

**CALL FOR ARTISTS**  
**REQUEST FOR QUALIFICATIONS**  
**FOR A**  
**SITE-SPECIFIC PUBLIC ART INSTALLATION**

PROJECT NO: **2024-01**

PROJECT TYPE: **Site-Specific Public Art Installation**

SUBMISSIONS DUE: **June 7, 2024, not later than 5:00 PM**

SUBMIT SUBMISSIONS: **public\_art@ashland.or.us**

City Project Manager: **Jennifer Chenoweth**



**COMMUNITY DEVELOPMENT DEPARTMENT**

51 Winburn Way  
Ashland, Oregon, 97520



## ADVERTISEMENT

# CALL FOR ARTISTS

## CITY OF ASHLAND REQUEST FOR QUALIFICATIONS FOR A SITE-SPECIFIC PUBLIC ART INSTALLATION

The City of Ashland Public Arts Advisory Committee (hereinafter the City) is seeking qualifications from professional artists or artist-led teams to design a site-specific art for a crosswalk at the entrance of Lithia Park, on Winburn Way in the Ashland Downtown Historic District.

The selection process includes two phases: Phase 1, Submission of Qualifications and Artist Selection and Phase 2 Commissioning of Artwork.

This project is being implemented as part of the City of Ashland Beautification Initiative.

### SECTION 1. PROJECT OVERVIEW

The City of Ashland, by and through its Public Arts Advisory Committee, seeks to commission an artist/artist-led team to design site-specific artwork for the crosswalk envelope at the entrance to Lithia Park on Winburn Way in the Downtown Historic District (Appendix A: Design Template and Specifications for Crosswalk Envelope). Following the selection of the artist and design, torch down thermoplastic material is to be ordered by the City's Public Works Department in consultation with the artist. The City Street Division will install the torch down crosswalk thermoplastic. Artwork is to reflect on historic events that occurred near the project site (Appendix B:

### COMMUNITY DEVELOPMENT DEPARTMENT

51 Winburn Way  
Ashland, Oregon 97520  
[ashland.or.us](http://ashland.or.us)

Tel: 541.488.5305  
Fax: 541.552.2050  
TTY: 800.735.2900



Historic Events with Photos). The total cost of the project is not to exceed \$12,000 including artist compensation, materials, and installation by the Public Works Department.

## **SECTION 2. ARTIST ELIGIBILITY**

All artist/artist-led teams with reviewable portfolios and that meet the following criteria are eligible to present qualifications for this Project:

- 2.1 Artist/artist-led teams preferred to have experience working within the public process in a public setting;
- 2.2 The artwork for the Project must be original, demonstrate artistic excellence, and be designed with consideration for public safety and security; and
- 2.3 Selected Artist, or a legal guardian for a selected youth artist, will be required to sign a City professional services contract agreement.

## **SECTION 3. PROJECT INTENT**

The artist or artist-led team's chosen design of the site-specific artwork as a result of this qualification process, will work with the City staff, Public Works Department and Public Arts Advisory Committee and consult during the installation process.

This site-specific artwork should:

- 3.1 be designed to the standards of the crosswalk dimensions and be within the bounds of the solid white designated crosswalk markings as shown on the design template (Appendix A. Design Template)
- 3.2 be designed to represent historic events near the project site and that of the Ashland Downtown Historic District (Appendix B. Historic events near the project site);
- 3.3 be designed for the transfer of art to thermoplastic materials for torch down installation, including bold lines and a limited color palette. Avoid intricate details that may not translate well to a thermoplastic application on asphalt;
- 3.4 be of colors or a tone representing the historic character of the Historic District; and
- 3.5 use the limited colored layered sheets of Geveko-Marking color palette as shown in Geveko brochure (Appendix C. Geveko markings color palette for torch-down thermoplastic materials).

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## SECTION 4. SELECTION PROCESS

### 4.1 Phase I: Selection of Artist/Artist-led Team

- 4.1.1 The Public Art Advisory Committee will review only timely and **complete** submissions using the criteria set forth below, selecting one artist/artist led-team.

#### Artist Selection Criteria

- Professional qualifications
  - Proven artistic merit and excellence of prior relevant work
  - Responsiveness of the design for this site and the use of historic image references in the design
  - Placemaking experience with original artistic vision
  - Experience fabricating/contracting with fabricator and installing permanent artwork suitable for the outdoor environment
  - Experience working in a collaborative process in a public setting
  - Proven project management experience working within a contract and communicating in a timely, consistent manner.
  - Artist written narrative describing the intent of the conceptual design
  - References provided as part of this application may be contacted
- 4.1.2 Each *applicant* will develop a conceptual design for the Project which shall include drawings in sufficient detail to communicate the artist's concept, preliminary specifications for the artwork related to colors, materials, size, and a narrative describing the intent of the conceptual design.
- 4.1.3 Selection of Artist - An Independent *Selection Panel* will review the artists design submissions based on the criteria set forth in the Project Intent. The Selection Panel will then recommend one (1) artist/artist led team (hereinafter the "*Selected Artist*") to the Public Arts Advisory Committee and City Administration.
- 4.1.3 Following selection, an informational conference call with the *Selected Artist* and City's Public Arts Advisory Committee task group members will be scheduled.

