

Art In Public Places

A Project Proposal For A Dynamic Installation Enhancing Sense of Arrival In Key West

To Be Located At

Intersection of US 1 and North Roosevelt Boulevard

Hilton Garden Inn

3850 North Roosevelt Blvd, Key West FL



Proposed By:

The Keys Collection

SB Key West Owner VII LP

Contents

1. Design Schematics

2. Project Budget

3. Artist Resume

4. Artist Commission Agreement

5. Fabricator Identity and Scope

6. Maintenance Plans

DESIGN DEVELOPMENT DRAWINGS FOR:

The Keys Collection Installation

Key West, Florida

Art In Public Places



Landscape Architects • Planners
 1705 Guadalupe Street, Suite 500
 Austin, Texas 78701
 (512) 327-1011 Fax: (512) 327-0488
 Austin • Dallas • Fort Lauderdale
 Fort Worth • Houston • San Antonio

Project:
 THE KEYS COLLECTION
 ART INSTALLATION

HIGHGATE HOTELS
 KEY WEST FLORIDA

Project Number:

Designed:

Drawn:

Reviewed:

Date Issued:
 AUGUST 18, 2016

Revisions:

Sheet Title:

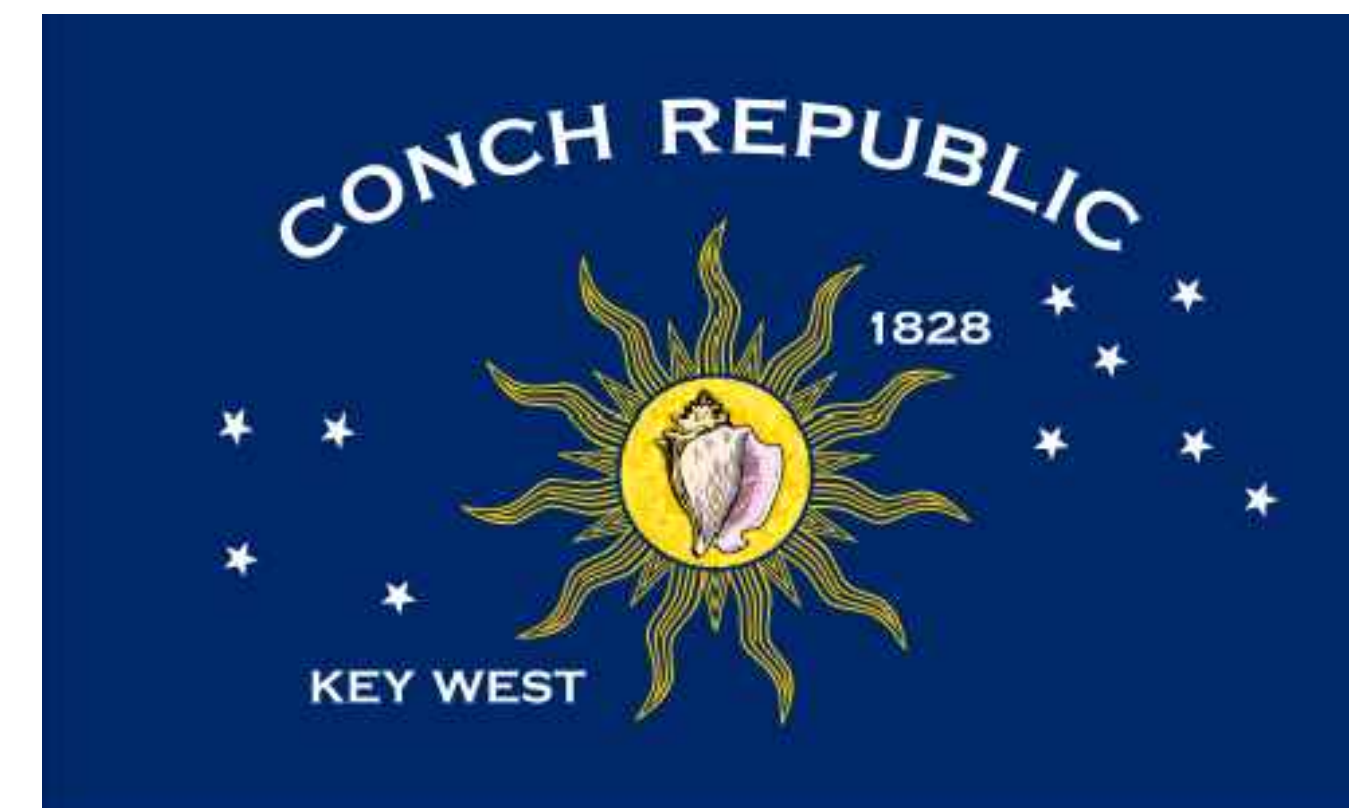
Sheet Number:
 SG 0.0

LOCATION MAP



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GENERAL CRITERIA

Sheet Number:

SG 0.1

General Criteria

- 1. Documentation:** Sign Contractor to provide a full set of shop drawings, graphic submittal drawings, signed and sealed structural drawings (as needed), signed and sealed calculations accompanying any structural drawings, and upon completion of project "As Built" shop drawings & maintenance manual.
 - a. Shop Drawings to include the following components - appropriate orthographic view of the signage exterior components, necessary details of said orthographic views, sections and section details of signage interior components (i.e. framing, anchoring, component locations, etc.), electrical layouts, etc. All materials, material thicknesses, material finishes, anchoring systems, electrical components, electrical loads, wiring diagrams, etc. are clearly called out. Upon completion of the project a set of "As Built" shop drawings must be provided and reflect the culmination of redlines, revisions, and actual sign construction.
 - b. Graphic Submittals to include the following components - Graphical layouts for each sign in the package showing copy, copy size, copy font, copy locations, braille layouts & locations, etc. Graphic submittals may be scaled unless otherwise noted, but must depict exactly what each sign will graphically look like (kerning, letter spacing, actual fonts, etc.)
 - c. Structural Drawings & Calculations - Are performed as needed per sign. Any exterior sign that is subject to wind loads and the elements MUST have signed and sealed structural drawings (or signed and sealed shop drawings) and supporting calculations to affirm said sign adheres to or surpasses local building codes for signage wind loading, maximum allowable stresses, allowable deflections, etc. Signing and Sealing must be performed by a Professional Engineer, licensed and registered to perform work in the location or territory of signage installation. (i.e. sign to be installed in Texas, PE license is registered in Texas. Sign to be installed in New York, PE license is registered in New York)
 - d. Maintenance Manuals to include the following information -
 - I. How to clean the sign and/or individual components of the sign without damaging any finishes or materials.
 - II. Any possible mechanical maintenance such as possible hardware which should be checked and tightened on an interval basis.
 - III. Any possible electrical maintenance such the following:
 - Location of the main shut off switch (aka kill switch)
 - Location and how to get access to any and all transformers, power supplies, and ballasts. Even if remotely located.
 - Location and how to get access to any and all lamps, LED's, neon tubes.
 - Each electrical component that would need regular replacement must be called out by item, manufacturer of item, manufacturer's part number, and any relevant specifications.
 - I.E. Light Source: Brand: Sloan
Description: V-Series
Manufacturer's Part Number: 701269-WLPY-MB
Specifications: 12 VDC @ .6 watts per module
 - IV. How to perform any possible cosmetic maintenance issues. List paint formulas, sheens, manufacturers, etc. State locations of those formulas. *I. E. Sign post painted MP 20185.*
 - V. How to perform any possible vinyl replacement. Provided vinyl manufacturers, part number, color spec, and location. *I.E. Vinyl on the sign white polycarbonate letter faces is 3M 125 Golden Yellow.*
- 2. Verify in Field (VIF):** Sign Contractor to verify in field all measurements needed for the fabrication and execution of signage and signage components. Do not depend on the Design Intent for an accurate account of on-site conditions and dimensions.
- 3. Electrical Service:** Sign Contractor will be notified of location service voltages. However, it is the responsibility of the Sign Contractor to notify TBG of any amperage requirements beyond the presumed 20 amp dedicated circuit availability. Circuit loading must be in accordance with article 600 of the NEC, UL 48, and/or other applicable local codes.
- 4. Markings and Labels:** The Sign Contractor shall not place markings or labels of any kind within view of the general public. Labels required by code, such as ETL serial labels, UL serial labels, Manufacturer labels w/ electrical requirements shall be placed in the most inconspicuous areas possible, while still adhering to the applicable code and/or regulations.
- 5. Regulations and Ordinances:** It is the responsibility of the Sign Contractor to make sure signs comply with any possible Federal, State, and Municipal laws, codes, ordinances, and regulations. Examples of such codes may be but are not limited to, Federal ADA, Federal MUTCD, State MUTCD, Municipal Building codes, Municipal size and illumination requirements.
- 6. Quality Assurance:** TBG Partners reserves the right to make scheduled or unscheduled viewings at the Sign Contractor's shop to ensure quality control. This will be initiated on an "as needed" basis. TBG Partners reserves the right to make any necessary adjustments required during fabrication. Any possible unsatisfactory items are to be corrected by the Sign Contractor as directed.
- 7. Directives to the Sign Contractor:** No work and/or fabrication is to be started by the Sign Contractor without written approvals to the shop drawings, graphic submittals, samples, prototypes, and/or any other related documents and items by TBG Partners and the property owner. TBG Partners and the property owner are not to be held liable for any fabrication or materials ordered for fabrication prior to approval.

