

# ***'Resilience' Sculpture Proposal***

*Cherry Hills Village, CO*

*October 2022*

**Joe Norman Sculpture**

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## ***Letter of Interest***

I am excited about the Cherry Hills Village project. I believe the context the people and natural habitat are fantastic inspirations for impactful public art. This proposal involves a group of three sculptures; visitors to John Meade Park will discover the thematic and design threads as they see each sculpture while walking along the paths.

I've been thinking a lot about the tools we can teach the next generation as we hand over a beautiful and flawed world to them. Specifically, resilience in the face of adversities will be a critical.

Each of the three sculptures detailed in this proposal demonstrates a particular aspect of resilience that we can use as a model for teaching those that come after us. The sculptures depict a local winged species from one direction and the silhouette of a child in motion from the other. Design particulars, placement options, and more details can be found in the following pages.

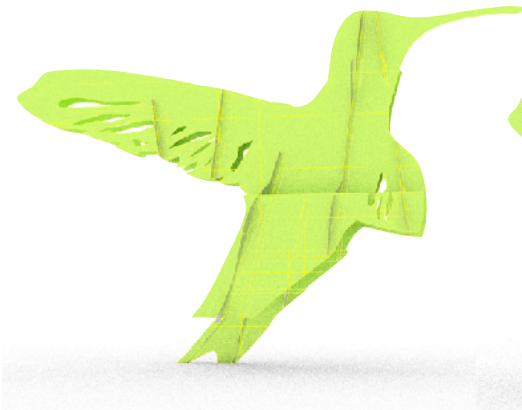
Some background about me: prior to becoming a professional artist, I was in several product design consulting firms in the San Francisco/Bay area. For the past fourteen years I have been a full-time sculptor, focusing on handmade and site-specific projects informed by the intersection of the natural and human-made environment. I work primarily with public entities, private individuals, and businesses. I am currently represented by three galleries in the continental United States, am a member of the National Sculptor's Guild, and serve on the Board of Directors for the Artworks Center for Contemporary Art. During my projects I coordinate with structural engineers, fabricators, city works departments, and community stakeholders to develop the artwork in a safe, maintainable, visually cohesive, and contextually resonant way while remaining within the budget and on time. My studio is in Loveland, a few miles north of Denver.

## ***Sculpture Design***

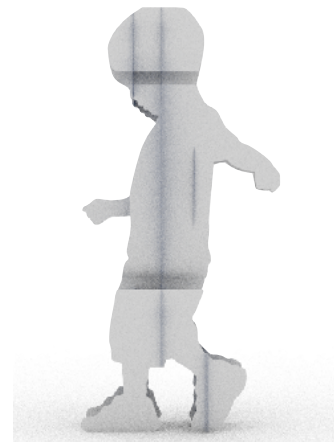
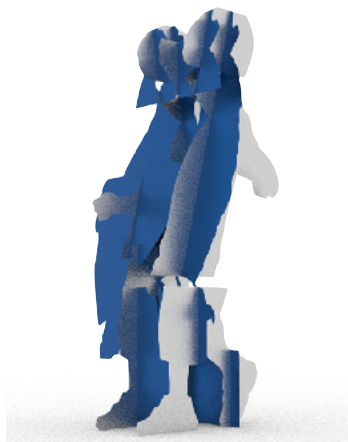
### **Monarch Butterfly:**



### **Broad-Tailed Hummingbird:**



### **Great Horned Owl:**



## ***Sculpture Theme***

I have several criteria for projects I find personally successful: I intend to create work that is both intellectually and emotionally engaging, and it must serve to strengthen the community where it is placed.

Over the past several years I have been thinking about what we need to pass on to the next generation. What skills will they need to build a free, just, and healthy world? At the risk of anthropomorphizing, I think we can look to characteristics of local species to help answer that question:

The Great Horned Owl can nest and hunt in a variety of settings, often using the old bedding of other species. It can be absolutely silent or vocal depending on its needs. It survives on a wide range of prey that it will even store in cold areas for preservation, using winter forests as its own personal fly-in deep freeze. Its adaptability is remarkable in the face of habitat loss.