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#### 4.3 **Phase II: Commission of Artwork**

The *Selected Artist* will be awarded \$1,000 (one thousand dollars) total for their art submission and consultation with Public Works. The award will be issued at the conclusion of the project.

### **Section 5. INSTRUCTIONS FOR SUBMISSIONS**

Artist interested in this *Project* must submit the following:

- **Letter of interest and qualifications.** A letter outlining your interest and qualifications for the *Project*. The letter must include business address, business phone and email address. (1 page maximum).
- **Artist Statement.** A written description of the concept of your artwork. (1 page maximum).
- **Professional Resume.** A current resume with emphasis on public art projects completed within the past 5–10 years.
- **Professional References.** A list of three (3) references of individuals with whom you have worked on public art projects with contact information (name, title, organization, email address and phone).
- **Images of Example Artwork.** A maximum of 2 (two) digital images of original relevant completed artwork. Include a description of each image (media, size, title, location, date of completion and budget).
- **All submissions must be submitted electronically in digital format as a single PDF attachment to an email.** The design must fit within the parameters of the crosswalk envelope and with the typical crosswalk white borders to be included in the design. The concept can be hand drawn or computer generated. The concept must be original work (no AI generation allowed). Applicants are encouraged to apply early to reduce the risk of technical difficulties.
- **The deadline for online submittal of qualifications is June 7, 2024.** Incomplete, late, hand-delivered, or mailed submissions will not be accepted.
- **Email submissions to:** [public\\_art@ashland.or.us](mailto:public_art@ashland.or.us)

**Note:** In lieu of an artist resume, youth entries may provide a paragraph on their design inspiration and why they would like to be selected.

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**Section 6. PROJECT SCHEDULE (expected)**

06/7/2024	Deadline for artists submissions
06/12/2024	<i>Selection Panel</i> to name <i>Selected Artist</i>
06/13/2024	Public Arts Advisory Committee Meeting selected artwork review and approval
6/14/2024	Order Geveko Materials
TBD (expected around July 4)	Coordination and Installation of artwork

**Section 7. ADDENDA**

- A. Design template: crosswalk dimensions and bounds
- B. Historic events reference - Ashland Downtown Historic District
- C. Geveko markings color palette for torch-down thermoplastic materials

For further information, contact the City’s Project Manager, Jennifer Chenoweth at: 541-552-2045 or by email at: [jennifer.chenoweth@ashland.or.us](mailto:jennifer.chenoweth@ashland.or.us)

The City of Ashland Public Arts Advisory Committee reserves the right to revise this Call for Artists by addendum and is bound only by what is expressly stated in this Call for Artists and written addenda thereto. The Call for Artists will be posted on the city of Ashland website and emailed to invited artists known to the Public Arts Advisory Committee.

The City of Ashland reserves the right to cancel this procurement or reject any and all submissions in accordance with ORS279B.100.

