

# Project Work Plan for D-4 Dimond Mural Projects—Pamela Consear 3/25/15

## 1. Description, intent, process, goals, partners

This project includes a series of three related murals on separate walls in the Dimond District, connected by a common theme and style. The intent is to welcome visitors and residents to the Dimond district, and to draw upon the area's rich history to inform, connect, and inspire viewers.

Each of the three murals will contain a bold and simple mosaic element, surrounded by a painted background giving it historical and spatial context. There will be painted text in the form of a heading (e.g. Welcome to the Dimond District) and smaller text in a bottom corner describing a bit about the historical scene depicted in the mural.

The three walls are quite prominent and visible to the public, and are located at:

- a) Loard's Ice Cream, 2825 MacArthur Blvd (south "entrance" of the district)
  - b) Club 2101, 3436 Dimond Avenue (north "entrance" of the district)
  - c) St Louis Veterinary Clinic, 3545 Fruitvale Avenue (center of the district)
- a) The **Loard's** wall will have a large mosaicked hand serving an ice cream cone, with a painted background depicting the interior of an ice cream parlor (e.g. Loard's, as it looked in the 1950's). Large, "old-timey" mid-century style painted words in the upper left side will read "**Welcome to the Dimond District...**" and below the image, it will say, "**Serving up local flavor since 1950**" A written (painted) blurb in the lower right corner will say, "Russ Salyards opened his first Loard's Ice Cream Parlor at this site in 1950, living out his dream to make the best ice cream in the San Francisco Bay Area. Two years later he won a gold medal at the California State Fair. Russ's ice cream recipes are still being used today!" The painted signage currently on the building will remain as is ("Loard's Ice Cream/ Made Right")



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b) **Club 2101** has new, local, and invigorated owners who are committed to making this bar a comfortable gathering place for Dimond residents and visitors. Just across the street is the former site of Tepper's Beer Garden, the most popular of several beer gardens near the turn of the 20th century in this once-prominently German neighborhood. Today that heritage is honored through the Dimond's Oaktobefest, and it will also be depicted on this mural wall!

There will be painted words in a turn-of-the-century style reading, "**Welcome to the Dimond District...**" in the upper left, with "**Celebrating together since 1896**" below the image. There will be a large mosaicked image of three hands clinking beer/wine/cocktail glasses together, surrounded by a painted image of the old Tepper's beer garden. In the lower right corner will be the blurb, "The Dimond District of the early 1900s was a predominantly German enclave, with at least three beer gardens nearby. The most popular was Tepper's, built across the street in 1896 and still visible today. Oaktobefest in the Dimond is our neighborhood's modern homage to that heritage."

The property owners have agreed to remove the current yellow Taqueria sign, allowing the visual focus to be on the new mural, without being too busy or in competition with other signage.



c) **St Louis Veterinary Clinic** serves the neighborhood's furry friends, and sits just down the road from Sausal Creek and Dimond Park. Dimond Park is recently re-opened to dogs, is beloved by residents, and has been a prominent feature of the Dimond District since the area's settlement in the late 1800s.

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This mural will feature a mosaicked hand petting a dog, surrounded by a painted scene of people and pets in the park. It will say “The Dimond District... Caring for people, pets and parks since 1910” (which is when the park site was first surveyed by a city delegation). There will be blurb in the lower right corner with a snippet of the park’s history, which is still being researched by some of my mural partners.



To bring this project to life, I have been meeting with active Dimond residents and members of the Dimond Improvement Association, NCPC, and the DIA’s Public Arts Committee, as well as communicating with the property and business owners of the three sites. Together, we have fleshed out the design theme, and are planning the next phase, which is to offer neighborhood residents the opportunity to create tiles related to any of the three murals. We plan to hold two such tile-making events that are open to the public. I will fire those tiles, and they will be used, along with broken colored tiles, to create the mosaics. I am also meeting with other artists and designers regarding the background images, which will be simple, yet effectively convey the historical context for the featured mosaic element.

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Most workdays for installing the murals will be open to the public to participate, and will be announced through the neighborhood email list.

