

Arts and Culture Commission Gateway Recommendation

ATTACHMENT 1

- a. Proposal materials by artist Matt Babcock
- b. Proposal materials by artist James Moore
- c. Proposal materials by artist team White & McJunkin

Arts and Culture Commission Gateway Recommendation

Proposal materials by artist Matt Babcock



**POWERPOINT AND
DOCUMENT DOWNLOADS:
<https://tinyurl.com/Babcock-Cat>**



MATT BABCOCK
el Gato de Los Gatos
GATEWAY PUBLIC ART PROPOSAL

10748 Dayton Ave. N
Seattle, WA 98133
206-743-4445
www.mattbabcock.com
sculpture@mattbabcock.com

A
9/18/2019



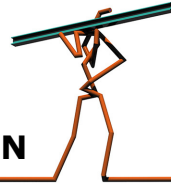
POSSIBLE COLOR SCHEMES

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LOS GATOS
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PROJECT BUDGET

Materials	
6061 aluminum	\$1,350
consumables (welding supplies, abrasives)	250
hardware	50
Contract work	
laser cutting	1,300
powder coating	1,100
Shipping	
crate	1,000
truck freight	600
local delivery	300
Travel	
airfare	200
lodging, car rental, per diem	150
Overhead (rent, insurance, admin)	500
Labor	11,200
Artist fee	2,000
TOTAL	\$20,000

ESTIMATED SCHEDULE

Contract signed	0 weeks
Preparation of drawings for review	2 weeks
Review and approval	4 weeks
Materials lead time	2 weeks
Fabrication	5 weeks
Finishing	2 weeks
Crating and shipping	2 weeks
TOTAL	17 weeks

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LETTER OF INTEREST

I want to approach this project as a way to reflect the identity of Los Gatos, to make something local residents will be proud of, and to create a functional sign that is also an object of interest for drivers. The project is a great fit for my background and the type of work that I do.

My work is aerial calligraphy that captures gestures, bridging between representation and abstraction with a unique distillation of form and movement. For this project my artwork will convey a welcome to Los Gatos in a simple, iconic form that reads well from moving vehicles.

I aim to spark curiosity with sculptures that reward inspection, encourage conversation, and help people connect with something larger than themselves. Often "something larger" is the natural environment as it relates to the site and community. Many of my pieces celebrate native species that are sources of local interest and enjoyment. The bobcats that Los Gatos was (indirectly) named for suggest a subject that's right up my alley.

As a welder with a background in outdoor sign fabrication and engineering, I will deliver artwork that is legible, durable, well-crafted, and very low maintenance.

As an architect I designed and managed several multi-family and mixed-use projects from initial research through construction. I have the skills to communicate effectively and work on complex endeavors with a project team. I look forward to working with the Arts and Cultural Commission and Town Staff on matters related to design, engineering, and installation.

I applied my collaborative skill set recently on the *Otters* installation, which involved working closely with the state arts commission and the school district where the piece is located, as well as architects, contractors, engineers, conservators, and others. I've completed a number of large-scale public art projects and have pieces on display in many parks and cities.

Site-specificity is important to me. *Crane in its Vigilance* is a good example of my approach to site-specific public art. It is located at the Kirkland Justice Center, which houses the police and municipal court. The title and form honor the work done at the Justice Center by referring to an ancient symbol of vigilance. The wetland bird subject also relates to the rain garden landscaping that surrounds it. In many cultures cranes are symbols of good fortune; thus the piece is a positive, encouraging sign to people from the culturally diverse community arriving at the facility.

Thank you for your consideration.

A handwritten signature in blue ink, appearing to read "Matt Babcock". The signature is stylized and fluid, with the first letters being larger and more prominent.



ARTIST STATEMENT

I focus on public art because I believe it's important to reach out and enrich the lives of as many people as possible across diverse populations. One of the key things I do as a public artist is foster connections between people and something larger than themselves: a neighborhood, a community, a town, a history, a landscape.

I create complex, changing impressions using simple forms, primarily in metal. I like to explore the interplay between abstraction and representation, but it's important to me that my subjects can be recognized and my work understood by people of all ages and diverse backgrounds.

My work expresses my interest in the ways things are made. I draw as much on my background in industry and engineering as on formal art training, creating pieces that are durable, well crafted, and elegant.

I also draw heavily on my background in architecture, which involves numerous skills that transfer well to the practice of public art, like research, analysis of context (physical, historical, and cultural), permitting, coordination, collaboration, documentation, and public presentation.

Public art is a significant cultural contribution because it can reflect the ways people and communities think of themselves in relation to others. I look forward to contributing to the Town of Los Gatos.

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RESUME

WORK EXPERIENCE

- 1986 - **SCULPTOR**, Babcock Artworks LLC, Seattle, WA.
Public art, metal fabrication, functional artworks, freestanding and suspended sculpture, kinetic art, and CAD documentation.
- 1988 - 1991 **SIGN FABRICATOR**, Huron Sign Company, Ypsilanti, MI.
Welding, wiring, painting, and assembly of custom outdoor signs.
- 1995 - 2008 **ARCHITECT**, Snell Partnership, Seattle, WA.
Design, project management, consultant coordination, construction administration, public presentations, research, permitting.

PUBLIC SCULPTURE COMMISSIONS

- 2019 **BOLT** sculpture/seating installation, Castle Rock, CO
(finalist, proposal under review).
- 2019 **SCRATCH** sculpture/seating installation, Missoula, MT
- 2018 **SNOWSHOE** outdoor sculpture for transit stop, Anchorage, AK.
- 2018 **OTTERS** sculpture/seating installation for Washington State Arts Commission and North Mason School District, Belfair, WA.
- 2016 **CRANE IN ITS VIGILANCE** outdoor sculpture, Justice Center, Kirkland, WA.
- 2016 **MOUNTAIN GOATS** site design and sculpture/seating installation, McCall, ID.
- 2015 **GREAT BLUE** illuminated street clock for community center, Port Townsend, WA.
- 2013 **KRILL, EGG, and FALL** kinetic sculptures, Edmonds, WA.
- 2012 **MOOSE** sculptural bike racks, Lewiston, ID.

OUTDOOR SCULPTURE EXHIBITS

- 2019 - 2020 **ART FOR AWHILE**, Broomfield, CO.
- 2017 - 2019 **SAN JUAN ISLANDS SCULPTURE PARK**, Roche Harbor, WA.
- 2015 - 2018 **INTERURBAN ARTSCAPE**, Shoreline, WA.
- 2016 - 2019 **GALLATIN ART CROSSING**, Bozeman, MT.
- 2016 - 2018 **CITY HALL SCULPTURE GARDEN**, Milwaukie, OR.
- 2015 - 2019 **ART OF COMMUNITY**, Hood River, OR.
- 2014 - 2016 **CIVIC CENTER PARK**, Newport Beach, CA.
- 2013 - 2015 **GALLERY WITHOUT WALLS**, Lake Oswego, OR.
- 2012 - 2016 **FRANCONIA SCULPTURE PARK**, Franconia, MN.
- 2012 - 2015 **ARTCURRENTS**, Coeur d'Alene, ID.
- 2011 - 2020 **ART ON THE AVENUES**, Wenatchee, WA.
- 2011 - 2014 **HEART OF PHINNEY PARK**, Seattle, WA.

AWARDS

- 2018 **PEOPLE'S CHOICE**, Gallatin Art Crossing, Bozeman, MT.

