



Art in Public Places Advisory Committee Meeting Agenda

Monday, April 28, 2025, 5:30 PM
EXECUTIVE CONFERENCE ROOM - 3RD FLOOR
1 Civic Center Circle
Brea, CA 92821

Margee Hills, Chair **Judy Randlett**, Vice Chair **Kris St. Clair**, Committee Member **Yvonne Yen**, Committee Member

Bill Madden, Committee Member **Linda Shay**, Committee Member **Irene Rifilato**, Committee Member

This agenda contains a brief general description of each item the Commission will consider. The Community Services Department has on file copies of written documentation relating to each item of business on this Agenda available for public inspection. Contact the Community Services Department at (714) 990-7738 or view the Agenda and related materials on the City's website at www.cityofbrea.gov. Materials related to an item on this agenda submitted to the Commission after distribution of the agenda packet are available for public inspection in the Community Services Department at 1 Civic Center Circle, Brea, CA during normal business hours. Such documents may also be available on the City's website subject to staff's ability to post documents before the meeting.

Procedures for Addressing the Committee

The Commission encourages interested people to address this legislative body by making a brief presentation under Matters from the Audience. State Law prohibits the Commission from responding to or acting upon matters not listed on this agenda.

The Commission encourages free expression of all points of view. To allow all persons the opportunity to speak, please keep your remarks brief. If others have already expressed your position, you may simply indicate that you agree with a previous speaker. If appropriate, a spokesperson may present the views of your entire group. Commission rules prohibit clapping, booing or shouts of approval or disagreement from the audience. Please silence all cell phones and other electronic equipment while the Commission is in session. Thank you.

Written comments may be submitted in advance of the meeting by emailing carrieho@cityofbrea.gov. Written comments received by 3 pm on the day of the meeting will be provided to the Commission, will be made available to the public at the meeting, and will be included in the official record of the meeting.

Special Accommodations

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the Community Services Department at (714) 990-7738. Notification 48 hours prior to the meeting will enable City staff to make reasonable arrangements to ensure accessibility. (28CFR 35.102.35.104 ADA Title II)

1. Call to Order/Roll Call

2. Matters from the Audience

3. Action Items

- 3A. Approval of Minutes
 - 1. Approve

3B. Brea Business Park Lot 19 (3200 Nasa Street) Sculpture Application

— 1. Approve with Conditions

3C. Andaluz Brea 32, LLC (685 S. Brea Blvd) Sculpture Application

— 1. Approve with Conditions

4. Discussion Items

4A. Summary of the California Density Bonus Law

5. Adjournment

Date Posted: April 21, 2025



Art in Public Places Advisory Committee Communication

A. Approval of Minutes

Meeting	Agenda Group
Monday, April 28, 2025, 5:30 PM	Action Items Item: 3A.
TO	FROM
Chair and Members of the Arts in Public Places Advisory Committee	Carrie Hernandez, Director of Community Services

RECOMMENDATION

Approve.

RESPECTFULLY SUBMITTED

Carrie Hernandez

Community Services Director

Attachments

[11-12-24 APP Draft Minutes.pdf](#)

**** The following document is a draft of the minutes and the not the official approved minutes ****

Minutes for the Art in Public Places Advisory Committee

1 Civic Center Circle, Brea, CA 92821

November 12, 2024

Roll Call: *(The following members were in attendance)*

- Margee Hills - Chair
- Judy Randlett - Vice Chair
- Kris St. Clair - Committee Member
- Pat Fox - Committee Member

Absent:

- Joseph Covey- Committee Member
- Irene Rifilato - Committee Member
- Robyn Price - Committee Member

1. Call to Order/Roll Call

Chair Hills called the meeting to order at 5:32 pm.

2. Matters from the Audience

Linda Shay addressed the Commission and asked they consider assisting in the funding of an art mural on the side of the Archive Building at The Brea Museum. She envisioned it as five panels that encompassed Brea's rich history and future. The Committee will consider agendizing the matter for further discussion at a future meeting.

3. Action Items

3A. Approval of Minutes

A few grammatical errors were pointed out and Committee Member Fox made a motion to approve the August 26, 2024 minutes as amended which was seconded by Committee Member St. Clair. Motion carried 4-0-3

AYES: Hills, Randlett, Fox, St. Clair

NAYS: None

ABSENT: Covey, Price, Rifilato

4. Discussion Items

4A. Cultural Arts Master Plan Discussion

Senior Management Analyst Jenn Colacion reminded the Committee about the Cultural Arts Master Plan which had been received and filed in January of 2024 and then she reviewed the process of how the plan was created.

After a discussion, the following recommendations of this committee will be made to the Cultural Arts Master Plan Committee:

Proposed Policy Changes

1.Update In-Lieu Requirements:

- Increase the upper threshold to \$10 million, with an annual adjustment for inflation.

2.Expand Brea Art Fund Usage:

- The committee directed staff to investigate additional funding opportunities, such as reviving the Bus Shelter Art Program, hosting community cultural events, or launching new city-sponsored public art installations.

3.Broaden Definition of Permanent Public Art:

- The committee requested that staff explore expanding the definition of "public artwork" to encompass sculpture, murals, habitable art, and elements that incorporate lighting, electronics, or other technologies.

4.Mandate Use of Professional Art Conservators for Maintenance Plans:

- Introduce a requirement for a professional art conservator to conduct annual maintenance.

5.Provide a Pre-Qualified Art Conservator List to Developers:

- The committee expressed support for developing a pre-approved list of professional art conservators for developers and property owners.

6.Revise "Visual Arts Laws for Artists and Sculpture Owners" Section:

- Amend the APP manual's "Visual Arts Laws for Artists and Sculpture Owners" section. With City Attorney review and approval, this revision aims to clarify language to prevent any perception of providing legal advice.

Ms. Colacion stated she would bring these recommendations to the next Cultural Arts Commission Meeting in December and this Committee would meet again in a few months.

She also informed the Committee that two sculptures had recently been stolen and the process of notifying the property owners about next steps and replacement had begun.

5. Adjournment

Chair Hills adjourned the meeting at 6:28 pm.



Art in Public Places Advisory Committee Communication

B. Brea Business Park Lot 19 (3200 Nasa Street) Sculpture Application

Meeting	Agenda Group
Monday, April 28, 2025, 5:30 PM	Action Items Item: 3B.
TO	FROM
Chair and Members of the Arts in Public Places Advisory Committee	Carrie Hernandez, Director of Community Services

RECOMMENDATION

Approve sculpture application with the following condition:

1. Applicant must submit to City staff a copy of the installation plan approved by a licensed Structural Engineer prior to sculpture permit issuance.

BACKGROUND/DISCUSSION

Applicant: Oltmans Investment Company, LLC

Address: 3200 Nasa Street

Artist: Laddie John Dill

Title of Sculpture: *Ambience*

Material: Aluminum

Location: Wall-mounted; installation to be placed on wall along Surveyor Ave.

ARTWORK PROPOSAL

Scale

The proposed artwork by Laddie John Dill consists of an aluminum panel sculpture affixed to a concrete wall with stainless steel mounting blocks. The total dimensions are as follows: 360" H x 36" W x 1.5" D, but will be fabricated in three sections, each 3' W by 10' H.

Materials

The main sculpture will be fabricated with 6061-T4 Aircraft-Grade Aluminum, which offers long-term sustainability, easy and minimal maintenance, and is not inclined to theft. Mounting blocks will be fabricated of 3/4" coated stainless steel bars. The coating between the aluminum sculpture and stainless steel bars is to ensure no metallurgic reaction between the metals.

Liability and Safety

An installation plan has not been approved by a licensed structural engineer. If the art application is approved, this is recommended to be submitted as a condition of approval.

Artist Education, Experience and Value Verification

According to the APP Policy Manual, qualified artists' portfolios should include monumental outdoor public art installations. The art application includes the resume of artist Laddie John Dill, which demonstrate his ability to fabricate pieces of this scale. There are four additional works by Dill in Brea's Art in Public Places program: *Light Traps I and II* (Brea Blvd/Ash St - 2000), *Cobalt Basin and Range* (Puente St/Lambert Rd - 2002), *Light Trapper* (Saturn St - 2015), and *Tribus* (Puente St - 2017).

Sculpture Site, Landscaping, Lighting and Plaque

Ambience is proposed to be wall-mounted on a concrete facing northbound Surveyor Avenue. The proposed location is within the 50 feet requirement from a publicly accessible street. The proposed location will be viewed by many at this prominent entry location. This location off of Surveyor Ave. Is also a pathway connection to the highly utilized Tracks at Brea trail system.

The proposed adjacent landscaping includes shrubs and grasses that will not grow to impede the view of the sculpture..

Lighting is proposed to utilize an LED floodlight fixture to be placed at grade below the sculpture. A plaque will be installed per City policies.

The location meets all APP guidelines of being publicly accessible.

Contract of Sale

A signed contract has been included within the application submittal.

Maintenance Instructions

The proposed material is intended to be low-maintenance; however, visible dust or debris may be rinsed with water, typically during spring and autumn. More often, if necessary.

RESPECTFULLY SUBMITTED

Carrie Hernandez, Community Services Director

Prepared by: Jenn Colacion, Community Services Manager

Attachments

[Brea Business Park Lot 19 \(3200 Nasa Street\) Sculpture Application](#)

Art in Public Places Program
Outdoor Sculpture Application
Part Two
Brea, California

Brea Business Park Lot 19





Art in Public Places Program
Outdoor Sculpture Application
Part Two

Brea Business Park Lot 19
3200 Nasa Street, Brea, CA 92821

Prepared by: Cheryl Thiele, President Creative Art Services, Inc.
225 Crossroads Blvd. #271 Carmel, CA 93923
w: 949.497.7948 c: 949.677.6774 email: ct@creativeart.com
creativeart.com

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December 2024

City of Brea Art in Public Places Program
ART IN PUBLIC PLACES APPLICATION COVERSHEET

Date Submitted: August 22, 2024	
Estimated Minimum Sculpture Allocation: \$71,295.00	Total Building Valuation: \$ 7,129,540.00
Project Name: Brea Business Park Lot 19	
Project Location/Address: 3200 Nasa Street Brea, CA 92821	
Developer: Oltmans Investment Company, LLC	Contact Person: Zack Singerman
Address: 10005 Mission Mill Road Whittier, CA 90601	
Phone: 562.948.4242 x3470	Email: ZacharyS@Oltmans.com
Property Owner: Oltmans Investment Company, LLC	
Address: 10005 Mission Mill Road Whittier, CA 90601	
Phone: 562.948.4242 x3470	Email: ZacharyS@Oltmans.com
Art Consultant: Creative Art Services, Inc.	
Address: 225 Crossroads Blvd. Suite 271 Carmel, CA 93923	
Phone: 949.497.7948	Email: ct@creativeart.com
Artist: Laddie John Dill	
Address: 3311 W. Washington Blvd. Los Angeles, CA 90018	
Phone: 310.995.9936	Email: laddie.dill@gmail.com

City of Brea Art in Public Places Program Developer Acknowledgment of APP Requirement

The Art in Public Places (APP) program provides developers a way to make a lasting and visible contribution to the community to mitigate impacts of development. The current APP Ordinance No. 1050 was adopted by Brea City Council in 2001. The current APP Manual was adopted by City Council Resolution No. _____ on _____. The APP requirement is also found in City of Brea Zoning Code section 20.408.040 subsection C.4.

APP requirements are described in Brea's APP Policy Manual. Projects valued at \$1,500,000 or more must allocate 1 percent of the total project building valuation (based on ICC Building Valuation Data tables in effect at the time building permits are issued) to install permanent outdoor sculpture by a qualified artist at the project site. Sculpture is to remain on the property in perpetuity, with a covenant approved by the City, executed and filed with the County of Orange Recorder binding on successors to title of the subject property, which describes sculpture ownership responsibilities, the sculpture maintenance funding source, and includes a copy of the Comprehensive Maintenance Plan provided by the artist. Projects with a total project building valuation of between \$1,500,000 and \$3,999,999 have the option of contributing to the sculpture allocation to Brea's Art Fund. Projects with a total building valuation of \$4,000,000 million or more must install permanent on-site outdoor sculpture designed and fabricated by a qualified artist selected by the developer and approved by the City.

All requirements are described in Brea's current APP Manual. Satisfaction of the APP requirement is a multi-step process with deadlines that should be considered when developing a construction schedule. As part of the process, developers are required to:

- A. Meet with Cultural Arts Division staff to discuss their project and the sculpture requirement and satisfy part 1 of the sculpture application or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, submit a Notification to Contribute Sculpture Funds, prior to issuance of Building Permits for their project.
- B. Submit part 2 of the sculpture application with all required materials and schedule a Committee review date or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, contribute the confirmed sculpture allocation amount to Brea's Art Fund, within 6 months of issuance of building permits. Noncompliance will result in the issuance of a stop work notice.
- C. Install approved sculpture and related components, satisfy part 3 of the sculpture application, and complete the sculpture inspection requirement or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, contribute any outstanding sculpture allocation amount to Brea's Art Fund, prior to issuance of Certificates of Occupancy for the project.

Project Name: Brea Business Park Project Location: 3200 Nasa Street Brea, CA 92821

Developer: Oltmans Investment Company, LLC Phone: 562.948.4242 x3470

Address: 10005 Mission Mill Rd. Whittier, CA 90601 Email: zacharys@oltmans.com

Estimated Art Allocation: \$71,295.00

I attest to the fact that I have read and understand, and agree to be bound by, the requirements of Brea's Art in Public Places Program as a condition of approval of my Project.

Signature  Date 8/22/2024



Description of Development Project

The Brea Business Park Lot 19 project consists of site rehabilitation and demolition of an existing 124,000 s.f. (+/-) parking lot for the construction of a new speculative investment, 52,102 s.f. single-story concrete tilt-up industrial building, inclusive of a 7,796 s.f., two-level commercial office.

Designed in a contemporary architectural style described as a Modern Industrial Office Complex, and complimentary to existing projects neighboring to the West on Nasa Street as well as further North on Saturn Street, the 124,212 s.f. Project Site is located on 2.84 acres of land located at the northwest corner of Nasa and Saturn streets in the city of Brea, California.

With new landscaping proposed throughout, a planned extension to "The Tracks at Brea Trail," and city-approved artwork prominently featured at the southeast corner of the property highly visible to the public, we believe this project contributes to the beautification of the City of Brea, and the above referenced intersection in particular.

Following are:

- Google Earth image showing the project location
- Existing Site Photo

Projected project schedule:

- Grading Permit 1/4/25
- Building Permit 2/1/25
- Construction 10 months
- SCULPTURE INSTALLATION 11/20/25 (estimate)
- TCO 12/1/25



Brea Business Park Lot 19: Future Site

Note: Approximate area shown in red.

Existing Parking Lot shown on Google Map to be demolished.



Brea Business Park Lot 19: Future Site
NW Corner of Nasa St. and Surveyor Ave.
Existing Parking Lot shown on Google Map to be demolished.



Proposed Sculpture Site & Site Plans

The proposed sculpture site is near the NW Corner of Nasa Street and Surveyor Avenue. The junction of these two streets is off Valencia Avenue, and industrial, housing, and retail development is nearby.

Because of the limited space for freestanding public art that meets the City of Brea's requirements, we propose moving the initial location to a substantial wall-mounted work. See rendering on page 10.

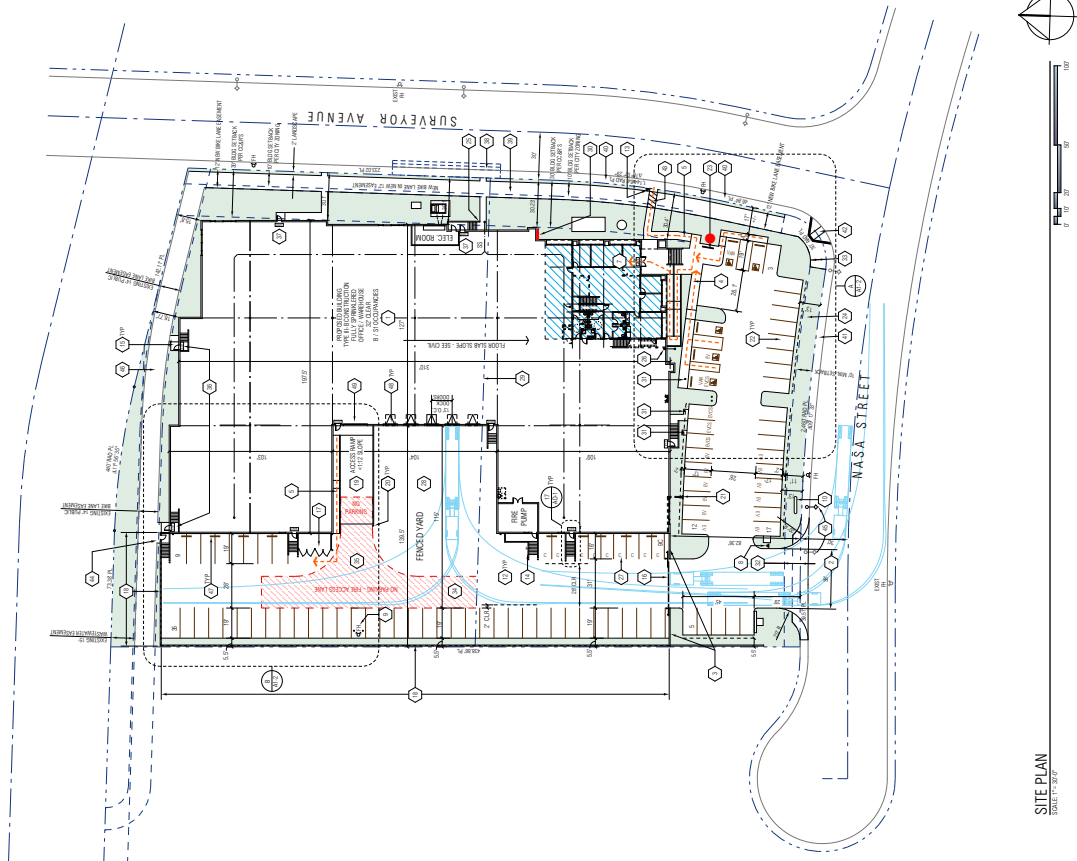
Signage

The two locations for preliminary building-mounted signage are above the main entrance on both the South Elevation at Nasa and the East Elevation at Surveyor, which is well away from the proposed sculpture location. See page 9 for the signage placement.

[illegible]

GENERAL NOTES

- [illegible]



SITE PLAN

Brea Business Park Lot 19: Future Site
NW Corner of Nasa St. and Surveyor Ave.

TRUCK TURNING TEMPLATE

1

TRUCK TURNING TEMPLATE



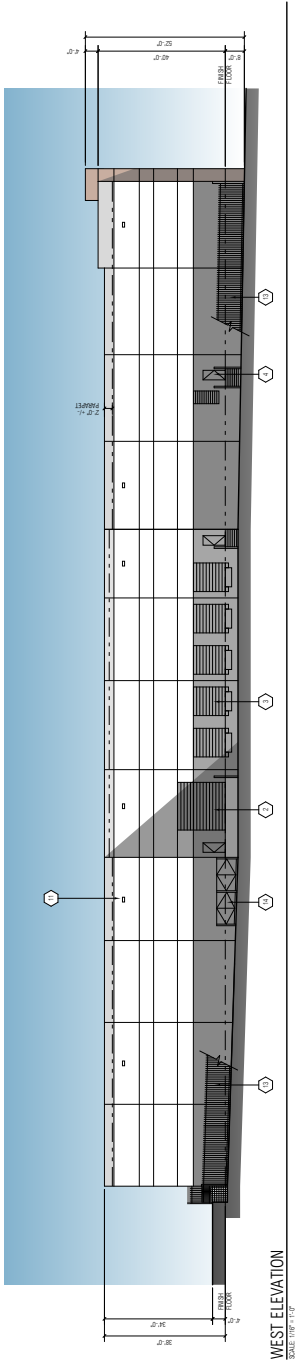
BREA BUSINESS PARK LOT 19

Brea Business Park Lot 19: Rendering at NW Corner of Nasa St. and Surveyor Ave.

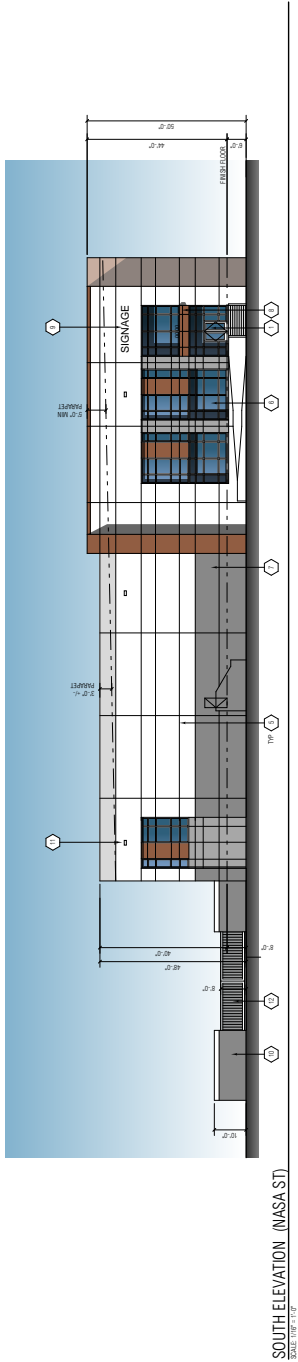
- 3. PAINTED FRAME X 10' HORIZONTAL LIFT TRUCK DOOR
- 4. 3' X 7' PAINTED METAL WARE DOOR
- 5. 2" WIDE X 3' X 7' HORIZONTAL, 1" VERTICAL, INSUL.
- 6. REFLECTIVE GLASS IN CLEAR ANODIZED ALUMINUM THERMOPLASTIC FRAME SYSTEM
- 7. PAINTED CONCRETE TILT UP EXTERIOR WALL CONSTRUCTION
- 8. ALUMINUM GLAZED CASSETT STRUCTURE
- 9. 12" HIGHER BLACK PAINTED THERMOPLASTIC INSULATED WALL CONSTRUCTION APPLICATION TO BE SUBMITTED TO THE CITY OF BREAS PLANNING DEPARTMENT FOR REVIEW AND APPROVAL
- 10. PAINTED CONCRETE SCREEN WALL WITH 1/2" THICK PAINT TO MATCH BUILDING DRAWINGS
- 11. WALL MOUNTED WARE BUILDING LIGHT FIXTURE PER ELECTRICAL SITE LAYOUT AND DRAWINGS
- 12. 12" HIGHER BLACK PAINTED THERMOPLASTIC INSULATED WALL CONSTRUCTION
- 13. 12" HIGHER BLACK PAINTED THERMOPLASTIC INSULATED WALL CONSTRUCTION PROPERTY LINE
- 14. PAINTED THERMOPLASTIC INSULATED WALL CONSTRUCTION PROPERTY LINE

FINISH SCHEDULE

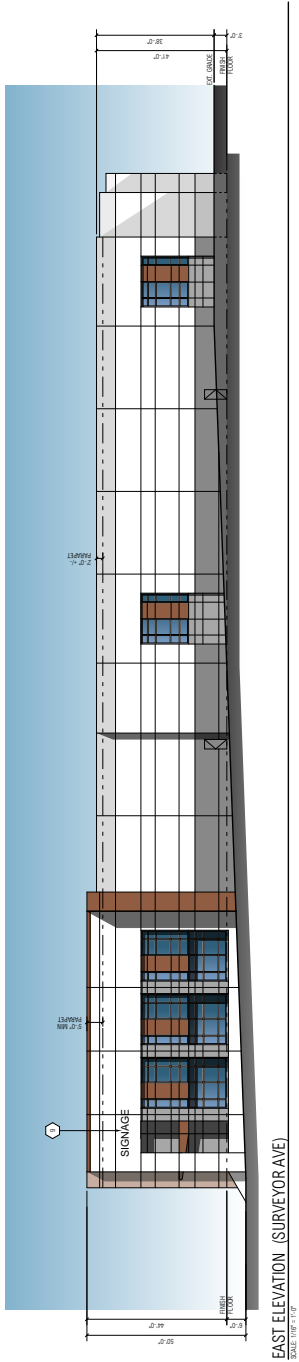
- 1. FILL COLOR: PG 0000-1
- 2. ACENT COLOR: PG 0000-3
- 3. ACENT COLOR: PG 0000-4
- 4. ACENT COLOR: PG 0000-5
- 5. ACENT COLOR: PG 0000-6
- 6. HYDROBLASTING: BLUE REFLECTIVE INSULATED GLAZING



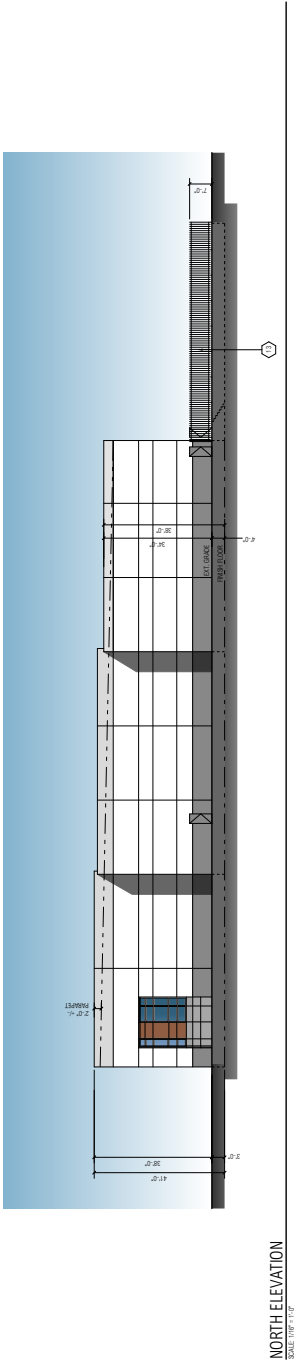
WEST ELEVATION
SCALE: 1/8" = 1'-0"



SOUTH ELEVATION (NASA ST)
SCALE: 1/8" = 1'-0"



EAST ELEVATION (SURVEYOR AVE)
SCALE: 1/8" = 1'-0"



NORTH ELEVATION
SCALE: 1/8" = 1'-0"

Brea Business Park Lot 19: Overall Renderings at NW Corner of Nasa St. and Surveyor Ave.
Note: Proposed signage mounted on South Elevation and East Elevation above.



Brea Business Park Lot 19: Rendering at NW Corner of Nasa St. and Surveyor Ave.

Proposed wall-mounted location.

Plaque will be mounted beneath the sculpture to the right at an easily viewed height.

Light Fixture will be mounted on ground and adjusted to illuminate the sculpture from dusk till dawn on automatic timer.



Landscape and Irrigation

Because of limited space for the sculpture and to ensure we follow the Brea AIPP location guidelines, we worked with the developer, architect, landscape architect, and proposed sculptor, Laddie John Dill to consider an alternate location from the original site plans. With this change, significant adjustments to the landscaping had to be made.

There were two trees located near the new proposed sculpture location on the original landscape plan. In the updated landscape plan since submitting Part I of the Public Art Application, the landscape architect removed the smaller of the two trees while moving the other to the north, away from the sculpture wall. See notes on page 12 and 13.

The surrounding landscaping will remain lower than the bottom of the sculpture which will be approximately 7'6" above grade. In the area closest to the building and underneath the sculpture is Rosa "Flower Carpet" Red that will grow up to 3' tall. In between the street and the sculpture is Muhlenbergia capillaris, Pink Muhly Grass that will grow up to 3' tall. See page 14 for the updated landscape plan with photos of the plants.

No irrigation will spray onto the sculpture.

Lighting

We worked with the developer, architect, sculptor and the electrical engineer to find the optimal fixture and placement for the sculpture. We surveyed lighting fixtures mounted on the wall at the top and bottom, and ultimately the electrical engineer recommended that the optimal location is in the ground (not blocked by planting) with an adjustable fixture that we will adjust at night once the sculpture is installed. The sculpture will be illuminated from dusk until dawn.

Please refer to page 15 for the DXSF1 fixture specifications.

Plaque

The aluminum plaque will be mounted onto the wall below the sculpture and will include the words: "Ambience" Laddie John Dill 2025. See page 17 for the location.