Materials Criteria

- 1. Aluminum:** All structural components of the sign must be made of 6061-T6 alloy aluminum. All architectural extrusions such as architectural angle or channel may be made of 6063-T5 or 6061-T6 alloys of aluminum. Any sheet material used for non-structural panels such as skins for sign cabinets or sign faces may be made from 5052 H32 alloy aluminum at the Sign Contractor's discretion for ease of that alloy's processing and fabrication. Under NO CIRCUMSTANCES can mounting plates, match plates, or base plates be made of 5052-H32 or lesser alloy of aluminum. Those mounting surfaces must be made of the before mentioned 6061-T6 alloy aluminum. Structural aluminum to aluminum connections must be physically welded together. There is to be no chemical bonding or adhesives used for structural connections. Non-structural bonding of aluminum to aluminum may be performed with the following methods, provided the object in question is not over-head, with 3M DP805, 3M 4930 or 4950 VHB, and Lord 7610 if welding is not desired by the Sign Contractor.
- 2. Acrylic Sheet:** All acrylic sheeting must come from the same manufacturer to ensure consistent color. Acrylic to acrylic connections may be a chemical welded with methylene chloride or chemically bonded with a high bond adhesive such as Weld-On No. 16, 3M DP805, or Lord 7610. Acrylic may also be bonded to High bond adhesives such as 3M DP805 or Lord 7610 may NOT be used to bond acrylic to acrylic: if the joint is for bare acrylic or exposed joints. If the joint is exposed or the acrylic left bare, methylene chloride or Weld-On No.16 may only be used.
- 3. Polycarbonate Sheet:** All polycarbonate sheets shall only be "sign grade" polycarbonate sheet material. All polycarbonate sheeting must come from the same manufacturer to ensure consistent color. It is preferred not to chemically bond polycarbonate to polycarbonate connections and polycarbonate to acrylic connections, however, should such a chemical bond be the only conceivable option such a chemical bond may only occur with Weld-On No.16.
- 4. PVC Sheet:** All PVC (Polyvinyl Chloride) shall be only Type I, rigid PVC sheeting. PVC to PVC connections may be a chemical bond with a high bond adhesive specifically made for PVC bonding (i.e. Gorilla PVC Cement or Weld-On PVC 700) or any of the following: 3M DP190, 3M DP805, or Lord 7610.
- 5. PVC Pipe:** All PVC (polyvinyl Chloride) piping must be of a scheduled proportional sizing appropriate to the purpose of the pipe. PVC pipe should not be used as a structural component to a sign. PVC to PVC connections may be a chemical bond with a high bond adhesive specifically made for PVC bonding (i.e. Gorilla PVC Cement or Weld-On PVC 700) or any of the following: 3M DP190, 3M DP805, or Lord 7610.
- 6. Fasteners:** All mechanical fasteners (machine screws, bolts, washers, nuts, etc.) shall be stainless steel of 18-8 or 316 alloys. The only exceptions to this are in the case of high strength steel fasteners as required per Professional Engineer's calculations for mounting, such as Grade 8 or ASTM A307 alloys as an example. All fasteners are to be concealed or in some way hidden from public view.
- 7. Foam Tapes:** The Sign Contractor may use the following foam tapes in substitution of the epoxies listed above in the instances listed above:
 - a. 3M 4930 VHB: To be used for high strength bonding of aluminum to aluminum, metal, acrylic, or polycarbonate. Appropriate for painted or unpainted aluminum.
 - b. 3M 4945, 6381, 6380 VHB: To be used for high strength bonding of most materials EXCEPT powder coated and electrostatically painted surfaces. Particularly good for vinyl materials and plastic to painted surfaces. This is the installation tape of choice (when combined with silicone adhesive) for exterior applications as well as interior applications onto vinyl wall covering, EPVC (i.e. Sintra), or where a critical high strength bonding is required.
 - c. 3M 9473PC (Commonly referred to as Isotac): To be used for critical bonding of materials where minimal thickness is required or where minimum of surface are is available.
 - d. Perma-stick CW2522: To be used for critical bonding of materials where minimal thickness is required.
- 8. Silicone Adhesive:** When the use of silicone adhesive is required, the Sign Contractor shall use a silicone adhesive that is one part component, acetoxycure, and high tensile strength, Dow Corning 999A Silicone Adhesive, GE SCS1200 Silicone Adhesive or approved equal.
- 9. Vinyl for Graphics & Copy:** If a specific vinyl is called out in the design intent, Sign Contractor must use that vinyl or approved equal by TBG Partners. If no such call out is made, vinyl must have pressure sensitive adhesive, resistance to moisture and outdoor elements, be 2mil in thickness, and carry at least a 7 year outdoor warranty on all opaque colors (including reflective) and at least a 5 year outdoor warranty on translucent colors. Defects within the warranty period shall be repaired by the Sign Contractor at the client's convenience.
- 10.Cable Connections:** Only 7 x 7 stranded, stainless steel cable with a clear vinyl coating will be accepted for cable connections or suspensions. Any cable loops that go through an eye bolt, eye hook, any piece of hardware or through a sign cabinet or panel must have the appropriate sized stainless steel thimble to prevent fraying of the cable. All cable connections must be either double crimped with a crimping tool or has swaged hardware.

Fabrication Criteria

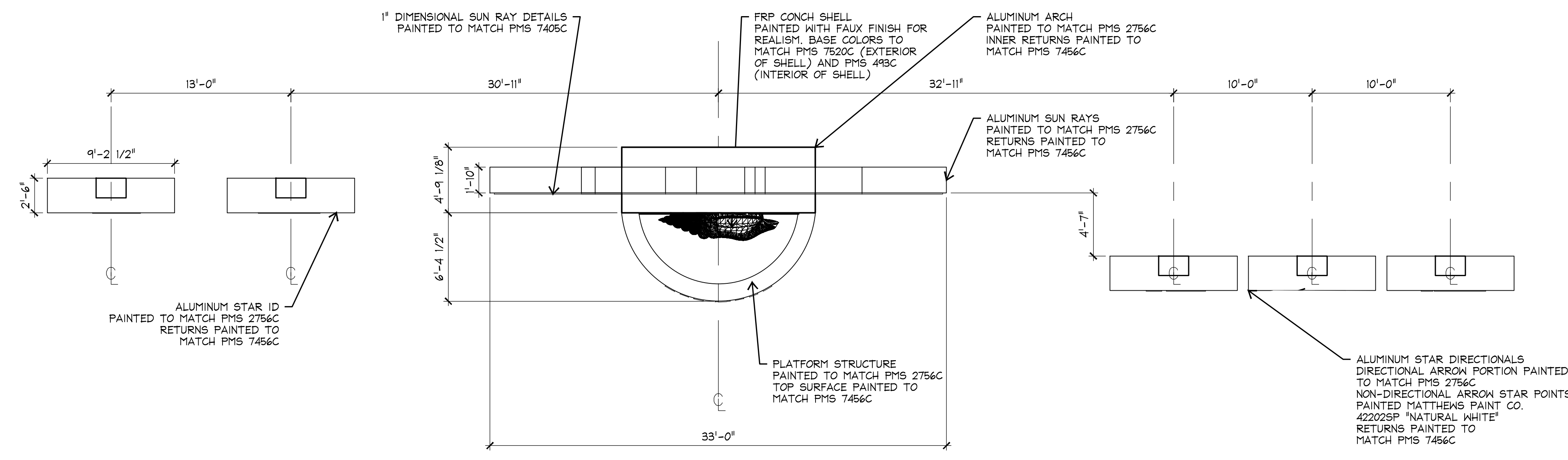
- 1. UV Protection:** All exterior signs will have an applied UV protectant clear coat of the approved sheen to prevent color fading and white "filming" due to exposure to the sun. Sign contractor to provide a 5 year written warranty stating the clear coat will not crack, pit, peel, craze, corrode, or otherwise deemed as coating failure. Defects within the warranty period shall be repaired by the Sign Contractor at the client's convenience.
- 2. Paint Quality:** All required painting shall be performed with catalyzed acrylic polyurethane paints to achieve an "Automotive Finish". Sign Contractor to use Matthews Paint System paints, Akzo Nobel paints or equal to be approved by TBG Partners. Painted surfaces must be free of debris, cracks, crazing, pitting, "orange peel", etc. upon time of installation. Sign Contractor to provide a 5 year written warranty stating the finished product will not excessively fade, develop excessive non uniform colorations, crack, pit, peel, craze, corrode, or otherwise deemed as paint failure. Defects within the warranty period shall be repaired by the Sign Contractor at the client's convenience.
- 3. "Eased" Corners & Edges:** All corners will be "eased" to prevent any sharp edges or corners in which someone may injure themselves. This means the corners are lightly sanded or treated but NOT rounded over.
- 4. Welds:** All structural welds shall be performed by a certified welder in the applicable material. Certification ensures the welder knows how to achieve the maximum amount of penetration with no porosity. The welding wire and/or stick should be an appropriate alloy to provide the greatest strength and workability.
- 5. Weld Treatments:**
 - a. Welds, first surface of a plane (plug welds): Shall be ground smooth and flush with the planar surface Polished and sanded as needed to not see any evidence of welding after paint.
 - b. Welds, second surface of a plane (weld worms from inside sign): All welds from the interior of a sign cabinet that are visible from the exterior of a sign cabinet must be polished to not see any evidence of welding after paint.
 - c. Structural Welds: All exposed structural welds shall be filled with Bondo or similar filling material to give the appearance of a smooth fillet and not show exposed weld worms after paint.
 - d. Non-Structural Welds: All non-structural welds shall be ground smooth.
- 6. Fasteners:** There is to be no exposed fasteners. All fasteners should be concealed. Mounting hardware must be located inside the sign or covered with an escutcheon. Hardware that is exposed, *i.E. escutcheon set screws*, must be painted to match the items they are fastening and have an appropriate head type (flat head or pan head - NO exposed hex head fasteners)
- 7. Exposed Edges:** Any sheet material with exposed edges must be sanded or in some way treated so that it is to be free of saw marks, CNC chatter, water-jet chatter, etc. Any material that requires extraordinary finishing (i.E. - flame polishing of acrylic edges) will be called out specifically on the design intents.
- 8. Galvanic Reaction:** any connections between ferrous metals and non-ferrous metals must be in some way separated from direct contact with one another to prevent galvanic reaction (electrolysis). Examples of acceptable gasketing materials are .063" or greater polycarbonate sheeting, 1/8" or greater type I PVC sheeting, 1/8" or greater hard, solid neoprene sheeting.
- 9. Overhead Connections:** All overhead connections must be redundant in nature to ensure against catastrophic failure. This may be achieved with any two of the following: physical locking hardware (split rings, nylock hex nuts, etc.), concealed safety cables, or chemical permanent thread lockers ("red" Loctite 263)
- 10.Interior of Sign Cabinets:** Interior of sign cabinets and wireways/raceways to be cleared of all debris, chips, and trash upon completion.
- 11.Vinyl for Graphics and Copy:** All vinyl must be electronically cut with the appropriate equipment. All vinyl must be cut using the fonts and graphical artwork provided. Vinyl is to be laid out on signage free of debris and air bubbles.
- 12.Digital Output Graphics:** All digital output graphics must be laid out on signage free of debris and air bubbles. All edges must be treated or sealed to prevent deterioration from water or other elements. All digital output graphics must have the appropriate over-laminates. Exterior, exposed graphics must have anti-graffiti and UV protectant over-laminates. Interior, exposed graphics must have anti-graffiti over-laminate.

