent color and gloss retention
- Low VOC
- Resistant to a broad range of corrosive atmospheres
- Resists soil pickup – cleans easily
- Cures through wide temperature range
- Hard, flexible and abrasion resistant

### Typical Uses

Amercoat 450H can be used as a finish coat where attractive appearance and a wide range of corrosive resistance is required.

- Chemical plants
- Pulp and paper mills
- Off shore platforms
- Petroleum refineries and containers.
- General industrial and marine applications

### Typical Systems

1st Coat	2nd Coat	3rd Coat
Dimetcote 9 Series or 21-5	Amercoat 385	Amercoat 450H
Amercoat 235, Amercoat 236, Amercoat 370 or Amercoat 385	Amercoat 450H	—
Amerlock Series Amercoat 68HS Amercoat 68WS	Amercoat 450H Amercoat 385 Amercoat 450H	— Amercoat 450H —

### Physical Data

Finish	Gloss	
Color*	See color card	
Components	2	
Mixing ratio (by volume)	4 parts resin to 1 part cure	
Curing mechanism	Solvent release and chemical reaction between components	
Volume Solids	67% ± 3%	
VOC (EPA Method 24)	lb/gal	g/L
unthinned	2.6	311
thinned (5% by volume)	2.8	340
Dry film thickness (per coat)	2-5 mils (50-125 microns)	
Coats	1 or 2	
Theoretical coverage		
	ft <sup>2</sup> /gal	m <sup>2</sup> /L
1 mil	1074	26.4
2 mils	537	13.2
Temperature resistance, dry	°F/°C	
	°F	°C
continuous	200	93
intermittent	250	121
Flash Point	°F	°C
cure	92	33
resin	97	36
Amercoat 65	81	27
Amercoat 101	145	63
Amercoat 12	2	-17
Thinners	Amercoat 65, Amercoat 101	
Cleaner	Amercoat 12	

\*Certain colors (especially yellow, red and orange) may require additional coats to achieve adequate hiding, particularly when applied over dark or contrasting primer color. Application by roller may require multiple coats for proper hiding.

Yellow, red and orange colors will fade faster than other colors due to the replacement of lead-based pigments with lead-free pigments in these colors.

\*\*Application up to 5 mils are acceptable. The recommended dry film thickness over Amercoat 68HS is a 3-5 mils dry film thickness. When brush or roller applied, multiple coats may be needed to achieve dry thickness. Multiple wet passes may be required to achieve 5 mils in certain applications.

## Chemical Resistance Guide

When applied over suitable primer or intermediate coat:

Environment	Splash and Spillage	Fumes and Weather
Acidic	VG	E
Alkaline	VG	E
Solvents	G	E
Salt solutions		
Acidic	E	E
Neutral	E	E
Alkaline	E	E
Water	E	E
G-Good	VG-Very Good	E-Excellent

*This table is only a guide. For specific recommendations, contact your PPG representative for your particular corrosion protection needs. Amercoat 450H is not recommended for immersion service.*

## Surface Preparation

Coating performance, in general, is proportional to the degree of surface preparation. Refer to application instructions for specific primers and intermediate coats being used for application and curing procedures. All previous coats must be clean and dry. Adhere to all minimum and maximum topcoat times for specific primers and intermediate coats. Aged epoxy coatings must be roughened before applying Amercoat 450H.

## Application Equipment

The following is a guide; suitable equipment from other manufacturers may be used. Changes in pressure and tip size may be needed for proper spray characteristics.

**Airless spray**—Standard equipment such as Graco, DeVilbiss, Binks, Speeflo, or others having a 28:1 or higher pump ratio and a fluid tip with 0.013- to 0.015-inch (0.33- to 0.38-mm) orifice.

**Conventional spray**—Industrial equipment such as DeVilbiss MBC or Binks BBR spray gun. Separate air and fluid pressure regulators, and a moisture and oil trap in main air supply line are recommended.

**Brush or roller** - Natural bristle brush or solvent-resistant roller with ¼-inch to ¾-inch nap. For best appearance when rolling, level any air bubbles with bristle brush.

## Application Procedure

Amercoat 450H is packaged in two components in the proper proportions which must be mixed together before use:

1. Flush equipment with thinner or Amercoat 12 before use.
2. Stir each component thoroughly, then add cure to resin and mix until uniformly blended to a workable consistency. Do not mix more material than will be used within 4 hours at 65-80°F (18-27°C). Pot life is shortened by higher temperatures. See pot life data.
3. Thin only if necessary for workability.
4. When applying by conventional spray, use adequate air pressure and volume to ensure proper atomization.
5. Apply a wet coat in even parallel passes, overlap 50 percent to avoid holidays, bare areas and pinholes. If required, cross spray at right angles.
6. Application of 3 mils (75 microns) wet film thickness will normally provide 2 mils (50 microns) dry film.
7. Clean all equipment with thinner or Amercoat 12 immediately after use.
8. Keep containers tightly closed since repeated exposure to moisture will cause gelation. Moisture contaminated material is also subject to gassing on storage. Handle bulged containers with caution; lids may eject forcibly.

## Application Data

**Substrates** Prepared and primed steel, concrete, aluminum, galvanizing, or aged coatings.

**Surface preparation:** Refer to Product Data Sheet/ Application Instructions of specific primer or intermediate coat being used.

**Method** Airless or conventional spray, roller, brush (touch-up only)

**Mixing ratio (by volume)** 4 parts resin to 1 part cure

**Environmental conditions**  
**air and surface temp** °F 20 to 120 °C -7 to 49

Surface temperatures must be at least 5°F (3°C) above dew point to prevent condensation.

**Pot life (hours)**  
 °F/°C  
 90/32 70/21 50/10  
 2 4 6

**Dry times**  
 °F/°C  
 90/32 70/21 50/10  
 touch (minutes) 10 30 90  
 through (hours) 4 8 24

**Recoat times**  
 °F/°C  
 90/32 70/21 50/10  
 minimum (hours) 2 4 12  
 maximum Unlimited\*

\*Surface must be dry and free of all contaminants.

(w/866m accelerator) 90/32 70/21 50/10 32/0  
 touch (minutes) @½ pt per mixed 5-gal unit 7 25 75 240  
 through @½ pt per mixed 5-gal unit 1¼ 2½ 8 36

**Recoat times**  
 °F/°C  
 90/32 70/21 50/10 32/0  
 minimum (hours) 1 1½ 4 16  
 maximum Unlimited\*

\*Surface must be dry and free of all contaminants.

**Thinner** Amercoat 65 or 101  
**Equipment cleaner** Amercoat 12



## Shipping Data

Packaging units	1 gal	5-gal
cure	0.2 gal in 1-qt can	1 gal in 1-gal can
resin	0.8 gal in 1-gal can	4 gal in 5-gal can
Shipping weight (approx)	lb	kg
1-gal unit		
cure	2	0.9
resin	10.2	4.6
5-gal unit		
cure	9	4.1
resin	49	22

Shelf life when stored indoors at 40 to 100°F (4 to 38°C)  
resin and cure 1 year from shipment date

## Safety Precautions

Read each component's material safety data sheet before use. Mixed material has hazards of each component. Safety precautions must be strictly followed during storage, handling and use.

**CAUTION – Improper use and handling of this product can be hazardous to health and cause fire or explosion.**

**Do not use this product without first taking all appropriate safety measures to prevent property damage and injuries. These measures may include, without limitation: implementation of proper ventilation, use of proper lamps, wearing of proper protective clothing and masks, tenting and proper separation of application areas. Consult your supervisor. Proper ventilation and protective measures must be provided during application and drying to keep spray mists and vapor concentrations within safe limits and to protect against toxic hazards. Necessary safety equipment must be used and ventilation requirements carefully observed, especially in confined or enclosed spaces, such as tank interiors and buildings.**

**This product is to be used by those knowledgeable about proper application methods. PPG makes no recommendation about the types of safety measures that may need to be adopted because these depend on application environment and space, of which PPG is unaware and over which it has no control.**

**If you do not fully understand these warnings and instructions or if you cannot strictly comply with them, do not use the product.**

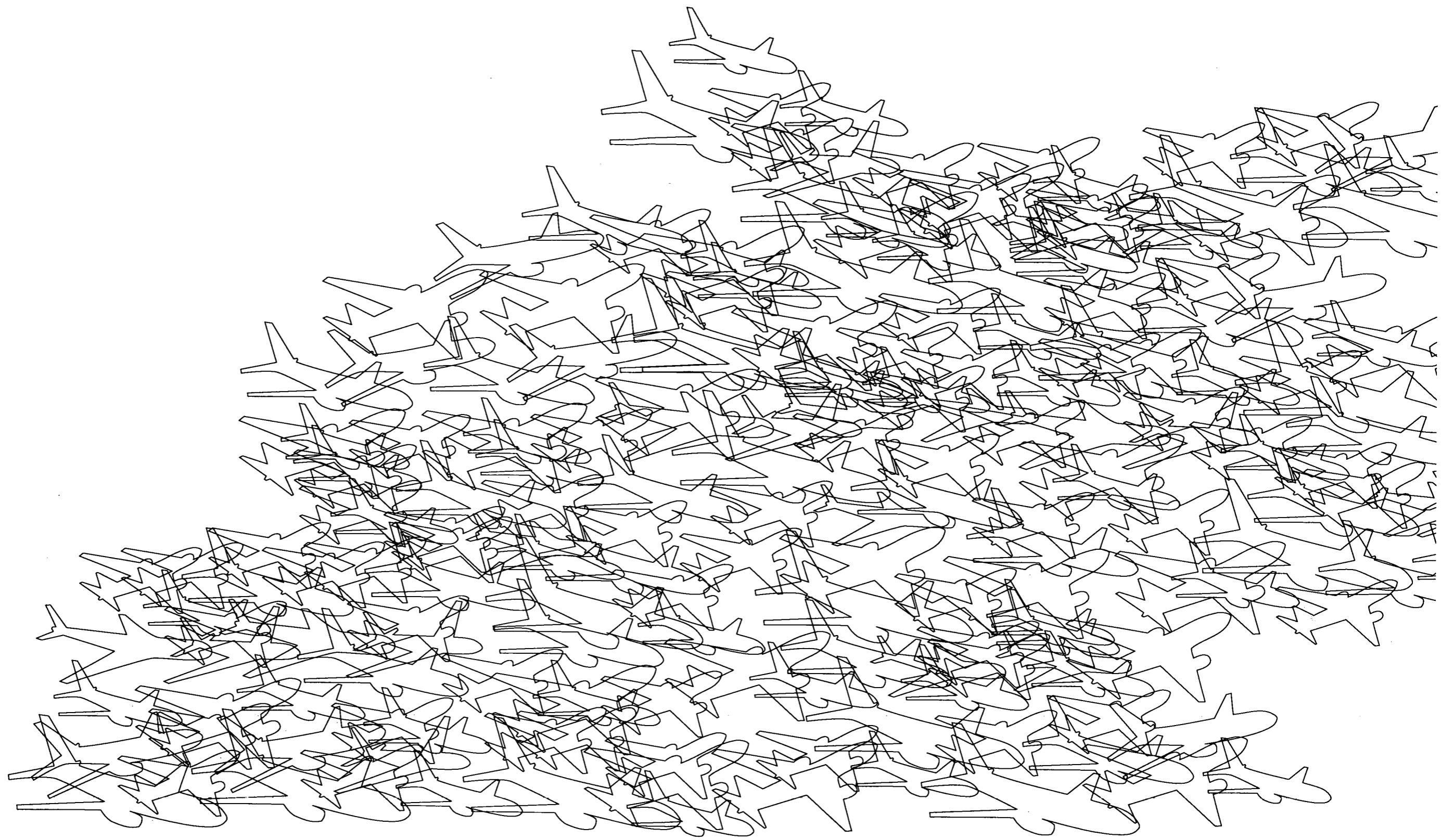
**Note:** Consult Code of Federal Regulations Title 29, Labor, parts 1910 and 1915 concerning occupational safety and health standards and regulations, as well as any other applicable federal, state and local regulations on safe practices in coating operations.

***This product is for industrial use only. Not for residential use.***



**PPG Protective &  
Marine Coatings**  
[www.ppgpmc.com/northamerica](http://www.ppgpmc.com/northamerica)

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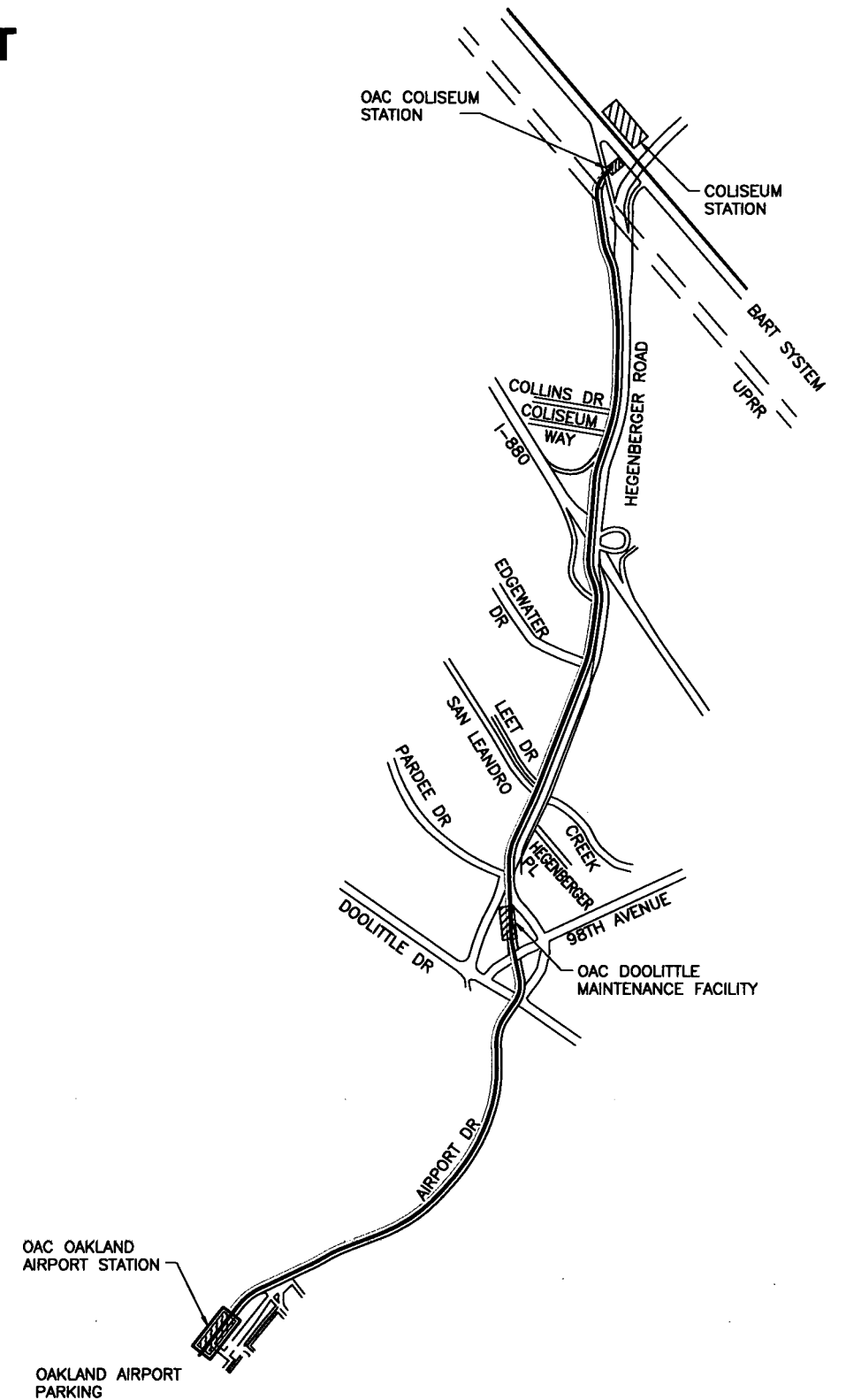
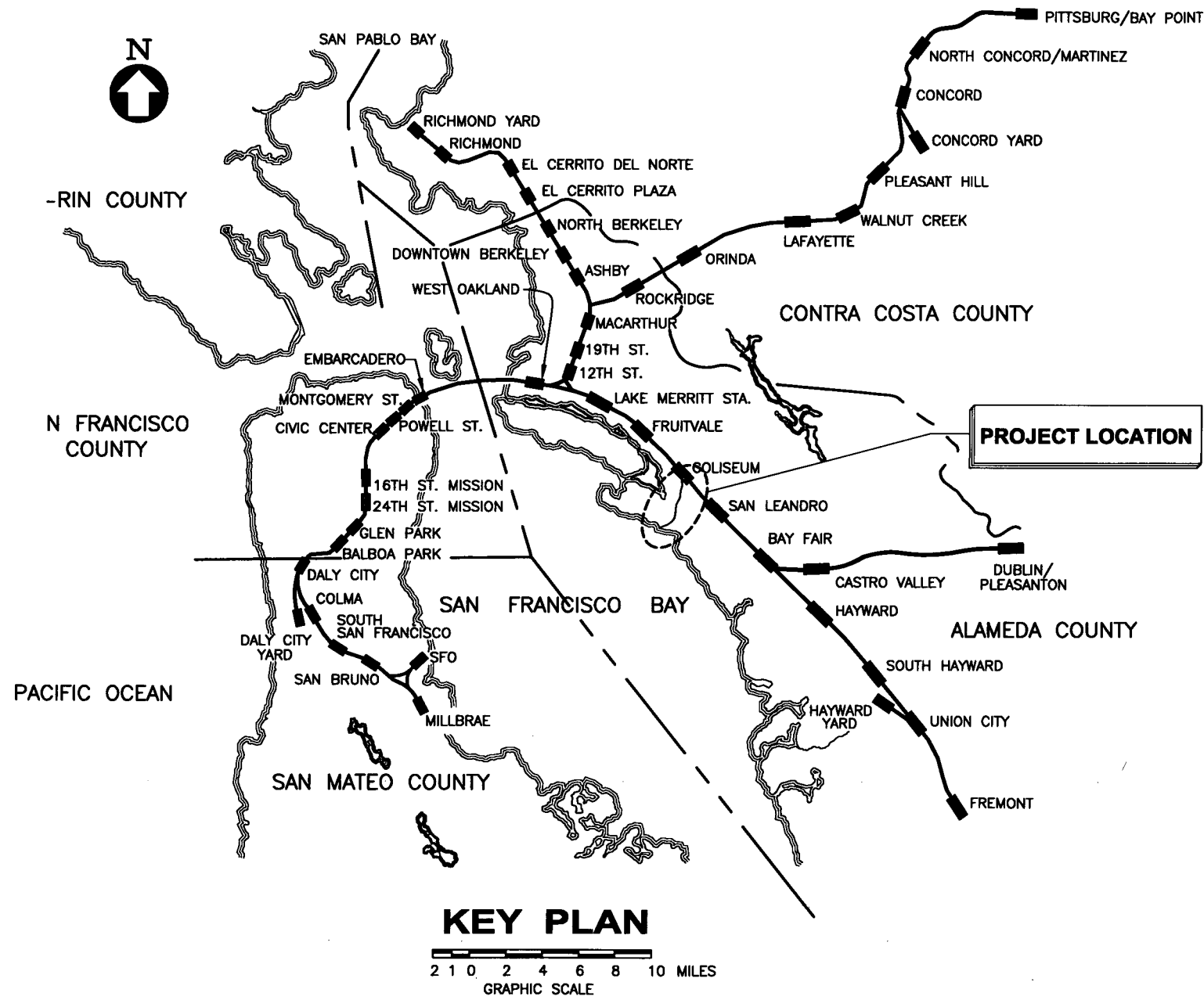
AIRPORT BART ART : FLIGHT  
MARCH 16, 2012