HUNTER LANDSCAPE

711 S. Coast Ave. Ste. 1
Pasadena, CA 91105-2400
Ph: 714.919.2400
Fax: 714.919.2401



Project

Brea Business
Park
on Lot 19
Brea, CA

MENLO BUSINESS PARK,
LLC
C/O City of Pasadena, CA
1001 Menlo Way
Whittier, CA 90601
Tel: 562.255.1100
chiller@menlo.com

DATE	10/1/2011
BY	CHILLER
REVISION	
NO.	
DATE	
BY	

REVISION	
NO.	
DATE	
BY	

Planting Plan

Sheet Title

Scale 1" = 20'

Date 07/16/24

Drawn by TH

305 N. Main St.

Sheet No 21.002

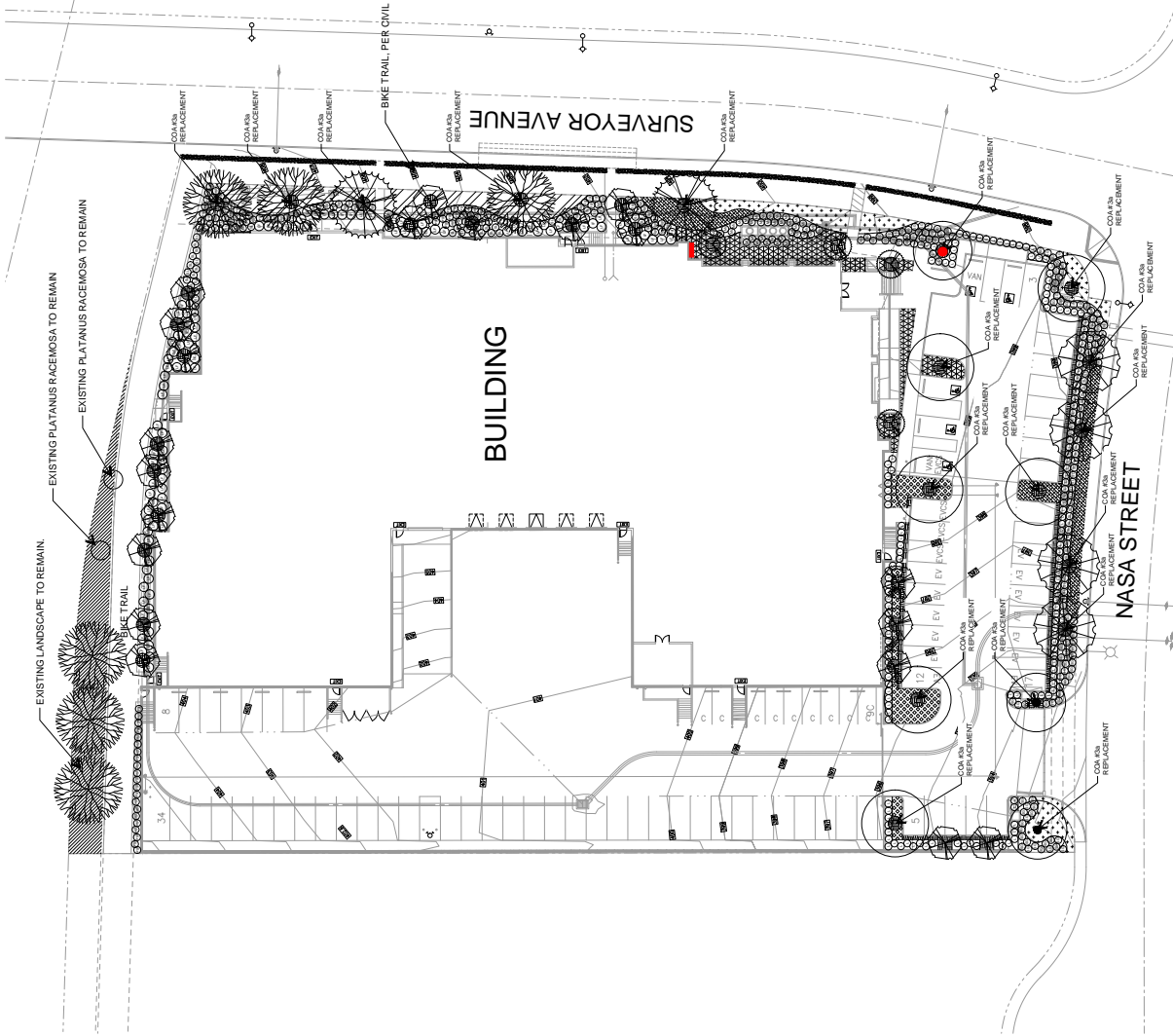
LP-1

PLANTING LEGEND

TREES	SYMBOL	NOT ANCAL COMMON NAME	SIZE	QTY	WACOLE	REMARKS
		Platanus racemosa	36" Box	3	L	Multi
		Quercus laevis	24" Box	4	L	Standard
		Quercus agrifolia	24" Box	3	L	Standard
		Quercus engelmannii	24" Box	6	L	Standard
		Platanus racemosa	24" Box	6	M	Standard
		Platanus racemosa	24" Box	2	L	Multi
		Platanus racemosa	15" Gal	21	L	Standard

SHRUBS	SYMBOL	NOT ANCAL COMMON NAME	SIZE	QTY	WACOLE	REMARKS
		Hibiscus rosa-sinensis	5 Gal	103	M	2 OC
		Hibiscus rosa-sinensis	5 Gal	107	L	2 OC
		Hibiscus rosa-sinensis	5 Gal	37	M	2 OC
		Hibiscus rosa-sinensis	5 Gal	108	L	2 OC
		Hibiscus rosa-sinensis	5 Gal	39	L	2 OC
		Hibiscus rosa-sinensis	5 Gal	94	L	2 OC
		Hibiscus rosa-sinensis	5 Gal	72	L	2 OC

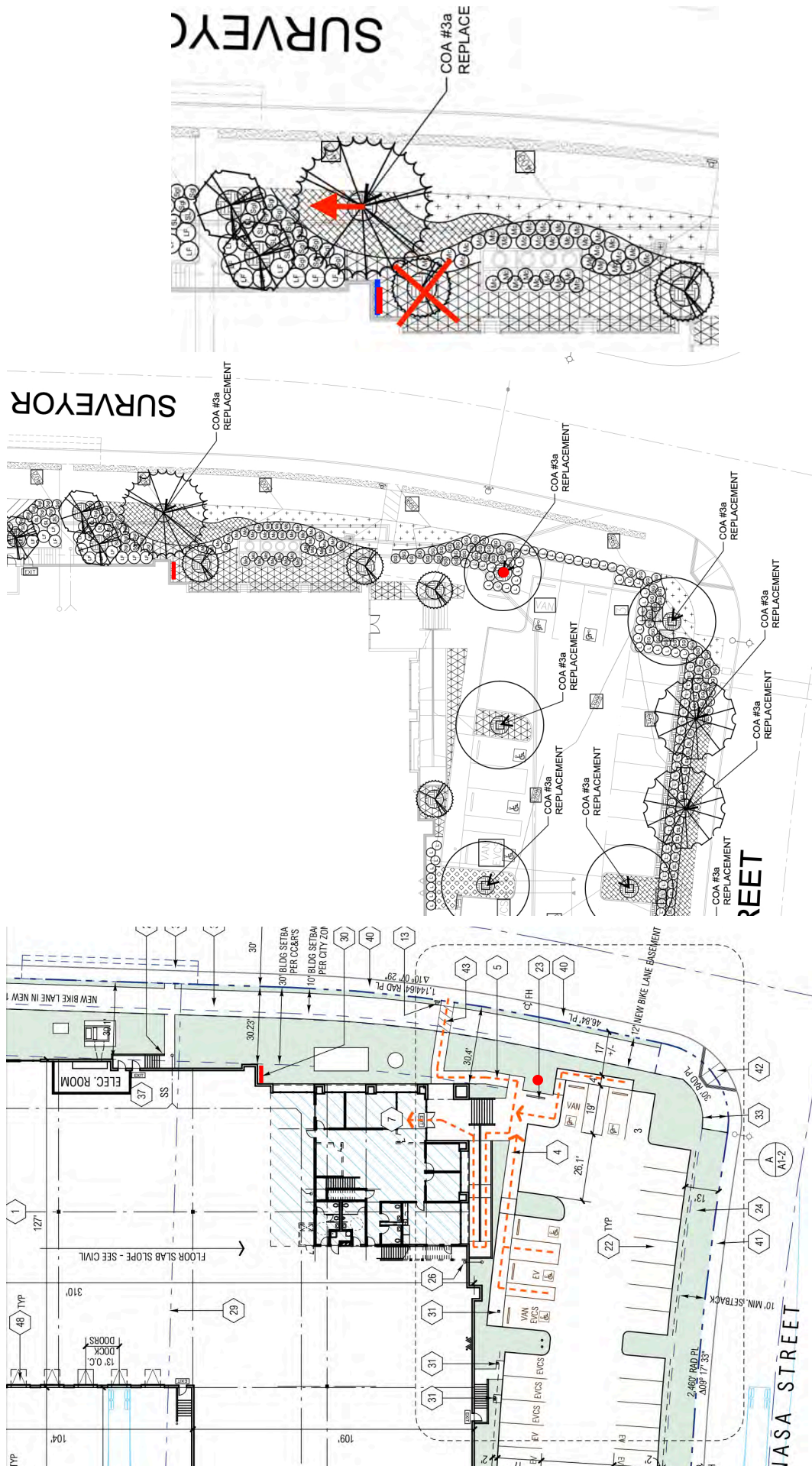
GRASS AND COVER	SYMBOL	NOT ANCAL COMMON NAME	SIZE	SPACING	WACOLE	REMARKS
		Grass and Cover	1 Gal	36" O.C.	M	Grass
		Grass and Cover	1 Gal	36" O.C.	L	Grass
		Grass and Cover	1 Gal	36" O.C.	L	Grass
		Grass and Cover	1 Gal	36" O.C.	L	Grass
		Grass and Cover	1 Gal	48" O.C.	L	Grass
		Grass and Cover	1 Gal	18" O.C.	M	Grass



Brea Business Park Lot 19: Original Landscape Plan

Because of limited locations for public art and tree requirements, we propose moving the original sculpture location to a wall-mounted work.

● Red Dot- Current Sculpture Location — Red Line- Proposed Alternate Sculpture Location

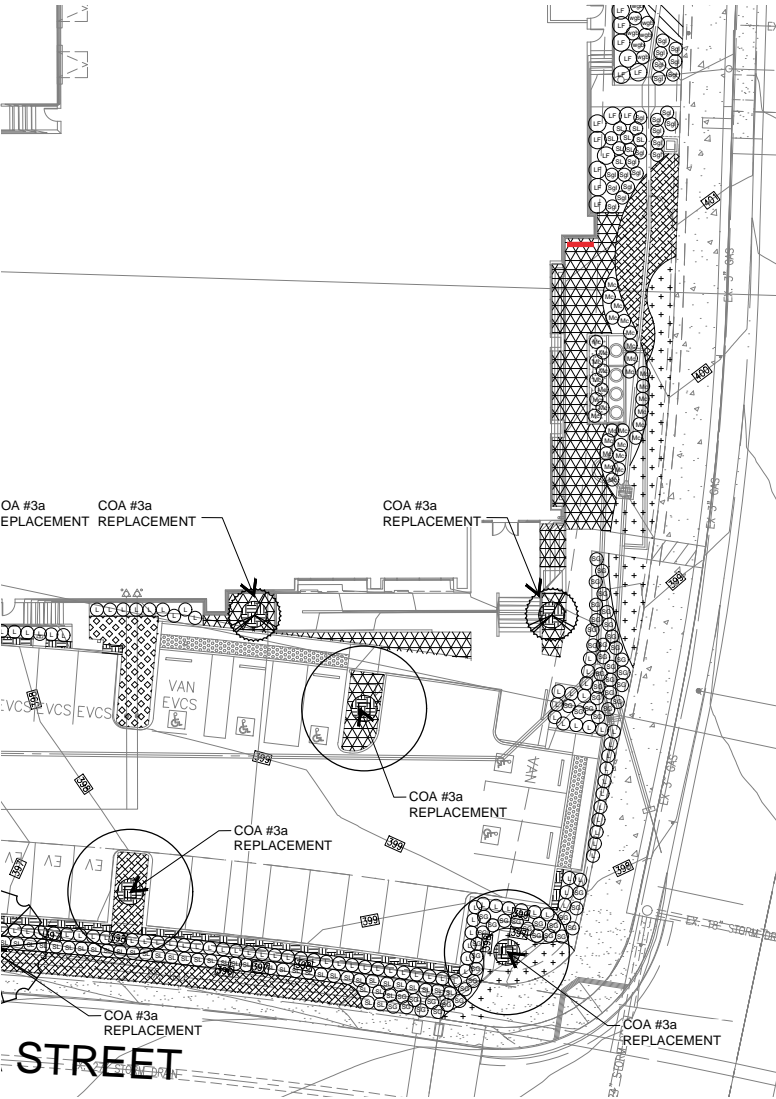


Breas Business Park Lot 19: Site Plan, Landscape Plan and Tree Adjustment with proposed Wall-Mounted Sculpture Location

Because of limited locations for public art and tree requirements, we propose moving the original sculpture location to a wall-mounted work.

● Red Dot- Current Sculpture Location — Red Line- Proposed Alternate Sculpture Location

Landscaping and lighting will be adjusted for sculpture to artist specifications.



PLANTING LEGEND

TREES					
SYMBOL	BOTANICAL/COMMON NAME	SIZE	QTY	WUCOLS	REMARKS
	<i>Cercidium</i> 'Desert Museum' Blue Palo Verde	36" Box	1	L	Multi
	<i>Chitalpa tashkentensis</i> Chitalpa	24" Box	1	L	Standard
	<i>Cercis occidentalis</i> Western Redbud	24" Box	2	L	Standard
	<i>Rhus lancea</i> African Sumac	24" Box	5	L	Standard
	<i>Acacia stenophylla</i> Shoestring Acacia	15 Gal	6	L	Standard

SHRUBS					
SYMBOL	BOTANICAL/COMMON NAME	SIZE	QTY	WUCOLS	SPACING
	<i>Ligustrum j. Texanum</i> Texas Privet	5 Gal	164	M	3' OC 2' from hardscape
	<i>Leucophyllum frutescens</i> Texas Ranger	5 Gal	106	L	4' OC 2.5' from hardscape
	<i>Muhlenbergia capillaris</i> Pink Muhly	5 Gal	33	M	3' OC 2' from hardscape
	<i>Salvia greggii</i> Autumn Sage	5 Gal	113	L	3' OC 2' from hardscape
	<i>Salvia g. 'Lipstick'</i> Autumn Sage Lipstick	5 Gal	42	L	3' OC 2' from hardscape
	<i>Salvia leucantha</i> Mexican Sage	5 Gal	89	L	3' OC 2' from hardscape
	<i>Westringia f. 'Grey Box'</i> Dwarf Coast Rosemary	5 Gal	89	L	3' OC 2' from hardscape

GROUND COVER					
SYMBOL	BOTANICAL/COMMON NAME	SIZE	SPACING	WUCOLS	REMARKS
	<i>Carissa m. 'Green Carpet'</i> Prostrate Natal Plum	1 Gal	36" O.C.	M	
	<i>Lantana 'Gold Mound'</i> Yellow Lantana	1 Gal	36" O.C.	L	
	<i>Lantana 'Radiation'</i> Lantana	1 Gal	36" O.C.	L	
	<i>Myoporum parvifolium</i> Myoporum	1 Gal	36" O.C.	L	
	<i>Rosa 'Flower Carpet' -Red</i> Red Flower Carpet Rose	1 Gal	30" O.C.	L	
	<i>Rosmarinus o. 'Huntington Carpet'</i> Prostrate Rosemary	1 Gal	48" O.C.	L	

Tree Requirements - on-site
 1 Tree per 30 linear ft of Property line
 Nasa Street - 281 LF 9 trees required 12 trees provided
 Surveyor Avenue - 401 LF 13 trees required 2 trees provided
 North Bike Path - 289 LF 9 trees required 1 tree provided
 Required per the Tree Removal Permit = 43 Provided = 15

** Project construction consists of the removal of 43 protected trees. The applicant is required to plant 86 replacement trees (including trees on neighboring site). 25 replacement trees are provided. The owner is required to pay in-lieu tree replacement fee for 61 trees. Any changes to the number of replacement and trees to be covered under the in-lieu fee shall be reviewed by the city planner and may require an amended tree permit.



Rosa "Flower Carpet" Red



Pink Muhly Grass



d#series

D-Series DSXF1 LED Floodlight



Catalog
Number

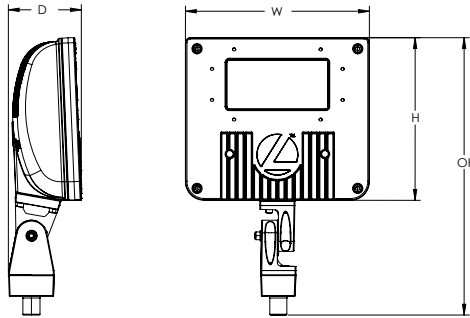
Notes

Type

Hit the Tab key or mouse over the page to see all interactive elements.

Specifications

EPA:	0.6 ft ² (0.05 m ²)
Depth:	3.52" (8.9 cm)
Width:	8.86" (22.5 cm)
Height:	7.84" (19.9 cm)
Overall Height	13.37" (34.0 cm)
Weight:	7.2 lbs (3.3 kg)



Introduction

The D-Series floodlights feature a site-wide offering to meet specifier's every floodlighting need in application. The D-Series flood offers three sizes delivering 3,000 to 27,000 lumens. Available with seven precision optics, three mountings and three color temperatures, D-Series floodlights offer vast design capabilities while delivering significant energy savings and long life.

The DSXF1 delivers 3,000 to 5,500 lumens, meeting a large breadth of illumination requirements for design and renovation when replacing 70W to 150W HID floodlights. All configurations are assembled in the USA allowing for quick delivery.

Ordering Information

EXAMPLE: DSXF1 LED P1 40K MSP MVOLT THK DDBXD

DSXF1 LED					
Series	Performance Package	Color Temperature	Distribution	Voltage	Mounting
DSXF1 LED	P1	30K 3000K	WFL Wide flood (6X6)	MVOLT ¹ 347	Shipped included THK Knuckle with 1/2" NPT threaded pipe IS Integral slipfitter (fits 2-3/8" O.D. tenon) YKC62 Yoke with 2ft 16-3 SO cord
	P2	40K 4000K 50K 5000K	FL Flood (5X5) MFL Medium flood (4X4) WFR Wide flood rectangular (6X5) HMF Horizontal medium flood (6X4) MSP Medium spot (4X4) NSP Narrow spot (3X3)		
Options					Finish (required)
Shipped installed			Shipped separately³		
PE	Photocontrol, button style ²		UBV	Upper/bottom visor (universal)	DDBXD Dark bronze
DMG	0-10v dimming wires pulled outside fixture (for use with an external control, ordered separately)		FV	Full visor	DBLXD Black
SPD10KV	Separate surge protection		VG	Vandal guard	DNAXD Natural aluminum
CCE	Coastal Construction				DWHXD White

Accessories³

Ordered and shipped separately.

DSXF1/2TS DDBXD U	Slipfitter for 1-1/4" to 2-3/8" OD tenons; 1/2" THK required (specify finish)
FTS CG6 DDBXD U	Slipfitter for 2-3/8" to 2-7/8" OD tenons; YKC62 required (specify finish)
FRWB DDBXD U	Radius wall bracket, 2-3/8" OD tenon (specify finish)
FSPB DDBXD U	Steel square pole bracket, 2-3/8" OD tenon (specify finish)
DSXF1UBV DDBXD U	Upper/bottom visor accessory (specify finish)
DSXF1FV DDBXD U	Full visor accessory (specify finish)
DSXF1VG U	Vandal guard accessory

For more mounting options, visit our [Floodlighting Accessories](#) pages.

NOTES

1. MVOLT driver operates on line voltage from 120-277V.
2. Requires MVOLT or 347V (not available in 480V).
3. Also available as accessories; see Accessories information at left.



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DSXF1-LED
Rev. 03/26/24
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Laddie John Dill "Ambience"

One of the original Light and Space artists to emerge from the Southern California art scene in the 1960s, Laddie John Dill continues to sculpt with metal, sand, neon, concrete, pigments, and minerals. Throughout his robust career, Laddie focuses on the interplay of light with the surrounding environment, pushing materials to a new level.

Laddie John Dill's work is in the permanent collections of national and international institutions such as Museum of Modern Art, NY; Los Angeles County Museum of Art, CA; Museum of Contemporary Art, CA; San Francisco Museum of Modern Art, CA; High Museum, GA; The Phillips Collection, DC; Chicago Art Institute, IL; Smithsonian, DC; Louisiana Museum of Modern Art, Denmark; Pio Monte della Misericordia, Italy; Museum of Contemporary Art San Diego, CA; and Museo Jumex, Mexico.

The City of Brea's Art in Public Places program includes four of Laddie John Dill's installations, two of which are sculpted in aluminum: City Walk's "Light Traps I and II" and Western Realco's "Light Trapper." The two cement and glass works are at Albertson's: "Cobalt Basin and Range" and "Tribus."

"Ambience" is Laddie John Dill's site-specific concept for a dynamic, wall-mounted, metal sculpture that complements the expansive industrial-styled architecture. The sculpture will catch daytime light and glow while illuminated at night, and its monumental scale will be visible to cars, trucks, bicycles, and pedestrians.

Materials and Installation

The main sculpture will be fabricated with 6061-T4 Aircraft-Grade Aluminum, which offers long-term sustainability, easy and minimal maintenance, and is not inclined to theft. Mounting blocks will be fabricated of 3/4" coated stainless steel bars. The coating between the aluminum sculpture and stainless steel bars is to ensure no metalurgic reaction between the metals.

Sculpture will be installed after all of the main construction is complete and delivered by flatbed truck. The work will be fabricated in three sections, each 3' W x 10' H. Stainless steel mounting blocks will be bolted onto six locations of the concrete wall. Starting at the bottom, each section will be raised by a scissor lift, then attached onto mounting blocks at the top and bottom with coated stainless steel fasteners that go through the aluminum sculpture and down (or up) into the stainless steel block.


Maintenance

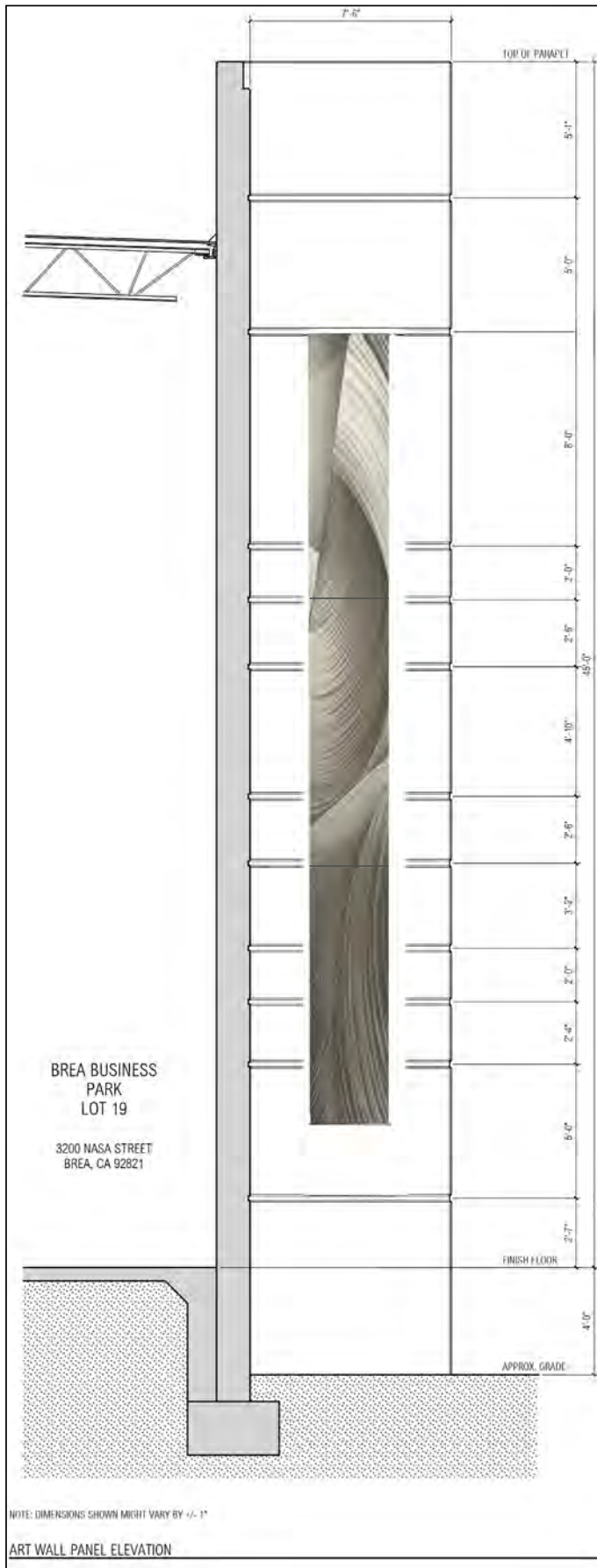
Visible dust or debris may be rinsed with water, typically spring and autumn. More often if necessary. If damaged due to vandalism, contact Laddie John Dill for assistance with repair. Be sure to maintain ample insurance at all times, typically a rider.



Proposed Sculpture Concept "Ambience"

Size: 360" H x 36" W x 1½" D

■ Proposed Plaque Location  Light Fixture



SCULPTURE SPECIFICATIONS			
Laddie John Dill			
"Ambience"			
1.0	Sculpture	Size	Overall Size 360" H x 36" W x 1 1/2" D Three Sections 120" H x 36" W x 1 1/2" D
1.1		Material	6061-T4 Aircraft Grade Aluminum
1.2		Weight	250 lbs each section 3 sections total, 750 lbs. overall
1.3		Metal Joints	Continuous seam welded with partial penetration
2.0	Mounting	Mounting Blocks	Six 3/4" W x 34" L Stainless Steel Coated Blocks, permanently fastened to concrete wall with 5 Stainless Steel Concrete Fasteners, every 6" on center.
3.0	Installation	Sculpture	Sculpture is installed in three sections. Each section affixes to two inside mounting blocks at the top and bottom. Each section is secured with 6 hidden counter-sunk coated fasteners at top and bottom.

Preliminary Structural Engineering "Ambience"

Note: To be verified and stamped by Licensed Structural Engineer

City of Brea Art in Public Places Program Artist Warranties of Title and Originality

The City of Brea's Art in Public Places (APP) Program provides opportunities for artists to integrate their unique perspectives permanently into the cityscape. Sculpture is to be conceptualized, designed, fabricated, and installed by qualified artists (see Artists Qualifications, pages 14-15 of Brea's APP Policy Manual), their staff, and/or contractors. Sculpture is to be original or an edition of 5 or fewer; similar editions may not be displayed within a 50 mile radius of the project site without prior approval by the City. Sculpture requirements are described in Brea's Art in Public Places Policy Manual, City of Brea Ordinance No. 1050, and City of Brea Zoning Code section 20.408.040 subsection C.4.

A. The Artist represents and warrants that:

The Sculpture is solely the result of the artistic effort of the Artist; and

The Artist has full and complete legal authority to create and transfer complete ownership of the Sculpture to the Developer; and

Except as otherwise disclosed in writing to the City and the Developer, the Sculpture is unique and original, or an edition of ___ of five or less, and does not infringe upon any copyright or other intellectual property right; and

No similar edition is on display within a 50 mile radius of the project site.

Artist Name:	<u>Laddie John Dill</u>
Title of Sculpture:	<u>Ambience</u>
Project Location:	<u>Brea Business Park Lot 19</u>
Developer:	<u>Oltmans Investment Company, LLC</u>
Artist Phone:	<u>310.995.9936</u>
Artist Address:	<u>3311 W. Washington Blvd. Los Angeles, CA 90018</u>

I declare under penalty of perjury under the laws of the State of California that all of the above information is true and accurate, and that if found to be other than true and accurate, I may be eliminated from current and future consideration for participation in this program.