JURIED PUBLIC ART ROSTERS

WASHINGTON STATE ARTS COMMISSION AIPP ROSTER
OREGON STATE AIPP ROSTER
CITY OF PALO ALTO PRE-QUALIFIED ARTIST POOL
CITY OF SAN ANTONIO PUBLIC ART QUALIFICATIONS PRE-QUALIFIED LIST
IOWA ART IN STATE BUILDINGS PROGRAM
OKLAHOMA CITY PRE-QUALIFIED ARTIST POOL

PRIVATE SCULPTURE COMMISSIONS

2017 CROW outdoor kinetic sculpture, Seattle, WA.

WORK IN PUBLIC COLLECTIONS

2016 SAMARAS outdoor sculpture, Wenatchee, WA.

OTHER EXHIBITS

2018 THE CROW SHOW, Studio Door Gallery, San Diego, CA.
2017 NORTHWEST FINE ARTS COMPETITION, Phinney Center, Seattle, WA.
2014, 2017 JURIED ART AUCTION, Pratt Fine Arts Center, Seattle, WA.
2014 CITY HALL GALLERY, Shoreline, WA.
2013 - 2016 KESTREL suspended mobile, Pybus Public Market, Wenatchee, WA.
2013, 2015, 2017 JURIED ART AUCTION, Artist Trust, Seattle, WA.

EDUCATION

1991 - 1994 MASTER OF ARCHITECTURE, University of Colorado, Denver, CO.
1987 - 1988 WELDING MAINTENANCE MECHANIC CERTIFICATE,
Washtenaw Community College, Ann Arbor, MI.
1986 - 1990 BACHELOR OF ARTS, University of Michigan, Ann Arbor, MI.
Major: History of Art. Other concentrations: Physics, Math.
Honors: Phi Beta Kappa.

SPECIAL COURSEWORK

2004 - 2013 PRATT FINE ARTS CENTER, Seattle, WA.
Sand cast bronze, investment casting, kinetic sculpture, drawing,
woodworking, neon signs, steel sculpture, frameworked glass.
2009 - 2010 NORTH SEATTLE COLLEGE, Seattle, WA.
Structural engineering.
1993 UNIVERSITY OF COLORADO, Smichov, Czech Republic.
Urban/landscape design studio.

RESIDENCIES

2012 FRANCONIA SCULPTURE PARK, Franconia, MN.

PROFESSIONAL AFFILIATIONS

PRATT FINE ARTS CENTER
PACIFIC NORTHWEST SCULPTORS

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REFERENCES

MARISSA LAUBSCHER

ArtsWA Project Manager

marissa.laubscher@arts.wa.gov

360-586-2419

c/o Washington State Arts Commission, PO Box 42675, Olympia, WA 98504

Title of work is *Otters*, located at North Mason School District in Belfair, WA.

Marissa was the project manager for my client (WSAC). I provided an installation of outdoor seating and sculpture, completed in 2018.

PERRI HOWARD

Arts Management Services for City of Kirkland

vmgworks@gmail.com

206-617-7686

c/o Velocity Made Good, 4701 SW Admiral Way #114, Seattle, WA 98116

Title of work is *Crane in its Vigilance*, located at the Justice Center in Kirkland, WA.

Perri managed the selection process and served as my liaison with the city throughout this outdoor sculpture commission completed in 2016.

KENNETH CLOW

City of Port Townsend Public Works Director

kclow@cityofpt.us

360-379-5090

c/o City of Port Townsend, 250 Madison Street #2R, Port Townsend, WA 98368

Title of work is *Great Blue*, located on Tyler St. in Port Townsend, WA.

Ken was my point of contact for a public illuminated street clock commission completed in 2015.

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PROJECT BUDGET

Materials (metal, consumables, hardware)	\$1,500
Contract work (waterjet cutting, powder coating)	2,500
Crating and shipping	2,000
Travel (finalist presentation, site visit)	500
Overhead (rent, insurance, admin)	500
Labor	11,000
Artist fee	2000
TOTAL	\$20,000

ESTIMATED SCHEDULE

Contract signed	0 weeks
Preparation of drawings for review	2 weeks
Review and approval	4 weeks
Materials lead time	2 weeks
Fabrication	5 weeks
Finishing	2 weeks
Crating and shipping	2 weeks
TOTAL	17 weeks



IMAGE LIST





IMAGE	TITLE/LOC.	MEDIA	SIZE/BUDGET	YEAR
	<p>1</p> <p><i>Otters</i> Belfair, WA</p>	<p>1</p> <p>1 painted aluminum, granite</p>	<p>2</p> <p>3'-6"H x 17'W x 14"D \$55,000</p>	<p>3</p> <p>2018</p>
<p><i>for WA State Arts Commission and North Mason School District</i> The campus where this piece is located is a community gathering place where people meet for school, athletics, church, and other activities. The subject is a family of river otters exploring their surroundings. The subject suggests themes such as play, curiosity, active outdoor pursuits, and family, which reflect how the campus is used.</p>				
	<p>2</p> <p>The layout of the installation provides seating that allows for group interaction as well as individual reflection. Concrete paving and benches will be installed per my site plan in late 2018.</p>			
	<p>3</p> <p><i>Snowshoe</i> Anchorage, AK</p>	<p>3</p> <p>thermoplastic coated aluminum</p>	<p>4</p> <p>6'H x 7'W x 5'D \$35,000</p>	<p>5</p> <p>2018</p>
<p><i>For Municipality of Anchorage 1% for Art</i> The sculpture will be installed at a transit stop in the summer of 2019. It will appear to be running to catch a bus, as shown in the rendering. Humor is one of the ways I like to engage with viewers.</p>				
	<p>4</p> <p>As with many of my artworks, this piece is meant to recognize and foster connections between people and nature by celebrating a native species that is a source of local pride and enjoyment. Snowshoe hares are among the surprising variety of wild animals living in Anchorage.</p>			
	<p>5</p> <p><i>Mountain Goats</i> McCall, ID</p>	<p>5</p> <p>powder coated aluminum, granite</p>	<p>6</p> <p>6'H x 26'W x 13'D \$30,000</p>	<p>7</p> <p>2016</p>
<p><i>For City of McCall</i> I provided site design, metal sculptures, and stone seating elements for this new public plaza. Design and installation were coordinated with a larger public works project. I have the skills and experience to work effectively with public agencies, designers, and other stakeholders.</p>				










IMAGE	TITLE/LOC.	MEDIA	SIZE/BUDGET	YEAR
	6 <i>Crane in its Vigilance</i> Kirkland, WA	bronze, gfrc	17'H x 11'W x 5'D \$135,000	2016
	<i>for Kirkland Cultural Arts Commission</i> Site specific artwork that tells a story, honoring the work done by the police and municipal court by referring to an ancient legend and symbol of vigilance. In many cultures cranes are symbols of good fortune, so the piece serves as an encouraging welcome to the culturally diverse community.			
	7			
	Since the underlying legend concerns a sentry who never sleeps, nighttime lighting was critical. My experience as an architect has proven to be excellent preparation for managing large, multifaceted public art projects.			
	8 <i>Great Blue</i> Port Townsend, WA	powder coated steel, clock	13'H x 7'W x 3'D \$36,000	2015
	<i>For Port Townsend Arts Commission</i> Street clock commissioned for a community gathering place. The area is known for bird life, particularly herons.			
	9			
	Adds some jazz to the streetscape in a town that hosts a number of music festivals. <i>Great Blue</i> required careful coordination to address technical and regulatory challenges like traffic sightlines and electrical access. Complex miter joints and exposed welds highlight the craftsmanship typically expressed in my work.			
	10 <i>Big Wet Dog</i> Bozeman, MT	powder coated steel	52"H x 92"W x 28"D \$14,000	2014
	<i>On loan to Gallatin Art Crossing</i> Movement study of a vigorous subject; aerial calligraphy that captures both action and image. A popular attraction at an off-leash dog run. This piece demonstrates my ability to convey dynamic movement and emotional state (in this case joie de vivre) with an economy of means.			