Electrical Criteria

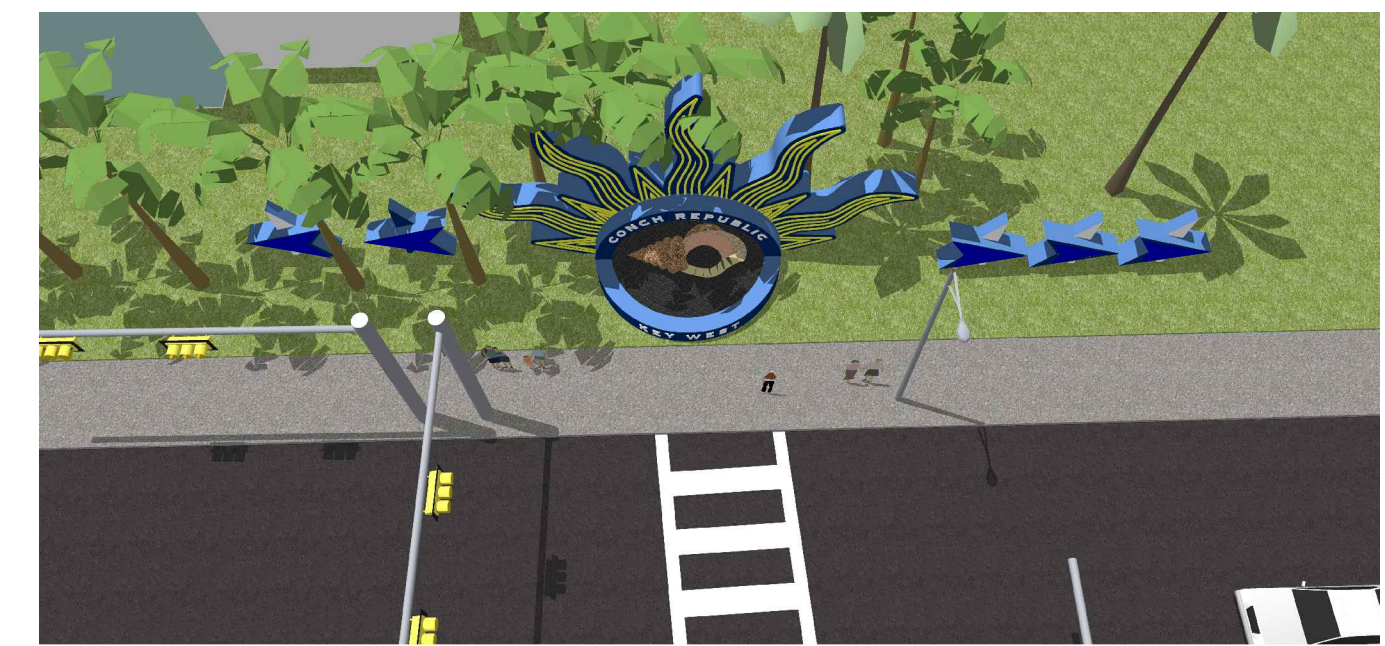
- 1. Wiring and Equipment:** All wiring and electrical equipment such as ballasts, transformers, power supplies, lamps, neon components, LED modules, conduit, connectors, junction boxes, and all other electrical equipment must be UL listed per UL48 and the UL Sign Components Manual (SAM). The assembly of this equipment must be in accordance with article 600 of the NEC, UL48, and any local ordinances. This includes proper grounding and bonding of the sign. All wiring and equipment must be concealed within the sign with the only exception being the need for remotely located power supplies or transformers.
- 2. Wires (under 1000 volts):** Wires must be rated for the highest voltage in the sign. The gage of wiring should be based upon the amperage as indicated on Table 19.2 *Sign Circuits* of UL 48. I.E. If the secondary voltage of a fluorescent ballast is 600 volts, all the wiring in the sign must be rated for 600 volts.
- 3. Wires (1000 volts or more):** must be sleeved GTO insulated wiring must be used for any voltages above 1000 and must be rated for the maximum secondary voltage of the transformer it is wired to. No GTO insulated wire shall be in runs of longer than 20 feet in metallic conduit of any kind.
- 4. Neon Transformers:** All neon transformers shall comply with UL2161 (secondary ground fault protection). Neon transformers should be wired to neon tubing so that each leg is of equal length. Neon and neon transformers should be mid-point grounded.
- 5. Remotely Located Power Supplies & Transformers:** All remotely located transformers and power supplies must have their own enclosures (fabricated or off the shelf) to conceal all wiring, wiring connections, and connectors related to those power supplies and/or transformers.
- 6. Disconnect Switch:** All electrical signs must have a discretely located, appropriately rated, toggle switch. If the sign is exterior, the toggle switch must have a matching weather proof rubber boot.
- 7. Weather Exposure:** The Sign Contractor is to presume all exterior signage should be wet location rated (full exposure to the elements) as defined by article 600 of the NEC and UL 48. All signage to be designed and constructed accordingly.
- 8. Ventilation:** adequate ventilation must be provided if it is warranted by the enclosed electrical equipment to prevent overheating, premature component failure, and/or fire. Examples of acceptable ventilation techniques are, but not limited to, mini-louvers, vents, discretely located perforated panels, and if needed cooling fans.
- 9. Serviceability:** All electrical components, lamps, electrical connections, etc. must be serviceable or in some way provisions for access to these components must be made.

Illumination Criteria

- 1. Light Leaks:** The Sign Contractor shall ensure the finished product is free of light leaks from hinges, seams, vents, or weep holes. Vents shall be placed either in an inconspicuous place as to be out of public view or baffled. Weep holes shall be baffled to prevent light leaks.
- 2. Quality of Light:** A light shall shine through the appropriate illuminated surfaces evenly and uniformly. The illuminated surfaces shall be free of "hot spots" and "cold spots". "Hot Spots" where one can see the light source (i.e. LED module, fluorescent lamp, neon tubing, etc.) will not be accepted unless previously specified by the TBG Partners. This may be achieved with either proper amount of lighting devices and/or adequate light diffusers and film. Shadows or "cold spots" caused by the internal wiring or electrical components (i.e. j-boxes, ballasts, etc.) will not be accepted. Illuminated surfaces should appear bright when turned on and visible from the viewing distance set forth by the TBG Partners.
- 3. Light Source:** Whenever possible, lighting sources will be specified in the design intents with no substitutions allowed without previous written consent from the designer. ONLY if no such specifications have been set forth in the design intent, the Sign Contractor is to adhere to the following guide lines:
 - a. **LED's:** All LED's must be UL listed for damp locations OR listed in the UL Sign Components Manual (SAM). All LED's must be 12 volts, direct current (12 VDC). All LED's shall be "sign white" or cool white (about 6500K) unless specified. LED's must also have at least a 120 degree viewing angle. All LED modules to be rated for AT LEAST 50,000 hours of life and carry at least a five year warranty.
 - b. **Fluorescent Lamps:** All fluorescent lamps shall be recessed, double contact, high output (HO) with at least 9,000 hours of life. All signs with fluorescent lamps must be uniform color, cool white or daylight white, but mixing and matching will not be permitted. All fluorescent lamps are assumed to be T12 in diameter; however, some electrical vendors are phasing out T12's in preference to T8's due to lower power consumption. It is the Sign Contractor's discretion to use T12 or T8 lamps, but all signs with fluorescent lamps shall use the same diameter bulbs. No mixing and matching will be permitted.
 - c. **Neon:** All neon tubing to be 6500 white, 13mm tubing. Neon tubing to be mounted to glass stand-offs, with a silicone cushion, and tied with copper wire ties.