Signature

Laddie John Dill

11/25/2024

Date

LADDIE JOHN DILL

1943	Born in Long Beach, CA
1964 - 1968	Attended Chouinard Art Institute, Los Angeles, CA BFA 1968
1975	National Endowment for the Arts, Artists Fellowship
1979	John Simon Guggenheim Fellowship
1982	National Endowment for the Arts, Artists Fellowship
1983	CA Arts Council, Art in Public Buildings Program Grant
2019-2022	Pollock-Krasner Grant Lifetime Achievement Award Recipient

Selected Public Collections

Hammer Museum, Los Angeles, CA
 Museum of Modern Art, New York City, NY
 Museum of Contemporary Art Los Angeles, CA
 Los Angeles County Museum of Art, Los Angeles, CA
 Louisiana Museum, Denmark
 Museo Jumex, Mexico City, Mexico
 Museum of Contemporary Art, San Diego, CA
 Museum of Modern Art, San Francisco, CA
 Museum of Contemporary Art, San Paulo, Brazil
 Pio Monte della Misericordia, Napoli, Italy
 Bakersfield Museum of Art, Bakersfield, CA
 Boise Art Museum, Boise, ID
 Caldwell Museum, Humboldt, TN
 Cedar-Sinai Medical Center, Los Angeles, CA
 Cincinnati Art Museum, Cincinnati, OH
 Chicago Art Institute, Chicago, IL
 Corcoran Gallery of Art, Washington, D.C.
 Frankel Foundation, Troy, MI
 Frederick Weisman Museum of Art, Malibu, CA
 Greenville County Museum, SC
 High Museum of Art, Atlanta, GA
 Laguna Beach Museum of Art, Laguna Beach, CA
 Milwaukee Art Museum
 Lancaster Museum of Contemporary Art, Lancaster, CA
 Museum of Art at Dartmouth College, Hanover, NH
 Museum of Contemporary Art, Honolulu, HI
 Museum of South Texas, Corpus Christi, TX
 Norton Simon Museum, Pasadena, CA
 Oakland Museum, Oakland, CA
 Orange County Museum of Art, Newport Beach, CA
 Palm Springs Art Museum, Palm Springs, CA
 Phillips Collection, Washington, D.C.
 Phoenix Art Museum, Phoenix, AZ
 Racine Art Museum, Racine, WI
 Santa Barbara Museum of Art, Santa Barbara, CA
 Seattle Art Museum, Seattle, WA
 Smithsonian Institute, Washington, D.C.
 UCLA Medical Center, Los Angeles, CA
 Western Gallery, Western Washington University, Bellingham, WA
 Gerald Buck Collection, University of CA, Irvine, CA
 Escalette Permanent Collection of Art, Chapman University, Orange CA

One Person Exhibitions

1971	Sonnabend Gallery, New York
	Pasadena Art Museum, Los Angeles, CA
	Portland State University Art Gallery, Oregon
1972	Morgan Gallery, Shawnee Mission, Kansas
	Sonnabend Gallery, New York
1973	Mizuno Gallery, Los Angeles, CA
1974	James Corcoran Gallery, Los Angeles, CA

LADDIE JOHN DILL

1975	Douglas Drake Gallery, Kansas City James Corcoran Gallery, Los Angeles, CA
1976	Kansas State Union Gallery, Manhattan, Kansas Dootson-Calderhead Gallery, Seattle, Washington Seder-Creigh Gallery, Coronado, CA
1977	James Corcoran Gallery, Los Angeles, CA Grapestake Gallery, San Francisco, CA
1978	Landfall Press Gallery, Chicago, Illinois James Corcoran Gallery, Los Angeles, CA Dobrick Gallery, Chicago, Illinois Baxter Art Gallery, CA Institute of Technology, Pasadena, CA (catalogue) Douglas Drake Gallery, Kansas City, Missouri
1979	James Corcoran Gallery, Los Angeles, CA
1980	Linda Farris Gallery, Seattle, Washington Osuna Gallery, Washington D.C. James Corcoran Gallery, Los Angeles, CA University Art Gallery, CA State University, Los Angeles, CA Laddie John Dill: An Installation, Dominguez Hills, CA (catalogue)
1981	Charles Cowles Gallery, New York, New York Peppers Art Gallery, University of Redlands, CA (catalogue) Zolla/Lieberman Gallery, Chicago, Illinois Landfall Press Gallery, Chicago, Illinois Thomas Babeor gallery, La Jolla, CA Grapestake Gallery, San Francisco, CA
1982	Linda Farris Gallery, Seattle, Washington Los Angeles Institute of Contemporary Art, Los Angeles, CA James Corcoran Gallery, Los Angeles, CA
1983	Centric 7: Laddie John Dill/ Designs for Death in Venice, University Art Museum, CSU Long Beach, Long Beach, CA James Corcoran Gallery, Los Angeles, CA Thomas Babeor Gallery, La Jolla, CA Charles Cowles Gallery, New York, New York Helium, Argon and Sand, West Beach Cafe, Los Angeles, CA
1984	Zolla/Lieberman Gallery, Chicago, Illinois Fuller Goldeen Gallery, San Francisco, CA Ochi Gallery, Boise, Idaho Linda Farris Gallery, San Francisco, CA
1985	Thomas Babeor Gallery, La Jolla, CA Selections from Death in Venice Series, Union Gallery, San Jose State University, San Jose, CA
1986	James Corcoran Gallery, Los Angeles, CA Charles Cowles Gallery, Los Angeles, CA Long Beach Museum of Art, Long Beach, CA Monotypes and Woodcuts, Cirrus Gallery, Cirrus Editions, Los Angeles, CA (Catalogue)
1987	SITE 311, Pacific Grove, CA Fuller/ Goldeen Gallery, San Francisco, CA Santa Monica Heritage Museum, Santa Monica, CA Thomas Babeor Gallery, La Jolla, CA
1988	Ochi Fine Art, Boise, Idaho Sun Gallery, Seoul, Korea Sena Galleries West, Santa Fe, New Mexico Aerial Landscapes/Monotypes, Mixografia Gallery, Los Angeles, CA Galeria Joan Prats, New York, New York Ochi Fine Arts, Sun Valley, Idaho Gensler and Associates, Los Angeles, CA
1989	Smith Anderson Gallery, Palo Alto, CA Cypress College/Fine Arts Gallery, Cypress, CA Persons & Lindell Gallery, Helsinki, Finland Sun Gallery, Seoul, Korea Christopher Grimes Gallery, Carmel, CA Ochi Gallery, Sun Valley, Idaho
1990	Works Gallery South, Costa Mesa, CA Sam Francis Gallery/Crossroads School for the Arts and Sciences, Santa Monica, CA Municipal Art Gallery/Mixografia Gallery and Workshop. Los Angeles, CA

LADDIE JOHN DILL

	Linda Farris Gallery, Seattle, Washington
	Sena Galleries West, Santa Fe, New Mexico
1991	D.P. Fong Galleries, San Jose, CA
	Works Gallery South, Costa Mesa, CA
	Ernie Wolfe Gallery, Los Angeles, CA
1992	Stremmel Gallery, Reno, Nevada
	Conejo Valley Art Museum, Thousand Oaks, CA
	D.P. Fong & Spratt Galleries, San Jose, CA
1993	Ochi Gallery, Sun Valley, Idaho
1994	Andrea Marquit Fine Arts, Boston, Massachusetts
	Steven Josefsberg Gallery, Portland, Oregon
	Parchman Stremmel Galleries, San Antonio, Texas
1995	Ochi Gallery, Sun Valley, Idaho
	Valerie Miller Fine Art, Palm Springs, CA
1996	Chac Mool Contemporary Fine Art, Los Angeles, CA
1998	Parchman Stremmel Galleries, San Antonio, Texas
1999	Recent Works, Ochi Gallery, Sun Valley, Idaho
	Bakersfield Museum of Art, Bakersfield, CA
2000	Euro Gallery, Exhibition, Minneapolis, Minnesota
2001	Skidmore Contemporary Art, Malibu, CA
	Bakersfield Museum of Art, Bakersfield, CA
	Elena Zass Gallery, Laguna Beach, CA
2002	Kevin Barry Fine Arts, Los Angeles, CA
2003	Off Main Gallery, Bergamot Station, Santa Monica, CA
2006	LA Artcore Gallery, Los Angeles, CA
2010	Nyehaus, New York, New York
2012	Nye + Brown, Los Angeles, CA
	Ochi Gallery, Ketchum, Idaho
2013	Nyehaus Gallery, New York, New York
2015	ART 1307 Cultural Institution, Napoli, Italy
	ART1307 Cultural Institution, Napoli, Italy
2016	Ace Gallery, Los Angeles, CA
	Oceanside Museum of Art, Oceanside, CA
2017	Galerie Dominique Fiat, Paris, France
	Themes + Projects Gallery, San Francisco, CA
2017	Museo Archeologico Nazionale di Napoli, Naples, Italy
	Whitestone Gallery, Taipei, Taiwan, China.
2021	Malin Gallery, Aspen, Colorado

Selected Group Exhibitions

1970	Venice, CA '70, Art Gallery, CA State University, Los Angeles,
1971	Twenty-four Young Los Angeles Artists, LACMA, Los Angeles, CA
	New Works for New Spaces, Walker Art Center, Minneapolis, MN (catalogue)
	Earth, Animal Vegetable, Mineral, La Jolla Museum of Contemporary Art, La Jolla, CA
	Henry Gallery, University of Washington: "Ten New Works from the Walker Art Center" Seattle, Washington
1972	Betty Gold Gallery: "Chuck Arnoldi, Laddie John Dill, Ron Cooper- Drawings" Los Angeles
	Govett Grewster Art Gallery: "The State of CA Painting" New Plymouth, New Zealand (catalogue)
	Pasadena Art Museum: "West Coast Art from the Permanent Collection" CA
	ACA Galleries: "Looking West" New York (catalogue)
	Art Gallery, CA State University, Fullerton: "Guy Dill/Laddie John Dill"
	Margo Leavin Gallery: "Sculptor's Drawings" Los Angeles
1973	Loreto-Hilton Center, Webster College Art Gallery: "Some CA Artists" St. Louis, Missouri Art Gallery, CA State University Northridge:
	"Jerry Anderson, Greg Card, Laddie John Dill And Peter Lodato"
	San Francisco Museum of Modern Art: "A Selection of American and European Paintings from the Richard Brown Baker Collection"
1974	Art Gallery University of CA, Irvine: "Irvine Faculty."
	Santa Barbara Museum of Art: "Fifteen Abstract Artists" CA (catalogue)
	Lang Art Gallery, Scripps College: "Light", Claremont, CA

LADDIE JOHN DILL

- Jack Glenn Gallery: "Fifth Annual Summer Show" Corona Del Mar, CA
 Art Gallery, Boise State University: "Richard Yokomi and Laddie John Dill" Boise, Idaho
 Newport Harbor Museum: "Modern and Contemporary Sculpture" Newport Beach, CA
 1975 Rose Art Museum, Brandeis University: "Three CA Painters" Waltham, Massachusetts
 Los Angeles Institute of Contemporary Art: "Current Concerns Part 1"
 Margo Leavin Gallery: "Drawings" Los Angeles
 University Art Museum, CA State University, Long Beach: "A View Through" (catalogue)
 Frederick S. Wight Art Gallery, University of CA
 Los Angeles: "18 UCLA Faculty Artists" (catalogue)
 Newport Harbor Art Museum: "New Acquisitions, Extended Loans, and Selected Works from the
 Permanent Collection" Newport Beach, CA
 Los Angeles Institute of Contemporary Art: "Collector's Choice"
 La Jolla Museum of Contemporary Art: "University of
 CA Irvine: 1965-1975" La Jolla, CA (catalogue)
 Otis Art Institute: "Hecho en Mexico" Los Angeles
 1976 Expressions in New Media, Mount San Antonio College Art Gallery, Walnut Creek, CA
 Selected Sculpture Objects, James Corcoran Gallery, Los Angeles, CA
 Dootson-Calderhead Gallery: "CA Show" Seattle
 San Francisco Museum of Modern Art: "Painting and
 Sculpture in CA: The Modern Era", San Francisco, CA
 Also: Smithsonian Institute, Washington D.C. (catalogue)
 1977 Security Pacific National Bank: "Large Scale Paintings From the Collection of the Security of Pacific National
 Bank" Los Angeles (catalogue)
 Charlotte Crosby Kemper Gallery, Kansas City Art Institute:
 "Spectrum '77 (Painting-Sculpture)" Kansas City, Missouri (catalogue)
 Otis Art Institute: "Corporate Art Collection" Los Angeles, CA
 Laguna Beach Museum of Art: "Selections from Private Collections" Orange County, CA
 Douglas Drake Gallery: "Laddie John Dill/ Gary Sutton" Kansas City, Missouri
 Seattle Art Museum: "Recent Acquisitions '77" Washington
 1978 University Art Gallery, CA State University,
 Long Beach: "Black Dolphin Prints."
 Galerie D + C Mueller-Roth: "Bilderhauerzeichnungen"
 Stuttgart, West Germany (catalogue)
 Grapestake Gallery: "Three from L.A." San Francisco, CA
 Indianapolis Museum of Art: "Painting and Sculpture Today" Indiana (catalogue)
 Trisolini Gallery, Ohio University: "Contemporary Prints from Landfall Press" Athens, Ohio
 Albright-Knox Gallery: "Painting of the '70's"
 Buffalo, New York (catalogue)
 1979 Art Museum, CA State University, Long Beach:
 "Selections from the Frederick Weisman Company Collection of CA Art"
 Also: Corcoran Gallery of Art, Washington, D.C. (catalogue)
 E.B. Crocker Art Gallery: "Aspects of Abstract" Sacramento, CA
 Art Gallery, CA State University, Fullerton: "CA Perceptions: Light and Space" (catalogue)
 American Academy of Arts and Letters: "Hassam Purchase Fund Exhibition" New York, New York
 Dobrick Gallery: "Group Show-New Space" Chicago
 1980 Joseloff Gallery, University of Hartford: "CA Drawings" Connecticut
 Los Angeles Municipal Art Gallery: "It's All Called Painting" Los Angeles
 Landfall Gallery: "Drawings" Chicago
 Charles Cowles Gallery: "Group Show" New York
 James Corcoran Gallery: "Group Show" Los Angeles
 Zola Leiberman Gallery: "Group Show" Chicago
 Gensler Associates: "Michael Todd/Laddie John Dill" Los Angeles
 University Art Gallery, CA State University, Dominguez Hills: "Laddie John Dill: An Installation"
 1981 Museum of Contemporary Art: "Twentieth Century North American Painters" Sao Paulo, Brazil
 La Jolla Museum of Contemporary Art: "Artists Quilts:
 Quilts by Ten Contemporary Artists with Ludy Strauss" CA
 Also: Los Angeles Municipal Art Gallery, San Jose, CA, and University Art Gallery, University of
 Texas, Arlington, Texas (catalogue)
 Art Center College of Design: "DECADE: Los Angeles Painting in the '70's" Pasadena, CA
 Fox Graphics Gallery: "Selected Prints Published by Landfall Press" Boston
 Washington Project for the Arts: "Neon Fronts: Luminous Art for the Urban Landscape", Washington D.C.

LADDIE JOHN DILL

- James Corcoran Gallery: "Summer Group Show" Los Angeles
 Thomas Babeor Gallery: "A CA Summer" La Jolla, CA
 Tower Gallery, Inc.: "CA Artists: Sculpture and Paintings" Southampton, New York
 Judith Christian Gallery: "Forty Famous CAns" New York
 Montgomery Art Gallery, Pomona College: "Professor's Choice" Claremont, CA
 Sheldon Gallery, University of Nebraska: "The Kansas City Show" Lincoln, Nebraska
 Art Gallery, CA State University, Northridge:
 "Abstraction in Los Angeles, 1950-1980: Selections from the Murray & Ruth Gribin Collection"
- 1982
 Montgomery Art Gallery, Pomona College: "Contemporary Triptych" Claremont, CA
 Nagoya City Museum: "L.A. Art: An Exhibition of Contemporary Paintings" Nagoya, Japan (catalogue)
 Art museum, Sonoma State University: "Sculpture '82,
 A Contemporary Survey" Sonoma, CA (catalogue) Musee d'Art Moderne de la Ville de Paris:
 "Exchange entre Artistes 1931-1982, U.S.A." Paris, France
 Contemporary Arts Museum: "The Americans: The Collage" Houston, Texas (catalogue)
 James Corcoran Gallery: "For the Los Angeles Public Theater" Los Angeles
 Palos Verdes Art Center: "Relationships" Palos Verdes, CA
 Los Angeles Municipal Art Gallery: "Selections from the Security Pacific Collection."
- 1983
 Thomas Babeor Gallery: "Group Summer Show" La Jolla, CA
 Corcoran Gallery of Art: "Second Western States Exhibition: 38th Corcoran Biennial", Washington D.C.
 Linda Farris Gallery: "Drawings by Ed Ruscha, Billy Al Bengston, Tom Holland and Laddie John Dill" Seattle, WA
 Welton Beckett Associates: "Art in L.A." Los Angeles
 Gumps Gallery: "Monotypes and Etchings from 3EP Publications" San Francisco, CA
 Art Gallery, CA State University, Fullerton: "Charles Arnoldi and Laddie John Dill" (catalogue)
- 1984
 Helen Lindhurst Gallery, University of Southern CA: "3EP Ltd. - Selected Prints, 1979-1984" Los Angeles, CA
 Museum of Contemporary Art: "The First Show: Painting and Sculpture from Eight Collections 1940-1980"
 Los Angeles, CA
 Koplin Gallery: "Olympiad: Summer 1984" Los Angeles, CA
 Phillipe Bonafont Gallery: "The Artist and The Theatre: Set and Costume Designs by Artists" San Francisco
 Hunsaker/Schlesinger Gallery: "Major Works by CA Artists" Los Angeles
 Madison Gallery: "Neon on my Mind." Albuquerque, New Mexico
 Santa Barbara Museum of Art: "Art of the States: Works from a Santa Barbara Collection"
 Welton Beckett Associates: "Interactive Arts: Art and Architecture" Santa Monica, CA
 Fine Arts Gallery, University of CA, Irvine: "Selections from the Bill and Merry Norris Collection"
 World Headquarters, Bank of America: "Selections from the BofA Corporate Art Collection" San Francisco
 Ruth Bachofner Gallery: "Original Work on Paper by Southern CA Artists" Los Angeles
 Fuller Goldeen Gallery: "Stars." San Francisco
 Gloria Luria Gallery: "Selected Works" Bay Harbor, Florida
- 1985
 Palo Alto Cultural Center: "Unity of Opposites: Art about Architecture" Palo Alto, CA
 Functional Art Store: "Screens by Artists" Los Angeles
 Art Gallery, CA State College, Stanislaus: "CA; A Celebration of the Land"
 San Jose Art Gallery: "Works on Paper" San Jose
 Charles Cowles Gallery: "Abstract Relationships" New York
 Cedars- Sinai Medical Center: "Selections from the James Corcoran Gallery" Los Angeles
 San Francisco Museum of Modern Art: art+architecture+landscape: The Close Pegase Design Competition
 James Corcoran Gallery: "CA- Sculpture" Los Angeles
 Ruth Bachofner Gallery: "Accent on Glass" Los Angeles
 Fine Arts Gallery, CA State University, Los Angeles: "Black and White Drawings from the David Nellis Collection"
 Chrysler Museum: "Contemporary American Monotypes" Norfolk, Virginia
- 1986
 Pace Gallery: "Monotypes" New York
 Art Gallery, St. John's College: "Foundry/Process" Santa Fe, New Mexico
 Loyola Law School Gallery: "Lawyers Collect" Los Angeles
 Art Center College of Design: "Pasadena Collects: The Art of Our Time" Pasadena, CA
 Thomas Babeor Gallery: "Selected Works" La Jolla, CA
 Wallace Wentworth Gallery: "Paperworks Now" Washington D.C.
 The Works Gallery: "Artists Works" Long Beach, CA
 Chemical Gallery: "A Mixture of Mediums. Selections from the Chemical Bank Art Collection" New York
 Wight Art Gallery, University of CA, Los Angeles: "Teaching Artists, The UCLA Faculty of Art and Design"
 Cirrus: "A Southern CA Collection" Los Angeles
- 1987
 Allied Arts Council of Southern Nevada/First Interstate
 Bank Regional Art Collection, Las Vegas, Nevada
 The Works Gallery: "A View Through/Revisited" Long Beach, CA
 Korean Cultural Service: "CURRENTS- Eight Contemporary Artists, American & Korean" Los Angeles

LADDIE JOHN DILL

- University of Hawaii at Manoa: "Glass: Another View" Honolulu, Hawaii
Pence Gallery: "Works on Paper" Santa Monica, CA
Yurakucho Asahi Gallery: "Prints by Los Angeles" Tokyo, Japan (traveling exhibition)
Sena Galleries West: Arnoldi /Cooper/Dill, Santa Fe, New Mexico
Stanford University Museum of Art: "The Anderson Collection Two Decades of American Graphics, 1967-1987"
Stanford, CA
- 1988 Scott Hansen Gallery: "Summer Selected Works" New York
James Corcoran Gallery: "From the Sixties and Seventies" Santa Monica, CA
Elizabeth Leach Gallery: "Cirrus Editions, Ltd" Portland, OR
Parallel Gallery: "CA Gold" Del Mar, CA
Erie Art Museum: "Paper Thick/Forms and Images in Cast Paper", Erie, Pennsylvania
Spaso House: "Twentieth Century American Art" Moscow, USSR
Thomas Babeor Gallery: "Summer 1988/Selected Works" La Jolla, CA
James Corcoran Gallery: "Lost and Found In CA: Four Decades of Assemblage Art" Santa Monica, CA
Santa Monica Heritage Museum: "Art and Architecture" Santa Monica, CA
Roberts Art Gallery/Santa Monica High School: "Four Artists- Guy Dill, Laddie John Dill, Peter Alexander, Francine Matarazzo" Santa Monica, CA
Galleries of the Claremont Colleges: "Professors Choice III" Claremont, CA
The Art Store: "Vessels" curated by Sharon Truax, Los Angeles, CA
CA Arts Council and The Phebe Conley Gallery, The President's Gallery, CA State University Fresno:
"Art in Public Buildings", Fresno, CA
- 1989 Works Gallery: "Three American Artists- Peter Alexander, Charles Arnoldi, Laddie John Dill." Long Beach, CA
Site 311: "Selections: 9 Los Angeles Artists." Pacific Grove, CA
Kornbluth Gallery: "Collector Prints and Drawings" Fair Lawn, New Jersey
Lincoln Plaza Art Gallery: "State of CA: Art in Public Buildings, 1978-88." Sacramento, CA
Angeles Press/Westside Arts Center: "A Collectors Afternoon" Los Angeles, CA
LJ Gallery: "First Summer Group Show." Newport Beach, CA
Madison Art Center: "Coming of Age: Twenty one Years of Collecting by the Madison Art Center." Madison, Wisconsin
Andrea Marquit Fine Arts/ Boston, Massachusetts
Gensler and Associates: Selected Works from the Corporate Collection of Pacific Enterprises, "Contemporary American Artists and Sculptors" Los Angeles, CA
Galeria Joan Prats/Ediciones Poligrafa: "Daylight Savings", Los Angeles, CA Barcelona, Spain
Sena Galleries West: "Group Show" Santa Fe, New Mexico
Interni Design Inc.: "Group Show" Irvine, CA
Linda Farris Gallery: "20th Anniversary Year" Seattle, WA
- 1990 Old City Hall Gallery: "Art in Public Buildings 1978-89" Redding, CA
Phoenix Art Museum: Contemporary Forum, Ianuzzi Gallery: "Laddie John Dill and Harry Bertoia."
United States Embassy, Ankara, Turkey, Frederic Weisman Foundation
Transamerica Building: "Artists Quilts" San Francisco, CA
Eve Mannes Gallery: "Group Abstraction Show" Atlanta, Georgia
Christopher Grimes Gallery: Gallery Artists /Group Exhibition " Paintings, Sculpture, Works on Paper" Carmel, CA
LJB Gallery: "2nd Annual Group Show" Newport Beach, CA
Andrew-Shire Gallery: "CA Now" Los Angeles, CA
Works Gallery South: "Laddie John Dill/Lita Albuquerque" Costa Mesa, CA
Greg Kucera Gallery: "Pilchuck Print Program 1990/Monotype Exhibition" Seattle, Washington
- 1991 Sharon Truax Fine Art/Art Store Gallery: "Vessels" San Francisco, CA
Riverside Art Museum: "One over One: Contemporary Mono-types from Smith Anderson Press" Riverside, CA
Ersgard Gallery: "Constructive Concepts" Santa Monica, CA
The University of Hawaii Art Gallery: "The 4th International Shoebox Sculpture Exhibition" Honolulu, Hawaii
Tacoma Art Museum: "Glass: Material in the Service of Meaning" Tacoma, Washington
- 1992 Stremmel Gallery: "Small Works," Reno, Nevada
U S West, New Vector Group: "Prints from Pilchuck and Centrum" Bellevue, Washington
Valerie Miller Fine Art: "New Works, Charles Arnoldi, Woods Davy, Laddie John Dill, Michael Rubin" Palm Desert, CA
Museum of Contemporary Art: "Recent Acquisitions: Selected New Works in the Permanent Collection and Marcia Simon Weisman Collection" Los Angeles, CA
Patricia Correia Gallery: "Point of Vie." Venice, CA
The Works Gallery: "The Spirit of Matter" Long Beach, CA
Remba Gallery: "Different Places, Different Views" Santa Monica, CA
Gallery at the Plaza: "The Last Picture Show" Los Angeles, CA
Laguna Art Museum: "Sticks and Stones" Laguna Beach, CA
Gallery of Functional Art: "Magnetism: Force follows Function" Santa Monica, CA
Magidson Gallery: Group Show/Selected Works, Curated by Susan Rush. New York, New York

LADDIE JOHN DILL

- 1993 Whatcom Museum: "Clearly Art: Pilchuck's Glass Legacy" Bellingham, Washington. Traveling Exhibit.
Laguna Art Museum: "75 works, 75 years: Collecting the Art of CA" Laguna Beach, CA
BankAmerica Gallery/South Coast Metro Center: "5 guys" Costa Mesa, CA
Charlotte Jackson Fine Art: "Group Show" Santa Fe, NM
The Chrysler Museum: "Clearly Art/Pilchucks Legacy" Norfolk, Virginia
Stremmel Gallery: Group Show, Santa Fe, New Mexico
- 1994 Spring Street Gallery: "L.A. Rhythms" Los Angeles, CA
Boritzer/Gray/Himano: "Big Littles", Santa Monica, CA
Gallery Eden: "Jewels in the Heights" Rowland Heights, CA
Stremmel Gallery: "All Things Great but Small" Reno, Nevada
- 1995 Frederick Weisman Museum of Art, Pepperdine University:
"Selections from the Frederick Weisman Museum of Art" Malibu, CA
UCLA Art Rental and Sales Gallery at the Armand Hammer
Museum of Art and Cultural Center: "New Visions Los Angeles in the 90's" Los Angeles, CA
CA State University, Fullerton: "Shape: Forming the L.A. Look" Fullerton, CA
- 1996 Deanna Miller Fine Art: "Paperworks" Santa Monica, CA
The Irvine Museum: "The Golden Land" Irvine, CA
Santa Barbara Contemporary Arts Forum: "Acquiring Minds: Contemporary Art in Santa Barbara Collections"
Santa Barbara, CA
Santa Monica College of Design, Art & Architecture: Faculty and Student Exhibition, Santa Monica, CA
Artcore Brewery Annex: "Art You Can Live With", Los Angeles, CA
Deanna Miller Fine Art: "Far East Meets West / Collaborative Art Works" Santa Monica, CA
Frederick R. Weisman Museum of Art: Pepperdine University "CA Art from the Frederick R. Weisman
Museum of Art" Malibu, CA
Milwaukee Art Museum: "Landfall Press: 25 Years of Printmaking" Milwaukee, Wisconsin
Palm Springs Desert Museum: Steve Chase Art Wing and Education Center. Palm Springs, CA
Gallery 258: "MASTERPIECES "R" US" Beverly Hills, CA
- 1997 Bakersfield Museum of Art and the Todd Madigan Gallery: "Process Art West Coast, '70's, '80's, '90's" Bakersfield, CA
Susan Street Fine Art: "Artscape '97" Solana Beach, CA
Frederick R. Weisman Museum of Art: "5th Anniversary Celebration: Contemporary Art from the Frederick R.
Weisman Collections" Malibu, CA
Stremmel Gallery: "All Things Great But Small" Reno, Nevada
Armand Hammer Museum: "L.A. Currents" Los Angeles, CA
- 1998 Downey Art Museum: "Full House", Downey, CA
Ochi Gallery: "Best of the Best", Sun Valley, Idaho
Gallery 258: "Faculty Show/Santa Monica College of Design,
Art & Architecture" Beverly Hills, CA
Nevada Museum of Art: "The Art of Collaborative Printmaking: Smith Anderson Editions" Reno, Nevada
kidmore Contemporary Art: "Gold" Malibu, CA
Cal State L.A.: "Coastal Abstraction- Transcendence" Los Angeles, CA
- 1999 Addison/Ripley Fine Art: "10 x 10", Washington D.C.
CA Center for the Arts: "THE ECLECTIC EYE", Los Angeles, CA
Selections from the Frederick R. Weisman Collections" Escondido, CA
Watts Tower Arts Center: "Living with Art: Selected works from the collection of Alitash Kabede" Los Angeles, CA
Armory Center for the Arts: "Radical Past: Contemporary Art & Music in Pasadena, 1960-1974" Pasadena
Norton Simon Museum: "Selections from the Permanent Collection" Pasadena, CA
Molly Barnes Gallery: "Screens and Totems" Santa Monica, CA
BGH Gallery: "200/2000/200." Santa Monica, CA
- 2001 Museum of Neon Art: "Neon Art from the '50's, '60's & '70's Los Angeles, CA
Chouinard: "A Living Legacy." Oceanside Museum, Oceanside, CA
Skidmore Contemporary Gallery: Group Show, Malibu, CA
Anthony Seraphin Gallery: Group Show, Philadelphia, Pennsylvania
- 2002 Skidmore Contemporary Gallery: Group Show, Malibu, CA
Laguna Art Museum: "Surf Culture." Laguna Beach, CA
The Art & Cultural Center: "Beyond The Surface." Fallbrook, CA
Pepperdine University: "CA Art from the Richard R. Weisman Foundation." Malibu, CA
Pepperdine University: "Recent Acquisitions" Malibu, CA
- 2003 The Art & Cultural Center: "Beyond The Surface 2" Fallbrook, CA
- 2004 Patrick Olson Gallery: Group Show, Detroit, Michigan
LAX, Group Show, Terminal One
Ruth Bachofner Gallery: AGL Above Ground Level, Santa Monica, CA
- 2005 Weisman Art Museum: West! Frank Gehry and the Artists of Venice Beach 1962-78 Minneapolis, Minnesota