The Broad-tailed Hummingbird is the most common of its kind around the Front Range. If you've ever sat close to one feeding, you're probably familiar with their aggressive behavior despite weighing about as much as a nickel. They migrate from meadows at 10,000 ft to Mexico and Central America every year, and have a particular endurance (and perhaps self-confidence?) that helps them survive in widely varying ecosystems.

The Monarch Butterfly is a bit different than the previous two; its interdependence with other species, namely us, is what allows their incredible migratory journey through North America. I have yet to see one fly in anything resembling a straight line, yet somehow they move through habitat for thousands of miles taking several generations to complete. But, it is not a one-way relationship: we depend on them as well to pollinate plants and farmland along the way.

Adaptability, confidence, and interdependence are all hallmarks of resilience. I think we can build a society that celebrates and teaches these characteristics, and public art can play a powerful role.

Cherry Hills Village:

Sculpture Proposal

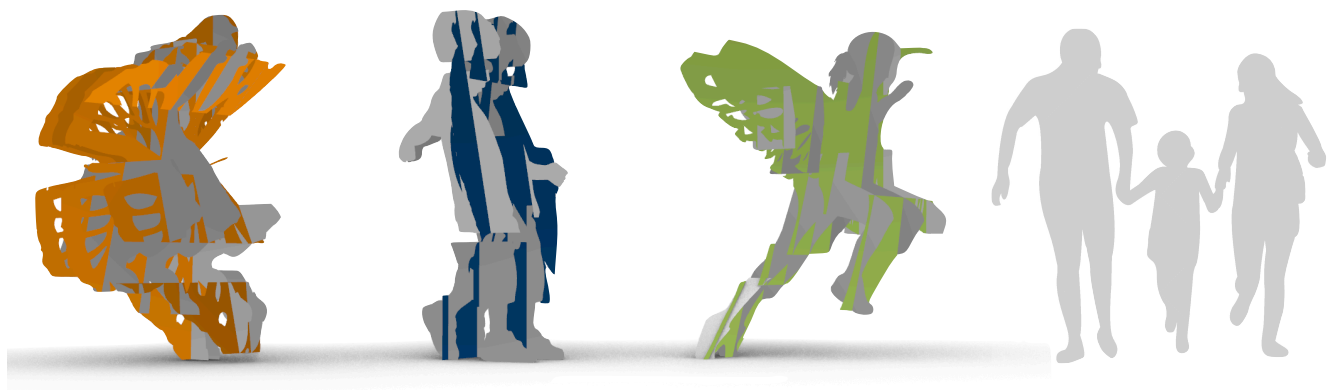
## ***Sculptures in Context***



**POSSIBLE SCULPTURE LOCATIONS**



## ***Sculpture Details***



- Each sculpture approximately 6' tall
- Mounted on sandstone base at ground level
- Fabricated from 1/4" thick stainless steel plates
- Painted with UV-stable primer/color/clearcoat system
- Individual plaques to denote species and sculpture information to visitors

## Process & Timeline

My process includes generating digital prototypes after which I fabricate a series of physical iterations. This helps me work out the structure and visual impact before cutting a scaled-down set of maquettes using a precision water jet cutting machine. These maquettes will then be presented in person to project stakeholders and reviewed in light of any changes to the site design and context.

At this point stamped structural engineering documents for each sculpture and footing will be completed. I work with an engineer who specializes in public art placements and is familiar with the nuances involved with outdoor sculpture. Then fabrication can begin on the full-scale pieces.

Concurrently I will secure the crating, transportation, footing, and installation plans.

|      |    |  |
|------|----|--|
| 2022 | Q4 | <b>Proposal &amp; Concept refinement</b><br><br>Contracts signed, initial payment received<br><br>Site visit, concept discussions  |
| 2023 | Q1 | <b>Prototype/theme iterations</b><br><br>CAD models submitted for engineering review<br><br>Stamped Engineering drawings received<br><br><b>Sculpture fabrication preparation:</b><br><br>Second payment received<br><br>Full size components cut, raw materials ordered |
|      | Q2 | <b>Sculpture fabrication</b><br><br>Sculpture fabricated and footings prepped at site  |
|      | Q3 | <b>Sculpture finishing</b><br><br>Primer, paint and clear coats applied and cured  |
|      | Q4 | <b>(extra time for unforeseen delays)</b><br><br><b>Installation:</b><br><br>Sculpture crated, shipped, installed and dedication<br><br>Maintenance and fabrication documents delivered<br><br>Final payment received  |

*note: Appropriate modifications and adjustments will be determined with the project stakeholders depending on the building site progress*



## ***Materials and Maintenance***

Public Art can be damaged by many factors: weather, metal degradation, UV discoloration, graffiti, and impact damage to name a few.