**HOOD**

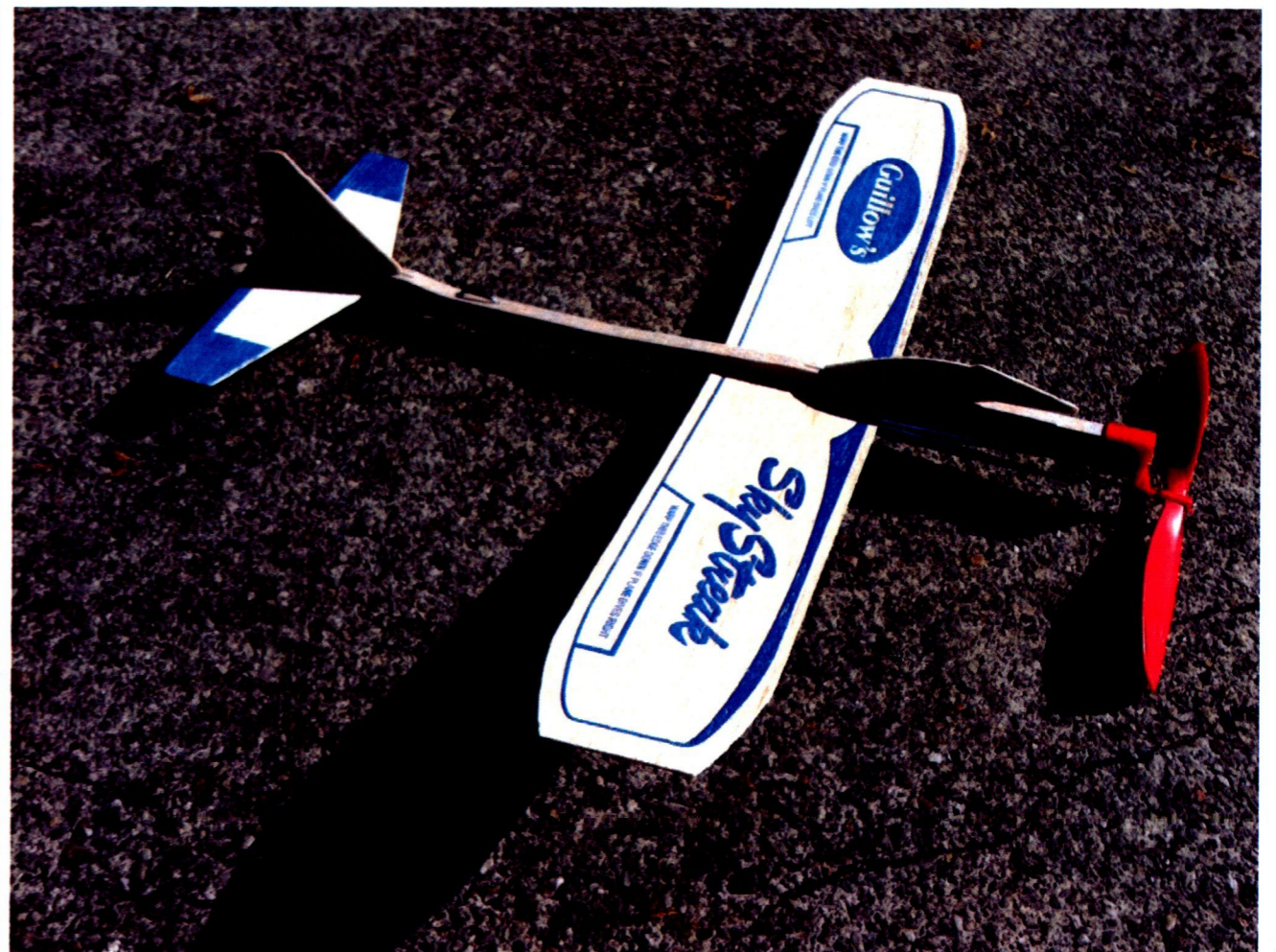


# SAN FRANCISCO BAY AREA RAPID TRANSIT DISTRICT

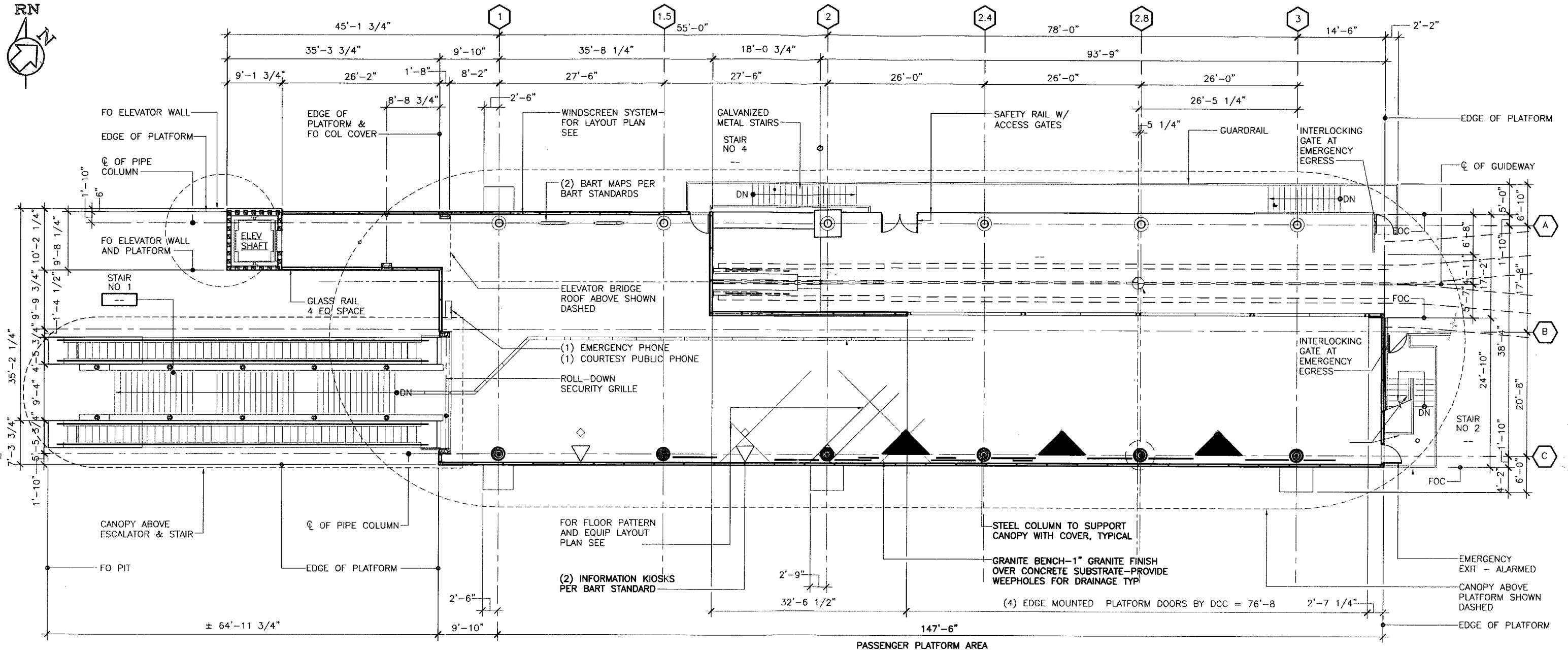
## OAKLAND INTERNATIONAL AIRPORT CONNECTOR PROJECT










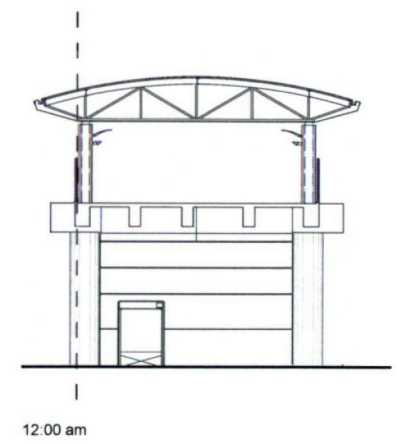
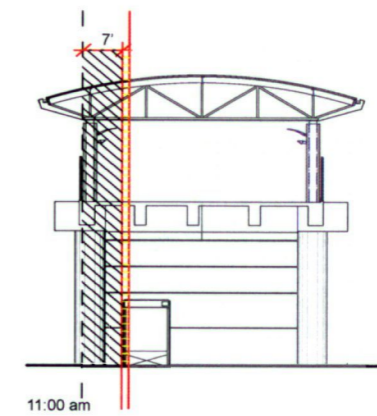
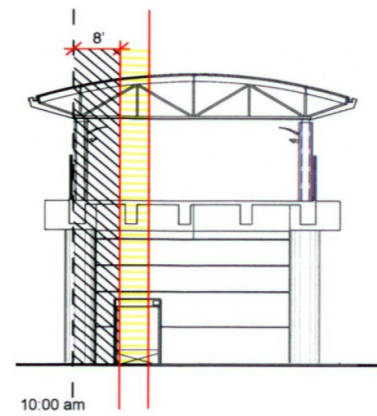
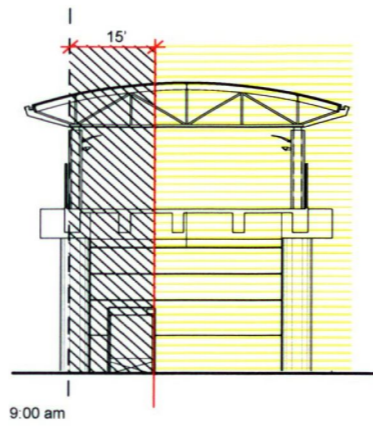
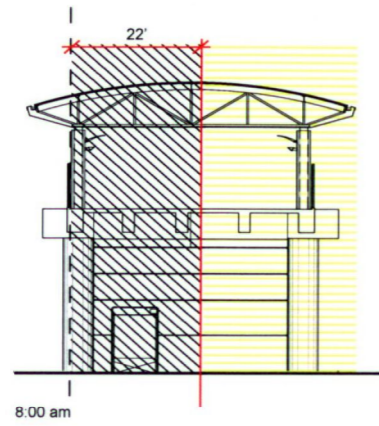
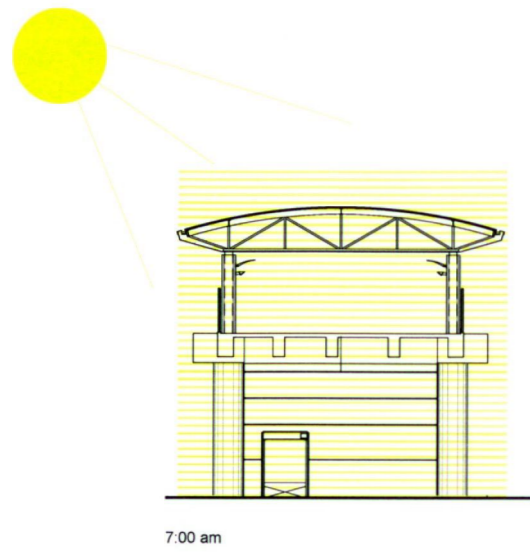




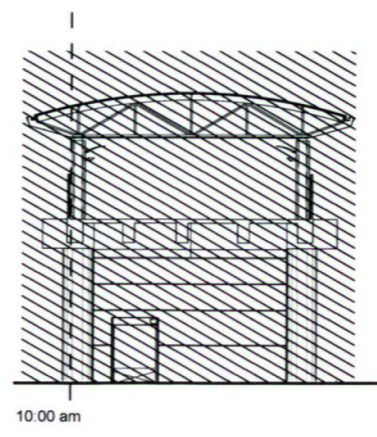
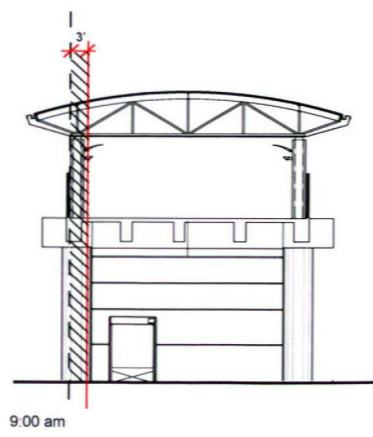
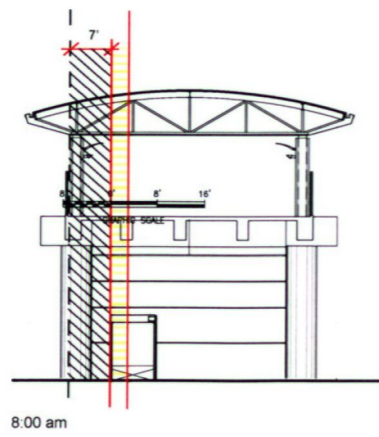
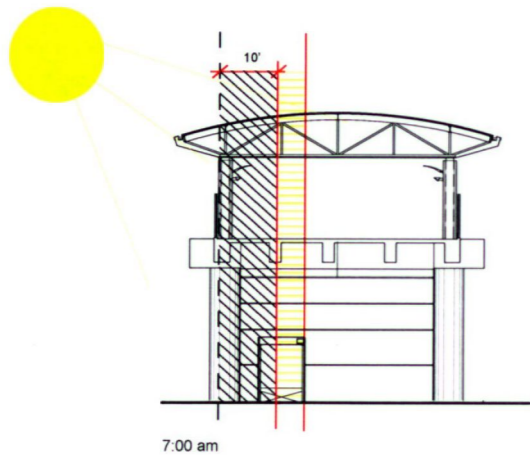
**THIRD FLOOR PLAN**

