

## MEETING AGENDA

### CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE

Thursday, November 2, 2023 at 10:00 A.M.  
or soon thereafter as the Board of Recreation and Park Commissioners  
adjourns its Regular Meeting noticed for 9:00 A.M.

Michelle and Barack Obama Sports Complex  
5001 Obama Blvd., Los Angeles, CA 90016

**Please Note: Public Comment Will be Taken In-Person Only**

To listen to the meeting via Teleconference,  
Use this link: <https://us02web.zoom.us/j/87416494098>

Or Dial (669) 900-6833 to Join the Meeting  
Then Enter this Webinar ID: 874 1649 4098 AND PRESS #

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LUIS SANCHEZ, CHAIR  
MARIE LLOYD, COMMISSIONER

Staff:

Jimmy Kim, General Manager  
Cathie Santo Domingo, Assistant General Manager  
Darryl Ford, Superintendent  
City Attorney Representative

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TO LISTEN TO THE MEETING VIA TELECONFERENCE, YOU MUST DIAL (669) 900-6833, AND ENTER 874 1649 4098 AND THEN PRESS #, OR USE THE LINK <https://us02web.zoom.us/j/87416494098>. PUBLIC COMMENTS WILL BE TAKEN IN PERSON ONLY. EACH SPEAKER WILL BE GRANTED A MAXIMUM OF TWO (2) MINUTES FOR PUBLIC COMMENTS.

NOTICE TO PAID REPRESENTATIVES – IF YOU ARE COMPENSATED TO MONITOR, ATTEND, OR SPEAK AT THIS MEETING, CITY LAW MAY REQUIRE TO REGISTER AS A LOBBYIST AND REPORT YOUR ACTIVITY. SEE LOS ANGELES MUNICIPAL CODE 48.01 ET SEQ. MORE INFORMATION IS AVAILABLE AT <https://ethics.lacity.org/lobbying/>. FOR ASSISTANCE, PLEASE CONTACT THE ETHICS COMMISSION AT (213) 978-1960 OR [ethics.commission@lacity.org](mailto:ethics.commission@lacity.org).

THIS AGENDA AND ITS REPORTS ARE AVAILABLE ONLINE AT: <https://www.laparks.org/commissioners/facility-task-force>.

1. CALL TO ORDER
2. CURRENT BUSINESS
  - A. Griffith Park – Mural Installation at Visitor’s Center – “Under the Oaks”  
Discussion of Proposed Project
  - B. Allegheny Park – Signpost Installation – “Sun Valley Shout Out”

November 2, 2023

Discussion of Proposed Project

C. Peck Park Gymnasium – Proposed Renaming  
Discussion of Proposed Project

D. RAP Synthetic Fields – Field Assessments and Replacement Needs  
Discussion

3. PUBLIC COMMENT

Comments by the Public on Matters within Task Force Jurisdiction

4. NEXT MEETING

The next Facility Repair and Maintenance Commission Task Force Meeting is tentatively scheduled for Thursday, December 7, 2023 at 10:00 A.M. or soon thereafter as the Board of Recreation and Park Commissioners adjourns its Regular Meeting noticed for 9:00 A.M.

5. ADJOURNMENT

Additional Information

Under the California State Ralph M. Brown Act, those wishing to make audio recordings of the Commission Task Force Meetings are allowed to bring tape recorders or camcorders in the Meeting.

Sign language interpreters, assistive listening devices, or any auxiliary aides and/or services may be provided upon request. To ensure availability, you are advised to make your request at least 72 hours prior to the meeting you wish to attend. For additional information, please contact the Commission Office at (213) 202-2640.

Information on Agenda items may be obtained by calling the Commission Office at (213) 202-2640. Copies of the Commission Task Force Agenda may be downloaded from the Department's website at [www.laparks.org](http://www.laparks.org).

CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

**Mural Installation at Griffith Park Visitors Center - “Under the Oaks”**

**Background and Project Location:**

Griffith Park Visitors Center is located at 4730 Crystal Springs Drive, Los Angeles, CA 90027. Griffith Park is a 4,281.73-acre park provides a wide variety of recreational programs and activities, such as train rides, a merry-go-round, hiking trails, and golf courses, for the local community.

RAP is in receipt of the Public Art Application, signed Artist Waiver, and additional documentation from the non-profit charitable group Friends of Griffith Park, representing the artist duo Studio Tutto. The proposed mural entitled “Under the Oaks” will be split onto three exterior walls near the courtyard of the Griffith Park Visitors Center (see Attachment 1).

Studio Tutto is collaborating with Friends of Griffith Park and the Office of Council District 4 in creating a commemorative mural to celebrate the legacy of the famous mountain lion P-22, who resided in Griffith Park and passed away in December 2022. The mural will also celebrate the ecology of the park by depicting native plants and animals in additions to P-22. The mural’s renderings have been attached below, with the application further detailing the Design, Community Context, and Production Process that went into its implementation. The mural is expected to take between 2 to 4 weeks to install, and have an installation period of ten (10) years. The mural will be covered by MuralShield and a sacrificial coating as part of the required anti-graffiti treatment. The proposed installation will also require the relocation of facility signage, removal of low shrubs in front of two of the three walls as well as repairs to the walls. The Friends of Griffith Park will install new plantings once the mural is complete. All costs associated with the site preparation and installation of the mural and plantings are the sole responsibility of the Friends of Griffith Park.

The Friends of Griffith Park will be responsible for the maintenance of the mural for the duration of the installation.

The proposed mural has been reviewed by RAP Maintenance, Construction and Recreation staff. RAP staff has no objections to the proposed mural.

**Funding Sources and Amounts:**

The mural will be paid for by funding secured by Friends of Griffith Park and is estimated to cost approximately \$19,700.00.

**Community Outreach:**

The applicant has compiled letters of support from Councilmember Nithya Raman and the Griffith Park Advisory Board (GPAB). On December 8, 2022, Friends of Griffith Park presented this proposal to GPAB and received their full support and recommendation for the mural to move forward.

**Requested Action:**

RAP staff is seeking conceptual approval from the Facility Repair and Maintenance Commission Task Force before moving this proposal forward to the full RAP Board of Commissioners (Board).

CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

It should be noted that this installation requires approval from the Department of Cultural Affairs' Cultural Affairs Commission prior to RAP Board approval.

**Attachments:**

1. Attachment 1 – Submission to the Department of Recreation and Parks (Public Art Proposal Required Documentation)
2. Attachment 2 – Letter of Support from Councilmember Nithya Raman
3. Attachment 3 – Letter of Support from the Griffith Park Advisory Board
4. Attachment 4 – Signed Recreation and Parks Artist Waiver



**CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS**

**Planning, Construction, and Maintenance Branch**

**Public Art Application (Rev. 08/2014)**

Date: 01/12/23

1. Applicant: (Individual name or organization, address, email, telephone):

Friends of Griffith Park PO Box 27573 LA, CA 90027 Contact: Gerry Hans gerry@friendsofgriffithpark.org 818.427.7666

2. Project Title/Description (attach separate sheet if required):

"Under the Oaks" - Three-part mural, covering the north-facing walls of the Griffith Park Visitor Center.  
The murals celebrate the ecology of the park by depicting native plants and animals including P-22.

Friends of Griffith Park PO Box 27573 LA, CA 90027 Contact: Gerry Hans gerry@friendsofgriffithpark.org 818.427.7666  
3. Project Location/Street Address: Griffith Park Visitor's Center, 4730 Crystal Springs Dr., LA, CA 90027

4. Council District of Project Location: CD4

5. Artist(s) Information (attach separate sheet for multiple entries, if required):

Name: Sofia Laçin Studio Tutto Address: 2151 Lake Shore Ave., LA, CA 90039

Email(s): sofia@studio-tutto.com Telephone(s): (916) 812-1543

6. Estimated Cost of Project (Materials, Labor, Insurance, etc.): \$19,700

7. Expected Length of Time for Installation: 2-4 weeks

8. Expected Lifespan of Project: (3 years, 5 years, 7 years, other,) 10 year maximum: 10 years

9. Who will be responsible for maintaining the project during its lifespan? (attach separate sheet if required)

Name: Friends of Griffith Park Address: P.O. Box 27573 Los Angeles, CA 90027-0573

Email: gerry@friendsofgriffithpark.org Telephone: 323.521.9399

10. Do you have a signed contract with the artist regarding the proposed project?  Y or N

11. Do you have a signed contract with the artist addressing the duration the project will remain in place, project maintenance, and/or removal of the project from park property?  Y or N

12. If "Yes" to either of 10 or 11 above, please attach one (1) copy of each contract.

13. See "Required Documentation" sheet for additional information and requirements.

## **CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS**

### **Planning, Construction, and Maintenance Branch**

#### **Public Art Proposal Required Documentation (Rev. 08/2014)**

All requested items and copies of requested documents must be submitted to RAP before an application can be processed and scheduled for an initial review.

- A. Application Form;
- B. Artist(s) Resume(s) – please be sure the resumes list other past public art projects the artists have done, with descriptions, locations, and dates of each project.
- C. Relevant Press – one review (one page maximum) of the artist’s work or the applicant’s work.
- D. Written Narrative (maximum two pages) – in the order they appear below. Please address and include a description of the following items:
  - 1. Funding Source(s) – Identify all funding sources such as grants, fund-raised monies, or donations and include whether these funds are committed or proposed.
  - 2. Artist Selection Process – How was the artist selected? How many artists were interviewed/considered?
  - 3. Design – How was it derived?
  - 4. Community Context – How does the design fit within the existing environment in terms of size, color, surrounding building types, materials, theme, community culture or architectural design, etc.
  - 5. Production Process – How will the proposed wall/area be prepared? What type of medium will be used? Who will do the actual production – the artist, the artist and assistants, or the artist and students?
  - 6. Maintenance – Identify (name, address, email, telephone) the individual who will arrange to have the project cleaned and/or repaired. With what funds and for how long is this maintenance commitment? Describe the process you have developed to maintain the installation over its lifespan. Attach a signed letter or other documentation from the individual responsible for this maintenance commitment indicating his/her acceptance of this responsibility.
  - 7. Agreement Regarding Anti-Graffiti Coating – Application of an anti-graffiti coating is mandatory. Attach a letter or other correspondence showing that an anti-graffiti coating has been arranged.
- E. Detailed Sketch and/or Drawing – Colors and details must be accurately indicated and rendering must be to scale. Indicate the precise area of the park where the project is proposed. Provide a photograph of the proposed location with an overlay of the proposed project at scale. (7 copies)
- F. Color Photographs of the Site and Surroundings – Show adjacent buildings, buildings across the street, and local landmarks that indicate the flavor of the neighborhood. (7 copies)

## **D. Written Narrative**

### **1. Funding Source**

*Under the Oaks* is fully funded by Friends of Griffith Park

### **2. Artist Selection Process - How was the artist selected? How many artists were interviewed/considered?**

Studio-Tutto made themselves known to FoGP in January 2021, as a women-owned public arts practice. By then, FoGP was aware of various muralists in the Los Angeles area featuring P-22. After discussion and review, a recommendation was made to FoGP board, with approval, to approach Studio-Tutto, based upon an evaluation of their exceptional installations across CA state which seemed to fit our concept for a mural. Discussions with the artists ensued in July, 2021. It was not until April, 2022, that a suitable mural location was approved by RAP and an agreement with Studio-Tutto was executed.

### **3. Design - How was it derived?**

Sofia and Hennessy began the design process by researching the Park and learning how P-22 managed to arrive in Griffith Park and become a Park resident. They read articles and documents such as *A Vision for Griffith Park* to gain understanding of the scope of the Park, its history and future. Additionally the artists reviewed the Griffith Park Plant list, learning about both keystone and rare species within the diverse plant communities in Griffith Park. After conducting this research and spending time in the Park, the artists created several concepts inspired by what they had learned – illustrations of flora and fauna and paintings of the different microbiomes.

The artists then layered the drawn and painted artworks digitally in an iterative process, generating dozens of unique designs. After reviewing their top designs in the space and sharing them with the Friends of Griffith Park mural committee, the final design “Under the Oaks” was selected.

### **4. Community Context - How does the design fit within the existing environment in terms of size, color, surrounding building types, materials, theme, community culture or architectural design, etc.?**

As site-specific artists, Sofia and Hennessy thoughtfully consider the context in each of their public artworks. "Under the Oaks" is designed with a color palette and visual style that relates closely to the natural setting of Griffith Park. Set in the courtyard area of the Griffith Park Visitor Center, the artwork visually blends with the surrounding hills, sycamore trees, and the courtyard's central valley oak tree. The scale of the imagery is realistic, creating a natural feel.

The artwork shows a robust and intact ecology, with the city subtly depicted in the background. The murals add to the immersive art experience of the courtyard space, as they will be installed opposite "A Ceramic History of Griffith Park" by artist Elaine Katzer.

Centered in the artwork is P-22, depicted in a peaceful resting posture. The lion is "hidden in plain sight" disappearing into a scene richly layered with native plants. Now that P-22 is no longer a resident of the park, the artwork acts as a focal point of remembrance and celebration of the big cat.

**5. Production Process - How will the proposed wall/are be prepared? What type of medium will be used? Who will do the actual production - the artist, the artist and assistants, or the artist and students?**

The wall will be repaired and primed. The artists will use high quality acrylic Nova Color mural paints, in colors with the highest lightfastness ratings of 1 or 1+. Artists Laçin and Christophel will paint the murals on-site, which will take approximately 2-4 weeks. The mural will then be sealed for protection from vandalism. Depending on the timing of the installation, the artists may use an assistant in the painting process.

**6. Maintenance - Identify (name, address, email, telephone) the individual who will arrange to have the project cleaned and/or repaired. With what funds and for how long is this maintenance commitment? Describe the process you have developed to maintain the installation over its lifespan. Attach a signed letter or other documentation from the individual responsible for this maintenance commitment indicating his/her/their acceptance of this responsibility.**

Friends of Griffith Park will be responsible for typical upkeep such as cleaning,

removal of graffiti from sacrificial coating, etc. for the life of the mural. Should the actual mural be damaged, the artists will be called upon to repair.

- 7. Agreement Regarding Anti-Graffiti Coating - Application of an anti-graffiti coating is mandatory. Attach a letter or other correspondence showing that an anti-graffiti coating has been arranged.**

Recommended 2-part graffiti treatment:

1) MuralShield

Apply clear coat directly on mural. It is a conservation grade resin and protects more than just urethane. It strengthens and consolidates paint layers, and gives extended protection from UV damage.

2) Sacrificial coating

World's Best Graffiti is a wax polymer coating of 2-3 layers, and is invisible. If someone tags it, the coating can be removed and then reapplied, with a life of 6-10 years. If the wall becomes exceedingly grimy and dirty, the coating can be removed and reapplied, eliminating all the grime. Anything that gets on the wall lives on top of the painting and can be removed.

**Project Title/Description continued:**

The mural installation will include relocating the current building identification signage to above the mural, and removing several low-growing juniper shrubs, replacing them with native plants and a Seed Spire. Seed Spires, an original concept by Studio Tutto, are compressed earthen sculptures embedded with native wildflower seeds. Over time the spires sprout, grow, bloom and reseed to feed pollinators and start the next generation of blooms. The six foot tall Spires are temporary installations which eventually erode, becoming part of the garden landscape.

**Artist Information continued:**

Hennessy Christophel (Studio Tutto)

16061 Norte Road, Atascadero, CA 93422

[hennessy@studio-tutto.com](mailto:hennessy@studio-tutto.com)

(916) 225-2773



E. DETAILED SKETCH 1 OF 3

Center mural - P-22





E. DETAILED SKETCH 2 OF 3

Three-wall mural installation





E. DETAILED SKETCH 3 OF 3

Juniper removal + Seed Spire pollinator garden concept







Canvas # 1

Gilfisk Park Visitor Center  
Auditorium  
Canvas # 2

Canvas # 3

# STUDIO TUTTO

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## HIGHLIGHTED WORKS

**2022** *Sky* | Fall 2022, Westhaven Affordable Housing, Inglewood

Mural that uses washy sky tones to create a soothing and welcoming home environment

Project budget: \$113,000

**2022** *Between the Vines* | Fall 2022, K Street Downtown Market, Sacramento

Feature mural for an interior public market that highlights local plants

Project budget: \$20,000

**2022** *Seed Spires* | Spring/Summer 2022, Sun Valley

Series of compressed earthen sculptures imbedded with native plant seeds

**2022** *Hungry Gardens MuralKit* | Summer 2022, Sun Valley

Mural designed to be painted with the community at an urban farm

Project budget: \$35,000

**2021** *Flock & Thermodynamics* | Spring 2021, San Diego

Stainless steel sculpture and mural series for a life science research campus

Project budget: \$83,400

**2020** *Hills on Fire* | Fall 2020, Hollywood

2,800 sq ft mural capturing the new era of runaway wildfires in the West

Project budget: \$25,000

**2020** *Celestial* | Spring 2020, Irvine

3,000 sq ft overhead printed PVC-mesh fabric installation for a public park

Project budget: \$215,000

**2020** *Fire & Rain* | Spring 2020, Irvine

Steel laser-cut metal screens that tell the story of the native Tecate cypress and its dependance on fire and rain for seed germination

Project budget: \$80,000

**2019** *Woven City* | Spring 2019, Mountain View

Abstracted mural with over 400 individual aluminum figures for the Community Center

Project budget: \$75,000

**2019** *Seven Neighbors* | Fall 2019, Glendale

Hanging sculpture at DreamWorks with over 300 individually formed water-jet cut aluminum birds

Project budget: \$50,000

- 2018 *Milkweed & The Monarch*** | Spring 2018, Sacramento  
 146 ft long water-jet cut aluminum guardrail featuring the monarch butterfly lifecycle  
 Project budget: \$110,000
- 2017 *Reflections*** | Fall 2017, Culver City  
 7,000 sq ft mural inspired by the diversity of flora and fauna that call Los Angeles home  
 Project budget: \$45,000
- 2017 *Memory of a Tree*** | Spring 2017, Yountville  
 3,000 sq ft gateway mural for the Town of Yountville featuring native valley oaks  
 Project budget: \$82,000
- 2016 *Bright Underbelly*** | Spring 2016, Sacramento  
 70,000 sq ft mural developed by Studio Tutto and Tre Borden / Co, in partnership with the City of Sacramento and CalTrans  
 Project budget: \$150,000
- 2014 *Hanging Mist*** | Fall 2014, Sacramento  
 2,880 sq ft abstract murals on perforated aluminum for the Warehouse Artist Lofts  
 Project budget: \$150,000
- 2011 *Same Sun*** | Fall 2011, Davis  
 14,000 sq ft abstract painting and sculpture installation featuring shadows that align with the mural on the summer solstice  
 Project budget: \$90,000

## AWARDS AND RECOGNITION

- 2022 – Selected as winning design team in a California artist call by the City of Carlsbad
- 2022 – Selected for DCA’s Roster of Prequalified Artists for LASAN facilities
- 2022 – Selected as prequalified artists for the National Austin Art in Public Places Pool
- 2022 – Selected as prequalified artists for the West Hollywood Muralist Roster
- 2021 – Selected for the Vision and Rehabilitation Tower at UPMC Mercy prequalified artist pool
- 2021 – Selected as finalists in a national call by the Toledo Arts Commission
- 2021 – Sofia Laçin selected for the Spring artist residency at Folklife Farm
- 2021 – Selected as prequalified artists for the San Antonio Public Artist List
- 2020 – Selected by the LA County Dept. of Arts & Culture for the Restorative Care Villages Artist Roster
- 2020 – Certified as a Women Owned Business
- 2019 – Selected as finalists in a national call by the Sacramento Arts Commission
- 2019 – Selected as finalists in a national call by the Nebraska Arts Council
- 2018 – Selected as prequalified artists for the Oregon Art in Public Places Roster
- 2017 – Selected as the winning design team in a national call to artists by the City of Mountain View, CA
- 2017 – Selected as finalists in a California-wide call to artists by the City of San Jose, CA
- 2016 – Selected as the winning design team in a national call to artists by the Town of Yountville, CA
- 2016 – Selected as the winning design team in a national call to artists by the City of Knoxville, TN

## PRINCIPALS

### SOFIA LACIN

University of California, Davis

Bachelors of Art, 2008

Majors: Art Studio and Italian Language

Accademia Italiana | Florence, Italy

Honors in Art Studio & Italian Language

John and Terry Kubota Grant for excellence  
in painting

Downtown Women's Center; Workforce

Development Program | Los Angeles

*Volunteer, January 2018 - September 2019*

Taught and mentored women on Los Angeles' Skid  
Row, focusing on interview training, resume  
writing, and building confidence.

### HENNESSY CHRISTOPHEL

University of California, Santa Cruz

Bachelors of Art, 2007

Majors: Art Studio

Children's Bereavement Art Group Sacramento

*Volunteer, January 2012 - 2015*

Led children and teens through interactive art  
activities to encourage healthy self-expression and  
grief resolution.

Josie's Place | San Francisco

*Volunteer, 2016-2017*

Facilitated play-based support groups for children  
grieving the death of a loved one.

## CONTACT

Hennessy Christophel

hennessy@studio-tutto.com | 916.225.2773

Studio Tutto

1667 North Main Street, Suite B-202

Los Angeles, CA 90012

[studio-tutto.com](http://studio-tutto.com) | @studiotuttola



STUDIO TUTTO

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TUTTO  
TUTTO  
STUDIO



LOS ANGELES

CONTENTS

ABOUT US 03

OUR WORK 04 - 29

GRIFFITH PARK 30 - 34

CONTACT 35

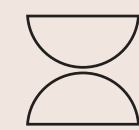




SOFIA  
LAÇIN

# STUDIO TUTTO

We're a women-owned & operated public art studio.  
Our site-specific installations seek to bring vibrant identity  
and beauty to all kinds of spaces.  
We tell stories found in nature that are both macro, like that  
of the changing seasons, and intimate, like that of the  
nurturing relationship between the monarch butterfly and  
the milkweed.  
With each piece, we endeavor to inspire a sense of awe and  
respect for our natural world.



HENNESSY  
CHRISTOPHEL





BRIGHT

UNDERBELLY



BRIGHT UNDERBELLY

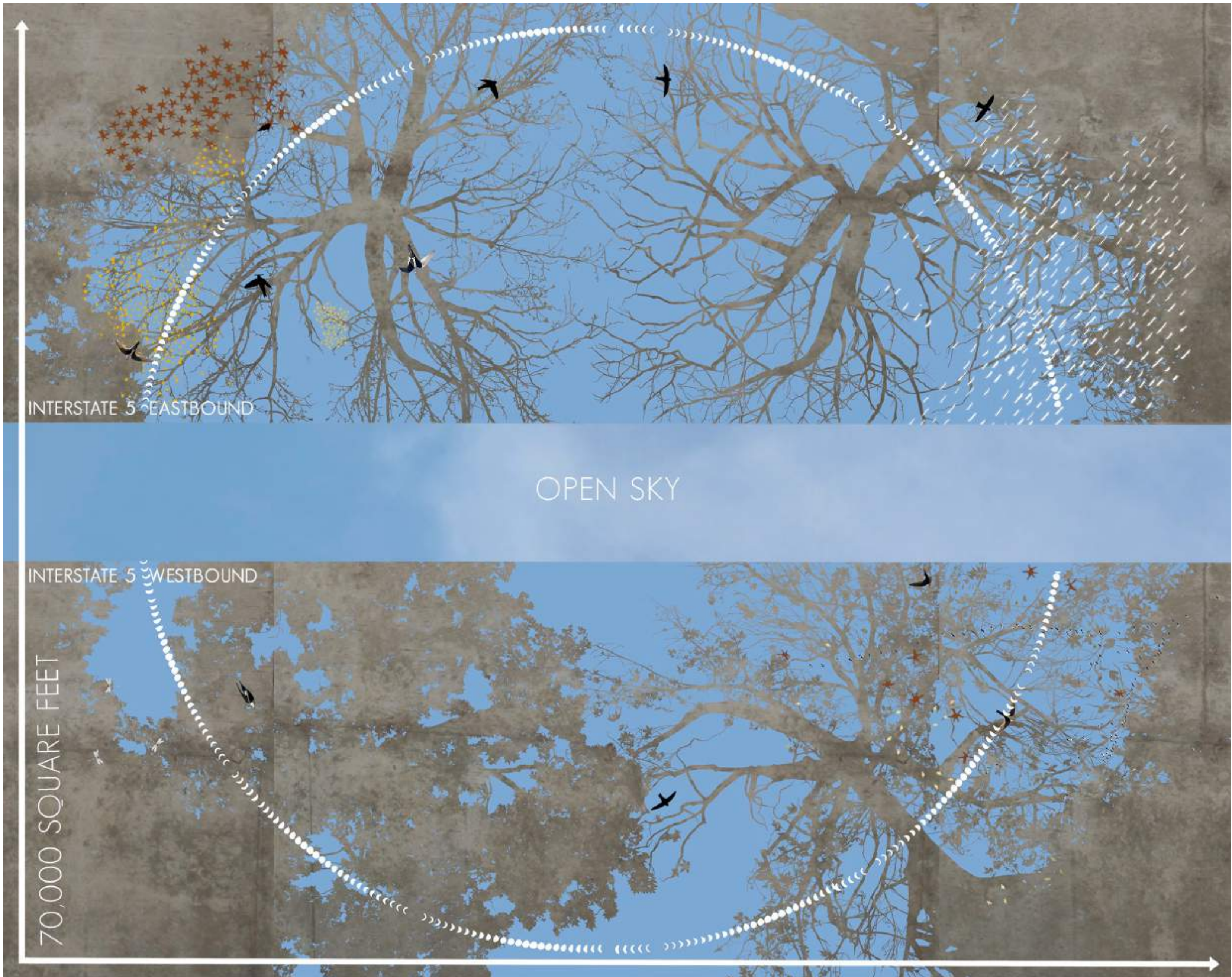
# VISION

This 70,000 square foot mural transforms the Interstate-5 overpass sheltering the largest farmer's market in California. Lush leaves of summer turn to barren winter branches as you move through the space, framing delicately painted local wildlife. Encompassing the entire piece is the shimmering annual lunar cycle.

To celebrate the completed artwork we hosted a series of community events including a scavenger hunt to find all of the bird and insect species painted into the mural.















### HOW MANY CREATURES CAN YOU FIND?

PREPATT UNDOUBTELY HAS 4 SETTINGS, EACH REPRESENTING A SEASON. THERE ARE 15 LEGAL SPECIES DEPICTED IN THE PRESENTING. EACH SPECIES CAN BE FOUND IN THE SEASON(S) YOU ARE TRYING TO SPOT THROUGH SACRAMENTO. HOW MANY CAN YOU FIND?

 ANNA'S HUMMINGBIRD	 DOVE	 SNOW GOOSE	 CEDAR WAXWING
 BREWER'S OWL	 CROW	 YELLOW-BILLED MAGPIE	 PEREGRINE
 WHITE-THROATED SWIFT	 CALIFORNIA GOLDEN PLOVER	 RED-TAILED HAWK	 NORTHERN FLICKER
 MONARCH BUTTERFLY	 CANADA GOOSE	 SWALLOWTAIL BUTTERFLY	 WESTERN SCISSOR TAIL
 RED-TAILED HAWK	 LANDING WHITE BUTTERFLY	 MOCKINGBIRD	 SANDHILL CRANE
 HOUSE FINCH	 STARLING	 MOURNING DOVE	 HONEY BEE





# HILLS ON FIRE



HILLS ON FIRE

# VISION

*Hills on Fire* captures simultaneous feelings of awe and fear - awe for the flora and fauna of our hills and fear of losing them to fire.

This over 100 foot long mural at the renowned Hollywood showroom, Blackman Cruz, depicts scorched native plants, a horizon aglow with flame, and air thick with yellow-grey smoke. Sticky monkey flowers in reflective gold add glints of light to the wall and hints at their irreplaceable value.



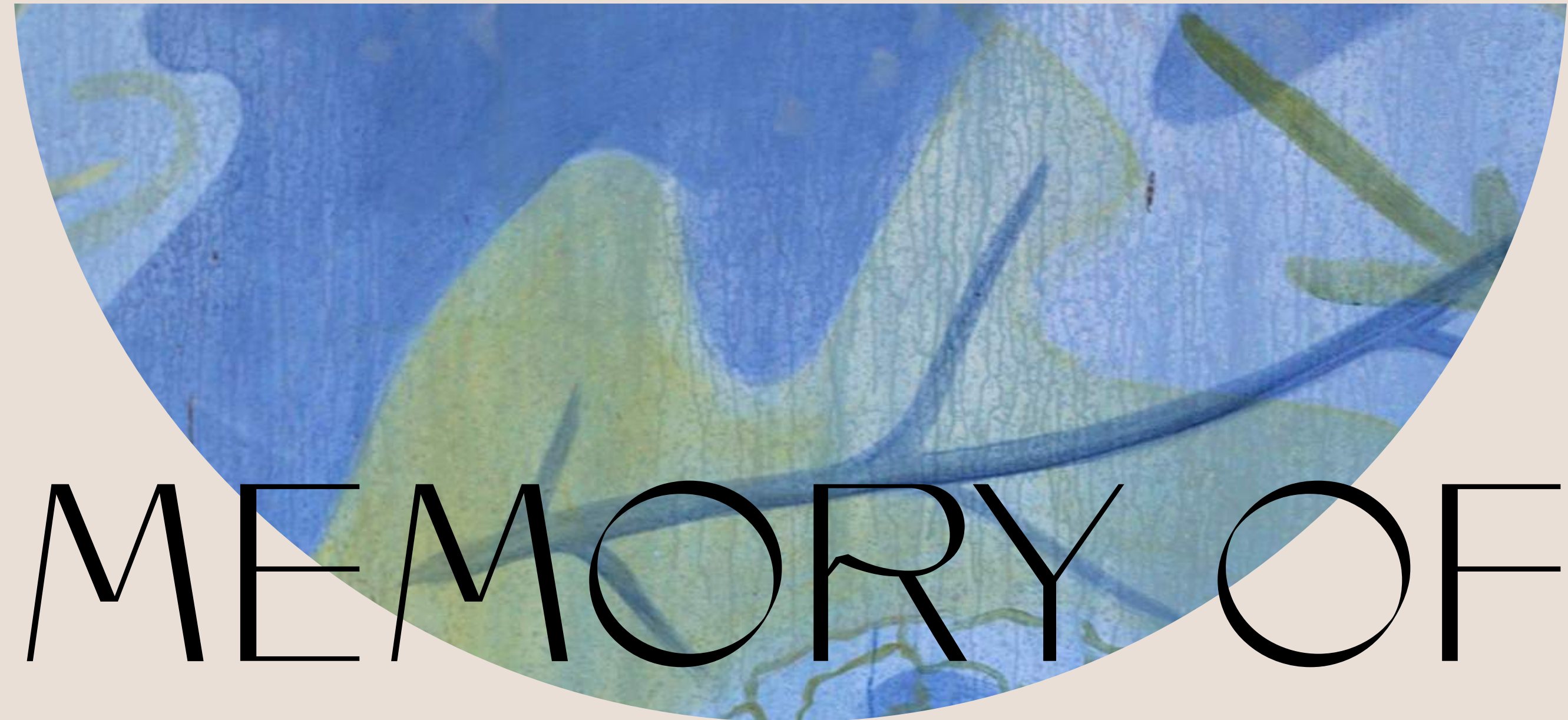












MEMORY OF



A TREE



MEMORY OF A TREE

# VISION

Through a national call to artists, Studio Tutto was awarded the commission to fabricate this two-part mural installation for the town of Yountville in the heart of the Napa Valley.