My goal in this entire project is to enhance the Dimond District's residents' sense of historical connection and pride, while beautifying the neighborhood. Through offering opportunities for neighbors to participate in the murals' creation, I also hope to increase their sense of ownership and stewardship of the neighborhood. And those who take part will likely meet new neighbors in the process!

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(Continuation of Part One, sent separately)

## **2. Artist's resume (see attachment)**

## **3. Proposed materials and installation methods**

Because two of the three walls are wood panelled (Loard's and Club 2101), the mosaic elements on those two will be constructed on a suitable cement board (Wonderboard) and then screwed into the wall and grouted in place. The Loard's wall will use one board measuring 3' wide x 5' high, and Club 2101's will use two such boards side-by-side, creating a 6' wide x 5' high space that can be mosaicked. Those mosaic images will be organic in shape (i.e. not rectangular like the boards they're on), and the background images will be painted around them, right up to the outer grout lines. The painted portions will continue seamlessly onto the wall around the board, blending the boards (which are only .25 inches thick) into the image.

The veterinary clinic wall is stucco and well-suited to have mosaic applied directly to it. That image will also be organic in shape (not rectangular) and will have a painted scene creating a backdrop around it. Both will be applied directly to the wall.

The mosaicked areas will use handmade tiles, broken colored tile pieces, and mirror pieces, all adhered with thin set mortar, and finished with sanded grout.

The painted portions will use both acrylic and latex paints, and will be sealed with an anti-graffiti and UV-protecting varnish.

## **4. Photos of the sites (see section 1)**

## **5/6. Visual mock-ups and scale drawings**

Please note that the designs are still in progress, and I will continue to work with Dimond neighbors and the property owners until I have their full approval.

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**7. Project timeline**

This project has undergone several changes from my original proposal, due to the availability of certain walls and not others, and based on the property owners' requests and the community's design suggestions. I aim to have the designs approved by the Dimond's public arts committee as well as by the property owners by April 6.

- March - April: Get designs approved
  - Hold two tile-making sessions open to public participation (likely at Hive Cafe)
  - Gather materials, have wall preparation done (e.g. removal of signs, new paint job if possible)
  
- May - June: Assemble mosaics during a series of community workdays
  - Have the cement boards mounted/installed on the walls
  - Grout mosaics
  - Begin painting backgrounds and text
  
- July: Complete painting, apply protective varnish to painted portions. Celebrate!

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8. **Written approval for use of proposed sites** (see property owners’ agreements already submitted)

**9. Community notification/outreach/support**

Since late September 2014 I have met on several occasions with members of the DIA and the Dimond’s public arts committee, as well as members of the Dimond Business and Professional Association and NCPA (and emailed with many others), regarding placement of the murals, design ideas, and ways to involve community members in the creation of the murals. Some were one-on-one, and other times some of us met as a group.

Meeting attendees (in person) so far include: Julie Johnson, Ruth Villasenor, Teresa Mendoza, Carlos Mendoza, Tim Little, Joann R, Ginger Latu, David Coleman, Brian and Mrs Tan, Stan Dodson, as well as other Dimond business owners whom I reached out to as potential mural sites. On March 21 I attended a “Dimond Dist. meet & greet” at Hive Cafe and spoke briefly to the roomful of attendees about the project.

Via email I have discussed the project also with Carol Lonergan, Daniel Swafford, Bruce Stoffmacher, Marion Mills, Karen Schroeder, and others who have chimed in but been unable to meet personally.

I will continue to publicize the project through the above-named groups and the neighborhood email list, as tile-making opportunities and workdays are scheduled.

**10. Budget**

District 4 funding requested	6625
<u>Other contributions</u>	<u>1500</u>
Total cost of 3 murals	\$8125

Breakdown of costs:

<b>Materials</b>	
assorted broken tiles	\$850
thin-set mortar	35
bisque tiles for painting	60
grout	65
clay & glazes	85
acrylic paint	435
<u>supplies &amp; tools</u>	<u>195</u>
Total materials	1725
 Artist’s fee	 6400

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“Other contributions” refers to commitments made by neighborhood groups and others, as projected here:

DIA/Dimond Public Art Committee	200
Dimond Biz & Prof. Assoc.	200
Business owners receiving murals	300 (suggested contribution of \$100 x 3)
Artist’s donation of colored tiles	800

**11. Maintenance Plan**

Mosaic murals have a lifespan of decades (if not centuries!) and normally remain as long as the wall itself is intact. There is very little maintenance needed for mosaics.