IMAGE	TITLE/LOC.	MEDIA	SIZE/BUDGET	YEAR
	11 <i>Crow</i> Seattle, WA	powder coated aluminum, blown glass	kinetic; typical size 11'H x 5'W x 2'D \$32,000	2018
	<i>Private commission</i> Wind-driven kinetic sculpture designed for a site where it will usually be seen silhouetted against a bright sky. Introducing blown glass turned this challenge into an asset. Creative problem solving and attention to site context are skills I bring to the table.			
	12			
	As the two heads turn independently, the moon disk occasionally eclipses the sun disk. Video of this piece in motion can be seen on my website (LINK) .			
	13 <i>Equestrian</i> Hood River, OR	steel	57"H x 63"W x 18"D \$11,000	2013
	<i>On loan to Art of Community</i> Based loosely on the equestrian statue of Jahnsi Ki Rani in Gwalior, India. I sometimes take inspiration from historical styles and works, but always focus on revealing something new.			
	14 <i>Moose</i> Lewiston, ID	galvanized steel	10'H x 14'W x 10'D \$16,000	2012
	<i>for Beautiful Downtown Lewiston</i> Bicycle racks on a downtown street corner. Life size representations of Alaskan Moose.			
	15			
	The baby moose was added in response to the community's request for a special place for kids' bikes. My goal is to create public art that reflects community values and takes stakeholder input into account. And I like making things that reach out to kids.			

Arts and Culture Commission Gateway Recommendation

Proposal materials by artist James Moore

**Town of Los Gatos
Gateway Public Art Sculpture**

Proposed Sculpture by James Moore

“Dance With Us”

This is a sculpture about community and connection. It’s intended to be accessible to the entire Los Gatos Community no matter their age or background.

The sculpture includes two metal figures standing on either side of an opening. This opening may be interpreted as a “doorway” suggesting the idea of home. It may also be interpreted as a “portal” or passageway between home and the broader world. The figures are captured in the act of dancing - perhaps in celebration of an event, or maybe just for the fun of it. This sculpture is intended to spark a feeling of joy and suggests that perhaps life can be more like a dance and less like a struggle.

On another level the sculpture suggests, in a playful way, that there’s always a way to push through the presumed barriers that sometimes separate us. And it hints at the truth that moving through those barriers is really the only way for us to support and uplift one another.

This work would be fabricated from stainless steel and aluminum. Color would be added using high-grade automotive paints together with a protective automotive clear coat.

The principle of informed simplicity guides my work. Einstein said it best: “Everything should be made as simple as possible, but not simpler.” For me this project that means providing the viewer with a visual experience that sparks joy while leaving room for them to bring their own experience to it.

James Moore, Sculptor

www.jamesmoorecontemporaryart.com • (415)497-1441



“Dance With Us”

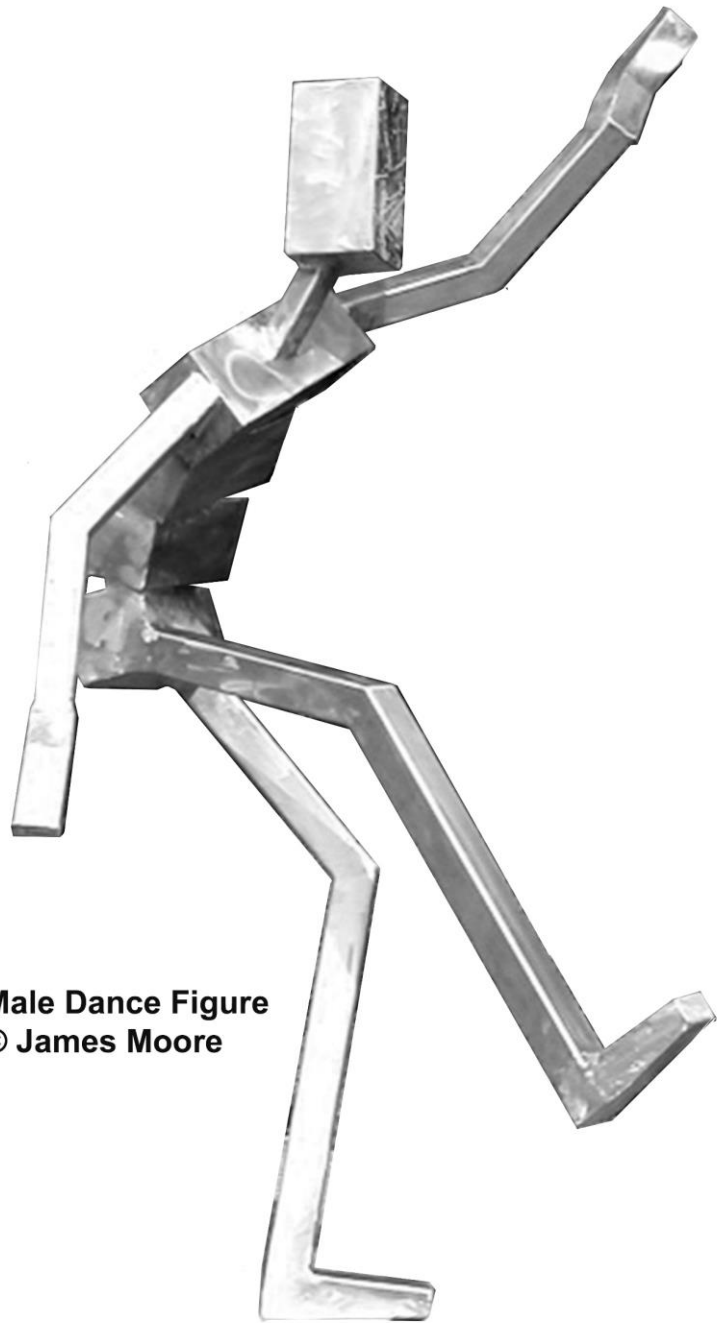
James Moore, Sculptor
© 2019

An invitation to join
the town of Los Gatos
in a celebration of community!

www.jamesmoorecontemporaryart.com



“Dance With Us”
James Moore
©2019



Male Dance Figure
© James Moore



Female Dance Figure
James Moore ©2019

Los Gatos Gateway Public Art Project

Artist Statement

On a blistering summer day more than 40 years ago, I found myself sitting in the shade of an old walnut tree. My attention was drawn to a discarded, weathered section of branch. Somehow I could see the image hidden inside, and with an old carpenter's hammer and chisel I intuitively began removing bark and wood to reveal the face that lay within. My life as an artist had begun.

Ever since that day, I've been inspired to look for the essence of the things, ideas, and experiences I encounter on life's journey. Along the way I've discovered an important truth that deeply informs my life as a public artist; every community has a story to tell and art can help tell it. I've found this to be true whether that community is specific or more fluidly defined.

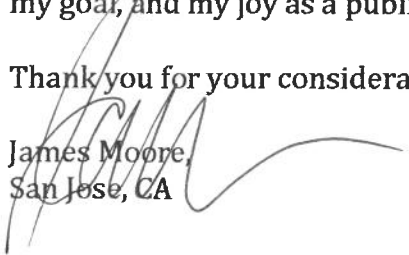
The artwork I create is welcoming, accessible and signals a focus towards the future. Working in highly durable materials, I'm guided by the principle of informed simplicity. This principal is perhaps best described in the quote by Einstein - "Everything should be made as simple as possible, but not simpler." I use a visual influenced by both the figurative and minimalist traditions. The combination enables me to create work that's accessible to a broad audience. It can be both fun and didactic.

My approach to public art begins with understanding the values and intentions expressed by the project's stakeholders. I carefully review the RFQ to understand the values of the stakeholders and, when possible, spend time exploring the site on foot and talking with the community to understand what they consider unique or important about the place they call home. Having worked with a variety of stakeholders I've developed an active and empathetic approach to stakeholder engagement. I'm able to anticipate and bridge gaps in opinions and viewpoints as we collaboratively work to meet the project's objectives.

I'm inspired by projects that align with my personal and professional values. And I'm especially excited by opportunities to foster connections between people of all ages, and abilities as they share public spaces. At its core, my work is about exploring that timeless question of what it means to be a human being. While the scope of that question is vast, the answer has to do with our connection to community. And this idea of connection to community is the basis for my purpose, my goal, and my joy as a public artist.

Thank you for your consideration.

James Moore,
San Jose, CA



Los Gatos Gateway Public Art

Letter of Interest

I'm inspired by this project because it aligns with my personal and professional values. My purpose as a public artist is to foster connections between people of varied backgrounds as they share public spaces. I accomplish this by providing communities with public artwork that's uplifting, accessible, and durable – work that gives the viewer a reason to smile.