*Memory of a Tree* transforms both sides of a highway underpass into a shaded oasis of abstracted valley oak trees, the species that blanketed the Napa Valley before vineyards were cultivated.















# SAME SUN



SAME SUN

# VISION

Studio Tutto was selected from a national call to artists to transform a four million gallon municipal water tank into an evocative landmark.

Three metal sculptures containing letters are installed along the top of the tank, casting shadows onto the 14,000 square foot abstract mural below. The letter shadows come into alignment with painted letters during the summer solstice, revealing the complete phrase

*Sol Omnibus Lucet*, Latin for *The Sun Shines Upon Us All*.











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# MURALKITS





MURALKITS

# VISION

*MuralKits* are a turn-key program that teaches kids about their local environment through a hands-on mural project.

Kits include everything educators need to lead an interactive mural and local nature experience:

a **mural design** that celebrates native plants and animals, **painting guide**, and **lesson plan** to contextualize and enrich learning.

*MuralKits* invite our youth to become curious observers of nature while empowering them to make artwork for their own communities to enjoy.





# Species Key



## PLANTS

1. Lacy phacelia
2. Narrowleaf milkweed
3. California aster
4. California lilac
5. California goldenrod
6. Summer lupine
7. Cleveland Sage
8. Globe gilia
9. Gumweed
10. Deerweed

## INSECTS

- A. Monarch butterfly
- B. Monarch larva
- C. Monarch chrysalis
- D. Native bumblebee
- E. Native bee
- F. Painted Lady butterfly
- G. Checkerspot butterfly
- H. Soldier beetle
- I. Native bee

EXCERPTS FROM MURALKIT PAINTING GUIDE AND LESSON PLAN

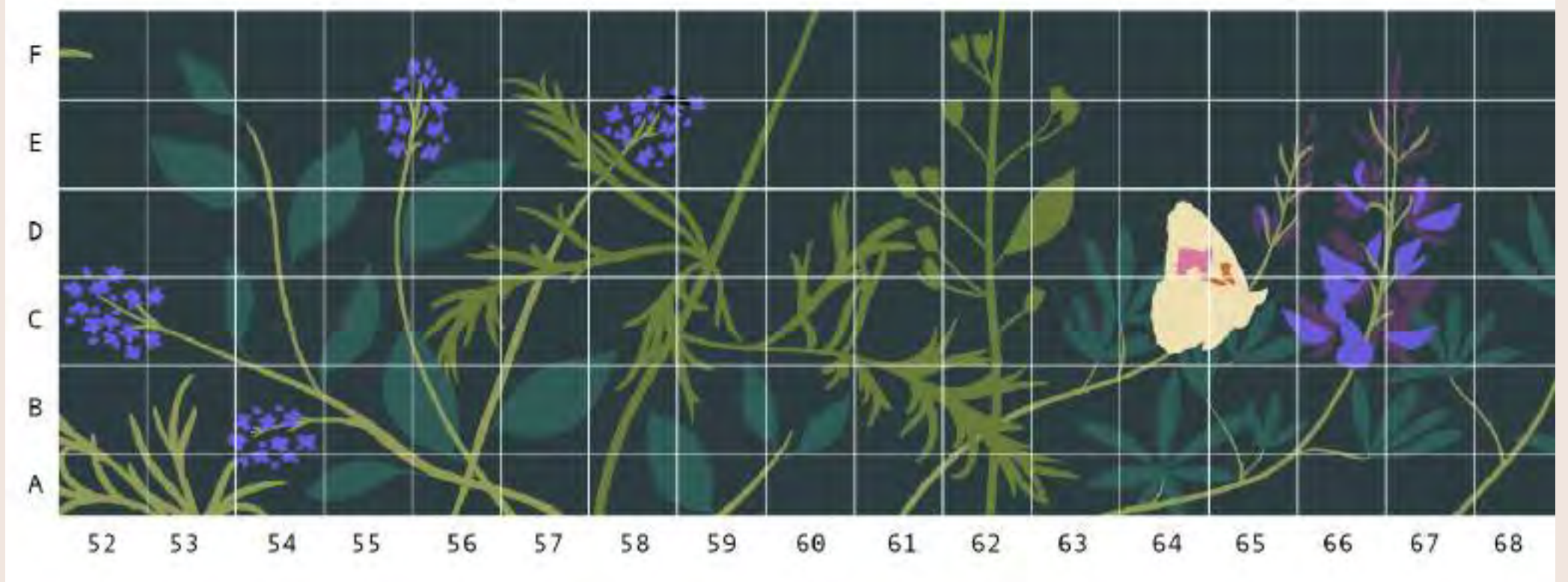
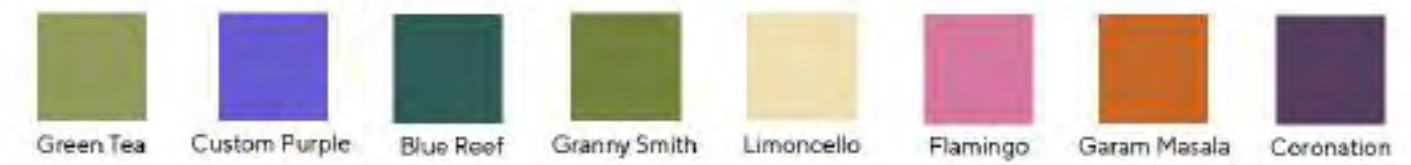
## Key Terms

**Mural** Painting done directly on a wall

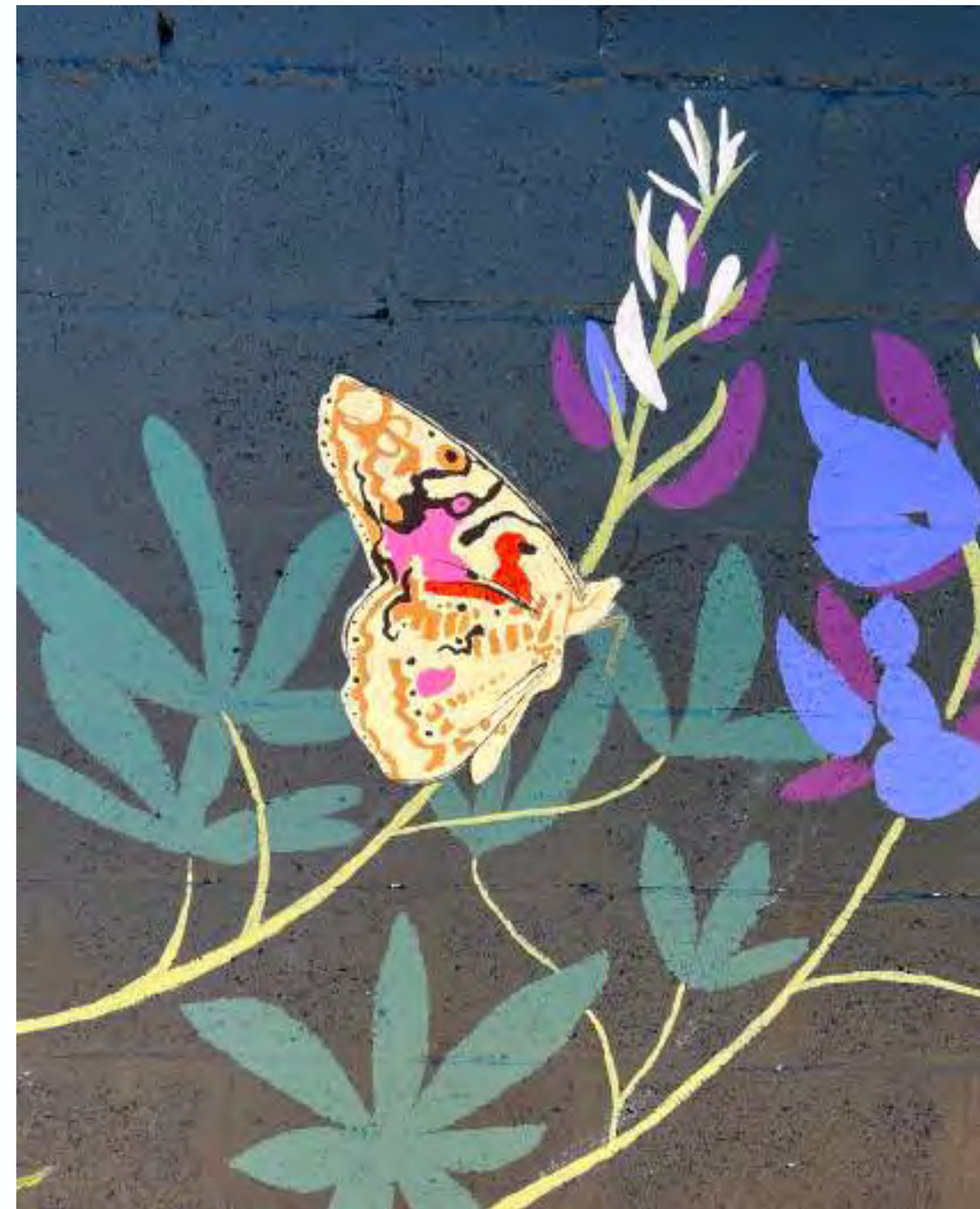
**Native Plant** A plant is considered native if it has occurred naturally in a region, ecosystem, or habitat without human introduction. Native plants have formed symbiotic relationships with native wildlife over thousands of years

**Host Plant** A plant that butterflies and moths lay their eggs on, and caterpillars eat

**Pollinator** anything that helps carry pollen from the male part of the flower (stamen) to the female part of the same or another flower (stigma)











# SEED SPIRES



SEED SPIRES

# VISION

*Seed Spires* are living sculptures made of compressed earth, sown with native plant seeds. Over time, the geometric forms sprout, grow, erode, and bloom to nourish our dwindling pollinators.

*Seed Spires* are ephemeral, impermanent, ever-changing, and responsive to nature's cycles – a demonstration and invitation to re-imagine our urban landscapes. *Seed Spires* are intended to highlight the need for intentional and nourishing urban habitats to feed our pollinators.

















# STUDIO TUTTO

916-812-1543

[SOFIA@STUDIO-TUTTO.COM](mailto:SOFIA@STUDIO-TUTTO.COM)

[WWW.STUDIO-TUTTO.COM](http://WWW.STUDIO-TUTTO.COM)

[@STUDIOTUTTOLA](https://www.instagram.com/STUDIOTUTTOLA)







## Art Consulting Services

3012 D Street  
Sacramento, CA 95816  
(916) 725-3100  
[www.artconsultingservices.net](http://www.artconsultingservices.net)

To whom it may concern,

I have had the pleasure of being aware of Studio Tutto's work for almost a decade. I have long admired the immense talent and beauty of their finished projects, as well as being deeply respectful of the breadth and range of their portfolio.

The fact that they could do huge things like a complex and multi-layered approach high up on a water tower in Davis, Ca, to intricately shaped and finished outdoor metal walls for a multi-story healthcare project, to huge, gorgeous murals, both interior and exterior, as well as giant exterior sculpture pieces, is something you almost never see with artists anywhere.

Since we started working with them directly in 2019, I can now say that I love the heart and passion with which they approach a potential project. Sophia and Hennessy come up with ideas that are well researched and expertly articulated. In addition, they provide highly elegant and polished proposals that we are always proud to show our clients.

During the commission and execution process, they remain warm, immediately responsive, collaborative, and always cheerful and professional.

I love them, my team loves working with them, our clients love them, and everyone is always overjoyed at the final results. I cannot recommend them highly enough!!

Sincerely,

Kira Stewart  
Principal

KIRA STEWART INC.  
dba  
ART CONSULTING SERVICES  
When art is more than art





**NITHYA  
RAMAN**

| Los Angeles  
★ City Councilmember  
| 4th District

January 5, 2022

Los Angeles City Recreation and Parks Department Board of Commissioners  
221 N. Figueroa St, Ste 300  
Los Angeles, CA 90012

**Re: Council District 4 Letter of Support for *Under the Oaks* Mural Proposal at Griffith Park Visitor Center**

Dear Commissioners,

Griffith Park is Los Angeles' preeminent park in the region, located at the heart of a sprawling metropolis, and containing some of the region's most beloved park assets in over 4200 acres of park land. In addition to the built and maintained portions of the park, Griffith Park is also an integral part of the Rim of the Valley and the wider Southern California ecology, containing thousands of acres of natural habitat, that until recently, hosted an adult mountain lion named P-22. I am proud to be the Councilmember whose district encompasses the entirety of Griffith Park and P-22's range throughout the Hollywood Hills.

Several weeks ago, medical professionals with the California Department of Fish & Wildlife and the National Park Service made the difficult decision to euthanize P-22, after he experienced acute injury and age-related health issues. Prior to this decision, planning to honor P-22's unique presence in our city had already been underway via a mural.

*Under the Oaks*, a three-wall mural installation at the Griffith Park Visitor Center designed by Studio Tutto, a local public art studio, captures P-22 in a layered style, presenting the local flora and fauna in an absorbing piece which calls to mind water-color landscapes and decoupage. P-22 sits at the center of this mural, but is hidden in plain sight by the trees, shrubs, and grasses on the hillsides that were his home. The mural will be painted at the Griffith Park Visitor Center and donated to the City by the Friends of Griffith Park.

The full scope of work will include a mural as well as the relocation of existing building signage, and replacement of existing non-native shrubbery, with a *Seed Spire* pollinator garden. These compressed soil spires form a conical shape with native wildflower seeds, and naturally disintegrate back into the earth.

I am writing to you all to express my strong support for this thoughtful project and generous donation, as we honor P-22 in the many special ways he graced us with his presence in our city for nearly a decade.





Sincerely,

Nithya Raman  
Councilmember, 4th Council District  
City of Los Angeles

Cc: Jimmy Kim, RAP General Manager  
Stefanie Smith, RAP Superintendent for Griffith Park Region





## **Griffith Park Advisory Board**

*Community Stewards of LA's Largest Park & Great Urban Wilderness*

Department of Recreation and Parks, City of Los Angeles

[www.laparks.org/griffithpark/advisory](http://www.laparks.org/griffithpark/advisory)

December 23, 2022

Los Angeles Board  
of Recreation and Parks Commissioners

Dear Commissioners,

Earlier this month, Friends of Griffith Park presented an idea for a mural on the three north-facing walls at the Griffith Park Visitor Center Auditorium. The artists who would be responsible for the work boast a practice that purports to “create nature-inspired art to incite a visceral connection between people and their environments,” and that is exactly what we witnessed in the proposal, which was well-considered in its reflection of the park and its environment.

The painting itself is lush and vibrant, portraying local flora such as Buckwheat and California Fuchsia and, of course, paying homage to the late P-22. In addition to this artwork, our board also supports additional proposals put forth by Friends of Griffith Park, including:

The current building identification be relocated to above the mural area  
The removing of several low-growing juniper shrubs, replacing them with native plants, as well as a Seed Spire, which is a trademark of the artists’ practice—a biodegradable cylinder that disintegrates over time leaving behind a smattering of flora (this option further accentuates the artists’ imaginative ethos)

Griffith Park is one of the true gems on offer in Los Angeles and its Visitor Center is a key access point for both residents and tourists alike to gain additional insight into the park’s natural majesty. This mural serves to beautify the structure while incorporating some of the elements of what has made--and will continue to make--Griffith Park a global destination. It is for these reasons that our board wholly endorses the project put forth by FoGP and the aforementioned artists (Studio Tutto). Additionally, we hope that given the tremendous response to P-22’s

*BOARD MEMBERS: Chair – Michelle Crames; Vice Chair – Karen Thornton; Secretary – Chris Laib; Aida Ashouri; Aaron Chung; Alex Crow; Gene Gilbert; Jason Greenwald; Alex Phillips*



passing that this project can be fast-tracked, as it immediately serves our community's desire to memorialize an animal whose impact was deep and enduring.

Sincerely,

A handwritten signature in black ink, appearing to read 'Me'.

Michelle Crames  
Chair, Griffith Park Advisory Board

cc: RAP: Jimmy Kim; Matthew Rudnick; Brenda Aguirre; Cathie Santo Domingo; Darryl Ford;  
Stefanie Smith; CD4: Emma Taylor; FOGP: Gerry Hans



**CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS**  
**Artist Waiver for Public Art, Murals, Monuments, and Plaques (Rev. 07/2023)**  
*Waiver of Rights of Attribution and Integrity for Artwork Placed upon City Property.*

The provisions of this paragraph shall apply to modify Artist's rights of attribution and integrity as set forth in the Visual Artists Rights Act, 17 U.S.C. §§106A and 113(d) ("VARA"), the California Art Preservation Act, Cal. Civil Code §§ 987 and 989 ("CAPA"), and any rights arising under United States federal or state law or under the laws of another country that convey rights of the same nature as those conveyed under VARA and CAPA ("Other Laws"), as against the City of Los Angeles ("City") and its agents. Artist hereby waives their rights of attribution and integrity as may be provided for under VARA, CAPA and Other Laws without waiving any other rights of ownership or other intellectual property rights in the artwork/project identified below, and provided that Artist shall retain the right to be identified as the author of the artwork/project identified below without obligating the City to provide attribution.

In accordance with the waiver set forth above, Artist agrees that the City has the absolute right to change, modify, destroy, remove, relocate, move, replace, transport, repair or restore the [describe the artwork/project: mural, sculpture, etc. and medium]:

acrylic mural

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Entitled [title of work]:

Under the Oaks

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And located at [identify site, including interior location if applicable]:

Griffith Park Visitor Center

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In whole or in part, in City's sole discretion.

Artist's Address for Notice:

2151 Lake Shore Ave., Los Angeles, CA 90039

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Artist bears the sole responsibility for providing the City with any changes to the Artist's Address for Notice. Notice of changes must be mailed to the Department of Recreation and Parks, Planning, Maintenance and Construction Branch, 221 N. Figueroa Street, Suite 400, Los Angeles, CA 90012.

Hennessy Arntzen



Artist Name & Signature

07/19/23

Date



## **Signposts installation at Allegheny Park - “Sun Valley Shout Out”**

### **Background:**

Allegheny Park is located at 11957-11961 Allegheny Street in the Sun Valley community of the City. This 1.03-acre property is the site of a future park and will include two playground areas with shade, a walking/fitness path, fitness equipment area with shade, a splash pad, barbecue and picnic areas with shade structures, a pre-fabricated restroom, and parking lot. Approximately 3,753 City residents live within a one-half mile walking distance of Allegheny Park.

On March 18, 2021, the Board of Recreation and Park (RAP) Commissioners approved the final plans for the Allegheny Park – New Park Development (PRJ21325) Project (Board Report No. 21-050). The project was awarded \$6,986,400 in Proposition 68 Funds. The project will include an art component as part of the Public Works Improvements Arts Program.

### **Proposed Art Installation: “Sun Valley Shout Out”**

The proposed art installation named “Sun Valley Shout Out” recognizes the contributions of Sun Valley women who make Sun Valley a safe and thriving community. The artwork celebrates volunteering, civic engagement, and the work of caring, teaching, mentoring and support that build community. The installation is being coordinated by the Department of Cultural Affairs (DCA).

The artwork has two parts: a monument in the park to real people who serve as role models, and an accessible online project that shares community stories to educate and inspire.

The Public Art Application with the renderings of the current design is attached as Exhibit A.

Deborah G. Aschheim developed the design for Sun Valley Shout Out as a sequence of eight double sided Cor-Ten frames, “signposts” that line the 56’ long Allegheny Park “Walk of Fame”. Each frame supports two full color panels (one on each side) featuring the artist’s paintings translated onto porcelain, enamel, and steel, representing women who contribute to Sun Valley (16 portraits in all). The size of the signs measures approximately 36” wide by 60” high with additional 24” subterranean supports. The Cor-Ten frames are made of steel alloys that were developed to eliminate the need for painting which instead form a stable rust-like appearance that serves as a protective layer on its surface. The Cor-Ten rust color and rugged appearance will sync well with the trees, plantings, and the organic feel of the park.

The details of the location are referenced in Exhibit B.

The expected date for completion of this art project would be by September 2024, but the installation will be coordinated with RAP. The artwork is expected to be installed for at least 25 years with proper maintenance, which will be the responsibility of DCA.

The artwork features 16 panels, texts, and a QR code that takes visitors to an online project. The online portion of the project will be accessible through phones, digital devices, and computers, and will include expanded biographies of the people featured in the park, more drawings, text and video interviews with Sun Valley community members, and a historical timeline. The online



CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

project will also feature short videos that share the stories of people featured in the artwork, community voices, drawings, and historical context about the Sun Valley neighborhood. The videos will be housed on the DCA's YouTube channel, and DCA will be responsible for maintenance of the link.

**Artist Selection:**

In September 2022, DCA issued a Request for Qualifications (RFQ) for artists interested in creating a permanent public art project for the new Allegheny Park. The RFQ, attached as Exhibit C, was posted on DCA's website at [culturela.org](http://culturela.org) and emailed to DCA's Public Art Division's list of over 7,500 professional artists/teams and other arts professionals. DCA received 33 complete applications from eligible artists/teams by the October 14, 2022 response deadline. A public art selection committee composed of independent arts professionals, and an architect from the Recreation and Parks Department, was assembled to conduct a multi-level review and evaluation of submittals.

In February 2023, DCA invited the four (4) highest scoring artists selected from the RFQ list to develop proposals for this project per DCA's Public Art process. The finalists had approximately seven (7) weeks to prepare their proposals and were asked to present a public art proposal that included a written concept narrative, visual renderings, and itemized budget inclusive of all design, fabrication and installation costs, and a timeline for fabrication and installation.

On March 28, 2023, DCA convened a panel of the same public art selection committee, and each of the four finalists presented their designs. Based on the quality, artistic merit, and appropriateness of her past work, as well as the professionalism of her research and presentation, Deborah G Aschheim was awarded the public art commission for the Allegheny Park Project.

Deborah G Aschheim is a Los Angeles native and a long-term resident of Pasadena with a deep investment in public art. Her artwork has been exhibited nationally and featured in prominent public spaces such as Los Angeles International Airport, including the Tom Bradley International Terminal, the Barrick Museum at the University of Nevada, and the Richard Nixon Presidential Library and Museum.

Deborah G Aschheim has been invited by the Sun Valley Area Neighborhood Council to be Sun Valley's inaugural Artist-in-Residence, for a one-year term. Her activities as artist-in-residence include collecting oral histories and photos from residents, drawing portraits of Sun Valley, observing people and drawing events like neighborhood cleanup, library programs, etc., and then sharing these stories and videos on (pending) project social media and websites.

**Funding Source:**

The approval of this installation will have no impact on RAP's General Fund. The proposed art installation is through the City's Public Works Improvements Arts Program, which mandates that a one percent of the total construction cost is set aside for public art projects. The construction of Allegheny Park is funded by CA State Parks' Proposition 68 Statewide Park Program Grant. **Community**

**Outreach:**



CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

DCA and Council District 6 staff are currently selecting the sixteen women that will be the subject of this project. Once those women are selected, DCA will present the project to the community for input, and then to the Cultural Affairs Commission (CAC) for conceptual and final approval.

**Maintenance:**

The artwork will be coated with a two-part water-based urethane anti-graffiti coating. The Department of Cultural Affairs is responsible for the long-term care and maintenance of the public artwork created through the Public Works Improvements Arts Program. The artists are contractually required to provide a Maintenance Manual to DCA. The contract is currently being executed. A copy of the unexecuted contract is attached as Exhibit D.

**Requested Action:**

RAP staff is seeking conceptual approval from the Facility Repair and Maintenance Commission Task Force before moving this proposal forward to the full RAP Commission. Staff will return with further information on all sixteen women to be selected when this proposal moves forward to the full RAP Commission.

**Attachments:**

1. Exhibit A - Submission to the Department of Recreation and Parks (Original Art Proposal)
2. Exhibit B - Site Project Plans and Location Map
3. Exhibit C – Request for Qualifications
4. Exhibit D - Draft Contract Between City of Los Angeles and Deborah Aschheim



**CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS**

**Planning, Construction, and Maintenance Branch**

**Public Art Application (Rev. 08/2014)**

Date: June 15, 2023

1. Applicant: (Individual name or organization, address, email, telephone):

Department of Cultural Affairs, Martica Stork : martica.stork@lacity.org

2. Project Title/Description (attach separate sheet if required):

Sun Valley Shout Out is an artwork for Allegheny Street Park that recognizes the contribution of Sun Valley women to making Sun Valley a safe and thriving community. The artwork celebrates volunteering, civic engagement, and the work of caring, teaching, mentoring and supporting that build community.

3. Project Location/Street Address: 11957 Allegheny St. in Sun Valley

4. Council District of Project Location: CD6

5. Artist(s) Information (attach separate sheet for multiple entries, if required):

Name: Deborah Aschheim Address: 776 Atchison St., Pasadena CA 91104

Email(s): daschh@sbcglobal.net Telephone(s): 714-394-0277,

6. Estimated Cost of Project (Materials, Labor, Insurance, etc.): \$200,000

7. Expected Length of Time for Installation: 2 months

8. Expected Lifespan of Project: (3 years, 5 years, 7 years, other,) 10 year maximum: 25 years

9. Who will be responsible for maintaining the project during its lifespan? (attach separate sheet if required)

Name: Department of Cultural Affairs Address: 201 N. Figueroa St. #1400, LA CA 90018

Email: pad@lacity.org Telephone: \_\_\_\_\_

10. Do you have a signed contract with the artist regarding the proposed project? Y or N

The contract is currently being executed. A copy of the unsigned contract is attached.

11. Do you have a signed contract with the artist addressing the duration the project will remain in place, project maintenance, and/or removal of the project from park property? Y or N

See above answer.

12. If "Yes" to either of 10 or 11 above, please attach one (1) copy of each contract.

13. See "Required Documentation" sheet for additional information and requirements.



## **CITY OF LOS ANGELES DEPARTMENT OF RECREATION AND PARKS**

### **Planning, Construction, and Maintenance Branch**

#### **Public Art Proposal Required Documentation (Rev. 08/2014)**

All requested items and copies of requested documents must be submitted to RAP before an application can be processed and scheduled for an initial review.

- A. Application Form;
- B. Artist(s) Resume(s) – please be sure the resumes list other past public art projects the artists have done, with descriptions, locations, and dates of each project.
- C. Relevant Press – one review (one page maximum) of the artist’s work or the applicant’s work.
- D. Written Narrative (maximum two pages) – in the order they appear below. Please address and include a description of the following items:
  - 1. Funding Source(s) – Identify all funding sources such as grants, fund-raised monies, or donations and include whether these funds are committed or proposed.
  - 2. Artist Selection Process – How was the artist selected? How many artists were interviewed/considered?
  - 3. Design – How was it derived?
  - 4. Community Context – How does the design fit within the existing environment in terms of size, color, surrounding building types, materials, theme, community culture or architectural design, etc.
  - 5. Production Process – How will the proposed wall/area be prepared? What type of medium will be used? Who will do the actual production – the artist, the artist and assistants, or the artist and students?
  - 6. Maintenance – Identify (name, address, email, telephone) the individual who will arrange to have the project cleaned and/or repaired. With what funds and for how long is this maintenance commitment? Describe the process you have developed to maintain the installation over its lifespan. Attach a signed letter or other documentation from the individual responsible for this maintenance commitment indicating his/her acceptance of this responsibility.
  - 7. Agreement Regarding Anti-Graffiti Coating – Application of an anti-graffiti coating is mandatory. Attach a letter or other correspondence showing that an anti-graffiti coating has been arranged.
- E. Detailed Sketch and/or Drawing – Colors and details must be accurately indicated and rendering must be to scale. Indicate the precise area of the park where the project is proposed. Provide a photograph of the proposed location with an overlay of the proposed project at scale. (7 copies)
- F. Color Photographs of the Site and Surroundings – Show adjacent buildings, buildings across the street, and local landmarks that indicate the flavor of the neighborhood. (7 copies)



Deborah G Aschheim

B. Artist Resume (See attachment)

C. Relevant Press (See Attachments)

D. Written Narrative:

1. Funding Source:

Funding for the project was secured through the City's successful CA State Parks' Proposition 68 Statewide Park Program Grant Awards application submitted by the Department of Recreation and Parks

2. Artist Selection Process:

In September 2022, DCA issued a Request for Qualifications (RFQ) for artists interested in creating a permanent public art project for the new Allegheny Park. The RFQ was posted on DCA's website at [culturela.org](http://culturela.org) and emailed to DCA's Public Art Division's list of over 7,500 professional artists/teams and other arts professionals. DCA received 33 complete applications from eligible artists/teams by the October 14, 2022 response deadline. A public art selection committee composed of independent arts professionals, and an architect from the Recreation and Parks Department, was assembled to conduct a multi-level review and evaluation of submittals.