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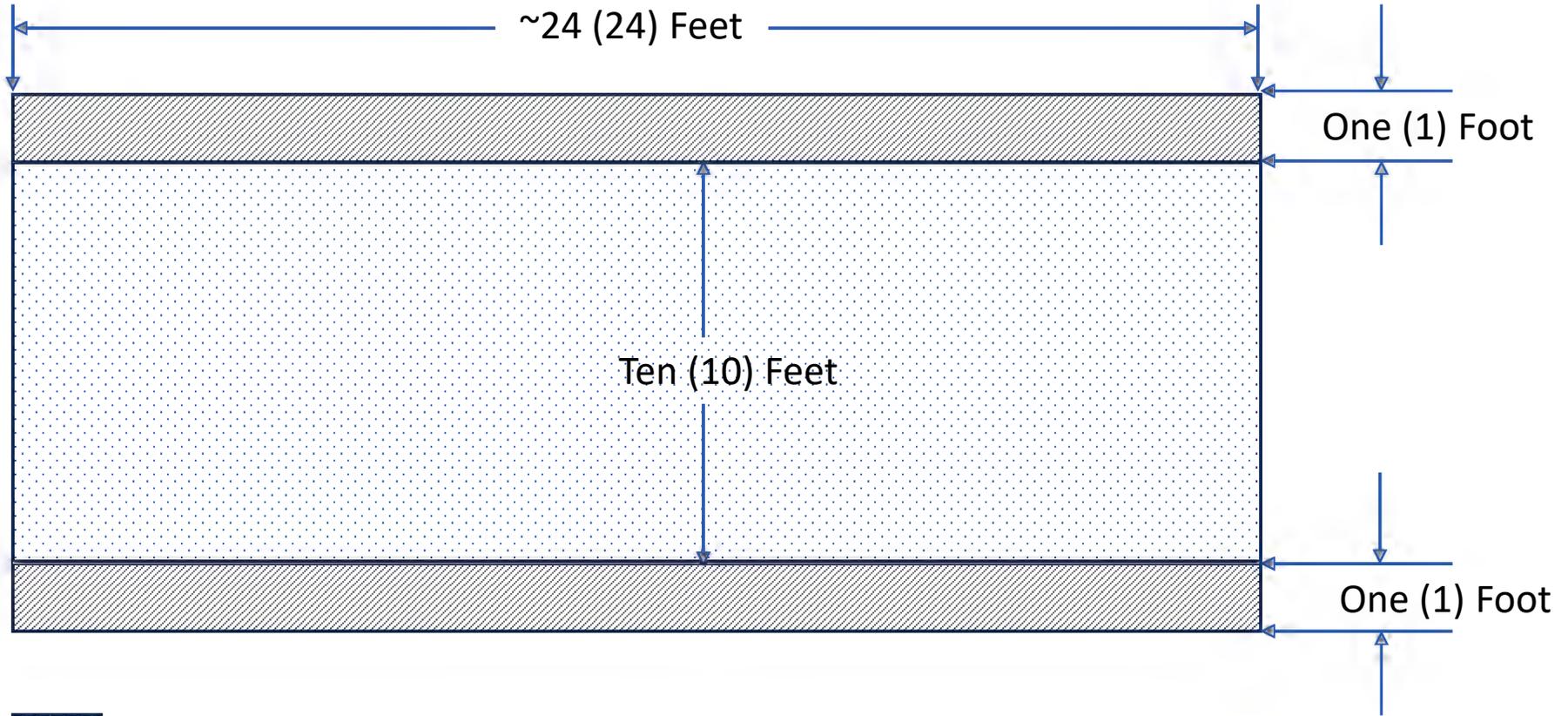
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### Crosswalk Layout



Working Area (Art)



Solid White Crosswalk Markings  
(Border of Working Area)

## Entrance to Lithia Park (Plaza) Crosswalk Project Historic Events

Notes from Peter Finkle, Terry Skibby and Dale Shostrom.

Draft 5/6/2024 (in historical date order, with photo information and credits)

**Shasta winter village, K'wakhakha ("Where the crow lights")** -- American pioneers who came to what is now Ashland in the winter of 1851-1852 described a Shasta Indian winter village of approximately 100 people along the creek. It appears to have been located in what is now the northern section of Lithia Park and possibly the Ashland Plaza area. Archeological evidence shows the presence of Native people in the Rogue Valley for at least 10,000 years. Shasta and Takelma tribes both hunted, fished, and gathered wild foods in the Ashland area. Other nearby tribes likely did the same from time to time.



*A depiction of Shasta people weaving baskets, mending clothes and playing during the winter months.*

Photo info and credit: Illustration of what a Shasta umma (winter lodge) may have looked like, from North Mountain Park Nature Center booklet, 2010.

**Ashland Flour Mill (1854)** – Ashland pioneer Abel Helman and several partners built a sawmill when they settled in Ashland in 1852, followed by a flour mill in 1854. The Ashland Flour Mill was located at what is now the entrance to Lithia Park, powered by water from Ashland Creek. It was an important community business through the late 1800s, then was torn down in 1909 after a vote of Ashland citizens. Helman donated the land in front of the Ashland Flour Mill to the small community in 1855, and Ashland Plaza was created at that time.



Photo info and credit: Ashland Flour Mill in 1895, from Southern Oregon Digital Archives at SOU Hannon Library.

**Ashland Planing Mill (1876?)** – There was at least one planing mill in the area that is now Lithia Park. I have seen references to one located where Butler-Perozzi Fountain is now, and one located where the Parks Department offices are now. Both references may refer to the same planing mill.

Robert Hargadine's daughter Mrs. Elizabeth E. Ogilvie said in 1927: "In 1862 my father sold his donation land claim to Lindsay B. Applegate of Yoncalla. Father had set out a large orchard and made a beautiful farm of his place. Father bought out a number of settlers on the east side of Bear Creek till he had a 6000-acre stock ranch, on which he ran cattle, horses and sheep. He had 160 acres of bottom land near Ashland. He had two sawmills, one of which was located on Ashland Creek, about where the auto camp in Lithia Park is now located." [year of planing mill not stated]

1876, builder L.S.P. Marsh had a planing mill in Ashland.