The painted portions of the murals will get several coats of an anti-graffiti varnish, which protects the painted artwork when solvents are used to remove tagging. The property owners and the artist will share responsibility for monitoring the murals for graffiti, and either may remove occurrences of graffiti. The artist will help care for the murals for a period of 5 years from the completion date.



## Pam Consear, artist and owner of HandyGal Studios

### **STUDIO**

3636 Monterey Blvd  
Oakland, CA 94619  
510.329.2791

### **EMAIL**

[handygal@me.com](mailto:handygal@me.com)

### **WEB**

[www.pamconsear.com](http://www.pamconsear.com)  
[www.HandyGalStudios.etsy.com](http://www.HandyGalStudios.etsy.com)

### Profile

After a 20 year career as a public school teacher, I founded HandyGal in 2008. Based in Oakland, CA, HandyGal—also known as HandyGal Studios—serves families, individuals, schools, and community groups as a hands-on teaching artist. I bring people of all ages together to create murals and other works of art, in East Bay classrooms, on public walls, in private homes and backyards, in my home studio, and anywhere color and beauty are valued.

I also create personal artwork and crafts, sold locally, online, and by commission.

### Experience

#### **MURAL DESIGN & FACILITATION**

Since 2007 I have spearheaded or co-lead the creation of approximately two dozen public works in Oakland, including mosaic murals, painted tile installations, and painted murals. More are currently in progress, or in the planning phases for 2014-2015.

Completed murals can be viewed at Redwood Heights Elementary, Bella Vista Elementary, Bella Vista Child Development Center, Bella Vista Park, Bret Harte Middle, Westlake Middle, Oakland Technical High School, and Montclair Village. Several are documented on my website, and more information and photos will be added soon! <http://www.pamconsear.com/art-for-work-and-school/community-murals/>

In addition to public art, I collaborate with home and business owners to beautify their private spaces. This might involve mosaicking an entryway arch, house numbers, stepping stones, or a garden wall. Or painting a four-wall underwater coral reef in a child's bedroom, a field of sunflowers in the bathroom, collaging maps on the wall, or painting a faux window overlooking a tropical island beach! Some private projects can be viewed here: <http://www.pamconsear.com/art-for-your-home/embellish/>

#### **VISITING ARTIST-IN-THE-CLASSROOM**

Since 2009 I have completed over 30 visiting artist projects in Alameda County public schools. While most of these collaborations have been funded by Philanthropic Ventures Foundation, others have been supported by school PTAs, Dads' Clubs, and school district funding sources. Projects have included:

- a 5-week exploration of patterns used in cultures around the world (1st grade)
- painting lessons beginning with mixing colors, creating tints and shades, and culminating in a "Painting Skies" activity that tied in with science units about air & weather and day & night (1st grade)
- handprint tiles created with preschoolers for a mosaic mural installation
- clay exploration and self-portraits (kindergarten/1st grade)



Pam Consear,  
artist and owner of  
HandyGal Studios

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[www.HandyGalStudios.etsy.com](http://www.HandyGalStudios.etsy.com)

- drawing and story illustration (1st grade)
- native California species tile creation for a mosaic mural (4th/5th grade)
- gridded and scaled drawings for math-art integration (6th grade)
- tile and mural work with 6th-8th grade special day and newcomers' classes

**ARTFUL REPURPOSING & RETAIL**

As a reuse artist, I am constantly dreaming up new uses for old and cast-off items. I sell my up-cycled crafts and vintage collectibles at local craft fairs and online at: <http://www.etsy.com/shop/HandyGalStudios>. I was also co-owner of Rare Bird, a retail art, home decor, and gift shop in Oakland, from 2013-14,

A selection of paintings, collages, and other artwork can be seen on my website's gallery: <http://www.handygalokland.com/www.handygalokland.com/Gallery/Gallery.html>

**CLASSROOM TEACHER, KINDERGARTEN & FIRST GRADE**

From 1993-2008 I taught at Bella Vista Elementary, a linguistically and ethnically diverse public school in the heart of Oakland's San Antonio neighborhood.