In February 2023, DCA invited the four (4) highest scoring artists selected from the RFQ list to develop proposals for this project per DCA's Public Art process. The finalists had approximately seven (7) weeks to prepare their proposals and were asked to present a public art proposal that included a written concept narrative, visual renderings, and itemized budget inclusive of all design, fabrication and installation costs, and a timeline for fabrication and installation.

On March 28, 2023 DCA convened a panel of the same public art selection committee, and each of the four finalists presented their designs. Based on the quality, artistic merit, and appropriateness of her past work, as well as the professionalism of her research and presentation, Deborah G Aschheim was awarded the public art commission for the Allegheny Park Project.

3. Design:

***Sun Valley Shout Out*** is an artwork for Allegheny Street Park that recognizes the contributions of Sun Valley women who make Sun Valley a safe and thriving community. The artwork celebrates volunteering, civic engagement, and the work of caring, teaching, mentoring and support that build community.

The artwork has two parts: a monument in the park to real people who serve as role models, and an accessible online project that shares community stories to educate and inspire.

The artwork features 16 panels, texts, and a QR code that takes visitors to an online project. The online project, accessible through phones, digital devices, and computers, will include expanded biographies of the people featured in the park, more drawings, text and video interviews with Sun Valley community members, and a historical timeline.

The online project will also feature short videos that share the stories of people featured in the artwork, community voices, drawings, and historical context about the Sun Valley neighborhood. You can see examples of stories that the artist is starting to develop for Sun Valley here:

<https://www.instagram.com/sunvalleystories/>

The videos will be housed on the City of LA Department of Cultural Affairs' YouTube channel, and DCA will be responsible for maintenance of the link.



From the artist's interactions with the community, Deborah developed the design for Sun Valley Shout Out as a sequence of eight double sided Cor-Ten frames, "signposts" that line the 56' long Allegheny Park "Walk of Fame". Each frame supports two full color panels (one on each side) featuring the artist's paintings translated onto porcelain, enamel, and steel, representing women who contribute to Sun Valley (16 portraits in all).

The Cor-Ten frames are made of steel alloys that were developed to eliminate the need for painting which instead form a stable rust-like appearance that serves as a protective layer on its surface. The Cor-Ten rust color and rugged appearance will sync well with the trees, plantings, and the organic feel of the park.

Because the Alliance MIT School is located next door, the design represents the diverse population of grade 6-12 students. The artist will also use bright colors in the compositions and an animated graphic drawing style, to create lively and colorful portraits that engage residents and youth. The art panels are human scale and designed to integrate with the plantings to create a narrative or cinematic experience for people walking down the path.

#### 4. Community Context:

Deborah Aschheim has been invited by the Sun Valley Area Neighborhood Council to be Sun Valley's inaugural Artist-in-Residence, for a one-year term. Her activities as artist-in-residence include collecting oral histories and photos from residents, drawing portraits of Sun Valley, observing people and drawing events like neighborhood cleanup, library programs, etc., and then sharing these stories and videos on (pending) project Social media and websites.

Through her preliminary engagement activities, the artist heard stories of women who advocated for quality of life and safety improvements in Sun Valley, as well as the women (teachers, nurses, volunteers, parents, library and other service staff) who maintained the social safety net for this diverse community.

The artist will invite Sun Valley residents and park users into the process of design development through inclusive activities where she will connect with the community and learn about the people who have worked to make Sun Valley a special place. Deborah will also offer free art workshops at the Sun Valley Library and for the Parent Engagement Program at Alliance MIT Charter School. She will integrate community feedback into her final design decisions.

#### 5. Production Process:

The artist will create watercolor paintings based on her own photographs and photographs sourced from community members. She will then scan the paintings at high resolution to obtain the digital files used to create porcelain enamel on steel panels. The art panels and frames will be fabricated by KVO Industries: KVO Industries, 4 Maxwell Ct., Santa Rosa, CA 95401.

Porcelain Enamel is a mixture of mineral content glass and inorganic pigments fused to a steel substrate at temperatures exceeding 1400 degrees Fahrenheit. The extreme temperature melts and fuses the pigments to the steel, forming a molecular bond and creating a permanent coating. Graphics are applied with glass-based inks by a variety of methods including traditional screen printing, stenciling and a proprietary high-resolution photographic process. The quality, color and resolution of the graphics are better than most signage products since the graphics are fused directly onto the surface. The fabrication process will include multiple rounds of proofing to ensure that colors are vibrant and faithful to the original paintings.



Installation will be performed by Ampersand Signs, 3400 N. San Fernando Road, ~~or by~~ Los Angeles, CA 90065, or by Clear Sign and Design, 170 Navajo Street San Marcos, CA 92078.

Along with the installers, the artist will lay out the exact locations of the 18 signposts using wood and paper "mock ups." At the time of the concrete pouring, she will coordinate with the contractor to install the footings for signs in the park's poured concrete planters. They will bolt the Cor-Ten frames to either the concrete bases or the walls of the planters, using either Hilti expansion anchors or J-Bolts as per the project engineer.

The enamel panels and frames will be delivered to the installer's site and stored until the park is near completion; they will be installed at the end of construction to reduce any possibility of damage to the artwork. The Cor-Ten steel upright posts will each weigh approximately 60 - 88 lbs depending on the thickness of the wall (either 1/8" or 3/16"). The panels with laminated cement board backers will weigh approximately 70 lbs each. The screws that attach the panels to the frames will be pin-in-head torx screws that require a very specific bit to remove, and they will be mounted in U-channel brackets.

While installing, plywood and protective materials will be laid down to protect the park ground surfaces.

#### 6. Maintenance:

The artists are contractually required to provide a Maintenance Manual to the Department of Cultural Affairs. The artwork will be coated with a top of the line two-part water based urethane anti-graffiti coating. The City is responsible for the long-term care and maintenance of public artwork created through the Public Works Improvements Arts Program.

The contract is currently being executed. A copy of the unexecuted contract is attached. The contract describes the City's commitment to maintain the installation over its lifespan,

#### 7. Agreement Regarding Anti-Graffiti Coating:

(See attachment)



**DEBORAH ASCHHEIM**

776 ATCHISON STREET, PASADENA, CA 91104 714-394-0277

[deborahaschheim@gmail.com](mailto:deborahaschheim@gmail.com)

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

@raleighstories

SOLO EXHIBITIONS

- 2022 The Never Facebook Drawings, College of the Canyons Art Gallery, Santa Clarita, CA
- 2019 Landmark, Olson Gallery, Bethel University, St. Paul, MN
- 2017 Camelot and other stories, The Collaborative, Long Beach, CA
- 2015-16 Camelot, Tom Bradley International Terminal, LAX Airport, CA  
Kennedy Obsession, Barrick Museum, University of Nevada, Las Vegas, NV
- 2014 Bienvenidos los Presidentes,  
Oficina de Proyectos Culturales, Puerto Vallarta, Mexico  
Deborah Aschheim: Involuntary Memories, Richard Nixon Presidential Library and Museum, Yorba Linda, CA
- 2013 Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years, Orange County Great Park Gallery, Irvine, CA  
Threshold, Suyama Space, Seattle, WA
- 2012-13 Deborah Aschheim: My life in airports, Terminal 1, Los Angeles International Airport, Los Angeles, CA  
Method of loci, CentralTrak, University of Texas at Dallas, Dallas, TX
- 2011 Deborah Aschheim: feeling-of-knowing (with Lisa Mezzacappa), San Diego State University Art Gallery, San Diego, CA
- 2010 Nostalgia for the Future, Edward Cella Art + Architecture, Los Angeles, CA
- 2009 Deborah Aschheim, Roger Williams University, Bristol, RI  
Deborah Aschheim + Lisa Mezzacappa: Earworms  
Pasadena Museum of California Art, Pasadena, CA
- 2008 Deborah Aschheim: Reconsider, Laumeier Sculpture Park, St. Louis, MO
- 2007 The Forgetting Curve, University of Southern Maine, Gorham, ME
- 2006 On Memory, The Mattress Factory, Pittsburgh, PA  
Episodic, The Soap Factory, Minneapolis, MN
- 2005 Neural Architecture no. 6, Frist Center for the Visual Arts, Nashville, TN  
Neural Architecture no. 5, Armory Center for the Arts, Pasadena, CA
- 2004 Panopticon, (neural architecture no. 4) Ben Maltz Gallery  
Otis College of Art and Design, Los Angeles, CA



## SOLO EXHIBITIONS CONTINUED

- 2004 Neural Architecture (a smart building is a nervous building)  
Laguna Art Museum, Laguna Beach, CA
- 2003-4 Arborization, The Wellcome Trust, London, England, UK
- 2001 Osmosis, Hallwalls Contemporary Art Center, Buffalo, NY
- 2000 Intergel, City Gallery, Atlanta, GA  
Evenflow, Santa Barbara Contemporary Arts Forum, Santa Barbara, CA  
Evenflow, Suyama Space, Seattle, WA
- 1998 Menace (Evenflow Installation), Jennjoy Gallery, San Francisco, CA
- 1997 Spore/Virus Project, William Traver Gallery, Seattle, WA
- 1994 Recent Sightings, Int'l UFO Museum and Research Center, Roswell, NM  
Boat Project, Roswell Museum and Art Center, Roswell, NM
- 1993 Boat Project work in progress The Graham Gallery, Albuquerque, NM
- 1992 Pilgrimage Raw Space, Albuquerque, NM

## SELECTED GROUP EXHIBITIONS

- 2023 Collective Memory Installation, Grand Park, Los Angeles, CA
- 2022 Say What! Artists for Democracy at Cal State Northridge, Northridge, CA
- 2021 Found/Made, Beyond Baroque online, <http://beyondbaroque.org/foundMade/>  
Frontline Workers, Brooklyn Collective, Charlotte, NC
- 2020 Almost Presidential, Orange Coast College, Costa Mesa, CA  
Excerpts, Barrick Museum, UNLV, Las Vegas, NV  
Almost Presidential, Barrick Museum, UNLV, Las Vegas, NV  
The Beginning of Everything: An Exhibition of Drawings,  
Nash Gallery, University of Minnesota, MN
- 2019 Faster, Faster! The Art of Motorcycle Culture,  
Wignall Museum of Art, Chaffey College, Rancho Cucamonga, CA
- 2018 We the People: Protest and Patriotism  
Sun Valley Center for the Arts, ID  
Time, Space, and Process, Olsen Gallery, Bethel University,  
St. Paul, MN
- 2017 Every (ongoing) Day, Arena 1, Santa Monica, CA  
Wonder Room, Tongva Park, Santa Monica, CA  
Conduction, FOCA Curators Lab, Los Angeles, CA
- 2016 Five, Marjorie Barrick Museum, University of Nevada, Las Vegas  
Danube Video Art Festival, Grein, Austria



GROUP EXHIBITIONS CONTINUED

- 2015 Yesterday's Future, Orange County Great Park Gallery, Irvine, CA  
The Brain, Sun Valley Center for the Arts, Ketchum, ID
- 2013 Relative Dimensions, Crossroads School, Santa Monica, CA  
Modernist Maverick, Nevada Museum of Art, Reno, NV  
When I'm Sixty-Four, Museum of Art and History, Lancaster, CA
- 2012 Drawing the Mind, OSilas Gallery, Concordia College, NY
- 2011 Some City Angels, Edward Cella Art + Architecture, Los Angeles, CA  
Hiding Places: Memory in the Arts, Kohler Arts Center, Sheboygan, WI
- 2010 I Spy: Surveillance and Security, Sun Valley Center for the Arts, ID  
Viralnet: Home and Garden, Museum of Jurassic Technology, Culver City, CA
- 2009 Installations Inside/Out, Armory Center for the Arts, Pasadena, CA  
The Lining of Forgetting, Austin Museum of Art, Austin, TX  
The Future Imaginary, Otis College of Art and Design, Los Angeles, CA
- 2008 Vital Signs, Newcomb Art Gallery, Tulane University, New Orleans, LA  
The Lining of Forgetting, Weatherspoon Art Museum  
University of North Carolina at Greensboro
- 2007 Orion's Belt, Sheppard Fine Arts Gallery, University of Nevada, Reno  
Animus/Wilderness, Glass Eye, Brooklyn, NY
- 2006 Alternate Routes: Mapping in the Studio, Crossroads, Santa Monica
- 2005 The One, NGC 224, Brooklyn, NY
- 2004 Certain Traces: Dialogue Los Angeles/Prague 2004  
Los Angeles Municipal Art Gallery, CA and MuseumKampa, Prague, C.R.  
Suspension: Sonic Absorption Consolidated Works, Seattle, WA
- 2003 C.O.L.A. 2003, Los Angeles Municipal Art Gallery, Los Angeles, CA
- 2002 Synthetically Bred, Central Michigan University, Mt. Pleasant, MI  
Out Of True, (Audition,) University Art Museum, UC Santa Barbara, CA  
Beelden Buiten 2002: Fractals Tuin De Brabandere, Galerie CD, Tielt, Belgium  
New Works, New Spaces, (Retina) Armory Center for the Arts, Pasadena, CA
- 2001 Synapse Installation, Artificial Structures, Raid Projects, Los Angeles  
Sensate, Kellogg University Gallery, Cal Poly Pomona, Pomona, CA
- 2000 Animate Sculpture: As If Alive, N.J. Center for the Visual Arts, Summit, NJ  
Quirky, Adam Baumgold Fine Art, New York, NY
- 1999 What on Earth?!, Nevada Institute for Contemporary Art, Las Vegas, NV
- 1998-9 On the Ball, DeCordova Museum and Sculpture Park, Lincoln, MA



## GROUP EXHIBITIONS CONTINUED

- 1997 Invitational '97, Knoedler & Company, New York, NY  
Are We Touched? Huntington Beach Art Center, CA  
They Came Here First!, Center on Contemporary Art, Seattle, WA

## HONORS, AWARDS, RESIDENCIES

- 2023 Creative Grant, Community Engagement, Inc., Newport Beach, CA  
2022 Artist Grant, The Puffin Foundation, Teaneck, NJ  
2020 Individual Artist Fellowship, Pasadena Arts and Culture Commission, CA  
(also 2017, 2008, 2004)  
2019-20 Creative Strategist Artist-in-Residence, Los Angeles County Register-Recorder,  
Norwalk, CA (LA County Arts Commission)  
2017 Humanities for all Quick Grant for "Time Travel", California Humanities, CA  
2014 Residency Fellowship, The MacDowell Colony, Peterborough, NH  
2013 Investing in Artists Grant, Center for Cultural Innovation, CA  
2012 The Artech Grant, Artech, Seattle, WA  
2011 Mid-Career Artist Fellowship, California Community Foundation,, CA  
2011-12 Artist in Residence, Orange County Great Park, Irvine, CA  
2011 Artists' Resources for Completion Grant, Center for Cultural  
Innovation Los Angeles, CA  
2009-11 Hellman Visiting Artist Fellowship, Memory and Aging Center,  
Department of Neurology, University of California, San Francisco, CA  
2009 City of Los Angeles Artist-in-Residence Grant, Los Angeles, CA  
2007 Artist-in-Residence, Fundacion Valparaiso, Mojacar, Spain  
Artist-in-Residence (Carolina Healthcare Artist),  
McColl Center for Art + Innovation, Charlotte, NC  
2007, 2004 Artists' Resources for Completion Grant, The Durfee Foundation  
Santa Monica, CA  
2006 Artist-in-Residence, Headlands Center for the Arts, Sausalito, CA  
2002-3 City of Los Angeles Individual Artist Fellowship, Los Angeles,  
HARP Residency, Hallwalls Contemporary Arts Center, Buffalo, NY  
2002 Residency, Anderson Ranch Visiting Artist Program, Aspen, CO  
2001 Individual Artist Fellowship, New Jersey State Council on the Arts, NJ  
2000 Visiting Artist Residency, CSUF Grand Central Arts Center, Santa Ana, CA  
1994 Artist-in-Residence, Bemis Center for Contemporary Art, Omaha, NE  
1993-4 Artist-in-Residence Grant, Roswell Museum and Art Center, Roswell, NM



## PROFESSIONAL EXPERIENCE

- 2022 Visiting Artist (Get Out the Vote,) Columbus State University, Columbus, GA
- 2016 Lecturer, Department of Art, University of California, Los Angeles\_  
Guest Artist, Arts First, Bucknell University, Lewisburg, PA
- 2015 Spring Artist-in-Residence, University of Nevada, Las Vegas, NV
- 2011 Hixon-Lied Visiting Lecturer, Department of Art & Art History, University of  
Nebraska, Lincoln
- 2010 Visiting Artist, Columbus State University, Columbus, GA
- 2009 Visiting Artist, Roger Williams University, Bristol, RI
- 2008 Visiting Artist, Illinois State University, Normal, IL
- 2007 Visiting Artist in Residence, University of Southern Maine, Gorham, ME
- 2001-2005 Lecturer, University of California, Irvine, Irvine, CA
- 2000-2001 Acting Director Main Art Gallery, California State University, Fullerton, CA
- 1996-2000 Assistant Professor of Art, Drew University, Madison, NJ

## SELECTED EXHIBITION CATALOGUES

- Architectural Inventions*, Mat Bua and Maximillian Goldfarb, editors, London, UK: Laurence King Publishing, 2012
- Back Story: A public art project*, by Deborah Aschheim, Santa Monica: Santa Monica Cultural Affairs, 2020
- Beelden Buiten/Fractals*. Tielt, Belgium: Cultural Center Gildhof Tielt, 2002
- C.O.L.A. 2003*. Los Angeles: City of Los Angeles Cultural Affairs Department, 2003
- Deborah Aschheim: feeling-of-knowing, with Lisa Mezzacappa*. San Diego: University Art Gallery, San Diego State University, 2011
- Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years*, Orange County Great Park Gallery, Irvine, CA, 2013
- Deborah Aschheim: Neural Architecture (a smart building is a nervous building)*  
Laguna Beach, California: Laguna Art Museum, 2004
- Deborah Aschheim: Reconsider*. St. Louis, MO: Laumeier Sculpture Park, 2008
- Deborah Aschheim: Threshold*, Suyama Space, Seattle, WA, 2013
- Every (ongoing) day*, by Jody Zellen, Los Angeles, CA: Arena 1 Gallery, 2018
- Five*, University of Nevada Las Vegas, 2017
- Hiding Places: Memory in the Arts*, Sheboygan, WI: John Michael Kohler Arts Center, 2011
- Installations Inside/Out*, Pasadena, CA: Armory Center for the Arts, 2009



## CATALOGUES CONTINUED

*Justice Drawings*: Los Angeles, CA, 2023, <https://drive.google.com/file/d/1v0f8Da4D7yS-mpqAhdgsmR7Sehtc7b7l/view>

*The Lining of Forgetting: Internal and External Memory in Art*: Greensboro, NC: Weatherspoon Art Museum, 2008

*The Open Daybook*, David Earle, editor, Brooklyn, NY: Mark Batty Publisher, 2010

*What's love got to do with it*, San Francisco, CA: San Francisco Arts Commission, 2017

## SELECTED ARTICLES AND REVIEWS

- 2020            *The Argonaut*, “Deborah Aschheim draws a tapestry of LA County’s voters one sketch at a time,” by Christina Campodonico, Oct 28  
Artists4Democracy, A4D TV,  
<https://www.artists4democracy.com/deborahaschheimvideo>  
*Spectrum News 1*, Artist Helping Registrar-Recorder’s Office Get out the Vote,” by Nic Cha Chim, Feb 24, 2020  
CSUDH News, “Studio Art Program Partners with L.A. County to Encourage Student Voting,” by Paul Browning, Feb 20, 2020  
CSULA University Times, Students, L.A. County team up to boost voter turnout,” by Richard Tzul, Feb 13 2020
- 2017            *San Francisco Chronicle*, “Bus shelters bring Summer of Love’s ghosts back to life,” by Sam Whiting, March 2, p. E6, ill. San Francisco, CA
- 2015            *American Scientist*, November-December, “Tracking the eyes to study the brain,” by Indre Viskontas, ill. Research Triangle Park, NC  
*Las Vegas Weekly*, May 14-20, “Deborah Aschheim explores the tension between personal and collective memory,” by Dawn-Michelle Baude, p.47, ill. Henderson, NV  
*Las Vegas Weekly*, March 19-25, “The memory, history and myth behind Deborah Aschheim’s drawings,” by Kristen Peterson, p.47, ill. Henderson, NV
- 2014            *Getty Iris*, July 22, “Planning for Utopia” by Deborah Aschheim, ill. LA, CA
- 2013            *Huffington Post*, May 6, “Deborah Aschheim: Involuntary Memories: Marine Corps Air Station El Toro and the Nixon Years,” ill., Bill Bush, LA, CA  
*Sculpture*, March, page 20, illustrated “Itinerary – Suyama Space, Seattle: Deborah Aschheim” Hamilton, NJ



## ARTICLES CONTINUED

- 2013 *Seattle Times*, February 1, ill. "At Suyama Space, mesmerizing 'Threshold'"  
Robert Ayers, Seattle, WA
- 2012 *The Stranger*, February 6, "Ghost Buildings: Art in the fourth dimension," ill,  
Jen Graves, Seattle, WA  
*Art Ltd.*, January/February 2012, p. 23-24, ill, "Deborah Aschheim: 'feeling of  
knowing' at San Diego State University Art Gallery," Jody Zellen, Los Angeles
- 2011 *Sculpture*, November, p.17, ill "Itinerary – San Diego State University,  
University Art Gallery, San Diego: Deborah Aschheim." Hamilton, NJ
- 2010 *Juxtapoz*, p. 122, August, "Profile: Deborah Aschheim," ill., San Francisco, CA  
*Zyzyva*, p. 95, 136, 138, Winter, "Works on Paper," San Francisco, CA  
*Art Ltd.*, p.24, Nov/Dec, "Los Angeles: Deborah Aschheim 'Nostalgia for the  
Future' at Edward Cella Art + Architecture," George Melrod, Woodland Hills,  
*Artillery*, p. 62 Nov/Dec, "Deborah Aschheim, Edward Cella Art +  
Architecture," Scarlet Cheng, Los Angeles, CA  
*Artforum.com*, October," Critic's Picks: Deborah Aschheim, Edward Cella Art  
and Architecture," ill. Lyra Kilston, New York, NY
- 2006 *Sculpture*, May, p.74-5, "Nashville: Deborah Aschheim," Laura Dillon, ill.,  
Hamilton, NJ
- 2006 *Art Papers*, March-April, p.62, "Deborah Aschheim, Nashville," Wendy  
Koenig, ill. Atlanta, GA
- 2005 *Los Angeles Times*, February 19, p. E26, "Rework, rebuild, recycle," Scarlet  
Cheng, ill, Los Angeles, CA
- 2004 *Sculpture*, December, p.66-67, "Reviews: Laguna Beach, California: Deborah  
Aschheim," Collette Chattopadhyay, ill, Hamilton, NJ

## COMMISSIONS AND PUBLIC PROJECTS

- 2023- Sun Valley Shout Out, Sun Valley Los Angeles, CA (in progress)  
*Artwork for a new park in Sun Valley neighborhood, \$200,000*  
*Commissioned by City of Los Angeles Department of Cultural Affairs.*
- 2023- Robinson Park Public Art Project, Pasadena, CA (in progress)  
*Community engagement-based artwork for Northwest Pasadena, \$200,000*  
*Commissioned by Pasadena Arts and Cultural Affairs Division*
- 2023 25 Portraits, UPMC Mercy Pavilion, Pittsburgh, PA \$30,000  
*25 framed watercolors of disability community installed in patient corridors*



## COMMISSIONED PROJECTS CONTINUED

- 2022      Art Time Out, [www.arttimeout.org](http://www.arttimeout.org), Art/wellness drawing workshops for LA County Department of Mental Health WeRise:2022  
\$14,750
- 2022      Friends and Neighbors (one year temporary mural), Public Safety Building, City of Palo Alto, CA, 360' long mural of community portraits  
\$4000
- 2021      Say Their Names LA Spring 2021 Zines, artist project for *We Rise 2021*, Created in collaboration with Say Their Names LA for Los Angeles County Department of Mental Health, \$4250
- 2020      365 Days of Voters, social media project for *Art Happens Anywhere*, Commissioned by City of Glendale, CA  
\$5000
- 2020      Back story, Fire Station Number 1, Santa Monica, CA  
*Art Glass incorporated into interior glazing of new fire station, City of Santa Monica Cultural Affairs*  
\$200,000
- 2019-      Raleigh Stories, Raleigh, North Carolina (in progress)  
*Multi-year community engagement project featuring @raleighstories (Instagram) and temporary installations at various City sites*  
\$150,000
- 2018      Pasadena Time Travel, Posters for Pasadena Transit, Pasadena, CA  
*Posters installed on buses and shelters, funded by Pasadena Arts and Culture Commission and California Humanities*  
\$6500
- 2018      Story Wall, Rancho Los Amigos National Rehabilitation Center, Downey, CA  
*85' long x 8' tall Art Glass and video wall installation for Outpatient Building Concourse. Commissioned by LA County Civic Arts Commission*  
\$143,000
- 2018      LAPD Yearbook, Los Angeles Police Academy, CA  
*78' outdoor wall of drawings for LAPD training facilities. Commissioned by City of Los Angeles Department of Cultural Affairs.*  
\$120,00
- 2017      The Zeitgeist, Art on Market Street, San Francisco, CA  
*Printed, exhibited in bus shelters, San Francisco Arts Commission \$10,000*



## COMMISSIONS CONTINUED

- 2014        A.W. Clausen Memorial and Clinic & Research installations, Sandler  
Neurosciences Center, University of California, San Francisco, CA  
*Wall installations commissioned by UCSF Memory and Aging, \$32,000*
- 2012        Periscope, Amazon.com, South Lake Union, Seattle, WA  
*Video and light installation commissioned by Vulcan, Inc. \$150,000*
- 2010        Taxonomy, Pocket-Greenhaven Library, Sacramento, CA  
*Exterior light installation, Sacramento Metropolitan Arts Commission.  
\$80,000*
- 2007        Nerve Center, LAPD Valley Communications Dispatch Center, West Hills, CA  
*Fiber optic wall installation, City of Los Angeles Cultural Affairs.  
\$50,000*

## EDUCATION

- 1990        University of Washington, Seattle, WA, MFA, Ceramic Sculpture
- 1986        Brown University, Providence, RI, BA, Honors Anthropology, Studio Art



# DEBORAH ASCHHEIM EXPLORES THE TENSION BETWEEN PERSONAL AND COLLECTIVE MEMORY



Dawn-Michelle Baude

Wed, May 13, 2015 (9 p.m.)



**Kennedy Obsession** Through June 6; Monday-Friday, 9 a.m.-5 p.m.; Saturday, noon-5 p.m. UNLV's Marjorie Barrick Museum, 702-895-3381.

"Memory" is a tough sell in a city that constantly reinvents itself and obliterates its former identity. Yet it's the subject of the peculiar and haunting *Kennedy Obsession* show at the Marjorie Barrick Museum. New media artist (and current UNLV artist-in-residence) Deborah Aschheim—known for her elegant installations exploring the science/art divide—has turned her attention to the game-changing era of JFK's presidency. Although the exhibition has a finished feel, *Kennedy Obsession* is a work-in-progress glimpse of Aschheim's larger project exploring tensions between personal and collective memories.

Hyperrealism emanates from the suite of 13 medium-format drawings. Sourced from photographic archives at the John F. Kennedy Presidential Library, the black-and-white images seem to be accurate copies from a day in the life of the president.

Uh ... no. Aschheim deforms the originals throughout. First, she blows up the photographs. Then she traces them onto Dura-Lar, a translucent medium that blurs everything that's not high-contrast. When a particular face falls in shadow—a youngster, say, from a group of Canadian Girl Guides propping up their Chucky-esque doll on the White House lawn—Aschheim uses related photographs and/or films to fill in the obscured part of the original image. When that falls short, she uses imagination.

And this is where it gets interesting: In the process of "copying" images—the crowd awaiting JFK's Dallas motorcade; the adoring female coterie in Costa Rica—Aschheim reinvents them. It is almost as if Aschheim is depicting that old saw from neuroscience—"every act of retrieval is an act of encoding"—which is science-speak for the fact that every time we recall a memory, we change it. Aschheim's images are so insistently crisp that they're suspect, in the way that dementia sufferers insist they know something they don't.



The strangeness is in the marks themselves. In "November 21, 1963 (San Antonio)," for example, Aschheim outlines, but does not fully trace, Jackie Kennedy; parts of the drawing mimic photorealism, other parts are expressionistic, hovering on the verge of disappearing or coming into view. Upon closer inspection, a minute strategy of erasure emerges: Once the figure is modeled on Dura-Lar, Aschheim goes back in and removes bits. The omissions suggest top-shelf skills in draftsmanship as much as they do the dilemma of filling in or losing memories.

In *Kennedy Obsession*, Aschheim deliberately portrays events seared into witnesses' memories—I saw JFK!—that were humdrum public duties for the Cold War president who narrowly averted nuclear warfare and produced civil rights legislation. Although JFK was the first president to consciously engineer his public image, he is absent in most of Aschheim's works. Yet his presence is felt in the gaps or just outside the frame, looming large and imperfectly encoded in the collective memory of history.