PASSENGER PLATFORM AREA

-  Granite Bench Proposed Art
-  Column
-  Information Kiosk

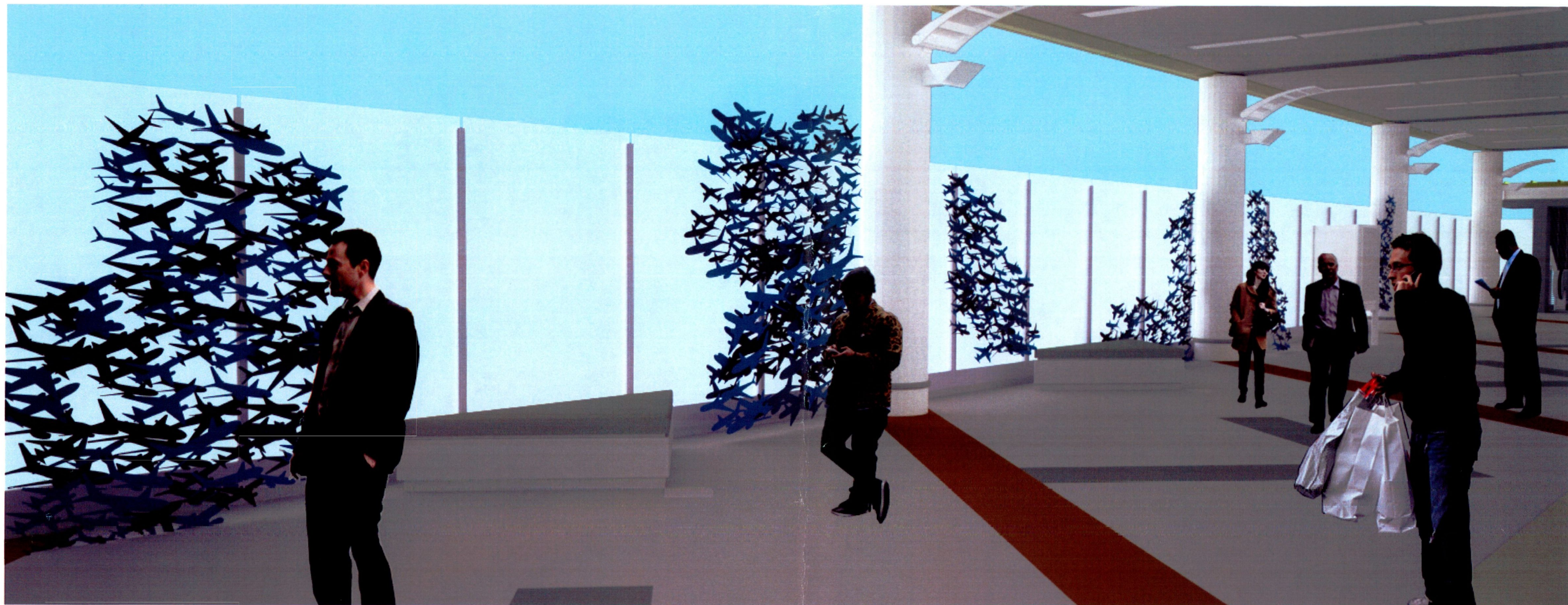


10.21 Winter Solstice



06.20 Summer Solstice

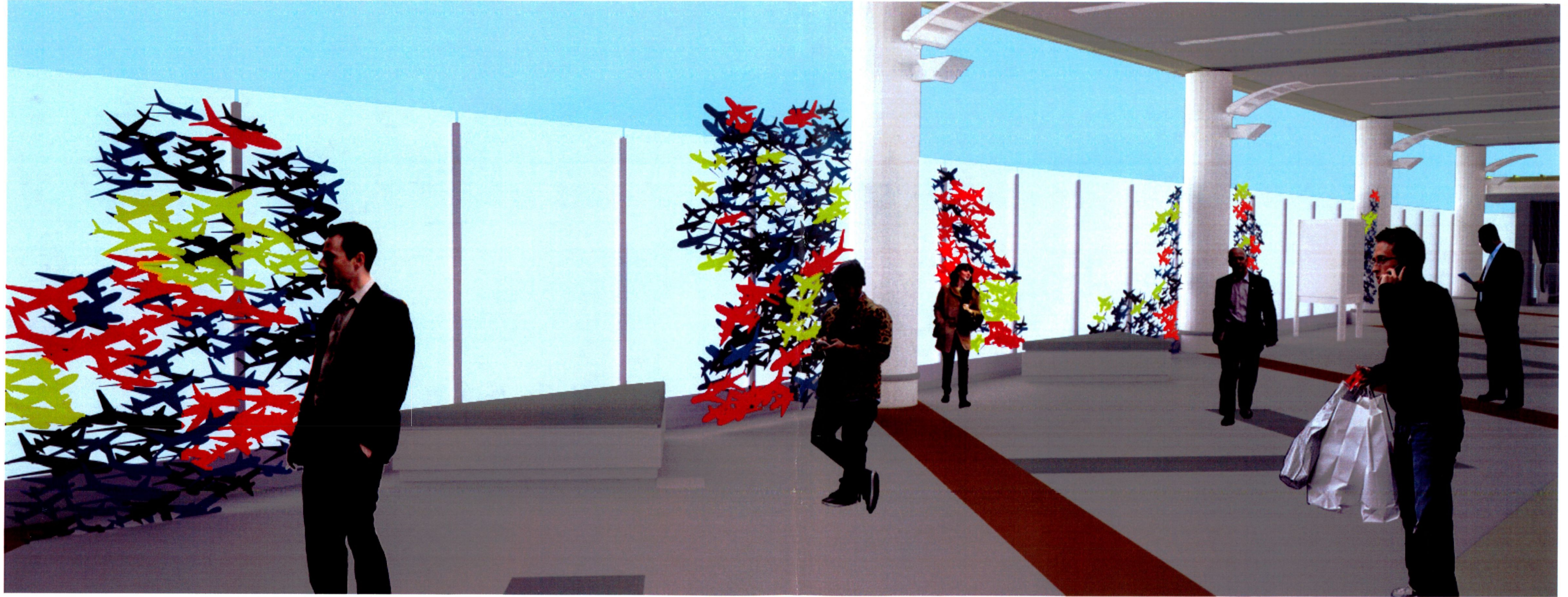




BART ART : INSIDE PERSPECTIVE  
MARCH 16, 2012

HOOD  
STUDIO

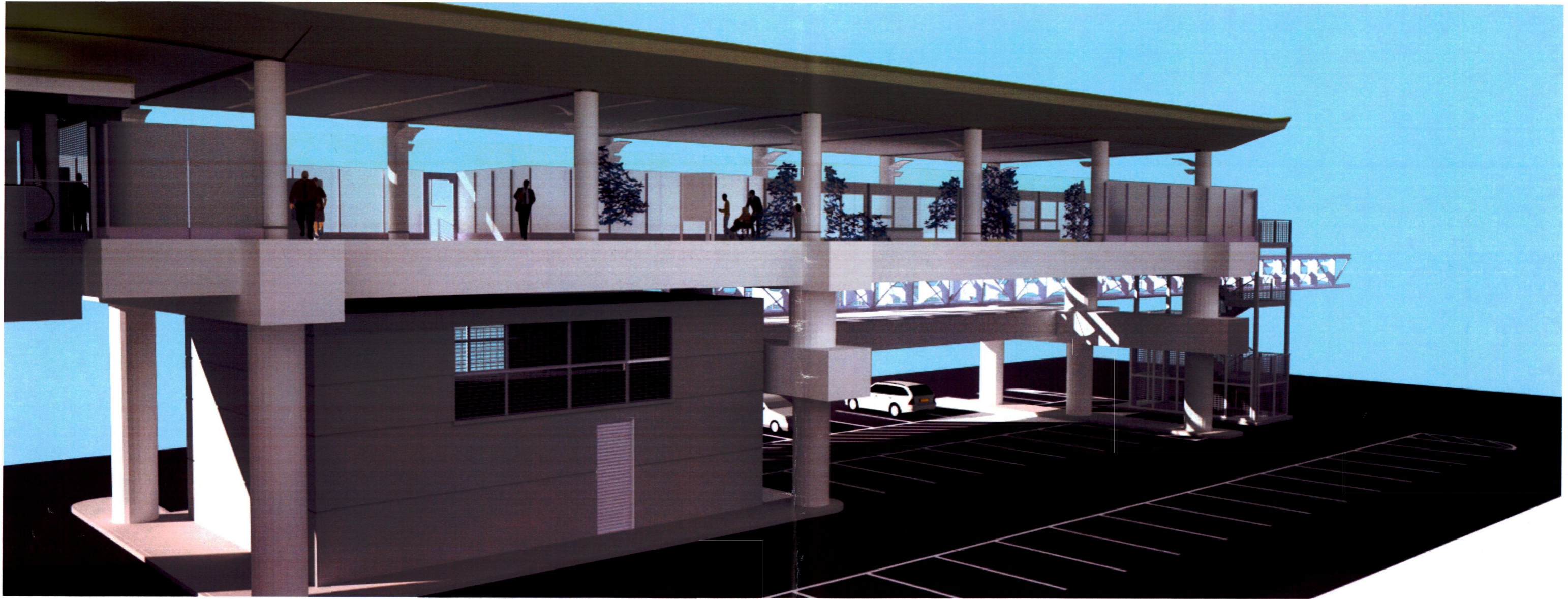




BART ART : PIAN  
MARCH 16, 2012

HOOD  
STUDIO

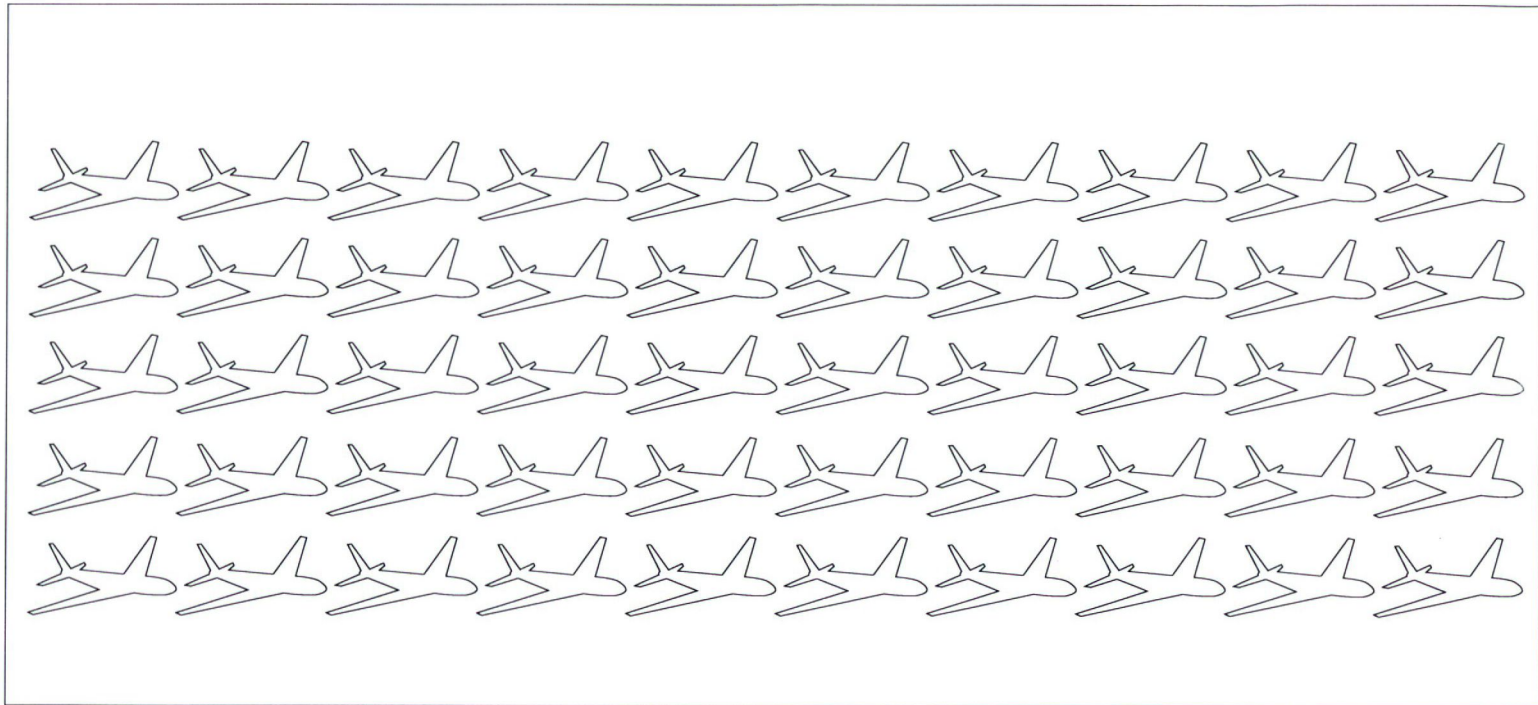




BART ART : EXTERIOR PROSPECTIVE  
MARCH 16, 2012

**HOOD**  
STUDIO

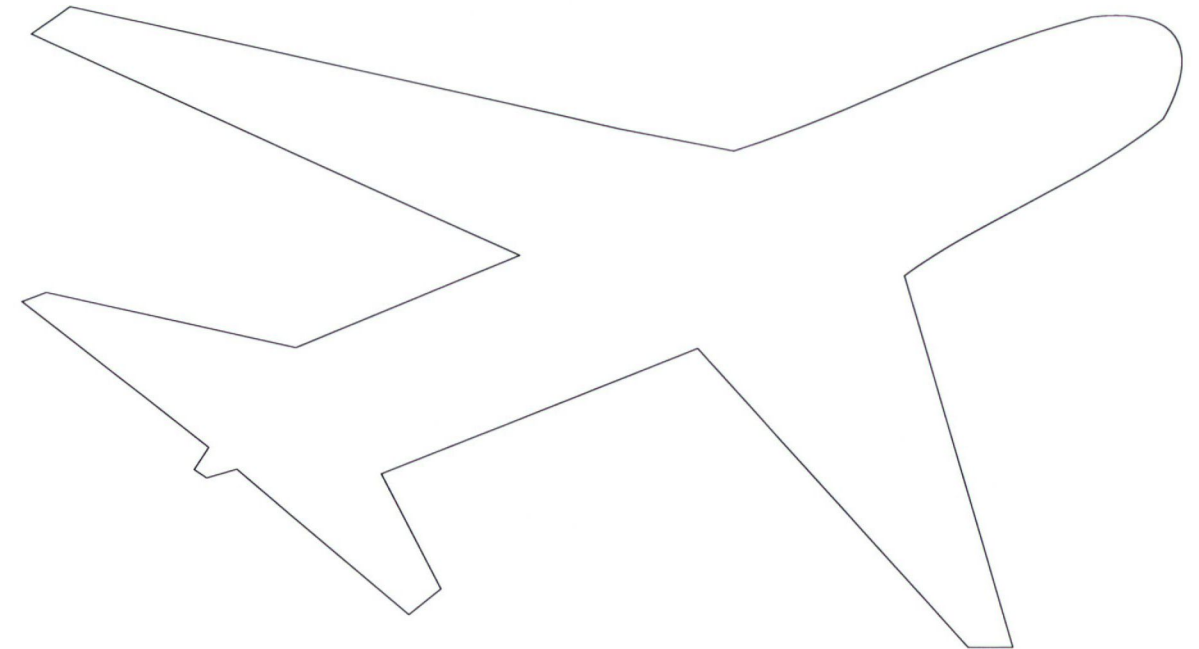




4'x8'x 1/8" Anodized Aluminum = \$200

Fabrication of 50 planes per 4'x8 = \$300

Total: \$500 per sheet



\$10 per plane

40  
50  

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2900



BART ART  
AIRPORT STATION  
Concept Estimate  
-ITEM

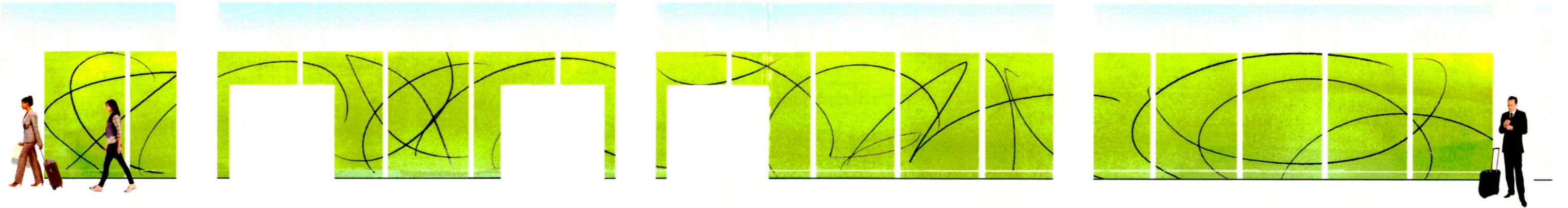
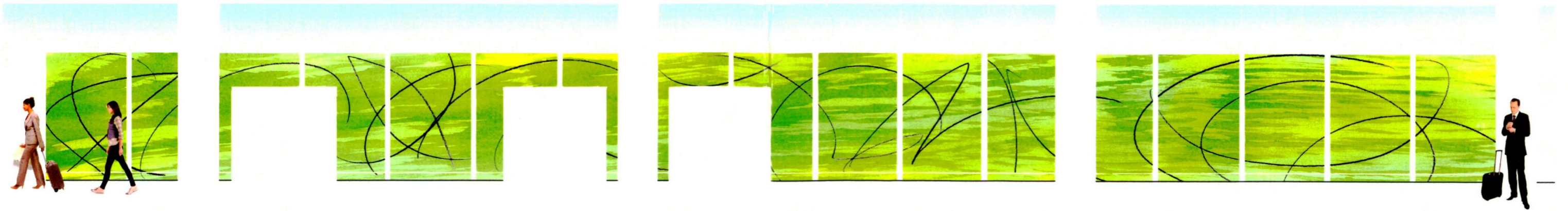
Detail

14-Mar-2012

YESCO

ITEM	QUANTITY	UNIT	UNIT COST	TOTAL	COST / SF	COMMENTS
Anodized Aluminum	40 sheets		500.00			\$20,000-25,000
Material routed-						
\$20k to 25k for a total of 40 sheets.						
Assemble, hardware, etc-		LS				\$45k to 50k.
Install/Delivery						\$15k to \$20k.
Total						\$95,000
Contingency						\$25,000
Total:						\$120,000

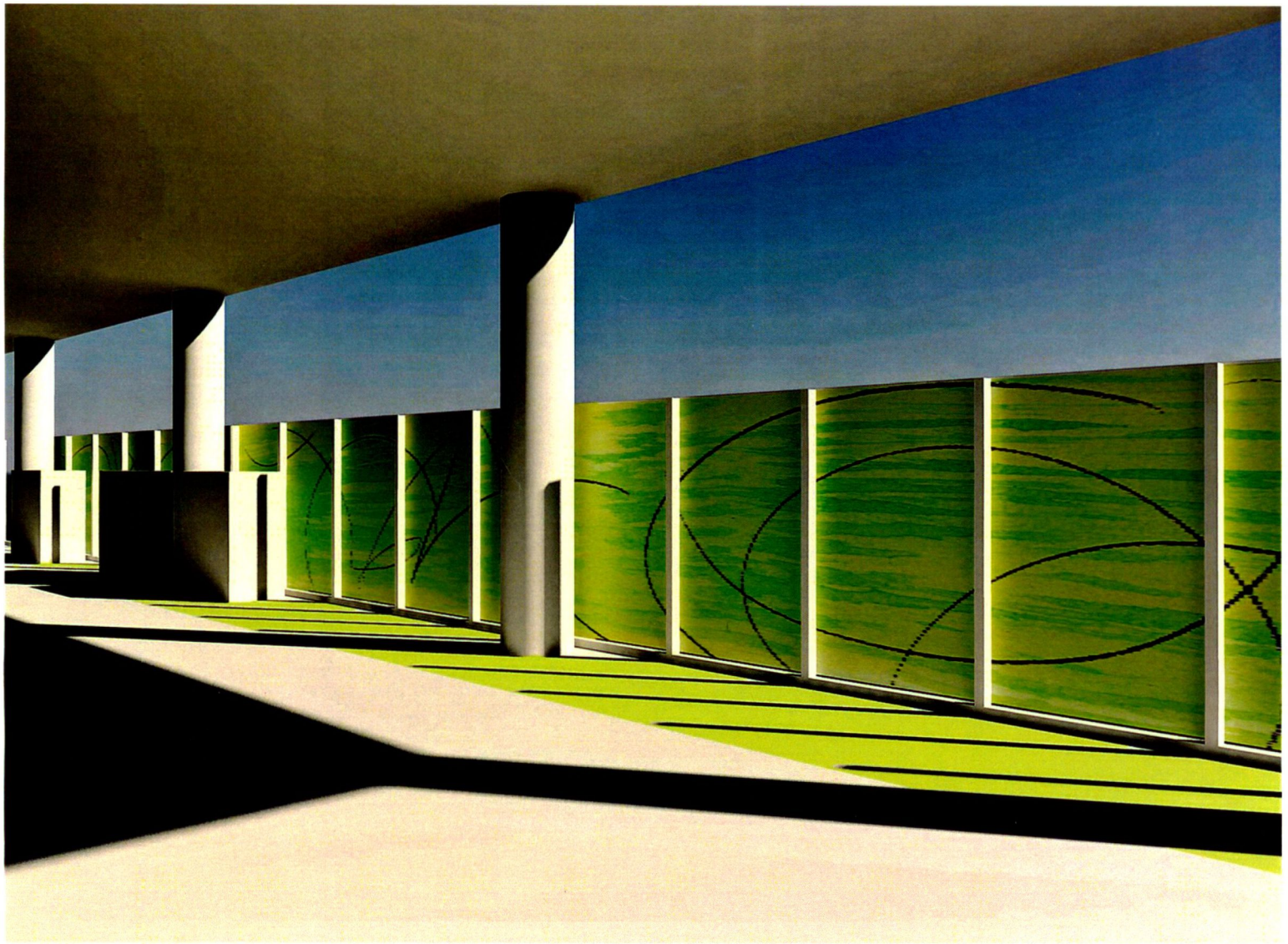




GUY KEMPER

Oakland Coliseum Station  
Airport Connector







**SAN FRANCISCO BAY AREA RAPID TRANSIT DISTRICT  
OAKLAND AIRPORT CONNECTOR STATIONS  
ART SELECTION PANEL AGENDA**

**FRIDAY, AUGUST 31, 2012**

**9:00 a.m. to 5:00 p.m.**

**BART HEADQUARTERS, 300 LAKESIDE DRIVE, OAKLAND**

**ROOM 1500, 15<sup>TH</sup> FLOOR**

1. Welcome and Discussion of Selection Processes (9:00)
2. Artists' Presentations: Coliseum Connector Station (9:30-11:45)
  - A. Guy Kemper (9:30-10:15)
  - B. Denise Amses (10:15-11:00)
  - C. Pam Beyette (11:00-11:45)
3. Working Lunch and Discussion of Artists' Submittals for Coliseum Connector Station (11:45-1:00)
4. Artists' Presentations: Oakland Airport Connector Station
  - A. Tom Patti (1:00-1:45)
  - B. Trevor Wilson (1:45-2:30)
  - C. Gordon Huether (2:30-3:15)
5. Discussion of Artists' Submittals for Airport Station (3:15-4:00)
6. Scoring and Recommendation of Station Artwork (4:00-4:30)
6. Adjournment (4:30)