LADDIE JOHN DILL

- Laurie Frank/Media Rare Gallery at Off Main Gallery
 Atelier Richard Tullis: Unique Works on Paper Santa Monica, CA
 Chevron Gallery: Inaugural Group Show, Irvine, CA
 Surfrider Foundation Presents: Art for the Ocean Chelsea Piers, New York, New York
 Santa Monica Museum of Art: Incognito Santa Monica, CA
 2006 Norton Simon Museum of Art: Translucence Pasadena, CA
 Tobey C. Moss: Sculptures on Paper Los Angeles, CA
 Nelson-Atkins Museum: Selections from Permanent Collection Kansas City, Kansas
 Da Vinci Gallery, Los Angeles City College: Abstract Paintings
 2007 Fredrick R. Weisman Museum of Art: A View Within, Malibu, CA
 Tokyo Metropolitan Art Museum & Gallery Kingyo: "Crosscurrent/ International Exchange Show" Tokyo; Japan
 Tom Bradley International Terminal LAX, "Modernism Today" Los Angeles, CA
 Frederick R. Weisman Museum of Art, Pepperdine University: "Made in CA: Contemporary CA Art", Los Angeles, CA
 2008 LA Contemporary: "Nepotism", Los Angeles, CA
 The Riverside Art Museum: "The 1980's Neo-Expressionism & Driven Abstraction II", Riverside, CA
 2009 Rumba: "Made in CA", Santa Monica, CA
 Coda Gallery, Rancho Mirage, CA
 Frederick R. Weisman Museum of Art, Pepperdine University: "From the Vault", Malibu, CA
 Fellini Gallery, Shang Hai, China
 PS Zask Gallery, "Thirdspace", Los Angeles, CA
 Santa Monica Museum, "Incognito", Santa Monica, CA
 2010 David Zwirner, "Primary Atmospheres", New York, New York
 Museo Jumex, "Collection", Mexico City, Mexico
 Basel Art Fair, "Volta 6", Basel, Switzerland
 Nyehaus, "Swell", New York, NY
 Nathan Bernstein Gallery, "Behind the Light", New York, NY
 Friedrich Petzel Gallery, "Swell", New York, NY
 2011 Venice Biennale, "Venice in Venice" Venice, Italy
 Nye+Brown, "The Lords and the New Creatures", Los Angeles, CA
 The Frederick R. Weisman Museum of Art, "Selections from the Frederick R.
 Galerie Dominique Fiat, "Contained Radiance / Paris", Paris, France
 Weisman Museum of Art", Malibu, CA (PST)*
 5 Lite, "Laddie John Dill, Ed Moses, James Turrell, Robert Irwin, Robert Wilhite", Los Angeles, CA (PST)"
 Seeline Gallery, "Silver", Los Angeles, CA (PST)*
 Santa Ana College, "Mysterious Objects", Los Angeles, CA
 Laguna Art Museum, "Best Kept Secret", Laguna Beach, CA (PST)*
 Nye+Brown, "Domestic Disturbance", Los Angeles, CA
 LA Artcore, "Solid as a Rock", Los Angeles, CA (PST)*
 Galerie Dominique Fiat, "PST / Paris", Paris, France
 2012 Maison Rouge, "Who's Afraid Of Red, Yellow And Blue", Paris, France
 Tankstelle Gallery, "LA Invasion: Laddie John Dill/Peter Alexander/Judy Chicago", Berlin, Germany
 Martin-Gropius-Bau, "Pacific Standard Time Berlin", Berlin, Germany (PST)*
 William Turner Gallery, "Ed's Party", Los Angeles, CA
 Joe's Abbot Kinney, "Artists X Architects", Venice, CA
 MACRO, "Neon. La Materia Luminosa Dell'Arte", Rome, Italy
 PST-Pacific Standard Time, in conjunction with J. Paul Getty Museum, 1945-1980
 2013 Barbara Mathes Gallery, "CA Group Exhibition", New York, NY
 Peter Blake Gallery, "The Nature of Abstraction", Laguna, CA
 Art 1307, "7 Magnifici Anni", Napoli, Italy
 Ochi Gallery, "Value of a Line", Sun Valley, ID
 2014 Austin Projects, "Inaugural Exhibition", Palm Desert, CA
 Galerie Dominique Fiat, "Laddie John Dill and Brian Wills", Paris, France
 Nyehaus and Dorfman Projects, "The Very Last Plastics Show", New York, NY
 Laguna Museum of Art, "Selections from the Permanent Collection", Laguna Beach, CA
 2015 Laguna Art Museum, "In Barcelona", Laguna Beach, CA
 Los Angeles County Museum of Art, "Drawings from the 60's and 70's", Los Angeles, CA
 Laguna Art Museum, "Electric Light Blanket" (Installation and performance), Laguna, CA
 Parallel, curated by Terence Riley, John Keenen & Joachim Pissarro, "LAX-MIA: Light + Space" through Ace
 Gallery, Miami, FL
 Cantor Arts Center, Stanford University, CA
 2016 Museum of Modern Art New York, "From the Collection 1960-1969", New York City, NY
 Liberty Arts Gallery, "Venice Beach", Yreka, CA

LADDIE JOHN DILL

- 2017 Galerie Dominique Fiat, "Art & Mecanic", Paris, France
 Hammer Museum, "Living Apart Together: Recent Acquisitions from the Hammer Contemporary Collection", LA, CA
 Pepperdine University Museum, Selections from the Weisman Collection, Los Angeles, CA
 Georges Berges Gallery, Harmony in Form and Color, Two man exhibition, Kristin Klosterman
- 2018 Gulbenkian Foundation Paris, Group Show, Paris, France
 Mixographia, "Making Space," Los Angeles, CAGerald Buck Collection, University of CA, Irvine, CA
- 2019 Hauser & Wirth Gallery, Group Show, Los Angeles, CA
 Preview to CA Institute of Arts & Portfolio
 Wiesbaden Gallery, Wiesbaden, Germany
 Mac Museum, Singen Germany. A small survey
- 2020 Lancaster Museum of Art & History, Lancaster CA, "The Light of Space"
 The Glasshouse By Phillip Johnson, New Canaan, Connecticut, Selected Works
- 2021 Korean Cultural Center, Los Angeles, CA. "Beyond The Light of East and West"
 Frist Art Museum, Nashville, Tn. "Light, Space, Surface", from the
 Collection of Los Angeles County Museum
 Malin Gallery, New York, "Shady Beautiful", Curated by Anna Hygelund
 Leica Gallery, Los Angeles, CA, "Light + Water", curated by Paris Chong
- 2022 Copenhagen Contemporary, "Light & Space", Copenhagen, Denmark
 Addition Gallery of American Art, "Light, Space, Surface", Andover, MA
 Bakersfield Museum of Art, "One the Edge: Los Angeles Art 1970-1990's from the
 Joan and Jack Quinn Family Collection", Bakersfield, Ca
 Art 1307, *Palazzo Reale di Portici*, Curated by Cynthia Penna, Naples, Italy
 Lora Reynolds Gallery, MARFA Invitational, Marfa, Texas
 Dominique Fiat Gallery *La Chapelle Expiatoire*, Paris, France
 Santa Barbara Museum, Inaugural Exhibition of New Space for Contemporary Art, Santa Barbara, CA
 Brand Library, "Three Generations" Curated by Laddie John Dill, Glendale, CA
 L.A. Louver, "Sculpture", Venice CA
- 2023 "Light and Sand", Curated by Anna Valverde, Malin Gallery, New York, NY
 Reviewed in Artforum Issue, March 2023

City of Brea Art in Public Places Program
ARTIST'S HISTORY OF PUBLIC SCULPTURE COMMISSIONS

Please list works similar to the proposed sculpture in order from most recent to older commissions.
 See *Verification of Artist's Past Public Sculpture Commissions* on page 13 for details. Use additional sheets if needed.

Artist Name Laddie John Dill Project Brea Business Park Lot 19

Title	Medium	Dimensions	Purchaser, Phone Number, and Email	Location	Date of Commission	Commission Amount
Proposed work for Brea:	aluminum	TBD	Brea Industrial II, LLC	Nasa and Surveyor	To be determined	
	aluminum	30" x 30" x 168"	Brea Industrial II, LLC Cheryl Thiele, Creative Art Services, Inc. 949.497.7948	Saturn and Nasa	2015	\$59,000
	corten steel	31' x 12'	Santa Ana City Place Sandra Gottlieb, Community Development Agency 714-571-4200	Santa Ana, CA	2012	\$265,000
	aluminum	30' x 8'	Pasadena-Crown City Towers Michelle Isenberg 310-289-1695	Pasadena, CA	2004	\$225,000
	cement, glass, aluminum	3 freestanding 12" x 12" x 60", 78" x 96" 7' x 12' wall	Albertsons Cheryl Thiele, Creative Art Services, Inc. 949.497.7948	Brea, CA	2016 2002	\$42,000 \$39,000
	aluminum	two 10' x 14' each	City Walk Cheryl Thiele Creative Art Services, Inc. 949.497.7948	Brea, CA	2000	\$65,000



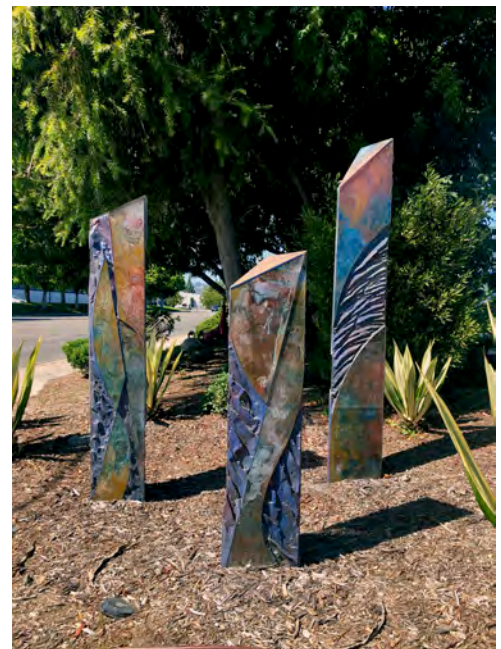
Santa Ana City Place



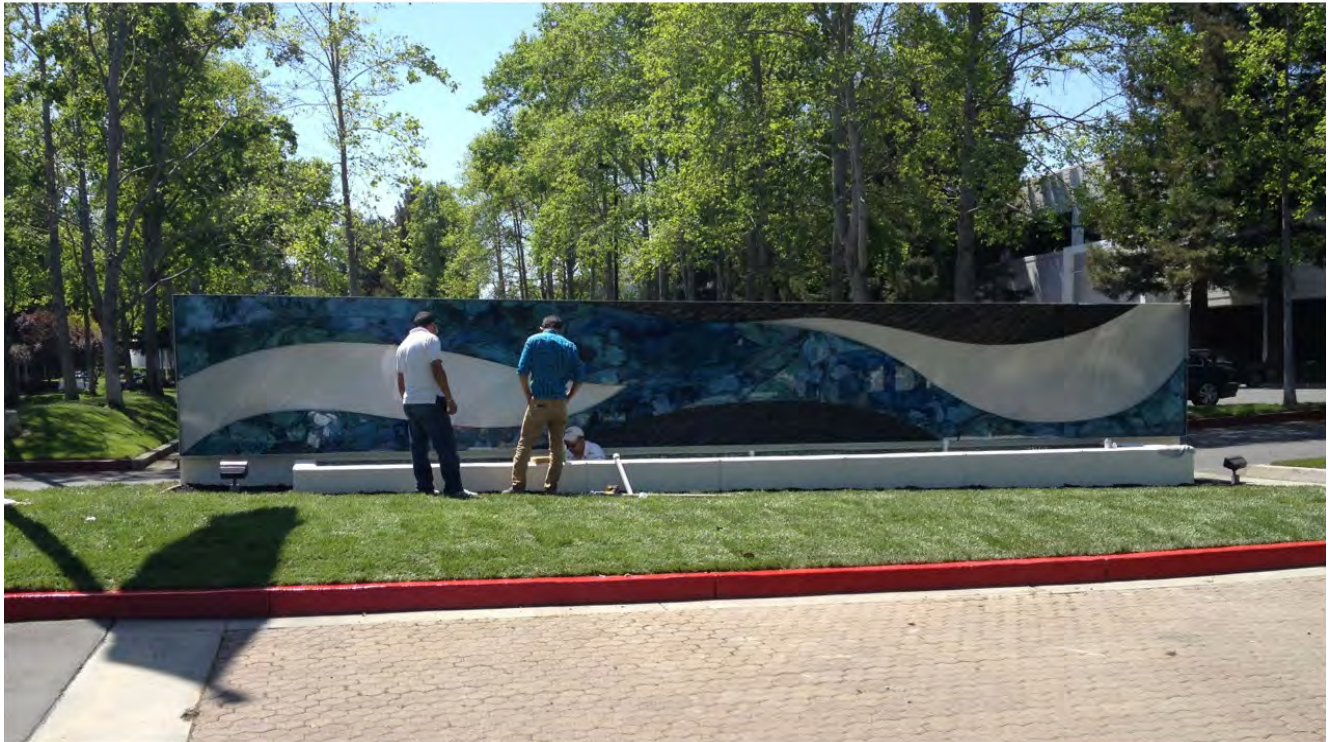
Pasadena Crown City Towers



Albertson's



Laddie John Dill



Sunnyvale Business Park



City Walk



Breakdown of Square Footage and Allocation

The APP contribution based on the building valuation for the Brea Business Park Lot 19 project is \$71,295.40.

<u>Occupancy Type</u>	<u>Square Footage</u>	<u>Construction Cost</u>	<u>Totals</u>
Industrial (F-1)	49,500	\$117.41	\$5,811,795.00
Office (B)	6,500	\$202.73	\$1,317,745.00
	Total Building Valuation		\$7,129,540.00
		1% Allocation	\$71,295.40

The APP contribution is based on the International Building Code, August 2023. Type III-B.

Cost Basis

Sculpture Materials, Fabrication, Design Fee	\$ 41,000.00
Delivery, Transport, Scissor Lift, and Installation	9,500.00
Plaque	1,408.05
Art Consulting Fees	<u>14,259.00</u>
Subtotal	66,167.05
Sales Tax 7.75%	5,127.95
Total	\$71,295.00

note: any remaining balance from estimates will be paid to sculptor.

Contract

Following is the two-phase art consulting and sales agreement between Oltmans Investment Company, LLC and Creative Art Services, Inc. for this project.

AGREEMENT FOR CONSULTING AND SALE OF WORK OF ART

THIS AGREEMENT FOR CONSULTING AND SALE OF WORK OF ART (the “**Agreement**”) is made as of April 4, 2024 by and between Creative Art Services, Inc. (the “**Consultant**”) and Oltmans Investment Company, LLC, (the “**Collector**”) with respect to the following:

A. In order to comply with the requirements of the Art In Public Places Program within the City of Brea (the “**City**”), the Collector is required, as set forth in the Art In Public Places Program guidelines, to acquire and install a work of public art at NW Corner of Nasa St. and Surveyor Ave., Brea, CA (the “**Project**”);

B. Consultant will follow the guidelines of the City’s Art In Public Places Program, and is engaged in the business of providing necessary services toward the fulfilment of the City’s Art In Public Places Program requirements, as well as facilitating acquisition of Art In Public Places Program compliant works of art;

C. Consultant is the exclusive agent for a number of artists capable of creating art that meets the requirements of City’s Art In Public Places Program;

D. Consultant will work with Collector to select an artist to create the art for the Project, and once an artist is agreed upon, the name of the artist (the “**Artist**”) shall be set forth on Exhibit “A”, to be initialed by Collector and Consultant and thereafter attached and deemed incorporated into this Agreement;

E. The Artist will create a certain work of art (the “**Art**”) the form and style of which are to be agreed upon by Collector and Consultant, and subject to Approval by the City;

F. Once the Art is Approved by the City, a copy of the approved drawing (the “**Approved Drawing**”) shall be attached to this Agreement as Exhibit “B”, to be initialed by Collector and Consultant, and thereafter be deemed incorporated into this Agreement; and

G. The Artist shall endeavor to cause the Art to be in substantial accord with and representing a logical extension in style and technique of, the Approved Drawing.

In consideration of the mutual promises contained herein and other good and valuable consideration, the sufficiency of which is hereby acknowledged, the parties mutually agree to the following:

1. **Two Phased Agreement.** Performance of this Agreement shall be undertaken in two distinct phases. Phase I shall be the “**Consulting Phase,**” and Phase II shall be the “**Sale of Art Phase.**”

(a) The Consulting Phase shall begin upon execution of this Agreement, and shall conclude upon Approval of the Art by the City. (As used in this Agreement, “**Approval of the Art**” or “**Approval by the City**” shall mean a determination by the City agency, committee, or other governmental body responsible for administering the City’s Art In Public Places Program, that the Art, as submitted, or subject to de minimis revisions, as the case may be, meets the overall requirements of the Art In Public Places Program.)

(b) The Sale of Art Phase shall begin automatically and without the requirement of further action by either party upon Approval of the Art by the City. Upon commencement of the Sale of Art Phase, Collector and Consultant shall finalize the price, size and other necessary particulars regarding the purchase of the Art by Collector, subject to City approval.

2. **Services to be Rendered During Consulting Phase.** The Consultant agrees to perform the following standard services for the Collector toward the fulfillment of the City's Art In Public Places Program:

Determine location for placement of the Art that will meet the requirements of the Art In Public Places Program; Present qualified artists who are capable of creating works of art which meet the requirements of the City's Art In Public Places Program; Assist the Collector in choosing an artist and selecting appropriate Art for the Project; Prepare the necessary application and supporting documents for the Art In Public Places Program; In order to facilitate the approval of the Project, the Collector will provide to the Consultant all requested documents which are required by the City in connection with the Project; Advise the Collector as to the requirements for landscaping and lighting in connection with the Project; Meet with landscape architects and lighting contractor, as necessary, to assist with the selection of the appropriate landscaping and lighting as required by the City; and Meet with the Collector and the various City Departments to review the application and answer any questions pertaining to the City's Approval of the Art.

3. **Consulting Fees and Expenses.** The Collector shall pay Consultant 20% of the Public Art Project budget of \$ 71,295.00 a total of \$ 14,259.00 for the services to be rendered during the Consulting Phase, as set forth in Section 2. The payment schedule is as follows:

- (a) The first installment of \$ 4,705.00 (33%) shall be paid upon signing of this Agreement. This first installment is non-refundable and shall be deemed earned as of the signing of this Agreement.
- (b) The second installment of \$ 4,705.00 (33%) shall be due and payable ten days after Approval of the Art by City.
- (c) The final installment of \$ 4,849.00 (34%) shall be due and payable at installation of the Art.
- (d) Failure to pay any amounts within thirty (30) days from receipt of invoice, submitted by mail or email, notifying Collector that the amounts are due and payable shall constitute a breach of this Agreement.

4. **Termination of Agreement During Consulting Phase.** Collector acknowledges and agrees that the Project, and thus this Agreement, is based upon the design, fabrication and acquisition of a unique, commissioned piece of Art. Accordingly, termination or cancellation of this Agreement, once signed, is impracticable. As such:

4.1 **Termination by Collector.** In the event that Collector terminates this Agreement, unless said termination is "for cause," as set forth in this Section 4, Collector shall owe to Consultant the full amount set forth in Section 3, above, and such amount shall be come immediately due and payable.

4.2 **Termination by Consultant.** In the event that Consultant terminates this Agreement, unless said termination is "for cause," as set forth in this Section 4, Collector shall owe no further payment to Consultant, notwithstanding the payment schedule set forth in Section 3, with the exception of any earned but unpaid sum, which shall be immediately due and payable to Consultant. Any such termination shall not create any right of Collector to be refunded any amounts already paid by Collector, and all payments previously made and other sums due to Consultant shall remain non-refundable.

4.3 **Failure to Obtain Approval.** In the event that the Project, as submitted to City, is rejected by City, Consultant shall have sixty (60) days to make necessary adjustments to the Project for Approval by the City. If at that time, Approval has not been granted by City, Collector may choose to terminate this contract and such termination shall be deemed to be "for cause," however, the first installment of \$4,705.00 (33%) shall not refundable.

4.4 Failure to Cooperate. As set forth above, this Agreement is based on the design, fabrication and acquisition of a unique, commissioned piece of Art. As such, performance of the Agreement requires Collector and Consultant to work in cooperation and good faith with each other, as well as with the Artist. In the event that Collector fails to cooperate and/or act in good faith toward Consultant and/or the Artist, Consultant may, at its sole discretion, issue a notice to Collector that Collector is in breach of this Agreement. If Collector does not timely cure, as set forth in Section 4.5, below, Consultant may terminate this Agreement and such termination shall be deemed to be “for cause.”

4.5 Failure to Cure Breach. In the event that Collector or Consultant breach any provision of this Agreement, the non-breaching party shall provide written notice, in accordance with Section 16.6, to the breaching party. Breaching party shall then have ten (10) days from receipt of the notice to cure said breach. If after the ten (10) day period, breaching party has failed to cure, or, in the event that the failure is not susceptible to cure within such period, initiated reasonable steps to effectuate a cure, the non-breaching party may terminate this Agreement, and said termination shall be deemed “for cause.”

5. Sale of Art Phase. Subject to Approval of the Art by the City, Consultant agrees to sell, and Collector agrees to purchase, the Art, as depicted in the Approved Drawing and initialed by Collector and Consultant, and thereafter attached and incorporated into this Agreement as Exhibit “B”.

5.1 Included. The Purchase Price, as set forth in Section 6, below, shall include the artist design fee, artwork fabrication, delivery, installation, identification plaque and sales tax.

5.2 Not Included. The Purchase Price shall not include sample models, original artist drawings, or permit fees, structural engineering fees, architect fees, landscape architect fees, sculpture footing, sculpture lighting, landscaping costs, utility fees, or costs of maintaining the Art, attendance of publicity events, photoshoots, or dedication ceremonies by Consultant or Artist.

For avoidance of doubt, and to clarify, the services rendered during the Consulting Phase are paid for via the consulting fees, as set forth in Section 3, and said services are not included in the Purchase Price. The consulting fees are separate and apart from, and in addition to, the Purchase Price.

5.3 Termination. In the event that during the Sale of Art Phase (i) Collector terminates this Agreement, other than for cause, or (ii) Consultant terminates this Agreement for cause, Collector shall owe to Consultant the full amount of the Purchase Price, as set forth in Section 6, below.

6. Purchase Price. Upon agreement by Collector and Consultant, the purchase price for the Art (the “Purchase Price”) shall be set forth on Exhibit “B”, and initialed by Collector and Consultant. The Purchase Price shall be paid according to the following schedule:

(a) A non-refundable deposit (the “**Deposit**”) of \$22,814.00 (40%) of the Purchase Price shall be due and payable when Exhibit B is initialed by Collector and Consultant.

(b) A progress payment (the “**Progress Payment**”) of \$22,814.00 (40%) of the Purchase Price shall be due and payable five months after Approval of the Art by the City, provided that the artist has made substantial progress towards the completion of the Art.

(c) The final payment of \$11,408.00 (20%) of the Purchase Price shall be due and payable upon notification to Collector that the Art is substantially completed and ready for installation.

(d) Failure to pay any amounts within ten (10) days from receipt of invoice, submitted by mail or email, notifying Collector that the amounts are due and payable shall constitute a breach of this Agreement.

7. **Schedule.**

7.1 **Fabrication Timeframe.** The timeframe required for fabrication of the Art will be as estimated on Exhibit "B". The fabrication of the Art will commence upon receipt of the Deposit, as set forth in Section 6(a), and shall continue in accordance with said timeframe, pending timely receipt of all sums noted in Section 6. The Collector shall provide written notice to Consultant thirty (30) days prior to the date the site will be ready for the delivery and installation of the Art, and shall confirm said date with a second electronic notice ten (10) days prior to delivery and installation of the Art.

7.2 **Reasonable Delays.** Consultant shall be allowed a reasonable extension of time for fabrication of the Art, not to exceed 8 weeks in the case of Artist delays, whether foreseeable or unforeseeable.

7.3 **Force Majeure.** All obligations of Consultant are subject to the provisions of Force Majeure, as herein defined. "**Force Majeure**" means an act of God, act of public enemy, war declared or undeclared, blockade, revolution, riot, insurrection, civil commotion, lightning, fire, storm, flood, earthquake, explosion, governmental action or restraint, embargo, incapacity of the Artist, and any other cause, which is not reasonably within the control of Consultant. In the event that Consultant's performance hereunder is affected by an event of Force Majeure, Consultant shall promptly notify Collector of same, giving reasonably full particulars thereof, and insofar as known, the probable extent to which Consultant will be unable to perform, or will be delayed in performing, and shall use all possible diligence to remove such Force Majeure as quickly as possible.

8. **Design and Fabrication.** As noted above, the Art is a site-specific, commissioned and original work of art. Collector acknowledges and agrees that as the design and fabrication of the Art is a creative process which is inherently subjective in nature to a certain degree. The Artist will endeavor to fabricate the Art as reasonably close to the Approved Drawings which shall be attached hereto as Exhibit "B", with the understanding that the Artist retains a degree of creative liberty.

8.1 **Changes by Collector.** Collector acknowledges that, after the Art is Approved by the City, any request by Collector for substantial changes to the Art (including the overall design, quantity, scale, or materials), must be made in writing, and shall be subject to Approval by the City and the Artist. Collector further acknowledges that such changes may result in additional charges and delays in fabrication and delivery of the Art. Consultant makes no representations or warranty to Collector that any changes requested by Collector will be approved by the City or the Artist.

8.2 **Changes by Artist.** If during the fabrication of the Art, the Artist requests any significant changes to the Art, as it shall be set forth in Exhibit "B", (including the overall design, quantity, scale, or materials), the Consultant shall notify Collector in writing of the Artist's requested alterations. Any such proposed changes shall be explained to Collector in written detail and shall be subject to written approval by Collector (who shall not unreasonably withhold or delay said approval) and Approval by the City. Within ten (10) days from receiving notice of the Artist's proposed changes, Collector shall notify Consultant of any objection to the Artist's proposed changes. If no written objection is received by Consultant within the ten (10) day period, the Artist's proposed changes shall be deemed approved by Collector. Such changes shall be noted in an amendment to Exhibit "B".

9. **Representations and Warranties.** Consultant represents and warrants as follows:

- (a) Consultant is fully able to enter into and perform its obligations pursuant to this Agreement.
- (b) All services shall be performed in a professional manner.
- (c) To the extent that any work performed by subcontractors hired by Consultant requires a license, any such subcontractors hired by Consultant shall be appropriately licensed.

10. Ownership of the Art and Copyright.

10.1 Non-Destruction. In accordance with the California Art Preservation Act (California Civil Code § 987, et seq.), Collector shall not, at any time, undertake nor permit any intentional destruction, damage or modification to the Art.

10.2 Restoration. If the Art is damaged, Collector shall endeavor to give Consultant written notification before any restoration work is undertaken, (absent emergency threatening life, safety or property) and the Artist, by way of the Consultant, shall be offered an opportunity to bid to restore the Art. If another vendor is chosen, they must be approved by the City of Brea's Art in Public Places Committee. Consultant may, upon notice to Collector and Artist, require that Collector give the written notice required by this Section 10.2 directly to the Artist.

10.3 Copyright. In accordance with California Civil Code § 982, the Artist shall retain the copyright ownership of the Art, the preliminary design, and all incidental works made during the creation and fabrication of the Art.

10.4 Reproduction. Collector shall not reproduce the Art for commercial purposes without the express written consent of the Artist, with the exception of photographs of the work shown in brochures and media publicity.

10.5 Title. Title to the Art (but not any of the Artist's copyright, which shall be retained by the Artist) shall pass to Collector upon full payment of the Purchase Price and completed installation of the Art.

10.6 Transfer of the Art. In the event of a change in ownership of the real property on which the Art has been installed, Collector shall endeavor to notify Consultant of the name and address of the new owner of the Art.

11. Relationship of Parties. Collector and Consultant acknowledge and agree that Consultant is an independent contractor. This Agreement is not an employment agreement, nor does it purport to create a joint venture or partnership between Collector and Consultant. Nothing contained herein shall be construed to be inconsistent with this independent contractor relationship.

12. Assignment. This Agreement may not be assigned by either party without the express written consent of the other party hereto, with the exception that Consultant may assign the rights and obligations of Consultant under Section 10.2, above, upon written notice to, and without the consent of, Collector.

13. Insurance. From the date of this Agreement through the date of installation of the Art, Consultant will maintain a policy of general commercial liability insurance in the amount of \$1,000,000.00, as well as workers compensation as required by law and automobile (hired and non-owned) no less than \$1,000,000.

14. Arbitration. Any dispute arising out of this Agreement or in connection with the Art shall be submitted for arbitration in accordance with the rules of Arts Arbitration and Mediation Services, a program of California Lawyers for the Arts. Either party may elect to participate in the arbitration by tele-video. The arbitrator is authorized to award the prevailing party such sums as may be proper including reasonable attorney's fees, costs, and the charges of the arbitrator. Judgment based upon the arbitration award may be entered and enforced in any court of competent jurisdiction.

15. Liability and Indemnification. Once title to the Art has passed to Collector, Consultant shall have no further liability whatsoever, for any injuries or property damage related to, caused by, or stemming directly or indirectly from the Art, including defective installation or construction, and Collector hereby waives any such claims Collector or any assignee of collector may have against Consultant. Collector shall indemnify, defend, protect, and hold Consultant harmless from and against all losses, damages, liabilities, claims, demands, obligations, deficiencies, payments, judgments, settlements, costs and expenses of any nature whatsoever (including attorney's fees and costs) incurred by Consultant, resulting directly or indirectly from, arising out of, or due to matters related to the Art or the Project (including installation and maintenance of the Art).