# The Power of the Pen

By The Argonaut  
Oct 28, 2020

## Deborah Aschheim draws a tapestry of LA County’s voters one sketch and story at a time

By Christina Campodonico



Portraits of LA voters by artist Deborah Aschheim help document this strange year and encourage people to vote

By The Argonaut

Whether you’re a true blue Democrat, a stalwart Republican, or somewhere in between, we all have our reasons for voting.

Pasadena artist Deborah Aschheim’s 365 Days of Voters, a non-partisan “visual diary” on Instagram, showcases a cross section of LA County voters, hailing from the coastal shores of Santa Monica all the way to the San Gabriel Valley and beyond.

The project began during Aschheim’s artist and creative strategist residency with the LA

County Registrar-Recorder/County Clerk in partnership with the LA County Department of Arts and Culture. She was tasked with finding creative ways to connect with voters from typically underrepresented groups and doing live events on college campuses to get out the vote. At these events, she’d set up a booth with a sign that would encourage people to come up and talk to her.

“I thought of this project, initially, just as an icebreaker,” she says. “I would always have a sign that said, ‘Be Today’s Voter.’ And people would say, ‘What does that mean?’ And I’d say, ‘You know, I’ll photograph you and you can tell me your reason for voting. And I’ll draw you. And then we’ll post it on the Registrar-Recorder social media.”

5/30/23, 8:39 AM

The Power of the Pen | Arts-events | argonautnews.com

But when COVID hit, doing live events became impossible and her contract essentially “got derailed by the pandemic.” So with the blessing of the Registrar-Recorder and the LA County Department of Arts and Culture, Aschheim took her project entirely online and began posting pen portraits of voters she’d drawn from photos submitted to her with short statements to her Instagram account.

While Aschheim lost some of the personal aspects of in-person interactions, this new platform actually helped her connect with younger voters and millennials, who are also underrepresented voting groups.

“The idea was if I could get everybody that I could reach out to, to participate, then they would repost them [the drawings], and then they would be influencers of their social circle,” says Aschheim. “People would see that they’re voting, that might get them to vote, that might also get people to participate in my project, and then the project would keep spreading and spreading.”

In the series, voters open up about their reasons for voting. (Aschheim works with participants to make sure their statements are non-partisan and aren’t backing any one person or ballot initiative.)

“I want to leave a permanent record of my choice. I want to change the world,” shares Jan from Santa Monica.

“I vote to protect marriage equality, protect women’s bodies and rights, protect my sick relatives and end gun violence,” writes Andrew from Venice.

“Years from now my sons will ask me if I voted during this crucial year, and I will proudly tell them, ‘Yes, I voted for you!’” says Ruben from West LA.

“I care,” simply states Flea from the Red Hot Chili Peppers, holding up a “Register to Vote Now” sign in his portrait. Aschheim serendipitously met him at a food bank in Compton, and she appreciates the little sparkle of star power he’s added as the project’s “only legit celebrity.”

Aschheim says that as 365 Days has evolved the stories behind people’s reasons for voting have become more revealing, and she finds that inspiring. People have shared their statuses as homeless or formerly incarcerated with her as well as their doubts about whether their vote even matters.

5/30/23, 8:39 AM

The Power of the Pen | Arts-events | argonautnews.com

“I’ve just been so impressed with the strength of people who are willing to be vulnerable, who are willing to admit that they have doubts, but that they’re still going to have hope, and that they’re still going to try and that are willing to even risk revealing things about themselves, hoping that that’s going to reach somebody else, and make them want to participate like that,” she says.

Another unexpected outcome of the project is the sense of community that it has created for Aschheim and her followers during this isolating time and how it has reached beyond Los Angeles County’s borders.

“I’m trying to get people to influence their friends to vote, but it’s also like a way to try to still stay connected,” says Aschheim. “There’s little clusters of people in like, Minneapolis, St. Paul, or in Austin, or a whole bunch from Ohio who just joined up.”

Aschheim is unsure how her sketches will read after Election Day, but she knows that they will certainly be a “snapshot” of this strange moment we’re living in now — pro-voting T-shirts not only pervade her images but also face masks and face shields, clear signifiers of the 2020 coronavirus pandemic.

“There’s this way that it’s going to be a snapshot of not just who wins in November, but everything that’s so weird [right now],” she says. “I don’t know what’s going to happen honestly, at all. ... All I know is that whatever happens in November, there’s still going to be a lot of work to be done.”

But right now, her main focus is voter turnout. By Election Day, she’ll have drawn 700 voter portraits, which she hopes to exhibit in a gallery show in the county one day, and intends to draw and post as many submissions as she can by Nov. 3.

“To me, turnout,” she says, “is the one concrete, unassailable, non-partisan, democratic thing, that will definitely make things better and more fair.”

Her powerful portraits make that point even more poignant.



# CITY OF LOS ANGELES

CALIFORNIA



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DANIEL TARICA  
GENERAL MANAGER

February 28, 2023

Department of Recreation and Parks  
Planning, Maintenance and Construction

To Whom It May Concern,

The City of Los Angeles requires artwork commissioned through the Public Works Improvements Arts Program (PWIAP) to last a minimum of 25 years pursuant to Section 8 A. of contract with the City of Los Angeles. As long as proper maintenance is performed on the artwork it should at least 25 years.

The City is responsible for the long-term care and maintenance of public artwork created through its Program, including anti-graffiti protection. Artwork will be coated with a two-part water based urethane anti-graffiti coating.

DCA maintains all artworks and our standard artist contract template for design/fabrication/installation specifies that.

Best regards,

Martica Stork  
Program Manager, Public Percent for Art  
City of Los Angeles  
Department of Cultural Affairs [DCA] Public Art Division





1. Rendering of preliminary design of in Cor-Ten frame. The artwork consists of eight double sided Cor-Ten “signposts” that line the 56’ long Allegheny Park Walk of Fame. Each frame supports two full color porcelain enamel on steel panels, (one on each side), featuring my paintings representing women who make a contribution to Sun Valley (16 portraits in all).



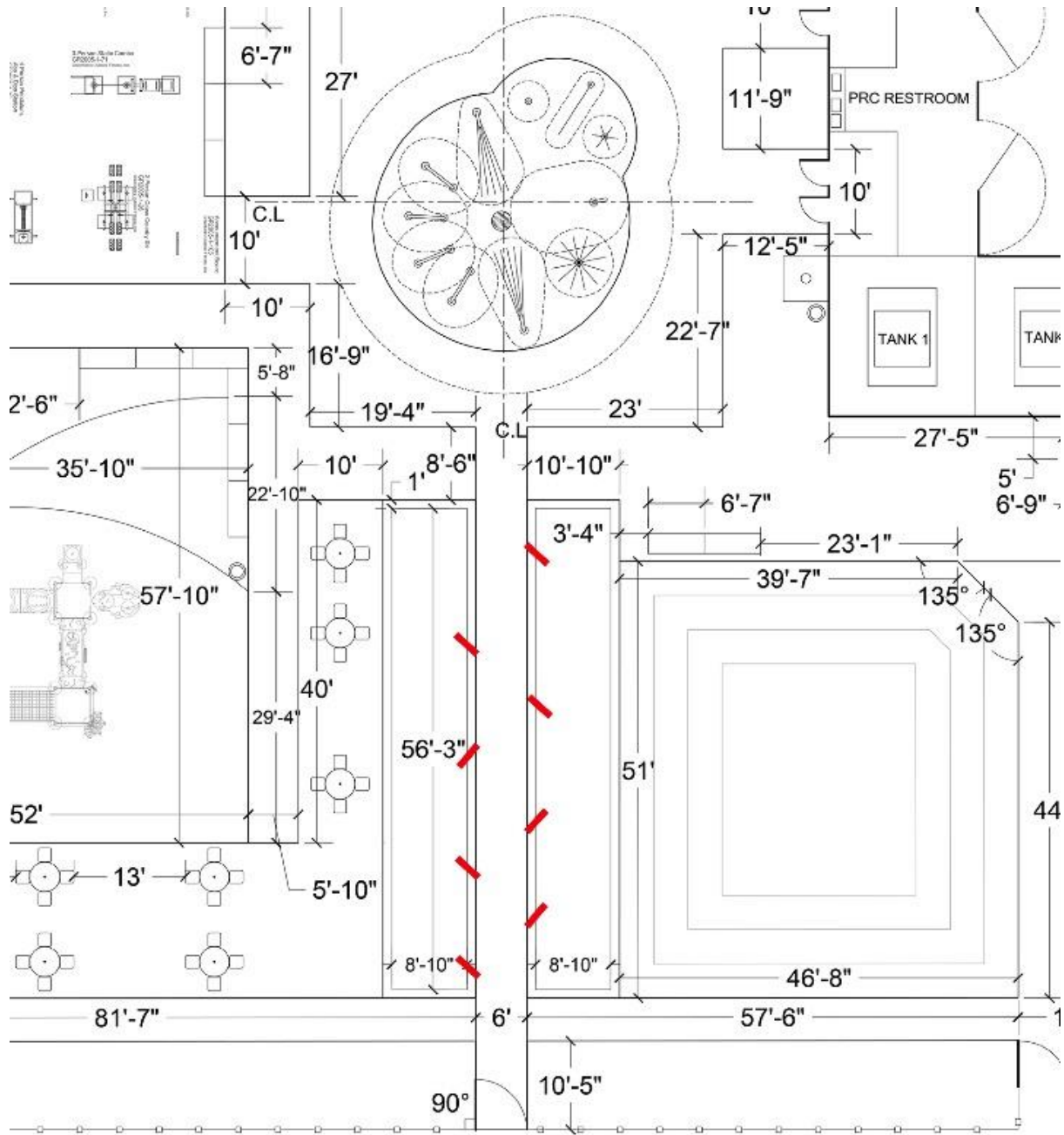


2. Walk of Fame plan with preliminary locations of "signposts" (RED)



3. Walk of Fame plan with preliminary locations of eight two-sided 3' wide signposts





## ALLEGHENY STREET

4. Each of the 16 panels has artwork and text and a QR code (or similar, can be updated as technologies evolve) that takes visitors to the online project.





Soccoro Gonzales  
"Grandma Coco"  
Library Volunteer



3/16" weep holes

71.

2.50

B





Two sign versions with sample text and QR codes



1. Rendering of preliminary design of in Cor-Ten frame. The artwork consists of eight double sided Cor-Ten “signposts” that line the 56’ long Allegheny Park Walk of Fame. Each frame supports two full color porcelain enamel on steel panels, (one on each side), featuring my paintings representing women who make a contribution to Sun Valley (16 portraits in all).



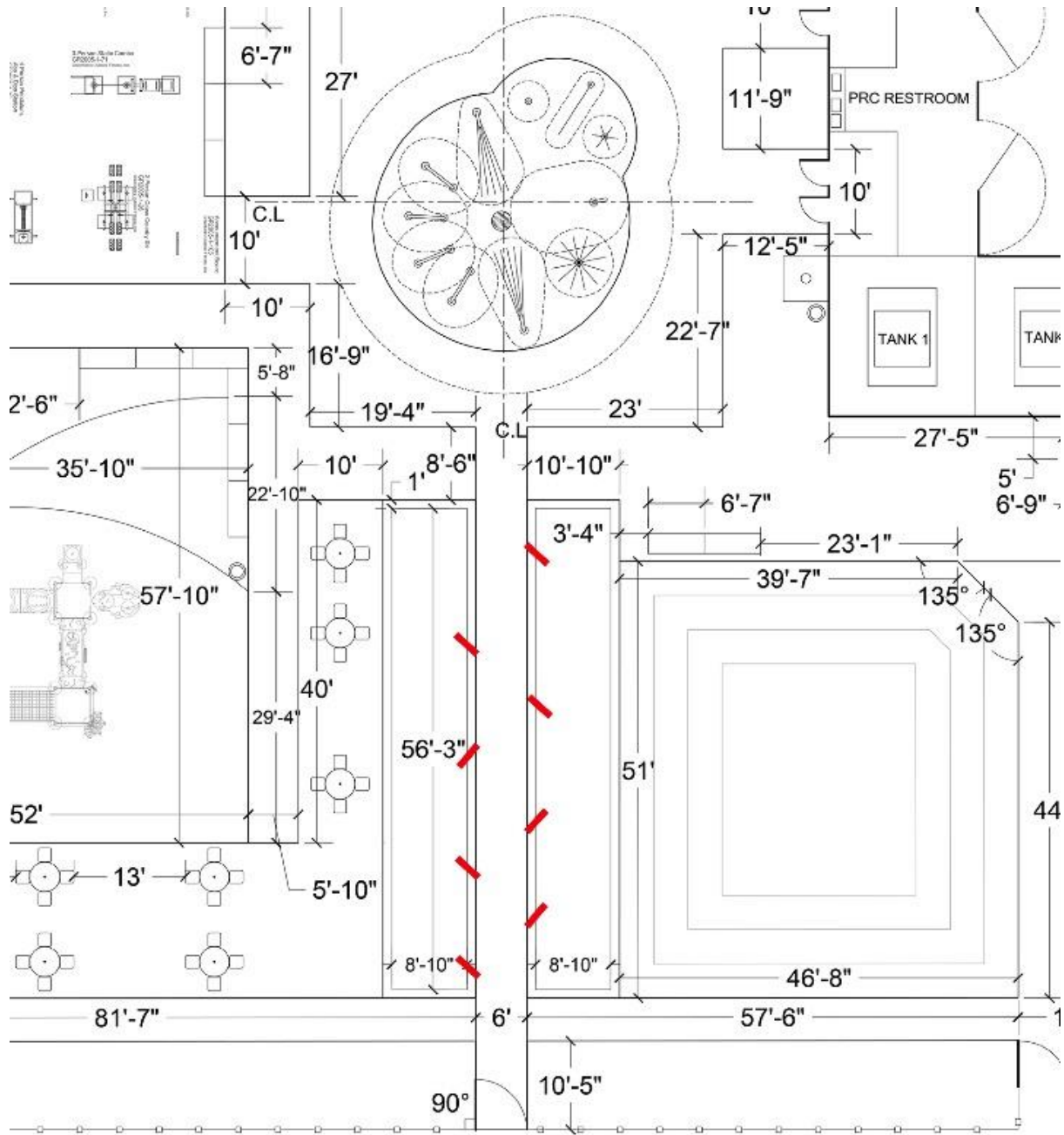


2. Walk of Fame plan with preliminary locations of "signposts" (RED)



3. Walk of Fame plan with preliminary locations of eight two-sided 3' wide signposts






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## ALLEGHENY STREET

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4. Each of the 16 panels has artwork and text and a QR code (or similar, can be updated as technologies evolve) that takes visitors to the online project.









Two sign versions with sample text and QR codes









ALLIANCE MILY AND DEBBIE VALERA MIDDLE ACADEMY

11941

ALLIANCE MIDDLE AND HIGH SCHOOL

NOW ENROLLING  
GRADES 6-12

EXIT ONLY











11973

11973

SPEED  
LIMIT  
5  
MPH





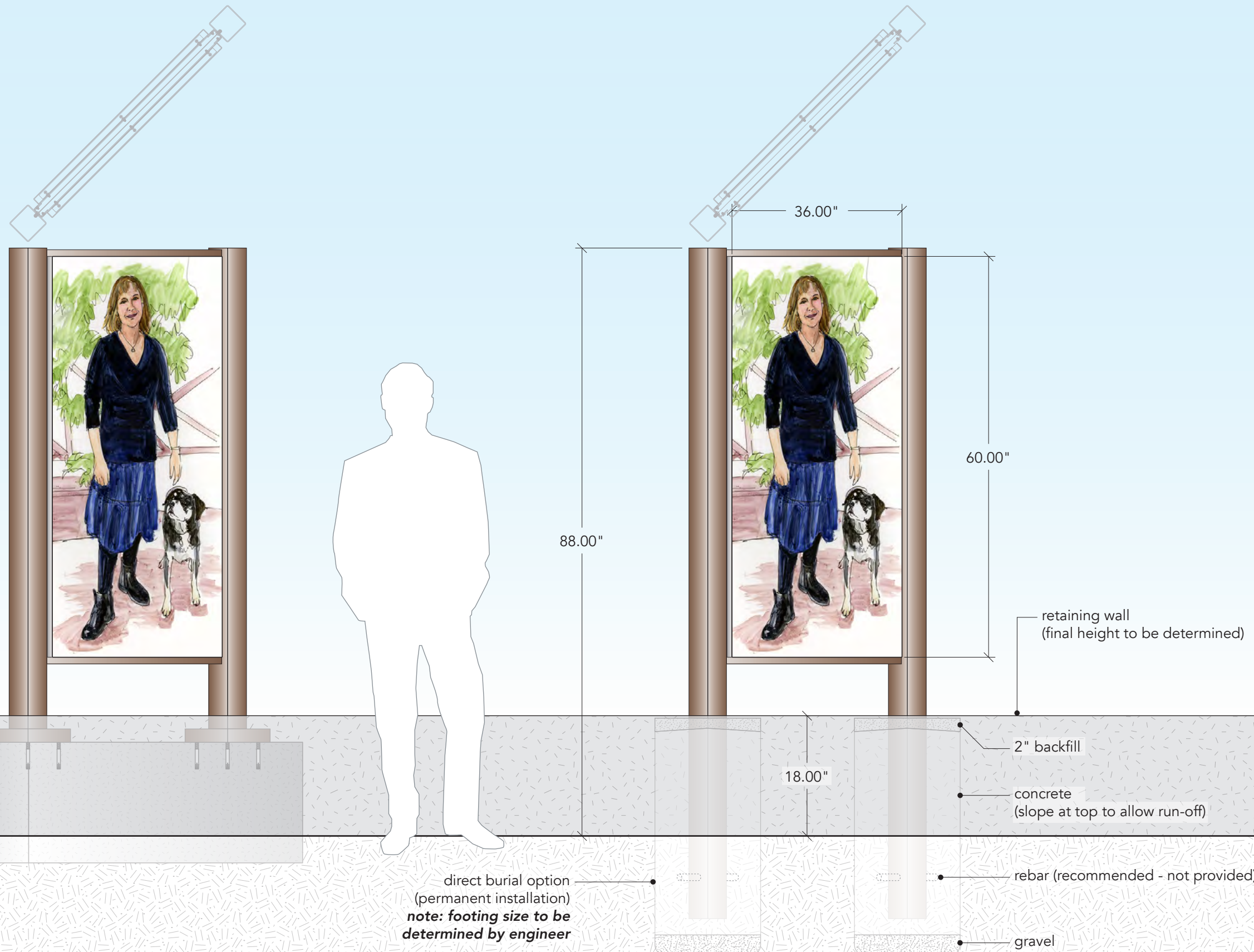
Conceptual rendering of “signposts” in the planter bed  
(not to scale)





Conceptual rendering of Sun Valley Shout Out  
(not to scale)





**ELEVATION VIEW**

scale: 3/4" = 1'

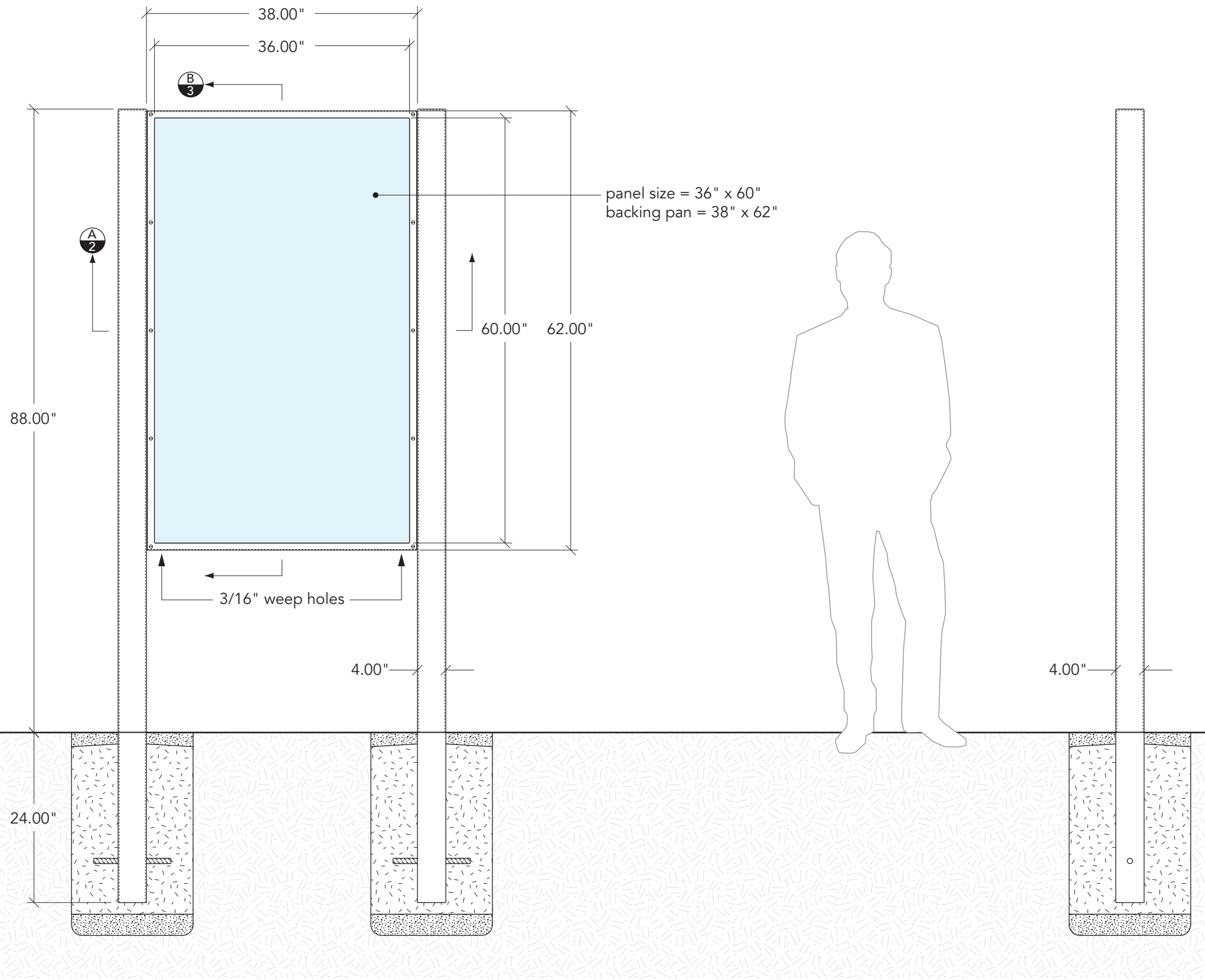
**ELEVATION VIEW**

scale: 3/4" = 1'

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project	description	drawn by	project manager	date	item	quantity	scale	revision	page no.			
13183 Allegheny Park	36" x 72" NPS Upright Exhibit Base double-sided (model 3648 NPS DUPR-AL-DS-SM) aluminum construction exterior grade powder coat finish color: Cardinal T241-BK59 Black Fine Texture Semi-Gloss	SV	Steve Vandyk	03/07/23	A	6, 7 or 8 (six, seven or eight)	as shown		1 of 4	<input type="radio"/> Preliminary Design <input checked="" type="radio"/> Design Development <input type="radio"/> Final Design		4 Maxwell Ct. Santa Rosa, CA 95401 T 707 573 6868 F 707 573 6888 kvoindustries.com






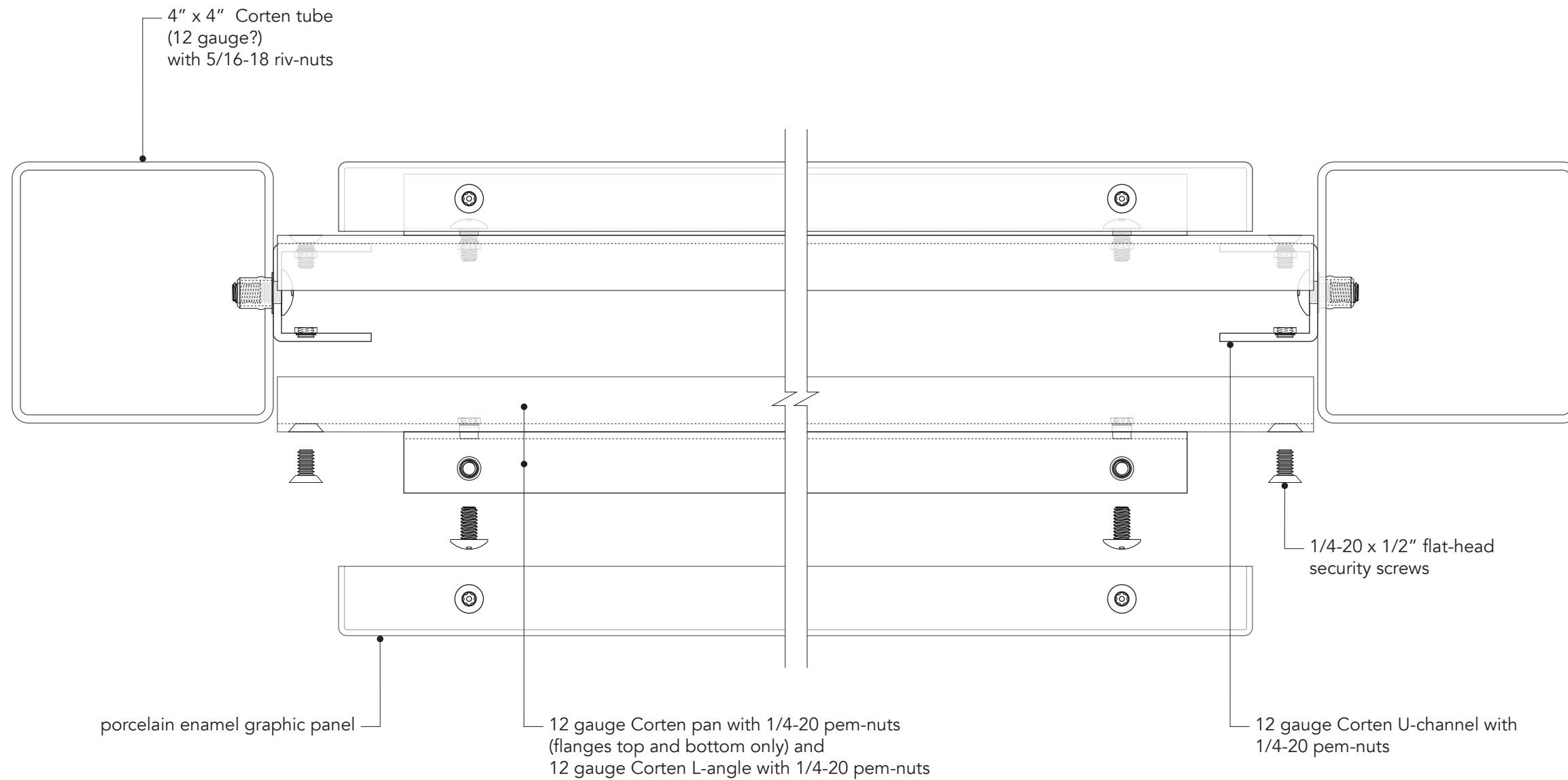
**ELEVATION VIEW**  
scale: 3/4" = 1'

**SIDE VIEW**  
scale: 3/4" = 1'

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project	description	drawn by	project manager	date	item	quantity	scale	revision	page no.			
13183 Allegheny Park	Corten steel Sign bases sandblasted finish (KVO to rust and wax)	SV	Steve Vandyk	03/16/23	A	6, 7 or 8 (six, seven or eight)	as shown		1 of 3	<input type="radio"/> Preliminary Design <input checked="" type="radio"/> Design Development <input type="radio"/> Final Design		4 Maxwell Ct. Santa Rosa, CA 95401 <b>T</b> 707 573 6868 <b>F</b> 707 573 6888 kvoindustries.com





