

CITY OF LOVELAND VISUAL ARTS COMMISSION SPECIAL MEETING MINUTES
THURSDAY, JULY 11, 2013
RIALTO THEATER CENTER: DEVEREAUX ROOM
4:30 p.m.: Regular VAC Business
5:00 p.m.: Interstate-25/Highway 34 Interchange Artwork Presentations

The July 11th, 2013 VAC meeting was officially called to order at 4:35 p.m. by Chairperson Sherri Heckel Kuhlmann. Commissioners present: Roger Clark, Greg Hoff, Angela Canada Hopkins, Nancy Jakobsson, Maryjo Morgan, Judy O’Gorman, and Margie Rosborough. Tony Workman (owner, Art Castings of Colorado), Councilman Farley and staff liaisons Susan Ison and Suzanne Janssen were also present. Citizen jurors Sara Turner and Lenina Olivas, Kim Perry (Marketing Director for McWhinney Enterprises), Frank Hempen (City Engineer) and Gloria Hice-Idler (CDOT representative) and approximately 25 citizens were present for the 5:00 p.m. artwork presentations.

Preliminary Matters

Additions or corrections to the July 11, 2013 meeting agenda: Action Items: Mehaffey Park

Correction to June 20th special meeting minutes: There were no corrections cited. Roger moved to accept the minutes as submitted. Margie seconded the motion. The motion passed unanimously.

Citizen Comments: There were no citizens present to comment on Art in Public Places business.

VAC Business/Action Items

Transformation Project, Tony Workman: Tony Workman expressed his displeasure with the transformer cabinet in front of Art Castings being painted for the 2013 Transformations Project. He wished the cabinet to be painted beige to match his building. After discussion, the commission was in support of not using that cabinet due to the close proximity of the cabinet to the entrance and an alternate location be found. Roger moved that the box not be painted. Nancy seconded the motion. The motion passed unanimously. Kim O’Field (Power Department representative) said that the Power Department would be responsible for repainting the cabinet. She indicated that the rust on the cabinet would be addressed prior to the box being painted the City’s standard green color.

Mehaffey Park: At Parks staff request, Robert Tully requested the commission approve a modification to the installation site for the stone column along 22nd Street. The change in location is due to additional rock support needed at the site. The commission approved the proposed modification.

VAC Interviews: Interviews will be conducted on July 12th. It is hoped the new commissioner will be in place for the August VAC meeting.

Third and Lincoln Plaza: The retaining walls are near completion by Korby Landscaping. Greg Hoff was praised for his crew’s concrete work and completion of the plinth. Mosaic fabrication is well underway and will be installed before the August 24th U. S. Pro Cycling Championship race comes through downtown.

August Agenda Items: Updates on the Fire Station #2, Service Center Expansion and Madison Avenue Railing Design are anticipated for August.

City Council Update

- City revenues are presently running at 101.2% of projections and sales taxes are up by 10% in the downtown area.
- Economic Development has provided incentive to relocate DataTraks and an oil and gas tool provider to the Rocky Mountain Center of Innovation and Technology.
- Bishop House was sold to a private buyer.
- Three lots on Taft Avenue and 8th Street were sold. Eight-ten new houses are planned for that site.
- The gun control issue was debated in regard to gun safety training and Colorado Youth Outdoors. City Council will draft a letter to the Governor’s office requesting an exception to the present rules.

Susan distributed sculpture show tickets and catalogues provided by the Loveland High Plains Arts Council to commissioners.

Regular Meeting Length: 26 minutes

5:00 p.m.: Interstate 25/Highway 34 Interchange Artwork Presentations

At 5:15 p.m. the artwork presentations for the I-25/Highway 34 Interchange began. All artists had 30 minutes to present their material and answer questions from the artwork selection panel. The public was permitted to submit written questions. Five scale models were created to house the artists' maquettes. **(All presentation materials can be viewed at www.cityofloveland.org/publicart.)**

Key points of the finalists' sculpture designs are presented below:

Rosetta: Loveland Totem

As the gateway piece for the City of Loveland, Rosetta chose three key elements to represent Loveland as:

1. Gateway to Rocky Mountain National Park: Symbolized as the eagles, heron, elk and cougar.
2. Gateway to the Sweetheart City: Symbolized by the negative heart shape space integrated into the space.
3. Center of the nation's bronze sculpture production: Represented by casting this work in bronze.