2 THE KEYS COLLECTION ART INSTALLATION
 PLAN SCALE: 3/16"=1'-0"



6 THE KEYS COLLECTION ART INSTALLATION
 CONTEXTUAL RENDERING NOT TO SCALE



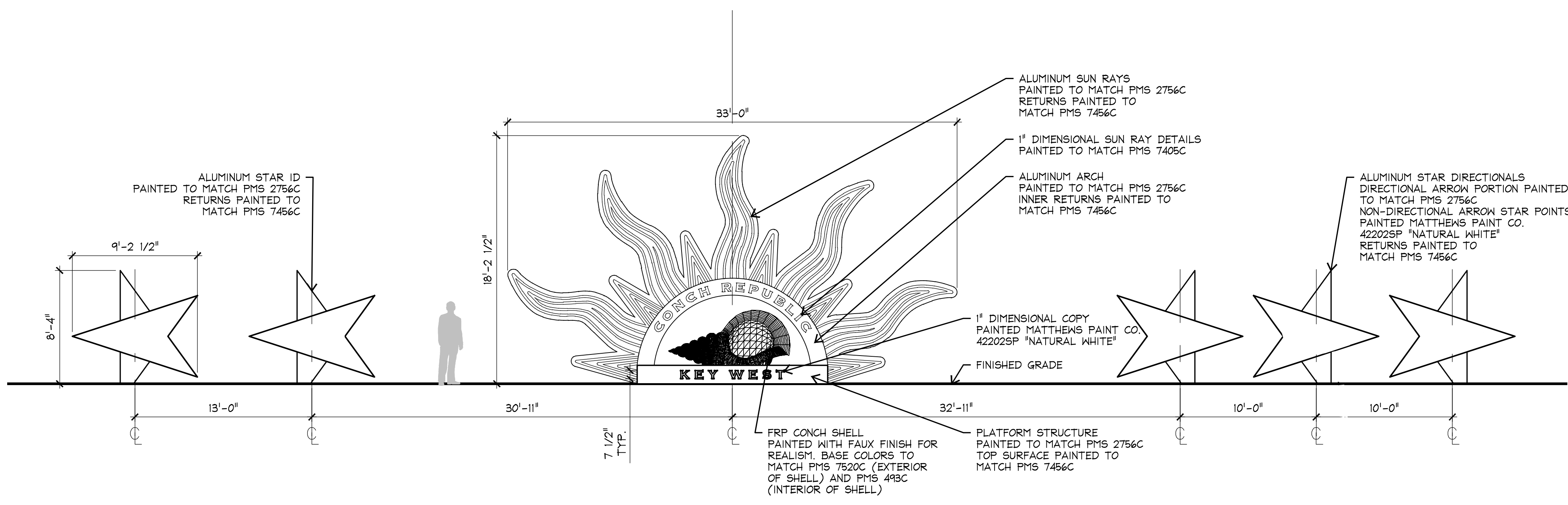
5 THE KEYS COLLECTION ART INSTALLATION
 CONTEXTUAL RENDERING NOT TO SCALE



4 THE KEYS COLLECTION ART INSTALLATION
 CONTEXTUAL RENDERING NOT TO SCALE



3 THE KEYS COLLECTION ART INSTALLATION
 CONTEXTUAL RENDERING NOT TO SCALE



1 THE KEYS COLLECTION ART INSTALLATION
 PLAN SCALE: 3/16"=1'-0"

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HIGHGATE HOTELS
 KEY WEST FLORIDA

Project Number:

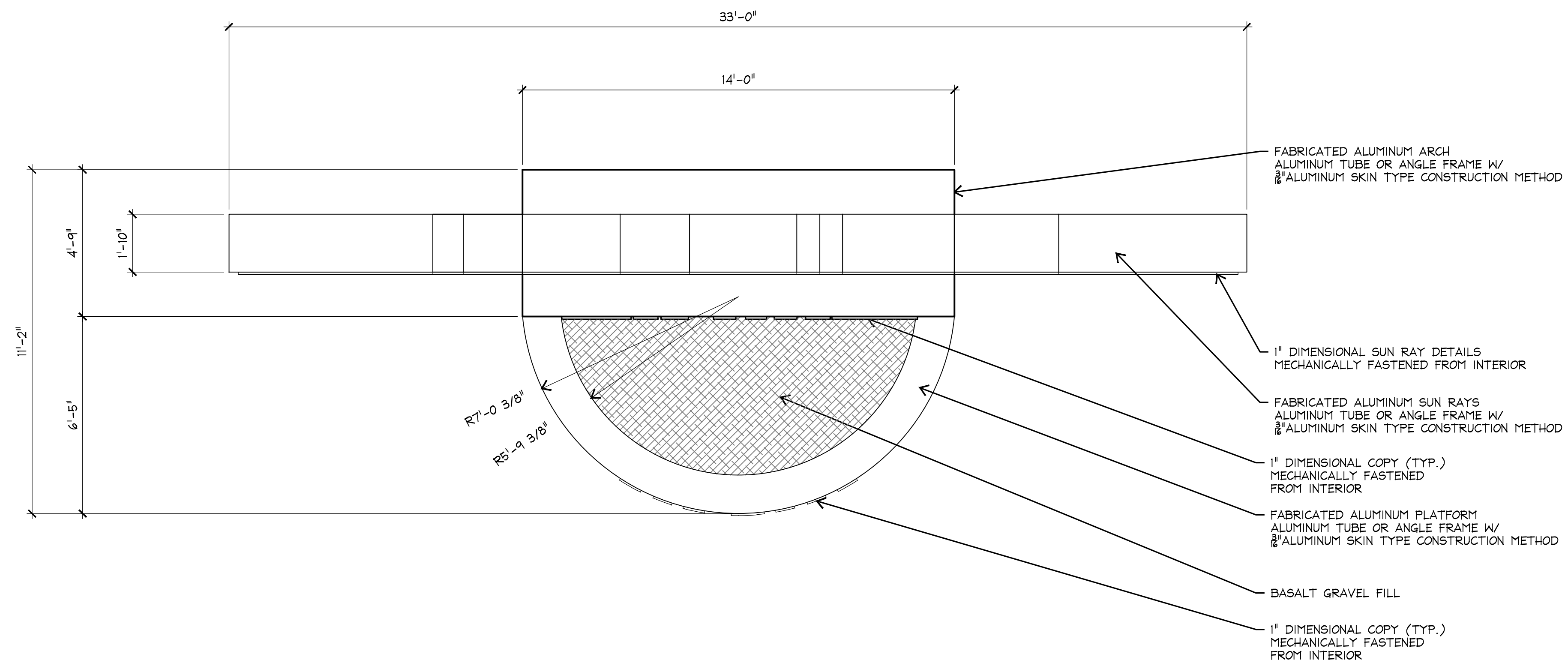
Designed: JR, JK
 Drawn: RMS
 Reviewed: JR, PW