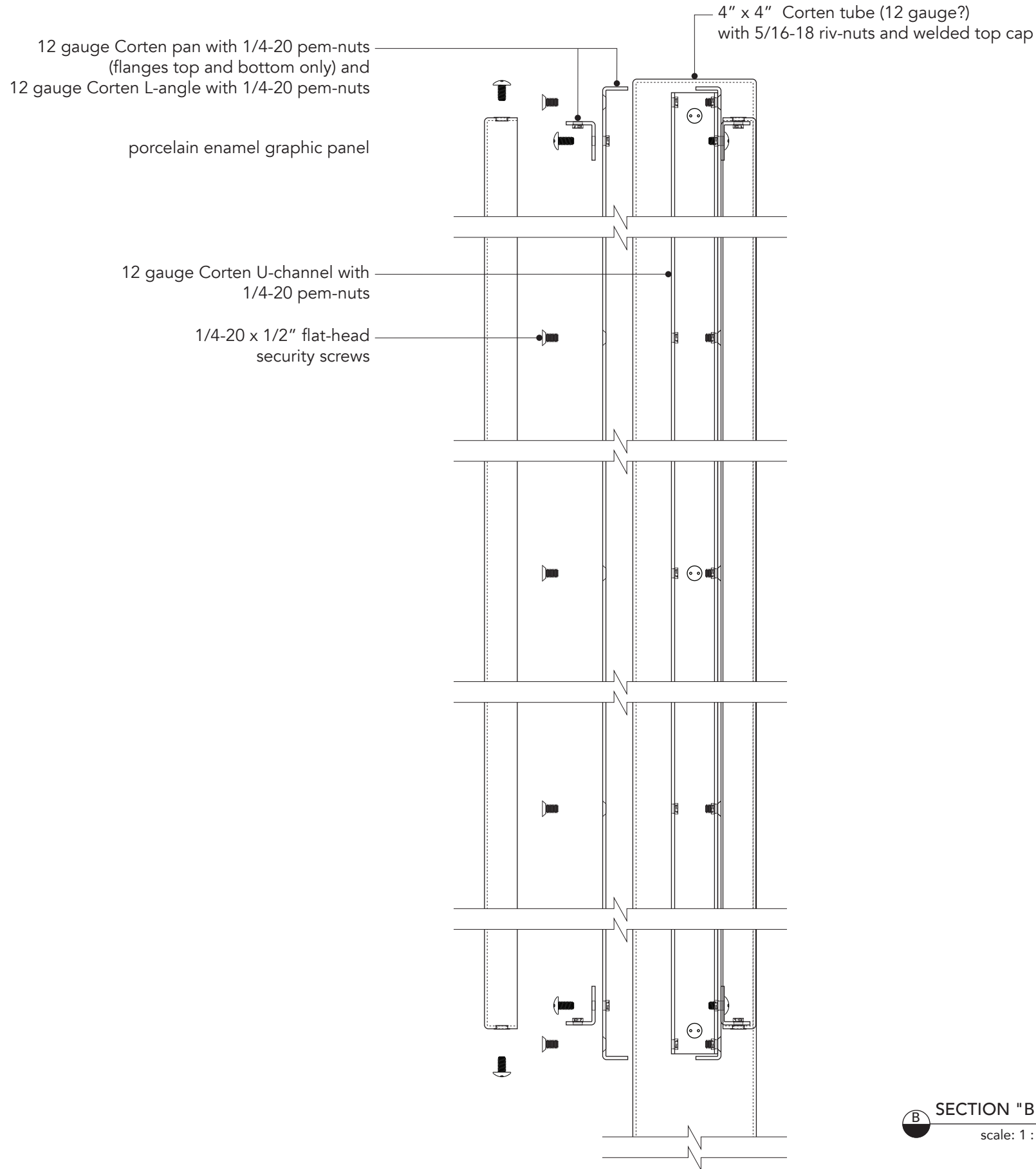
**SECTION "A" VIEW**  
scale: 1 : 2

**SECTION "A" VIEW**  
scale: 1 : 2

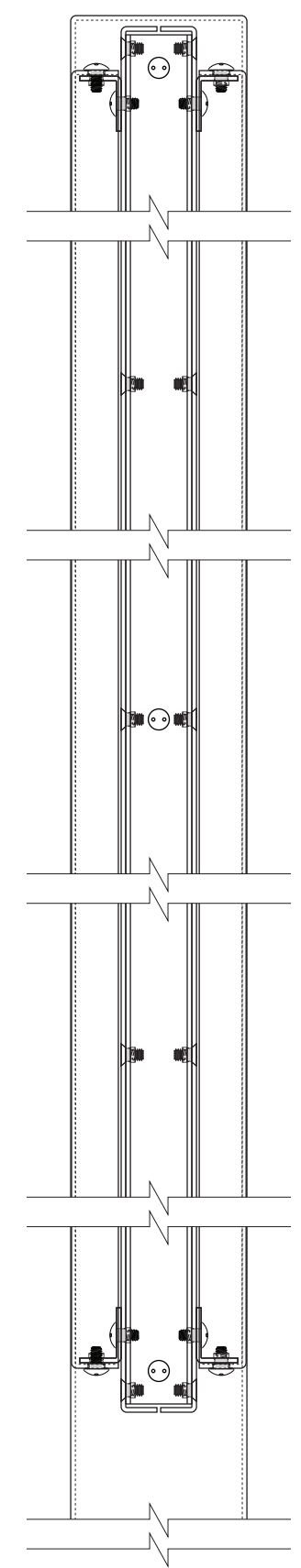
©2023 All ideas, arrangements, and plans indicated or represented by the above drawings are the property of KVO Industries and were created, evolved and developed for use on and in connection with the above specified project. No part of the above drawing, design, arrangements or ideas thereon shall be duplicated or used for any purpose whatsoever without the express written permission of KVO Industries.

project	description	drawn by	project manager	date	item	quantity	scale	revision	page no.			
13183 Allegheny Park	sections "A" detail	SV	Steve Vandyk	03/16/23	A	6, 7 or 8 (six, seven or eight)	as shown		2 of 3	<input type="radio"/> Preliminary Design <input checked="" type="radio"/> Design Development <input type="radio"/> Final Design	<b>KVO</b> INDUSTRIES, INC.	4 Maxwell Ct. Santa Rosa, CA 95401 <b>T</b> 707 573 6868 <b>F</b> 707 573 6888 <a href="http://kvoindustries.com">kvoindustries.com</a>





**B** SECTION "B" VIEW  
scale: 1 : 2



©2023 All ideas, arrangements, and plans indicated or represented by the above drawings are the property of KVO Industries and were created, evolved and developed for use on and in connection with the above specified project. No part of the above drawing, design, arrangements or ideas thereon shall be duplicated or used for any purpose whatsoever without the express written permission of KVO Industries.

project	description	drawn by	project manager	date	item	quantity	scale	revision	page no.			
13183 Allegheny Park	sections "B" detail	SV	Steve Vandyk	03/16/23	A	6, 7 or 8 (six, seven or eight)	as shown		3 of 3	<input type="radio"/> Preliminary Design <input checked="" type="radio"/> Design Development <input type="radio"/> Final Design	<b>KVO</b> INDUSTRIES, INC.	4 Maxwell Ct. Santa Rosa, CA 95401 <b>T</b> 707 573 6868 <b>F</b> 707 573 6888 kvoindustries.com



1. Rendering of preliminary design of in Cor-Ten frame. The artwork consists of eight double sided Cor-Ten “signposts” that line the 56’ long Allegheny Park Walk of Fame. Each frame supports two full color porcelain enamel on steel panels, (one on each side), featuring my paintings representing women who make a contribution to Sun Valley (16 portraits in all).



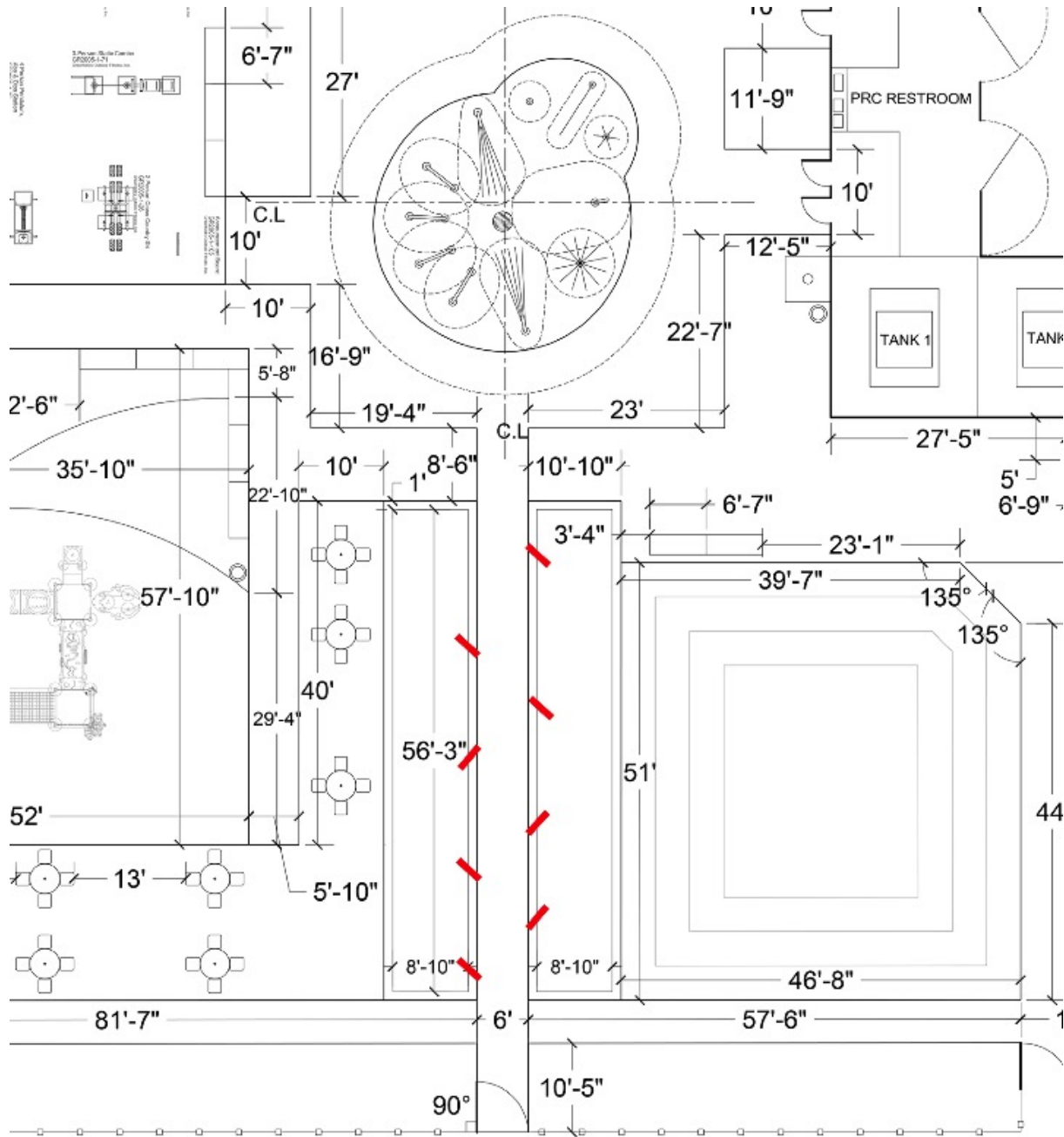


2. Walk of Fame plan with preliminary locations of "signposts" (RED)



3. Walk of Fame plan with preliminary locations of eight two-sided 3' wide signposts





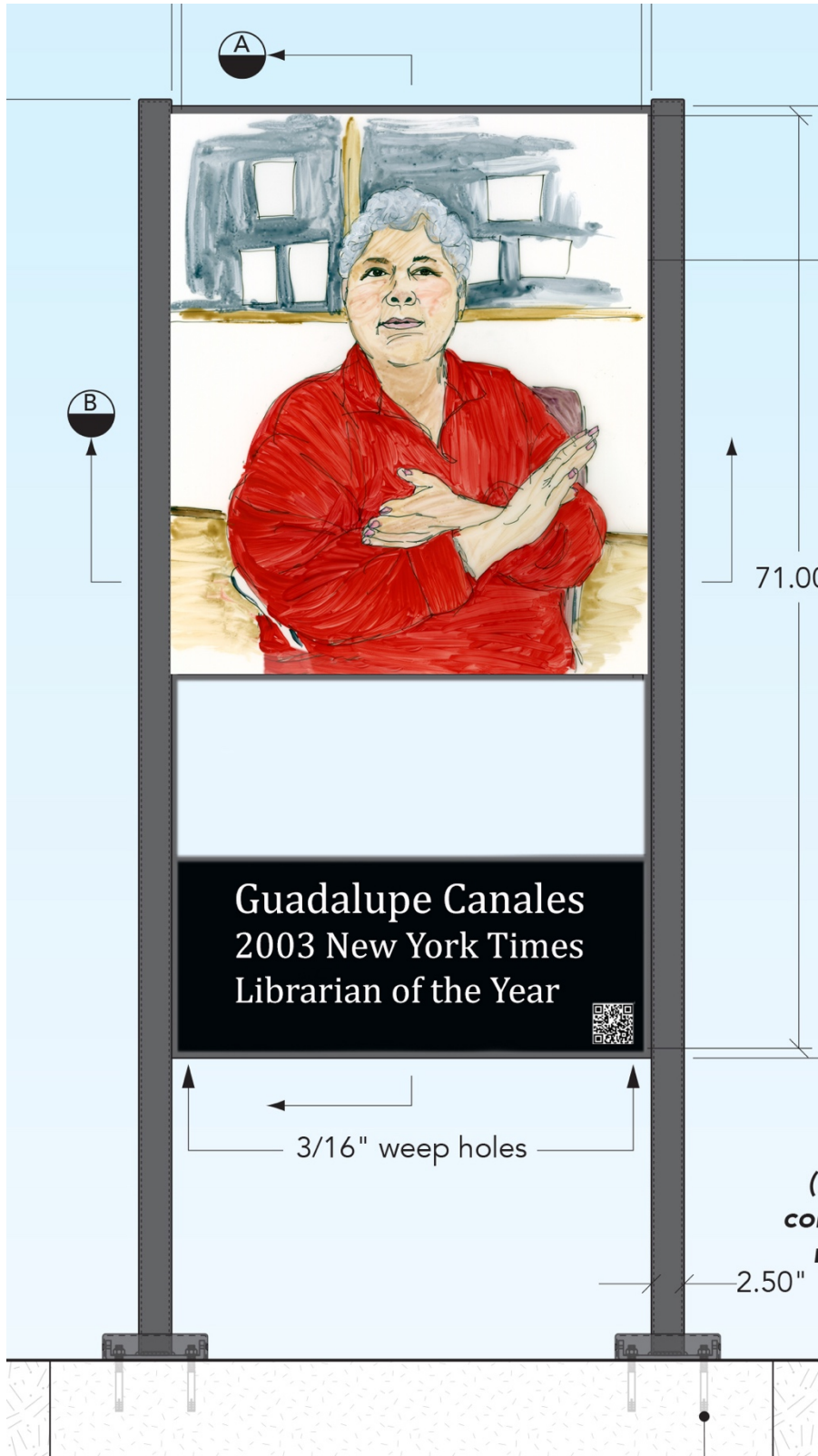
## ALLEGHENY STREET

4. Each of the 16 panels has artwork and text and a QR code (or similar, can be updated as technologies evolve) that takes visitors to the online project.



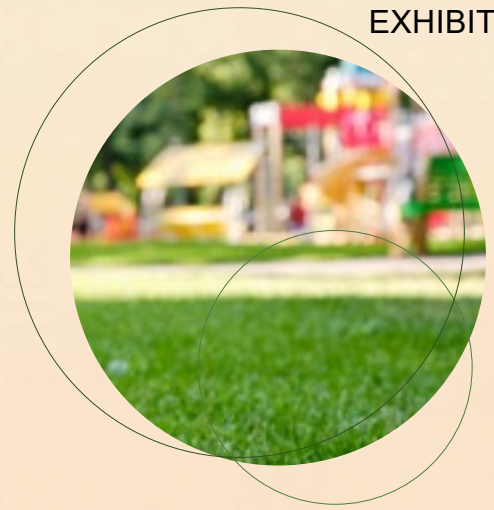






Two sign versions with sample text and QR codes





Open to artists and artist teams in the County of Los Angeles

# REQUEST FOR QUALIFICATIONS (RFQ) FOR A PUBLIC ART OPPORTUNITY IN A NEW PARK IN COUNCIL DISTRICT 6

**DEADLINE:** OCTOBER 14, 2022



# REQUEST FOR QUALIFICATIONS (RFQ) FOR A NEW PUBLIC ART OPPORTUNITY IN COUNCIL DISTRICT 6

## BACKGROUND

The Department of Cultural Affairs (DCA) is inviting artists and artist teams to submit their qualifications to be considered for one or more permanent art commissions at a new park in Sun Valley, located at 11957 Allegheny St., Los Angeles, CA 91352, in the City's 6th Council District, Councilmember President Nury Martinez.

The new family-friendly park will include splash pads, playgrounds, fitness equipment, drinking fountains, restrooms, walking path, picnic areas, and shade trees.

There are two public art opportunities at the park. The first opportunity is to create a public artwork that honors and acknowledges the successful efforts of local women who have led the way for changes and improvements within the community. The second opportunity is to create an artistically designed decorative gate to signify a welcoming entrance to the new Allegheny Park. Both artworks should reflect the identity of the community.

This public art opportunity is administered by DCA, in compliance with the City's Public Percent for Art Program. Funding for the project is through a Proposition 68 grant.

## DESCRIPTION OF THE OPPORTUNITY

The Department of Cultural Affairs is using a bifurcated process for this public art commissioning process. To create an opportunity for studio artists who have an interest in working in the public realm, DCA will assemble a team of Project Mentors to provide technical assistance to the artists selected to develop a proposal for the project, should they desire it. The Project Mentors can also be available to the artists awarded the commission to assist them during the design development, fabrication, and installation phases of the project. A virtual workshop or one-on-one sessions with a Project Mentor will be available to help the selected artists develop the necessary technical and project management skills needed to successfully complete the public art projects, as needed.

## CRITERIA

Local artists, with little or no public art experience, who are interested in entering the public art field are encouraged to apply. Artists working in any media may apply individually or as an artist team.

### **Studio artists with no public art experience should demonstrate:**

- An interest in learning about and working in the public art realm.
- An interest in or prior experience working on community-centered projects.
- Artistic merit and conceptual strength.
- Respect and acknowledgment of the social and/or historical context of the local community.



# REQUEST FOR QUALIFICATIONS (RFQ) FOR A NEW PUBLIC ART OPPORTUNITY IN COUNCIL DISTRICT 6

## CRITERIA, CONTINUED

### Artists with prior public art experience should demonstrate:

- Innovative approaches to materials, methodologies, and public engagement.
- Professional and technical capacity to plan, coordinate, and execute a public artwork in collaboration with DCA staff, City representatives, contractors, and the public.
- Ability to respond to the built environment.

## SELECTION PROCESS

The artist selection panel may be composed of, but not limited to, up to three (3) independent arts professionals, a Recreation and Parks representative, a project engineer/architect, and a local community representative. Upon review of all submissions, the panel will select up to five (5) artists/teams as finalists to develop a proposal.

The Project Mentors will be available during the proposal development phase to assist the artists, if they require it. The artists will need to be available to present their proposal at a community meeting to receive feedback. Following the community meeting, the five finalists will be invited to present their proposals virtually to the artist selection panel and based upon the proposal reviews and interviews, the artist selection panel will award up to two artists and/or artist teams to receive a commission.

The commissioned artists will need to be available to present their final proposal to the community and appropriate City agencies for review and approvals. The commissioned artworks will also be required to comply with all applicable City codes, such as those dealing with safety, accessibility, and seismic concerns. The Project Mentor will be available to provide assistance should the selected artists need it.

## ELIGIBILITY

This RFQ is open to professional artists and artist teams residing in the County of Los Angeles. Artists working in any media may apply, individually or as an artist team; artist teams may not change over the duration of the project.

Artists residing in the neighborhood of Sun Valley are strongly encouraged to apply. Employees of the City of Los Angeles are ineligible to apply.

Applicants are encouraged to register on the Regional Alliance Marketplace for Procurement also known as RAMP. If you have previously received commissions, grants, or contracts from the City of Los Angeles, then you have already registered on RAMP [previously BAVN]. If you are a new applicant, go to [rampla.org](http://rampla.org) to register to bid for a City of Los Angeles business commission, grant, or contract.

Technical support for RAMP may be requested by emailing [supportrampla@lacity.org](mailto:supportrampla@lacity.org). Sometime thereafter you may receive requests from RAMP to verify your location, the percentage of your workforce that lives in the City of Los Angeles, your status as a minority owned/operated business, and your status as a woman owned/operated business. We encourage you to respond accurately so that individual artists are understood as a significant contributor to equity in our city.



# REQUEST FOR QUALIFICATIONS (RFQ) FOR A NEW PUBLIC ART OPPORTUNITY IN COUNCIL DISTRICT 6

## BUDGET

The maximum budget available for both public art projects at the new park is \$200,000. The specific budget for each art project will be announced at the proposal development phase. Project budgets must cover all costs associated with the design, fabrication, and installation of the public artwork including engineering and city permits as required, as well as any public programming associated with the artwork. Allegheny Park is funded by the Proposition 68 Statewide Park Development and Community Revitalization Program.

## DEADLINE

Applications must be submitted by **OCTOBER 14, 2022**. Late submissions are not accepted and incomplete applications will not be reviewed.

## HOW TO APPLY

All applications must be submitted electronically via SlideRoom by visiting [culturela.slideroom.com](http://culturela.slideroom.com). Incomplete and late applications will be deemed ineligible and not be considered. Deadline to apply is **SEPTEMBER 30, 2022** at 11:59 p.m.

**A complete application must include:**

1. **CONTACT INFORMATION:** Including full name, business name (if applicable), mailing address, telephone, and email. Teams must identify one artist to be DCA's primary contact for the team, as well as contact information for each artist on the team
2. **STATEMENT OF INTEREST**(PDF or DOC format only, 1 page max): in creating a public art project for the new park.
3. **CURRICULUM VITAE** (PDF or DOC format only, 4 pages max): Please submit a CV for each staff person on the primary team.
4. **ARTWORKS OR PAST PROJECTS / MEDIA FILES** [max ten (10) files]: JPG format only, 72 DPI min, 5 MB max per file]; Submit images of completed artwork; teams are encouraged to include projects created by the team. Each of the image files must include the title of the image, year, size, materials, and brief description. For any commissioned project(s), also include the client, budget, and location.

\*Additional material included that is not requested by DCA will not be reviewed.

Applicants should not include any specific proposal(s) at this time. Any such elements will be redacted from the application prior to review by the selection committee (refer to the "Selection Process" section), or the application may be deemed disqualified and not be reviewed.





# REQUEST FOR QUALIFICATIONS (RFQ) FOR A NEW PUBLIC ART OPPORTUNITY IN COUNCIL DISTRICT 6

## RIGHTS + RESPONSIBILITIES

The Department of Cultural Affairs reserves the right to decline all applications to this RFQ, and/or cancel this RFQ, or any roster of pre-qualified artists, at any time. This RFQ is subject to the City's Campaign Finance, Contractor Responsibility, Equal Benefits, Equal Opportunity, Living Wage, Minority/Women Business Enterprise and Slavery Disclosure Ordinances, Border Wall Disclosure Ordinances, as well as any other ordinances in effect in the City of Los Angeles.

## ABOUT DCA

As a leading, progressive arts and cultural agency, DCA empowers Los Angeles' vibrant communities by supporting and providing access to quality visual, literary, musical, performing, and educational arts programming; managing vital cultural centers; preserving historic sites; creating public art; and funding services provided by arts organizations and individual artists.

## QUESTIONS?

For **technical guidance** through the online SlideRoom platform, visit [SlideRoom's support page](#).

For questions about **application guidelines**, please contact Martica Stork, Arts Manager, at [martica.stork@lacity.org](mailto:martica.stork@lacity.org).

This RFQ is available online at [culturela.org](http://culturela.org).





**PERSONAL SERVICES AGREEMENT BETWEEN THE CITY OF LOS ANGELES AND  
DEBORAH G ASCHHEIM**

THIS AGREEMENT is entered into by and between the CITY OF LOS ANGELES, a municipal corporation (hereinafter “CITY”), through its DEPARTMENT OF CULTURAL AFFAIRS (hereinafter “DEPARTMENT”), and **DEBORAH G ASCHHEIM** (hereinafter “CONTRACTOR”).

**WITNESSETH**

**WHEREAS**, CITY, through its Percent-for-Art policy, mandates that all public works capital improvement project undertaken by CITY must allocate funding, in an amount equal to one-percent (1%) of total construction project costs, for the purposes of creating public art project(s) in compliance with CITY’s Public Works Improvements Arts Program (hereinafter “PROGRAM”), implemented and administered by DEPARTMENT, pursuant to CITY’s Administrative Code Section 19.85; and

**WHEREAS**, CITY authorizes payments to fund public arts projects administered by PROGRAM, including: acquisition or placement of publicly accessible works of art; acquisition or construction of arts or cultural facilities; provision of arts or cultural services; and/or restoration or preservation of existing works of art; and

**WHEREAS**, to accomplish this purpose, CITY desires to contract with people who possess the necessary knowledge, experience, and professional expertise to execute public arts projects; and

**WHEREAS**, the Department of Recreation & Parks of CITY (hereinafter “AGENCY”) has allocated funds for the selection, purchase, and placement of a public arts project in compliance with PROGRAM; and

**WHEREAS** a Request for Qualifications was issued in September 2022 to establish a pre-qualified list of artists based on the qualifications of each artist’s skills, talent, and expression for this project, and CONTRACTOR was selected by a panel of experts to be on this pre-qualified list, and was asked to develop a proposal for the public arts project (hereinafter “ARTWORK”) at the new Allegheny Park (hereinafter “PROJECT SITE”); and

**WHEREAS**, CONTRACTOR has been selected by a panel of experts from among the pre-qualified artists invited to develop a proposal and because CONTRACTOR has the requisite skill and creativity to perform the services described in this AGREEMENT in public space located at PROJECT SITE; and

**WHEREAS**, CONTRACTOR has demonstrated the ability to create and design ARTWORK to satisfy the needs identified by DEPARTMENT; and

**WHEREAS**, CITY wishes to promote and maintain the integrity and clarity of CONTRACTOR’s ideas and statements as represented by ARTWORK; and

**WHEREAS**, the services to be performed are of an expert, technical, and special nature, as well as occasional and temporary.

**NOW, THEREFORE**, the parties hereto agree as follows:

**SECTION 1. PURPOSE OF THIS AGREEMENT**

- A. The purpose of this AGREEMENT is to provide CONTRACTOR with a total amount of \$200,000 in funding for the design, fabrication, and installation of ARTWORK at PROJECT SITE, wherein services rendered shall comprise the SCOPE OF WORK pursuant to SECTION 4.
- B. CITY and CONTRACTOR hereby agree that they each shall take all steps legally required of them and available to them to permit each of them to perform the timely performance of their respective obligations pursuant to this AGREEMENT.

**SECTION 2. DEFINITIONS**

AGENCY—the Department of Recreation and Parks of CITY.



ARTWORK— SUN VALLEY SHOUT OUT is an artwork for Allegheny Street Park that recognizes the contribution of Sun Valley women to making Sun Valley a safe and thriving community. The artwork celebrates volunteering, civic engagement, and the work of caring, teaching, mentoring, and supporting that build community.

CITY—the CITY OF LOS ANGELES, a municipal corporation.

COMMISSION—the BOARD OF CULTURAL AFFAIRS COMMISSIONERS of DEPARTMENT of CITY.

CONTRACTOR—Deborah G Aschheim  
776 Atchison Street  
Pasadena, CA 91104

DEPARTMENT—the DEPARTMENT OF CULTURAL AFFAIRS of CITY.

MAINTENANCE MANUAL—a comprehensive manual prepared and submitted by CONTRACTOR, detailing all required and suggested maintenance related to ARTWORK, and subject to review and written acceptance by DEPARTMENT and AGENCY.

NOTICE OF FINAL ACCEPTANCE—written notice issued by DEPARTMENT, verifying CONTRACTOR’s completed installation of ARTWORK as specified in WORK PLAN as approved by COMMISSION, subject to CITY’s final inspection and approval of ARTWORK installation.

NOTICE TO PROCEED—written notice issued by DEPARTMENT, authorizing CONTRACTOR to initiate fabrication of ARTWORK as specified in WORK PLAN as approved by COMMISSION, wherein CONTRACTOR may not initiate fabrication prior to receipt of such notice.

PROJECT SITE—ALLEGHENY PARK  
11957 Allegheny St.  
Los Angeles, CA 91352

RECEIPT OF VERIFICATION—written notice issued by DEPARTMENT, verifying CONTRACTOR has completed fabrication of ARTWORK as specified in WORK PLAN as approved by COMMISSION, wherein CONTRACTOR may not initiate transportation or installation of ARTWORK at PROJECT SITE prior to receipt of such notice.

RELEASE OF ALL CLAIMS—a document prepared and provided by CITY, for CONTRACTOR to review, sign, and submit, thereby fully releasing, acquiring, and discharging CITY from all claims, actions, causes of action, demands, damages, costs, expenses, attorney fees, obligations, and/or liabilities related to work performed under this AGREEMENT, applying to all unknown and all unanticipated damages, as well as to injuries and damages now known, disclosed, or anticipated that may result from or arise out of this AGREEMENT, or to the effects or consequences thereof.

SCOPE OF WORK—CONTRACTOR’S RESPONSIBILITIES; TERM, REQUESTS FOR PAYMENT & REMUNERATION; DELIVERY & ACCEPTANCE; MAINTENANCE, REPAIRS & RESTORATION OF THE WORK; and ENGINEERING CONFORMANCE & PROTECTION OF WORK; pursuant to SECTIONs 4; 10; 11; 12; 18; and 25.

WORK PLAN—an established schedule with specific dates and milestones, including an itemized budget, work phases, and meetings for execution and delivery of ARTWORK, prepared by CONTRACTOR in consultation with DEPARTMENT and AGENCY.

WORK PRODUCTS—all materials, tangible or not, created in whatever medium under this AGREEMENT, including without limitation to artworks, audio-visual, reports, drawings and sketches, schematics, marks, logos, graphic designs, and all other intellectual property.

### **SECTION 3. REPRESENTATIVES OF THE PARTIES AND SERVICE OF NOTICES**

A. Parties to this AGREEMENT:



1. CITY, a municipal corporation, chartered by the STATE OF CALIFORNIA, acting by and through DEPARTMENT.
2. DEBORAH G ASCHHEIM

B. Representatives of the Parties.

The representatives of the respective parties authorized to administer this AGREEMENT, and to whom formal notices, demands, and communications shall be given, are as follows:

1. The representative of CITY, unless otherwise stated in this AGREEMENT, shall be:  
MARTICA STORK, Public Art Division  
City of Los Angeles Department of Cultural Affairs  
201 North Figueroa Street, Suite 1400, Los Angeles, CA 90012  
213 202-5544 <martica.stork@lacity.org>

2. The representative of CONTRACTOR shall be:

DEBORAH G ASCHHEIM  
776 Atchison Street  
Pasadena, CA 91104  
714-394-0277 <daschh@sbcglobal.net>

- C. Formal notices, demands, and communications required hereunder by either party shall be made in writing and may be effected by personal delivery or by registered or certified mail, postage prepaid, return receipt requested, and shall be deemed communicated as of the date of mailing.
- D. CONTRACTOR shall give written notice to CITY detailing any change(s) in the name and/or address of the person designated as the representative of CONTRACTOR for receipt of notices, demands, or communications, within five (5) days of any such change(s).
- E. The relationship of the parties under this AGREEMENT is, and at all times shall remain, solely that of independent contractors to each other. Neither DEPARTMENT nor CONTRACTOR undertakes nor assumes any responsibility or duty except as expressly provided herein. Except as specified in writing, no party shall have any authority to act as an agent for any other or to bind any other to any obligation.