*Lunch will be provided for the panelists*

*Please phone Regina Almaguer at 925-899-6346 or Micaela Mazzini at 510.464.6447 if you get lost or cannot enter the lobby area for Room 1500*



**CONTACT INFO:**

Tom Patti  
Marilyn Holtz Patti  
TOM PATTI DESIGN  
10 Federico Drive  
Pittsfield, MA 01201  
413.442.3391 Studio  
413.442.3393 Fax  
413.441.3421 Mobile  
marilyn@tompatti.com

**STATEMENT OF INTEREST  
Oakland Airport Connector Stations**

Art fosters dialogue, creates awareness and stimulates new expressions. It engages the viewer's sense of identity and spirit of a place and fuses with its surrounding architectural fabric to enhance our visual memory and challenge perception.

Flight may be the most unnatural human act, yet many people will experience it in their lifetime. Utilizing sensory experiences of color, shape and environment, art can prepare and acclimate the human mind for the flight experience. And on this sensory level art can influence the avoidance of anxiety and enhance air travel by visually engaging the traveler on the way to their destination.

Our interest in the OAC project continues an aesthetic dialogue that imagines the built environment and its relationship to the viewer and motion – in this case the position of the sun in the sky, the pedestrian traffic and the people mover system. The artwork will be made of high performance, laminated security glass and composed of diagonal, forwardly progressive slanting shapes - creating a horizontal motion that begins to echo an aircraft shape (i.e. tail section and wings) or the movement of air and light.

The Work can contain mirrored, optically reflective surfaces - suggesting sky and limitless space that will extend a presence over a broad area. Abstract imagery is inherent to human thought. Symbolic color and shape character can help in way finding, with recognizable colors to locate the direction of the Coliseum and/or Airport Station, airport terminals and or logo identities. Upon entering the station the traveler will experience a unique sense of place. The art "optic-glass" will direct the eye forward as it unfolds with the viewer's motion.

The Oakland Airport Connector is similar in scale and budget to several projects we have completed in the last 15 years. Working in a collaborative manner with the designers is a component of our projects. As outlined in the attached resume, we have completed successful projects with architects, designers and artists Cesar Pelli, FXFowle, Arquitectonica, Graham Gund, Jung Brennan, James van Sweden, Syd Mead, Robert Rauschenberg, Francesco Simeti, Jean Shin and Eric Carle to name a few.

## **TOM PATTI - ARTIST and DESIGNER**

Born in Pittsfield, MA. Patti received his M.A. in Industrial Design from Pratt Institute in New York in 1969. During the 1960's he was involved with E.A.T. (Experiments in Art and Technology), a project co-founded by Robert Rauschenberg to promote collaboration between artists and engineers. This exploration was to become a predominant theme in all of his later work, developing innovative, patented technologies of fusing and laminating of formable transparent materials for art, industry and architectural application. In 1982, using their advanced high performance materials, Patti work closely with Dr. Dan Fox, the inventor of Lexan, on a site specific commission for **General Electric Plastics World Headquarters**. Titled *GENIC DORAN DIVIDER*, *SENTINEL*, the work enlisted the collaboration of GE scientists and engineers worldwide. The work is now in the permanent collection of the **Houston Museum of Fine Arts**. By 1991 Patti had pioneered the concept of security art, using glass and plastics on a large scale and was commissioned to collaborate with architect Cesar Pelli for the new **Owens-Corning World Headquarters in Toledo, Ohio** and integrate art, architecture and industry for the building.

In 1999 and 2000 Patti completed projects for two museums. Tom's forty-foot by fifty foot laminated security glass artwall for the **Mint Museum of Craft and Design in Charlotte, North Carolina** defines architecture as integral to the museum's permanent collection, it securely separates exhibition spaces from the pedestrian way, the high performance and sound mitigating glass is installed within the mullion wall system, serving both a functional and artistic complement to the first floor. Next Patti created an entrance wall and glass doorway at the **Museum of Fine Arts in Boston**. A sparkling clear glass wall with randomly placed diffused ovoid shapes and lines of red throughout *SPECTRAL-LUMA ELLIPSE*, enhances the space, allowing the viewer to interact with the art's changing patterns of depth, shape and color as they approach and walk through the work's moveable surfaces.

In 2001 Patti created *SPATIAL BOUNDARY* a site-line specific glass and steel entrance commission for the home of **Mr. and Mrs. Graham Gund** and *NIGHT PASSAGE* in 2004, at the new intermodal station at **Roosevelt Avenue and 74<sup>th</sup> Street in Queens**. A collaboration with FXFowle Architects and the MTA Arts in Transit, the artist's work is seamlessly integrated into the structure of the main curved glass wall of the head house. The impact-resistant glass is layered with a plasma composite material to break up light into its spectral components. Seven glass triptychs are located along the IND elevated platform. The third busiest station in the system, over two and one half million people per day experience the artwork.

In 2005 work was completed for **Morton Square**, a full city block luxury residence along the waterfront in Greenwich Village. Commissioned by the client JD Carlisle Development Corp to integrate art into exterior public areas and within the building, Patti created several levels of security art for the townhouse entrances, marquee, vestibule, lobby walls, and glass light sculptures. Featured in the New York Times, *LIGHT MONITOR*, a suspended glass sculpture of phase shifting colors located within a clerestory, casts colorful shifting patterns on the large open wall below. In 2006 Tom completed *Tome*, a sculpture for the **Eric Carle Museum of Picture Book Art in Amherst, MA**. and in 2007 *FLIGHT DIALOGUE* a work for the **Charlotte-Douglas International Airport in North Carolina**. Made of high performance, level 2 security glass and composed of mirrored, optically reflective surfaces positioned above eye level, the artwork is over 300 feet in length and extends a presence over the entire D terminal. Upon entering the international terminal the traveler experiences a unique sense of place. The art's optical glass banding directs the pedestrian forward as color and shape unfolds with the viewers motion.

Miami Rain was installed in **January 2010** at 1100 Biscayne Blvd, on the 16 story parking garage of the **MARQUIS** building, a 67 story mixed use building designed by Arquitectonica. Adjacent to the Adrienne Arsht Center for the Performing Arts, the monumental sculpture is a constantly changing diagonal field of colorful, laminated optical glass and metal that reflects the spirit of Miami. To the observer in the moving vehicles on the adjacent elevated highway, the traveler on the downtown Metromover and the pedestrian on the street below, the façade emanates a daylight pattern of spectral color that moves across the building as the sun transverses the building. Light animates the sculptural work and the elements of color, texture, reflection and refraction continuously shift with the changing sunlight to



create a wave of light and energy that visually extends the beach to the landscape and distinguishes itself as a gateway to the performing arts district of Miami.

Completed **October 2010**, Patti's two recent commissions are a collaboration with Syd Mead (the conceptual designer and futurist) to create major art installations at FOODPARC and BAR BASQUE at the **EVENTI hotel on 6<sup>th</sup> Avenue and 30<sup>th</sup> in NYC**, and **STACCATO ART LENS WALL**, a 15 foot high x 250 feet in length, illuminated glass surface running the entire length of the hotel's outdoor public plaza. The colored art lenses are light and site line specific. During daylight hours, they reflect natural light and change colors, depending on the view angle. During the evening, the lenses transmit color and white light to illuminate the plaza and create an ambiance for street and plaza pedestrians.

A current commission *ECHOES IN SPACE* and *VELOCITY ECHO* for **Berkshire Museum** is scheduled for installation **June 2012**. The project introduces site-specific art into two sites: the vestibule entrance area, and admission reception area. These art works will be viewed as the transformation of the public viewing experience for children and adults as they enter the Berkshire Museum – a way to intimately enhance the museum and the visitor's experience. The work will communicate to the visitor the excitement of juxtaposing art, science, and natural history in the environment of the museum and the surrounding Berkshire environment. These artworks compliment one another: one geometric i.e. industrial, and the other organic i.e. nature – a reflection of the Berkshires history. Color changes and shapes merge and expand as the viewer walks towards or past the artworks.

Other projects include work with the NYC Audubon, the Chicago Birds and Buildings Forum and ornithologists in creating an eco bird-safe glass for use in building construction, and ARTGUARD®, a Tom Patti Design product of transparent, graffiti and impact resistant material currently being installed in NYC MTA train stations to protect artwork.

Mr. Patti has received numerous awards, and has been **technical consultant on glass and plastic design** for SABIC, Corning Industries, Owens Corning, PPG, Solutia and Israel Berger & Associates. His work is published and exhibited throughout the world and is in the permanent collections of numerous museums, including the **Museum of Modern Art, the Metropolitan Museum of Art in New York; the Chicago Art Institute, the National Museum of American Art, Washington DC, the Museum Of Fine Arts, Boston, Carnegie Museum, Pittsburgh, Philadelphia Museum Of Art and the Victoria and Albert Museum.**

### **MARILYN HOLTZ PATTI - DESIGN and PROJECT MANAGEMENT**

Ms. Holtz Patti studied Industrial Design at Pratt Institute and is currently pursuing postgraduate studies in the Professional Development Program at the Harvard Design School. Since the early 1980's, she has worked in partnership with the artist on all architectural commissions. The Project Manager for Tom Patti Design, Marilyn works in the studio and with consultants on design, project presentations, proposals, budgets and contracts.

### **LEONARDO QUILES - VISUAL COMMUNICATION and PROJECT DEVELOPMENT**

Mr. Quiles studied Illustration at Parsons School of Design in New York City. Leo brings seasoned computer generated imaging expertise to the team and interfaces with the artist, architect, and client to communicate a realistic translation of the artwork in the space. He has been adjunct professor of 3D animation at Rensselaer Polytechnic Institute (RPI) and the Graduate School of Architecture, Washington University. He has lectured at Parsons School of Design, Williams College and Bennington College.

### **ALEXANDER MARIN - PRODUCTION MANAGEMENT**

Alex was born and raised in Pereira, Colombia, where he studied industrial technology. A member of our team since 2000, Mr. Marin is fluent in both Spanish and English, and assists in skilled fabrication of the artwork.

**CONTACT FOR TOM PATTI DESIGN:** [marilyn@tompatti.com](mailto:marilyn@tompatti.com) 413.442.3391

**SELECTED PUBLIC ART PROJECTS AND COLLABORATIONS**

- ✳
 2010 **LOTT Clean Water Alliance, Administrative/Education Center, Olympia, WA; Architects, Miller/Hull Partnership, LL.** “Water’s Filters” explores microorganisms utilized as markers of a balanced healthy aquatic environment. The artwork takes the form of glass panels in the east & west entry vestibules of the laboratory & Education Center.
- 2010 **Fort Lauderdale/Hollywood International Airport Public Art Project, Public Art and Design Program, Broward County, Cultural Division & DMJM Architects.** Artist led design team for “Lay of the Land”, a series of inlays illustrating South Florida’s expansive & distinctive ecosystem from a bird’s eye point of view.
- 2009 **Art & Cultural Corridor Conceptual Design, Edmonds, WA. LMN Architects, SvR Design Company & ReadWagner.** As design team member planned and produced the conceptual documents for the 4<sup>th</sup> Ave. Corridor
- ✳
 2008 **Environmental Services Laboratory, Arts & Science Council, Gantt Huberman Architects, Charlotte, NC.** “Nature’s Filters” explores the complex world of organisms in the universe of water.
- 2007-2008 **Little Cedar Elementary & Glacier Peak High School, Snohomish School District Snohomish, WA, Washington State Arts Commission Art in Public Places Program, NAC/Architects.** “Arborvitae”, Latin for the “Tree of Life” is inspired by the Western Red Cedar and a metaphor for seeding a long life of learning.
- 2007 **Birch Bay Town Plan and Design Guidelines, Davidya Kasperzyk, AIA, Carlson Architects, Greg Waddell, Planner.** Participated as a team member to inform and inspire the community and decision-makers on the value and role of art as “cultural asset”.
- 2006 **Oregon Public Safety Academy, Public Art Project, Oregon Arts Commission, Salem OR, Yost Grube Hall Architecture** “Keystone” references the key as a symbol of knowledge & guardianship in the public safety realm.
- 2006 **Glass Water Wall, Ashwood Commons North, Bellevue, WA.** A glass wall celebrates water’s shimmering qualities and is viewed through the core of this mixed use residential/commercial building. Private Commission
- 2005-2006 **4th Avenue Arts Corridor Conceptual Art Plan, Edmonds, WA., CREA Affiliates, Davidya Kasperzyk, AIA & Matt Mathes, ASLA .** Art planner in a design team collaborative focusing on a site integrated approach to artwork in the streetscape.
- 2004 **Lead Artist/Mentor for Friendly Grove & Decatur Parks Public Art Project, Olympia Arts Commission, Olympia WA.** A mentoring pilot program designed to guide studio artists through their first public art project under the tutelage of an experienced public artist.
- 2003 **White River High School, White River School District, Buckley WA, Washington State Arts Commission Art in Public Places Program, Integrus Architecture,** “Alluvial Bench Marks” tells the story of the White River plateau.
- 1998-2003 **Design Team Lead Artist, Seattle Justice Center, with NBBJ Architects, Executive Services Department and Seattle Office of Arts & Cultural Affairs, Public Art Program.** Planned, developed, and implemented a design team collaborative approach to architecturally integrated artwork.
- 2000-2002 **University of Washington/Cascade Community College Bothell Campus, Bothell, WA, Washington State Arts Commission Art in Public Places Program, NBBJ Architects.** “Tree Shelter & Wetland Fence” celebrates the restoration and protection of the adjacent wetlands.
- 2001 **Issaquah Library, King County Library System Public Art Project, Bohlin Cywinski Jackson Architects.** “Arboreal Imprints”, a collaboration with writer, Charlene Finn using the tree as a metaphor for knowledge.
- 1998 **Bus Shelter Mural Program, King County Public Arts Program, Seattle Arts Commission, King County Metro Transit Facilities, Seattle, WA.** “Tracking Shelter” is a series of animal silhouettes and accompanying prose from the animal’s point of view near the Woodlawn Park Zoo.
- 1997 **King County Regional Justice Center, Kent, WA; King County Arts Commission Public Art Project, Hellmuth, Obata & Kassabaum Architects.** “The Lawful Right Of Way” focuses on the themes of law and justice and trace distinct and impressionable aspects of the Kent and White River Valley.
- 1997 **Student/Family Housing, University of Oregon, Eugene, Oregon; Oregon Arts Commission** “Tracks, Traces and Marks” an outdoor pavilion surrounded by splash pools for reflection and contemplation.
- 1995 **Mountlake Terrace High School, Mountlake Terrace, WA; Washington State Arts Commission Art in Public Places.** “Rhyme or Reason” reflects the spirit and energy of the students and the school’s innovative world based approach to learning.
- 1994 **Public Safety Building Lobby, Redmond, WA; Redmond Arts Commission Public Art Project.** “Impressions in Time” is a series of four permanent installations of recycled materials reflecting people, places and events of Redmond’s past, present and future.