Date Issued:
 AUGUST 18, 2016

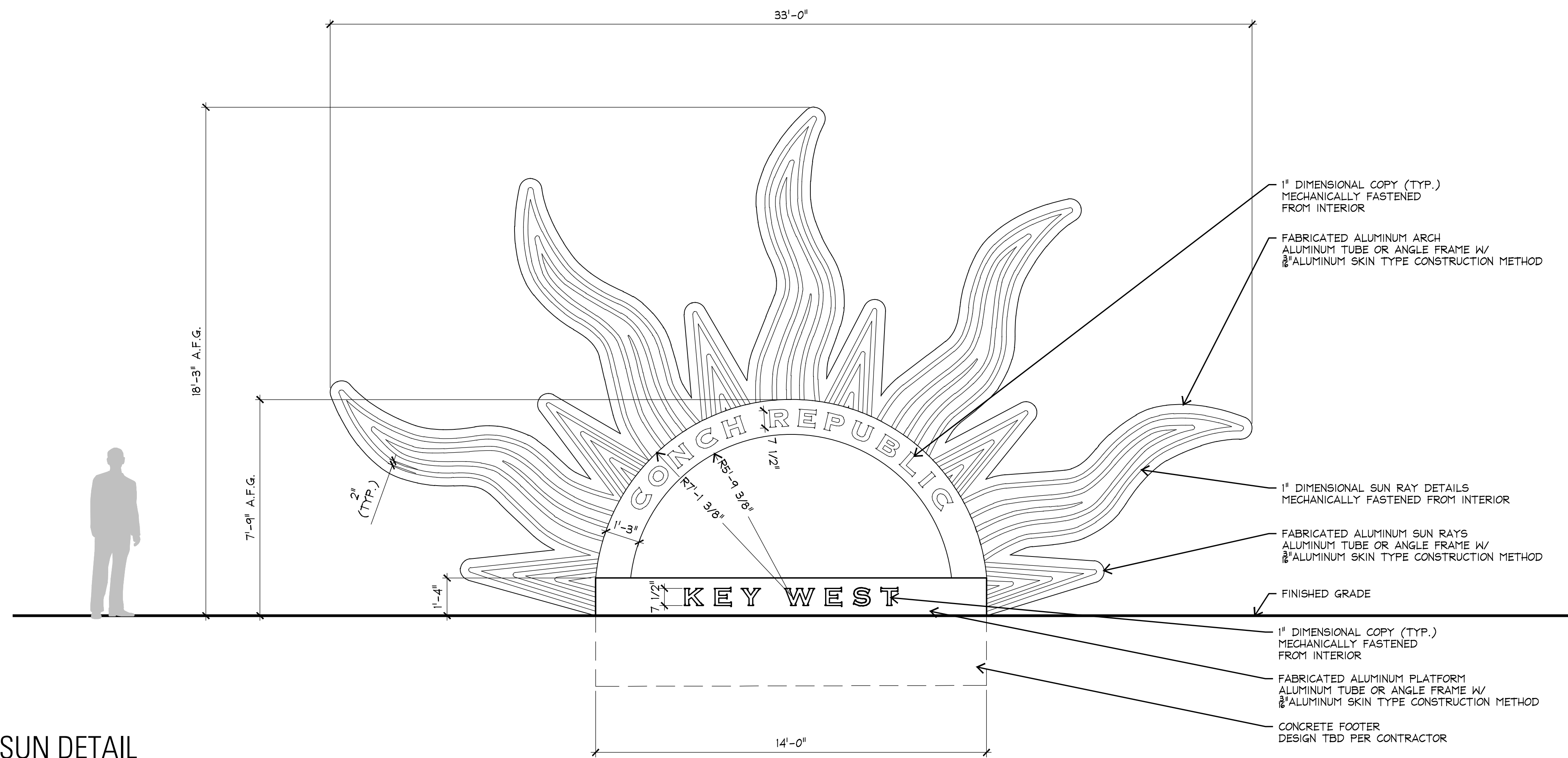
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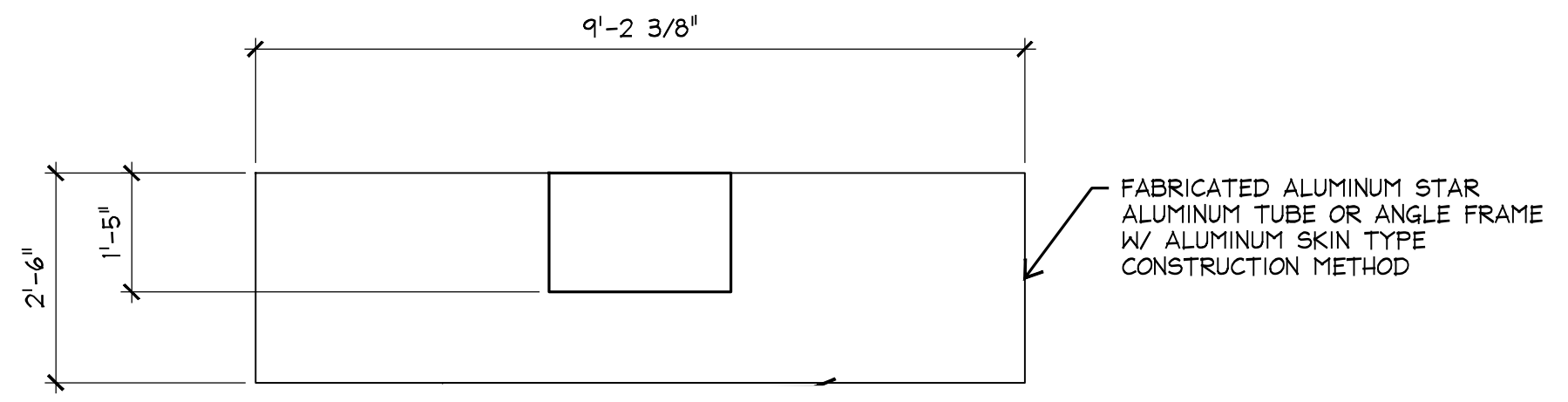
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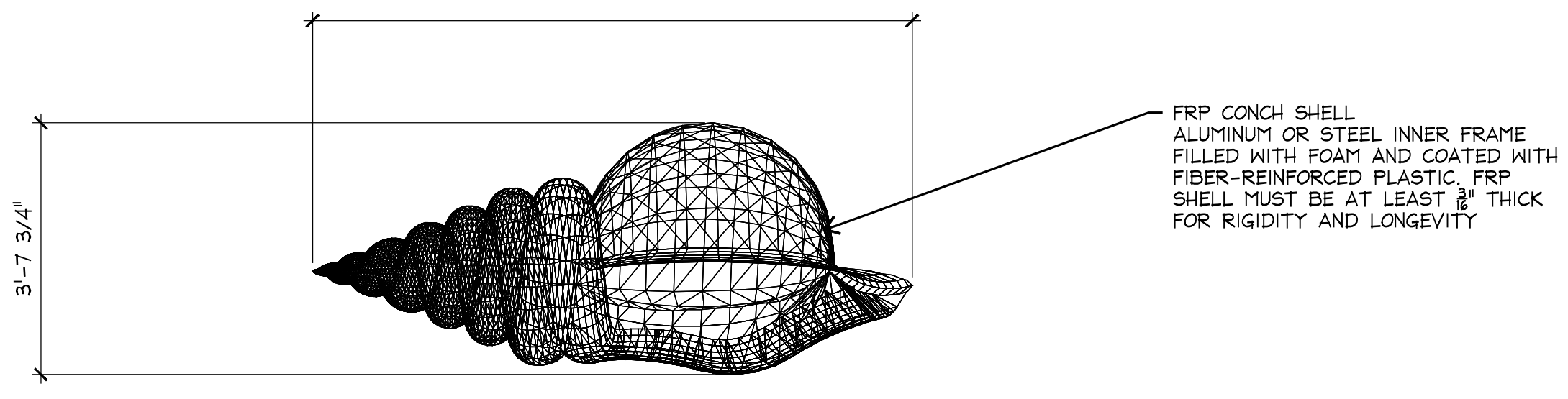
2 SUN DETAIL
 PLAN SCALE: 3/8"=1'-0"



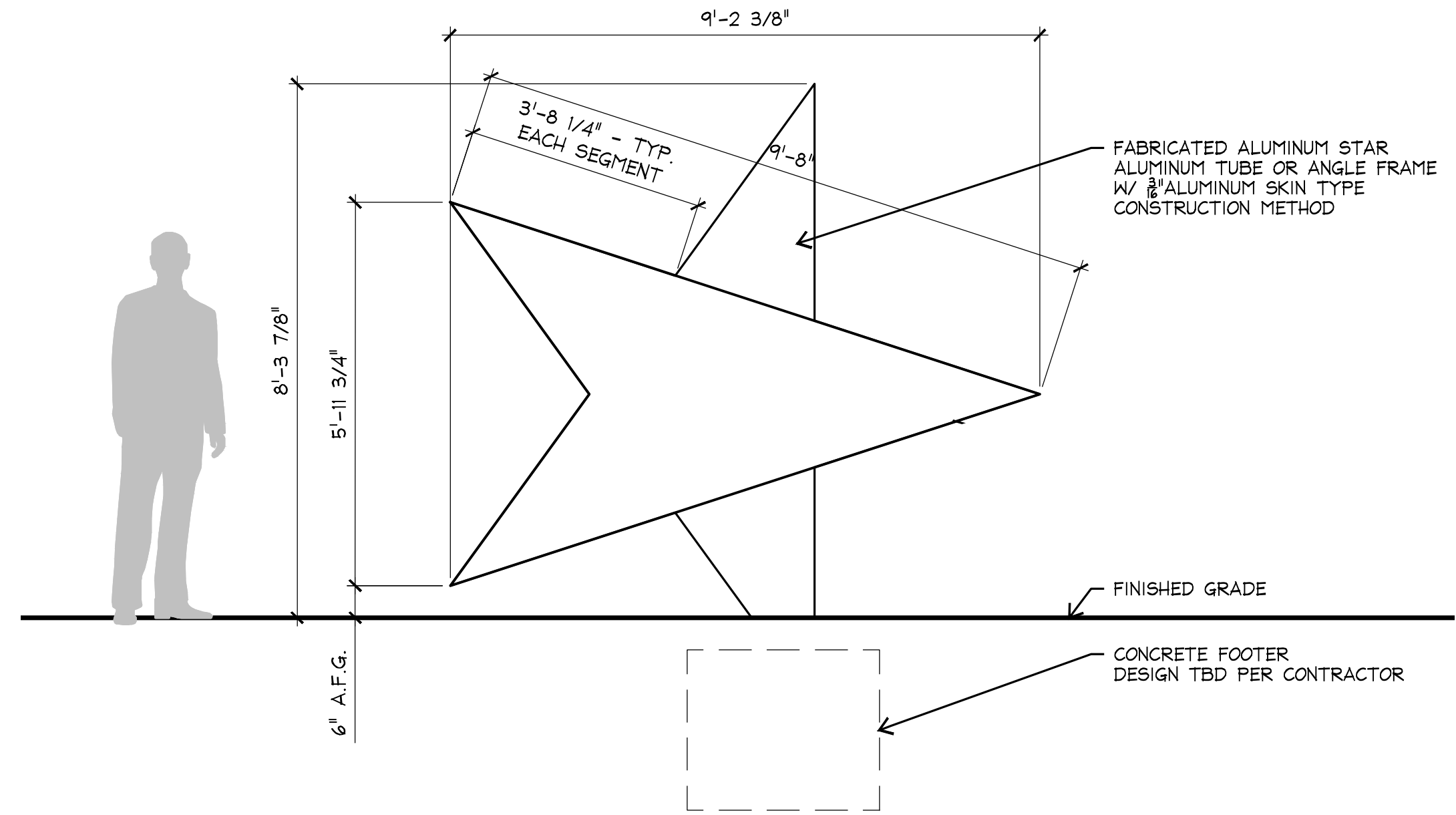
1 SUN DETAIL
 ELEVATION SCALE: 3/8"=1'-0"



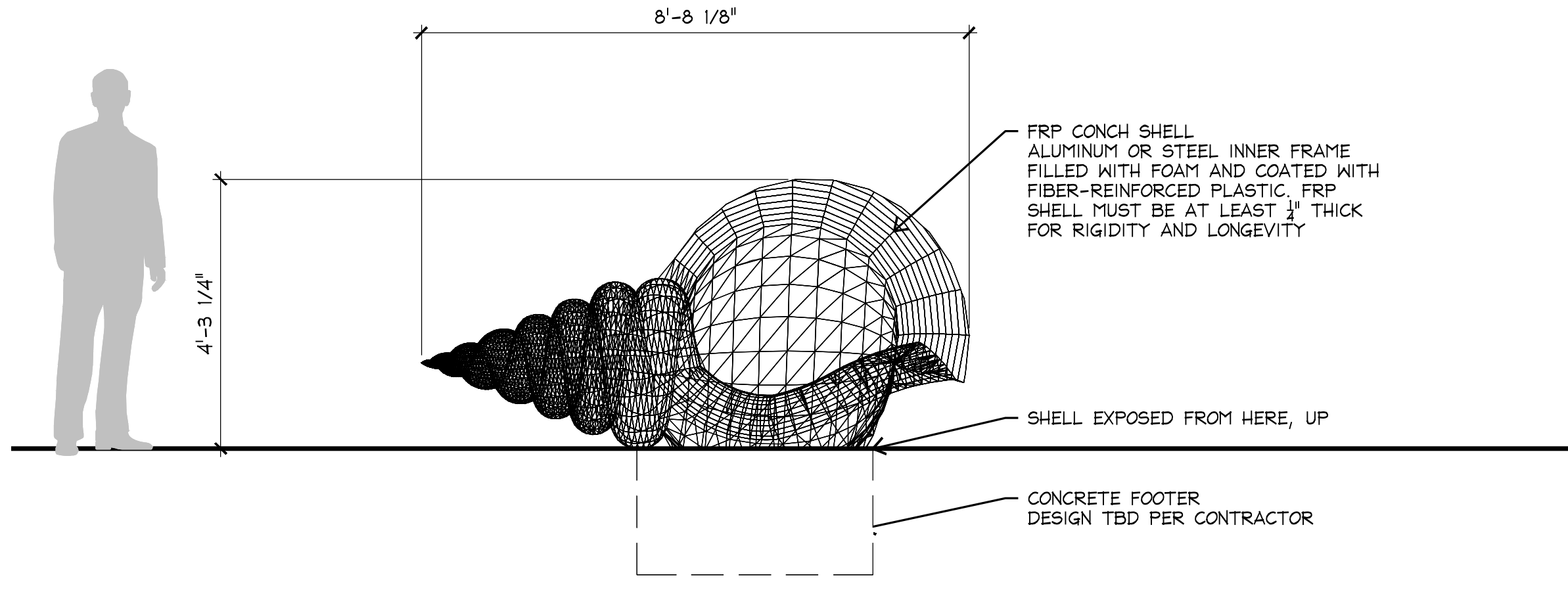
2 STAR DIRECTIONAL - DETAIL
PLAN SCALE: 1/2"=1'-0"