1884, 2 planing mills in Ashland.

1903 Polk's Directory, 3 planing mills in Ashland.



Photo info and credit: Looks like an old postcard of a planing mill along Ashland Creek. Info with photo: Date 1886, Mike Holcum owner of mill. Photo from Mike Schilling (colored by Mike) on Facebook group Ashland: Then and Now.

**Chautauqua building (1893/1905/1917)** (now Elizabethan Theatre) – Ashland's Chautauqua was a ten-day summer program of education, entertainment, and inspiration, which began in 1893 and ended in the late 1920s. People came from all over Southern Oregon and Northern California to attend. Many camped along Ashland Creek for the ten days. In 1917, the third and largest Chautauqua building was constructed on a foundation of thick concrete walls, which in 1935 became the site of Oregon Shakespeare Festival's Elizabethan Theater. The final Chautauqua dome was taken down for safety reasons in November/December 1933.



Photo info and credit: 1917 Chautauqua building, from Southern Oregon Digital Archives at SOU Hannon Library.

**Ashland Creamery (1896)** – At the time of its founding by Domingo Perozzi, this was the only creamery in Jackson County. The railroad enabled Ashland Creamery to distribute milk, butter and other items throughout Southern Oregon and Northern California. Perozzi managed the creamery until about 1920, when it was sold. Perozzi and his friend Gwin Butler bought a fountain at the 1915 San Francisco Panama-Pacific Exposition, then donated it to the community. Named the Butler-Perozzi Fountain, it was dedicated July 4, 1916 during the grand opening celebration for Lithia Park.



Photo info and credit: Domingo Perozzi's Ashland Creamery building in 1897, photo from Southern Oregon Digital Archives at SOU Hannon Library.

**Lower Duck Pond (1910)** – The lower duck pond and the waterfall flowing into it were constructed in 1910, the year after the Ashland Flour Mill was taken down.



Photo info and credit: 1910 photo of lower duck pond with 1905 Chautauqua dome in background, photo on Facebook Ashland history group, colorized by Mike Schilling.

**Lithia Auto Camp (1915)** – From the time Chautauqua summer programs began in 1893, people camped during the summer along Ashland Creek. As automobile travel became popular, the city in 1915 formed a municipal-owned auto camp with a camp grocery store within the new Lithia Park. This became one of the most popular and longest-lasting auto camps in the West, finally closing in 1956. The large camp grocery is now the city Parks Department office.



Photo info and credit: (1) About 1920, family at the Ashland Auto Camp, photo from Southern Oregon Digital Archives at SOU Hannon Library. (2) About 1920, Community House for Auto Camp (now Parks Department office), photo from Southern Oregon Digital Archives at SOU Hannon Library.

**Butler-Perozzi Fountain (1916)** -- Gwin Butler and his friend Domingo Perozzi bought a fountain at the 1915 San Francisco Panama-Pacific Exposition, then donated it to the community. Named the Butler-Perozzi Fountain, it was dedicated July 4, 1916 during the grand opening celebration for Lithia Park. Made by world famous Antonio Frilli Studio in Florence, Italy, the shape of the fountain was based on a 1652 fountain in the Palazzo Gondi residence in Florence.



Photo info and credit: Probably 1920s, Butler-Perozzi Fountain and Lithia Park overview, photo from Southern Oregon Digital Archives at SOU Hannon Library.

**Lithia Park Bandstand (1916) (Now Butler Memorial Bandshell, 1949)** -- The first Bandstand was built for the inauguration of Lithia Park in 1916. Raised and enclosed, it only accommodated about 25 Ashland City Band musicians. Gwin Butler donated funds at his death to build a new bandshell at the same site, in memory of himself and his wife Alice. The Butler Memorial Bandshell opened in 1949 and is still used today for many community events. An early version of the Ashland City Band was founded in 1876 and the City Band has been a fixture in the community to this day.



Photo info and credit: Original Bandstand about 1916, photo from Southern Oregon Digital Archives at SOU Hannon Library.

**Women's Civic Improvement Club (1922)** -- Building on the success of the Ladies' Chautauqua Club, the Women's Civic Improvement Club was founded in 1908 to improve and beautify Ashland. The building still here today was designed and built by A.L. Lamb in 1922. Eccentric millionaire Jesse Winburn funded construction of the building for the women's club. It became a city-owned community meeting room in 1985.



Photo info and credit: Women's Civic Club building about 1925, photo from Southern Oregon Digital Archives at SOU Hannon Library.

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