#### **SECTION 4. CONTRACTOR'S RESPONSIBILITIES**

SCOPE OF WORK contained in this AGREEMENT encompasses the full execution of ARTWORK, including construction documents, feasibility study, engineering, production, fabrication, transportation, inspection, installation, maintenance plan, and presentation to community and approving bodies.

- A. ARTWORK shall be coordinated, designed, and executed by CONTRACTOR throughout the entire scope of this project.
- B. Upon execution of this AGREEMENT, CONTRACTOR shall meet with DEPARTMENT and AGENCY representatives.
- C. CONTRACTOR shall be reasonably available to meet with community member(s) impacted by ARTWORK as requested by DEPARTMENT in consultation with AGENCY.
- D. Within sixty (60) days of meeting(s) with community member(s), pursuant to PARAGRAPH C of this SECTION, and upon DEPARTMENT's written request, CONTRACTOR shall prepare and submit design plan renderings and visual samples to DEPARTMENT for review by DEPARTMENT and AGENCY.
- E. Within sixty (60) days of meeting(s) with community, pursuant to PARAGRAPH C of this SECTION, CONTRACTOR shall submit a preliminary WORK PLAN for DEPARTMENT's review and written approval, which



CONTRACTOR shall develop in consultation with DEPARTMENT, AGENCY, and other project stakeholders as instructed by DEPARTMENT.

- F. Additional or changed services to be provided by CONTRACTOR shall be subject to approval by DEPARTMENT and AGENCY, wherein any such services shall be described in the form of a written amendment to this AGREEMENT.
- G. CONTRACTOR shall present to COMMISSION the preliminary design concept for ARTWORK and preliminary WORK PLAN, and CONTRACTOR shall obtain COMMISSION's approval prior to proceeding with final design details for ARTWORK, wherein CONTRACTOR's presentation to COMMISSION shall include: renderings and/or models of ARTWORK, specifications regarding location(s), dimension(s), color(s), finish(es), and material(s) for ARTWORK, and a list of subcontractors identified to perform services related to the design, fabrication, and/or installation of ARTWORK, if and when appropriate. If it appears to DEPARTMENT and/or AGENCY that ARTWORK as designed may exceed the funding allocated under this AGREEMENT, then DEPARTMENT may require CONTRACTOR to modify ARTWORK's design in order to meet the funding allocated under this AGREEMENT. If the design is so modified, CONTRACTOR must submit ARTWORK's modified design for DEPARTMENT's review and written approval, and DEPARTMENT may require CONTRACTOR to submit ARTWORK's modified design to AGENCY and/or COMMISSION for additional approval(s).
- H. CONTRACTOR shall present to COMMISSION the final design concept for ARTWORK and final WORK PLAN, and CONTRACTOR shall obtain COMMISSION's approval prior to proceeding with final design detail plans and construction drawings for ARTWORK, wherein CONTRACTOR's presentation to COMMISSION shall include: renderings and/or models of ARTWORK, specifications regarding location(s), dimension(s), color(s), finish(es), and material(s) for ARTWORK, and a list of subcontractors identified to perform services related to the design, fabrication, and/or installation of ARTWORK, if and when appropriate. If it appears to DEPARTMENT and/or AGENCY that ARTWORK as designed may exceed the funding allocated under this AGREEMENT, then DEPARTMENT may require CONTRACTOR to modify ARTWORK's design in order to meet the funding allocated under this AGREEMENT. If the design is so modified, CONTRACTOR must submit ARTWORK's modified design for DEPARTMENT's review and written approval, and DEPARTMENT may additionally require CONTRACTOR to submit ARTWORK's modified design to AGENCY and/or COMMISSION for additional approval(s).
- I. COMMISSION may require CONTRACTOR to modify the design of ARTWORK. If it appears to DEPARTMENT and/or AGENCY that the design requires such modification(s), CONTRACTOR shall so modify ARTWORK's design and submit to DEPARTMENT for review by DEPARTMENT, COMMISSION, and/or AGENCY within thirty (30) calendar days, or within another specified term mutually agreed upon by CONTRACTOR and DEPARTMENT, of DEPARTMENT's written request for such modification(s), the modified scale renderings and/or models of ARTWORK, exact location(s), dimension(s), color(s), finish(es), and material(s) for ARTWORK, a final itemized budget, and a list of subcontractors identified to perform services related to the design, fabrication, and/or installation of ARTWORK, including contact information for each subcontractor, if and when appropriate, or DEPARTMENT or CONTRACTOR may terminate this AGREEMENT, pursuant to SECTION 20.
- J. CONTRACTOR shall submit final design detailed plans and construction drawings for DEPARTMENT's review and written approval in consultation with AGENCY, including scale renderings and/or models of ARTWORK, exact location(s), dimension(s), color(s), finish(es), and material(s) for ARTWORK, a final itemized budget, and a list of subcontractors identified to perform services related to the design, fabrication, and/or installation of ARTWORK, including contact information for each subcontractor, if and when appropriate. If it appears to DEPARTMENT and/or AGENCY that ARTWORK as designed may exceed the funding allocated under this AGREEMENT, then DEPARTMENT may require CONTRACTOR to modify ARTWORK's design in order to meet the funding allocated under this AGREEMENT. If the design is so modified, CONTRACTOR must submit ARTWORK's modified design for DEPARTMENT's review and written approval, and DEPARTMENT may require CONTRACTOR to submit ARTWORK's modified design to AGENCY and/or COMMISSION for additional approval(s).
- K. Upon DEPARTMENT's written approval of the final design detailed plans and construction drawings, in consultation with AGENCY, CONTRACTOR shall submit WORK PLAN for DEPARTMENT's review and written approval.
- L. Upon DEPARTMENT's written approval of WORK PLAN, and upon DEPARTMENT's issuance of NOTICE TO PROCEED, CONTRACTOR shall begin fabrication of ARTWORK as specified in WORK PLAN.



- M. CONTRACTOR shall adhere to the funding allocated under this AGREEMENT for all costs associated with the execution of ARTWORK, including design, fabrication, and transportation of ARTWORK, installation of ARTWORK at PROJECT SITE, and for any travel and other costs incurred by CONTRACTOR and any subcontractor(s) performing under this AGREEMENT, unless otherwise agreed upon under this AGREEMENT. If ARTWORK requires any special provisions in design and/or building materials, or any structural, electrical, and/or mechanical systems for which costs exceed those that would normally be paid by AGENCY for work performed at PROJECT SITE, then such costs shall be borne by CONTRACTOR's budget.
- N. CONTRACTOR shall be responsible for submitting material specifications and a cost estimate for annual maintenance of ARTWORK, wherein CONTRACTOR shall devise the design of ARTWORK with the intention of minimizing potential effects of vandalism, weathering, or other hazards, as applicable. Upon completed fabrication and installation of ARTWORK, CONTRACTOR shall prepare and submit MAINTENANCE MANUAL to DEPARTMENT, subject to DEPARTMENT's review and written acceptance.
- O. CONTRACTOR shall make periodic written and/or verbal progress reports to DEPARTMENT throughout the term of this AGREEMENT, wherein such reports shall include information on any meetings, conflicts or resolutions, design, fabrication, installation, and/or progress related to services provided under this AGREEMENT.
- P. Upon reasonable prior notice and during normal business hours, CONTRACTOR shall provide DEPARTMENT access to ARTWORK and/or any part thereof, in order for DEPARTMENT to make reasonable inspections and reviews of CONTRACTOR's progress with respect to ARTWORK. If DEPARTMENT'S travel to fabrication site is not feasible, photographic documentation is an acceptable substitute to demonstrate progress of fabrication .
- Q. CONTRACTOR shall be responsible for providing the services described herein, including but not limited to the quality and timely completion of the services. CONTRACTOR shall promptly notify DEPARTMENT of any problems encountered that may impede the satisfactory and timely performance of the work, and/or the satisfactory completion of any other activities under supervision by CONTRACTOR hereunder.

CONTRACTOR agrees that an essential element of this AGREEMENT is the personal skill and creativity of CONTRACTOR. Therefore, CONTRACTOR shall not assign any creative and/or artistic portions of ARTWORK to a third party without prior written authorization by DEPARTMENT, wherein failure to obtain such prior written authorization shall constitute grounds for termination of this AGREEMENT, pursuant to SECTION 20.

#### **SECTION 5. ADDITIONS & CHANGES IN SCOPE OF WORK**

- A. CITY, from time to time, may desire to make changes in the services provided by CONTRACTOR under this AGREEMENT. Such changes may revise portions of SCOPE OF WORK previously completed, delete portions of SCOPE OF WORK not yet performed, require performance of additional work beyond original SCOPE OF WORK, and/or make other changes within SCOPE OF WORK to be performed by CONTRACTOR under this AGREEMENT. An amendment shall not modify the overall purpose of this AGREEMENT. In the event of such a desire for CITY to change SCOPE OF WORK, CONTRACTOR has two options:
  - 1. If CONTRACTOR agrees to CITY's requested change(s) in SCOPE OF WORK, then the parties shall agree in the form of a written amendment to this AGREEMENT that includes specifications for any such change(s), including but not limited to, description(s) of services, budget, payment(s), and/or schedule.
  - 2. If the parties are unable to agree to requested change(s) in SCOPE OF WORK, despite best efforts made in accordance with the process outlined in this AGREEMENT, pursuant to SECTION 26, and no resolution is reached, then DEPARTMENT may terminate this AGREEMENT, pursuant to SECTION 20.
- B. CONTRACTOR shall prepare and submit in writing to CITY, for review and written approval(s), any significant change(s) in the cost, scope, design, color, size, material, and/or texture of ARTWORK not in substantial conformity with CONTRACTOR's original public art project proposal. A significant change is one that affects design, fabrication, installation, schedule, site preparation, and/or maintenance of ARTWORK, and/or CONTRACTOR's concept for ARTWORK. No services requiring additional compensation to CONTRACTOR shall be furnished without prior written authorization by DEPARTMENT and AGENCY in the form of a written amendment to this AGREEMENT.



- C. Upon DEPARTMENT's approval of any such change(s), CONTRACTOR shall submit to CITY any relevant, revised construction drawings for ARTWORK, as well as necessary revised maintenance information related to ARTWORK.

#### **SECTION 6. SERVICES TO BE PROVIDED BY CITY**

- A. DEPARTMENT shall provide CONTRACTOR with written notice regarding the appropriate point of contact for DEPARTMENT in regard to the execution of this AGREEMENT.
- B. DEPARTMENT and/or AGENCY may make available to CONTRACTOR copies of designs, drawings, reports, and/or other relevant project data that may be needed by CONTRACTOR for the design, fabrication, and/or installation of ARTWORK.
- C. DEPARTMENT shall act as liaison with AGENCY and COMMISSION as needed. AGENCY shall act as liaison with the project architect for PROJECT SITE and with community member(s) impacted by ARTWORK.
- D. Upon CONTRACTOR's submission of payment request(s) for completion of milestone(s) under this AGREEMENT, DEPARTMENT shall review such payment request(s) in order to verify milestone completion in accordance with the terms herein, and submit such request(s) to AGENCY for payment by CITY, pursuant to SECTION 11, PARAGRAPH B.

#### **SECTION 7. CONTRACT ADMINISTRATION**

- A. CONTRACTOR shall not subcontract with any of CITY's current or former regular employee(s) throughout the term of this AGREEMENT without prior written authorization by DEPARTMENT. If CONTRACTOR desires to subcontract with any third parties to provide services under this AGREEMENT, CONTRACTOR agrees that all such subcontracts shall be bound by the terms and conditions of this AGREEMENT. DEPARTMENT reserves the right to approve and/or reject any subcontract(s) identified by CONTRACTOR to provide services under this AGREEMENT, wherein CONTRACTOR, upon identifying any such subcontractor, shall promptly notify and request written authorization by DEPARTMENT to procure any such subcontractor(s), prior to entering any subcontract and/or procuring any services from a third party.
- B. DEPARTMENT shall coordinate the services to be provided by CONTRACTOR under this AGREEMENT. DEPARTMENT may delegate administration of the AGREEMENT. Wherever this AGREEMENT requires any notice(s) be given to or by CITY, or any determination(s) and/or actions(s) by made by CITY, DEPARTMENT shall so represent and/or act on behalf of CITY.
- C. CONTRACTOR shall determine the artistic expression, scope, design, color, size, material, and texture of ARTWORK, subject to review and written acceptance by DEPARTMENT, AGENCY, and COMMISSION.

#### **SECTION 8. STANDARD PROVISIONS FOR CITY CONTRACTS**

- A. Contractor agrees to comply with the Standard Provisions for City Contracts (Rev. 9/22)[v.1] ("Standard Provisions") which are attached as APPENDIX A and incorporated into this Contract as though fully stated herein. In addition to the Standard Provisions for City Contracts (Rev. 9/22)[v.1], the Contractor shall comply with the following:
  - 1. Disclosure of Border Wall Contracting Ordinance (DBWCO)

Contractor shall comply with Los Angeles Administrative Code (LAAC) Section 10.50 et seq., "Disclosure of Border Wall Contracting." City may terminate this Contract at any time if City determines that Contractor failed to fully and accurately complete the required affidavit and disclose all Border Wall Bids and Border Wall Contracts, as defined in LAAC Section 10.50.1.

#### **SECTION 9. WARRANTIES**

- A. CONTRACTOR shall guarantee all work to be free from faults of material and/or workmanship for a period of no less than one (1) year after installation, free and clear of any liens from any source whatsoever, and not to require any maintenance substantially in excess of that specified by CONTRACTOR in MAINTENANCE MANUAL. This guarantee shall apply only to work performed entirely by CONTRACTOR as specified in MAINTENANCE MANUAL. This guarantee shall apply only to work performed entirely by CONTRACTOR as installed, and shall not



apply to material and/or workmanship of ARTWORK that is integrated and/or combined with material acquired from and/or installed by any person or entity other than CONTRACTOR. CONTRACTOR warrants that ARTWORK shall be fabricated such that neither normal environmental exposure nor inherent vice shall cause ARTWORK to require significant conservation for a minimum term of twenty-five (25) years from the date of completed installation of ARTWORK.

- B. CONTRACTOR shall, within the period of guarantee and without additional compensation, correct and/or revise any errors, omissions, and/or other deficiencies in work performed under this AGREEMENT, and make any such correction(s) and/or revision(s) within sixty (60) days of the date of DEPARTMENT's written notice of such errors, omissions, and/or other deficiencies, or within another specified term mutually agreed upon by CONTRACTOR and DEPARTMENT, pursuant to SECTION 12.
- C. CONTRACTOR warrants that, unless otherwise stipulated, ARTWORK is an original and an edition of one (1). CONTRACTOR shall not sell or reproduce ARTWORK and/or allow others to do so without advance receipt of a written license approval issued by CITY, wherein such license approval(s) shall not be unreasonably withheld.

#### **SECTION 10. TERM**

The term of this AGREEMENT shall commence April 4, 2023 and terminate April 3, 2025.

#### **SECTION 11. REQUESTS FOR PAYMENT & REMUNERATION**

- A. CONTRACTOR shall be paid for work and services associated with the design, fabrication, and installation of ARTWORK under this AGREEMENT in accordance with the terms herein, and subsequent adjustments, changes, and/or additions as specifically provided for under this AGREEMENT. Such payment shall be full compensation for work performed and services rendered for all supervision, labor supplies, materials, equipment or use thereof, taxes, and for all other necessary incidentals.
  - 1. The amount and date of payments to CONTRACTOR shall be computed as stipulated below, subject only to adjustments, changes, or additions as specifically provided for under this AGREEMENT.
  - 2. In the event that CONTRACTOR incurs costs in excess of the total funding allocated under this AGREEMENT, and such excess is incurred without a written amendment to this AGREEMENT, CITY shall not be required to pay any part of such excess and CONTRACTOR shall have no claim against CITY on account thereof.
- B. Upon CONTRACTOR's submission of payment request(s) for completion of milestone(s) under this AGREEMENT, DEPARTMENT shall review such payment request(s) to verify milestone completion in accordance with the terms herein, and submit such request(s) to AGENCY, for CITY to pay CONTRACTOR a total sum not to exceed \$200,000 to provide services under this AGREEMENT, which shall be paid in the following manner:
  - 1. \$50,000 upon COMMISSION's approval of the preliminary design concept for ARTWORK and preliminary WORK PLAN, pursuant to SECTION 4, PARAGRAPH G.
  - 2. \$80,000 payable in up to two (2) individual payments, upon COMMISSION's approval of the final design concept for ARTWORK and final WORK PLAN, pursuant to SECTION 4, PARAGRAPH H, and upon DEPARTMENT's issuance of NOTICE TO PROCEED to CONTRACTOR, and upon DEPARTMENT's receipt and verification of CONTRACTOR's submitted documentation of amounts expended or invoiced for purchase of labor and/or materials, pursuant to SECTION 4, PARAGRAPH K.
  - 3. \$40,000 upon DEPARTMENT's final inspection and approval of fabricated ARTWORK and issuance of RECEIPT OF VERIFICATION to CONTRACTOR, pursuant to SECTION 12, PARAGRAPHS A and B.
  - 4. \$30,000 upon DEPARTMENT's written acceptance of MAINTENANCE MANUAL submitted by CONTRACTOR, pursuant to SECTION 4, PARAGRAPH N; and upon DEPARTMENT's issuance of NOTICE OF FINAL ACCEPTANCE to CONTRACTOR, upon DEPARTMENT's receipt of no fewer than five (5) high-resolution, digital image files of installed ARTWORK, and upon DEPARTMENT's receipt of RELEASE OF ALL CLAIMS, pursuant to SECTION 12, PARAGRAPH D.



C. DEPARTMENT shall provide written notice to CONTRACTOR that specifies any failure(s) to provide services for which CONTRACTOR is requesting payment, within thirty (30) days of DEPARTMENT's receipt of any request(s) for payment. CONTRACTOR shall thereafter meet CITY's standards for performance, subject to DEPARTMENT's written satisfaction, or shall advise DEPARTMENT that a dispute exists. In the event of dispute(s), the parties shall make best efforts to remedy such dispute(s), pursuant to SECTION 26.

D. Invoicing:

1. Invoices shall be submitted to:

MARTICA STORK, Public Art Division  
City of Los Angeles Department of Cultural Affairs  
201 North Figueroa Street, Suite 1400, Los Angeles, CA 90012  
213 202-5544 <martica.stork@lacity.org>

2. To ensure that services provided under personal services agreements are measured against services detailed under this AGREEMENT, CITY's Controller has developed a policy requiring that specific supporting documentation be submitted with invoices.

3. CONTRACTOR shall submit invoices that conform to CITY standards and that include, at a minimum, the following information:

- a. Name and address of CONTRACTOR;
- b. Name and address of CITY department being billed;
- c. Date of invoice and date of activity;
- d. AGREEMENT number;
- e. Description of completed task/project and amount due for task/project;
- f. Original invoice(s) for costs of procuring labor and/or materials under this AGREEMENT; and
- g. Remittance address (if different from company address).

4. All invoices shall be submitted on CONTRACTOR's letterhead, contain CONTRACTOR's official logo or other unique and identifying information such as the name and address of CONTRACTOR. Evidence that tasks have been completed, in the form of a report, brochure or photograph, shall be attached to all invoices. Invoices are considered complete when appropriate documentation or services provided are verified as satisfactory by CITY manager.

- a. Invoices and supporting documentation shall be prepared at the sole expense and responsibility of CONTRACTOR. CITY shall not compensate CONTRACTOR for any costs incurred to prepare invoices under this AGREEMENT. CITY may request, in writing, that CONTRACTOR make changes to the content and format of invoice(s) and/or supporting documentation at any time. CITY reserves the right to require CONTRACTOR to provide additional supporting documentation to substantiate costs at any time.
- b. Subcontractors' requirements: tasks completed by any subcontractor shall be supported by such subcontractor's invoice, copies of pages from reports, brochures, photographs, or other unique documentation that substantiates their charges.
- c. Failure to adhere to these policies may result in nonpayment or non-approval of demand, pursuant to CITY's Charter Section 262(a) requiring CITY's Controller to inspect the quality, quantity, and condition of services, labor, materials, supplies, or equipment received by any CITY office or department, and to approve demands before they are drawn on from CITY's Treasury. Any incomplete requests for payment may be returned to CONTRACTOR with no action taken by CITY.



E. Limitation of CITY's Obligation to Make Payment to the Contractor

Notwithstanding any other provision of this AGREEMENT, including any exhibits or attachments incorporated therein, and in order for the CITY to comply with its governing legal requirements, the CITY shall have no obligation to make any payments to CONTRACTOR unless the CITY shall have first made an appropriation of funds equal to or in excess of its obligation to make any payments as provided in the AGREEMENT. CONTRACTOR agrees that any services provided by the CONTRACTOR, purchases made by CONTRACTOR, or expenses incurred by CONTRACTOR in excess of the appropriation(s) shall be free and without charge to the CITY and the CITY shall have no obligation to pay for the services, purchases, or expenses. CONTRACTOR shall have no obligation to provide any services, provide any equipment, or incur any expenses in excess of the appropriated amount(s) until the CITY appropriates additional funds for this AGREEMENT.

**SECTION 12. DELIVERY & ACCEPTANCE**

- A. CONTRACTOR shall notify DEPARTMENT in writing when fabrication of ARTWORK is complete and ready to be transported to PROJECT SITE for installation.
- B. DEPARTMENT shall inspect ARTWORK, prior to its transportation to PROJECT SITE, and upon verification of CONTRACTOR's satisfactory fabrication of ARTWORK, DEPARTMENT shall issue RECEIPT OF VERIFICATION to CONTRACTOR.
- C. AGENCY shall prepare PROJECT SITE for safe reception of ARTWORK for installation, wherein all expenses to prepare PROJECT SITE shall be borne by AGENCY unless otherwise specified under this AGREEMENT.
- D. Upon mutual agreement by DEPARTMENT and AGENCY that ARTWORK has been completed and installed satisfactorily, DEPARTMENT shall issue NOTICE OF FINAL ACCEPTANCE to CONTRACTOR and upon DEPARTMENT's acceptance of MAINTENANCE MANUAL submitted by CONTRACTOR, pursuant to SECTION 4, PARAGRAPH N, and CONTRACTOR's submission of RELEASE OF ALL CLAIMS and no fewer than five (5) high-resolution digital image files of installed ARTWORK to DEPARTMENT, CONTRACTOR may submit to DEPARTMENT invoice(s) for payment of any unpaid monies due under this AGREEMENT.
- E. If DEPARTMENT determines that any contractual requirement(s) have not been satisfied, DEPARTMENT shall notify CONTRACTOR in writing within thirty (30) working days of any such determination(s) and withhold issuance of NOTICE OF FINAL ACCEPTANCE until all requirement(s) have been satisfied.

**SECTION 13. TITLES IN WORK PRODUCTS**

- A. CONTRACTOR shall retain the copyright in and to ARTWORK, as provided by federal law. CITY shall have all and exclusive rights of ownership, possession, and enjoyment of ARTWORK, which shall be single-edition, and upon payment in full, CONTRACTOR shall execute any documents CITY may require to evidence transfer. CITY has sole and exclusive discretion in the use, non-use, and enjoyment of the physical element of ARTWORK, subject to any restrictions contained in this AGREEMENT.
- B. Any and all materials and documents, including but not limited to models, maquettes, drawings, specifications, computations, designs, plans, proposals, digital images, photographs, reports, correspondence, and estimates prepared by CONTRACTOR or subcontractors under this AGREEMENT, are instruments of service and thus shall be owned by CONTRACTOR. At the conclusion of the project, CONTRACTOR shall make available, at CONTRACTOR's discretion, a variety of above-referenced items from which CITY may select one or more to become the property of CITY.
- C. The final ARTWORK shall be unique. CONTRACTOR shall not make any exact duplicate two or three-dimensional reproductions of the final ARTWORK, nor shall CONTRACTOR grant permission to others to do so except with the prior written permission of CITY. However, nothing shall prevent CONTRACTOR from creating future artworks in CONTRACTOR's manner and style of artistic expression.
- D. CONTRACTOR grants CITY and its assigns a nonexclusive irrevocable and royalty-free license to make two-dimensional reproductions of ARTWORK and any ARTWORK-related documentary works for non-commercial



purposes, including but not limited to reproductions or transmissions used in media publicity, exhibitions, loans and/or collections management, or photographs. Such reproductions and transmissions may include but not be limited to magazines, books, newspapers, journals, brochures, exhibition catalogues, films, television, video, websites, slides, negatives, printed and electronic media, DVD, CD, computerized retrieval systems, and by all means or methods now known or hereafter invented in connection with standard CITY activities.

- E. CITY's rights under this license include the right to allow productions at PROJECT SITE for commercial and non-commercial movie, television, video, still photography, or any other content or media which image(s) of ARTWORK may appear without further compensation or notification by CITY to CONTRACTOR.
- F. CITY agrees that, unless CONTRACTOR requests to the contrary in writing, all reproductions of ARTWORK shall credit CONTRACTOR and CITY. CONTRACTOR shall make best efforts in any public showing or résumé use of reproductions to acknowledge CITY with the following credit line: "Commissioned by the City of Los Angeles."
- G. CONTRACTOR shall, at CONTRACTOR's expense, cause to be registered with the United States Register of Copyrights, a copyright of ARTWORK in CONTRACTOR's name.
- H. CITY may desire to make reproductions of ARTWORK for commercial purposes including but not limited to t-shirts, postcards, and posters, pursuant to a separate agreement that shall address the terms of the license granted by CONTRACTOR and the royalty, if any, CONTRACTOR may receive.
- I. CONTRACTOR shall not, during the performance of this AGREEMENT, disseminate media publicity of any kind regarding ARTWORK, SCOPE OF WORK, or PROJECT SITE without prior written approval of CITY.
- J. CONTRACTOR represents and warrants that ARTWORK's design and ARTWORK created under this AGREEMENT are either original, do not infringe upon the intellectual property rights of any third party, or are in the public domain. CITY shall not be liable for any third-party claims, actions, judgments, costs, or damages of any type associated with ARTWORK design and ARTWORK provided hereunder that result from any infringement upon the intellectual property of any third party. If any third-party infringement is claimed prior to CONTRACTOR receiving payment under this AGREEMENT, CITY shall have the right, upon written notice to CONTRACTOR, to withhold such payment until such claim(s) are resolved.
- K. CONTRACTOR hereby grants CITY all necessary legal standing "in CONTRACTOR's shoes" to enforce CONTRACTOR's copyrights and related rights associated with ARTWORK. However, instituting such enforcement action shall not be a duty of CITY but rather an option to CITY absent timely action by CONTRACTOR. CITY's not instituting the enforcement actions shall not be construed as a waiver of any of its rights at law and in equity. Where CITY undertakes CONTRACTOR's duty to enforce against an infringer for want of timely action by CONTRACTOR, CONTRACTOR shall promptly reimburse CITY for actual costs incurred and prevailing, reasonable attorneys' fees arising out of such enforcement efforts ("Enforcement Expenses"), whether the enforcement efforts result in damages or recovery awarded or a settlement. Where CITY is successful in recovering damages from the infringer(s) in such actions, and upon full reimbursement of the Enforcement Expenses to CITY, CITY shall retain two-thirds ( $\frac{2}{3}$ ) of the gross recovery (without deductions of any kind) and distribute the remaining one-third ( $\frac{1}{3}$ ) to CONTRACTOR.
- L. All reproductions by CITY shall contain a credit or attribution to CONTRACTOR and a copyright notice in substantially the following form: "Copyright 20XX [Deborah Aschheim]", to the reasonably possible and appropriate extent, as determined by CITY.
- M. CITY's right of ownership includes the right to remove temporarily or permanently, and store ARTWORK in CITY's sole discretion. Further, nothing shall prevent CITY from altering or modifying ARTWORK by reason of business operations necessity, public safety, national security, federal regulations, or other such requirement. In the event that CITY desires to remove ARTWORK permanently, CITY shall give written notice to CONTRACTOR, pursuant to SECTION 14, and give CONTRACTOR the opportunity for a first right to reintegrate ARTWORK, regain ownership of ARTWORK, or disclaim authorship for reason of public safety, national security, or order(s) of the federal government or a court of competent jurisdiction. For avoidance of doubt, installation of ARTWORK at PROJECT SITE does not create any encumbrances on the land or the real estate thereof.



- N. CITY, at its expense and in consultation with CONTRACTOR, may prepare and install plaque(s) at PROJECT SITE, for the purposes of identifying CONTRACTOR, the title of ARTWORK, and the year of completed ARTWORK installation, and such plaque(s) shall be reasonably maintained, as more fully described in SECTION 17 of this AGREEMENT. CITY shall have discretion regarding the size, material, construction, and placement of such plaque(s), subject to public safety, maintenance, and operational considerations. The cost of such plaque(s) shall not be borne by CONTRACTOR's budget.