4 CONCH SHELL - DETAIL
PLAN SCALE: 1/2"=1'-0"



1 STAR DIRECTIONAL - DETAIL
ELEVATION SCALE: 1/2"=1'-0"



3 CONCH SHELL - DETAIL
ELEVATION SCALE: 1/2"=1'-0"

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HIGHGATE HOTELS

KEY WEST FLORIDA

Project Number:

Designed: JR, JK

Drawn: RMS

Reviewed: JR, RMS

Date Issued:
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Revisions:

Sheet Title:
ACCESSORIES

Sheet Number:

SG 1.2



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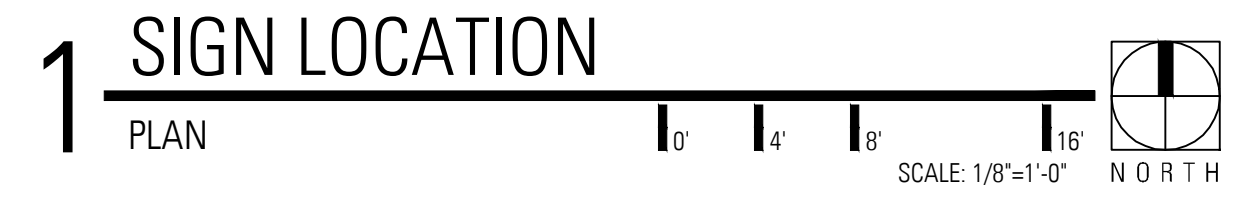
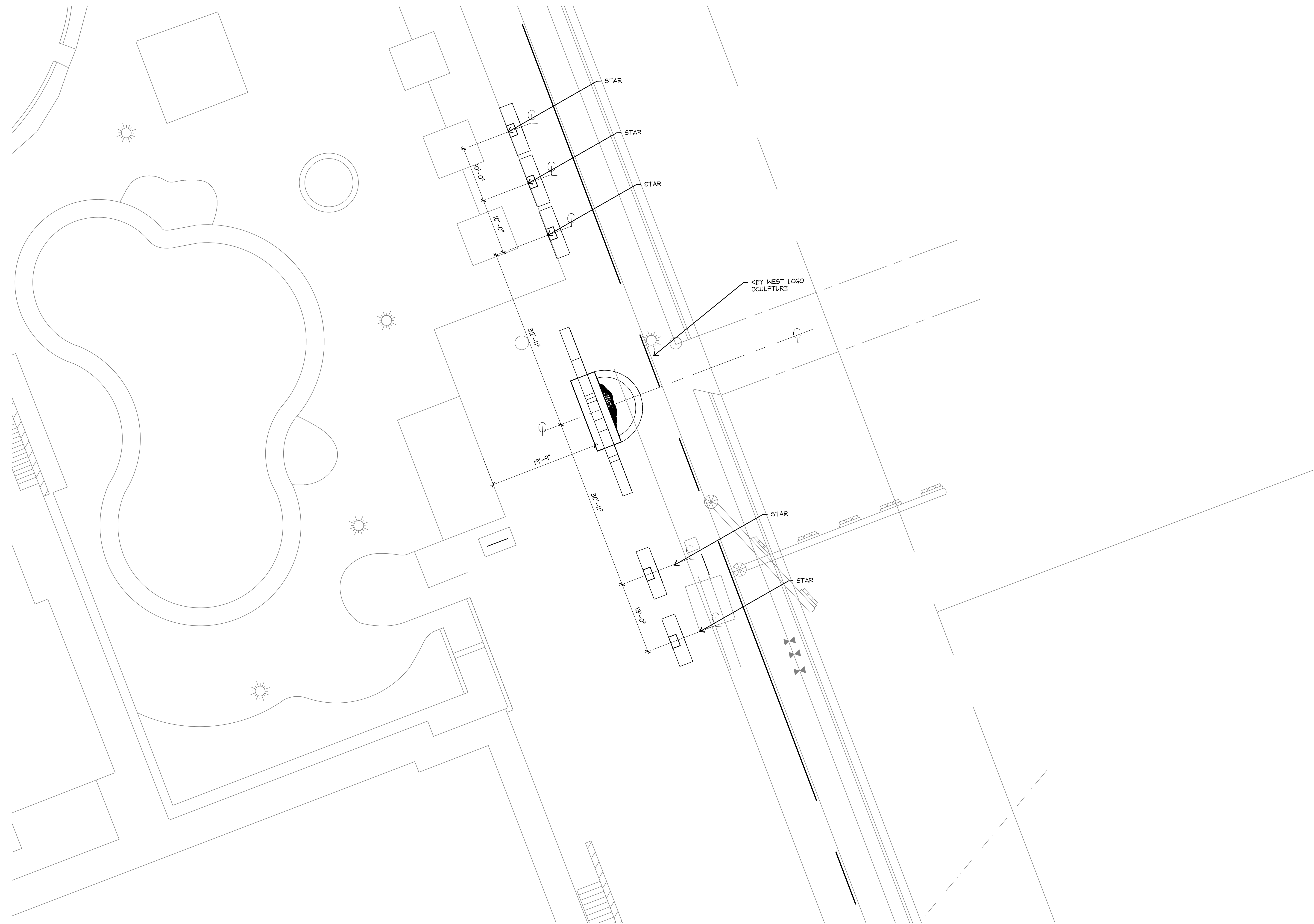
Designed: JR, JK
 Drawn: RMS
 Reviewed: JR, PW

Date Issued:
 AUGUST 18, 2016

Revisions:

Sheet Title:
LOCATION PLAN

Sheet Number:
SG 1.3



N:\Jeffs Work\Key West\CAD\Work\Gates Hotel Sculpture.dwg

AIPP Project Budget and Funding Sources

1. Artist Commission	\$19,900
2. Fabricator Costs	\$189,955
3. Traffic Redirect Costs	\$8,975
4. Permitting Allowance	\$4,000
5. AIPP Acknowledgement Plaque	\$1,899

Total AIPP Project Cost **\$224,729 – AIPP Funding Request**

Available AIPP Funding	\$225,421
Balance in AIPP	\$692

Owners Supplemental Project Costs

6. Landscape/Irrigation Relocation	\$17,000
7. Project Electrical/Lighting	\$14,500
8. Concept Design-Project Mgt	\$50,000
9. Development Fee	\$4,075

Owner Funded Total \$85,575

NATE BARANOWSKI



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nate.baranowski@gmail.com

10105 Courtney Palms Blvd Apt 303 Tampa, FL 33619

EDUCATION

University of Illinois, Champaign/Urbana – Bachelor of Fine Arts in Industrial Design 2011

WORK EXPERIENCE

CONCEPT ILLUSTRATOR, ECHO ARTZ, KISSIMMEE, FL – AUG 2012- NOV 2013

Illustrated and developed concepts of exhibits and attractions for themed venues.

CONCEPT DESIGNER, ARTISTIC ENTERTAINMENT SERVICES, KISSIMMEE, FL – NOV 2013-DEC 2014

Pitched and rendered creative concepts to theme parks and other themed venues.

Developed projects through concept and fabrication stages.

FREELANCE ARTIST, SELF EMPLOYED, TAMPA, FL – JAN 2015-PRESENT

Design and create murals for commercial and residential locations

Perform 3D and 2D street paintings nationally and internationally

Create themed entertainment concept art as a contractor.

Paint commissioned works of fine art for individual clients.

PAINTED WALL MURALS

FLORIDA STUDIO THEATRE, SARASOTA, FL – NOV 2015 & APR 2016

Reproduced Edward Robert Hughes' classical piece on 30' x 45' exterior wall.

Painted three exterior murals 15' x 25', 8' x 10', and 20' x 25' inspired by Russian artist Eugene Ivanov.

TIJUANA FLATS, BRANDON, FL – MAR 2015-PRESENT

Designed and painted murals in Brandon and Fowler stores locations.

Currently contracted to design and paint murals for two new store openings.

PEORIA CHARTER COACH, PEORIA, IL – MAY 2016

Designed and painted corporate headquarters mural showing the company's last decade.

SEAWORLD, ORLANDO, FL – JAN 2015

Created two murals within SeaWorld theme park showcasing the newly painted lighthouse for the 50th year celebration.

CROP JUICE, SARASOTA, FL – APR 2016

Painted "chalkboard mural" at two Sarasota store locations.