I work primarily with stainless steel because of its corrosion resistance, durability, welding characteristics, and it looks fantastic with my designs. Each sculpture will be painted using 2-part automotive base coat/color coat/clear coat urethane. I have found these materials to be incredibly durable, maintainable, and enjoyable to work with. They have done extremely well over the years in climates across the United States, including the heat of Texas to the high-altitude sun of Colorado to the salt water humidity of coastal California.

In addition, because I have an exact digital representation of each component of every sculpture, replacement parts can be made if more significant repairs are required.

Along with the installation of the final work, I provide a complete Care and Maintenance document including service intervals and material and finish specifications.

## Preliminary Budget

| Item                         |                        | 3 sculpture option | Notes  |
|------------------------------|------------------------|--------------------|--|
| <b>Artist Fee</b>            | Design and Fabrication | \$19,000           | Includes research, concept development, prototyping, fabrication and assembly                        |
|                              | Administrative         | \$20,000           | Includes documentation, travel, insurance, studio expenses   |
| <b>Materials</b>             | Prototypes             | \$8,500            | Scale prototypes for review  |
|                              | Sculpture Components   | \$19,000           | Waterjet/laser cutting of individual sculpture parts   |
|                              | Supplies and hardware  | \$5,000            | Includes assembly jigs, supplies, and consumables  |
|                              | Finishing              | \$13,000           | Polishing, edge sanding, painting and supplies   |
|                              | Bases                  | \$11,000           | Sandstone plinths, concrete footings or similar  |
| <b>Engineering Review</b>    |                        | \$6,000            | Structural/seismic engineering review and stamped drawings   |
| <b>Installation</b>          |                        | \$9,000            | Installation of sculpture including necessary lifts, scaffolding, crating, and shipment of sculpture |
| <b>Care Plan Packet</b>      |                        | \$500              | Includes long-term repair, maintenance, and sculpture fabrication specifications                     |
| <b>Contingency Allowance</b> |                        | \$9,000            | Includes changes in design details, raw material price variations, and other unexpected costs        |
| <b>Total project cost</b>    |                        | \$120,000          |  |

## Appendix: CV and references

### Education

Product Design B.S., School of Engineering, Stanford University 1999

### Permanent Public Art

|      |   |
|------|---|
| 2022 | 'Firefighter/Protect' Tulsa, OK (in progress)               |
|      | 'Monarch Girl' Benson Sculpture Garden, CO                  |
|      | 'Flight as a Feather', Waco Regional Airport, TX (finalist) |
| 2021 | 'Desert Music' Tempe, AZ                                    |
|      | 'Sand Hill Crane Students', CO                              |
|      | 'Girl/Hawk', Loveland, CO                                   |
| 2020 | 'Homeward Monarch', LA, CA                                  |
|      | 'LOVE/LAND', Loveland, CO                                   |
|      | 'Trees of Hope', MD Anderson Cancer Center, CO              |
|      | 'Faith and Doubt', Arvada Center for the Arts, CO           |
| 2019 | 'Run and Fly' Golden, CO                                    |
|      | 'Shields' Southlake, TX                                     |
| 2018 | 'Wings' Taft Bridge installation, Loveland, CO              |
|      | 'Hawk and Lily' installation (finalist), UT                 |
|      | 'Homeward Monarch', (finalist), AR                          |
| 2017 | 'Goldfish Justice' Loveland, CO                             |
| 2016 | 'Musical Playground', Monroe Elementary, CO                 |
| 2015 | 'Bison Skull', Boerne, TX                                   |
|      | 'Paint Can', 'Spray Paint' - Artworks Loveland, CO          |
|      | 'Transistor' CreatorSpace, Loveland, CO                     |
|      | 'Tangled' bike rack, Ft Collins Bike Co-op, CO              |
| 2014 | Sculptural Bicycle Racks, City of Longmont, CO              |
|      | 'Pedal Power' bicycle racks, Philadelphia, PA               |
| 2012 | 'Lotus' sculpture for New Balance headquarters, MA          |
| 2011 | 'Bristlecone Table', Great Basin National Park, NV          |