#### **SECTION 14. CONTRACTOR'S RIGHTS**

- A. CONTRACTOR and CITY acknowledge that CONTRACTOR may have certain rights under the Visual Artists Rights Act (hereinafter "VARA") and the California Civil Code Section 987 (hereinafter "CAPA"). CITY and CONTRACTOR recognize the importance of CONTRACTOR's moral rights of attribution and integrity, as identified in VARA and CAPA. CITY and CONTRACTOR herein address those statutory rights pursuant to this AGREEMENT.
- B. CONTRACTOR shall have the right to claim authorship of ARTWORK. Further, CONTRACTOR shall have the right to prevent the use of his or her name as the author of ARTWORK in the event of physical defacement, mutilation, alteration, or destruction of ARTWORK.
- C. CITY shall, in its sole discretion, have the right to remove, relocate, or otherwise alter or modify ARTWORK at any time. CITY shall provide ninety (90) days' written notice to CONTRACTOR, at CONTRACTOR's last known address, of its intended action affecting ARTWORK. CONTRACTOR acknowledges and understands that the installation of ARTWORK may subject ARTWORK to destruction, mutilation, alteration, or other modification due to the acts of third parties, or to its removal, relocation, conservation, maintenance, storage, or transfer of ownership by CITY.
1. Pursuant to CITY's Administrative Code Section 22.109, no work of art belonging to or in the possession of CITY shall be removed, relocated, or altered in any way without the written approval of COMMISSION.
  2. CITY may exercise the option of contracting with CONTRACTOR, under separate agreement, for the consultation and assistance with any relocation, reintegration, or performance of any other services for the benefit of CITY, CONTRACTOR and ARTWORK.
- D. If CITY, in its sole discretion, determines that ARTWORK presents imminent harm or hazard to the public, CITY may authorize its removal without prior notification to CONTRACTOR.
- E. In consideration of the mutual covenants and conditions in this AGREEMENT, and except as otherwise provided for under this AGREEMENT, CONTRACTOR agrees to waive any right that CONTRACTOR may have under VARA to prevent the removal of ARTWORK, or the destruction, distortion, mutilation, or other modification of ARTWORK arising from, connected with, or caused or claimed to be caused by the removal, conservation, maintenance, storage, or transfer of ownership of ARTWORK by CITY or its agents, officers, employees, or representatives, or by the presence of ARTWORK at PROJECT SITE. CONTRACTOR's VARA rights under this AGREEMENT shall cease with CONTRACTOR's death and shall not extend to CONTRACTOR's heirs, successors, or assigns.
- F. In consideration of the mutual covenants and conditions in this AGREEMENT, CONTRACTOR waives any rights which CONTRACTOR or CONTRACTOR's heirs, beneficiaries, devisees, or personal representatives may have under California Civil Code Section 987 to prevent the removal, defacement, mutilation, alteration, or destruction of ARTWORK.
- G. CITY shall, in its own discretion, have the right to donate, sell, transfer or exchange ARTWORK or ELEMENTS of ARTWORK at any time. CONTRACTOR shall have the right of first refusal. CITY shall provide written notice to CONTRACTOR at CONTRACTOR's last known address, providing CONTRACTOR the opportunity to purchase ARTWORK for an amount equal to either its fair market value as determined by a qualified appraiser or the amount of any offer that CITY has received for the purchase of ARTWORK, whichever amount is greater, in addition to reimbursement to CITY for all costs associated with the removal of ARTWORK from PROJECT SITE, clean-up of PROJECT SITE, and transportation and delivery of ARTWORK to CONTRACTOR. CONTRACTOR shall have ninety (90) days from the date of CITY's notice to exercise the option described herein.



- H. Notwithstanding MAINTENANCE MANUAL submitted by CONTRACTOR, pursuant to SECTION 4, PARAGRAPH N, CITY, in its sole discretion, may determine when and if any maintenance or conservation to ARTWORK shall be made. In the event that such maintenance or conservation results in any substantial alteration, modification, or damage, CONTRACTOR shall have the right to disclaim ARTWORK as CONTRACTOR's creation, and to request that the identification plaque and any attributive references be removed from ARTWORK and reproductions thereof. All maintenance and conservation, whether performed by CONTRACTOR, CITY, or any third party responsible to CONTRACTOR or CITY, shall be made in accordance with professional conservation standards and in accordance with MAINTENANCE MANUAL.
- I. This SECTION is intended to replace and substitute for the rights of CONTRACTOR under VARA and CAPA to the extent that any portion of this AGREEMENT is in direct conflict with those rights. The parties acknowledge that this AGREEMENT supersedes those laws to the extent that this AGREEMENT is in direct conflict therewith.

#### **SECTION 15. CONSTRUCTION DELAYS**

- A. If CONTRACTOR is delayed from installing ARTWORK during the term of this AGREEMENT as a result of the construction at PROJECT SITE not being sufficiently complete to permit safe installation of ARTWORK therein, AGENCY shall have two options:
  - 1. Reimburse CONTRACTOR for reasonable storage and any other related costs incurred for the period between the time provided in the schedule for commencement of installation and the date upon which PROJECT SITE is complete to permit safe installation of ARTWORK, and extend the AGREEMENT for the time necessary to permit full performance of the AGREEMENT.
  - 2. Request CONTRACTOR to transport ARTWORK at the time of completed fabrication to PROJECT SITE or other designated location for storage. Cost(s) to transport ARTWORK to the storage location shall be borne by CONTRACTOR. Cost(s) to transport ARTWORK from storage location to PROJECT SITE, as well as all related storage costs, shall be borne by AGENCY, wherein CONTRACTOR shall mitigate such transportation and storage costs. DEPARTMENT shall provide CONTRACTOR with proof of insurance for the value of ARTWORK as stipulated by CONTRACTOR, not to exceed the value of services to be provided under this AGREEMENT.

#### **SECTION 16. EARLY COMPLETION OF CONTRACTOR SERVICES**

CONTRACTOR shall bear any transportation and storage costs resulting from the completion of services hereunder prior to the time provided for in the approved WORK PLAN.

#### **SECTION 17. IDENTIFICATION**

DEPARTMENT, at its expense and in consultation with CONTRACTOR, may prepare and install plaque(s), at appropriate location(s), for the purpose of identifying CONTRACTOR, title of ARTWORK, and year of completion of ARTWORK. Such plaque(s) and location(s) shall be subject to the mutual agreement among CONTRACTOR, DEPARTMENT, and AGENCY. Unresolved disputes shall be resolved pursuant to SECTION 26.

#### **SECTION 18. MAINTENANCE, REPAIRS & RESTORATION OF THE WORK**

- A. Maintenance: DEPARTMENT and AGENCY recognize that maintenance of ARTWORK on a regular basis is essential to the integrity of ARTWORK. DEPARTMENT and AGENCY shall reasonably assure that ARTWORK is properly maintained and protected, taking into account the instructions of CONTRACTOR as specified in MAINTENANCE MANUAL, and shall reasonably protect and maintain ARTWORK against the ravages of time, vandalism, and the elements, subject to provision of funds by CITY's Mayor and Council for such purposes.
- B. Repairs and restoration: DEPARTMENT shall have the right to determine when and if repairs and restorations to ARTWORK shall be made.

#### **SECTION 19. CONTRACTOR'S ADDRESS**



CONTRACTOR shall give written notice to DEPARTMENT of any change(s) in his/her address within 10 days five (5) days of such change(s). Failure to do so, thereby causing DEPARTMENT to be unable to locate CONTRACTOR as a result shall be deemed a waiver by CONTRACTOR to any rights under this AGREEMENT.

## **SECTION 20. TERMINATION OF AGREEMENT**

Notwithstanding PSC-9 of the Standard Provisions for City Contracts (Rev. 9/22)[v.1]:

- A. DEPARTMENT, by giving fourteen (14) calendar days written notice to CONTRACTOR, may terminate this AGREEMENT, in whole or part at any time, either for DEPARTMENT's convenience or due to CONTRACTOR's failure to fulfill contractual obligations. Upon receipt of such notice, CONTRACTOR shall:
  1. Immediately discontinue all services affected (unless the written notice directs otherwise).
  2. Deliver to DEPARTMENT all data, drawings, blueprints, specifications, reports, estimates, summaries, and other such information and materials as may have been given to CONTRACTOR by CITY, DEPARTMENT, and/or AGENCY for the performance of work under this AGREEMENT, whether completed or in process.
  3. CONTRACTOR shall transfer ARTWORK, whether completed or in process, and legal title of ownership thereto, to DEPARTMENT.
- B. If termination is for CITY's convenience, DEPARTMENT shall pay CONTRACTOR for reasonable costs accrued by CONTRACTOR, hours spent on community engagement based on verifiable records, subject to DEPARTMENT's review and written verification.
- C. If termination is due to CONTRACTOR's failure to fulfill contractual obligations, DEPARTMENT may take over the work and administer the same to completion by contract or otherwise. In such case, CONTRACTOR shall be liable to DEPARTMENT for any reasonable costs or damages occasioned to DEPARTMENT thereby. If CITY has paid CONTRACTOR for purchases of labor and/or materials and CONTRACTOR has not purchased all labor and/or materials for ARTWORK prior to such termination, all materials purchase by CONTRACTOR shall become property of CITY, and any unexpended amounts paid to CONTRACTOR for labor and/or materials shall be repaid immediately to CITY.
- D. If after DEPARTMENT issues a notice of termination for CONTRACTOR's failure to fulfill contractual obligations, and DEPARTMENT subsequently determines that CONTRACTOR did not so fail, then such termination shall be deemed effected for DEPARTMENT's convenience, and payment adjustment(s) shall be made by DEPARTMENT, pursuant to PARAGRAPH B of this SECTION.
- E. The rights and remedies of the parties provided in this SECTION are in addition to any other rights and remedies provided by law or under this AGREEMENT.
- F. CONTRACTOR, in executing this AGREEMENT, shall be deemed to have waived any and all claims for damages in the event of DEPARTMENT's termination for convenience as provided in PARAGRAPH B of this SECTION, including in the event that such termination is for DEPARTMENT's convenience, pursuant to PARAGRAPH D of this SECTION.
- G. If CONTRACTOR, due to illness or any other occurrence, becomes unable to render services under this AGREEMENT, this AGREEMENT shall be deemed terminated, unless stipulations have been made in writing by CONTRACTOR for completion of ARTWORK by a third party approved in writing by DEPARTMENT prior to any such written stipulations. If CONTRACTOR has not stipulated any such a third party, DEPARTMENT reserves the right to negotiate with CONTRACTOR's heirs, personal representatives, successors, and/or any party that DEPARTMENT deems suitable to complete ARTWORK.
- H. In the event of CONTRACTOR's death, this AGREEMENT shall automatically terminate and CONTRACTOR's representative shall proceed pursuant to PARAGRAPH A of this SECTION.

## **SECTION 21. RATIFICATION**



At CITY's request, CONTRACTOR has begun performance of the services specified herein prior to execution of this AGREEMENT. CITY acknowledges the services previously performed by CONTRACTOR prior to execution, and so ratifies CONTRACTOR's performance of said services since April 4, 2023 to the extent that such services were performed in accordance with the terms and conditions of this AGREEMENT.

#### **SECTION 22. SUCCESSORS & ASSIGNS**

This AGREEMENT shall be binding on the parties hereto and their heirs, executors, administrators, successors, and assigns; provided however, that neither this AGREEMENT nor any part hereof, except for monies previously earned and due to CONTRACTOR, may be assigned to anyone without prior written authorization by DEPARTMENT.

#### **SECTION 23. PROHIBITED INTERESTS**

- A. CONTRACTOR warrants that s/he has not employed or retained any company or person, other than a *bona fide* employee working solely for CONTRACTOR, to solicit or secure this AGREEMENT, and has not paid or agreed to pay any fee, commission, percentage, brokerage fee, gifts, or any other consideration contingent upon or resulting from the award or making of this AGREEMENT, to any company or person other than a *bona fide* employee working solely for CONTRACTOR. For breach or violation of this warranty, CITY shall have the right to terminate this AGREEMENT without liability.
- B. CONTRACTOR agrees that for the term of this AGREEMENT, pursuant to SECTION 10, no member, officer, or regular employee of CITY, during his/her employment or for one (1) year thereafter, shall have any interest, direct or indirect, in this AGREEMENT or any benefit arising therefrom.

#### **SECTION 24. AUDIT & ACCESS TO RECORDS**

CONTRACTOR, including all subcontractors, shall maintain records and other evidence of all expenses incurred this AGREEMENT for a period of three (3) years after the termination date of this AGREEMENT, pursuant to SECTION 10. CITY, or any of its duly authorized representatives, for the purpose of audit and examination, shall have access to and be permitted to inspect all such records and other evidence, at the CONTRACTOR's place of business.

#### **SECTION 25. ENGINEERING CONFORMANCE & PROTECTION OF WORK**

- A. CONTRACTOR shall coordinate with PROJECT SITE's architect(s) and/or engineer(s) on all related civil, architectural, structural, mechanical, electrical, and other issues as needed to ensure conformance of ARTWORK, and/or any part thereof, to all professional safety and material standards.
- B. CONTRACTOR shall bear all costs for any reasonable civil architectural, structural, mechanical, and/or electrical requirements, and safety and/or material tests as required by CITY for ARTWORK, and/or any part thereof.

#### **SECTION 26. DISPUTES & REMEDIES**

- A. All claims, disputes, and any other matters in question between CITY and CONTRACTOR arising out of or relating to this AGREEMENT or its breach, shall first be brought to DEPARTMENT'S attention.
- B. All disputes which have not been resolved by mutual agreement between DEPARTMENT and CONTRACTOR shall be reviewed by DEPARTMENT in consultation with AGENCY, wherein CONTRACTOR shall submit a written explanation of all unresolved issue(s) to DEPARTMENT's General Manager. Upon receipt of CONTRACTOR's written explanation and upon consultation with AGENCY's General Manager, within sixty (60) calendar days of receipt of said explanation, DEPARTMENT's General Manager shall render a final decision in writing to CONTRACTOR.
- C. CITY's rights and remedies under this AGREEMENT are in addition to any other rights and remedies provide by law.

#### **SECTION 27. COMPLIANCE WITH LOS ANGELES CITY CHARTER SECTION 470(c)(12)**

CONTRACTOR, subcontractors, and subcontractor principals performing work under any CITY contract valued at \$100,000 or more and that requires approval of elected CITY official(s), are obligated to comply fully with CITY's Charter Section



470(c)(12) and related ordinances regarding limitations on campaign contributions and fundraising for certain elected CITY officials or candidates for elected CITY office positions. Additionally, CONTRACTOR is required to provide and update certain information with CITY as specified by law. Any contractor subject to CITY Charter Section 470(c)(12) shall include the following notice in any subcontract in which the subcontractor is expected to receive at least \$100,000 to perform work under said subcontract:

*“Notice Regarding Los Angeles Campaign Contribution and Fundraising Restrictions: As proved in City of Los Angeles Charter Section 470(c)(12) and related ordinances, you are a Subcontractor under a City of Los Angeles Contract and, pursuant to 470(c)(12), all Subcontractors and Subcontractor Principals under City Contracts are prohibited from making campaign contributions and fundraising for certain elected City officials for candidates seeking elected City office positions, for a term of twelve (12) months after the execution of the City Contract under which you are a subcontractor. Subcontractors are required to provide names and contact information for Subcontractor Principals must be proved to CITY contractor within five (5) business days of the execution of this Subcontract, and Subcontractors must update this information upon any such change during the stated twelve-month term. Failure to comply with 470(c)(12) or related ordinances may result in termination of this City Contract or any other available legal remedies, including fines. Detailed information about these restrictions may be accessed through the City Ethics Commission’s website at <http://ethics.lacity.org/>, or by calling (213) 978-1960. Contractors, Subcontractors, and Subcontractor Principals must comply with these requirements and limitations. Violations of this provision shall entitle the City to terminate this City Contract and pursue any and all legal remedies that may available.”*

#### **SECTION 28. ENTIRE AGREEMENT**

- A. This AGREEMENT shall be executed in four (4) duplicate originals, each of which is deemed to be an original. The AGREEMENT includes fifteen (15) pages and one (1) appendix, which constitute the entire understanding and agreement of the parties.
- B. This AGREEMENT integrates all the terms and conditions mentioned herein or incidental hereto, and supersedes all negotiations or previous agreements between the parties with respect to the services to be provided.
- C. No verbal agreement or conversation with any officer or employee of either party shall affect or modify any of the terms and conditions of this AGREEMENT.
- D. This AGREEMENT may be executed in one or more counterpart(s), and by the parties in separate counterparts, each of which when executed shall be deemed to be an original but all of which taken together shall constitute one and the same agreement. The parties further agree that facsimile signatures, or signatures scanned into portable document format (PDF) or another electronic format designated by CITY and sent by e-mail, shall be deemed original signatures.
- E. In the event of any inconsistency between the provisions in the body of this AGREEMENT and the attachments, the provisions in the body of this AGREEMENT take precedence, followed by APPENDIX A, “Standard Provisions for City Contracts (rev. 9/22)[v.1]”.

#### **SECTION 29. MODIFICATION**

No alteration, change, or modification of the terms of this AGREEMENT shall be valid unless made in writing and signed by both parties hereto and approved by appropriate action of CITY.

—SIGNATURE PAGE TO FOLLOW



**IN WITNESS THEREOF**, the parties hereto have caused this **AGREEMENT** to be executed by their respective duly authorized representatives.

**CITY OF LOS ANGELES**

**Deborah G Aschheim**  
776 Atchison Street, Pasadena, CA 91104  
BTRC NO. 0000654091-0001-0

BY: \_\_\_\_\_  
**DANIEL TARICA**  
GENERAL MANAGER  
DEPARTMENT OF CULTURAL AFFAIRS

BY: \_\_\_\_\_  
**Deborah G Aschheim**  
ARTIST

DATE: \_\_\_\_\_

DATE: \_\_\_\_\_

APPROVED AS TO FORM AND LEGALITY:  
**HYDEE FELDSTEIN SOTO**, CITY ATTORNEY

ATTEST:  
**HOLLY L. WOLCOTT**, CITY CLERK

BY: \_\_\_\_\_  
**TANEA YSAGUIRRE**  
DEPUTY CITY ATTORNEY

BY: \_\_\_\_\_  
**DEPUTY CITY CLERK**

DATE: \_\_\_\_\_

DATE: \_\_\_\_\_



CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

**Peck Park Gymnasium – Proposed Renaming**

**Background:**

Peck Park is a large community park located at 560 N. Western Avenue in the San Pedro community of the city. This facility is a 75-acre park which includes children’s play areas, ball fields, basketball courts, walking paths, a community building, picnic tables, a swimming pool, and other outdoor park areas. Many highly value recreation programs are conducted at this location for community benefit, such as preschool and senior classes and activities, family programs and youth sports programs.

Peck Park was named after its benefactor, Mr. George H. Peck, an early real estate developer, who deeded the site to the City through a series of grant deeds starting in 1929. A stipulation of the grant deeds called for the land to be used for park purposes, thus dedicating the land at the time of land acquisition. In addition, a few adjacent parcels were either granted in fee title to the City or purchased by the City as tax deeded parcels.

**Proposed Naming:**

Proposed Gymnasium Renaming

On August 31, 2022, the Los Angeles City Council approved a motion requesting that the Board of Recreation and Parks Commissioners rename Peck Park Community Center, located at 560 North Western Avenue, 90732, to “Mel Bobich Community Center”, in memory of Mel Bobich and in recognition of his advocacy for the San Pedro community (C.F. #22-0880).

On October 11, 2023, the Office of Council District 15 introduced an additional approved a motion requesting that the Board of Recreation and Parks Commissioners rename Peck Park Gymnasium, located at 560 North Western Avenue, 90732, to “Mel Bobich Gymnasium”, in memory of Mel Bobich and in recognition of his advocacy for the San Pedro community. This motion has not yet been approved by the City Council (C.F. #23-1121).

**Nexus/Appropriateness of the name to the site/pavilion:**

About Mel Bobich

Per the biographical information provided by CD15:

*Mel Bobich was born on March 15, 1927 in a house that still stands just blocks away from the working waterfront in San Pedro. In a 2003 letter, he recalled how his childhood playground consisted of the mud flats south of Crescent Avenue where the neighborhood vacant lot became the impromptu baseball diamond or football field. When he retired, he devoted his time to making sure the youth of his hometown had a place to play. He fiercely worked to seek after the sports fields and other facilities he believed San Pedro's youth needed.*

*Mr. Bobich passed away on June 5, 2018 and is remembered as a beloved husband, father, grandfather, friend and mentor, as well as a San Pedro community leader.*



CITY OF LOS ANGELES  
DEPARTMENT OF RECREATION AND PARKS  
FACILITY REPAIR AND MAINTENANCE COMMISSION TASK FORCE BRIEFING  
November 2, 2023

*Mel Bobich and his wife, Katie, were founding members of the San Pedro Youth Coalition which has been serving the needs of youth recreation in the San Pedro community for over 35 years. Mr. Bobich was an active member of its leadership team for over 25 years.*

*Mr. Bobich leaves behind a legacy that impacted generations of young people in the San Pedro community through facilities he helped bring to life including the Bogdanovich Park baseball fields and gymnasium, Peck Park Gymnasium, the San Pedro High School Gymnasium, 22nd Street Park and the Field of Dreams.*

More information about Mel Bobich can be found in the attached obituary.

**Community Outreach:**

The Office of Council District 15 provided letters of support from the following: Mel Bobich's family, former 15th Council District Councilmember Rudy Svorinich, and Raymond Regalado, President Northwest San Pedro Neighborhood Council.

**Naming Policy:**

On June 5, 2013 the RAP adopted a Naming Policy, Procedures and Guidelines for Parks and Recreational Facilities (Policy) for the naming of parks, recreation facilities, park amenities, landmarks and other park assets (Report No. 13-161). This Policy enumerates the criteria and guidelines for use when evaluating proposed park names (Attachment 4). Several of the adopted guidelines applicable to this application are as follows:

- The Naming of parks after individuals shall be limited to those who are deceased and have made exceptional contributions to the park or community within which the park is located.
- The Naming engenders a positive public image which does not unduly commercialize the park or recreational facility.
- The proposed name for the park or recreational facility, and/or contributor, must be compatible with the Mission of RAP.

**Attachments:**

- 1) Motion approved by City Council to rename Peck Park Community Center
- 2) Motion approved by City Council to rename Peck Park Gymnasium (Second Motion)
- 3) Mel Bobich Obituary
- 4) Letter from Mel Bobich's family
- 5) Letter of Support from former 15th Council District Councilmember Rudy Svorinich
- 6) Letter of Support from Raymond Regalado, President Northwest San Pedro Neighborhood Council
- 7) Daily Breeze Article about Mel Bobich's life
- 8) Los Angeles Times Article about Peck Park Gym
- 9) San Pedro Today Article supporting gymnasium renaming
- 10) RAP Naming Policy



## MOTION

Mel Bobich was born on March 15, 1927 in a house that still stands just blocks away from the working waterfront in San Pedro. In a 2003 letter, he recalled how his childhood playground consisted of the mud flats south of Crescent Avenue where the neighborhood vacant lot became the impromptu baseball diamond or football field. When he retired, he devoted his time to making sure the youth of his home town had a place to play. He fiercely went after the sports fields and other facilities he believed San Pedro's youth needed.

Mr. Bobich leaves behind a legacy that impacted generations of young people in the San Pedro community through facilities he helped bring to life including the Bogdanovich Park baseball fields and gymnasium, Peck Park Gymnasium, the San Pedro High School Gymnasium, 22nd Street Park and the Field of Dreams.

**I THEREFORE MOVE** that the Board of Recreation and Parks Commissioners be requested to rename Peck Park Community Center, located at 560 North Western Avenue, 90732, to Mel Bobich Community Center, in memory of Mel Bobich and in recognition of his advocacy for the San Pedro community.

PRESENTED BY:



JOE BUSCAINO  
Councilmember, 15<sup>th</sup> District

SECONDED BY:



ORIGINAL

AUG 02 2022

xt





**MOTION**

**NEIGHBORHOOD & COMMUNITY  
ENRICHMENT**

Mel Bobich was born on March 15, 1927 in a house that still stands just blocks away from the working waterfront in San Pedro. In a 2003 letter, he recalled how his childhood playground consisted of the mud flats south of Crescent Avenue where the neighborhood vacant lot became the impromptu baseball diamond or football field. When he retired, he devoted his time to making sure the youth of his hometown had a place to play. He fiercely worked to seek after the sports fields and other facilities he believed San Pedro's youth needed.

Mr. Bobich passed away on June 5, 2018 and is remembered as a beloved husband, father, grandfather, friend and mentor, as well as a San Pedro community leader.

Mel Bobich and his wife, Katie, were founding members of the San Pedro Youth Coalition which has been serving the needs of youth recreation in the San Pedro community for over 35 years. Mr. Bobich was an active member of its leadership team for over 25 years.

Mr. Bobich leaves behind a legacy that impacted generations of young people in the San Pedro community through facilities he helped bring to life including the Bogdanovich Park baseball fields and gymnasium, Peck Park Gymnasium, the San Pedro High School Gymnasium, 22nd Street Park and the Field of Dreams.

I THEREFORE MOVE that the Board of Recreation and Parks Commissioners be requested to rename Peck Park Gymnasium, located at 560 North Western Avenue, 90732, to Mel Bobich Gymnasium in memory of Mel Bobich and in recognition of his advocacy for the San Pedro community.

PRESENTED BY:



TIM McOSKER  
Councilmember, 15th District

SECONDED BY:



**ORIGINAL**

OCT 11 2023

PK



🔍 Search by Name

# Mel Bobich

1927 - 2018



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**BORN** 1927

**DIED** 2018

**ABOUT** [University of California Los Angeles](#)

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570 W 5th St.

San Pedro, California

## MEL BOBICH OBITUARY

**M**el (Milenko) Bobich

Mel (Milenko) Bobich completed his 91-year contribution to this world on June 5, 2018, surrounded by family. He was well-known as a San Pedro community leader, as well as a beloved husband, father, grandfather, friend, and mentor. Born March 15, 1927, Mel was the youngest of five children of Tom and Evanica Bobich. He attended 15th Street School, Dana Junior High School, and San Pedro High School. Upon graduating in 1945, Mel was drafted during World War II and served in the Army Air Corps. After his discharge as a Staff Sergeant, he attended UCLA and became a lifelong Bruin fan, eventually teaching his grandkids at a very young age the UCLA eight-clap cheer. He graduated and joined Santa Fe Railway, where he would work for 37 years in various management roles until his retirement in 1987. In 1958, Mel took "the best advice I've ever received" and married his neighbor, Katie Reskusich. The couple spent five years in Topeka and Chicago due to career moves with the railroad before they returned to San Pedro for good. They were blessed with seven children, who arrived in an alternating boy/girl pattern that Mel enjoyed highlighting. Mel was a knowledgeable sports fan and, despite attending few professional games, enjoyed the distinction of personally witnessing two Major League Baseball perfect games. He considered one of his lifelong thrills to be attending Don Larsen's perfect game in the 1956 World Series and he later was in the stands for Sandy Koufax's perfect game in 1965. As his children engaged in sports, especially baseball, he became a dedicated coach and league organizer, though he rarely chose to coach his own children to avoid playing favorites. His coaching mantra became a life lesson for all who knew him: "Participate. Learn something. Have fun." As he saw the sports facilities of his youth disappear as San Pedro grew, Mel became an active advocate for sports facilities and opportunities for youth and had a tremendous impact on generations of San Pedro youth. He was instrumental in the building of gymnasiums at Bogdanovich Park, Peck Park, and San Pedro High School and also facilitated the development of the Field of Dreams, Pirate Stadium, and various other recreation sites. Mel was also a co-founder of the San Pedro Youth Coalition, serving in the group's leadership for over 25 years until retiring a few years ago. He helped chair the organization's Future Leaders of San Pedro recognition program. Mel was known as a gentle man with high ideals, unmatched integrity, a quick wit, and a deep love of San Pedro. In 1988, he served on the San Pedro Centennial Committee and also led the effort to recognize the



Top 100 Athletes of San Pedro. He was also active in numerous roles in Mary Star of the Sea parish, where he and Katie were married and where all seven of his children attended 12 years of Catholic school. He was a leader of the Holy Names Society, was a legendary bingo caller when the parish initiated that fundraising effort and helped secure a new high school campus site. Mel Bobich is survived by his wife of 60 years, Katie, his sister Ruby Pecarich, children Tom (Kitte) Bobich, Anne Bobich Asher, John (Anne) Bobich, Mary (Mike) McLachlan, Jim (Diane) Bobich, Chrissy Bobich Paley, Robert (Jeana) Bobich, 18 grandchildren: Michael (Molly), Ellen (Sean), Laura, Aaron, Rachel, Ryan, AJ, Kayla, Bryan, Mark, Sarah, Adam, Matthew, Luke, Alyssa, Brenna, Cameron, and Ella; and many nieces, nephews, and cousins. Rosary and visitation will be at 7 p.m. Thursday at McNerney's Mortuary, 570 W. Fifth St., San Pedro. A funeral Mass will be celebrated at 10 a.m. Friday at Mary Star of the Sea Catholic Church, 870 W. Eighth St., San Pedro followed by interment at Green Hills Memorial Park. In lieu of flowers, please consider donations to the San Pedro Youth Coalition Mel Bobich Memorial Scholarship Fund or The Mary Star of the Sea High School building fund. Please sign the guestbook at [mcnerneymortuary.com](http://mcnerneymortuary.com).

Please sign the guestbook at [dailybreeze.com/obits](http://dailybreeze.com/obits).



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Published by Daily Breeze on Jun. 12, 2018.

To plant trees in memory, please visit the [Sympathy Store](#).



**MEMORIES & CONDOLENCES  
FOR MEL BOBICH**

Sponsored by Daily Breeze.

Add a memory or share condolences

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10 Entries

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Please accept my late condolences. Mr. Bobich was a kind man who epitomized the best of San Pedro. I was lucky enough to see him and Mrs Bobich during a fundraising walk a while back, and his determination and sense of humor was inspiring. God Bless you Mr. Bobich.

**sam mircovich**

June 19, 2018

To all the family Mel was an Iconic man who's quiet and passionate love for San Pedro and its young athletes will never be forgotten .The Good Lord needed him now. Sorry I was unable to attend his services. His legacy the ball fields will serve the youth for many generations . May your pain and hurt be short for he was such an awesome man.