MIZUNO USA, ATLANTA, GA – JUL 2016

Performed live two-day mural in Running Expo to promote Mizuno's new shoe campaign.

COLLABORATIVE PROJECTS

INTERNATIONAL ART WALK 3D, BOGOTÁ, COLOMBIA – WE TALK CHALK

Designed and executed 3D floor mural as part of International Artist Showcase

MICROSOFT SURFACE AD, ORLANDO, FL – CHALK GUYS

Created 3D artwork for Microsoft Expo at Orlando Eye.

PRINGLES WALMART PROMOTION, ORLANDO, FL – AMAZING STREET PAINTING

Chalked two day artwork promoting new Pringles campaign.

U.S. BANK STADIUM GRAND OPENING, MINNEAPOLIS, MN – SHAWN MCCANN

Created 15' x 30' street painting promoting the different events at U.S. Bank Stadium

HARLEY DAVIDSON MURAL, TAMPA, FL – MAN MADE MURALS

Assisted in creation of 18' x 40' exterior mural.

VA OFFICE MURAL PROJECT, BRANDON, FL – THE CROSSING CHURCH

Led a team of 20 volunteers in painting floor to ceiling murals at the Brandon branch.

STREET PAINTING COMMISSIONS

City of Clearwater - Centennial Celebration

Field & Stream / Dick's Sporting Goods - Store launch campaign

Opal Sands Resort - New Hotel Launch

City Pointe Church - Church Launch

Tampa Bay Lightning - Gameday artwork

Kansas State University - Union Board Campaign

Curacao King's Day - Festival artwork

Walmart - Walmart Pickup Launch

Sam's Club - New Brand Launch

University of Wisconsin Green Bay - Workshop and Live Entertainment

CONCEPT DESIGN WORK

YEX CREATIVE, 2015-PRESENT

University of Finley Stadium Redesign

Tampa Bay Buccaneers Stadium Concessions Redesign

Dollywood DreamMore Resort Fountain Design - \$240,000 budget

University of Central Florida stadium club seating redesign

BLACK DRAGON MEADERY, JANUARY 2016

Created artwork for new bottled product.

AWARDS AND RECOGNITION

Tampa Bay Lightning Art Competition - Honorable Mention

Chalktoberfest - People's Choice Winner

Clearwater Beach Chalk Walk - Grand Prize Winner, Small Category

Italian Street Painting Marin - Featured Artist

Houston Via Colori - Featured Artist

Kansas City Chalk Walk - Featured Artist

Guerilla Art Festival Kosovo - Featured Artist

Suwanee Arts in the Park - Featured Artist

Hudson Valley Chalk Festival in New Paltz, New York - Featured Artist

St. Joseph Michigan Chalk the Block - Featured Artist and Workshop Instructor

TBBCA Chalk Walk - People's Choice Winner

Cambridge International Art Festival - Featured Artist

REFERENCES

CHUCK YEX, FOUNDER AND CEO, YEX CREATIVE

321.689.4237 yexcreative@gmail.com

DORIS IEMOLO, FLORIDA STUDIO THEATRE, SARASOTA, FL

941.366.9017 ext.308 diemolo@floridastudiotheatre.org

BRIAN SMITH, ST. JOE TODAY

269.985.1111 brian@stjoetoday.com

Nate Baranowski - Artists Contract

The agreement is made on July 13, 2017 between SB Key West Owner VII LP (hereafter called **Client**) and Nate Baranowski (hereafter called **Artist**) and shall govern the respective rights of Artist and Client with respect to the artwork described herein.

1. Scope and description of work commissioned: Artist and Client expressly agree that the artwork to be created by Artist pursuant to Client's specification shall be limited to, unless modified in writing and signed by both parties, the following artwork (hereafter called **the work**)
 - a. Consulting / Creative and production of an art project commonly referred to as the Key West Arrival Installation to be located at 3850 North Roosevelt Boulevard Key West Florida. Artist will be directly responsible for application of approved artistic concepts and finishes on the installation with structural fabrication and installation provided by others.
2. Obligations of the artist and client:
 - a. Artist shall purchase materials necessary for the creation of the artwork, unless otherwise stated in the quote or contract.
 - b. Client shall bear the expense of hotel costs incurred by the artist away from his home or studio, sales taxes, or customs duties, insofar as such expenses are reasonably incident to, or entailed by, the artist's creation, delivery or installation of the work (or supervision thereof).
 - c. Artist shall create the artwork or oversee the work of any hired subcontractor(s)/assistant(s)/fabricator(s).
 - d. Client shall hire and compensate any additional labor services necessary for preparation of the wall/ground and installation of the artwork.
 - e. Client shall secure any building permits necessary for the lawful creation and execution of the work.
 - f. Any major changes that client requests of artist after the final concepts have been approved, will result in an additional \$100.00 per hour charge to complete the changes.
 - g. Any changes artist deems necessary to enhance the composition or color in the artwork, will be deemed for the good of the painting and at no additional charge to the client.
3. Start and completion dates: The artist shall undertake the creation of the artwork on July 13, 2017 or before and complete the artwork no later than May 31, 2018.
4. Additional artwork compensation: Any additional artwork done by the artist shall be negotiated and compensated separately from this agreement.
5. Fees and schedule of payment:
 - a. Upon execution of this agreement, client shall pay to the artist: \$19,900, Nineteen Thousand Nine Hundred Dollars.
 - i. 50% deposit due upon verbal and or signed agreement (Non refundable)
 - ii. 50% due on day of completion

6. **Exploitation of the Work:** Notwithstanding the assignment of any advertising/promotion rights to the client, the artist shall retain all copyrights of the artwork. The artist shall be entitled to reasonable advance notice of any publicity or photographic reproduction of the work. As well as, be entitled to customary and appropriate identification as the creator of the work.
7. **Repairs and Maintenance:** Artist will guarantee the Artwork for 1 year for natural wear and tear such as sun exposure.
8. **Maintenance of the Work:** Client shall notify the artist promptly in the event of the need for any maintenance or restoration services so that the artist may have a reasonable opportunity to perform such work himself or to supervise or consult in its performance. Artist shall be reasonably compensated by the client for future maintenance and/or restoration services rendered. In absence of any need for restoration or maintenance, the work shall remain free of alteration by the client, who shall take reasonable precautions to protect it against damage or destruction by external forces. (In the event of possible alteration or destruction of the work due to proposed renovation or demolition of a structure to which the artwork is affixed, the artist shall be entitled to notification, by the client, affording the artist a reasonable opportunity to reclaim the artwork be removing it whole, at his own expense).
9. **Warranty:** The artist warrants that the completed artwork will be fit and suitable for use and exploitation in the manner (and to the extent/and for the duration) for which it is to be created, but this warranty is conditioned upon the client's compliance with the provisions hereof relating to the installation, maintenance and exploitation.
10. **Title of Ownership:** Title of ownership in the artwork shall pass from the artist to the client upon the completion of the artwork.
11. **Death and disability:** In the event of an incapacitation, illness, or injury of the artist and a delay arising there from in the execution of the work, the artist shall notify the client of such delay. In the event of the artists death, his estate shall retain any payments made therein.
12. **Other delay:** If the execution of the work is delayed by an act or neglect of the client, by labor disputes, fire, unusual transportation delays, or by other external forces or natural calamities outside the artist's control, the artist shall be entitled to extend the completion date via verbal or written notification to the client, by the time equivalent to the period of such delay.
13. **Arbitration:** Any dispute hereunder between the parties (not involving money claims by either party in excess of \$1,000.00) shall be resolved by resort to arbitration (in accordance with the standards and procedures of the American Arbitration Association).

The laws of the state of Florida shall govern construction of this agreement.

Nate Baranowski

_____ Title: Artist Date: _____

Client

_____ Title: _____ Date: _____



About DCL

Key Personnel

Mark Andreasson	President
Craig Kutner	Chief Executive Officer
Harvey Whiteway	Executive Vice President

Offices

Headquarters	25 Drydock Avenue, Suite 310E, Boston, MA 02210	phone 617.542.9620	fax 617.951.0777
	10611 Satellite Boulevard, Orlando, FL 32837	phone 407.856.9661	fax 407.856.9617
	153 W 27th Street, Suite 707, New York, NY 10001	phone 212.255.3226	fax 212.255.3255

Company Specs

Summary Headquartered in Boston, MA, Design Communications, Ltd. (DCL) is an award-winning manufacturer of custom signage and architectural specialties for the built environment. Since 1984, DCL has been partnering with architects and designers to provide innovative solutions for the corporate, educational, entertainment, healthcare, hospitality and retail industries worldwide. Our commitment to our client’s vision, the design process, and consistently delivering an unparalleled product and experience is our greatest success.

To learn more about our custom manufacturing, fabrication and installation services, visit www.dclorlando.com.

Industries Served Academic, corporate, culture, entertainment, healthcare, hospitality, institutional, museum, retail, specialty, sport, stadiums and transportation.

Company Size	240 Full-time Employees (105 in Orlando)
Annual Revenue	\$45M (\$23M in Orlando)
Facility Size	125,000 sq. ft. (75,000 sq. ft. in Orlando)
Area of Service	Worldwide
Affiliations	SEGD, ISA

2. PROJECT APPROACH

Design Communications Ltd has completed many projects of this size and scope, and is highly qualified to perform this work. The following is our methodical approach to effective project implementation for **The Gates Hotel Art installation Project**.