Continued



**OTHER PUBLIC COLLECTIONS****Washington State Arts Commission Art in Public Places:**

North Shore School District/Kokanee Elementary & East Ridge Elementary, Woodinville, WA \* Issaquah School District/Discovery Elementary, Issaquah, WA \* Lake Washington School District/Laura Ingall Wilder Elementary, Woodinville, WA \* Bethel School District/Centennial Elementary, Graham, WA \* Omak School District/Middle School, Omak, WA \* Spokane School District #81/Whitman Elementary, Spokane, WA

**King County Library System Public Art Project, Bothell Library, Bothell, WA \* City of Seattle, Portable Art Works Collection \* City of Mesa, Mesa Centennial Conference Center, Mesa, AZ**

**EDUCATION, COMMISSIONS & APPOINTMENTS**

BFA in Painting and BFA in Printmaking, University of Washington, Seattle WA 1970

Presenter, "Public Art Management Workshop", Americans for the Arts Annual Convention, Seattle, WA

Seattle Design Commissioner, City of Seattle \* Office of Arts & Cultural Affairs, Public Art Advisory Committee \*

Sound Transit Light Rail Review Panel \* Artist Trust Board & President \* Presenter, Public Art Workshop "Getting it Made", Seattle Office of Arts and Cultural Affairs \* Panelist, Washington State Arts Commission Public Artist Roster

Presenter, Emerging Public Artist Workshop Program, Office of Arts and Cultural Affairs \* Presenter, "The Journey from Studio to Public Art", artist workshop in conjunction with "Going Public", Boise Arts Commission and Boise Art Museum

**ONE AND TWO PERSON EXHIBITIONS**

1995 Linda Hodges Gallery, Seattle, WA

1992 One Person Show, Linda Hodges Gallery, Seattle, WA

1991 One Person Show, **Industrial Amulets**, Spokane Falls Community College, Spokane, WA

1988 One Person Show, **Artifactual Wall Constructions**, Davidson Galleries, Seattle, WA

1986 **Icons, Vestures and Yokes**, Memorial Union Gallery, Arizona State University, Tempe, AZ

1979 One Person Show, **Deposits and Vestiges**, Kiku Gallery, Seattle, WA

1979 **Deposits and Vestiges**, Chrysalis Gallery, Western Washington, Bellingham, WA

**SELECTED GROUP EXHIBITIONS**

2003 **Art & Justice**, City Space, Office of Arts & Cultural Affairs, Seattle, WA

2000 **Bellevue Sculpture Exhibition Invitational**, The Downtown Park, Bellevue, WA

1996 **Artsplash '96 Invitational**, an inaugural exhibition, Anderson Glover Gallery, Kirkland, WA

1993 **Art Work for Aids '93**, Northwest Aids Foundation, Seattle, WA

1993 **10th Anniversary Show; New Works**, Linda Hodges Gallery, Seattle, WA

1992 **Magic, Power and Memory: Contemporary International Jewelry**, Bellevue Art Museum, WA

1991 **Invitational Fine Art**, Poncho 1991, Security Pacific Gallery, Seattle, WA

1990 **International Art Competition - New York '90**, Pyramid Gallery, New York, NY.

1990 **Women Artists of America**, Chautauqua Art Association Galleries, Chautauqua, NY.

1989 **Northwest Annual**, Center on Contemporary Art, Seattle, WA

1989 **Paper Fiber XII National Juried Exhibition**, The Art Center, Iowa City, Iowa

1988 **NW. Craft '88**, Tacoma Art Museum, Tacoma, WA

1988 **Visual Arts Show**, Bellevue Art Museum, Pacific Northwest Arts and Crafts Fair, Bellevue, WA

1987 **Northwest Fiber Arts**, Public Art Space, Seattle & King County Arts Commission, Seattle, WA

1987 **5 Artist**, Galleria Mesa, Mesa Cultural Program, Mesa, AZ

1987 **Fiber & Form: A Northwest Showcase**, Bumbershoot, Seattle, WA

1986 **Artwork/Working Art**, Bellevue Art Museum, Bellevue WA

1985 **Fiber Structure National IV**, Downey Museum of Art, CA

1985 **Painting and Sculpture**, Tacoma Art Museum, Tacoma, WA

1985 **Northwest Juried Art**, Cheney Cowles Memorial Museum Spokane, WA

1985 **Altered States**, Galleria Mesa, Mesa Cultural Program, AZ

1984 & '78 Tacoma Art Museum, Craft, Tacoma WA

1980 **Rock Walk & Rock Weir**, 1% Visual Arts Project, Seattle Arts Commission, Seattle, WA

1979 **Fine Arts**, Bellevue Art Museum, Bellevue, WA

1977 **Tacoma Art Museum Photography**, Tacoma, WA

1977 **Clay From Molds: Multiples, Altered Castings & Combinations**, John Michael Kohler Arts Ctr, Sheboygan, WI

## Guy Kemper

1425 Elliston Ln.

Versailles, KY 40383

[guy@kemperstudio.com](mailto:guy@kemperstudio.com)

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

859.873.3315 v/f

### Education

1981 B.S. University of Kentucky

### Commissions

\* Denotes public art commission

- \* 2012 Children's Hospital of Alabama, Birmingham, AL
- \* 2012 Parkview Regional Medical Center, Fort Wayne, IN
- \* 2011 Washington State Department of Information Services, Olympia, WA
- \* 2011 Bay Area Medical Center, Marinette, WI
- 2011 Oppenheim residence, Aberfeldy, SCOTLAND
- 2011 Meindl residence, Oxenfurt, GERMANY
- \* 2011 University of Kentucky Healthcare, Lexington, KY
- \* 2010 University of Tampa, Sykes Center for Faith and Values
- \* 2010 Bellarmine University dormitory
- \* 2009 St. Petersburg/Clearwater International Airport
- \* 2009 Seattle Sound Transit, Mt. Baker light rail station
- 2008 St. Peter auf dem Berg, Bleidenstadt, GERMANY
- 2008 Holy Child Academy, Old Westbury, NY
- 2008 St. Anne Catholic School Chapel, Garden City, New York
- \* 2007 Chicago O'Hare Airport
- 2007 Kraus/Sikes residence, NY, NY
- 2007 Dulles Station Office Park, Herndon, VA
- \* 2007, 2005 Anderson County Public Library, Lawrenceburg, KY
- 2007 St. Mary's Catholic Church, Richmond, VA
- 2007 Congregation of the Passion, Chicago, IL
- 2006 Deutsches Glasmalerei Museum, Linnich, GERMANY
- 2006 Our Lady of the Assumption Catholic Church, Latham, NY
- \* 2005 Baltimore/Washington International Airport
- \* 2005 The Catholic Memorial at Ground Zero, St. Joseph's Chapel, NY, NY
- \* 2005 Public cemetery chapel, Engenhahn, GERMANY
- 2004 St. Anne Catholic Church, Pleasant Prairie, WI
- \* 2004 Lourdes Hospital, Paducah, KY
- 2004 Church of the Resurrection, Columbus, OH
- 2002 Congregation of the Sisters of St. Agnes, Fond du Lac, WI
- \* 2001 Bellarmine University, Our Lady in the Woods Chapel, Louisville, KY
- \* 2001 St. Joseph East Hospital, Lexington, KY
- \* 2001 Pikeville Methodist Hospital, Pikeville, KY
- \* 2000 Greater Orlando International Airport, Orlando, FL
- \* 1998 Woodford County High School Media Center, Versailles, KY
- \* 1997 Beaumont Public Library, Lexington, KY
- 1995 Radford Acupuncture Clinic, Perthshire, SCOTLAND
- \* 1995 Jewish Hospital Heart and Lung Center, Louisville, KY
- 1994 Gainsborough Stud Management, Newberry, Berkshire, ENGLAND
- 1994 Sheikh Maktoum al-Maktoum, King of DUBAI
- 1986-2000 Ohavay Zion Synagogue, Lexington, KY

### Current Projects

- \* 2012 Michigan State University, East Lansing, MI
- \* 2012 Bellarmine University dormitories, Louisville, KY

(over)



### Documentaries

- 2010 *Painting with Glass*, Pingry Productions, 30 minutes. Broadcast on PBS stations nationwide.
- 2006 *A Kentucky Life*, Guy Kemper, Artist, PBS/ Kentucky Educational Television, 9 minutes.
- 2005 *Ein Kunstwerk fliegt nacht Amerika*, Hessischer Rundfunk Broadcasting, 30 minutes. Broadcast in Germany.

### Select Exhibitions

- 2007 *100% Design Tokyo*, JAPAN
- 2007 *Musik in Farbe* painting exhibition, Idstein Jazz Festival, GERMANY
- 2006 Permanent collection, German National Museum of Glass Painting, Linnich, GERMANY
- 2005 *Paintings in Blown Glass: The Public Art of Guy Kemper*, Lexarts, Lexington, KY
- 2004 Internationale Glaskunst, Kunsthauus Freudenstadt, GERMANY
- 2003 *El Arte De Las Vidrieras: Luz, Color y Espacio*, Valencia, SPAIN
- 2003 Invitational Exhibition, Stained Glass Association of America, Columbus, OH
- 2002, 1997, 1992, 1987 Kentucky Museum of Art and Design, Louisville, KY
- 1989 *Deuxième Salon International du Vitrail*, Chartres and Nîmes, FRANCE

### Select Print Media

- 2012 *US Glass*
- 2011, 2012 *Looking at Glass*
- 2011 Vitromusée Romont, cover art, Symposium *Le Verre- élément de création dans l'architecture* SWITZERLAND
- 2011 *Lexington Herald-Leader*
- 2011, 2009 *Decorative Glass Magazine*
- 2010 *Raum 1*, GERMANY
- 2009 *St. Petersburg Times*
- 2009 *Tampa Bay Business Journal*
- 2009 *Chevy Chaser*
- 2009, 2008 *Louisville Courier-Journal*
- 2008 *Global Traveler*
- 2008, 2007, 2005, 2004 *Wiesbadener Kurier*, GERMANY
- 2006 *Colours of Architecture: Coloured Glass in Contemporary Buildings* by Andrew Moor, GREAT BRITAIN
- 2006 *Glaswelt* GERMANY
- 2006 *Journal of the Chamber of Commerce and Industry*, GERMANY
- 2006 *Glass Craftsman*
- 2006 *Baltimore Sun*
- 2006 *Start Frei* Frankfurt, GERMANY
- 2006, 2005 *Glas Fenster Fassade* GERMANY
- 2005 American Institute of Architects/ Maryland Design Awards
- 2005 *Public Art Review*
- 2005 *Bau Beratung Architektur* GERMANY
- 2005 *Architektur/ Innenarchitektur/ Technischer Ausbau* GERMANY
- 2005 *Baltimore Sun*
- 2005 *Glaswelt* GERMANY
- 2005 *Glass: The Urbanglass Art Quarterly*
- 2005 *Stained Glass Magazine*
- 2005 *Centerlines*, magazine of the Airports Council International, cover photo
- 2005 *Lufthansa/ Lufthansa Magazine*
- 2005 *Glasforum* GERMANY
- 2005 *Glashaus- Internationales Magazin für Studioglas* GERMANY
- 2005 *Kirche und Leben* GERMANY
- 2005 *Evangelische Sonntagszeitung* GERMANY
- 2005 *Deutsche Handwerkszeitung* GERMANY
- 2005 *Die Zeit*, Hamburg, GERMANY
- 2005 *Idsteiner Zeitung* GERMANY
- 2005 *Frankfurter Rundschau* GERMANY
- 2005 *Frankfurter Allgemeine Zeitung*, GERMANY
- 2004 Wall Calendar, Stained Glass Association of America

2004 *From House to Home*  
2003 *Stained Glass*, Tasarim Publishing, Istanbul, TURKEY  
2003 *El Arte De Las Vidrieras: Luz, Color y Espacio*, Valencia, SPAIN  
2003 *Liturgical Catechesis Magazine*, Cover Photo  
2002, 2003, 2005 *Ministry and Liturgy Magazine*  
2000 *Beautiful Things*, Guild Publishing  
2000 *Orlando Sentinel*  
1995 *USAir Magazine*  
1993 *Albenaa Architecture magazine*, Riyadh, SAUDI ARABIA  
1992 *New York Times*  
1991 *Travel and Leisure*  
1989 *Deuxième Salon International du Vitrail*, Éditions Centre du Vitrail, Chartres, FRANCE

#### Awards

2005 OPTIME visual art award, *Ministry and Liturgy*  
2003 American Institute of Architects IFRAA/Faith & Form Religious Art and Architecture Award  
2003 BENE Honorable Mention visual art award, *Ministry and Liturgy*  
2002 BENE and Honorable Mention visual art awards, *Ministry and Liturgy*



- 1-3 \* *Celestial Passage*, Baltimore/Washington International Airport. 2005. 110 x 25'. Blown glass, acid etched, vitreous enamels, silver stain, fired, laminated. Located in a connector, the art glass soars up to greet departing passengers as they board an escalator. After following them down, the design springs back up, visually pushing them toward their gate. A sensitive response to the architecture and use of the space. This series of images shows how my work succeeds on many levels relating to the architecture, the context, and the psychology of the space. A simple, elegant and soothing gesture in grand scale and amazingly detailed and three dimensional on closer viewing. Commissioned by the Maryland Aviation Authority. \$240,000
- 4 \* *Jet Trails*, Chicago O'Hare International Airport. 2008. 50' x 12'. Blown glass, acid etched, vitreous enamels, fired, laminated. Inspired by the mottled patterns of jet exhaust across a blue sky, the artwork creates a soothing environment for those standing in security lines, screens the sun, and engages connecting passengers walking by. Located in Terminal One, designed by architect Helmut Jahn. The airport wanted to screen the "back door" view out this window. After closer examination it was determined that it would take considerably more glass to do that than the budget allowed, and it would be better to address the glare problem and the security screening passengers anyway. Commissioned by the Department of Aviation at O'Hare and Chicago Department of Cultural Affairs. \$100,000.
- 5 \* *Rain, Steam and Speed*, Mt. Baker Light Rail Station, Seattle, WA. 2009. 80' x 20'. Blown glass, acid etched, silver stain, fired, crystal prisms, laminated. A powerful design inspired by locomotion, grey drizzle, Northwestern light, and the 19<sup>th</sup> century J.M.W. Turner masterpiece. The crystal prisms create an ever-changing pattern of rainbows in the station. Commissioned by Seattle Sound Transit. \$150,000.
- 6 \* *Seattle Sunrise*, Seattle Sound Transit, Mt. Baker Light Rail Station. 2009. 16' x 11'. Blown glass, acid etched, crystal prisms, laminated. Referencing the landscape of the immediate surroundings, this piece incorporates prisms to shower the station in a moving pattern of prismatic light. Detail shots show the incredible sensuousness of the material and intensity of prismatic sunlight. There is no paint in this window. \$50,000
- 7 \* *So Long Bro*, Orlando International Airport, 2000. 100' x 14'. Blown glass, acid etched, leaded, over 700- 4" cast jewel lenses and prisms. Projecting several hundred feet into the central hub, the composition is lifted above eye level, preserving the horizon line and giving a sense of openness and security. The piece is sensitive to the use of the space and the ceiling in particular. Creating an environment at a gate area should be calming as well as dramatic. Commissioned by the Greater Orlando Aviation Authority. \$59,000.
- 8 \* studio shot, *Stellar Wind*, Washington State Government Department of Enterprise Services, Olympia, WA. 2011. 12.5' x 14'. Blown glass, acid etched, vitreous enamels, silver stain, fired, laminated in four layers with six layers of treatment. This window for the databank arm of state government relates to the interconnectedness of cyberspace and gives one the feeling they are taking a spacewalk. It is very three-dimensional. The workers wanted something colourful, handmade, and not "tech" looking. \$130,000 (of \$342,000 project)

**Resume**

**Denise Amses**

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Brooklyn, New York

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**Selected List of Clients Who Have Commissioned Public Artwork**

Bristol Meyers Squib Corporation	Lawrenceville, NJ
Chattanooga Children's Discovery Museum	Chattanooga, TN
Celebrity Cruise Lines	"The Century"
Dana Farber Hospital	Boston, NY
Dime Savings Bank	New York, NY
Dorot	New York, NY
Empire State Building	New York, NY
Feldman Properties	Bohemia, NY
Four Seasons Resorts	Carlsbad.CA
Forty West 23 <sup>rd</sup> Street	New York, NY
Galleria	New York, NY
General Public Utilities	Morristown, NJ
Jewish Theological Seminary	New York, NY
Mansfield Hotel	New York, NY
Natexis Banque	New York, NY
Niagara University	Niagara, NY
Northwest Airline	New York, NY
Obichine Restaurants	CA, AZ, CO, WA
Rockefeller Center	New York, NY
Saint Paul City Hall/Ramsey County Courthouse	Saint Paul, MN
Soka Gakkai International Center	New York, NY
University Of Pennsylvania, PA	Philadelphia, PA
Saint Joseph's Chapel	New York, NY
West End Synagogue	New York, NY

And

Dozens of Private Residences around the country

**Awards**

Masterworks Award Municipal Arts Society of New York	2010
Lucy G. Moses Preservation Award, New York Landmarks Conservancy	2010
Lucy G. Moses Preservation Award, New York Landmarks Conservancy	1996
New Jersey State Council on the Arts Grant	1989
Distinguished Artists Award, New Jersey State Council on the Arts	1988

**Publications**

" New York Time"	February 2011
"E-Glass Weekly"	April 2007
"Glass Magazine"	July 2005
"Time Out New York"	January 2004
"New York Times"	January 2003
"Ministry and Liturgy"	November 2003
"New York Times"	March 2003
"Architectural Digest"	February 2002
"Sculpture "	May 2002

Buddhist  
Ctr



"Art in America"	August 2001
"Glass"	Fall 2001
"Art and Antiques"	March 2001
"Architectural Lighting"	January / February 1999
"Interior Design Yearbook"	December 1998
"Home Lighting and Accessories"	October 1998
"Display and Design Ideas"	September 1998
"Design Journal"	July 1998
"Interior Design"	May 1998
"Residential Lighting"	August 1997
"Interior Design"	June 1997
"Robb Report"	June 1997
"Residential Lighting"	March 1997
"Interior Design"	June 1996
"Interior Design Market Issue"	May 1996
"Travel and Leisure"	November 1995
"Interior Design"	May 1994
"Elle Magazine"	April 1993
"Interior Design"	May 1992
"Architecture"	June 1992
"Interior Design"	December 1991
"Asbury Park Press" Profile	October 1991
"State of the Arts" NJN TV	April 1989
"Women's Reporter" Profile	September 1988
"American Craft" Architectural Art Issue	June- July 1998
"New York Times"	January 1998
"Architecture"	November 1984
"Newsday" Home Section	July 1984

### **Exhibitions**

Millennia Gallery, FA  
 "Prints from Grand Press" Brooklyn, New York  
 "Glass America 2001" Heller Gallery  
 "WCA National Exhibition", Cooper Union  
 "The 90s Seen Through Glass", The Gallery at Hastings-on-the Hudson  
 "The Waters" Solo Exhibition, Ceres Gallery, NYC, NY  
 "Clay and Glass", Newark Museum, Newark, NJ  
 "Fellows and Friends", Montclair State College, Montclair, NJ  
 "1989 Fellowship Exhibition", Noyes Museum, Oceanville, NJ  
 "NJ State Council Fellowship Winners", Trenton State College, NJ  
 "NJ Arts Annual", Montclair Art Museum, NJ  
 "Painting and Monoprints", Solo Exhibition, Soho 20 Gallery, NY  
 "Fire and Water", Solo Exhibition, Ceres Gallery, NY  
 "Public Vision/Public Monuments", Soho 20 Gallery, NY  
 "The Heroic Female: Images of Power, Ceres Gallery, NY

### **Education**

Philadelphia College of Art, Philadelphia, PA  
 Academia de Belle Arte, Perugia, Italy  
 Temple University, Tyler School, Rome, Italy

Statement of Interest  
San Francisco Bay Area Rapid Transit District  
Oakland Airport Connector Stations

The reason I want to make this artwork is a compelling interest in the creation of a public work of art that links the traditional with the contemporary, the historic with the environment and the site with the community. Creating an artwork for Oakland Airport Connector Stations holds the potential to engage people when they least expect it. Art can make a place resonate with beauty or history or poetry by transforming people's awareness and defining a space.