**Vito Gioiello**

June 17, 2018

Dear Katie,

We just learned the sad news about Mel's passing.

Our most heartfelt condolences go out to you, your children and grandchildren.

Mel was one of a kind and will remain in our hearts forever and the hearts of many. May his memories sustain and comfort you at this difficult time. All of you are in our thoughts and prayersMay he Rest In Peace!

Love,

Cousin Zemira, Bob & Family - Croatia



As you remember your love one, may your treasured memories continue to bring you peace, comfort, and strength to endure.

June 14, 2018

Mel, will always be remembered as a good father to their children. Specially when I ask him Advice he had a good sence of humor. He reminds me of my father. It was blessing to be included as part of the Bobich Family .

**Evelyn Fajardo**

June 14, 2018

Dear Family, our hearts are saddened by the passing of Barba Mel, he was loved by all. His legacy lives on through his beloved children and grandchildren. We will always keep him in our hearts. May he Rest In Peace. Bobby and Phyllis

June 13, 2018

Dear John & Annie Bobich,

Our deepest sympathy on the passing of your Dad!May God give you strength at this difficult time and help you cherish your family memories!

Love, Dennis, Michelle, & Jacob Graff

**Michelle Graff**

June 13, 2018

I met Mel many years ago, when I received the privilege to serve on the committee to organize the retirement party for Coach John Santschi. What a fantastic, fun and memorable time it was, among this wonderful group of people from another generation; the Domancich brothers, Joe Marino, Barabara Trani, Fred Ihde, Bob Keith, Elvy Jerkovich, and of course, Mel Bobich. And then, me. What an honor to be considered important among these special friends! Mel, in particular, stood out to me, with his gentle demeanor and sense of humor, and in the years that followed, it was always a joy to run into him



from time to time. I always admired him for his enthusiasm and support at the community meetings for San Pedro redevelopment, and only wish that this could have occurred in his lifetime. I am so saddened by this news, but know that he is in terrific company with some of our old friends from one of the best experiences of my life. Love to Katie, and sincere condolences to your family.

**Shari Tipich**

June 13, 2018

My condolences are with the Girolama family. Please accept my heartfelt sympathies. John  
6:40

**Candace**

June 13, 2018

my sincere condolences to Katie to her seven children and grandchildren for the passing of my dear friend Mel. He left a legacy of humanitarian works in our community that he will be forever remembered by all of us MAY HE REST IN PEACE , I had the honor to work with Mel and others on the San Pedro Area Reuse Committee to obtain from HUD the property for our new Mary Star of the Sea High School, his obituary column is so very short of what he really did for San Pedro all his life. REQUIEM SCAT IN PACEM .

**Tony De Girolamo**

June 12, 2018

Showing 1 - 10 of 10 results

**MAKE A DONATION**



Katherine Bobich  
1346 W. 26th Place  
San Pedro, CA 90732  
(310) 548-6189

August 8, 2023

Board of Recreation and Park Commissioners  
Department of Recreation and Parks  
221 N. Figueroa Street  
Los Angeles, CA 90012

Re: Peck Park facility honoring Mel Bobich (Council File: 22-0880)

Dear Recreation & Parks Commissioners:

We are humbled to know that Joe Buscaino requested to honor Mel Bobich by placing his name on one of the buildings at Peck Park.

As Mr. Buscaino mentioned in his motion, from the 1960s to the 2000s, Mel Bobich spearheaded so many committees as a volunteer in the San Pedro community to help save recreation facilities and establish others to provide options for the community.

Councilmember Tim McOsker supported the motion and our family is in agreement that the renaming of Peck Park Gym to recognize Mel Bobich would be a fitting tribute in the San Pedro community of Los Angeles. Due to his efforts alongside so many other volunteers, many fields and facilities in the area were developed in his lifetime. In the summer of 1971, Mel Bobich urged City officials to develop specific facilities in San Pedro including a gymnasium at San Pedro Park and Peck Park. Within a few years, a gym was completed at San Pedro Park (what is now known as Martin J. Bogdanovich Recreation Center). After 25 years of letters, committees, and meetings, the Peck Park Gym was eventually built in 1997.

Thousands of people have experienced the benefits of the efforts of Mel Bobich including the Buscaino family and the McOsker family. He was a humble man and would have refused the recognition for his volunteer work, but we are proud of his accomplishments and support this motion.

Sincerely,

A handwritten signature in cursive script that reads "Katherine Bobich". The ink is dark and the signature is fluid and personal.

The Bobich family

Katherine (Mel's wife) and children: Tom, Anne, John, Mary, Jim, Chrissy, Robert



Katherine Bobich  
1346 W. 26th Place  
San Pedro, CA 90732  
(310) 548-6189

August 15, 2023

Board of Recreation and Park Commissioners  
Department of Recreation and Parks  
221 N. Figueroa Street  
Los Angeles, CA 90012

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Sincerely,



The Bobich family

Katherine (Mel's wife) and children: Tom, Anne, John, Mary, Jim, Chrissy, Robert





Honorable

# Rudy Svorinich, Jr.

President Pro Tempore of the Los Angeles City Council (ret.)  
Councilman, 15th (Greater Harbor Area), District, City of Los Angeles (ret.)

October 23, 2023

Prior Civic Appointments:

Assistant LA City Council  
President Pro Tempore

Committee Chairman:

Transportation  
Housing & Community  
Redevelopment  
Information Technology  
Waterfront Development  
Alameda Corridor  
Board of Governors

Committee Vice-Chairman:

Commerce, Energy &  
Natural Resources  
(Airports, Harbor, Water  
& Power Oversight)  
Staples Center Development  
Executive Employee Relations  
Alameda Corridor  
Board of Governors

LA City Representative to:

LA County Sanitation Districts  
National League of Cities  
California League of Cities  
Southern California  
Association  
of Governments  
South Bay Council  
of Governments

Present Executive Affiliations:

President & CEO:

Svorinich Companies, Inc., dba  
Svorinich Government Affairs  
Svorinich Political Services  
Victory Campaign Consulting

**VIA EMAIL**

Honorable Members of the Neighborhood  
& Community Enrichment Committee of the  
Los Angeles City Council  
c/o Office of the City Clerk, 200 North Spring Street, City Hall, Room 360  
Los Angeles, CA 90012

Members of the Board of Recreation & Parks Commission  
City of Los Angeles  
221 North Figueroa Street, Suite 350  
Los Angeles, CA 90012

Dear Councilmembers and Commissioners:

It is with great pleasure and pride that I offer my whole-hearted support of renaming the Peck Park Gymnasium in San Pedro after the late Mel Bobich.

For over thirty (30) years, Mel Bobich kept the dream alive of north San Pedro obtaining a first-rate gymnasium as south San Pedro possessed (and for which he also worked tirelessly). During my campaign for City Council in 1992, he brought this issue to my attention and was the driving force in ensuring the gym's funding, design and construction after my assuming office.

Through Mel Bobich's tremendous effort for the next few years, the gym was finally built and dedicated in the late 1990's. During his life, he repeatedly rejected our attempts to name the facility after him due to his unassuming and humble nature, but now would be a most appropriate time to honor him.

I can think of no other person who truly deserves their name being placed in honor as the namesake of this beautiful facility. I am not only immensely proud of his decades of community involvement for the benefit of local youth, but also to be his great-nephew as he and my maternal grandmother were siblings. Great-Uncle Mel is one of San Pedro's and my heroes. Sincere gratitude is extended to Councilman Tim McOsker for bringing this issue forward and your unanimous consent in approving the council motion's request would be most appreciated.

Very Truly and Gratefully Yours,

*Rudy Svorinich, Jr.*

HONORABLE RUDY SVORINICH, JR.,  
President Pro Tempore of the Los Angeles City Council (ret.)  
Councilman, 15<sup>th</sup> (Greater Harbor Area/Watts) District, City of Los Angeles (ret.)



September 13, 2023

To: Tim McOsker, Councilmember, CD 1 5

From: Northwest San Pedro Neighborhood Council

Re: Rename Peck Park Community Center, located at 560 North Western Avenue, 90732, to  
Mel Bobich Community Center

Councilmember McOsker,

The Northwest San Pedro Neighborhood Council is honored to support the renaming of the Peck Park Community Center to the Mel Bobich Community Center.

Mr. Bobich strived to enhance the recreational opportunities for the youth of San Pedro by advocating for and partnering in the development of the Bogdanovich Park baseball fields and gymnasium, the Peck Park gymnasium, the San Pedro High School gymnasium, 22nd Street Park and the Field of Dreams. Not only did these locations provide settings for athletic programming for young and old, they also provided safe spaces for children.

Supporting the renaming of the Peck Park Community Center to the Mel Bobich Community Center is Northwest San Pedro Neighborhood Council's way of saying thank you for his dedication to our youth for generations to come.

Sincerely,

Raymond Regalado

President, Northwest San Pedro Neighborhood Council



LOCAL NEWS

## Obituary: San Pedro's Mel Bobich scored fields and gymnasiums for area's youth



Mel Bobich (File photo)



FALL SALE

**ONLY \$1 FOR 6 MONTHS**  
Hurry, this offer ends soon

**SAVE NOW**

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By **DONNA LITTLEJOHN** | [dlittlejohn@scng.com](mailto:dlittlejohn@scng.com) | Daily Breeze  
 PUBLISHED: June 8, 2018 at 6:06 p.m. | UPDATED: June 8, 2018 at 10:42 p.m.

Accolades poured in this week following news of the death of San Pedro's Mel Bobich, a tireless advocate for youth sports fields and park space in the port community where he was well known and long respected.

Bobich was 91 years old when he died on June 5 and leaves behind a legacy that impacted generations of young people in the port community through facilities he helped spearhead including the Bogdanovich Park baseball fields and gymnasium, Peck Park Gymnasium, the San Pedro High School Gymnasium, 22nd Street Park and the Field of Dreams.

"You'd be hard pressed to find anyone in their 40s and younger who hasn't used those facilities as a parent or a child," said Scott Lane, president of the San Pedro youth Coalition where he met Bobich some 15 years ago. "I was louder and younger and he was just this quiet, soft-spoken guy. Every time I went into a room with him, (the reaction) was just pure respect for him."

Bobich was one of San Pedro's humble old guard, said San Pedro film producer Jack Baric.

"He's truly one of San Pedro's icons," he said. "You think of the John Olguins and the Mel Bobiches in that category of San Pedro's 'founding fathers' who made our community such a great place."

## Grew up near the waterfront

Born on March 15, 1927, in a house on 16th Street (the house still stands), just blocks from the working waterfront, Bobich, the youngest of five, was the son of Evanica and Tom Bobich, immigrants from Rava, Croatia.

Growing up in those days, the neighborhood vacant lot became the impromptu baseball diamond or football field, depending on the season. Writing in a 2003 letter to the editor to the Daily Breeze, Bobich recalled his childhood playground consisted of the "mud flats south of Crescent Avenue."

Bobich attended 15th Street Elementary School, Dana Junior High School and graduated from San Pedro High in 1945. His first job was picking celery, lettuce and string beans on the Palos Verdes hillsides during World War II. He also worked as a casual longshoreman unloading bananas — "Toughest job ever," he said.

After high school, he went into the military on the day the war ended and was assigned to the Army Air Corps Love Field Dallas and then stationed in Brazil.

Bobich attended UCLA on the G.I. Bill where he wrote for the Daily Bruin, graduating with a degree in political science.

## The 'San Pedran'

Shortly after the war, he and a group of buddies started their own local newspaper, called the San Pedran. The editor was the late Sam Domancich and Bobich was the staff's "senior citizen" at 20 years old. Subscriptions were 20 cents a month.

"I recently looked at all those issues of the San Pedran," Bobich wrote in a 2003 Daily Breeze guest column. "You know, there wasn't one crime story, not one obituary, vandalism or child abuse (story). ... It was a great newspaper. Well, at least we thought it was great."

On Feb. 8, 1958, he married Katie Reskusich at the old Mary Star of the Sea Catholic Church (they had met on 16th Street when Bobich was looking to borrow a hammer from a neighbor). They had seven children.

In 2008, they joined with two other couples who had been married on the same day to celebrate their [50th wedding anniversaries](#).

Bobich worked in management for the Atchison, Topeka and Santa Fe Railroad company for 37 years and when he retired he devoted his time to making sure the youth of his home town had a place to play.

FALL SALE

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"The bottom line was that Mel wanted to do whatever he could (for the youth) and he did it in a very quiet and humble way without bringing attention to himself," said Mike Lansing, executive director of the Boys and Girls Clubs of the Los Angeles Harbor. "He focused on finding solutions and not getting caught up in all the politics. He was a finisher, he got things completed."

One of his grassroots endeavors was to create baseball fields at what is now known as Bogdanovich Park.

"Mel led the charge, they just went out there with wheelbarrows and shovels and dirt and build a baseball field," Baric said.

While he fiercely went after the sports fields and other facilities he believed San Pedro's youth needed, he always maintained a calm and easy-going manner, those who knew him said.

"He wasn't a chest-thumper," Lansing said. "He didn't grandstand, he did it in a quiet, respectful way. But he wasn't going to let go until he got it done."

## No fuss

He resisted any fussy accolades for his many victories, Lane said.

"We were constantly trying to get Mel to agree to let us go out and name something after him or award a scholarship in his name, but he absolutely refused, he would not allow it," Lane said.

In a question-and-answer sheet Bobich filled out a while back, Bobich listed his "most frightening experience" as a harrowing ride on Disneyland's Space Mountain with his 7-year-old daughter. "During the ride, she screamed, 'I think we're going to die.' I screamed back, 'I think you're right! I think you're right!'"

His philosophy of life? Matthew 6, in which Jesus teaches his followers to practice their good deeds in secret and not for public recognition.

Baric said Bobich's family is testament to the kind of man he was.

"If you've met any of his kids and grandkids, they're just the nicest people who love San Pedro and that comes from their dad," he said. "He created a great tribe."

Bobich's oldest son Tom said of his father: "I don't know of a person who had higher ideals or higher integrity."

Rosary and visitation will be at 7 p.m. Thursday at McNerney's Mortuary, 570 W. Fifth St., San Pedro. A funeral Mass will be said at 10 a.m. Friday at Mary Star of the Sea Catholic Church, 870 W. Eighth St., San Pedro.

Bobich is survived by his wife of 60 years, Katie; a sister, Ruby Pecarich of San Pedro; seven children, Tom of Alamo, Calif., Anne Asher of San Pedro, John of San Pedro, Mary McLachlan of San Pedro, Jim of San Carlos, Calif., Chrissy Paley of Clovis, Calif., and Robert of San Pedro; and 18 grandchildren.

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Sections

# Los Angeles Times

CALIFORNIA

## South Bay : 25 Years of Lobbying Finally Earn Gym

L.A. TIMES ARCHIVES

FEB. 1, 1996 12 AM PT

After lobbying for 25 years, residents in the Peck Park area of San Pedro are finally getting a gymnasium.

Ground has already been broken for the 12,000-square-foot facility and construction is expected to begin in a month.

The \$1.2-million gymnasium will come with a full-size basketball court, retractable bleachers and two locker rooms. Gym advocates said local youths and adults are eager for the new facility because San Pedro's current handful of recreation centers are considered some of the most crowded in Los Angeles.



“This is a great thing for San Pedro,” said local resident Mel Bobich.

The city Parks and Recreation Commission first promised to erect the facility 25 years ago but only when “funds became available,” Bobich said.

During the ensuing years of tight budgets, that promise became more of a wish until the money finally materialized through the efforts of City Councilman Rudy Svorinich Jr. and the community’s resident-run Recreation Task Force.



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Mel Bobich.

## The Marathon Man

**It's time to name the Mel Bobich Gymnasium.**

Mike Lansing—August 31, 2023

**Over the course of a lifetime, we all have encountered those rare individuals who have committed themselves over years and decades to improve the lives of others without attempting to secure any financial or any other personal gain or attention.**

For me, the “Marathon Man” was one of those special few, and I was most fortunate to see him in action up close and personal over so many years before he passed away not so long ago. His name — Mel Bobich.

While I knew Mel previously, I truly got to know him when the two of us — along with Joe Marino, Dave Legacki, Alice Sandoval, and Ray Vaudo — banded together in 1987 to establish a volunteer nonprofit called the San Pedro Youth Coalition. We had all been active in local youth athletics and were tired of battling the lack of youth athletic facilities in our San Pedro community. Over the years, the Youth Coalition engaged in additional youth-related efforts. It became an advocacy group and sponsor for many other youth needs and opportunities besides sports, including starting our monthly youth advocacy newsletter called *Youth Times*. We also sponsored free daily tutoring at the San Pedro Library and other free annual youth events open to all young people, including a track meet, an annual talent show at San Pedro High School, poetry and short story contests at the library, and the popular “Future Leaders of San Pedro” recognition dinner. All these efforts and events were great, but the issue that initially brought us together and continued to be our priority was finding additional youth recreational facilities in our community so children could play, compete, and grow without baseball and soccer teams having to battle over practice space. (At one point, the lack of space was so great that when I had baseball practices at Peck Park, I would often give batting helmets to the soccer team attempting to practice right next to us — true story.)



While I was the impatient and too-often-confrontational advocate as the initial president of the coalition and writer/editor of the *Youth Times*, Mel was my advisor and often took me to task over articles I would write and public positions and statements I would make. He constantly advised and sometimes lectured me on the value of patience, consistent advocacy, and less confrontational statements as the components needed to accomplish our larger goals of securing much-needed athletic and recreational facilities in our community. He had played the long game previously and successfully even before the Youth Coalition was established as the lead and sometimes sole force in getting the City of Los Angeles to build the gymnasium at then Friendship Park (now Bogdanovich). So, while I was the president, Mel was our indisputable leader on any of our efforts to secure additional facilities for our kids, as he had already successfully battled the city bureaucracy to get that now-Bogdanovich gymnasium publicly funded and built.



Mel Bobich.

Downtown San Pedro's  
**Cabaret Theatre**



**Grand Annex**

TICKETS ►

Getting a gym built at Peck Park became our coalition's most important effort over the decades, and of course, Mel was our leader and key strategist. Eventually, we would get the extremely large and essential Field of Dreams established for youth soccer. We also secured open space on 22nd Street, where the oil tanks used to be, and we were major advocates for Eastview Little League to be established on Knoll Hill. But Peck Park in the 1990s had no gym and was the largest youth recreational program in our city. Getting that funded and established was a major coup, and Mel Bobich is the one person who made it happen. He coordinated between City Councilman Rudy Svorinich and the Recreation & Parks Department to ensure the gym was funded and built, leading dozens of strategy meetings and city discussions with many individuals and departments over many years. Mel would not be deterred nor give up when confronted with numerous bureaucratic roadblocks over so many years — and the Peck Park gym was finally established.

I gave Mel the title "The Marathon Man" when I spoke at his rosary a few years ago. I explained to the audience what I knew to be obvious — that Mel taught us all that strategic planning and perseverance, no matter how long it took, was why he was so successful as an advocate and why the Peck Park gymnasium (and several other facilities) was finally established. He truly deserves to have the gym he built renamed the Mel Bobich Gymnasium.

If you agree, please contact Councilman Tim McOsker's office, as they are looking for additional advocates for this renaming.

The Marathon Man was my friend and mentor, but more importantly, he was a lifetime friend of our community and especially our youth and truly deserves this public recognition. Mel was the epitome of patience and determination, but three-plus decades after he waged a gentleman's war on the bureaucracy is long enough — even for the Marathon Man. [spt](#)



**City of Los Angeles Department of Recreation and Parks**  
**Naming Policy, Procedures and Guidelines for**  
**Parks and Recreational Facilities**

The mission of the Department of Recreation and Parks (“RAP”) is to enrich the lives of the residents of Los Angeles by providing safe, welcoming parks and recreational facilities and affordable, diverse recreation and human services activities for people of all ages to play, learn, contemplate, build community and be good stewards of our environment.

One of RAP’s objectives under the Mission is to enhance and expand recreational programs, services, and significant financial support and contributions through public and private collaborations.

**Policy:**

RAP recognizes that parks and recreational facilities are an essential and integral part of the communities they serve, and that the names of parks and recreational facilities, and park amenities within them, play a significant role in fostering identities in the surrounding communities. This Naming Policy (“Policy”) establishes the criteria and requirements, and sets forth the guidelines and procedures, for the naming and renaming (collectively, “Naming”) of parks, recreational facilities, landmarks and any other assets determined appropriate by RAP (collectively referred to herein as “Park Assets”), which are owned, managed or controlled by RAP.

Pursuant to this Policy, the initial name of a new park or recreational facility, which may be temporary for purposes of administration and accounting, shall be administratively assigned by RAP staff in the traditional manner utilized prior to the establishment of this Policy, based on geographic features such as street and community names or prominent features. In addition, the Naming of existing Park Assets, pursuant to a RAP recommendation relevant to a Naming proposal received from a private or public entity, shall be subject to the approval of the Board of Recreation and Park Commissioners (“Board”), as described herein. In accordance with this Policy and pursuant to RAP recommendations, the Board shall consider the following two types of Naming proposals. The first type encompasses situations in which RAP receives or is offered a donation, gift, sponsorship, and/or other contribution from an outside entity that presents a decisive benefit and shows a direct connection to a Park Asset and serves the interests of the City and its residents. This type of Naming proposal would require a Naming Agreement to summarize the terms and conditions necessary to effectuate the financial or other benefits connected to the Naming proposal with a term (time period) recommended by the GM and approved by the Board, depending on the scope or nature of the agreement, and value, visibility, and lifespan of the donation, gift, sponsorship and or other contribution. The second type comprises Naming proposals to use a major historic event and/or unique significance of a specific place or person, as the basis for the proposed Name; again with the requirement that there be compelling and impressive substantiation demonstrating how the interests of City and its residents were served or impacted. The key in both types of Naming proposals is the importance of demonstrating direct connections to the Park Asset and clear community benefits as a foundation for considering any Naming proposal.



For purposes of this Policy, and with the exception of the temporary Naming of new Park Assets, the authority to approve the Naming of existing Park Assets shall be solely with the Board. Any exceptions to this Policy shall be subject to the prior approval of the Board.

### **Criteria and Guidelines for Evaluating Park Asset Naming Proposals:**

For purposes of this Policy, the following shall be considered when evaluating the appropriateness, feasibility, and implementation of Naming proposals:

- The Naming of parks after individuals shall be limited to those who are deceased and have made exceptional contributions to the park or community within which the park is located.
- Parks shall only be named after living persons under circumstances requiring such naming as a condition precedent of a grant deed or covenant.
- The Naming of a park after a major historic event must be based on a direct connection between the park and such event.
- The Naming engenders a positive public image which does not unduly commercialize the park or recreational facility.
- The proposed name for the park or recreational facility, and/or contributor, must be compatible with the Mission of RAP.
- Park Assets that are held by RAP through a lease or use agreement may be considered for Naming under this Policy, subject to any requirements or restrictions contained in such document.
- RAP reserves the right to limit the duration of time a Name will be in place and/or in effect.
- No specialized signage or advertisement containing a commercial message to purchase a good or service shall be authorized for use on park property.
- All forms of signage placed on or within a Park Asset shall meet RAP's graphic and sign standards.
- There shall be no religious symbols included on Naming signage.
- Park Assets not under the operation of RAP (shared or exclusive), although under the ownership or jurisdiction of RAP, shall not be subject to this Policy; such as for example, the Los Angeles Zoo in Griffith Park.
- Parks should not be subdivided for purposes of Naming, unless there are readily-identifiable physical divisions in the park (major roads, waterways, hillsides, etc.) which facilitate or warrant a subdivision; or there exist other compelling reasons for having more than one name connected to a park. This should not prevent independently Naming a recreational facility or amenity located within a park, as long as the selected name will not cause confusion for park patrons.
- RAP shall seek to inform the public with regard to the Naming of a park in their community.
- Any exception to the above shall be subject to the Naming criteria contained herein, and the Board's prior approval.



**Procedures:**

The Board retains the authority to name or rename Park Assets situated on park property. The following shall be the protocol for evaluating, considering and denying or approving Naming proposals:

1. A written proposal for the Naming of a Park Asset must be initially submitted to the RAP Board Office, to the attention of the Board Secretary. In accordance with this Policy, the Board Office shall forward the proposal to the RAP General Manager (“GM”) for consideration.
2. Prior to any form of Naming Policy being implemented, sponsorship proposals shall be evaluated by RAP staff, with recommendations to the GM for possible consideration.



### Synthetic Fields Maintenance Inventory

	Field Name	No. of Fields	CD	Field Type	SQ. FT.	Notes
1	Evergreen R.C. (Baseball Infield Only)	1	14	1 Baseball-Infield only	98,010	In need of full replacement.
2	Yucca Community Center	1	13	1 Mini-Soccer	10,780	In need of full replacement.
3	South Park Rec Center- Informal	1	9	1/2 Football Field	56,610	
4	Baldwin Hills Rec Center	1	10	ballfield	19,568	
5	Seoul International Baseball	1	10	Baseball	41,850	In need of full replacement.
6	Rancho Cienega Football Field	1	10	Football	96,000	In need of full replacement.
7	Van Nuys Recreation Center Futsal	1	6	Futsal	7,400	
8	MacArthur Park Synthetic Meadow	1	1	Meadow	37,000	
9	Van Nuys Recreation Center	1	6	Multisport	78,386	
10	Washington Irvine Middle School (not maintained by RAP)	1	10	Soccer	75,000	
11	*Woodley Golf Practice Range	1	6	Golf Range	120,000	
12	*Rancho Golf Range	1	5	Golf Range	400sqf.	In need of full replacement
13	*Shane's Inspiration Playground (Griffith Park)	1	4	Small area	est. 1,000-2,000	
14	*Tarzana R.C.	1	3	Small area	est. 1,000-2,000	
15	109th Street Recreation Center	1	15	Soccer		
16	Albion Riverside Park (Downey)	1	1	Soccer	100,964	
17	Albion Riverside Park (Downey)	1	1	Soccer		
18	Albion Sutton Recreation Center	2	8	Soccer	62,325	
19	Boyle Heights	1	14	Soccer	108,000	In need of full replacement.
20	Delano R.C.	1	6	Soccer	56,653	
21	East Wilmington Greenbelt	3	15	Soccer	18,000	
22	Elysian Park Solano	1	1	Soccer	31900	
23	Ferraro Field #1	1	4	Soccer	53,544	
24	Ferraro Field #2	1	4	Soccer	52,993	
25	Ferraro Field #3	1	4	Soccer	57,408	
26	Ferraro R.C. Field #4	1	4	Soccer	59,000	
27	Fred Robert R.C.	1	9	Soccer	35,500	In need of full replacement.
28	Gilbert Lindsay #1	1	9	Soccer	53,540	In need of full replacement.
29	Gilbert Lindsay #2	1	9	Soccer	49,500	In need of full replacement.
30	Glassell Park RC	2	1	Soccer	28,000	Small field in need of full replacement.
31	Griffith Park	1	4	Soccer	84,620	
32	Harbor Regional (Ken Malloy)	1	15	Soccer	57,525	
33	Hubert Humphrey (Futsal)	1	7	Soccer	3,600	In need of full replacement.
34	James Slauson Rec Center	2	9	Soccer	80,080	In need of major repairs
35	LaFayette RC	1	10	Soccer	14,700	In need of full replacement.
36	Lanark Park	1	3	Soccer	46,120	
37	Loren Miller Recreation Center	1	8	Soccer	17,600	In need of full replacement.
38	Lucas Field aka Expo Synthetic Socce Field	1	9	Soccer	107,721	
39	Mar Vista R.C.	1	11	Soccer	70,720	
40	Martin Luther King R.C.	1	8	Soccer	15,000	
41	Normandie R.C	1	1	Soccer	4,500	
42	North Hills Community Park	2	6	Soccer	107,000	
43	Pan Pacific Park (AKA West Wilshire Park)	1	5	Soccer	43,000	
44	Rancho Cienega Soccer Field	1	10	Soccer	48,000	
45	Rio de Los Angeles State Park	1	1	Soccer	81,120	In need of full replacement.
46	Rosecrans R.C.	1	15	Soccer	67,620	
47	Ross Snyder R.C. #1	1	9	Soccer	55,440	



### Synthetic Fields Maintenance Inventory

48	Ross Snyder R.C. #2	1	9	Soccer	93,775	
49	Ross Snyder R.C. #3	1	9	Soccer		
50	Sepulveda Basin Sports Complex	1	6	Soccer	96,000	
51	South Park R.C. -Northwest	1	9	Soccer	72,000	
52	Sun Valley R.C.	1	6	Soccer	41,000	Will need replacement soon.
53	Sylmar Park	1	7	Soccer	61,120	
54	Trinity R.C.	1	9	Soccer	15,000	In need of full replacement.
55	Valley Plaza Field 1 (Whittsett)	1	2	Soccer	67,830	
56	Valley Plaza Field 2 (Whittsett)	1	2	Soccer	35,700	
57	Valley Plaza Field 3 (Whittsett)	1	2	Soccer	35,700	
58	Valley Plaza Field 4 (Whittsett)	1	2	Soccer	67,362	
59	Valley Plaza Field 5 (Whittsett)	1	2	Soccer		
60	Valley Plaza Field 6 (Whittsett)	1	2	Soccer	69,300	
61	Valley Plaza Field 7 (Whittsett)	1	2	Soccer	48,600	
62	Van Nuys Sherman Oaks Field #1	1	2	Soccer	68,470	
63	Van Nuys Sherman Oaks Field #2	1	2	Soccer	67,855	
64	Van Nuys Sherman Oaks Field #3	1	2	Soccer	32,160	
65	Westwood R.C.	2	5	Soccer	67,250	
<b>Total fields</b>		<b>72</b>				
Synthetic Golf Ranges		2				
Non Sport Synthetic Area		2				
Soccer		58				
Other		10				
Fields in need of full replacement		15				