My body of work is guided by the principle of informed simplicity. Einstein said it best: "Everything should be made as simple as possible, but not simpler." For me this means providing the viewer with a visual experience that sparks joy while leaving room for them to bring their own experience to it.

I've successfully worked with a variety of stakeholders. Through thoughtful and empathetic engagement I'm able to anticipate and bridge gaps in opinions and viewpoints as I work to meet the project's objectives.

I recently spent some time at the site and I would welcome the opportunity to present the ideas that visit inspired.

Sincerely,

James Moore



James Moore – Image List

Image 1

Helium (Figures with helium molecule)

Welded stainless steel

11' x 13' x 12

2007, Foothill College, Los Altos Hills, CA

Commissioned by Foothill College. Helium (representation of a helium molecule) stands at the entrance to the colleges newly constructed Physical Sciences and Engineering Complex. The sculpture celebrates the interaction of humans with science and underscores the importance of joyful exploration – even within the sciences.

Image 2

Star Gazers (To Think, To Dream, To Be)

Welded structural aluminum

16' x 4' x 4' (each)

2018, Hyatt House, Cupertino, CA

Commissioned by Cupertino Property Development II, LLC.

Star Gazers is a public artwork created to welcome world travelers to Silicon Valley's newest extended stay property. It captures the spirit of this dynamic region expressed here as the spirit "to think, to dream, to be."

Image 03

Balancing Act

Poly-chromed Stainless Steel

8.5'h x 3'w x 2.5'd

2011, City of San Carlos

Commissioned by the San Carlos Arts and Culture Commission.

Balancing Act stands at the entrance to Laurel Street Park in Downtown San Carlos where people from varied backgrounds gather for cultural activities, relax, , and hangout. The sculpture reminds us that life is a balancing act.

Image 04

Fisherman,

Welded Stainless Steel

12'h x 5'w x 3'd

2014, Allied Capital & Development, Jupiter FL

Public commission, Harbourside Place Development

This work was commissioned for a new mixed-use development in Jupiter Florida. This work speaks to an important aspect of this community's relationship to its water. This work demonstrates my ability to tap into shared experiences to create a visual experience that can be shared within and beyond the community. Value:

Image 5

Figures With Carbon Unit

Welded Stainless Steel

4.5' x 7' x 2.5'

2014, Los Altos Hills, CA

Commissioned by Foothill College. This work is the representation of a carbon unit. It's sited in the inner courtyard of the colleges Physical Sciences and Engineering Complex. Carbon Unit celebrates the interaction of humans with science and underscores the importance of joyful exploration and cooperation

Image 06

Kids at Play (Figures with ball)

Welded Stainless Steel

10' x 4' x 3'

2007, Woodside, CA

Privately funded commission for Dominic Orr. This sculpture tells the story of his two children and their ongoing yet goodhearted sibling rivalry.

Image 07

Family at Play

Welded Stainless steel (two adult figures with one child figure)

9' x 14' x 4'

2008, Avondale, AZ

This sculptural tableau was created as the centerpiece for Avondale's Civic Center. It depicts the purpose of Avondale's City's Civic Center - to serve and support families and the community.

Image 08

Bliss in The Moment

Welded stainless steel

7' x 6' x 3'

2010, Palo Alto, CA

Commissioned by Palo Alto Arts Commission as a tribute to bicycle activist William Bliss. His efforts were instrumental in establishing the City's biking trails. This work sits at the entrance to the hiking trails for the Palo Alto wetlands area.

Image 09

David

Welded stainless steel

6.5' x 2' x 2'

2018, Atherton, CA

Private collection – A contemporary take on Michelangelo's "David".

Image 10

Search For Self

Welded stainless steel

10 x 4' x 3'

2007, Orinda, CA

Private Collection – This work symbolizes our eternal search for meaning.

Selected Exhibitions and Public Commissions

Selected Commissions & Public Placements

Hyatt House Cupertino, CA, (2018 –anticipated completion date)
Harbourside Place , Jupiter, FL (2014)
Foothill College, - Lead Artist - Los Altos Hills, CA, (2013)
City of San Carlos, CA, 2011
City of Palo Alto, CA 2010
City of Orinda, CA 2010
City of San Rafael, City Hall 2009
City of Los Altos, CA Hill View Community Center, 2008
City of Avondale, AZ City Civic Center 2008
Perella, Weinsberg, Partners, LLC Austin TX 2008
DPS Telecom, Fresno, CA 2008
The Wiseman Group, San Francisco, CA 2006
Mr. and Mrs. Ron and Nan Chapman, Saratoga, CA 2005
Goodland Landscape and Construction, San Ramon, CA 2005
Creative Marketing Concepts, San Francisco, CA 2004
Chillag and Associates, Palo Alto, CA 2002
Kaiser Permanente, Oakland, CA 1994

Selected Exhibitions

Sculpturesite / A New Leaf Gallery, /Sonoma, CA – 2005-present
Gallery of Modern Masters, Sedona, AZ 2009-Present
Dennis Rae Fine Arts, San Francisco, CA 2010-present
Red Door Designs, Lagos State, Nigeria group show 2013
Thelma Harris Gallery, Oakland, CA 2007-2012
Artscape Gallery, Walnut Creek, CA 2003-2007
John Pense Gallery, San Francisco, CA 1997
MOCHA Museum of Children's Art, Oakland, CA 1995
American Institute of Architecture, Oakland, CA 1995
ACCI Gallery, Berkeley, CA 1995, Featured Artist
Center for the Visual Arts, Oakland, CA 1993
Pro Arts Gallery, Oakland, CA 1992
Davis Art Center, Davis CA 1991, Juried Competition
Galleria Mesa, Mesa AZ 1990, Juried competition

Gallery Representation

Sculpturesite Gallery

www.sculpturesite.com

Dennis Rae Fine Art, San Francisco, CA
www.dennisraefineart.com

Dennis Rae Fine Arts, St. Helena, CA
www.dennisraefineart.com

Gallery of Modern Masters, Sedona, AZ
www.galleryofmodernmasters.com

Red Door gallery, Lagos, Nigeria
www.reddoorgallery.com

Professional References

Ryan Miller,
Director of Development
Allied Capital & Development
Harbourside Place
ryan@acdofsouthflorida.com
O: (561) 799-0050
M: (407) 780-4502

Elise DeMarzo, Manager
City of Palo Alto Public Arts Commission
250 Hamilton Ave
Palo Alto, CA 94301
Elise.demarzo@cityofpaloalto.org
(650) 329-2519

Brigitte Micmacker, co-owner
14301 Arnold Drive Suite 8
Glen Ellen, CA 95442
info@sculpturesite.com
(707) 933-1300

James Moore
P.O. Box 720294
San Jose, CA 95172
415-497-1441 (direct)
jamesmooreca@earthlink.net

Los Gatos Gateway Artwork

Budget Estimate

Based on the budget and other parameters of set out in the RFQ for this project, I estimate the budget would break down as follows:

Artist Fee.....	10%
Fabrication.....	65%
Delivery.....	5%
Overhead & Administrative	
-Professional Fees.....	5%
-Documentation of Artwork.....	3%
-Insurance.....	1%
-Travel.....	1%
Contingencies.....	10%
<hr/>	
Total.....	<u>100%</u>

**Los Gatos Gateway Art Project
Estimated Timeline**

Initial designs7-10 days from date of signed contract

Stakeholder's approval of design....10 days from design presentation

Fabrication45-60 days from approval of designs

Installation Date.....to be determined by stakeholders and
artist.