I am interested in this beautiful light filled site and intend to work up a comprehensive plan with appropriate material choices. I have extensive experience with glass-both carved and cast, light-both passive and computer animated, bronze, steel-both structural and decorative, and painting. I represent three decades of involvement in all phases of public art from planning and design to fabrication and installation.

My approach to a project of this scope and scale would involve an extensive amount of research pertaining to nature, culture and history of the region. In my past works I have sought out input from people in the community while also responding to the operations, landscape and architectural context of the site. Issues of durability and safety figure foremost in my design and material choices and I have extensive experience working with architects, structural engineers, site managers, safety officers and tradesman. I feel my wide range of experience and broad palette of materials will lend itself to some exciting options for your project and I am available to accomplish this project for the schedule indicated in the RFQ.

Thank you for your time and consideration.

Denise Amses

Amses Cosma Inc.  
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Brooklyn, NY 11215  
amses@rcn.com



Professional References  
Denise Amses

1) Frank Kost  
Advanced Optics  
Schott North America Inc.  
400 York Avenue  
Duryea, PA 18942  
570-457-7485

2) Frank Prial  
Beyer Blinder Belle Architects and Planners LLP  
41 East 11th Street  
New York, NY 10003  
212-777-7800

3) Pasanella Klien Stolzman and Berg Architects  
330 West 42nd Street  
New York, NY 10036  
212-594-2010  
Henry Stolzman

## Resume

### Denise Amses

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Niagara University	Niagara, NY
Northwest Airline	New York, NY
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Rockefeller Center	New York, NY
Saint Paul City Hall/Ramsey County Courthouse	Saint Paul, MN
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 Temple University, Tyler School, Rome, Italy

Guy Kemper  
Oakland Coliseum Station Airport Connector  
Art Glass Proposal  
August 27, 2012

My proposal is to focus on the artwork in an architectural way. I want to create an atmosphere as much as an artwork: an oasis of colored light in the middle of a rather ugly urban environment, a place of calm and a screen from the roadway immediately outside the window

The primary audiences are the departing and arriving passengers of the airport who are using the connector, not the neighborhood. These people are not in a psychological state to pause and admire artwork, or to decipher a story told by an artist. I therefore feel the most appropriate artistic response in this case is to make a work that is simple, direct, and easily accessible to a wide diversity of ages and cultures that is admired in a few moments. Though the artwork is calming, it should also be joyful and lively to correspond to its context.

My primary inspiration for the artwork is the ever-present bodies of water that surround the city. Water is always moving but calm (usually), it is horizontal, which is the correct compositional structure, and it is a beautiful, simple motif that will resonate with the users of the station. I use green because it's a good color for people in a somewhat anxious situation and a color that is in short supply in this dreary "concrete jungle".

*Bayscape* is my first choice that addresses these criteria. *Greenspace* is perhaps a more directly artistic response relating to color and light.

The two fabricators I would like to work with are Mayer of Munich or Derix Glasstudios. Derix is who I generally work with, though I work with Mayer as well.

Derix Glasstudios

011-49-6128-966826 is the contact number for Ursula Rotfuss at Derix.

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

Mayer of Munich

011-49-89545-96240 is the contact for Michael Haerteisat Mayer.

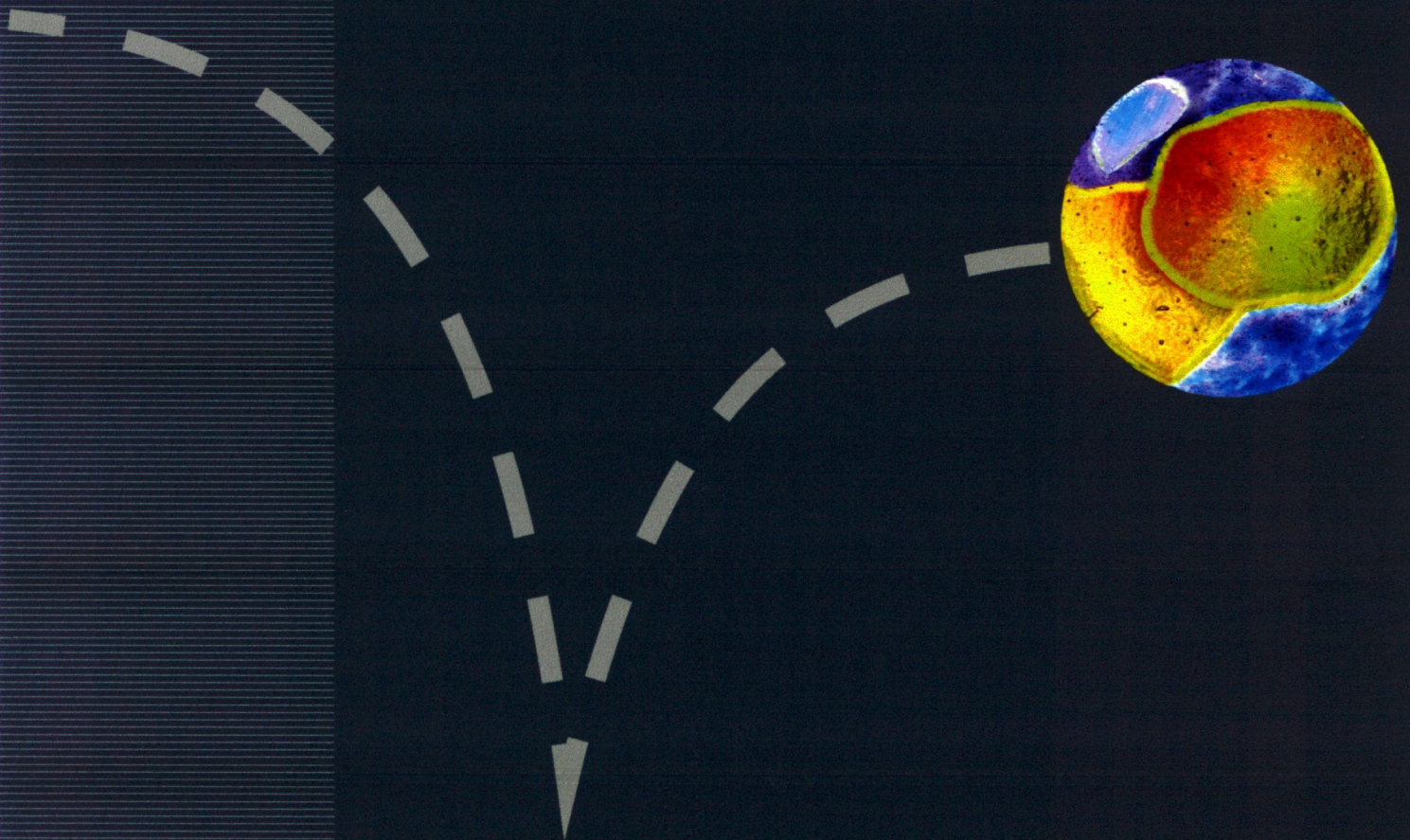
[www.mayer-of-munich.com](http://www.mayer-of-munich.com)

This is a wonderful and necessary project. I will make it as beautiful as I possibly can.



BART AIRPORT CONNECTOR STATION  
OAKLAND, CALIFORNIA

***BOUNCING IN AND OUT  
OF  
OAKLAND***



GORDON HUETHER STUDIO



August 31, 2012

BART OAC ART PROGRAM  
3<sup>rd</sup> Floor  
657 Hegenberger Road  
Oakland, CA 94621

Re: **Oakland Airport BART Station, Public Art Opportunity “*Bouncing In and Out of Oakland*”**

Dear Selection Committee,

Please accept this letter as my formal proposal for the Oakland Airport BART Station Public Art commission project. With this letter, I am submitting:

A narrative, which outlines my creative approach and a material description.  
The proposed budget and time line for the design and installation.

### **Narrative**

Thank you for the opportunity to develop a proposal for the art glass for the Oakland Airport BART Station. The title of my art installation is . . . “*Bouncing in and Out of Oakland.*”

I propose to hand make 30 densely fused glass “disks” with aluminum “dotted lines” tracking the trajectory of each “bouncing ball.” There are 10 each of 36”, 24” and 18” diameter balls. The bouncing balls and the aluminum trajectory pattern will be laminated to the 3/8” thick tempered glass of which there are approximately 46 panels measuring 5’ x 8’. Every one of the 46 panels carries art glass treatments.

This installation is meant to be hip, active, engaging, fun, colorful, sophisticated, reflective and relevant to the diverse community that BART serves. The fused glass balls are made of many vibrant colors that include the use of dichroic glass. These art glass disks will loan themselves nicely to the transmission and refraction of color, light, pattern and shadow, all of which, adds to the complexity of the installation and metaphorically speaks to the multi-dimensional qualities of the community.

I arrived at this concept by backing into the context of the site (46 panels of glass) balanced with a specific budget, structural and practical considerations, and my interest to engage the community at large, which is comprised of the different people who will use the facility daily. It was important to me to create relevance in this concept through the idea of movement in a fun and vibrant manner.

Each of these disks will be hand made personally by me at our Napa studio. Each disk is a different color combination and composition. I would equate them to 30 unique and individual works of art.

The aluminum trajectory dashes are made of aluminum. Each dash is intended to visually reinforce the sense of movement and motion relevant to travel and locomotion, whether by train, plane, automobile or simply walking.

### **My Qualifications**

My work has been integrated into architecture on a major scale on projects all over the country and different parts of the world. I have won more than 50 public art awards and completed more than 150 private commissions.

With my studio, I have a proven track record of designing, fabricating and managing multiple, complicated, large-scale art and sculpture projects on budget and on schedule. Projects have included Airports, Transportation Centers, Transit Stations, Parking Garages, Museums, Civic Buildings, and Private Corporations.

**GORDON HUETHER**

1821 Monticello Road · Napa, CA 94558  
Phone 707.255.5954 · Fax 707.255.5991  
mail@gordonhuether.com · gordonhuether.com



I with my team, have more than 25 years of history of working and collaborating with architects, engineers, contractors, facility directors, other trades and community groups. What may be unique about my experience as an artist is that my studio in Napa fabricates all of my work in glass, metal and many other media. This gives me a particularly special connection to the material that I as an artist am exploring and working with, and to the attention to detail required of me. From my pencil to the actual fabrication is a dynamic process that can only occur when one understands the material they are working with.

My primary medium has been the manipulation of light via the use of glass. The applications have included curtain walls, freestanding sculptures, suspended sculptures, integration into security walls and fences, and wall surfaces.

I have a wonderful team of 12 people from a diverse background that are highly skilled in project management, and all facets of glass and metalworking. Our studio has a national reputation of craftsmanship of the highest caliber. Everything I create, as an artist is not only designed to be visually engaging, relevant and beautiful, but is crafted to last generations.

### **Methods of Fabrication**

The glass elements are made of fused glass. These are hand made using compatible colored glasses and glass frits. The glass is fired in a kiln at 1200 degrees. These glass medallions are very thick and the colors will last forever.

The glass medallions are then laminated to the body glass supplied to us by your contractor with a 2-part, optically clear silicone.

A large area of the body glass surface has a hand-applied acid etch. The etching is done with hydrofluoric acid and this will last forever.

The third element is laminated aluminum shapes that illustrate the trajectory of our bouncing balls. The aluminum will also last forever.

### **Maintenance and Durability**

As stated above the glass and the aluminum will simply last forever. 100 years from now the glass will look exactly as it does now. There are no films or enamels that could eventually fade with time. The glass disks are more than a 1/4" thick and are laminated to tempered glass. Glass does not get any stronger than this. There is absolutely no maintenance required, ever.

### **Installation**

Installation by your contractor will be simple and straightforward. No special equipment will be required. Standard practice for glazing contractors is to use suction cups to lift the glass and place in the opening. Suction cups can be used on our glass panels on the inside surface only. The inside surface has no decorative treatments of any kind making our installation simple. Each panel will arrive at the site with a sticker identifying panel number, bottom and which is the inside surface.

<b><u>Budget</u></b>	<b><u>Cost</u></b>
Artist Fee	\$20,000
Project Management	\$15,000
Materials and labor for fabrication	\$150,000
Delivery from Napa, CA	\$5,000
Contingency fee	\$10,000
<b>Total Budget</b>	<b>\$200,000</b>

**Schedule**

Material Procurement	4 weeks
Fabrication	12 to 14 weeks
Contingency	2 weeks
Delivery	2 days

Total time from fabrication through delivery after confirmed glass dimensions, executed contract and funding received is approximately 20 weeks/ 5 months.

Respectfully Submitted,

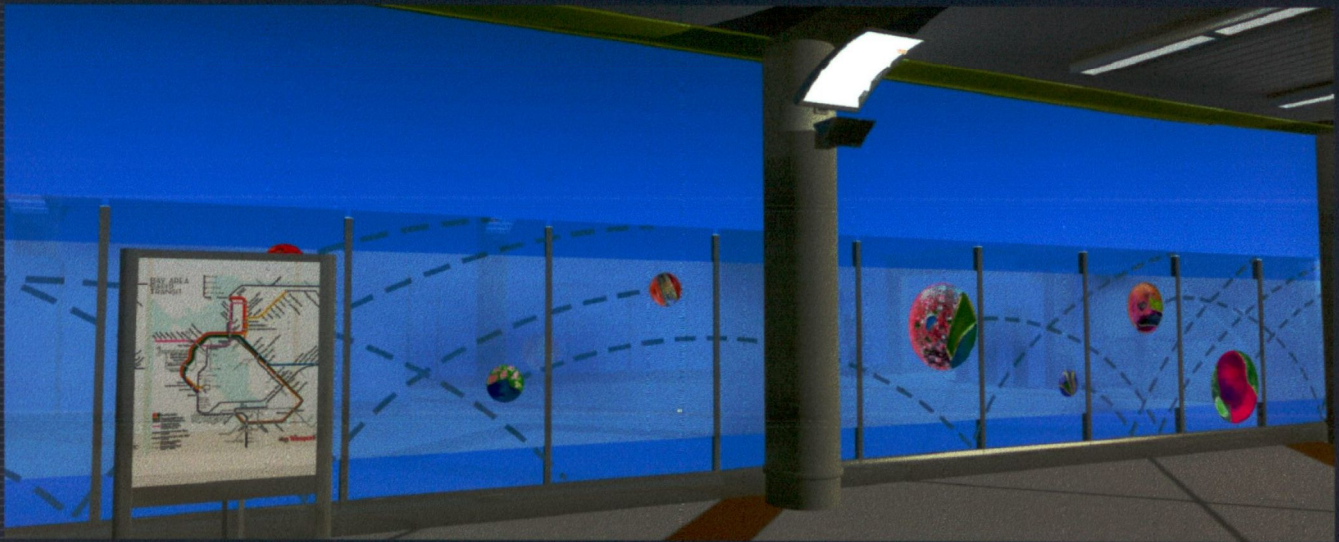
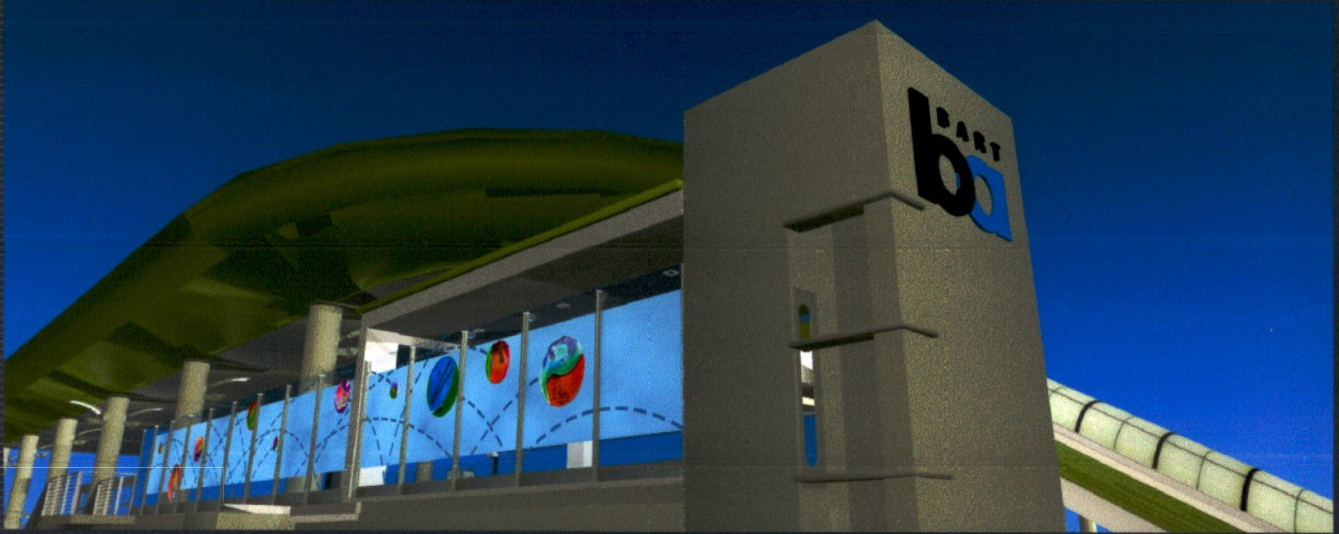
A handwritten signature in black ink, consisting of a stylized 'G' followed by a horizontal line that curves upwards at the end.