16. Miscellaneous Matters

16.1 Agreement to Perform Necessary Acts. Each party to this Agreement agrees to perform any further acts and execute and deliver any documents that may be reasonably necessary to carry out the provisions of this Agreement.

16.2 Amendments. The provisions of this Agreement may be waived, altered, amended, modified, or repealed, in whole or in part, only on the written consent of all Parties to this Agreement.

16.3 Successors and Assigns. This Agreement shall be binding on and enforceable by and against the Parties to it and their respective heirs, legal representatives, successors, and assigns.

16.4 Validity of Agreement. All provisions of this Agreement are separate and divisible, and if any part is held invalid, the remaining provisions shall continue in full force and effect.

16.5 Survival of Certain Provisions. With the exception of the Ownership of the Art and Copyright provisions set forth in Section 10, the Arbitration and Indemnity provisions set forth in Sections 14 and 15, and the Miscellaneous Matters set forth in this Section 16, this agreement shall terminate and expire upon completion of the Project.

16.6 Notices. All notices, requests, demands, and other communications under this Agreement shall be in writing and shall be deemed to have been duly given on the date of service if served personally on the party to whom notice is to be given, or within seventy-two (72) hours after mailing, if mailed to the party to whom notice is to be given, by first-class mail, registered or certified, postage prepaid, and properly addressed to the party at the address noted below.

16.7 Governing Law. This Agreement shall be governed by, and construed in accordance with, the laws of the State of California.

16.8 Counterparts; Electronic Signatures. This Agreement may be executed in one or more counterparts, each of which shall be deemed an original, but all of which together shall constitute one and the same instrument. A signed copy of this Agreement or one evidenced by electronic signature (i.e. PDF, facsimile, electronic signature, etc.) shall be deemed as effective as an original executed version for all purposes.

16.9 Waiver. The failure of either Consultant or Collector to insist upon strict performance of this Agreement shall not be construed as a waiver of any subsequent breach or non-performance.

16.10 Time of Essence. With regard to all dates and time periods set forth or referred to in this Agreement, time is of the essence.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement for Consulting and Sale of Work of Art as of the day and year first written above.

THE COLLECTOR:

Oltmans Investment Company, LLC

By:  _____

Its: Charles Roy
Vice Chairman

Address for Notices:

10005 Mission Mill Road
Whittier, CA 90601

THE CONSULTANT:

CREATIVE ART SERVICES, INC., a California corporation

By:  _____
CHERYL THIELE, President

Address for Notices:

225 Crossroads Blvd. #271
Carmel, CA 93923

EXHIBIT A

ARTIST: Laddie John Dill

EXHIBIT B

Public Art Project total contribution is \$ 71,295.00



Art Consultant Background and Resume

Creative Art Services, Inc. functions as the catalyst between developers, public art agencies, and artists to ensure the successful fulfillment of percent-for-art programs.

Cheryl Thiele is the principal of Creative Art Services, Inc. and in the thirty-five years since she founded the company, has placed thousands of works of art in hundreds of locations, and coordinated over twenty-five monumental public art projects.

Select Clients Include:

Kaiser Permanente	Anaheim General Hospital
Verizon	TELO Medical Office Building
Unocal	Diagnostic Imaging Services
Experian	McMillen Chemical Treatment Center
Albertson's	Family Medical Center of Torrance
Western Realco	Torrance Health Association
Shea Homes	South Bay Family Medicine
The Olson Company	South Bay Radiation Oncology
Volt Development	Breast Diagnostic Centers
CWI Development	Rancho Family Practice
Fusco Engineering	St. Francis Medical Center
CT Realty	Good Samaritan Hospital
The Escrow Specialists	Endoscopy Centers of California
Pacific Western Bank	West Coast Medical Group
Santa Ana Country Club	South Bay Medical Group
Taps Restaurant and Brewery	Palomar Medical Group
Torrance Memorial Medical Center	Metropolitan Life Insurance
Pacific Alliance Medical Center	The Federal Building, Guam
Inland Medical Plaza	The Outrigger Hotel, Guam
Inland Valley Regional Hospital	The Regency Hotel, Guam
Santa Ana Hospital	The Mighty Ducks of Anaheim



Cheryl Thiele

o: 949.497.7948 c: 949.677.6774 email: ct@creativeart.com

225 Crossroads Blvd. #317 Carmel, CA 93923 • 3857 Birch Street #229 Newport Beach, CA 92658

Profile

Creative and service-oriented, specializing in the arts, including the acquisition of fine art and sculpture. A strong background in curating art programs, working with artists, design, business, construction, and project management leads to providing unique and compelling artwork in the practical world. Projects range from single monumental sculptures fulfilling percent-for-art requirements to creating entire art programs with thousands of works.

Multi-faceted efforts include a highly regarded art consulting firm, twenty-two published books, teaching experience, an early background in music and audio engineering, and a strong commitment to giving back. When combined, it contributes to a life dedicated to exploring the myriad opportunities that appear when creative expression is ignited with action.

Experience

CREATIVE ART SERVICES, INC. – 1989-PRESENT

Specializing in building art programs for health care facilities and corporations, with an emphasis on public art and monumental sculpture acquisitions. Our diverse range of projects includes working with clients in the United States, Europe, and Guam. As a woman-owned company, we are WBE Certified.

THE SACRED JOURNEY - 1996-2018

What began in 1995 as a personal journaling method focused on tracking goals and aspirations grew into an international success. A loyal following and over 100,000 copies sold led to twenty-two editions of The Sacred Journey, Daily Journal For Your Soul, and The Sacred Journey Cards.

ART DIMENSIONS GALLERY - 1984-1988

Started as a sales person in a fast-paced gallery that catered to design professionals, and rose to position of gallery manager.

SOUNDCASTLE RECORDING STUDIO - 1985-1986

Assistant to the studio manager. Helped schedule studio hours, coordinated with recording artists, their managers, record labels, and session musicians. Assisted in the billing and approval process for studio time, rental gear, and other functional aspects of the studio.

AUDIO MEDIA SERVICES - 1984-1985

Studio Manager. Assisted the owner in general management and operational activities including scheduling studio hours, billing, payables, management of staff, and other functional aspects.

Education

Pacific University, MFA

Vermont College, BA



Cheryl Thiele

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Other Experience and Volunteerism

VENTANA WILDLIFE SOCIETY

Currently a volunteer California Condor tracker and Naturalist Tour Guide in Big Sur, California.

THE SANTA LUCIA CONSERVANCY

Board member served a three year term supporting the preservation, stewardship, and interface between humans and natural elements on the 20,000 acre model of an environmentally compatible human settlement, the Santa Lucia Preserve.

THE BOYS AND GIRLS CLUB OF THE SOUTH BAY

In partnership with Kaiser Permanente, was the leader, organizer, and main educator of a program offering art workshops to children ages 6-18. Among the many works created by the children, the project included 50 unique skateboards, on temporary exhibit at a fundraiser for the Boys and Girls Clubs, followed by a permanent exhibition at Kaiser Permanente South Bay Medical Center.

SOUTH LOS ANGELES ELEMENTARY SCHOOLS

In partnership with Kaiser Permanente, became the leader and organizer in conducting art workshops to children, grades 1-5. By working directly with the artists we developed a program suitable for young children with little or no art experience. Over 75 works were created, printed and permanently displayed both at the school and at a nearby Kaiser Permanente Medical Office Building in South Los Angeles.

CRYSTAL COVE STATE PARK MOUNTAIN BIKE PATROL

Former mountain bike trail assistance team member helping hikers and bikers in the state park, ensuring their safety and well being.

NATIONAL MOUNTAIN BIKE PATROL INSTRUCTOR AND LEADER

Certified to teach the NMBP training program for other volunteer participation. Former leader of one of the largest NMBP in the United States with over fifty volunteers.

THE NATURE CONSERVANCY DOCENT

Specialty included touring children and adults on guided mountain bike rides and hikes. Became lead mountain bike docent, overseeing volunteer scheduling, training, and tour scripts while working directly with the rangers, officials, and management.

ORANGE COUNTY MUSEUM OF ART DOCENT

Emphasis included touring children and adults through contemporary art and sculpture exhibitions. Researched and wrote tour documentation for fellow docents.

Other Skills

COMPUTER DESIGN AND GRAPHICS

CPR, FIRST AID, AED, AND HAM RADIO CERTIFIED

COMMUNITY EMERGENCY RESPONSE TEAM MEMBER



Art in Public Places Advisory Committee Communication

C. Andaluz Brea 32, LLC (685 S. Brea Blvd) Sculpture Application

Meeting	Agenda Group
Monday, April 28, 2025, 5:30 PM	Action Items Item: 3C.
TO	FROM
Chair and Members of the Arts in Public Places Advisory Committee	Carrie Hernandez, Director of Community Services

RECOMMENDATION

Approve sculpture application with the following condition:

1. Applicant must submit to City staff a copy of the installation plan approved by a licensed Structural Engineer prior to sculpture permit issuance.

BACKGROUND/DISCUSSION

Applicant: Van Daele Homes

Address: 685 S. Brea Blvd.

Artist: Laddie John Dill

Title of Sculpture: *Remembering John*

Material: Cement, tempered glass, minerals, pigments and oxides

Location: Planter area fronting Fir St.

ARTWORK PROPOSAL

Scale

The proposed artwork by Laddie John Dill consists of three freestanding sculptures in Dill's classic cement and glass style. The dimensions of each structure are as follows:

- Sculpture A - 32" W x 4" D x 72" H
- Sculpture B - 32" W x 4" D x 120" H
- Sculpture C - 32" W x 4" D x 96" H

Materials

The interior of the sculpture will be fabricated using 6061-T4 Aircraft-Grade Aluminum. The surface of each of the three sculptures will be clad in cement, tempered glass, minerals, pigments and oxides combined to reach the artist's desired effect.

Liability and Safety

An installation plan has not been approved by a licensed structural engineer. If the art application is approved, this is recommended to be submitted as a condition of approval.

Artist Education, Experience and Value Verification

According to the APP Policy Manual, qualified artists' portfolios should include monumental outdoor public art installations. The art application includes the resume of artist Laddie John Dill, which demonstrate his ability to fabricate pieces of this scale. There are four additional works by Dill in Brea's Art in Public Places program: *Light Traps I and II* (Brea Blvd/Ash St - 2000), *Cobalt Basin and Range* (Puente St/Lambert Rd - 2002), *Light Trapper* (Saturn St - 2015), and *Tribus* (Puente St - 2017).

Sculpture Site, Landscaping, Lighting and Plaque

The three sculptures will be welded to a single base plate size 18" by 90". Upon installation, the base plate is intended to be covered in decomposed granite to give the impression the sculpture are rising from the ground.

The proposed adjacent landscape including low growing plants directly in front and surrounding to not impede on the view of the sculptures. (Please note, the landscaping plans were revised following the original application submittal, and the correct landscape plans have been included as an additional attachment.)

Lighting is proposed to include three (3) LED adjustable in ground fixtures pointed at each of the three sculptures. Care was taken to ensure the lighting would not be disruptive to nearby homeowners or traffic.

A plaque will be installed per City policies.

The sculpture location meets all APP guidelines of being publicly accessible.

Contract of Sale

A signed contract has been included within the application submittal.

Maintenance Instructions

The proposed sculpture/material is intended to be low-maintenance; however, the following maintenance instructions have been provided and are to be included in the property's CC&R's:

1. Inspect the sculpture a minimum of once a year. Each spring, following the rainy season, clean the sculpture with deionized water. If dirt is built up, use a mild cleanser like diluted dish soap (test first).
2. Sprinklers always need to be positioned away from the works to avoid excessive water spray.
3. Periodically check the lights to ensure proper illumination of works from dusk to dawn.

RESPECTFULLY SUBMITTED

Carrie Hernandez, Community Services Director

Prepared by: Jenn Colacion, Community Services Manager

Attachments

[Andaluz Brea 32, LLC \(685 S. Brea Blvd\) Sculpture Application](#)

[Andaluz - Revised Landscape Plans](#)

Art in Public Places Program
Outdoor Sculpture Application
Part Two
Brea, California

Andaluz
Brea 32, LLC





Art in Public Places Program
Outdoor Sculpture Application
Part Two

Andaluz
By Van Daele Homes
Brea 32, LLC
685 South Brea Blvd, Brea, CA 92821

Prepared by: Cheryl Thiele, President Creative Art Services, Inc.
225 Crossroads Blvd. #271 Carmel, CA 93923
w: 949.497.7948 c: 949.677.6774 email: ct@creativeart.com
creativeart.com

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April 2025

City of Brea Art in Public Places Program
ART IN PUBLIC PLACES APPLICATION COVERSHEET

Date Submitted:	
Estimated Minimum Sculpture Allocation: \$111,396.00	Total Building Valuation: \$11,139,600
Project Name: Andaluz	
Project Location/Address: 685 S. Brea Blvd. Brea, CA 92821	
Developer: Van Daele Homes	Contact Person: Christine Moore
Address: 391 N. Main Street Suite 301 Corona, CA 92878	
Phone: 951.354.2121	Email: CMoore@VanDaele.com
Property Owner: Brea 32, LLC	
Attn: Christine Moore	
Address: 391 N. Main Street Suite 301 Corona, CA 92878	
Phone: 951.354.2121	Email: CMoore@VanDaele.com
Art Consultant: Creative Art Services, Inc.	
Address: 225 Crossroads Blvd. #271 Carmel, CA 93923	
Phone: 949.497.7948	Email: ct@creativeart.com
Artist: Laddie John Dill	
Address: 3311 W. Washington Blvd. Los Angeles CA 90018	
Phone: 310.995.9936	Email: laddie.dill@gmail.com

City of Brea Art in Public Places Program Developer Acknowledgment of APP Requirement

The Art in Public Places (APP) program provides developers a way to make a lasting and visible contribution to the community to mitigate impacts of development. The current APP Ordinance No. 1050 was adopted by Brea City Council in 2001. The current APP Manual was adopted by City Council Resolution No. ____ on _____. The APP requirement is also found in City of Brea Zoning Code section 20.408.040 subsection C.4.

APP requirements are described in Brea's APP Policy Manual. Projects valued at \$1,500,000 or more must allocate 1 percent of the total project building valuation (based on ICC Building Valuation Data tables in effect at the time building permits are issued) to install permanent outdoor sculpture by a qualified artist at the project site. Sculpture is to remain on the property in perpetuity, with a covenant approved by the City, executed and filed with the County of Orange Recorder binding on successors to title of the subject property, which describes sculpture ownership responsibilities, the sculpture maintenance funding source, and includes a copy of the Comprehensive Maintenance Plan provided by the artist. Projects with a total project building valuation of between \$1,500,000 and \$3,999,999 have the option of contributing to the sculpture allocation to Brea's Art Fund. Projects with a total building valuation of \$4,000,000 million or more must install permanent on-site outdoor sculpture designed and fabricated by a qualified artist selected by the developer and approved by the City.

All requirements are described in Brea's current APP Manual. Satisfaction of the APP requirement is a multi-step process with deadlines that should be considered when developing a construction schedule. As part of the process, developers are required to:

- A. Meet with Cultural Arts Division staff to discuss their project and the sculpture requirement and satisfy part 1 of the sculpture application or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, submit a Notification to Contribute Sculpture Funds, prior to issuance of Building Permits for their project.
- B. Submit part 2 of the sculpture application with all required materials and schedule a Committee review date or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, contribute the confirmed sculpture allocation amount to Brea's Art Fund, within 6 months of issuance of building permits. Noncompliance will result in the issuance of a stop work notice.
- C. Install approved sculpture and related components, satisfy part 3 of the sculpture application, and complete the sculpture inspection requirement or, for projects with a total building valuation between \$1.5 and \$3.99 million who opt to contribute sculpture allocation funds, contribute any outstanding sculpture allocation amount to Brea's Art Fund, prior to issuance of Certificates of Occupancy for the project.

Project Name: Andaluz Project Location: 685 S. Brea Blvd. Brea, CA 92821

Developer: Van Daele Homes Phone: 951.354.2121

391 N. Main Street Suite 301 Corona, CA 92878 CMoore@VanDaele.com
Address: _____ Email: _____

Estimated Art Allocation: \$ 111,396.00

I attest to the fact that I have read and understand, and agree to be bound by, the requirements of Brea's Art in Public Places Program as a condition of approval of my Project.

Signature  Date 1-23-25



Description of Development Project

Van Daele Homes' newest community, Andaluz, is located on the north side of W. Fir Street between S. Brea Boulevard and S. Walnut Avenue, at 685 South Brea Boulevard. The property is approximately 1.11 acres in size, with three street frontages along S. Brea Boulevard, W. Fir Street, and S. Walnut Avenue.

Andaluz is comprised of 29 attached townhome units and three live/work townhome units fronting S. Brea Blvd., for a total of 32 for-sale units spread amongst four buildings. Andaluz will also include four affordable units for moderate income households (10 percent of the total units). The 32 townhomes consist of 10 two-bedroom units and 22 three-bedroom units (inclusive of the three live/work units). Each residence has an attached two-vehicle garage, of which 21 of the 32 are designed with a tandem parking configuration. Ingress and egress to Andaluz will be provided via two new drive approaches on Fir Street and Walnut Avenue. The community's architecture and landscape palette will reflect a traditional Spanish style, with rich exteriors and lush greenery throughout the community.

The Sales Gallery and beautifully furnished model home at Andaluz will open in the first quarter of 2026. The Sales Gallery will be located on the ground floor of a live-work unit fronting S. Brea Blvd. and will be open five days a week. Pricing for Andaluz has not yet been determined.



Project Schedule and Existing Site Photos

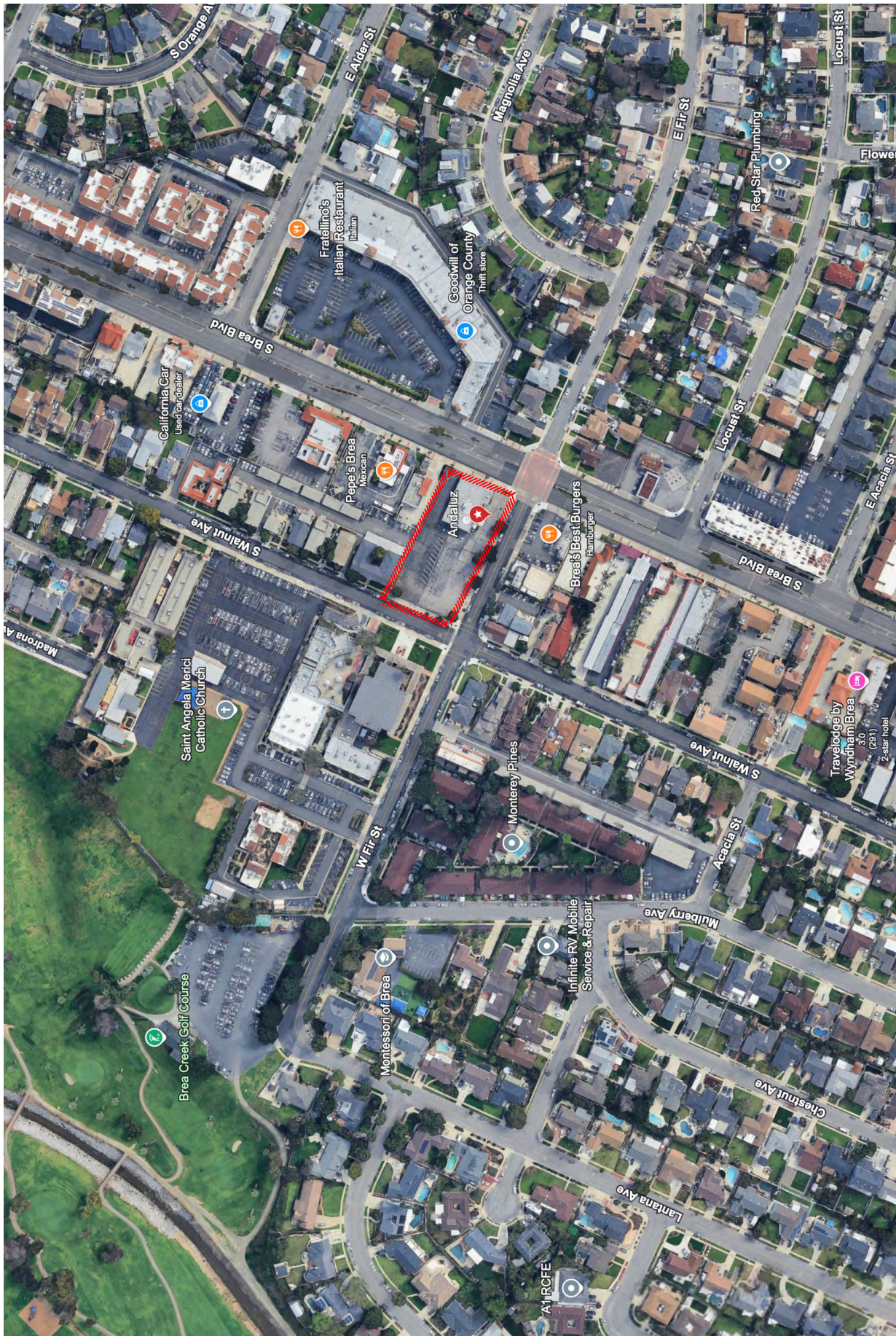
Andaluz is a four-phased project. The public art is scheduled to be installed before the first phase opens.

Task Name	Current Project Status
Demo	3/31/25-4/14/25
RG	4/16/25-4/28/25
Offsite Improvements	4/29/25-5/23/25
In tract paving complete	9/8/25-9/10/25
Energized with transformers Installed	12/12/25
Phase 1 Start	9/11/25
INSTALL PUBLIC ART	3/12/2026
Phase 1 - 1 st Unit Delivery	3/26/26
Grand Opening	3/25/26
Phase 2 Start	11/27/25
Phase 2 - 1 st Unit Delivery	6/18/26
Phase 3 Start	6/18/26
Phase 3 - 1 st Unit Delivery	1/7/27
Phase 4 Start	7/16/26
Phase 4 - 1 st Unit Delivery	3/25/27

Following are:

Google Earth image showing the project location

Google Earth Existing Site Photo



Andaluz

Note: Approximate area shown in red.
Existing Parking Lot and Building shown on Google Map to be demolished.



Andaluz

Current Aerial View

Note: Approximate area shown in red.
Existing Parking Lot and Building shown on Google Map to be demolished.



Proposed Sculpture Site and Signage

Our goal was to find the most visible and prominent location for the public art. Initially, we planned on the corner of South Brea Blvd. and West Fir St. The Brea Planning Department reviewed our proposed location and directed us to find an alternate location that was not on the corner, outside of any traffic line of site issues, and unencumbered by utility boxes.

After a detailed study with Brea staff, including Cristal Nava, the Assistant Planner, and Jenn Colacion, the Community Services Manager, we found an optimal location for the public art.

The Andaluz community extends down West Fir St. off of South Brea Blvd. Close to the development on West Fir Street are Saint Angela Merici Catholic Church and School and Brea Creek Golf course. Directly across the street from the sculpture location is Brea's Best Burger.

Please refer to page 5 for an aerial map showing key nearby landmarks.

There is no signage near the proposed Public Art location.

Distance From Street

The sculpture's location is 13' from West Fir Street, setback 3' from the property line (per the planning department's requirement), and approximately 97' from South Brea Blvd.

Following are:

- Building Rendering
- Overall Site Plan



Andaluz: Rendering along West Fir St.

Brea Blvd is closest to the corner near the sculpture location.

Proposed sculpture location shown.

Note nearby trees shown near sculpture location are relocated on Landscape Plan.



ted material may not represent actual colors & textures accurately. Refer to actual materials for color & texture accuracy.

 City Ventures

 Aurora Institute

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Remembering John
Building Rendering With Sculpture Concept
6'H 10'H 8'H



Laddie John Dill "Remembering John"

The Light and Space Movement, which emerged in southern California during the 1960s and 1970s, focused on geometric forms, minimalism, and the interplay between light and space. Artists including Laddie John Dill, John McCracken, Robert Irwin, John McLaughlin, Craig Kaufman, Larry Bell, James Turrell, and others pioneered the movement, experimenting with light and space as they employed unusual materials not associated with traditional sculpture-making. Museum collections worldwide acquired and displayed works by these artists fabricated in industrial materials, including glass, resin, sand, neon, fluorescent light, and acrylic.

Laddie John Dill first met John McCracken in 1971 when both were teaching sculpture at UC Irvine. Then, in the early 1970s, Laddie John Dill and John McCracken had nearby studios in Venice, CA., and would visit each other to ruminate and foster many insightful conversations.

"Remembering John" is a collection of three freestanding sculptures with the same width and depth but different heights. True to Laddie John Dill's cement and glass style, they are shaped like the tall, thin resin plinths John McCracken was known for creating. These are unique works that are not part of an edition.

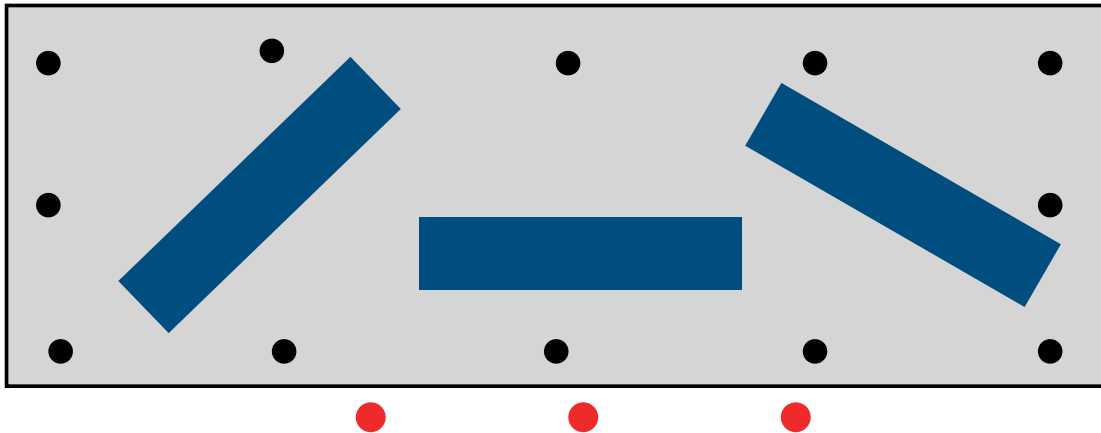
Materials and Installation

The surface of the three sculptures are clad in cement, tempered glass, minerals, pigments, and oxides. The interior armature will be fabricated with 6061-T4 Aircraft-Grade Aluminum. The sculptures will be welded to an aluminum base plate.

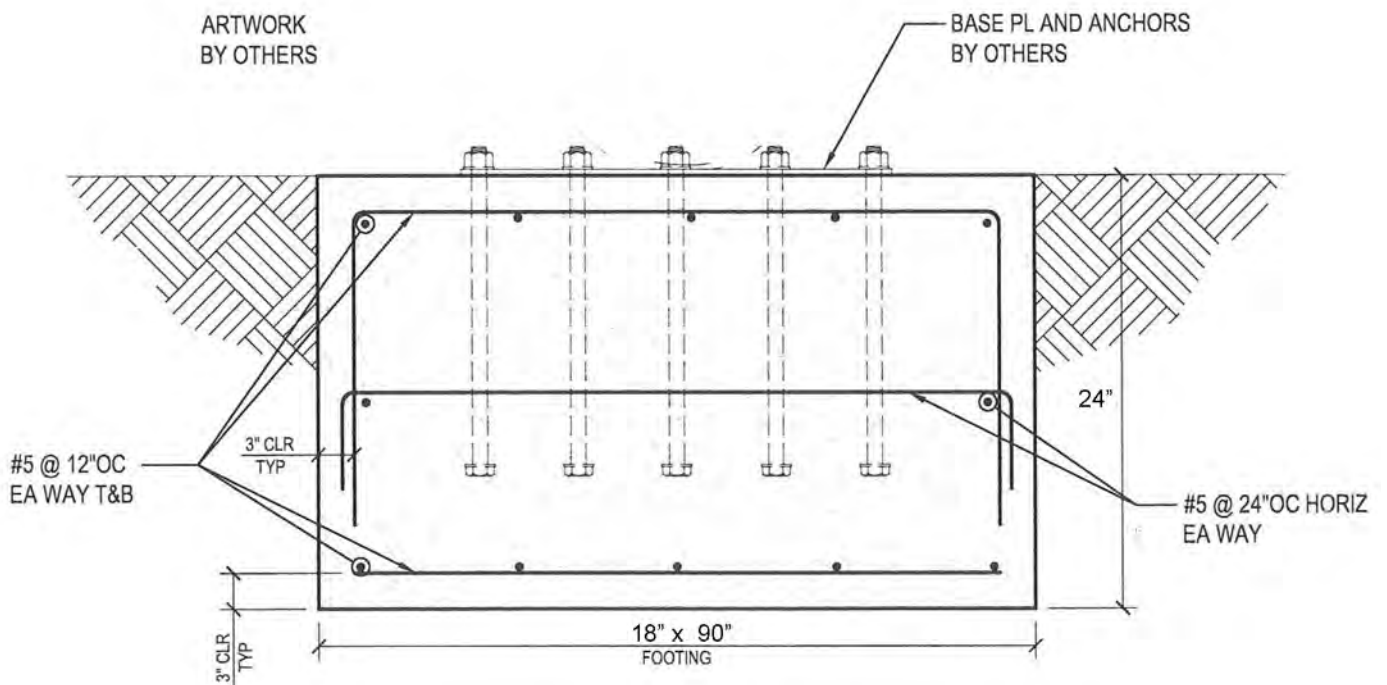
The sculptures will be installed after all of the Phase One construction is complete and delivered by flatbed truck. They will be bolted to the footing with stainless steel fasteners with gaskets between the aluminum sculptures and stainless steel fasteners to ensure there is no metalurgic reaction between the metals.