James Moore
415-497-1441

Arts and Culture Commission Gateway Recommendation

Proposal materials by artist team White & McJunkin



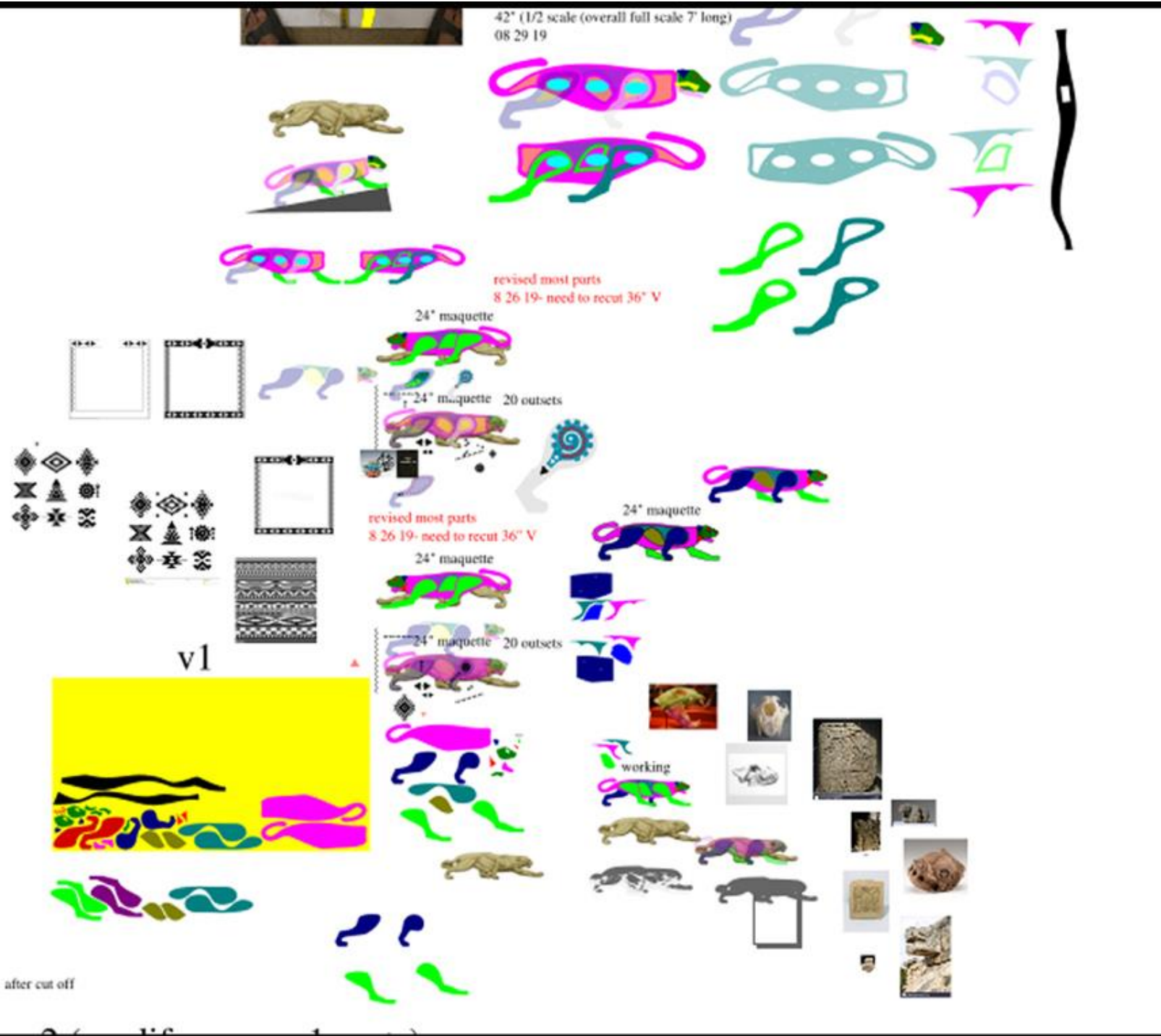
Town of Los Gatos



Maquette of "Cougar" - final size is 7' (l) x 4' (h) x 3' (w)

Front view

Computer designing





Kiln-carved glass sample for "Cougar"



Fused glass insert for steel cut-out

Town of Los Gatos: **White + McJunkin**

Letter of Interest: Gateway Marker

Background: Glass artist Lin McJunkin has an emotional connection to the Los Gatos area. The San Francisco native grew up in Los Altos and as a child, visited her grandmother's family prune orchard business in nearby Gilroy. On the way, her family always stopped in Los Gatos to eat. As an adult, she visited her favorite Mexican restaurant there on her way to Santa Cruz where she attended the University of California to do graduate work in Comparative Arts. She still has family in San Jose and continues to visit the area frequently.

Now, Lin and her metal partner, Milo White, specialize in collaborating with commissioning agencies and the public to create inviting entrances to municipal spaces that reflect the natural and human history of the sites. One of their professional goals is to create new commissioned work outside their current home area in Washington State where they are known for designing and fabricating work that becomes a destination for visitors and an attraction for commissioning cities. So they are excited by the challenge of creating a place-marker that distinguishes Los Gatos as the charming small town in a beautiful setting with a visual history that has become as vibrant as its evolution through Native American to Spanish to high-tech influences.

Experience: For a dozen years, they've leased their sturdy, low-maintenance work to unsupervised outdoor sculpture programs from snowy Bozeman to Tucson's deserts, while their permanent installations greet visitors to homes, offices, boardwalks, a library, hospital, art alley, and a large apartment complex in Washington state.

Metal sculptor Milo White has 25 years' experience as a residential and commercial contractor and has successfully downsized to creating more intimately-scaled sculpture. He is expert at the computer design, plasma-cutting, metal layering, patination and installation work he now does on metal sculptures. He works with a variety of materials into which he cuts intricate designs that glass artist Lin McJunkin often fills with thickly-cast glass whose colors and textures enhance the pieces, as does optional lighting.

Lin has 35 years' experience as a glass artist, with work in private and public indoor and outdoor collections around the world. Her cast glass resonates with its colorful kiln-carved (embossed) narratives that help tell local stories. Lin serves as Project Manager for all their jobs, and enjoys coordinating the work of everyone involved in their commissions.

Achieving mutual goals is as important to them as is producing high quality results, and their references attest to how efficiently and pleasantly their team works. This is what they propose to create with the Los Gatos Art Commission as they develop site-specific work.

Proposed materials: The team works in mild or stainless steel, Corten and aluminum, whichever is most aesthetically and structurally appropriate for a project. They can also add cast glass elements, with or without embossed narrative detailing, or work only in metal without the glass.

Lin and Milo are excited at the prospect of creating a site-specific sculpture for an important place in her childhood memories of sun, food, cats and fun. Thank you for considering our qualifications.

Town of Los Gatos Arts and Cultural Commission:
Milo White + Lin McJunkin, Metal + Glass
Artists' Statement

Skagit County, Washington, metal sculptor Milo White and glass artist Lin McJunkin have been regular collaborators for 5 years. While we both continue to pursue our own separate art careers, we often team up to transform sheets of steel and chunks of glass into a unique hybrid of sculptural elements. White often begins our collaborations with a metal framework that McJunkin fills with fused or cast glass. She adds more color and texture to their vivid creations that investigate the play of light over and through layers of metal and glass. In other situations, McJunkin begins the work and White creates the metal to her specifications. Regardless of who does the physical labor on each section, both artists are fully involved in all design decisions. Our work is shown at various galleries in the Pacific Northwest, and leased or in permanent outdoor city or private installations.

As creators of welcoming municipal place-markers, we focus our work on the interplay between a site's natural and human histories. In our design process, we consider these 3 main principles of place-making to create a collaborative vision for the project:

1. The community is the expert – seek their input to create a vision.
2. Observe how the space is currently used.
3. Create a place, not a design.

We are interested in the intersection between rural and urban communities, the natural and designed worlds, the human and material spheres that comprise the cultural lives of a community. We have built a highly-skilled team that sources local material and labor where possible to help us build quality products, on time and within budget, while also building close relationships with all stakeholders.

For nearly three decades, **White** designed and built custom residential and commercial buildings, then transitioned into building commercial steel boats. But for the past few years, he's been scaling down to create more personal metal art sculpture for indoor and outdoor display. Using a computer, a CNC plasma cutter and welding equipment, White experiments with the interaction of light on layered metal shapes. A variety of patinas and the inclusion of neon and LED lighting allow him to enhance that interplay. In collaboration with glass sculptor Lin McJunkin, he adds highly colored and textured glass shapes to the metal frameworks, creating a hybrid new art form.