Gordon Huether  
Artist



# BART AIRPORT CONNECTOR STATION

OAKLAND, CALIFORNIA



GORDON HUETHER STUDIO



DAVID WILSON DESIGN 202 DARBY ROAD SOUTH NEW BERLIN NY 13843 2212  
607 334 3015 Fax 607 334 7065 mail@davidwilsondesign.com

TREVOR WILSON - WRW STUDIO 102 BINDERY LANE CHARLOTTEVILLE NY 12036  
607 397 9420 twliveson@gmail.com

26TH MAY 2012

OAC / BART RFQ

LETTER OF INTEREST - DAVID WILSON, TREVOR WILSON, AND WRW STUDIO

This is to express our interest in David Wilson, Trevor Wilson, and WRW Studio being considered as a team of glass art designers and fabricators for the Oakland Airport Connector Stations glass art projects.

As with our many existing large-scale collaborations, our approach would be site specific, and broad in scope. Our goal would be to create an installation that is visually engaging and integrated with the architecture, and function of the space. With the option of using the most appropriate techniques for the specifications, including etching, painting, staining, and laminating, we would apply the artwork to individual glazing units while respecting the maintenance of 3/8" glass thickness.

We have had many years of experience working with committees, and would welcome a collaborative process with the design build team, including the architects, designers, BART, and OAC.

Previous clients in the Public Art sector are, the Port Authority of NY and NJ, the General Services Administration, NJ Transit, NY MTA, New York City, and the States of New Jersey, North Carolina, Connecticut, and Minnesota. Corporate clients have included Corning Incorporated, Merck, Leo Burnett, and Nations Bank. Budgets have ranged up to \$500,000.

For more information about David Wilson, Trevor Wilson, and WRW Studio and examples of the techniques we use please visit [www.wrwstudio.com](http://www.wrwstudio.com)

David Wilson is currently working on a laminated dichroic glass project for Wiehle Avenue Station within the Washington DC Metro system. This is part of the extension of a line to Dulles Airport.

We are all available to work on this project within the accelerated time frame.

David Wilson  
Trevor Wilson  
Walter Riesen



OAC / BART RFQ

RESUMES FOR DAVID WILSON, TREVOR WILSON AND WRW STUDIO

DAVID WILSON      mail@davidwilsondesign.com

EDUCATION

- 1965      Apprenticeship and Journeyman stained glass painter, New York, NY.
- 1963-64   Studied etching and drawing at the Art Students League, New York, NY.
- 1961-62   Post graduate studies in stained glass, mural painting, and sculpture at the Central School of Arts and Crafts, London, England.
- 1957-61   Studied fine arts on a scholarship at Middlesborough College of Art, Yorkshire, England graduating with a National Diploma in Design. (NDD)

EXPERIENCE

- 2002-      Established WRW Studio LLC and, in 2003, relocated to Charlotteville, NY. This is a full service glass art studio open to collaborating with, and fabricating work for, designers in architectural glass and applied arts. It is a partnership between David Wilson, Walter Riesen, and Trevor Wilson.  
1996-02   Started fabrication with Walter Riesen and Trevor Wilson in an association of independent artisans.
- 1978-96   Set up studio as an independent designer and fabricator of leaded glass and architectural art in South New Berlin, NY
- 1976-78   Taught glass art course at the Brooklyn Museum School of Art, Brooklyn, NY.
- 1975-78   Designer and head of the stained glass studio for Rambusch. Studio work included restoration as well as new installations.
- 1971-75   Independent designer and fabricator of leaded glass and architectural art, New York, NY.
- 1963-71   Designer of stained glass, architectural art, space planning, and interiors for the Rambusch Decorating Company, New York, NY.

WALTER RIESEN      walterriesen@oecblue.com

EDUCATION

- 1979      BFA Minneapolis College of Art and Design

EXPERIENCE

- 2002      Formed WRW Studio LLC in Charlotteville , NY as a partnership between David Wilson, Walter Riesen and Trevor Wilson. The studio was created to expand capabilities of architectural glass works for designers and artists as well as producing its own projects under the WRW name.
- 1995-02   Created and ran studio for design and fabrication of architectural glass projects in association with David Wilson and Trevor Wilson.
- 1990-95   Independent contractor primarily fabricating the work of David Wilson Design.
- 1979-90   Art work fabricator for various artists, including Bruce Nauman, Siah Armajani and Richard Artschwager.

TREVOR WILSON      twliveson@gmail.com

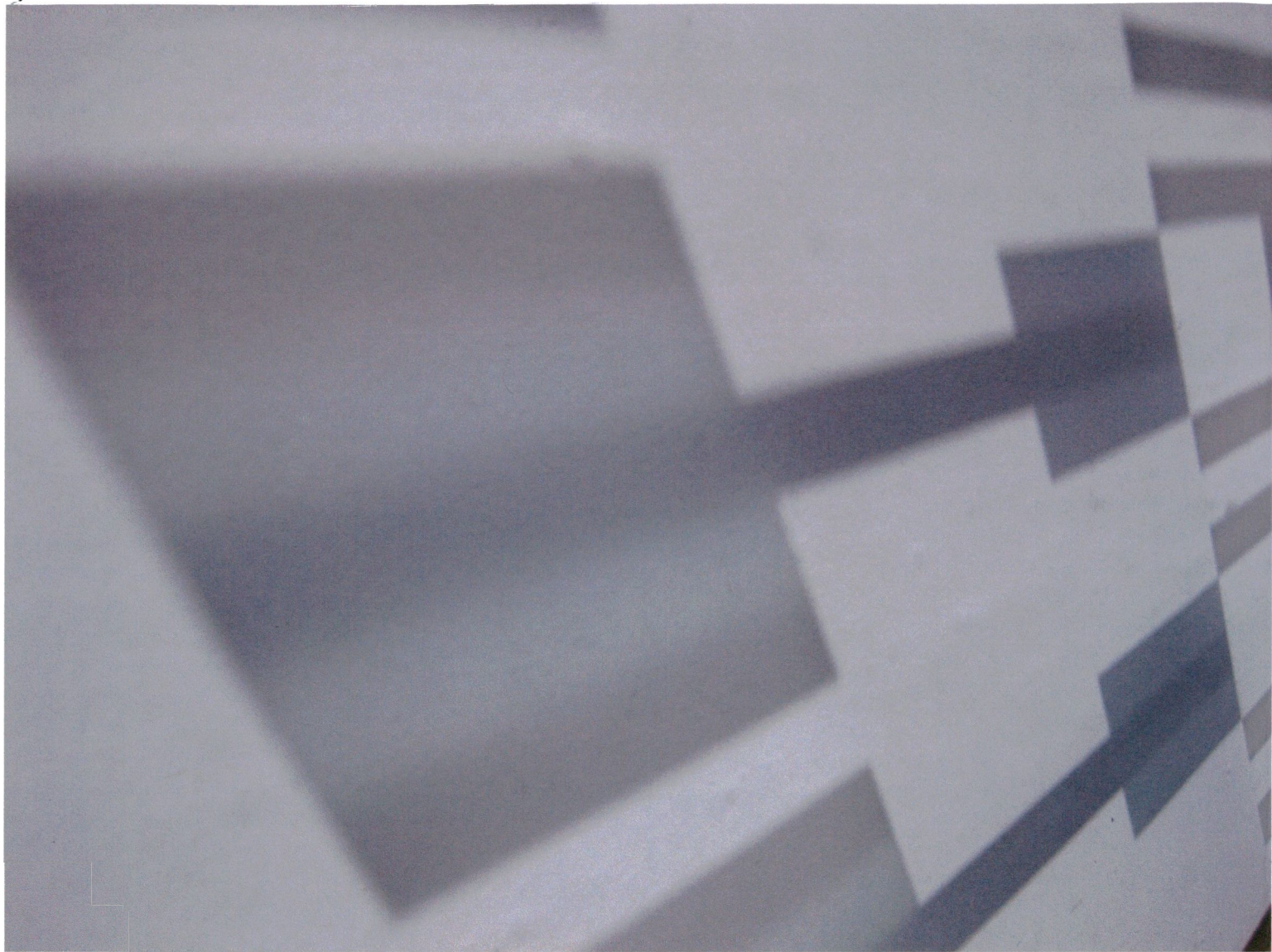
EDUCATION

- 1994      Bachelor of Arts, Otis College of Art and Design, Los Angeles, CA  
Dean's List, graduated with honors

EXPERIENCE

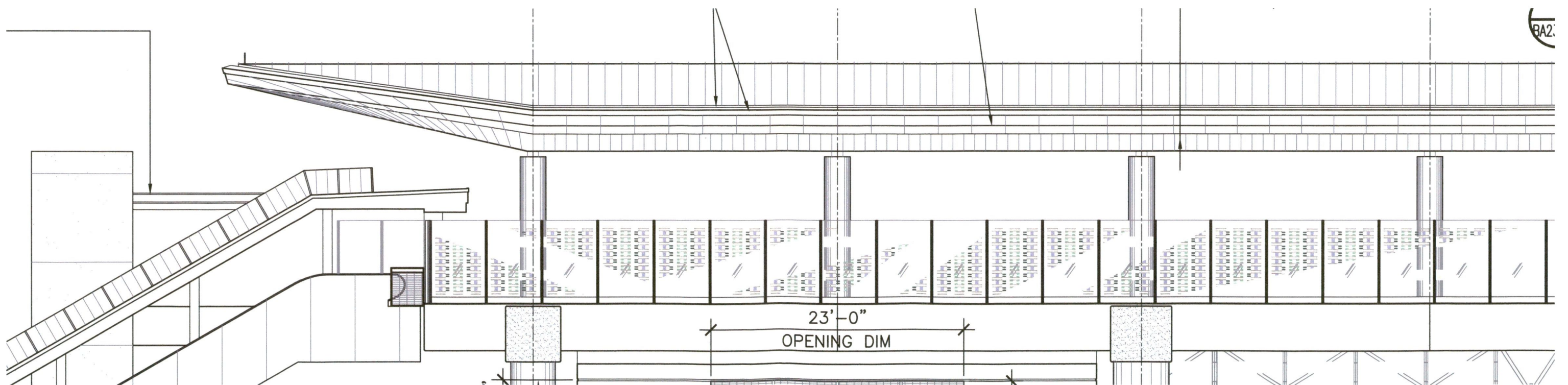
- 2002      Established WRW Studio in Charlotteville, NY as a partnership between David Wilson, Walter Riesen, and Trevor Wilson.
- 1987-02   Stained glass development and fabrication for corporate and liturgical commissions , David Wilson Design, Norwich, NY.





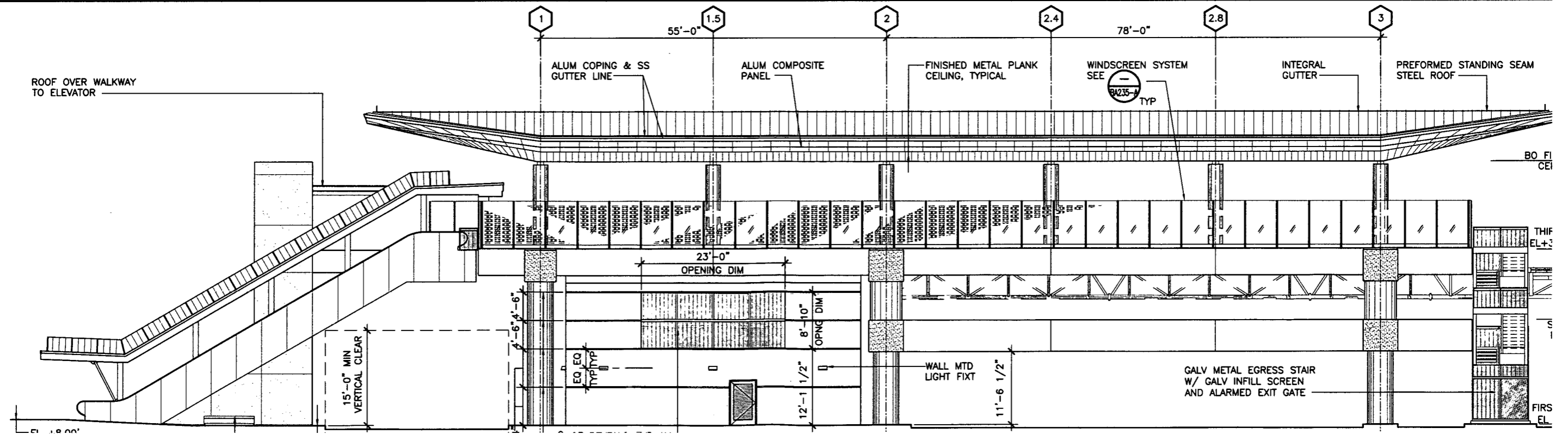
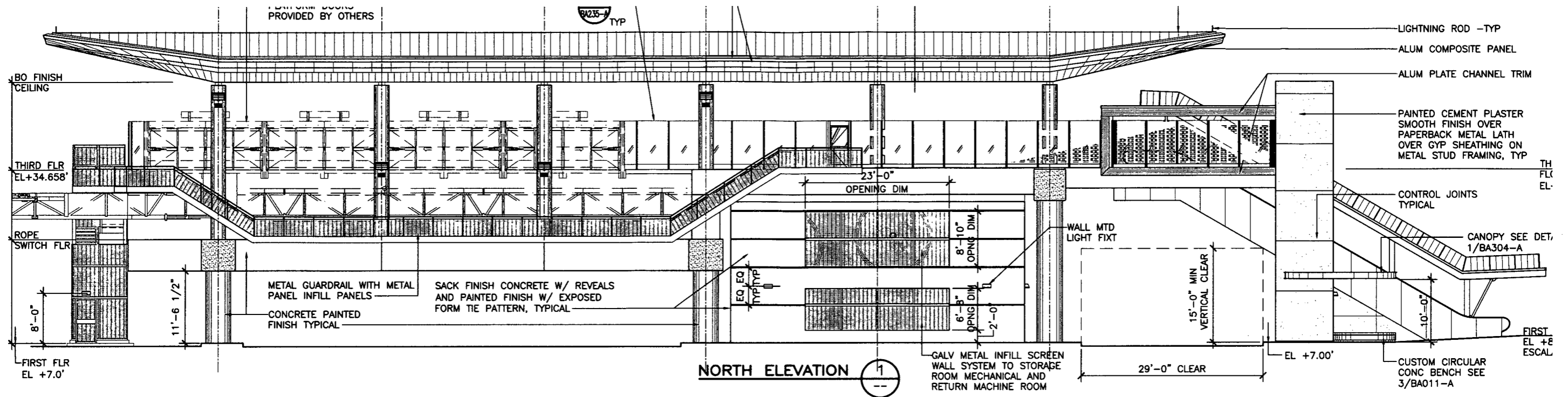
# Oakland Airport Connector Station Proposal