Remembering John
Sculpture Concept
6'H 10'H 8'H



■ Plaque -
near sidewalk



Remembering John

By Laddie John Dill

Preliminary Structural Drawings

To be verified, adjusted, and stamped by licensed structural engineer

● Three Uplights and ■ Plaque shown in red.

SCULPTURE SPECIFICATIONS Laddie John Dill "Remembering John"			
1.0	Sculpture	Sizes	(Size A) 32" W x 4" D x 72" H, (Size B) 32" W x 4" D x 120" H, (Size C) 32" W x 4" D x 96" H
1.1		Armature	6061 Aircraft grade aluminum, welded. 1/4" aluminum with two 1/4" laminations for each section.
1.2		Armature Joints	Continuous seam welded with partial penetration
		Base Plate	All three sculptures welded to a single 5/16" Aircraft Aluminum Plate 18" x 90"
1.3		Cladding	Cement, Tempered Glass, Minerals, Pigments, Oxides
1.4		Weight	Size A- 200, Size B-300, Size C- 250 lbs. Total = 750lbs This is an estimate, each work may weigh less.
2.0	Foundation		
2.1		Concrete	3000 PSI @28 days minimum
2.2		Reinforcing Bars	# 4
2.3		Surface	Set baseplate 1" under grade, finish with decomposed granite to cover plate and bolts
2.4		Anchor Bolts	10 5/8" x 6" Stainless Steel Rods, Core-drilled, Filled with Epoxy
2.5		Block Out Note	Reinforcing bars must be continuous and not cut through block outs.
2.6		Sealant	Provide clear silicone seal around base of sculpture at foundation.



Maintenance

Laddie John Dill recommends the following maintenance program:

- 1) Inspect the sculpture a minimum of once a year. Each spring, following the rainy season, clean the sculpture with deionized water. If dirt is built up, use a mild cleaner like diluted dish soap(test first).
- 2) Sprinklers always need to be positioned away from the works to avoid excessive water spray.
- 3) Periodically check the lights to ensure proper illumination of works from dusk to dawn.

Insurance Rider

It is strongly recommended that a qualified insurance agent assists to ensure that there is ample coverage for any theft, damage, or destruction of sculptures, including an annual adjustment of coverage for COI increases and other possible increases of valuation.

CC&Rs

Following are sections from the CC&Rs related to the Public Art.

8.1.6. **Public Art.** If not already covered by the Association's Fire and Casualty policy, the Association shall obtain and keep in effect additional coverage, either as endorsements to the Association's existing policies, or a separate policy of insurance covering the replacement or repair of any Public Art (and, if not already covered by the Association's Fire and Casualty Policy, the other components of the Public Art). The policy or endorsement amounts shall be in amounts adequate to pay the estimated replacement costs, if reasonably determinable, but shall not be less than customary for similar coverage on similar art installations in the City.

(g) **Public Art.** The Public Art shall be operated and maintained by the Association for the lifetime of the Public Art and maintenance shall be conducted at the frequencies specified by the City, which include (i) annual inspection of the Public Art, (ii) cleaning of the Public Art with deionized water and mild soap each spring, following the rainy season, and (iii) periodic inspection of the lights to ensure proper illumination from dusk to dawn. In addition, sprinklers should be positioned away from the Public Art to avoid excessive water spray and the Association shall review the insurance coverage for the Public Art at least once every two (2) to verify sufficient coverage.

Sculpture Unveiling

Since the sculptures will be installed during Phase I which coincides with the Grand Opening of the models, there will be an unveiling that coincides with the opening of the project for real estate sales.



Landscape and Irrigation

The baseplate of the sculpture will be covered with decomposed granite so that it appears the sculptures are rising up from the ground. In front and directly to the sides of the sculptures will be a low growing sedge, *Carex divulsa*. Behind the sculptures will be a hedge of Green Gem Boxwood that forms a green buffer from the base of the buildings. Near the sculpture will be Brakelights Crimson Yucca.

All irrigation is drip and will not spray onto the sculptures.

See page 17 for the landscape plan. See page 18 for examples of the plants.

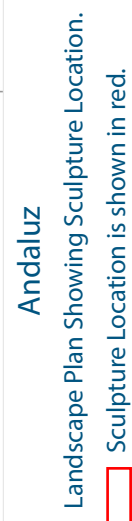
Lighting

We sought to find three optimal fixtures for the sculptures to ensure they are well lit but will not shine into traffic or homeowners windows. The sculpture will be illuminated from dusk until dawn.

Please refer to page 13 for the lighting locations and page 19 for the Lumiere Monaco 3002A LED adjustable fixture specifications.

Plaque

The aluminum plaque will be mounted onto the wall below the sculpture and will include the words: "Remembering John" Laddie John Dill 2025. See page 13 for the location.



Landscape Plants

SHRUB SCHEDULE:

SYMBOL	BOTANICAL NAME	COMMON NAME
○	<i>Aloe 'Blue Elf'</i>	Blue Elf Aloe
+	<i>Buxus microphylla japonica</i> 'Green Gem'	Green Gem Boxwood
⊙	<i>Coprosma repens</i> 'Tequila Sunrise'	Tequila Sunrise Mirror Plant
⊕	<i>Hesperaloe parvifolia</i> 'Brakelights'	Brakelights Crimson Yucca
●	<i>Ligustrum japonicum</i> 'Texanum'	Texas Privet
⊗	<i>Prunus caroliniana</i> 'Monus'	Bright 'N Tight Carolina Laurel
	<i>Salvia greggii</i> 'Fruman's Red'	Magenta Red Texas Sage
⊘	<i>Salvia leucantha</i> 'Santa Barbara'	Santa Barbara Bush Sage

GROUNDCOVER SCHEDULE:

SYMBOL	BOTANICAL NAME	COMMON NAME
⬢	<i>Carex divulsa</i>	European Gray Sedge
▨	<i>Carissa macrocarpa</i> 'Nana'	Dwarf Natal Plum



Brakelights Crimson Yucca (nearby)



Carex divulsa- European Gray Sedge (in front and to the sides)



Green Gem Boxwood (behind)

DESCRIPTION

Monaco 3002A is a small scale, versatile and adjustable LED inground illuminator providing up to 25° tilt and 360° rotation of lamp beam allowing for precision aiming. The Monaco 3002A is ideal for uplighting building facades, trees, columns, and other interesting site features.

Catalog #	Type
Project	
Comments	Date
Prepared by	

SPECIFICATION FEATURES

Material

Recessed housing is constructed from corrosion-proof, injection molded polyphenylene sulfide (PPS). Trim ring is constructed from corrosion-resistant brass or stainless steel.

Finish

Painted trim rings are constructed from solid brass with a polyester powdercoat paint finish. A variety of standard colors is available. Machined natural brass or stainless steel trim rings are unpainted and available in either round or square forms. Brass will patina naturally over time. Options to meet Buy American Act requirements

Lens

Domed 1/2" thick tempered glass lens, factory sealed with high temperature gasket to prevent water intrusion. Suitable for drive-

over* applications to 5000 lbs.

Hardware

Stainless steel hardware is standard to provide maximum corrosion-resistance. Outer trim ring includes captive fasteners.

Electrical

LED fixtures include an integral, universal input driver (120V - 277V).

LED Light Engine

LED light engine is included and comes equipped with (7) 3-watt white LEDs. Factory configurable optics allow for four optical distributions. High CRI of 85 with excellent color consistency of +/-50K color temperature.

Dimming

The LED light engine is dimmable to 15% with electronic low voltage equipment (ELV dimmers need a

neutral connection in the wall box).

Warranty

Lumière warrants its fixtures against defects in materials & workmanship for three (3) years. Driver carries the original manufacturer's warranty.

Recessed Housing

Recessed housing is provided with two 3/4 inch NPS threaded conduit entries. The recessed housing is available to ship in advance of complete fixture for rough-in purposes. Specify option -LBB and order recessed housing and accompanying components from below:

Recessed housing:

3000-BBR

3000-BBS

Recessed housing with fusing:

3000-BBR-FUS

3000-BBS-FUS



MONACO 3002A LED

APPLICATIONS:
ADJUSTABLE INGROUND

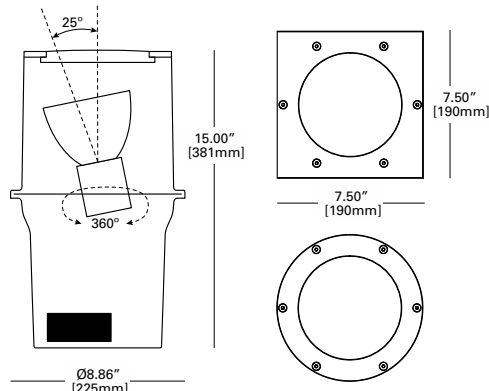


CERTIFICATION DATA

UL and cUL Wet Location Listed
LM79 / LM80 Compliant
ROHS Compliant
IP68 Ingress Protection Rated

TECHNICAL DATA

25 Watt Max. LED
50°C Maximum Temperature Rating



ORDERING INFORMATION

Sample Number: 3002A-RD-18LED3000-MFL-CLR-UNV-BZ

Domestic Preferences ¹	Series	Trim	Source	Distribution	Top Glass	Voltage	Finish ^{1,3}	Other
[Blank]=Standard BAA=Buy American Act	3002A=Monaco 3002 LED Ad- justable Aiming	RD=Round SQ=Square	18LED2700= 18W LED, 2700K, 85 CRI 18LED3000= 18W LED, 3000K, 85 CRI 18LED3500= 18W LED, 3500K, 85 CRI 18LED4000= 18W LED, 4000K, 85 CRI 25LED2700= 25W LED, 2700K, 85 CRI 25LED3000= 25W LED, 3000K, 85 CRI 25LED3500= 25W LED, 3500K, 85 CRI 25LED4000= 25W LED, 4000K, 85 CRI	SP=9° Spot NFL=15° Narrow Flood MFL=25° Medium Flood WFL=40° Wide Flood	CLR=Clear Top Glass DIF=Diffuse Top Glass NSL=Non-Slip Lens	UNV=120- 277V 50/60Hz, electronic driver	Painted BK=Black BZ=Bronze CS=City Silver VE=Verde WT=White	LBB=Less Back Box FUS=Fusing

*Drive over fixtures not qualified for roadway or heavy traffic applications.

NOTES: 1 Only product configurations with this designated prefix are built to be compliant with the Buy American Act of 1933 (BAA). Please refer to [DOMESTIC PREFERENCES](#) website for more information. Components shipped separately may be separately analyzed under domestic preference requirements. 2. Accessories sold separately will be separately analyzed under domestic preference requirements. Consult factory for further information. 3. Consult factory for premium/natural metals material finish.

City of Brea Art in Public Places Program Artist Warranties of Title and Originality

The City of Brea's Art in Public Places (APP) Program provides opportunities for artists to integrate their unique perspectives permanently into the cityscape. Sculpture is to be conceptualized, designed, fabricated, and installed by qualified artists (see Artists Qualifications, pages 14-15 of Brea's APP Policy Manual), their staff, and/or contractors. Sculpture is to be original or an edition of 5 or fewer; similar editions may not be displayed within a 50 mile radius of the project site without prior approval by the City. Sculpture requirements are described in Brea's Art in Public Places Policy Manual, City of Brea Ordinance No. 1050, and City of Brea Zoning Code section 20.408.040 subsection C.4.

A. The Artist represents and warrants that:

The Sculpture is solely the result of the artistic effort of the Artist; and

The Artist has full and complete legal authority to create and transfer complete ownership of the Sculpture to the Developer; and

Except as otherwise disclosed in writing to the City and the Developer, the Sculpture is unique and original, or an edition of ___ of five or less, and does not infringe upon any copyright or other intellectual property right; and

No similar edition is on display within a 50 mile radius of the project site.

Artist Name:	<u>Laddie John Dill</u>
Title of Sculpture:	<u>Finding John</u>
Project Location:	<u>685 S. Brea Blvd. Brea, CA 92821</u>
Developer:	<u>Van Daele Homes</u>
Artist Phone:	<u>310.995.9936</u>
Artist Address:	<u>3311 W. Washington Blvd. Los Angeles CA 90018</u>

I declare under penalty of perjury under the laws of the State of California that all of the above information is true and accurate, and that if found to be other than true and accurate, I may be eliminated from current and future consideration for participation in this program.

Laddie John Dill
Signature

3/27/25

Date

LADDIE JOHN DILL

1943	Born in Long Beach, CA
1964 - 1968	Attended Chouinard Art Institute, Los Angeles, CA BFA 1968
1975	National Endowment for the Arts, Artists Fellowship
1979	John Simon Guggenheim Fellowship
1982	National Endowment for the Arts, Artists Fellowship
1983	CA Arts Council, Art in Public Buildings Program Grant
2019-2022	Pollock-Krasner Grant Lifetime Achievement Award Recipient

Selected Public Collections

Hammer Museum, Los Angeles, CA
 Museum of Modern Art, New York City, NY
 Museum of Contemporary Art Los Angeles, CA
 Los Angeles County Museum of Art, Los Angeles, CA
 Louisiana Museum, Denmark
 Museo Jumex, Mexico City, Mexico
 Museum of Contemporary Art, San Diego, CA
 Museum of Modern Art, San Francisco, CA
 Museum of Contemporary Art, San Paulo, Brazil
 Pio Monte della Misericordia, Napoli, Italy
 Bakersfield Museum of Art, Bakersfield, CA
 Boise Art Museum, Boise, ID
 Caldwell Museum, Humboldt, TN
 Cedar-Sinai Medical Center, Los Angeles, CA
 Cincinnati Art Museum, Cincinnati, OH
 Chicago Art Institute, Chicago, IL
 Corcoran Gallery of Art, Washington, D.C.
 Frankel Foundation, Troy, MI
 Frederick Weisman Museum of Art, Malibu, CA
 Greenville County Museum, SC
 High Museum of Art, Atlanta, GA
 Laguna Beach Museum of Art, Laguna Beach, CA
 Milwaukee Art Museum
 Lancaster Museum of Contemporary Art, Lancaster, CA
 Museum of Art at Dartmouth College, Hanover, NH
 Museum of Contemporary Art, Honolulu, HI
 Museum of South Texas, Corpus Christi, TX
 Norton Simon Museum, Pasadena, CA
 Oakland Museum, Oakland, CA
 Orange County Museum of Art, Newport Beach, CA
 Palm Springs Art Museum, Palm Springs, CA
 Phillips Collection, Washington, D.C.
 Phoenix Art Museum, Phoenix, AZ
 Racine Art Museum, Racine, WI
 Santa Barbara Museum of Art, Santa Barbara, CA
 Seattle Art Museum, Seattle, WA
 Smithsonian Institute, Washington, D.C.
 UCLA Medical Center, Los Angeles, CA
 Western Gallery, Western Washington University, Bellingham, WA
 Gerald Buck Collection, University of CA, Irvine, CA
 Escalette Permanent Collection of Art, Chapman University, Orange CA

One Person Exhibitions

1971	Sonnabend Gallery, New York
	Pasadena Art Museum, Los Angeles, CA
	Portland State University Art Gallery, Oregon
1972	Morgan Gallery, Shawnee Mission, Kansas
	Sonnabend Gallery, New York
1973	Mizuno Gallery, Los Angeles, CA
1974	James Corcoran Gallery, Los Angeles, CA

LADDIE JOHN DILL

1975	Douglas Drake Gallery, Kansas City James Corcoran Gallery, Los Angeles, CA
1976	Kansas State Union Gallery, Manhattan, Kansas Dootson-Calderhead Gallery, Seattle, Washington Seder-Creigh Gallery, Coronado, CA
1977	James Corcoran Gallery, Los Angeles, CA Grapestake Gallery, San Francisco, CA
1978	Landfall Press Gallery, Chicago, Illinois James Corcoran Gallery, Los Angeles, CA Dobrick Gallery, Chicago, Illinois Baxter Art Gallery, CA Institute of Technology, Pasadena, CA (catalogue) Douglas Drake Gallery, Kansas City, Missouri
1979	James Corcoran Gallery, Los Angeles, CA
1980	Linda Farris Gallery, Seattle, Washington Osuna Gallery, Washington D.C. James Corcoran Gallery, Los Angeles, CA University Art Gallery, CA State University, Los Angeles, CA Laddie John Dill: An Installation, Dominguez Hills, CA (catalogue)
1981	Charles Cowles Gallery, New York, New York Peppers Art Gallery, University of Redlands, CA (catalogue) Zolla/Lieberman Gallery, Chicago, Illinois Landfall Press Gallery, Chicago, Illinois Thomas Babeor gallery, La Jolla, CA Grapestake Gallery, San Francisco, CA
1982	Linda Farris Gallery, Seattle, Washington Los Angeles Institute of Contemporary Art, Los Angeles, CA James Corcoran Gallery, Los Angeles, CA
1983	Centric 7: Laddie John Dill/ Designs for Death in Venice, University Art Museum, CSU Long Beach, Long Beach, CA James Corcoran Gallery, Los Angeles, CA Thomas Babeor Gallery, La Jolla, CA Charles Cowles Gallery, New York, New York Helium, Argon and Sand, West Beach Cafe, Los Angeles, CA
1984	Zolla/Lieberman Gallery, Chicago, Illinois Fuller Goldeen Gallery, San Francisco, CA Ochi Gallery, Boise, Idaho Linda Farris Gallery, San Francisco, CA
1985	Thomas Babeor Gallery, La Jolla, CA Selections from Death in Venice Series, Union Gallery, San Jose State University, San Jose, CA
1986	James Corcoran Gallery, Los Angeles, CA Charles Cowles Gallery, Los Angeles, CA Long Beach Museum of Art, Long Beach, CA Monotypes and Woodcuts, Cirrus Gallery, Cirrus Editions, Los Angeles, CA (Catalogue)
1987	SITE 311, Pacific Grove, CA Fuller/ Goldeen Gallery, San Francisco, CA Santa Monica Heritage Museum, Santa Monica, CA Thomas Babeor Gallery, La Jolla, CA
1988	Ochi Fine Art, Boise, Idaho Sun Gallery, Seoul, Korea Sena Galleries West, Santa Fe, New Mexico Aerial Landscapes/Monotypes, Mixografia Gallery, Los Angeles, CA Galeria Joan Prats, New York, New York Ochi Fine Arts, Sun Valley, Idaho Gensler and Associates, Los Angeles, CA
1989	Smith Anderson Gallery, Palo Alto, CA Cypress College/Fine Arts Gallery, Cypress, CA Persons & Lindell Gallery, Helsinki, Finland Sun Gallery, Seoul, Korea Christopher Grimes Gallery, Carmel, CA Ochi Gallery, Sun Valley, Idaho
1990	Works Gallery South, Costa Mesa, CA Sam Francis Gallery/Crossroads School for the Arts and Sciences, Santa Monica, CA Municipal Art Gallery/Mixografia Gallery and Workshop. Los Angeles, CA

LADDIE JOHN DILL

	Linda Farris Gallery, Seattle, Washington
	Sena Galleries West, Santa Fe, New Mexico
1991	D.P. Fong Galleries, San Jose, CA
	Works Gallery South, Costa Mesa, CA
	Ernie Wolfe Gallery, Los Angeles, CA
1992	Stremmel Gallery, Reno, Nevada
	Conejo Valley Art Museum, Thousand Oaks, CA
	D.P. Fong & Spratt Galleries, San Jose, CA
1993	Ochi Gallery, Sun Valley, Idaho
1994	Andrea Marquit Fine Arts, Boston, Massachusetts
	Steven Josefsberg Gallery, Portland, Oregon
	Parchman Stremmel Galleries, San Antonio, Texas
1995	Ochi Gallery, Sun Valley, Idaho
	Valerie Miller Fine Art, Palm Springs, CA
1996	Chac Mool Contemporary Fine Art, Los Angeles, CA
1998	Parchman Stremmel Galleries, San Antonio, Texas
1999	Recent Works, Ochi Gallery, Sun Valley, Idaho
	Bakersfield Museum of Art, Bakersfield, CA
2000	Euro Gallery, Exhibition, Minneapolis, Minnesota
2001	Skidmore Contemporary Art, Malibu, CA
	Bakersfield Museum of Art, Bakersfield, CA
	Elena Zass Gallery, Laguna Beach, CA
2002	Kevin Barry Fine Arts, Los Angeles, CA
2003	Off Main Gallery, Bergamot Station, Santa Monica, CA
2006	LA Artcore Gallery, Los Angeles, CA
2010	Nyehaus, New York, New York
2012	Nye + Brown, Los Angeles, CA
	Ochi Gallery, Ketchum, Idaho
2013	Nyehaus Gallery, New York, New York
2015	ART 1307 Cultural Institution, Napoli, Italy
	ART1307 Cultural Institution, Napoli, Italy
2016	Ace Gallery, Los Angeles, CA
	Oceanside Museum of Art, Oceanside, CA
2017	Galerie Dominique Fiat, Paris, France
	Themes + Projects Gallery, San Francisco, CA
2017	Museo Archeologico Nazionale di Napoli, Naples, Italy
	Whitestone Gallery, Taipei, Taiwan, China.
2021	Malin Gallery, Aspen, Colorado

Selected Group Exhibitions

1970	Venice, CA '70, Art Gallery, CA State University, Los Angeles,
1971	Twenty-four Young Los Angeles Artists, LACMA, Los Angeles, CA
	New Works for New Spaces, Walker Art Center, Minneapolis, MN (catalogue)
	Earth, Animal Vegetable, Mineral, La Jolla Museum of Contemporary Art, La Jolla, CA
	Henry Gallery, University of Washington: "Ten New Works from the Walker Art Center" Seattle, Washington
1972	Betty Gold Gallery: "Chuck Arnoldi, Laddie John Dill, Ron Cooper- Drawings" Los Angeles
	Govett Grewster Art Gallery: "The State of CA Painting" New Plymouth, New Zealand (catalogue)
	Pasadena Art Museum: "West Coast Art from the Permanent Collection" CA
	ACA Galleries: "Looking West" New York (catalogue)
	Art Gallery, CA State University, Fullerton: "Guy Dill/Laddie John Dill"
	Margo Leavin Gallery: "Sculptor's Drawings" Los Angeles
1973	Loreto-Hilton Center, Webster College Art Gallery: "Some CA Artists" St. Louis, Missouri Art Gallery, CA State University Northridge:
	"Jerry Anderson, Greg Card, Laddie John Dill And Peter Lodato"
	San Francisco Museum of Modern Art: "A Selection of American and European Paintings from the Richard Brown Baker Collection"
1974	Art Gallery University of CA, Irvine: "Irvine Faculty."
	Santa Barbara Museum of Art: "Fifteen Abstract Artists" CA (catalogue)
	Lang Art Gallery, Scripps College: "Light", Claremont, CA

LADDIE JOHN DILL

- 1975 Jack Glenn Gallery: "Fifth Annual Summer Show" Corona Del Mar, CA
 Art Gallery, Boise State University: "Richard Yokomi and Laddie John Dill" Boise, Idaho
 Newport Harbor Museum: "Modern and Contemporary Sculpture" Newport Beach, CA
 Rose Art Museum, Brandeis University: "Three CA Painters" Waltham, Massachusetts
 Los Angeles Institute of Contemporary Art: "Current Concerns Part 1"
 Margo Leavin Gallery: "Drawings" Los Angeles
 University Art Museum, CA State University, Long Beach: "A View Through" (catalogue)
 Frederick S. Wight Art Gallery, University of CA
 Los Angeles: "18 UCLA Faculty Artists" (catalogue)
 Newport Harbor Art Museum: "New Acquisitions, Extended Loans, and Selected Works from the Permanent Collection" Newport Beach, CA
 Los Angeles Institute of Contemporary Art: "Collector's Choice"
 La Jolla Museum of Contemporary Art: "University of CA Irvine: 1965-1975" La Jolla, CA (catalogue)
 Otis Art Institute: "Hecho en Mexico" Los Angeles
- 1976 Expressions in New Media, Mount San Antonio College Art Gallery, Walnut Creek, CA
 Selected Sculpture Objects, James Corcoran Gallery, Los Angeles, CA
 Dootson-Calderhead Gallery: "CA Show" Seattle
 San Francisco Museum of Modern Art: "Painting and Sculpture in CA: The Modern Era", San Francisco, CA
 Also: Smithsonian Institute, Washington D.C. (catalogue)
- 1977 Security Pacific National Bank: "Large Scale Paintings From the Collection of the Security of Pacific National Bank" Los Angeles (catalogue)
 Charlotte Crosby Kemper Gallery, Kansas City Art Institute:
 "Spectrum '77 (Painting-Sculpture)" Kansas City, Missouri (catalogue)
 Otis Art Institute: "Corporate Art Collection" Los Angeles, CA
 Laguna Beach Museum of Art: "Selections from Private Collections" Orange County, CA
 Douglas Drake Gallery: "Laddie John Dill/ Gary Sutton" Kansas City, Missouri
 Seattle Art Museum: "Recent Acquisitions '77" Washington
- 1978 University Art Gallery, CA State University,
 Long Beach: "Black Dolphin Prints."
 Galerie D + C Mueller-Roth: "Bilderhauerzeichnungen"
 Stuttgart, West Germany (catalogue)
 Grapestake Gallery: "Three from L.A." San Francisco, CA
 Indianapolis Museum of Art: "Painting and Sculpture Today" Indiana (catalogue)
 Trisolini Gallery, Ohio University: "Contemporary Prints from Landfall Press" Athens, Ohio
 Albright-Knox Gallery: "Painting of the '70's"
 Buffalo, New York (catalogue)
- 1979 Art Museum, CA State University, Long Beach:
 "Selections from the Frederick Weisman Company Collection of CA Art"
 Also: Corcoran Gallery of Art, Washington, D.C. (catalogue)
 E.B. Crocker Art Gallery: "Aspects of Abstract" Sacramento, CA
 Art Gallery, CA State University, Fullerton: "CA Perceptions: Light and Space" (catalogue)
 American Academy of Arts and Letters: "Hassam Purchase Fund Exhibition" New York, New York
 Dobrick Gallery: "Group Show-New Space" Chicago
- 1980 Joseloff Gallery, University of Hartford: "CA Drawings" Connecticut
 Los Angeles Municipal Art Gallery: "It's All Called Painting" Los Angeles
 Landfall Gallery: "Drawings" Chicago
 Charles Cowles Gallery: "Group Show" New York
 James Corcoran Gallery: "Group Show" Los Angeles
 Zola Leiberman Gallery: "Group Show" Chicago
 Gensler Associates: "Michael Todd/Laddie John Dill" Los Angeles
 University Art Gallery, CA State University, Dominguez Hills: "Laddie John Dill: An Installation"
- 1981 Museum of Contemporary Art: "Twentieth Century North American Painters" Sao Paulo, Brazil
 La Jolla Museum of Contemporary Art: "Artists Quilts:
 Quilts by Ten Contemporary Artists with Ludy Strauss" CA
 Also: Los Angeles Municipal Art Gallery, San Jose, CA, and University Art Gallery, University of Texas, Arlington, Texas (catalogue)
 Art Center College of Design: "DECADE: Los Angeles Painting in the '70's" Pasadena, CA
 Fox Graphics Gallery: "Selected Prints Published by Landfall Press" Boston
 Washington Project for the Arts: "Neon Fronts: Luminous Art for the Urban Landscape", Washington D.C.