### Recognition / Awards

|      |  |
|------|--|
| 2022 | Board of Directors, Artworks Center for Contemporary Art |
| 2018 | National Sculptor's Guild, Associate Member              |
| 2017 | Juror's Award, 'Shard I', CO                             |
| 2013 | Presidential Fellowship, Anderson Ranch, CO              |
|      | Sam Maloof Scholarship, Snowmass, CO                     |
|      | Featured in 'A Guide to Philadelphia's Public Art'       |
| 2011 | Great Basin National Park Artist-in-Residence, NV        |
| 2010 | Juror's Award, Utah Statewide Annual Competition, UT     |

### Representation

Gallery MAR, Park City, UT  
Wit Gallery, Lenox, MA  
Columbine Gallery, CO

### Notable Clients and Collections

|                                |   |
|--------------------------------|---|
| MD Anderson Cancer Center, CO  | City of Golden, CO                      |
| U.S. National Park Service, NV | City of Southlake, TX                   |
| Nine Dot Arts, CO              | City of Philadelphia, PA                |
| City of Downey, CA             | City of Boerne, TX                      |
| Arvada Center for the Arts, CO | City of Longmont, CO                    |
| Salt Lake City Corporation, UT | Arts Council of Napa Valley, CA         |
| New Balance Shoe Company, MA   | Multiple private clients, North America |

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Sculpture Proposal*

**Joe Norman -- Artist Biography**

Joe graduated with a degree in Product Design from Stanford and worked with design consulting firms for a number of years before teaching middle school and customizing vintage motorcycles. For the past fourteen years he has been a full-time sculptor, focusing on handmade and site-specific works informed by the intersection of the natural and human-made environment.

Joe was the Artist-In-Residence at Great Basin National Park, is an Affiliate Member of the National Sculptor's Guild, and serves on the Board of Directors for the Artworks Center for Contemporary Art. His work is in permanent public and private collections across North America and is represented by galleries in Colorado, Utah, and Massachusetts.

Joe spends his free time ice climbing, riding bicycles, and fly-fishing with his 10-year-old daughter. He currently maintains his studio in Loveland, Colorado.

More can be seen at [www.joennormansculpture.com](http://www.joennormansculpture.com).

**References**

**Maren Bargreen-Mullin, Gallery MAR Owner**

Park City, UT

Maren and I have worked together over the past twelve years exhibiting my work in her gallery in Park City as well as commissions for private clients around the country. She can be reached at [info@gallerymar.com](mailto:info@gallerymar.com) or 435.649.3001

**Susan Ison, Loveland Museum & Gallery**

Loveland, CO

Susan is the Director of Cultural Services at the Museum. We have worked together with the Visual Arts Commission and the Public Works department on multiple public art commissions for the city of Loveland. She can be reached at [susan.Ison@cityofloveland.org](mailto:susan.Ison@cityofloveland.org) or 970.962.2411

**John Kinkade, Executive Director National Sculptor's Guild**

Loveland, CO

John and I have worked together on several permanent public art placements around the United States. He can be reached at [john@columbinensg.com](mailto:john@columbinensg.com) or 970.667.2015

## Appendix: Past Select Work

*note: Below are several recent project examples of similar type and material for reference*



**'Run and Fly'**

*Location:* Golden, CO, 2018-19

*Material:* stainless steel, 2-part automotive paint

Set of three 8-ft sculptures depict children running together or three red-tailed hawks in flight depending on the viewpoint of the observer



**'Desert Music'**

*Location:* Tempe, AZ 2021

*Material:* stainless steel, 2-part automotive paint

Set of five 6-ft sculptures depicting coyotes howling or jazz musicians playing depending on the viewpoint of the observer. Office/mixed use complex grand opening in Summer 2022.