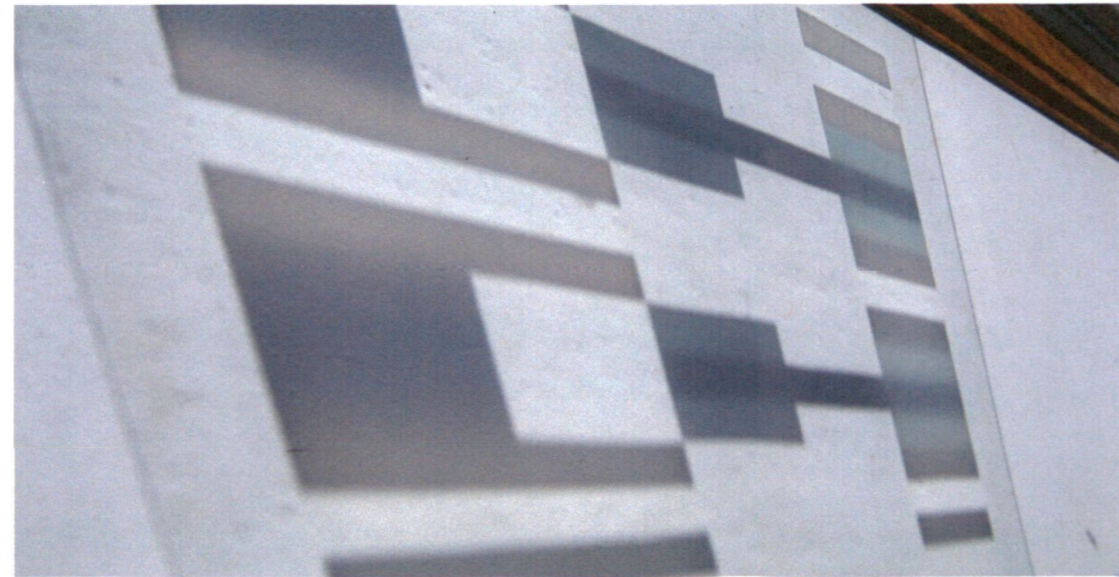
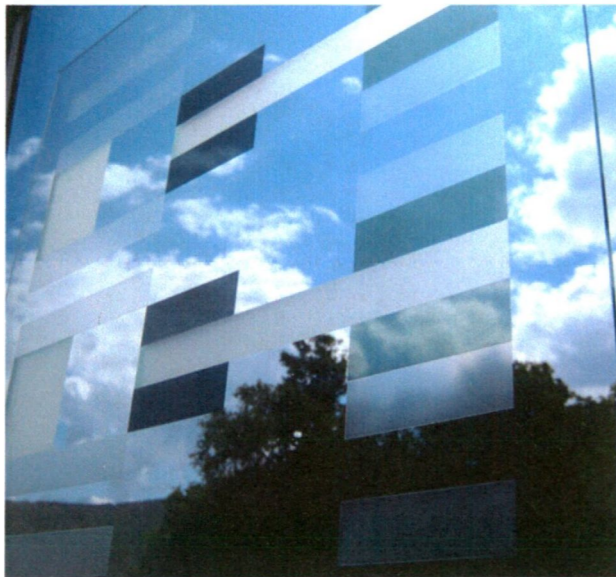
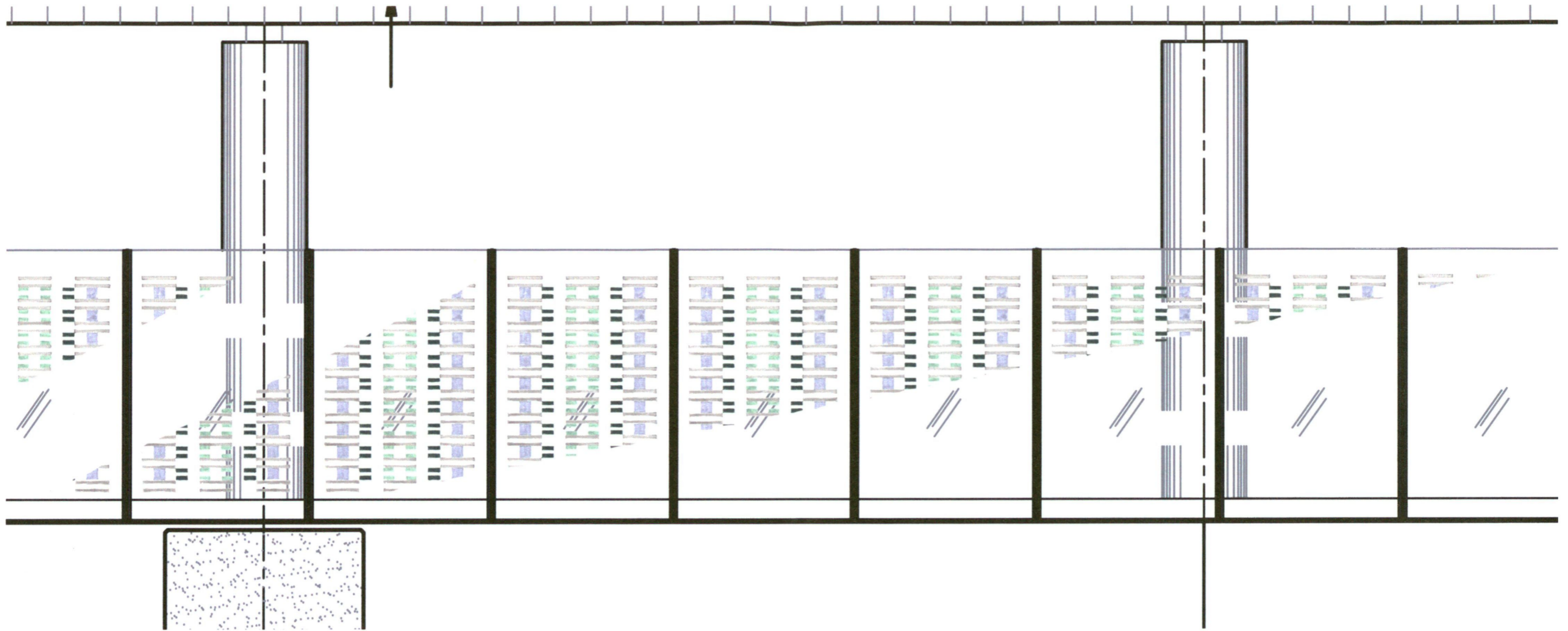
Trevor Wilson





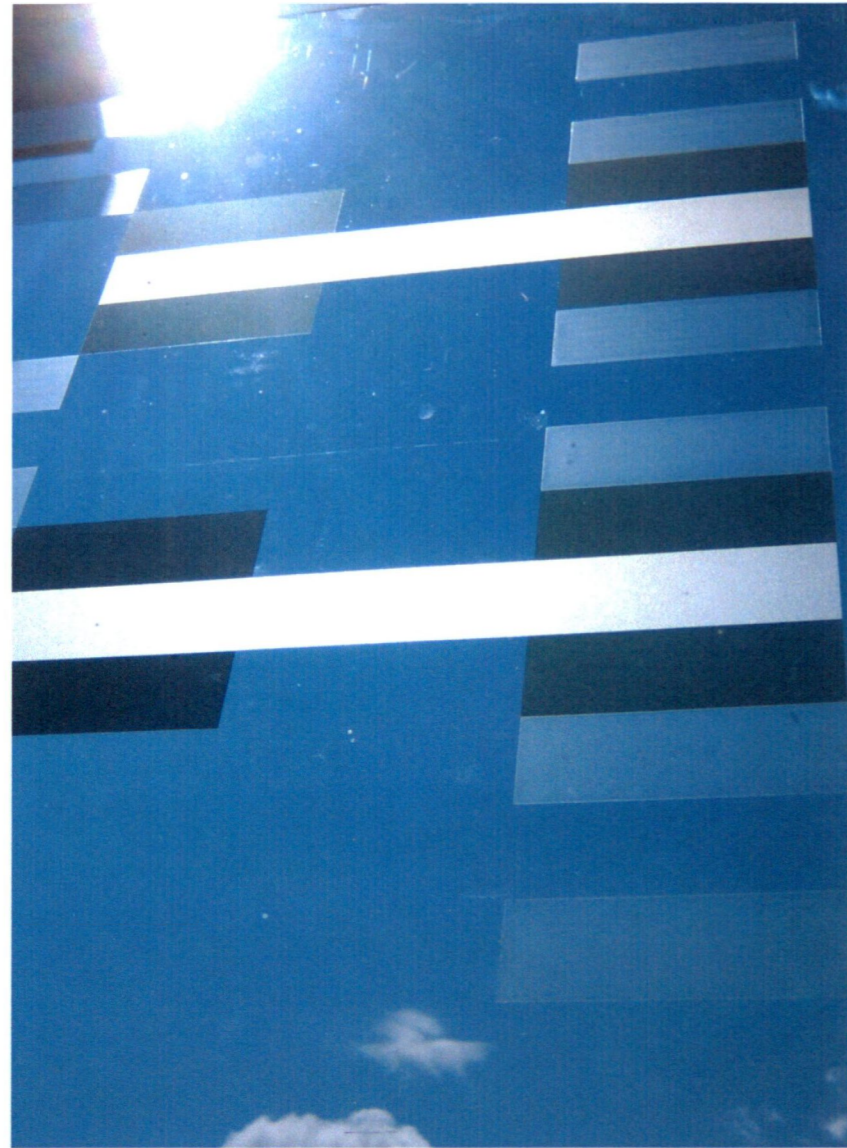
# Full Elevation, Green #1





South Elevation, Green #1





## Artist's Statement and Fabrication Proposal

Trevor Wilson  
wrwstudio.com

### APPROACH

In coming up with the vision for these designs, I wanted first and foremost to create a work that embraced the architecture; I did not want to apply an artistic gesture to the glass canvas but, rather, to use the architecture as a starting point to develop a highly considered design. Second was a desire to affect as much of the available 1,470 square feet as the tight budget would allow, finding an economical approach while making something that engages and will maintain an ongoing dialogue with the architectural space. I am proposing to affect 28 of the 44 units, or approximately 1,120 square feet of glass.

### MATERIALS

Most of my experience comes with the use of mouth-blown and machine-rolled leaded glass, and my familiarity with these materials is at the heart of my design work. Since I knew this technique could not be considered for the OAC Airport project, I reached out to two leading fabricators to inquire about how my vision could be fully realized using glass paint and etching on a substrate that will meet or exceed the technical requirements of the project. The specification for the window units to be 9/16-inch laminated safety glass made the use of a variety of glass paints combined with etching an ideal solution. The samples from Derix and Peters Studio have assured me that the paint alone or with etching can achieve the luminosity and complexity that my design requires, while the technical spec sheets assure the desired 20-year lifespan (or longer). Quarter-inch float glass will be painted with enamel glass paint and fired in stages; the art glass is then tempered to industry specification and finally laminated to another 1/4-inch unit with a PVB foil. The final product is a 9/16-inch safety art glass panel with all artwork on the inside of the lamination and protected from the environment.

### DESIGN

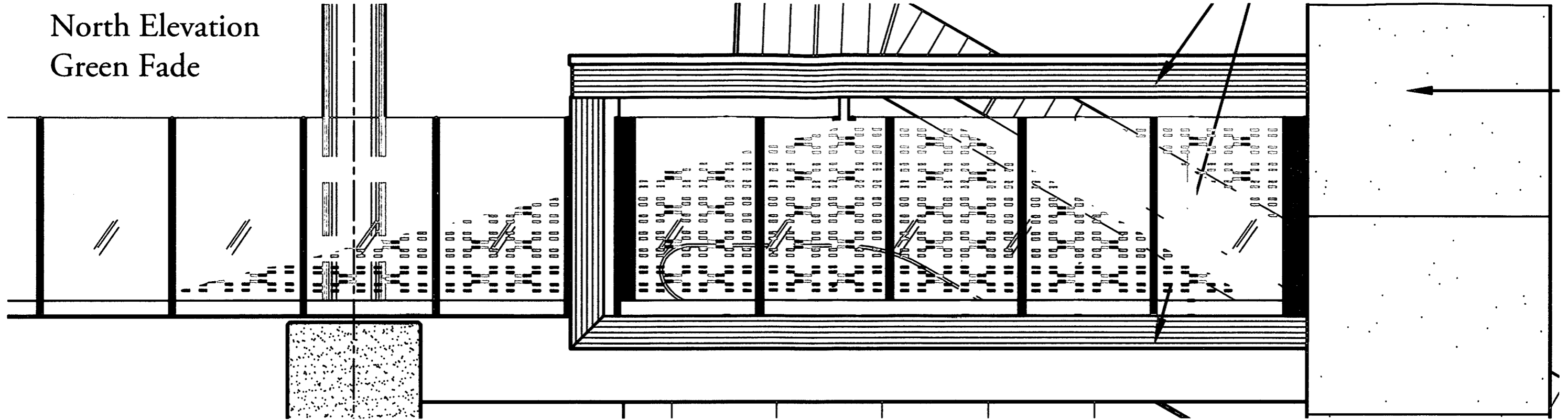
I was attracted to the horizontal nature of the station and the subtle uplift at the roof ends. The single stairway and escalator also provided an interesting diagonal thrust. For an overall design, I wanted to find a subtle and elegant solution that also had movement and dynamics; by keeping the palette to all white or white with green, I hoped to keep the artwork within the overall structural dialogue and material makeup. The work does not cry out to be noticed as something outside of its environment but is rather a natural part of it.

Coming in and out of focus, the subtle differences between the translucent whites and opaque etching create a matrix that will ever vary with the changing light and movement of the sun. The design is open with transparency; the viewer is allowed to focus in on it or to look past it. The diagonal slashes through the pattern create movement while breaking up the grid and creating dynamic shapes on the station floor as the sun shines through. These slashes also pick up the major diagonal lines of the station, becoming windows unto themselves. The work is heavy on the west end entry point and gradually fades to the east; commuters will move with the diagonal nature of the design in either direction. The view from the car parks could also be quite interesting, depending on the opacity of white paint and its placement within the pattern. One idea is to have the most opaque shade of white closest to the floor and gradually fade to a transparent white towards the top. Another is to have a middle density white that is consistent for the entire piece.

Of the dozens of designs I developed during this process, I have selected four to show you. They are similar in tone and movement, but vary in the level of coverage, and in the density and placement of color and translucency. I believe this is a design that over time will be appreciated for its many different looks, its bold presence and its quiet subtlety. The warmth of palette and crisp lines of the design will naturally harmonize art with architecture while engaging commuters for years to come; that is my hope.



North Elevation  
Green Fade



Peters Studio Budget

Peters Studio is proposing to fabricate the 28 units for \$125 dollars a square foot, or \$140,000. This price is for all float glass, enamel glass paint, kiln firings, fabrication, tempering, lamination and ~~shipping~~. \$15,000 has been designated for shipping by air. This price also includes all crate building, packing and packing material, customs and trucking to site. Peters Studio will have a \$5,000 contingency.

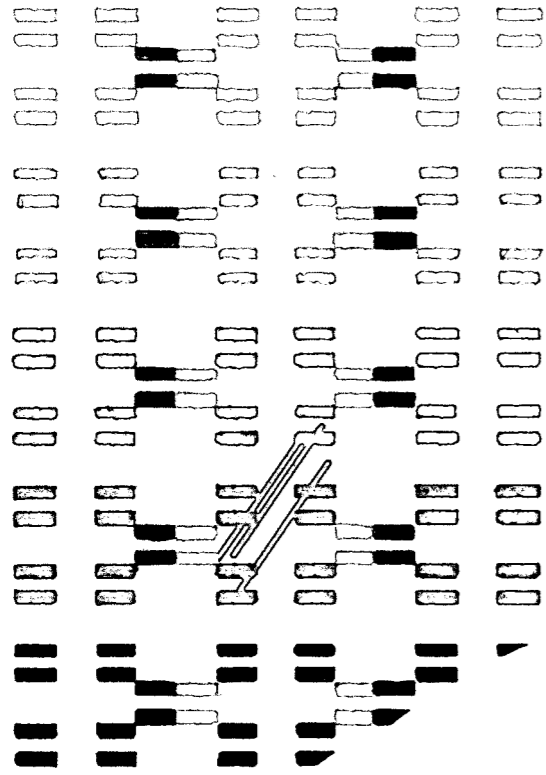
The industry standard of 20% is left to the artist, this being \$40,000. After approval from the committee the artist must complete and finalize all design and computer files before Peters Studio can begin the build. From this sum the artist allows for up to \$7,000 in travel expenses. At minimum, one trip to Peters Studio is expected as fabrication gets under way. The fabrication method, materials and craftsmanship will be approved by the artist. The artist will allow for a contingency of \$10,000. This leaves a total of \$15,000 between artist and fabricator for contingency.

Peters Studio and the artist, will maintain all the necessary insurance.

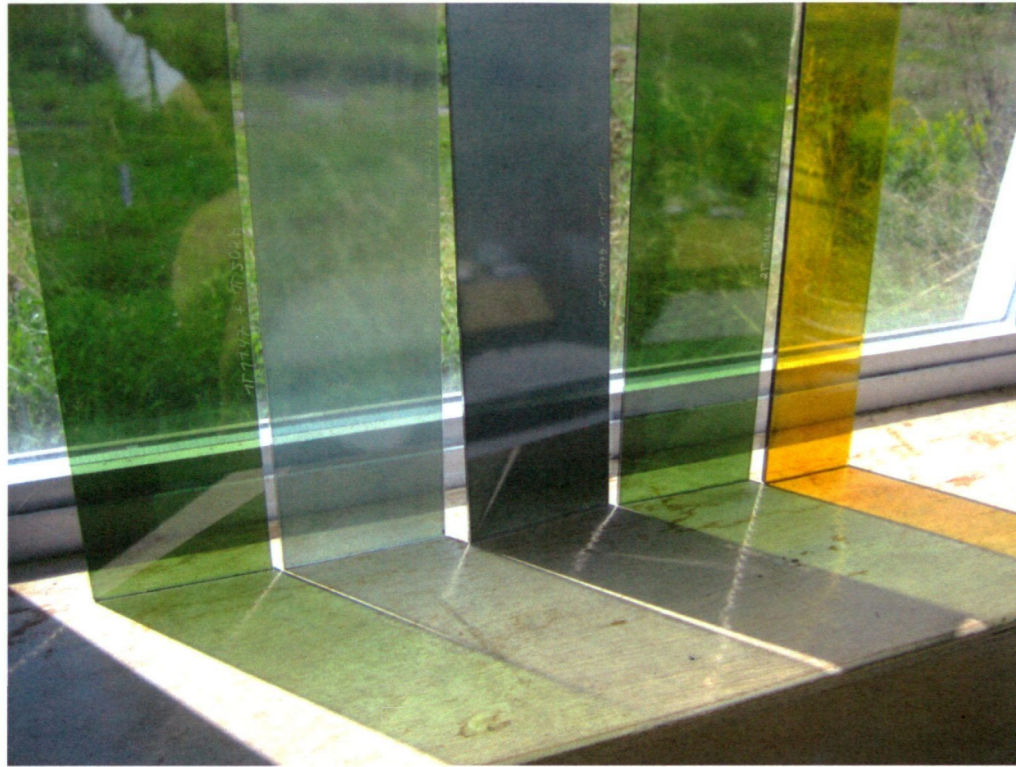
Peters Studio will guarantee all its paint and fabrication for thirty years.

Peter Kaufmann is the stateside representative for Peters Studio and assisted with this budget.

Peter Kaufmann  
Principal  
Peters Studio, LLC  
3618 SE 69th Ave  
Portland, OR 97206  
503.781.7223 phone  
503.238.5311 fax  
p.kaufmann@glass-art-peters.com  
www.glass-art-peters.com







#### Derix Budget and Proposal

Derix Studio has given an estimated square foot price of \$ 169.85. This comes to \$190,232 and is all inclusive. As a finalized design had not been given this is an estimate based on the information I was able to give them as the designs evolved. This price leaves the artist with \$ 9,768.00 which would be needed for contingency.

Dreix proposes to also compose the units with two panes of tempered glass and laminate with a PVB foil providing a total thickness of 9/16".

After approved data files are received from artist, scaled cartoons will be created for airbrush treatment. Files will also be converted for ceramic digital printing. The ceramic digital process is comparable in quality to screen printing but has the added advantage of being able to apply several colors and tones at once which are then fired. These would be the non-transparent whites. The selected transparent green colors would then be used with the airbrush technique. Two firings are included.

To give the design additional depth it was suggested that surfaces 2 and 3 could be worked on.

Crating, customs and transportation are included.

Andrea McCay coordinates with artists in Germany, [andrea.mckay@derix.com](mailto:andrea.mckay@derix.com). Susan Feiszli is the stateside coordinator, [Susan.Feiszli@derix.com](mailto:Susan.Feiszli@derix.com).

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