He shows his work in various commercial outlets and gallery settings, and his commissioned pieces are displayed in numerous private settings. This has been a successful and gratifying transition from architectural to art sculpture and he hopes to inspire others with the results.

During those same 30 years, **McJunkin** enjoyed parallel careers as a glass artist and science educator. Her commitment to raising people's awareness of their impact on the environment is apparent in her work. Early on, she created her own method of working with open-worked copper-foiled glass, then switched to glass fusing. With the addition of welded steel and experimentations begun at Pilchuck International Glass School, she was able to enliven her work with 3-D elements. McJunkin's work is held in private, corporate and public collections around the world.

We value the human process, as well as the ideas, designs and materials, of a project. With every project, we expand our skill set and team of consultants, while strengthening community relationships, a worthy goal for this project.

Town of Los Gatos: Gateway Public Art Project- Estimated Budget –

White + McJunkin

Without a detailed proposal and plan for fabrication, it is not possible to provide an accurate budget.

So we are submitting a sample budget based on an actual completed project ("Project A") to give you an idea of the scope of our work. We realize that the figure for the upper range of our sample is above your budget of \$20,000, so we would adjust our budget for the Los Gatos project to fit into that constraint.

We usually ask for a 50% deposit to begin fabrication after design acceptance, and the balance when the completed piece is delivered.

See attached page for sample.

SAMPLE: Project X - White + McJunkin

Estimated Budget, November 2015

	<u>Mild Steel</u>	<u>Stainless steel</u>
STEEL		
<u>Materials</u>		
Steel	\$2,000	\$6,000
Welding supplies		
Silicone gaskets		
Installation hardware, bolts		
Signage		
<u>Time</u>		
Enlarge design, maquettes to full scale	\$6,500	\$6,500
Source, collect materials		
Source, supervise processing: steel- roll, cut, weld, powder-coat, assemble, finish		
Signage		
Travel: consult with CG Engineering, LAC; final installation		
<u>Processing</u>		
Steel Rolling	\$ 500	\$ 500
Steel powder coating: anti- graffiti	\$1,000	----
Subtotal for this category:	\$10,000	\$13,000
GLASS		
<u>Materials</u>		
Fusing glass	\$ 500	\$ 500
Embellishments		
Kiln supplies		
Kiln electricity costs		
<u>Time</u>		
Project management, administrative oversight	\$3500	\$3500
Create designs		
Glass- source, procure, cut, mold, fire, clean, assemble, finish		
Processing: Kiln time, assemble and adhere silicone gaskets		
Travel: consult with CG Engineering, LAC; final installation		
Subtotal for this category:	\$4,000	\$4,000
LIGHTING – price is similar for conventional lighting		
<u>Solar Engineer</u> : consultation on PV/LED usage	\$ 500	\$ 500
<u>Materials</u> : Photo voltaic collector, batteries, bulbs	\$1,000	\$1,000
<u>Time</u> : source, purchase, install	\$ 800	\$ 800
Subtotal for this category:	\$2,300	\$2,300
FEES & INSURANCE – 1 yr. liability rider to existing insurance		
Permits, engineering stamps, etc.	\$1500	\$1500
DOCUMENTATION		
<u>Photography</u> : on site, for use on LAC website, CG promo, etc.	\$ 200	\$ 200
POTENTIAL COST OVER-RUN		
	\$1,000	\$1,000
Subtotal for these categories	\$2,700	\$2,700
Grand subtotal	\$19,000	\$22,000
SALES TAX 9.5% City X WA State	+ 1,700	+ 1,900
TOTAL RANGE:	\$20,700	\$23,900

Town of Los Gatos: Gateway Public Art Project- Estimated Schedule –

White + McJunkin

We run very active studios, with many projects in current planning and production stages. We also have several projects pending, with decisions to be made early next year about our acceptance.

Therefore, it is difficult to create a precise timeline but we can offer these estimates, based on the timelines we adhered to in previous similar commissions. Dates are subject to changes in the scheduling of projects planned before this one, and also subject to the Town's needs. Should we not be chosen for some of the pending commissions, we would be able to deliver much sooner than these outside estimates:

Design and maquette - ready for delivery and display for the Art Commission/Town Council/Citizens review and approval within 2 months of our acceptance by the Town as the finalist team.

Fabrication – all metal and glass work will begin once the deposit is received by the Artists (usually 50%) and will be completed within one year of written acceptance of our design. Our team will provide frequent updates in the form of digital photos and text on our progress.

Delivery – within 1 month of acceptance by the designated stakeholders of our final product, weather permitting. Final payment is due at this time.

Installation – at the Town's discretion.

White + McJunkin Resumé

Contact: Lin McJunkin PO Box 333, Conway, WA 98238 360-941-6742 lin@mcjunkinglass.com www.mcjunkinglass.com

Public Art Commissions

- 2019 City of Anacortes, WA – Art Commission Purchase
- 2018 Mount Vernon, WA – Riverfront Park
- 2017 Lynnwood, WA - CityCenter Apartments
- 2016 Langley, WA - Clyde Alley Archway
- 2009 Skagit Valley Hospital Foundation, Mt. Vernon, WA

Public Art Commission - finalists

- 2018 City of Olympia, WA: Gateways – design 8 pairs of related street sculpture (decision in Jan. 2019)

Public Installations- on loan

- 2018 WA: Bainbridge, Auburn; OR: Lake Oswego
- 2017 WA: Olympia, Langley; OR: Lake Oswego; ID: Coeur d'Alene; MT: Bozeman
- 2016 WA: Des Moines, La Conner, Olympia, Shoreline; OR: Lake Oswego
- 2015 Outdoor Sculpture Exhibitions: Kirkland, Olympia, and Shoreline, WA.
- 2014 Des Moines, WA, Art on Poverty Bay Sculpture Walk

Private Art Commissions

- 2019 Beltsville, MD – NextCure, Inc.
Hickel Residence, Camano Island, WA
- 2016 Clark Residence, Lake Sammamish, WA
- 20166 Barker Residence, Lake Stevens, WA

Gallery Exhibitions

- 2019 Scott Milo Gallery (Feb), Tacoma Community College (Sept – Nov)
- 2018, 19 "Sculpture in the Park," Loveland High Plains Art Council, Loveland, CO
- 2018 "NW Associate Sculptors' Show, Allied Arts, Bellingham, WA
- 2016 "Elemental" and "Kinetics" Shows, Sculpture Northwest, Bellingham, WA
"Art and Architecture," GBD Architects, Portland, OR
"Time Lives Us," Scott Milo Gallery, Anacortes, WA
- 2015 "Imagining It Gone," Childhood's End Gallery, Olympia, WA
"The Geometry of Change," Karla Matzke Fine Art Gallery, Camano Island, WA "Six Journeys," Karla Matzke Fine Art Gallery, Camano Island, WA
"Narrating Earth," Burien, WA Art Center,
"Art at the Schoolhouse," Christianson's Nursery, Mt. Vernon, WA

Publications

"Rainbow Arch brings color, connection to Langley"- *S. Whidbey Record*, June 25, 2016

Presentations

- 2016 "Cross Pollination: artists in collaboration" – City of Shoreline

Current Gallery Representation

Childhood's End Gallery, Olympia, WA
Karla Matzke Fine Art Gallery and Sculpture Park, Camano Island, WA
Scott Milo Gallery, Anacortes, WA

References

William King, Director, Parks and Enrichment, City of Mount Vernon, WA williamk@mountvernonwa.gov 360-336-6215
Carmel Gregory, Engineer CityCenter Apartment Project, Lynnwood, WA carmelg@cgengineering.com 425-778-8500