LADDIE JOHN DILL

- James Corcoran Gallery: "Summer Group Show" Los Angeles
 Thomas Babeor Gallery: "A CA Summer" La Jolla, CA
 Tower Gallery, Inc.: "CA Artists: Sculpture and Paintings" Southampton, New York
 Judith Christian Gallery: "Forty Famous CAns" New York
 Montgomery Art Gallery, Pomona College: "Professor's Choice" Claremont, CA
 Sheldon Gallery, University of Nebraska: "The Kansas City Show" Lincoln, Nebraska
 Art Gallery, CA State University, Northridge:
 "Abstraction in Los Angeles, 1950-1980: Selections from the Murray & Ruth Gribin Collection"
- 1982
 Montgomery Art Gallery, Pomona College: "Contemporary Triptych" Claremont, CA
 Nagoya City Museum: "L.A. Art: An Exhibition of Contemporary Paintings" Nagoya, Japan (catalogue)
 Art museum, Sonoma State University: "Sculpture '82,
 A Contemporary Survey" Sonoma, CA (catalogue) Musee d'Art Moderne de la Ville de Paris:
 "Exchange entre Artistes 1931-1982, U.S.A." Paris, France
 Contemporary Arts Museum: "The Americans: The Collage" Houston, Texas (catalogue)
 James Corcoran Gallery: "For the Los Angeles Public Theater" Los Angeles
 Palos Verdes Art Center: "Relationships" Palos Verdes, CA
 Los Angeles Municipal Art Gallery: "Selections from the Security Pacific Collection."
- 1983
 Thomas Babeor Gallery: "Group Summer Show" La Jolla, CA
 Corcoran Gallery of Art: "Second Western States Exhibition: 38th Corcoran Biennial", Washington D.C.
 Linda Farris Gallery: "Drawings by Ed Ruscha, Billy Al Bengston, Tom Holland and Laddie John Dill" Seattle, WA
 Welton Beckett Associates: "Art in L.A." Los Angeles
 Gumps Gallery: "Monotypes and Etchings from 3EP Publications" San Francisco, CA
 Art Gallery, CA State University, Fullerton: "Charles Arnoldi and Laddie John Dill" (catalogue)
- 1984
 Helen Lindhurst Gallery, University of Southern CA: "3EP Ltd. - Selected Prints, 1979-1984" Los Angeles, CA
 Museum of Contemporary Art: "The First Show: Painting and Sculpture from Eight Collections 1940-1980"
 Los Angeles, CA
 Koplin Gallery: "Olympiad: Summer 1984" Los Angeles, CA
 Phillipe Bonafont Gallery: "The Artist and The Theatre: Set and Costume Designs by Artists" San Francisco
 Hunsaker/Schlesinger Gallery: "Major Works by CA Artists" Los Angeles
 Madison Gallery: "Neon on my Mind." Albuquerque, New Mexico
 Santa Barbara Museum of Art: "Art of the States: Works from a Santa Barbara Collection"
 Welton Beckett Associates: "Interactive Arts: Art and Architecture" Santa Monica, CA
 Fine Arts Gallery, University of CA, Irvine: "Selections from the Bill and Merry Norris Collection"
 World Headquarters, Bank of America: "Selections from the BofA Corporate Art Collection" San Francisco
 Ruth Bachofner Gallery: "Original Work on Paper by Southern CA Artists" Los Angeles
 Fuller Goldeen Gallery: "Stars." San Francisco
 Gloria Luria Gallery: "Selected Works" Bay Harbor, Florida
- 1985
 Palo Alto Cultural Center: "Unity of Opposites: Art about Architecture" Palo Alto, CA
 Functional Art Store: "Screens by Artists" Los Angeles
 Art Gallery, CA State College, Stanislaus: "CA; A Celebration of the Land"
 San Jose Art Gallery: "Works on Paper" San Jose
 Charles Cowles Gallery: "Abstract Relationships" New York
 Cedars- Sinai Medical Center: "Selections from the James Corcoran Gallery" Los Angeles
 San Francisco Museum of Modern Art: art+architecture+landscape: The Close Pegase Design Competition
 James Corcoran Gallery: "CA- Sculpture" Los Angeles
 Ruth Bachofner Gallery: "Accent on Glass" Los Angeles
 Fine Arts Gallery, CA State University, Los Angeles: "Black and White Drawings from the David Nellis Collection"
 Chrysler Museum: "Contemporary American Monotypes" Norfolk, Virginia
- 1986
 Pace Gallery: "Monotypes" New York
 Art Gallery, St. John's College: "Foundry/Process" Santa Fe, New Mexico
 Loyola Law School Gallery: "Lawyers Collect" Los Angeles
 Art Center College of Design: "Pasadena Collects: The Art of Our Time" Pasadena, CA
 Thomas Babeor Gallery: "Selected Works" La Jolla, CA
 Wallace Wentworth Gallery: "Paperworks Now" Washington D.C.
 The Works Gallery: "Artists Works" Long Beach, CA
 Chemical Gallery: "A Mixture of Mediums. Selections from the Chemical Bank Art Collection" New York
 Wight Art Gallery, University of CA, Los Angeles: "Teaching Artists, The UCLA Faculty of Art and Design"
 Cirrus: "A Southern CA Collection" Los Angeles
- 1987
 Allied Arts Council of Southern Nevada/First Interstate
 Bank Regional Art Collection, Las Vegas, Nevada
 The Works Gallery: "A View Through/Revisited" Long Beach, CA
 Korean Cultural Service: "CURRENTS- Eight Contemporary Artists, American & Korean" Los Angeles

LADDIE JOHN DILL

- University of Hawaii at Manoa: "Glass: Another View" Honolulu, Hawaii
Pence Gallery: "Works on Paper" Santa Monica, CA
Yurakucho Asahi Gallery: "Prints by Los Angeles" Tokyo, Japan (traveling exhibition)
Sena Galleries West: Arnoldi /Cooper/Dill, Santa Fe, New Mexico
Stanford University Museum of Art: "The Anderson Collection Two Decades of American Graphics, 1967-1987"
Stanford, CA
- 1988 Scott Hansen Gallery: "Summer Selected Works" New York
James Corcoran Gallery: "From the Sixties and Seventies" Santa Monica, CA
Elizabeth Leach Gallery: "Cirrus Editions, Ltd" Portland, OR
Parallel Gallery: "CA Gold" Del Mar, CA
Erie Art Museum: "Paper Thick/Forms and Images in Cast Paper", Erie, Pennsylvania
Spaso House: "Twentieth Century American Art" Moscow, USSR
Thomas Babeor Gallery: "Summer 1988/Selected Works" La Jolla, CA
James Corcoran Gallery: "Lost and Found In CA: Four Decades of Assemblage Art" Santa Monica, CA
Santa Monica Heritage Museum: "Art and Architecture" Santa Monica, CA
Roberts Art Gallery/Santa Monica High School: "Four Artists- Guy Dill, Laddie John Dill, Peter Alexander, Francine Matarazzo" Santa Monica, CA
Galleries of the Claremont Colleges: "Professors Choice III" Claremont, CA
The Art Store: "Vessels" curated by Sharon Truax, Los Angeles, CA
CA Arts Council and The Phebe Conley Gallery, The President's Gallery, CA State University Fresno:
"Art in Public Buildings", Fresno, CA
- 1989 Works Gallery: "Three American Artists- Peter Alexander, Charles Arnoldi, Laddie John Dill." Long Beach, CA
Site 311: "Selections: 9 Los Angeles Artists." Pacific Grove, CA
Kornbluth Gallery: "Collector Prints and Drawings" Fair Lawn, New Jersey
Lincoln Plaza Art Gallery: "State of CA: Art in Public Buildings, 1978-88." Sacramento, CA
Angeles Press/Westside Arts Center: "A Collectors Afternoon" Los Angeles, CA
LJ Gallery: "First Summer Group Show." Newport Beach, CA
Madison Art Center: "Coming of Age: Twenty one Years of Collecting by the Madison Art Center." Madison, Wisconsin
Andrea Marquit Fine Arts/ Boston, Massachusetts
Gensler and Associates: Selected Works from the Corporate Collection of Pacific Enterprises, "Contemporary American Artists and Sculptors" Los Angeles, CA
Galeria Joan Prats/Ediciones Poligrafa: "Daylight Savings", Los Angeles, CA Barcelona, Spain
Sena Galleries West: "Group Show" Santa Fe, New Mexico
Interni Design Inc.: "Group Show" Irvine, CA
Linda Farris Gallery: "20th Anniversary Year" Seattle, WA
- 1990 Old City Hall Gallery: "Art in Public Buildings 1978-89" Redding, CA
Phoenix Art Museum: Contemporary Forum, Ianuzzi Gallery: "Laddie John Dill and Harry Bertoia."
United States Embassy, Ankara, Turkey, Frederic Weisman Foundation
Transamerica Building: "Artists Quilts" San Francisco, CA
Eve Mannes Gallery: "Group Abstraction Show" Atlanta, Georgia
Christopher Grimes Gallery: Gallery Artists /Group Exhibition " Paintings, Sculpture, Works on Paper" Carmel, CA
LJB Gallery: "2nd Annual Group Show" Newport Beach, CA
Andrew-Shire Gallery: "CA Now" Los Angeles, CA
Works Gallery South: "Laddie John Dill/Lita Albuquerque" Costa Mesa, CA
Greg Kucera Gallery: "Pilchuck Print Program 1990/Monotype Exhibition" Seattle, Washington
- 1991 Sharon Truax Fine Art/Art Store Gallery: "Vessels" San Francisco, CA
Riverside Art Museum: "One over One: Contemporary Mono-types from Smith Anderson Press" Riverside, CA
Ersgard Gallery: "Constructive Concepts" Santa Monica, CA
The University of Hawaii Art Gallery: "The 4th International Shoebox Sculpture Exhibition" Honolulu, Hawaii
Tacoma Art Museum: "Glass: Material in the Service of Meaning" Tacoma, Washington
- 1992 Stremmel Gallery: "Small Works," Reno, Nevada
U S West, New Vector Group: "Prints from Pilchuck and Centrum" Bellevue, Washington
Valerie Miller Fine Art: "New Works, Charles Arnoldi, Woods Davy, Laddie John Dill, Michael Rubin" Palm Desert, CA
Museum of Contemporary Art: "Recent Acquisitions: Selected New Works in the Permanent Collection and Marcia Simon Weisman Collection" Los Angeles, CA
Patricia Correia Gallery: "Point of Vie." Venice, CA
The Works Gallery: "The Spirit of Matter" Long Beach, CA
Remba Gallery: "Different Places, Different Views" Santa Monica, CA
Gallery at the Plaza: "The Last Picture Show" Los Angeles, CA
Laguna Art Museum: "Sticks and Stones" Laguna Beach, CA
Gallery of Functional Art: "Magnetism: Force follows Function" Santa Monica, CA
Magidson Gallery: Group Show/Selected Works, Curated by Susan Rush. New York, New York

LADDIE JOHN DILL

- 1993 Whatcom Museum: "Clearly Art: Pilchuck's Glass Legacy" Bellingham, Washington. Traveling Exhibit.
Laguna Art Museum: "75 works, 75 years: Collecting the Art of CA" Laguna Beach, CA
BankAmerica Gallery/South Coast Metro Center: "5 guys" Costa Mesa, CA
Charlotte Jackson Fine Art: "Group Show" Santa Fe, NM
The Chrysler Museum: "Clearly Art/Pilchucks Legacy" Norfolk, Virginia
Stremmel Gallery: Group Show, Santa Fe, New Mexico
- 1994 Spring Street Gallery: "L.A. Rhythms" Los Angeles, CA
Boritzer/Gray/Himano: "Big Littles", Santa Monica, CA
Gallery Eden: "Jewels in the Heights" Rowland Heights, CA
Stremmel Gallery: "All Things Great but Small" Reno, Nevada
- 1995 Frederick Weisman Museum of Art, Pepperdine University:
"Selections from the Frederick Weisman Museum of Art" Malibu, CA
UCLA Art Rental and Sales Gallery at the Armand Hammer
Museum of Art and Cultural Center: "New Visions Los Angeles in the 90's" Los Angeles, CA
CA State University, Fullerton: "Shape: Forming the L.A. Look" Fullerton, CA
- 1996 Deanna Miller Fine Art: "Paperworks" Santa Monica, CA
The Irvine Museum: "The Golden Land" Irvine, CA
Santa Barbara Contemporary Arts Forum: "Acquiring Minds: Contemporary Art in Santa Barbara Collections"
Santa Barbara, CA
Santa Monica College of Design, Art & Architecture: Faculty and Student Exhibition, Santa Monica, CA
Artcore Brewery Annex: "Art You Can Live With", Los Angeles, CA
Deanna Miller Fine Art: "Far East Meets West / Collaborative Art Works" Santa Monica, CA
Frederick R. Weisman Museum of Art: Pepperdine University "CA Art from the Frederick R. Weisman
Museum of Art" Malibu, CA
Milwaukee Art Museum: "Landfall Press: 25 Years of Printmaking" Milwaukee, Wisconsin
Palm Springs Desert Museum: Steve Chase Art Wing and Education Center. Palm Springs, CA
Gallery 258: "MASTERPIECES "R" US" Beverly Hills, CA
- 1997 Bakersfield Museum of Art and the Todd Madigan Gallery: "Process Art West Coast, '70's, '80's, '90's" Bakersfield, CA
Susan Street Fine Art: "Artscape '97" Solana Beach, CA
Frederick R. Weisman Museum of Art: "5th Anniversary Celebration: Contemporary Art from the Frederick R.
Weisman Collections" Malibu, CA
Stremmel Gallery: "All Things Great But Small" Reno, Nevada
Armand Hammer Museum: "L.A. Currents" Los Angeles, CA
- 1998 Downey Art Museum: "Full House", Downey, CA
Ochi Gallery: "Best of the Best", Sun Valley, Idaho
Gallery 258: "Faculty Show/Santa Monica College of Design,
Art & Architecture" Beverly Hills, CA
Nevada Museum of Art: "The Art of Collaborative Printmaking: Smith Anderson Editions" Reno, Nevada
kidmore Contemporary Art: "Gold" Malibu, CA
Cal State L.A.: "Coastal Abstraction- Transcendence" Los Angeles, CA
- 1999 Addison/Ripley Fine Art: "10 x 10", Washington D.C.
CA Center for the Arts: "THE ECLECTIC EYE", Los Angeles, CA
Selections from the Frederick R. Weisman Collections" Escondido, CA
Watts Tower Arts Center: "Living with Art: Selected works from the collection of Alitash Kabede" Los Angeles, CA
Armory Center for the Arts: "Radical Past: Contemporary Art & Music in Pasadena, 1960-1974" Pasadena
Norton Simon Museum: "Selections from the Permanent Collection" Pasadena, CA
Molly Barnes Gallery: "Screens and Totems" Santa Monica, CA
BGH Gallery: "200/2000/200." Santa Monica, CA
- 2001 Museum of Neon Art: "Neon Art from the '50's, '60's & '70's Los Angeles, CA
Chouinard: "A Living Legacy." Oceanside Museum, Oceanside, CA
Skidmore Contemporary Gallery: Group Show, Malibu, CA
Anthony Seraphin Gallery: Group Show, Philadelphia, Pennsylvania
- 2002 Skidmore Contemporary Gallery: Group Show, Malibu, CA
Laguna Art Museum: "Surf Culture." Laguna Beach, CA
The Art & Cultural Center: "Beyond The Surface." Fallbrook, CA
Pepperdine University: "CA Art from the Richard R. Weisman Foundation." Malibu, CA
- 2003 Pepperdine University: "Recent Acquisitions" Malibu, CA
The Art & Cultural Center: "Beyond The Surface 2" Fallbrook, CA
- 2004 Patrick Olson Gallery: Group Show, Detroit, Michigan
LAX, Group Show, Terminal One
Ruth Bachofner Gallery: AGL Above Ground Level, Santa Monica, CA
- 2005 Weisman Art Museum: West! Frank Gehry and the Artists of Venice Beach 1962-78 Minneapolis, Minnesota

LADDIE JOHN DILL

- Laurie Frank/Media Rare Gallery at Off Main Gallery
 Atelier Richard Tullis: Unique Works on Paper Santa Monica, CA
 Chevron Gallery: Inaugural Group Show, Irvine, CA
 Surfrider Foundation Presents: Art for the Ocean Chelsea Piers, New York, New York
 Santa Monica Museum of Art: Incognito Santa Monica, CA
 2006 Norton Simon Museum of Art: Translucence Pasadena, CA
 Tobey C. Moss: Sculptures on Paper Los Angeles, CA
 Nelson-Atkins Museum: Selections from Permanent Collection Kansas City, Kansas
 Da Vinci Gallery, Los Angeles City College: Abstract Paintings
 2007 Fredrick R. Weisman Museum of Art: A View Within, Malibu, CA
 Tokyo Metropolitan Art Museum & Gallery Kingyo: "Crosscurrent/ International Exchange Show" Tokyo; Japan
 Tom Bradley International Terminal LAX, "Modernism Today" Los Angeles, CA
 Frederick R. Weisman Museum of Art, Pepperdine University: "Made in CA: Contemporary CA Art", Los Angeles, CA
 2008 LA Contemporary: "Nepotism", Los Angeles, CA
 The Riverside Art Museum: "The 1980's Neo-Expressionism & Driven Abstraction II", Riverside, CA
 2009 Rumba: "Made in CA", Santa Monica, CA
 Coda Gallery, Rancho Mirage, CA
 Frederick R. Weisman Museum of Art, Pepperdine University: "From the Vault", Malibu, CA
 Fellini Gallery, Shang Hai, China
 PS Zask Gallery, "Thirdspace", Los Angeles, CA
 Santa Monica Museum, "Incognito", Santa Monica, CA
 2010 David Zwirner, "Primary Atmospheres", New York, New York
 Museo Jumex, "Collection", Mexico City, Mexico
 Basel Art Fair, "Volta 6", Basel, Switzerland
 Nyehaus, "Swell", New York, NY
 Nathan Bernstein Gallery, "Behind the Light", New York, NY
 Friedrich Petzel Gallery, "Swell", New York, NY
 2011 Venice Biennale, "Venice in Venice" Venice, Italy
 Nye+Brown, "The Lords and the New Creatures", Los Angeles, CA
 The Frederick R. Weisman Museum of Art, "Selections from the Frederick R.
 Galerie Dominique Fiat, "Contained Radiance / Paris", Paris, France
 Weisman Museum of Art", Malibu, CA (PST)*
 5 Lite, "Laddie John Dill, Ed Moses, James Turrell, Robert Irwin, Robert Wilhite", Los Angeles, CA (PST)"
 Seeline Gallery, "Silver", Los Angeles, CA (PST)*
 Santa Ana College, "Mysterious Objects", Los Angeles, CA
 Laguna Art Museum, "Best Kept Secret", Laguna Beach, CA (PST)*
 Nye+Brown, "Domestic Disturbance", Los Angeles, CA
 LA Artcore, "Solid as a Rock", Los Angeles, CA (PST)*
 Galerie Dominique Fiat, "PST / Paris", Paris, France
 2012 Maison Rouge, "Who's Afraid Of Red, Yellow And Blue", Paris, France
 Tankstelle Gallery, "LA Invasion: Laddie John Dill/Peter Alexander/Judy Chicago", Berlin, Germany
 Martin-Gropius-Bau, "Pacific Standard Time Berlin", Berlin, Germany (PST)*
 William Turner Gallery, "Ed's Party", Los Angeles, CA
 Joe's Abbot Kinney, "Artists X Architects", Venice, CA
 MACRO, "Neon. La Materia Luminosa Dell'Arte", Rome, Italy
 PST-Pacific Standard Time, in conjunction with J. Paul Getty Museum, 1945-1980
 2013 Barbara Mathes Gallery, "CA Group Exhibition", New York, NY
 Peter Blake Gallery, "The Nature of Abstraction", Laguna, CA
 Art 1307, "7 Magnifici Anni", Napoli, Italy
 Ochi Gallery, "Value of a Line", Sun Valley, ID
 2014 Austin Projects, "Inaugural Exhibition", Palm Desert, CA
 Galerie Dominique Fiat, "Laddie John Dill and Brian Wills", Paris, France
 Nyehaus and Dorfman Projects, "The Very Last Plastics Show", New York, NY
 Laguna Museum of Art, "Selections from the Permanent Collection", Laguna Beach, CA
 2015 Laguna Art Museum, "In Barcelona", Laguna Beach, CA
 Los Angeles County Museum of Art, "Drawings from the 60's and 70's", Los Angeles, CA
 Laguna Art Museum, "Electric Light Blanket" (Installation and performance), Laguna, CA
 Parallel, curated by Terence Riley, John Keenen & Joachim Pissarro, "LAX-MIA: Light + Space" through Ace
 Gallery, Miami, FL
 Cantor Arts Center, Stanford University, CA
 2016 Museum of Modern Art New York, "From the Collection 1960-1969", New York City, NY
 Liberty Arts Gallery, "Venice Beach", Yreka, CA

LADDIE JOHN DILL

- 2017 Galerie Dominique Fiat, "Art & Mecanic", Paris, France
 Hammer Museum, "Living Apart Together: Recent Acquisitions from the Hammer Contemporary Collection", LA, CA
 Pepperdine University Museum, Selections from the Weisman Collection, Los Angeles, CA
 Georges Berges Gallery, Harmony in Form and Color, Two man exhibition, Kristin Klosterman
- 2018 Gulbenkian Foundation Paris, Group Show, Paris, France
 Mixographia, "Making Space," Los Angeles, CAGerald Buck Collection, University of CA, Irvine, CA
- 2019 Hauser & Wirth Gallery, Group Show, Los Angeles, CA
 Preview to CA Institute of Arts & Portfolio
 Wiesbaden Gallery, Wiesbaden, Germany
 Mac Museum, Singen Germany. A small survey
- 2020 Lancaster Museum of Art & History, Lancaster CA, "The Light of Space"
 The Glasshouse By Phillip Johnson, New Canaan, Connecticut, Selected Works
- 2021 Korean Cultural Center, Los Angeles, CA. "Beyond The Light of East and West"
 Frist Art Museum, Nashville, Tn. "Light, Space, Surface", from the
 Collection of Los Angeles County Museum
 Malin Gallery, New York, "Shady Beautiful", Curated by Anna Hygelund
 Leica Gallery, Los Angeles, CA, "Light + Water", curated by Paris Chong
- 2022 Copenhagen Contemporary, "Light & Space", Copenhagen, Denmark
 Addition Gallery of American Art, "Light, Space, Surface", Andover, MA
 Bakersfield Museum of Art, "One the Edge: Los Angeles Art 1970-1990's from the
 Joan and Jack Quinn Family Collection", Bakersfield, Ca
 Art 1307, *Palazzo Reale di Portici*, Curated by Cynthia Penna, Naples, Italy
 Lora Reynolds Gallery, MARFA Invitational, Marfa, Texas
 Dominique Fiat Gallery *La Chapelle Expiatoire*, Paris, France
 Santa Barbara Museum, Inaugural Exhibition of New Space for Contemporary Art, Santa Barbara, CA
 Brand Library, "Three Generations" Curated by Laddie John Dill, Glendale, CA
 L.A. Louver, "Sculpture", Venice CA
- 2023 "Light and Sand", Curated by Anna Valverde, Malin Gallery, New York, NY
 Reviewed in Artforum Issue, March 2023

City of Brea Art in Public Places Program
ARTIST'S HISTORY OF PUBLIC SCULPTURE COMMISSIONS

Please list works similar to the proposed sculpture in order from most recent to older commissions.
 See *Verification of Artist's Past Public Sculpture Commissions* on page 13 for details. Use additional sheets if needed.

Artist Name Laddie John Dill Project Andaluz

Title	Medium	Dimensions	Purchaser, Phone Number, and Email	Location	Date of Commission	Commission Amount
Proposed work for Brea:						
	cement and glass	TBD	Brea 32, LLC Andaluz	685 Brea Blvd.	2025	
	aluminum	30" x 30" x 168"	Brea Industrial II, LLC Cheryl Thiele, Creative Art Services, Inc. 949.497.7948	Saturn and Nasa	2015	\$59,000
	corten steel	31' x 12'	Santa Ana City Place Sandra Gottlieb, Community Development Agency 714-571-4200	Santa Ana, CA	2012	\$265,000
	aluminum	30' x 8'	Pasadena-Crown City Towers Michelle Isenberg 310-289-1695	Pasadena, CA	2004	\$225,000
	cement, glass, aluminum	3 freestanding 12" x 12" x 60", 78" x 96", 7' x 12' wall	Albertsons Cheryl Thiele, Creative Art Services, Inc. 949.497.7948	Brea, CA	2016 2002	\$42,000 \$39,000
	aluminum	two 10' x 14' each	City Walk Cheryl Thiele Creative Art Services, Inc. 949.497.7948	Brea, CA	2000	\$65,000



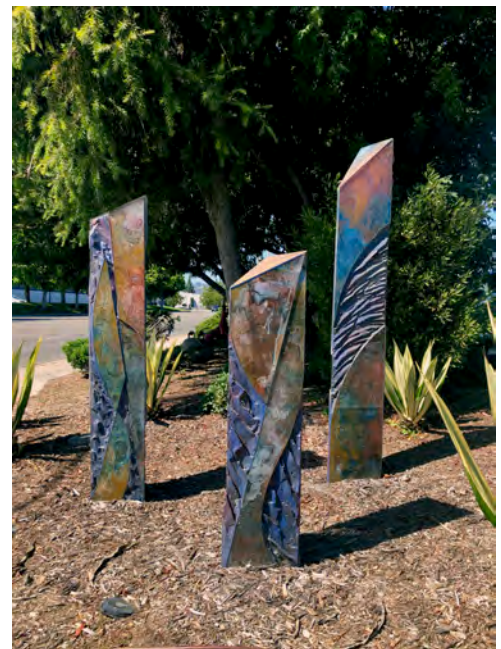
Santa Ana City Place



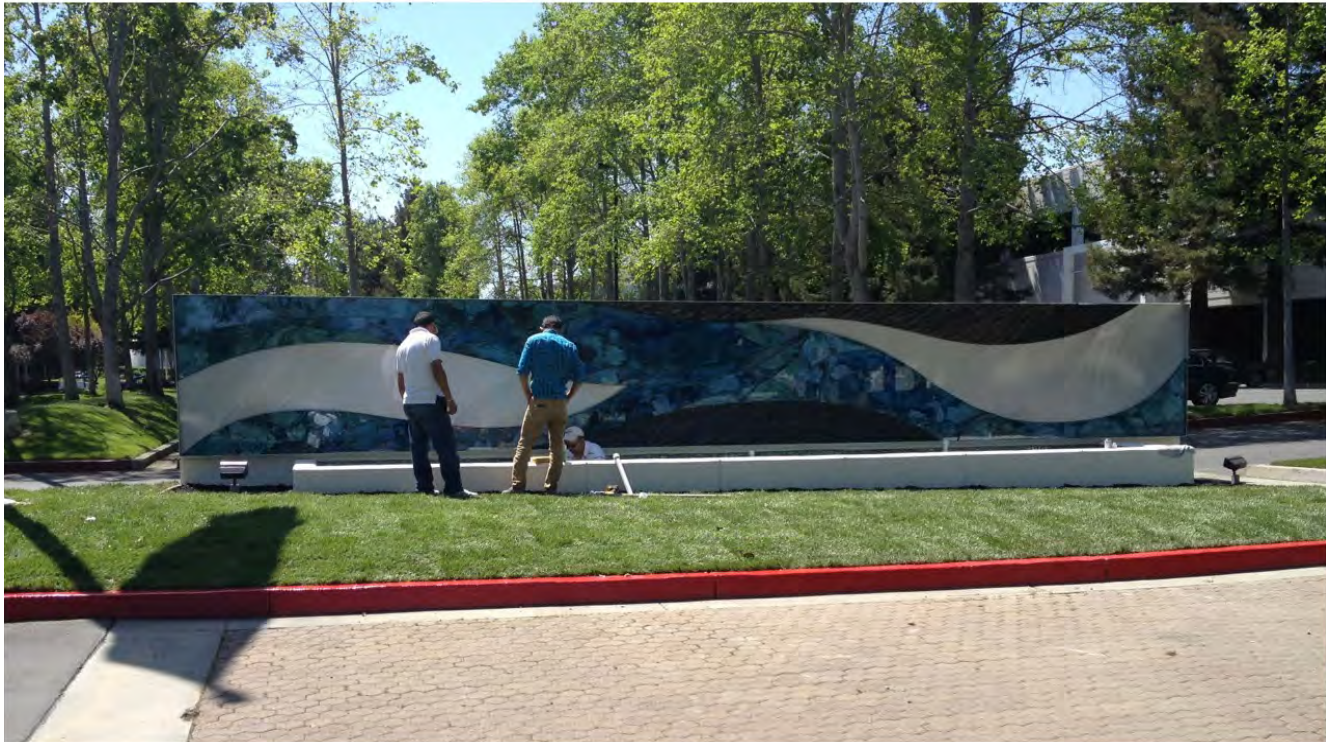
Pasadena Crown City Towers



Albertson's



Laddie John Dill



Sunnyvale Business Park



City Walk



Breakdown of Square Footage and Allocation

The APP contribution based on the building valuation for the Andaluz, Brea 32, LLC project is \$111,396.00.

The total Gross SF inclusive of garage and balcony (66,557sf). Due to them all being attached to and functioning as an inclusive single family unit, the total SF will be categorized and calculated as R-3.

The Art Allocation is \$111,396.00
(per assistance from Jenn Colacion)

The APP contribution is based on the International Building Code, August 2023.

Cost Basis

Art Fabrication, Design Fee, Materials	59,000.00
Delivery and Installation	7,000.00
Footing	10,704.76
Structural Engineering	3,000.00
Art Consulting	22,279.00
Plaque	1,400.00
<u>Sales Tax</u>	<u>8,012.24</u>
Total	111,396.00

Contract

Following is the two-phase art consulting and sales agreement between Brea 32, LLC and Creative Art Services, Inc. for this project.