- Response to RFP: the first step is to thoroughly understand the scope of the project prior to submitting the proposal. An experienced development team was assembled to carefully review the RFP documents, formulate RFI's and prepare detailed cost estimates that are based on project specific engineering, production, installation and schedule requirements. DCL has studied The Gates Hotel Art Installation Project Intent drawings in detail in order to submit a thorough and accurate proposal.
- Execution of the Contract: meeting to review bid scope, contract negotiation, review contract and submit all required documents in a timely manner.
- DCL Project Kick Off: internally, the DCL Project Team is assembled to review the budget, schedule and scope of deliverables for all phases of the work. A preliminary project plan is developed and critical engineering, production and scheduling challenges are identified to enable effective planning and coordination.
- Project Coordination Meeting: a comprehensive coordination meeting with all parties involved in the project: DCL Project Team, TBG Partners, The Gates Hotel, Owner's Representative, and any subs that are directly involved in coordination of the work.
- Project Schedule: following the coordination meeting DCL's baseline schedule is created and agreed upon by all parties. It is essential to understand and verify project phasing, and establish as clearly as possible timelines for submittals, production and installation.
- Field Verification: DCL will perform all possible field verifications at the project start. This may require inclusion of the Project Construction personnel to verify existing or future conditions, coordinate anchorage and engineering, or electrical service requirements by others.
- Programming & Message Schedule: site survey, location plan verification, message schedule submittal, revision and approval.

- Shop Drawings: detailed shop drawings of all sign types are prepared in AutoCAD for submittal as quickly as possible. All attachment details are shown including accurate field dimensions where available, with, “Verify In Field” clearly noted.
- Graphic Layouts: concurrent with shop drawings, graphic layouts are submitted showing every sign; size, wording, typeface, type size, spacing, color and finishing.
- Finish Samples: production of samples will begin immediately after shop drawing approval or concurrent with shop drawing revisions.
- Approval for Production: production will commence when all submittals are approved, including: shop drawings, graphic layouts, finish samples and prototypes.
- Production: material procurement & production will proceed according to the project schedule included in this proposal. DCL’s goal is to generally produce all signs for the project in one production run. Materials & component parts will be ordered and made at one time, as one mobilization.
- Pre-Installation Coordination: coordination of installation phasing and sequencing will be an integral part DCL’s management approach from project kick-off to project closeout. Before installation begins, DCL’s project manager and installation supervisor will meet with the Project Team and any relevant subs to plan delivery & installation at a granular level.
- Crating & Delivery: product is meticulously packed & crated for delivery to the site in dedicated trucks according to the agreed upon delivery & installation plan.
- Installation: DCL’s installation supervisor will direct, supervise and coordinate all aspects of work on site. Status of every sign location will be tracked and updated throughout the process.
- Project Close Out: following substantial completion, the DCL Team will manage the close out process including resolution of punch list items and submittal of close out documentation.

3. COST MANAGEMENT & SAVINGS OPPORTUNITIES

Internally, DCL manages its project production costs by developing a clear work plan in accordance with the budget parameters set forth through the estimating and engineering process. Costs are tracked using our custom job costing software which captures labor and expenditures in real time. Weekly internal project team reviews monitor progress and budget compliance, allocating resources where needed to maintain schedule and fiscal success. This includes DCL's ongoing shop safety program as well as a site specific safety plan to maintain an uneventful and uninterrupted work flow.

Project cost management and control with the external project team involves early interface and coordination with the Project Team to review site conditions, identify areas where early preparation may lead to downstream savings and avoid re-work of an area. We work closely coordinating with other trades to identify and mitigate potentials conflicts, suggest optimum work procedures and coordinate the works and engineering with other trades (foundations, electrical, wall finishes, etc.)

As with most projects there are many areas where significant savings can be realized without compromise to the design intent, the integrity, function or quality of the product. DCL is exceptionally skilled at bringing our materials knowledge and technical skills to the equation to offer responsible cost saving options to the project team with a sincere sensitivity to the design intent. We view this as a very collaborative process with the architect, designer, the owner, and general contractor participating. In this way, all financial, aesthetic, schedule and functional impacts can be quickly considered and accepted or discarded by the appropriate team members.

4. DETAILED COST BREAKDOWN

Attached is the pricing matrix for detailed pricing and descriptions of scope.

This pricing includes project coordination, field verifications, engineering, shop drawings, finish samples, graphic layouts, materials, fabrication, crating, delivery, permits, insurance, tax, site supervision, and installation during normal, weekday working. Any applicable temporary signs, road closures, police details, or other miscellaneous fees not noted above are currently excluded.

We have assumed all applicable surfaces will be ready to receive signs without the need for further modification. Our pricing does not account for the preparation of existing surfaces, wall finishes, blocking, or running of primary electric or data to sign locations. We have also assumed installation will be performed accordance with the work schedule without undue or unreasonable stops and starts.

5. PROJECT SCHEDULE APPROACH

DCL anchors all project coordination to a well proven scheduling process developed over 30 years. Successful and timely completion of all phases of work depends on an effectively coordinated effort from all involved parties, especially in the early stages of the project. Focused pre- planning allows us to maximize the efficiency of management, production, and installation time to eliminate unnecessary costs.

Our scheduling process begins with a phasing review with the Ownership Team, and TBG Partners. During this review, we will be organizing in-house project team meetings, which will include the Project Executive, Senior Project Manager, Project Manager Assistant and other relevant personnel. Once we have satisfied all conditions and addressed all concerns, we will create and submit a critical path schedule using Microsoft Project.

The Project Manager Assistant will communicate the schedule to all DCL department supervisors and verify daily that all tasks are completed as planned for the duration of production. Simultaneously, the Senior Project Manager tracks critical anticipated dates for work by others to anticipate and mitigate the effects of any potential delays as early as possible. The Senior Project Manager will also compile reports detailing project progress for owners, in-house upper management, and other participants as required. When work on site begins, DCL's Installation Supervisor will report progress to the Senior Project Manager and other field supervisors on a daily basis.

Please note that we do intend to engineer and fabricate all of the signs as one mobilization. This serves to maximize the efficiency of fabrication and purchase raw materials at the lowest price possible, both significant cost savings that are reflected in our pricing.

6. PROJECT STAFFING APPROACH

The DCL Project Team assigned to the **Key West Sculpture Project** will include the following positions:

- **Roger Stone, Project Executive**
PE – directs RFP team, finalizes and submits RFP, manages RFP reviews and negotiates contract. Manages project plan transition to project team. Member of PM team, providing executive oversight throughout life of the project.
- **Karen Bartsch, Senior Project Manager**
PM – project liaison between all parties and director of the DCL Project Team. Has control of budgets and schedules, initiates project schedule. Manages and directs progress through active communication and weekly internal meetings. Coordinates general contractor and other subcontractor. Karen is joined on his team by his Assistant PM Melanie Mitchell Bay.
- **Steve Davis, Project Design Engineer**
Project Design Engineer – controls and manages all technical drawings, assuring continuous drawing updates, and restricts access to obsolete work. Coordinates certified engineering.
- **Mike Szymanowski, Senior Installation Supervisor**
Senior Installation Supervisor – leads and directs all aspects of installation and work on site. Manages and coordinates the daily activities and performance of installation crews and subcontractors.
- **Bill Marquet, VP of Operations**
VP – Oversees and directs production departments, scheduling and quality control.

Type	Description	Qty	Unit Cost	Unit Install	Unit Ex	Install Ex	Total
A	Sun Rays Feature Arch and Conch Shell						
*	Manufacture and Install 17'8" +/- x 32'1/4" +/- Steel Arch with fabricated aluminum elements. Sun Ray Arch painted with rasied lettering, Rays to be highlighted with Paint Masked Sun Ray details.	1	88,250.	9,425.	88,250.	9,425.	97,675.
A1	Sun Ray Feature (Foundation Allowance)						
*	Includes soil testing and engineering.	1	0.	17,100.	0.	17,100.	17,100.
B	Platform Letters						
*	Manufacture and Install 1" deep Painted Aluminum Letters to face of concrete foundation.	1	1,235.	245.	1,235.	245.	1,480.
SubTotal		1			\$ 89,485.	\$ 26,770.	\$ 116,255.
General Conditions: Project coordination, shop drawings, and delivery							26,200.
Sub-Total Project Cost							\$ 142,455.
C	Star Directional 7-11" x 7'-3"						
*	Manufacture and Install 5' H x 6' W Star ID fabricated out of 1/4" aluminum with applied digital print star logo or a painted 5' W x 6' H painted aluminum panel with an applied digital print star logo	5	1,050.	215.	5,250.	1,075.	6,325.
C	Star Directional (Foundation Allowance)		0.	0.	0.	0.	0.
*	Includes soil testing and engineering.	5	0.	1,500.	0.	7,500.	7,500.
SubTotal		5			\$ 5,250.	\$ 8,575.	\$ 13,825.
General Conditions: Project coordination, shop drawings, and delivery							3,550.
Sub-Total Project Cost							\$ 17,375.
D	9' wide x 4'6" high faux painted fiberglass shell per wire frame						
*	Painted fiberglass shell mounted to raised foundation.	1	28,650.	260.	28,650.	260.	28,910.
SubTotal		1			\$ 28,650.	\$ 260.	\$ 28,910.
General Conditions: Project coordination, shop drawings, and delivery							1,215.
Sub-Total Project Cost							\$ 30,125.
Total Project Cost (A, B, C, D)							\$ 189,955.
Alternates							
Lane closure permit and engineering							8,975.

Key West Arrival Sculpture – Maintenance Plan

All work to be performed by Owner's staff and Contractors at Owners Cost

Bases

Pressure wash 2X's per year using mild, environmentally safe detergent

Painted Surfaces-

Wait 30 days after painting before any cleaning or polishing is attempted. A mild detergent and water solution with soft cloth toweling is often sufficient to remove most dirt followed with a thorough clean water rinse. Application of polish (liquid or paste) if desired should be done with a wet soft cloth covered sponge and buffed with a soft flannel cloth.

Repeat every 6 months

Every 90 Days Painted surfaces should be washed with low pressure water and mild detergent to removes environmental residue to include salt spray and traffic related contaminants to protect the painted surfaces from environmental degradation.