Lin McJunkin Resumé

PUBLIC ART COMMISSIONS

- 2018 "Valley of Our Spirits" with Milo White & Jay Bowen, Riverwalk Park, Mount Vernon, WA
- 2017 "Apium major" with Milo White, CityCenter Apartments, Lynnwood, WA
- 2016 "Inferred" with Milo White, Clyde Art Alley, Langley, WA
- 2014 "Kelp Totem: Carved," Town of La Conner, WA
- 2013 "Riparian Totem," City of Auburn, WA
- 2011 "Ring of Life," Unitarian Universalist Fellowship, Sequim, WA
- "My Funny Valentines," Cardiology Dept., Skagit Valley Hospital, Mt. Vernon, WA
- "Baby on My Mind, Womb of My Own," SW Regional Office of Planned Parenthood, Eugene, OR
- "Ice Cores," WA State Dept. of Ecology, Lacey, WA
- 2009 "The Healing Gifts" (with printmaker Christie Houston) Skagit Valley Hospital, Mt. Vernon, WA
- 2008 "Healing Skagit," Skagit Valley Hospital, Mt. Vernon, WA

PUBLIC INSTALLATIONS on loan

- 2017 WA: Langley, Olympia; OR: Lake Oswego; ID: Coeur d'Alene; MT: Bozeman
- 2016 WA: Des Moines, La Conner, Olympia; OR: Lake Oswego; MT: Bozeman
- 2015 Outdoor WA Sculpture Exhibitions: Auburn, Kirkland, Olympia, Pt. Angeles, San Juan Island, Shoreline, Tucson Jewish Community Center, AZ, Coeur d'Alene, Idaho
- 2014 Gallery Without Walls, Lake Oswego, OR + "Studio to Sidewalk" demonstration and display
- 2013 Des Moines, WA Art on Poverty Bay Sculpture Walk
- 2012, 13 & 14 Shoreline, WA Sculpture
- 2014 Pt. Angeles, WA, Fine Arts Center, "Art Outside" – Invitational, 15th anniversary year
- 2013 Shunpike Storefronts Project, Mt. Vernon, WA
- Percival Plinth Project, Olympia, WA
- 2013-15 San Juan Island, WA Sculpture Park (Roche Harbor) Coeur d'Alene, ID Outdoor Sculpture Exhibit
- 2009 & 13 Art on the Ave, Anacortes, WA
- 2012 Auburn, WA Downtown Sculpture Gallery –People's Choice Purchase
- Award Kruckeberg Botanical Gardens, Shoreline, WA
- Gig Harbor, WA Sculpture Walk
- 2011 & 12 La Conner, WA Outdoor Sculpture Walk

GROUP EXHIBITIONS - juried (since 2005 only)

- 2015-19 "Surge" Exhibitions, Museum of NW Art, La Conner: "Local Issues in Climate Change"
- 2017 "Objectification 10," Smith and Vallee Gallery, Edison, WA
- 2015 "Disruption," Grounds for Sculpture, International Sculpture Center, Hamilton, NJ
- "Zeitgeist," Anacortes, WA, Arts at the Port, Juror: Stefano Catalani, Curator of Bellevue Art Museum
- "Saving the Environment: Sustainable Art," Schack Art Center, Everett, WA
- "Six Journeys," Karla Matzke Fine Art Gallery, Camano Island, WA
- "3rd Clay and Glass Biennial," Brea, CA
- 2014 "International Emergents," Galerie Myrtis, Baltimore, MD "Fire and Water," Lake Oswego, OR, Festival of the Arts
- "July Glass Invitational," MUSEO Gallery, Langley, WA
- "Nature Unbalanced," Orcas Island, WA Art Center- with painter Ann Vandervelde
- "100 Northwest Artists Book Exhibit," Karla Matzke Fine Art & Sculpture Park, Camano Island, WA
- "6 NW Designer Craftsmen Celebrate @ 60," Anchor Art Space, Anacortes, WA
- 2013 "Objectification 6," Smith and Vallee Gallery, Edison, WA
- "Arts at the Port," Anacortes, WA
- "Art of the Garden," Schack Art Center, Everett, WA
- "Vanishing Ice," Whatcom Museum, Bellingham, WA
- 2012 "Guest Gallery," Columbia City Gallery, Seattle, WA
- "Touchables," Maude Kern Art Center, Eugene, OR with Northwest Designer Craftsmen
- 2011 18th Juried Exhibition, Schack Art Center, Everett, WA
- "The Fate of the Forest," Whatcom Museum, Bellingham, WA

- 2010 "Unveiling Climate Change," WA State Dept. of Ecology Earth Day Show, Olympia, WA
- 2010 "Grand Openers," EFAA Gallery, Seattle Design Center, Seattle, Washington
- 2008 "Postcards from the EDGE," Seattle City Hall, Washington
- 2005 "Transformed by Fire: Glass Today," Target Gallery at the Torpedo Factory, Alexandria, VA

GRANTS

- 2012 George McLean Project Grant, Seattle Metals Guild

AWARDS

- 2018 Festival Best of Show Award, Anacortes, WA Arts at the Port (with John Webster, glass artist)
- 2013 People's Choice Purchase Award, City of Auburn, WA Downtown Sculpture Gallery
- 2011 People's Choice, Silver and Jurors' Honorable Mention –Schack Art Center, Everett, WA
- 2010 People's Choice, Silver – Anacortes, WA – Art on the Ave

REFERENCES –

- Frank Rose, Director of Art Commission, Langley, WA frankirose798@gmail.com 360-730-6483
- Wendy Ragusa, Director Skagit Valley, WA Hospital Foundation, wragusa@skagitvalleyhospital.org 360-814-5747

Milo White Resumé

Work Experience

- 7 years: independent art welder for self and local artists
- 5 years: Dakota Creek Industries, Anacortes, WA – ship building
- 20+ years: home designer/builder/contractor, Glencrest Homes and PMW Design, La Conner, WA

Gallery Exhibitions

- 2018 "Associates Show," Sculpture Northwest, Allied Arts, Bellingham, WA with glass artist Lin McJunkin
- 2016 "Kinetics" and "Elemental" Shows, Sculpture Northwest Gallery, Bellingham, WA with Lin McJunkin
- "Art and Architecture," GBD Architects, Portland, OR, with Lin McJunkin
- "Time Lives Us," Scott Milo Gallery, Anacortes, WA, with Lin McJunkin
- 2015 "The Geometry of Change," Karla Matzke Fine Art Gallery, Camano Island, WA, with Lin McJunkin, painter Ann Vanderveelde & poet Anne McDuffie
- "Six Journeys," Karla Matzke Fine Art Gallery, Camano Island, WA, with Lin McJunkin
- "Narrating Earth," Burien, WA Art Center, with Lin McJunkin, painter Ann Vanderveelde & poet Anne McDuffie
- "Art at the Schoolhouse," Christianson's Nursery, Mt. Vernon, with glass sculptor Lin McJunkin

Public Art Collections - solo

- 2015 Burlington, WA, Public Library

Public Art Commissions –with Lin McJunkin

- 2018 Mount Vernon, WA Riverwalk, also with Jay Bowen
- 2017 Lynnwood, WA CityCenter Apartments
- 2016 Langley, WA Clyde Alley Archway

Public Installations – with Lin McJunkin

- 2017 Outdoor Sculpture Exhibitions: Olympia, WA and Lake Oswego, OR
- 2016 Outdoor Sculpture Exhibitions: La Conner, Des Moines, WA and Lake Oswego, OR
- 2015 Outdoor Sculpture Exhibitions: Kirkland, Olympia, and Shoreline, WA.
- 2014 Outdoor Sculpture Exhibitions: Des Moines, WA

Current Projects as owner of Willowsteel Garden Art www.willowsteel.com

Neon signs & wall art
Landscape sculpture
Sculptural art forms

Outlets for Artwork

Private commissions: Washington and Manitoba (Canada)
Azusa Nursery, Burlington, WA
Flora's Garden Supply, Smokey Point, WA
Garden Spot, Bellingham, WA
Sky Nursery, Seattle, WA
Snow Goose, Mt. Vernon, WA
Trumpeter Gallery, La Conner, WA

Collaborations

Lin McJunkin- fused glass artist
John McLean- fine woodworker
John Webster – cast glass artist

Education

2009-2010 Skagit Community College Photography Studies
1991-92 Lake Washington Vocational Tech Auto cad courses
1988-89 WSU engineering understudies
1988 High school grad

References

Frank Rose, Director of Art Commission, Langley, WA frankirose798@gmail.com 360-730-6483
Karla Matzke, Owner Matzke Fine Art Gallery and Sculpture Park, Camano Island, WA matzke@camano.net 360-387-2759

White + McJunkin: Reference contact info

References – all of our references can attest to how much they “appreciate (Lin) and Milo being so attentive to detail and responsive to our requests.” (Carmel Gregory) They also know that we adhere to the deadlines we are given and conform to budget requirements, while enhancing client relationships. Since Milo was a contractor/builder for over 20 years, our team is also known for its precise, secure and aesthetically pleasing installation techniques, regardless of size or location.