Dimensions and Process: The sculpture is 16' tall, set upon an 8' plinth with a natural stone veneer. The silhouette of the artwork provides an overall view that does not require an up-close and personal viewing of the artwork. The front of the artwork will be sculpted, with the back of the sculpture being flat, making the overall sculpture like a free-standing deep relief. The symmetrical design is bent into a slight V-shape to give the public a better view of the sculpted side of the artwork. This design also adds to the overall stability of the work. The backside is fabricated with sheet bronze. The structural support will be engineered by KL & A for maximum stability. Rosetta also discussed merchandising possibilities with the design.

Placement: Placement of the artwork would be to the east of the traffic light to not compete with the signal.



Intersection view facing north



Side View

The front of the sculpture will be sunlit as it faces south. The design does not depend on sunlight from the back side to maximize the negative (heart-shaped) space.

Ken Bernstein: *The Heart of Loveland (1)*

As the first spot a person entering Loveland sees, Ken tried to design an iconic image that speaks to the name of the City and also speaks to the sentiments of the Valentine Remailing Program. There is a wide range of artistic styles within the community but Ken felt this abstracted view of the heart is immediately recognizable. The overall composition is two arcs touching. The arcs touch at the top to complete the form and add stabilization. The size of this piece will allow it to be seen from far away. The piece will be framed by the landscaping.

Dimensions: The berm is 5' tall and the arcs are 35' tall each. Arc measurements: 35'h x 5'w x up to 2'd.

Maintenance: The rusted ¼" CorTen steel will naturally rust until it reaches stabilization, becoming a deeper red color. The artwork will last for hundreds of years without maintenance. **Placement:** The sculpture will be placed to give the impression it is emerging out of the ground. The sculpture is turned slightly to the left to give the passersby greater surface area for viewing.

The base: Two caissons will be poured and buried 36" below the surface of the berm topped with concrete. The arcs will be bolted into this concrete base.



Intersection view facing north



Side view

Action (Doug Erion, Jack Kreutzer and Doug Rutledge): *Equinox*

Following introductions, a six-minute video providing a detailed description of the proposed artwork and the history of the ledger horses was presented. The project was described as a timeline of the past and an energized future with horse and symbols. The railroad tracks express rolling hills with horses running in the sky, moving as if they were carried off by the wind.

The artists described the three key elements they wished to address:

1. Loveland History
2. Loveland Spirit
3. Scale of the Site

Because they believe the piece will be mostly viewed at 70 mph, size, simplicity and a design that was readily recognizable were the focus. It was stated that the team has the knowledge, experience and organizational skills to create this sculpture. The sculpture can be brought in at budget if fabricated in steel.

Dimensions and Materials: The sculpture is fabricated of steel and 100' long and approximately 50' high. Horse armature: created from 6.4" square tubing. The silhouettes allow for wind to pass through. All ornamentation and symbols relate to Loveland history. Horses will be cut from steel plate. Dimensions are 20' in length and 12.5' tall. The railway 6' square tube allows bending. Finish may be powder coated.

Maintenance: No maintenance is anticipated for the first 20 years. Longevity = about 100 years. The ledger horses depicted are based upon the Arapaho and southern Cheyenne tribes that traveled through this region.

A concrete foundation will be constructed for each pole. Steel ties are ½" thick steel plate, about 12' wide and 6' long. Wind movement is designed to the same standards as a building, light pole or sign structure. Construction will be done largely off-site.