AGREEMENT FOR CONSULTING AND SALE OF WORK OF ART

THIS AGREEMENT FOR CONSULTING AND SALE OF WORK OF ART (the “**Agreement**”) is made as of January 7, 2025 by and between Creative Art Services, Inc. (the “**Consultant**”) and Brea 32, LLC (the “**Collector**”) with respect to the following:

A. In order to comply with the requirements of the Art In Public Places Program within the City of Brea (the “**City**”), the Collector is required, as set forth in the Art In Public Places Program guidelines, to acquire and install a work of public art at Brea and Fir, Brea, CA (the “**Project**”);

B. Consultant will follow the guidelines of the City’s Art In Public Places Program, and is engaged in the business of providing necessary services toward the fulfillment of the City’s Art In Public Places Program requirements, as well as facilitating acquisition of Art In Public Places Program compliant works of art;

C. Consultant is the exclusive agent for a number of artists capable of creating art that meets the requirements of City’s Art In Public Places Program;

D. Consultant will work with Collector to select an artist to create the art for the Project, and once an artist is agreed upon, the name of the artist (the “**Artist**”) shall be set forth on Exhibit “A”, to be initialed by Collector and Consultant and thereafter attached and deemed incorporated into this Agreement;

E. The Artist will create a certain work of art (the “**Art**”) the form and style of which are to be agreed upon by Collector and Consultant, and subject to Approval by the City;

F. Once the Art is Approved by the City, a copy of the approved drawing (the “**Approved Drawing**”) shall be attached to this Agreement as Exhibit “B”, to be initialed by Collector and Consultant, and thereafter be deemed incorporated into this Agreement; and

G. The Artist shall endeavor to cause the Art to be in substantial accord with and representing a logical extension in style and technique of, the Approved Drawing.

In consideration of the mutual promises contained herein and other good and valuable consideration, the sufficiency of which is hereby acknowledged, the parties mutually agree to the following:

1. **Two Phased Agreement.** Performance of this Agreement shall be undertaken in two distinct phases. Phase I shall be the “**Consulting Phase**,” and Phase II shall be the “**Sale of Art Phase**.”

(a) The Consulting Phase shall begin upon execution of this Agreement and shall conclude upon Approval of the Art by the City. (As used in this Agreement, “**Approval of the Art**” or “**Approval by the City**” shall mean a determination by the City agency, committee, or other governmental body responsible for administering the City’s Art In Public Places Program, that the Art, as submitted, or subject to de minimis revisions, as the case may be, meets the overall requirements of the Art In Public Places Program.)

(b) The Sale of Art Phase shall begin automatically and without the requirement of further action by either party upon Approval of the Art by the City. Upon commencement of the Sale of Art Phase, Collector and Consultant shall finalize the price, size and other necessary particulars regarding the purchase of the Art by Collector, subject to City approval.

2. **Services to be Rendered During Consulting Phase.** The Consultant agrees to perform the following standard services for the Collector toward the fulfillment of the City’s Art In Public Places Program:

Determine location for placement of the Art that will meet the requirements of the Art In Public Places Program; Present qualified artists who are capable of creating works of art which meet the requirements of the City's Art In Public Places Program; Assist the Collector in choosing an artist and selecting appropriate Art for the Project; Prepare the necessary application and supporting documents for the Art In Public Places Program; In order to facilitate the approval of the Project, the Collector will provide to the Consultant all requested documents which are required by the City in connection with the Project; Advise the Collector as to the requirements for landscaping and lighting in connection with the Project; Meet with landscape architects and lighting contractor, as necessary, to assist with the selection of the appropriate landscaping and lighting as required by the City; and Meet with the Collector and the various City Departments to review the application and answer any questions pertaining to the City's Approval of the Art.

3. Consulting Fees and Expenses. The Collector shall pay Consultant 20% of the Public Art Project budget of \$111,396.00, a total of \$22,279.00 for the services to be rendered during the Consulting Phase, as set forth in Section 2. The payment schedule is as follows:

- (a) The first installment of \$7,352.00 (33%) shall be paid upon signing of this Agreement. This first installment is non-refundable and shall be deemed earned as of the signing of this Agreement.
- (b) The second installment of \$7,352.00 (33%) shall be due and payable ten days after Approval of the Art by City.
- (c) The final installment of \$7,575.00(34%) shall be due and payable at installation of the Art.
- (d) Failure to pay any amounts within thirty (30) days from the amounts becoming due and payable shall constitute a breach of this Agreement.

4. Termination of Agreement During Consulting Phase. Collector acknowledges and agrees that the Project, and thus this Agreement, is based upon the design, fabrication and acquisition of a unique, commissioned piece of Art. Accordingly, termination or cancellation of this Agreement, once signed, is impracticable. As such:

4.1 Termination by Collector. In the event that Collector terminates this Agreement, unless said termination is "for cause," as set forth in this Section 4, Collector shall owe to Consultant the full amount set forth in Section 3, above, and such amount shall be come immediately due and payable.

4.2 Termination by Consultant. In the event that Consultant terminates this Agreement, unless said termination is "for cause," as set forth in this Section 4, Collector shall owe no further payment to Consultant, notwithstanding the payment schedule set forth in Section 3, with the exception of any earned but unpaid sum, which shall be immediately due and payable to Consultant. Any such termination shall not create any right of Collector to be refunded any amounts already paid by Collector, and all payments previously made and other sums due to Consultant shall remain non-refundable.

4.3 Failure to Obtain Approval. In the event that the Project, as submitted to City, is rejected by City, Consultant shall have sixty (60) days to make necessary adjustments to the Project for Approval by the City. If at that time, Approval has not been granted by City, Collector may choose to terminate this contract and such termination shall be deemed to be "for cause," however, the first installment of \$7,352.00 (33%) shall not refundable.

4.4 Failure to Cooperate. As set forth above, this Agreement is based on the design, fabrication and acquisition of a unique, commissioned piece of Art. As such, performance of the Agreement requires Collector and Consultant to work in cooperation and good faith with each other, as well as with the Artist. In the event that Collector fails to cooperate and/or act in good faith toward Consultant and/or the Artist, Consultant may, at its sole discretion, issue a notice to Collector that Collector is in breach of this Agreement. If Collector does not timely cure, as set forth in Section 4.5, below, Consultant may terminate this Agreement and such termination shall be deemed to be "for cause."

4.5 Failure to Cure Breach. In the event that Collector or Consultant breach any provision of this Agreement, the non-breaching party shall provide written notice, in accordance with Section 16.6, to the breaching party. Breaching party shall then have ten (10) days from receipt of the notice to cure said breach. If after the ten (10) day period, breaching party has failed to cure, or, in the event that the failure is not susceptible to cure within such period, initiated reasonable steps to effectuate a cure, the non-breaching party may terminate this Agreement, and said termination shall be deemed “for cause.”

5. Sale of Art Phase. Subject to Approval of the Art by the City, Consultant agrees to sell, and Collector agrees to purchase, the Art, as depicted in the Approved Drawing and initialed by Collector and Consultant, and thereafter attached and incorporated into this Agreement as Exhibit “B”.

5.1 Included. The Purchase Price, as set forth in Section 6, below, shall include the artist design fee, artwork fabrication, structural engineering fees, sculpture foundation, sculpture light fixture, delivery, installation, identification plaque and sales tax.

5.2 Not Included. The Purchase Price shall not include sample models, original artist drawings, or permit fees, architect fees, landscape architect fees, landscaping costs, utility fees, or costs of maintaining the Art, attendance of publicity events, photoshoots, or dedication ceremonies by Consultant or Artist.

For avoidance of doubt, and to clarify, the services rendered during the Consulting Phase are paid for via the consulting fees, as set forth in Section 3, and said services are not included in the Purchase Price. The consulting fees are separate and apart from, and in addition to, the Purchase Price.

5.3 Termination. In the event that during the Sale of Art Phase (i) Collector terminates this Agreement, other than for cause, or (ii) Consultant terminates this Agreement for cause, Collector shall owe to Consultant the full amount of the Purchase Price, as set forth in Section 6, below.

6. Purchase Price. Upon agreement by Collector and Consultant, the purchase price for the Art (the “Purchase Price”) shall be set forth on Exhibit “B”, and initialed by Collector and Consultant. The Purchase Price shall be paid according to the following schedule:

- (a) A non-refundable deposit (the “**Deposit**”) of (40%) of the Purchase Price shall be due and payable upon Approval of the Art by the City.
- (b) A progress payment (the “**Progress Payment**”) of (40%) of the Purchase Price shall be due and payable three months after Approval of the Art by the City.
- (c) The final payment of (20%) of the Purchase Price shall be due and payable upon notification to Collector that the Art is substantially completed and ready for installation.
- (d) Failure to pay any amounts within ten (10) days from the amounts becoming due and payable shall constitute a breach of this Agreement.

7. Schedule.

7.1 Fabrication Timeframe. The timeframe required for fabrication of the Art will be as estimated on Exhibit “B”. The fabrication of the Art will commence upon receipt of the Deposit, as set forth in Section 6(a), and shall continue in accordance with said timeframe, pending timely receipt of all sums noted in Section 6. The Collector shall provide written notice to Consultant thirty (30) days prior to the date the site will be ready for the delivery and installation of the Art, and shall confirm said date with a second written notice ten (10) days prior to delivery and installation of the Art.

7.2 Reasonable Delays. Consultant shall be allowed a reasonable extension of time for fabrication of the Art, not to exceed 8 weeks in the case of Artist delays, whether foreseeable or unforeseeable.

7.3 **Force Majeure.** All obligations of Consultant are subject to the provisions of Force Majeure, as herein defined. “**Force Majeure**” means an act of God, act of public enemy, war declared or undeclared, blockade, revolution, riot, insurrection, civil commotion, lightning, fire, storm, flood, earthquake, explosion, governmental action or restraint, embargo, incapacity of the Artist, and any other cause, which is not reasonably within the control of Consultant. In the event that Consultant’s performance hereunder is affected by an event of Force Majeure, Consultant shall promptly notify Collector of same, giving reasonably full particulars thereof, and insofar as known, the probable extent to which Consultant will be unable to perform, or will be delayed in performing, and shall use all possible diligence to remove such Force Majeure as quickly as possible.

8. **Design and Fabrication.** As noted above, the Art is a site-specific, commissioned and original work of art. Collector acknowledges and agrees that as the design and fabrication of the Art is a creative process which is inherently subjective in nature to a certain degree. The Artist will endeavor to fabricate the Art as reasonably close to the Approved Drawings which shall be attached hereto as Exhibit “B”, with the understanding that the Artist retains a degree of creative liberty.

8.1 **Changes by Collector.** Collector acknowledges that, after the Art is Approved by the City, any request by Collector for changes to the Art (including the overall design, quantity, scale, or materials), must be made in writing, and shall be subject to Approval by the City and the Artist. Collector further acknowledges that such changes may result in additional charges and delays in fabrication and delivery of the Art. Consultant makes no representations or warranty to Collector that any changes requested by Collector will be approved by the City or the Artist.

8.2 **Changes by Artist.** If during the fabrication of the Art, the Artist requests any significant changes to the Art, as it shall be set forth in Exhibit “B”, (including the overall design, quantity, scale, or materials), the Consultant shall notify Collector in writing of the Artist’s requested alterations. Any such proposed changes shall be explained to Collector in detail and shall be subject to approval by Collector (who shall not unreasonably withhold or delay said approval) and Approval by the City. Within ten (10) days from receiving notice of the Artist’s proposed changes, Collector shall notify Consultant of any objection to the Artist’s proposed changes. If no written objection is received by Consultant within the ten (10) day period, the Artist’s proposed changes shall be deemed approved by Collector. Such changes shall be noted in an amendment to Exhibit “B”.

9. **Representations and Warranties.** Consultant represents and warrants as follows:

- (a) Consultant is fully able to enter into and perform its obligations pursuant to this Agreement.
- (b) All services shall be performed in a professional manner.
- (c) To the extent that any work performed by subcontractors hired by Consultant requires a license, any such subcontractors hired by Consultant shall be appropriately licensed.

10. **Ownership of the Art and Copyright.**

10.1 **Non-Destruction.** In accordance with the California Art Preservation Act (California Civil Code § 987, et seq.), Collector shall not, at any time, undertake nor permit any intentional destruction, damage or modification to the Art.

10.2 **Restoration.** If the Art is damaged, Collector shall give Consultant written notification before any restoration work is undertaken, and the Artist, by way of the Consultant, shall have the first opportunity to restore the Art at the Artist’s standard rate then in effect. Consultant may, upon notice to Collector and Artist, require that Collector give the written notice required by this Section 10.2 directly to the Artist.

10.3 **Copyright.** In accordance with California Civil Code § 982, the Artist shall retain the copyright ownership of the Art, the preliminary design, and all incidental works made during the creation and fabrication of the Art.

10.4 **Reproduction.** Collector shall not reproduce the Art for commercial purposes without the express written consent of the Artist, with the exception of photographs of the work shown in brochures and media publicity.

10.5 **Title.** Title to the Art (but not any of the Artist's copyright, which shall be retained by the Artist) shall pass to Collector upon full payment of the Purchase Price and completed installation of the Art.

10.6 **Transfer of the Art.** In the event of a change in ownership of the real property on which the Art has been installed, Collector shall notify Consultant of the name and address of the new owner of the Art.

11. **Relationship of Parties.** Collector and Consultant acknowledge and agree that Consultant is an independent contractor. This Agreement is not an employment agreement, nor does it purport to create a joint venture or partnership between Collector and Consultant. Nothing contained herein shall be construed to be inconsistent with this independent contractor relationship.

12. **Assignment.** This Agreement may not be assigned by either party without the express written consent of the other party hereto, with the exception that Consultant may assign the rights and obligations of Consultant under Section 10.2, above, upon written notice to, and without the consent of, Collector.

13. **Insurance.**

(a) From the date of this Agreement through the date of installation of the Art, Consultant will maintain a policy of general commercial liability insurance in the amount of \$1,000,000.00.

14. **Arbitration.** Any dispute arising out of this Agreement or in connection with the Art, if subject to the jurisdiction of Small Claims Court, shall be heard and determined by Small Claims Court. Any other dispute arising out of this Agreement or in connection with the Art shall be submitted to binding arbitration before JAMS in accordance with the rules of JAMS in effect at such time. Judgment based upon the arbitration award may be entered in any court of competent jurisdiction. The arbitration award shall not include attorney's fees. The arbitration award may be enforced in any court having jurisdiction.

15. **Liability and Indemnification.** Once title to the Art has passed to Collector, Consultant shall have no further liability whatsoever, for any injuries or property damage related to, caused by, or stemming directly or indirectly from the Art, including defective installation or construction, and Collector hereby waives any such claims Collector or any assignee of collector may have against Consultant. Collector shall indemnify, defend, protect, and hold Consultant harmless from and against all losses, damages, liabilities, claims, demands, obligations, deficiencies, payments, judgments, settlements, costs and expenses of any nature whatsoever (including attorney's fees and costs) incurred by Consultant, resulting directly or indirectly from, arising out of, or due to matters related to the Art or the Project (including installation and maintenance of the Art).

16. **Miscellaneous Matters**

16.1 **Agreement to Perform Necessary Acts.** Each party to this Agreement agrees to perform any further acts and execute and deliver any documents that may be reasonably necessary to carry out the provisions of this Agreement.

16.2 **Amendments.** The provisions of this Agreement may be waived, altered, amended, modified, or repealed, in whole or in part, only on the written consent of all Parties to this Agreement.

16.3 **Successors and Assigns.** This Agreement shall be binding on and enforceable by and against the Parties to it and their respective heirs, legal representatives, successors, and assigns.

16.4 Validity of Agreement. All provisions of this Agreement are separate and divisible, and if any part is held invalid, the remaining provisions shall continue in full force and effect.

16.5 Survival of Certain Provisions. With the exception of the Ownership of the Art and Copyright provisions set forth in Section 10, the Arbitration and Indemnity provisions set forth in Sections 14 and 15, and the Miscellaneous Matters set forth in this Section 16, this agreement shall terminate and expire upon completion of the Project.

16.6 Notices. All notices, requests, demands, and other communications under this Agreement shall be in writing and shall be deemed to have been duly given on the date of service if served personally on the party to whom notice is to be given, or within seventy-two (72) hours after mailing, if mailed to the party to whom notice is to be given, by first-class mail, registered or certified, postage prepaid, and properly addressed to the party at the address noted below.

16.7 Governing Law. This Agreement shall be governed by, and construed in accordance with, the laws of the State of California.

16.8 Counterparts; Electronic Signatures. This Agreement may be executed in one or more counterparts, each of which shall be deemed an original, but all of which together shall constitute one and the same instrument. A signed copy of this Agreement or one evidenced by electronic signature (i.e. PDF, facsimile, electronic signature, etc.) shall be deemed as effective as an original executed version for all purposes.

16.9 Waiver. The failure of either Consultant or Collector to insist upon strict performance of this Agreement shall not be construed as a waiver of any subsequent breach or non-performance.

16.10 Time of Essence. With regard to all dates and time periods set forth or referred to in this Agreement, time is of the essence.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement for Consulting and Sale of Work of Art as of the day and year first written above.

THE COLLECTOR:

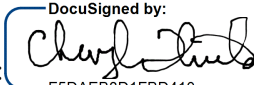
Brea, 32 LLC

By: 
4014729BDEA8400...
Its: Senior Project Manager

Address for Notices:
391 N. Main St. Suite 301
Corona, CA 92878

THE CONSULTANT:

CREATIVE ART SERVICES, INC., a California corporation

By: 
F5DAE88D1FBD410...
CHERYL THIELE, President

Address for Notices:
225 Crossroads Blvd. #317
Carmel, CA 93923

EXHIBIT A

ARTIST:

EXHIBIT B

Total Contribution:	\$111,396.00
Consulting Fees:	\$22,279.00
Purchase Price:	\$89,117.00



Art Consultant Background and Resume

Creative Art Services, Inc. functions as the catalyst between developers, public art agencies, and artists to ensure the successful fulfillment of percent-for-art programs.

Cheryl Thiele is the principal of Creative Art Services, Inc. and in the thirty-two years since she founded the company, has placed thousands of works of art in hundreds of locations, and coordinated over twenty monumental public art projects.

Select Clients Include:

Kaiser Permanente	Anaheim General Hospital
Verizon	TELO Medical Office Building
Unocal	Diagnostic Imaging Services
Experian	McMillen Chemical Treatment Center
Albertson's	Family Medical Center of Torrance
Western Realco	Torrance Health Association
Shea Homes	South Bay Family Medicine
The Olson Company	South Bay Radiation Oncology
Volt Development	Breast Diagnostic Centers
CWI Development	Rancho Family Practice
Fusco Engineering	St. Francis Medical Center
CT Realty	Good Samaritan Hospital
The Escrow Specialists	Endoscopy Centers of California
Pacific Western Bank	West Coast Medical Group
Santa Ana Country Club	South Bay Medical Group
Taps Restaurant and Brewery	Palomar Medical Group
Torrance Memorial Medical Center	Metropolitan Life Insurance
Pacific Alliance Medical Center	The Federal Building, Guam
Inland Medical Plaza	The Outrigger Hotel, Guam
Inland Valley Regional Hospital	The Regency Hotel, Guam
Santa Ana Hospital	The Mighty Ducks of Anaheim



Cheryl Thiele

o: 949.497.7948 c: 949.677.6774 email: ct@creativeart.com

225 Crossroads Blvd. #317 Carmel, CA 93923 • 3857 Birch Street #229 Newport Beach, CA 92658

Profile

Creative and service-oriented, specializing in the arts, including the acquisition of fine art and sculpture. A strong background in curating art programs, working with artists, design, business, construction, and project management leads to providing unique and compelling artwork in the practical world. Projects range from single monumental sculptures fulfilling percent-for-art requirements to creating entire art programs with thousands of works.

Multi-faceted efforts include a highly regarded art consulting firm, twenty-two published books, teaching experience, an early background in music and audio engineering, and a strong commitment to giving back. When combined, it contributes to a life dedicated to exploring the myriad opportunities that appear when creative expression is ignited with action.

Experience

CREATIVE ART SERVICES, INC. – 1989-PRESENT

Specializing in building art programs for health care facilities and corporations, with an emphasis on public art and monumental sculpture acquisitions. Our diverse range of projects includes working with clients in the United States, Europe, and Guam. As a woman-owned company, we are WBE Certified.

THE SACRED JOURNEY - 1996-2018

What began in 1995 as a personal journaling method focused on tracking goals and aspirations grew into an international success. A loyal following and over 100,000 copies sold led to twenty-two editions of The Sacred Journey, Daily Journal For Your Soul, and The Sacred Journey Cards.

ART DIMENSIONS GALLERY - 1984-1988

Started as a sales person in a fast-paced gallery that catered to design professionals, and rose to position of gallery manager.

SOUNDCASTLE RECORDING STUDIO - 1985-1986

Assistant to the studio manager. Helped schedule studio hours, coordinated with recording artists, their managers, record labels, and session musicians. Assisted in the billing and approval process for studio time, rental gear, and other functional aspects of the studio.

AUDIO MEDIA SERVICES - 1984-1985

Studio Manager. Assisted the owner in general management and operational activities including scheduling studio hours, billing, payables, management of staff, and other functional aspects.

Education

Pacific University, MFA

Vermont College, BA



Cheryl Thiele

o: 949.497.7948 c: 949.677.6774 email: ct@creativeart.com

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Other Experience and Volunteerism

VENTANA WILDLIFE SOCIETY

Currently a volunteer California Condor tracker and Naturalist Tour Guide in Big Sur, California.

THE SANTA LUCIA CONSERVANCY

Board member served a three year term supporting the preservation, stewardship, and interface between humans and natural elements on the 20,000 acre model of an environmentally compatible human settlement, the Santa Lucia Preserve.

THE BOYS AND GIRLS CLUB OF THE SOUTH BAY

In partnership with Kaiser Permanente, was the leader, organizer, and main educator of a program offering art workshops to children ages 6-18. Among the many works created by the children, the project included 50 unique skateboards, on temporary exhibit at a fundraiser for the Boys and Girls Clubs, followed by a permanent exhibition at Kaiser Permanente South Bay Medical Center.

SOUTH LOS ANGELES ELEMENTARY SCHOOLS

In partnership with Kaiser Permanente, became the leader and organizer in conducting art workshops to children, grades 1-5. By working directly with the artists we developed a program suitable for young children with little or no art experience. Over 75 works were created, printed and permanently displayed both at the school and at a nearby Kaiser Permanente Medical Office Building in South Los Angeles.

CRYSTAL COVE STATE PARK MOUNTAIN BIKE PATROL

Former mountain bike trail assistance team member helping hikers and bikers in the state park, ensuring their safety and well being.

NATIONAL MOUNTAIN BIKE PATROL INSTRUCTOR AND LEADER

Certified to teach the NMBP training program for other volunteer participation. Former leader of one of the largest NMBP in the United States with over fifty volunteers.

THE NATURE CONSERVANCY DOCENT

Specialty included touring children and adults on guided mountain bike rides and hikes. Became lead mountain bike docent, overseeing volunteer scheduling, training, and tour scripts while working directly with the rangers, officials, and management.

ORANGE COUNTY MUSEUM OF ART DOCENT

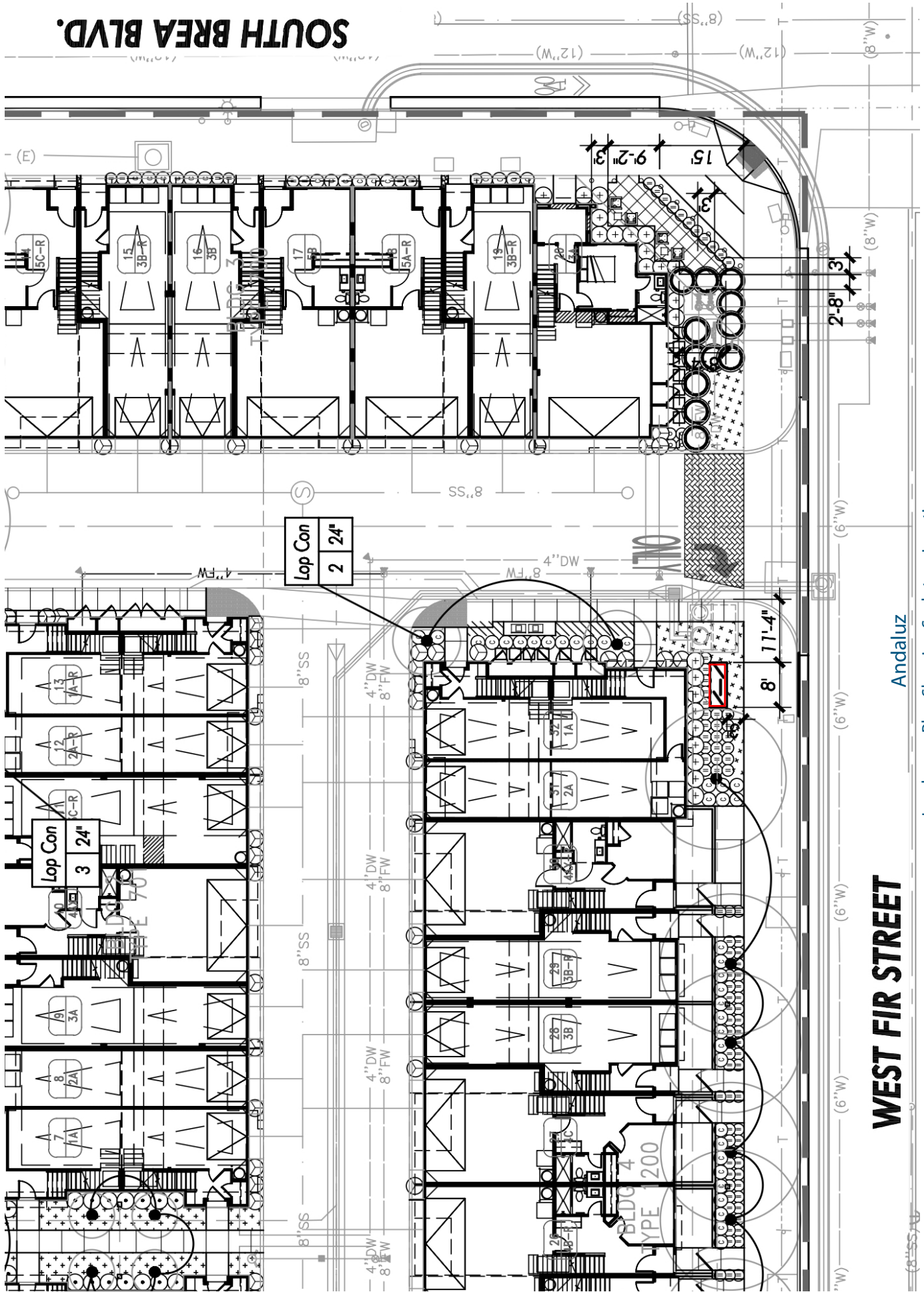
Emphasis included touring children and adults through contemporary art and sculpture exhibitions. Researched and wrote tour documentation for fellow docents.

Other Skills

COMPUTER DESIGN AND GRAPHICS

CPR, FIRST AID, AED, AND HAM RADIO CERTIFIED

COMMUNITY EMERGENCY RESPONSE TEAM MEMBER



WEST FIR STREET

Andaluz

Landscape Plan Showing Sculpture Location.

Sculpture Location is shown in red.

Landscape Plants

SHRUB SCHEDULE:

SYMBOL	BOTANICAL NAME	COMMON NAME
○	<i>Bougainvillea</i> 'La Jolla'	La Jolla Bougainvillea
⊙	<i>Callistemon viminalis</i> 'LJI' PP #27,331	Better John Bottlebrush
⦶	<i>Dianella</i> 'Little Rev'	Little Rev Flax Lily
⦿	<i>Dodonaea viscosa</i> 'Purpurea'	Purple-Leafed Hop-Bush
●	<i>Ligustrum japonicum</i> 'Texanum'	Texas Privet
⊕	<i>Prunus caroliniana</i> 'Monus'	Bright 'N Tight Carolina Laurel
⊕	<i>Raphiolepis indica</i> 'Clara'	Indian Hawthorn
⊕	<i>Salvia leucantha</i> 'Santa Barbara'	Santa Barbara Bush Sage

GROUNDCOVER SCHEDULE:

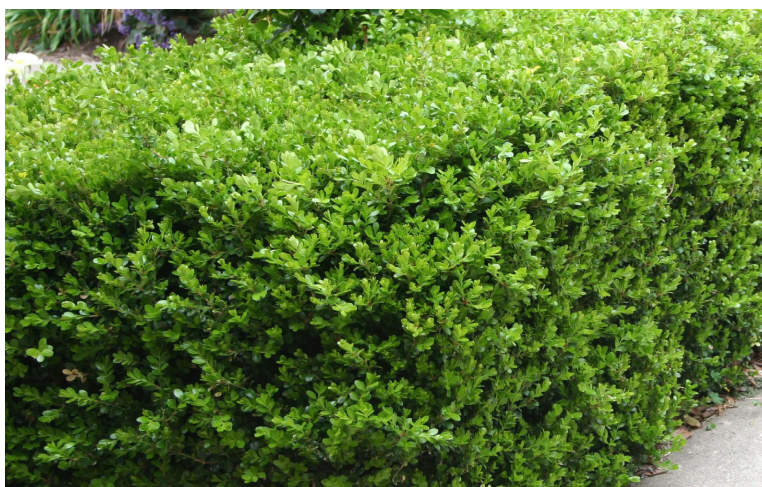
SYMBOL	BOTANICAL NAME	COMMON NAME
⬢	<i>Carex divulsa</i>	European Gray Sedge
⬢	<i>Carissa macrocarpa</i> 'Nana'	Dwarf Natal Plum



Little Rev Flax Lily (nearby)



Carex divulsa- European Gray Sedge (in front and to the sides)



Green Gem Boxwood (behind)