William E. King, Director

Parks and Enrichment Services, City of Mount Vernon
1717 South 13th St., Mount Vernon, WA. 98274
williamk@mountvernonwa.gov 360.336.6245

Bill was responsible for the 2018 purchase by the City of Mount Vernon, WA of our 23' steel and glass totem commemorating the dual contributions to the town of Native Tribes and local towns people.

Carmel Gregory - CG Engineering

250- 4th Ave. S. Ste. 200, Edmonds, WA 98020
CarmelG@cgengineering.com 425-778-8500

Carmel was the lead on our 20' steel and glass tower project for the Lynnwood, WA CityCenter Apartments, installed August 28, 2017. She is very familiar and pleased with our process and can speak to how well we communicate and keep the commission apprised of our progress with samples and ½-scale models of our work. She is eager to work with us on any other project that presents itself.

Frank Rose - Director of Art Commission, Langley, WA

City of Langley, P.O. Box 366, Langley, WA 98260
frankrose798@gmail.com 360-730-6483

Frank directed the entire smooth process of our 2016 installation of a commissioned steel and glass archway for the Town of Langley, WA and was so satisfied with the results that he has asked us to submit designs for other park projects in Langley.

Karla Matzke, Owner

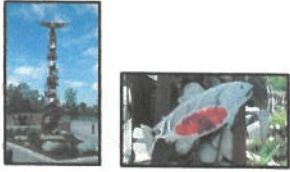
Matzke Fine Art Gallery & Sculpture Park
2345 Blanche Way, Camano Island, WA 98282
matzke@camano.net 360-387-2759

Karla has diligently advocated for us by showing both our indoor and outdoor sculpture for nearly 10 years, coordinating acquisitions of our work by public entities, and advising on commission processes. This has been a highly successful working relationship with our participation in several large and small group shows at the gallery. Lin has also given several presentations to large groups about her working process at the gallery, and at local art centers and museums with Karla to demonstrate an effective artist/gallerist relationship.

Lin McJunkin PO Box 333, Conway, WA 98238 360-941-6742 lin@mcjunkinglass.com mcjunkinglass.com

Town of Los Gatos Arts and Cultural Commission:
Milo White + Lin McJunkin, Metal + Glass

IMAGE DESCRIPTION LIST



- 01 "Valley of Our Spirits" 20x 4 x 4' Corten & stainless steel, cast glass \$35,000 from City of Mt. Vernon + private funds Purchased by the City of Mount Vernon, WA for its new Riverfront Park, 2018

Layered steel and glass figures of salmon, otter and bear chase each other up this totem topped with an imposing eagle. The piece forms a welcoming structure for the City's new Riverfront Park and honors the historical and current contributions of the Tribes to local life. This celebration of our community was designed in collaboration with Upper Skagit tribal member Jay Bowen and every opening in the steel figures has cast glass inserts in traditional shades of black, white, red and teal.

Detail: double layered salmon with glass roe in the upper, cut-out layer. The glass is permanently adhered to the metal with elastomeric silicone. The figures are attached with 3/4" hollow rods welded to the animals that fit over solid rods on the totem. They are fastened with security bolts behind the figures, giving the whole piece a clean look with no fasteners apparent. The entire piece is lit at night with a series of hidden double sconces, making it welcoming by both night and day, with many visitors pausing to have their pictures taken at the base of the piece.



- 02 "Apiarium major" Steel tower with colored glass inserts 2017 with lighting embedded in circular base.
20 x 5 x 5' \$30,000 + private funding. Lynnwood, WA CityCenter Apartments, CG Engineering Project Planner, Edmonds, WA.

As requested by the Commissioners, we created this iconic emblem of communication & transportation symbolized through the use of stylized honeycombs. We also wished to honor bees who are suffering worldwide from Colony Collapse Syndrome. The red glass shaded to yellow signifies the rising global temperatures that are threatening bees and our food supply.



03 “Inferred” 2016 Steel and cast glass 9’x12’ x 3’ \$5000 plus private donations Commissioned by the Town of Langley, WA as the entrance to Clyde Art Alley.

“Coral” shaped cut-outs of this implied spiral, half implied below ground, are a reminder of the harm caused by our warming oceans in typically unseen or unnoticed places.

Detail: glass inserts adhered to steel cutout with elastomeric Lexel silicone. The sturdy base can be seen where it attaches to the pre-formed concrete pads, all designed by Milo and created to his specifications



04 “Healing Skagit 36 x 48 x 1” kiln-carved glass, stainless steel 2008 \$5000 Commissioned by Skagit Valley Hospital for their new emergency center entry.

Each of the 9 glass panels is kiln-carved or embossed with patterns chosen by the Hospital Foundation to represent iconic snow geese, Skagit River, Mt. Baker and the poplars of their logo. A recycled concrete window casing holds the piece which mimics the surrounding concrete structures. The artists have been gratified to observe patients and waiting relatives relaxing on the concrete ledge under the glass.



05 “Kelp Totem I: Carved” 2012 96x18x6” Steel, glass, stone \$5000 Purchased by the Town of La Conner, WA for their new Boardwalk.

The 4 glass sections feature kiln-carved designs formed by kiln firing glass until it slumps down over patterns of special fire-proof fiber paper. The figures are Lin’s interpretation of Coast Salish designs of actual carved wood or bone artefacts. The sections are securely held by elastomeric Lexel in the steel framework. Detail shows a bear paw in the mountains.



06 "Riparian Totem" 79x36x36" 2012 \$12,000 Purchased as People's Choice Award Winner and placed at the Dept. of Justice Building, Auburn, WA

Each metal strand of river grass contains panels of kiln-carved glass with embossed symbols important to a busy Washington city: feathers for the aviation industry; hops & berries from agriculture; cow udders for their dairy past; & salmon, all in Lin's translation of traditional Coast Salish designs.



07 "Fossil IV" 80 x 20 x 14" double strands Steel, cast glass \$4500 2017 Purchased by City of Anacortes, WA Arts Commission for placement in their outdoor sculpture park

Cast glass hexagons fill the metal forms with nature's colors of aquamarine and spring green. It is our sincere hope that a solution is found to the Colony Collapse Syndrome experienced world-wide by beekeepers, before bees become "fossils" themselves.



08 "Iris Flare" Powder-coated steel, fused cluster glass 90x36x20" 2015 \$6000 Burlington, WA Public Library purchase (by private donor)

The colored glass insert really powers up the negative space left by the silver shape removed from the purple background figure.



09 "Fire and Ice" Steel and fused cluster glass 80 x 30 x 15" 2016 \$4500 Private collection, Oklahoma

. Climate extremes of drought and rising sea levels are alluded to in this fiery but icy piece.



10 "Circle Flower Wall" Corten steel, cast glass 4' x 20' x ½" 2016 \$3500 Private commission, Lake Stevens, WA

Cut-out leaves stand away from the background to create depth while colorful cast glass enlivens the flowers of this privacy screen.



11 We haven't had a commission to include signage in our large sculptures yet, but part of Milo's business includes sign-making. I have included 3 sign samples here with different font types and graphic designs ranging from simple cutouts to layered pieces.



12 Three more sign samples with different font types and graphic designs ranging from simple cutouts to layered pieces, all incorporating the owners' style and business product. The "Krebsbach" sign is the most complex with 4 layers and several metal types featured.

Lin McJunkin PO Box 333, Conway, WA 98238 360-941-6742 lin@mcjunkinglass.com www.mcjunkinglass.com