Intersection view facing north



Side view

Jane DeDecker: *The Heart of Loveland (2)*

Jane shared several images that reflect her figurative body of work. Jane said that she wished to create artwork for Loveland that tells the story:

- Texturally
- Gesturally
- Emotionally
- Compositionally

Jane said that the shape of the heart reflects the balance/complexities within a community where trust is vital. The shape of the heart, created by two individuals who trust one another, captures the endless possibilities of this community. The organic silhouette of the figures echo the movement of the meandering rivers interpreted in the gestural movements of the clay. The clasping hands of the two figures mimic the valley's rise and fall. The perfect balance reflects the perfect view of the mountain peaks. The deep crevice of the base (where the legs converge) imitate the valleys and are filled with the rushing rivers. The sculpture invites the traveler into the beautiful landscape.

Dimensions: 20' tall x 24' wide.

Materials: The artwork will be cast in bronze locally. A green patina will be used and reflects the environment. The sculpture has been reviewed by KL & A and will be structurally sound.

Placement: The piece is set at a 45 degree angle to Highway 34 to allow for greater viewing possibilities by travelers. As the view changes, the artwork retains aspects of the heart shape from the various angles. The heart shape frames the distant mountain range.



Intersection view facing north



Side view

Jane shared images of Loveland's history that served as an inspiration in creating this work. She described keeping the shapes more abstract than some of her other work in order to express motion, shape and form.

Re:site (Norman Lee/Shane Allbritton with Andrew Vrana, Metalab): *Rising Field*

Norman provided a quick overview of Re:site's approach to individual sites. Farming, cherry production, plow disks; high technology, data processing, engineering, contrail forms, etc. all served as inspiration in creating one sculptural form to tell the story. Plow disks emerge from the ground, twisting and developing into a contrail form. Along with coloring one side of the disc, the concave side would be painted (proposed cherry red to symbolize the cherry orchards) to create a work that dramatically changes depending upon the perspective in both color and form. This high traffic area needed to show movement to keep interest over time. Each view presents a different experience for the viewer, recalling organic forms such as wheat or grass. Paint, raw steel are reinterpreted in a sculptural manner. The patina of the plow disks will change over time to become a brown, similar to CorTen steel. Images of the weather's effect (snow stacking upon the disks) were also shown. The disks are installed at an angle, revealing the color in an organic, gradual process. The changing aspects of the sculpture help tell the narrative in a meaningful and contemporary way. The disks reference Loveland's agricultural roots, moving in a site-specific context.



Intersection view facing north



Side view

Dimensions and Fabrication: Three layers of the structural system:

1. A series of nine steel pipes that emerge from the ground, ranging from a 6" diameter up to a 2" diameter at the top.
2. A series of horizontal pipes that band the pipes together to give the structural strength, locking alignment into place.
3. The plow disks will range from 28" to 10" in diameter, will be domestically sourced with a custom oval hole cut into each.

A local structural engineer will be used to ensure the sculpture will withstand 100 mph winds. Sculpture is to be pre-assembled before leaving the studio and installed on-site in 1-3 days.

Maintenance: The industrial enamel on disks will need to be repainted every 5 years.

Timeline is about 6-8 months to completion.

Safety: Disks are not sharp and existing edge can be ground. The angle of plow disks can also be adjusted, and are likely vertical where they emerge from the ground. Rust on backside of plow disks is an aesthetic choice and will not result in loss of structural integrity.

Foundation: A substantial concrete foundation will be poured at a 30" depth below grade level. Columns and a base plate will be engineered to support the cantilever. This area will then be filled with crushed stone.

The scale models and photographs will be on display at the Loveland Museum/Gallery for public viewing and feedback. Feedback will be accepted through September 5th at 5:00 p.m. In addition to viewing the maquettes in person, all presentation materials will be posted on the City's Art in Public Places webpages. A separate City email (publicart@CityofLoveland.org) has been set up to accept public feedback. All public comments will be compiled for the artwork selection panel's review prior to the September 12th meeting. The intention is to gather public feedback; however, the final decision for artwork selection will be made by the artworks selection panel.

Meeting length: 3:52