Distinctions

**LOCAL HEROES AWARD**

Awarded in 2012 by Oakland District 4 City Councilperson Libby Schaaf for the mosaic mural project we facilitated at Redwood Heights Elementary School.

**BLACK BELT, CUONG NHU KARATE**

Earned in 2012; training since 2006; teaching since 2007

Education & Training

Stanford University, BA Linguistics 1987

Peace Corps, Kenya '87-'89, high school English teacher

San Francisco State University, MA Education 1995

Continuing education in mural arts, collage, jewelry making, painting, found object sculpture, ceramics, business education, dance, and martial arts

Referrals

Dawn Hawk, Philanthropic Ventures Foundation, [dhawk@venturesfoundation.org](mailto:dhawk@venturesfoundation.org)

Shannon Yip, retired principal, Bella Vista Elem., [yipshan@yahoo.com](mailto:yipshan@yahoo.com)

Sara Stone, principal, Redwood Heights Elem., [Sara.Stone@ousd.k12.ca.us](mailto:Sara.Stone@ousd.k12.ca.us)

Tom Hughes, principal, Bret Harte Middle School, [tom.hughes@ousd.k12.ca.us](mailto:tom.hughes@ousd.k12.ca.us)

Loard's

## MURAL AUTHORIZATION AGREEMENT

This Mural Authorization Agreement ("Agreement") is entered into effective 10/31/14 by and between Pamela Conslar (the "Artist") and Raymond Yu (the "Property Owner"); (the Artist and the Property Owner together constitute the "Parties").

The Artist wishes to create a public mural (the "Mural") on the Loard's Ice Cream exterior wall of the property at 2825 McArthur Blvd Oakland, California (the "Premises").

The Property Owner owns and controls the Premises, and wishes to authorize the Artist to create the Mural.

Therefore, in consideration of the mutual obligations set forth herein, and intending to be legally bound, the Parties agree as follows:

1. Property Owner hereby authorizes the Artist to create the Mural.
2. Property Owner hereby grants the Artist and its authorized agents all access to and use of the Premises as necessary to create the Mural, including any access and use necessary for the erection and maintenance of scaffolding.
3. Property Owner shall bear no responsibility for any bodily or personal injury to the Artist or Artist team occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as Property Owner takes reasonable care to warn the Artist of any non-obvious risks of personal injury arising from the nature or condition of the Premises.
4. The Artist shall bear no responsibility for any property damage to the Premises occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as the Artist takes reasonable care to avoid causing such damage.
5. The Artist shall use its best efforts to exercise its rights hereunder in such a way as to allow Property Owner, its tenants, invitees and guests, and any other assignees of rights in the Premises, unimpeded use and enjoyment of the Premises.
6. Upon the completion of the Mural, the Artist shall leave the Premises as it found it, except for the addition of the Mural and any improvements incidental to the creation of the Mural.
7. The Artist shall monitor the condition of the completed Mural from time to time, and may repair, alter, restore or remove the Mural at the Artist's sole discretion and to the

Artist' sole satisfaction. The Artist shall provide reasonable notice to Property Owner, and shall honor any reasonable request by Property Owner to delay or reschedule work, before re-entering the Premises for the purposes of repairing, altering, restoring or removing the Mural.

8. The Property Owner shall not repair, alter, restore or remove any portion of the Mural, except if (i) the Property Owner has determined that repair or removal of the Mural is necessary to eliminate an imminent threat of physical injury to persons or property, the Property Owner has notified the Artist of the situation, and the Artist has failed to remedy the situation within a reasonable period after receiving such notice, or (ii) the Property Owner has determined that the wall is to be removed or physically altered in such a way that the Mural cannot remain in place, the Property Owner has notified the Artist of the situation, and the Artist has failed to remove the Mural within 100 days of receiving such notice. The Artist shall bear reasonable costs of any work performed on or in connection with the Mural by the Property Owner pursuant to this paragraph.

9. If either party shall desire or be required to give notice to the other, such notice shall be given in writing, via prepaid U.S. certified or registered postage address to recipient as follows:

Property Owner

Name: Raymond Yu  
Address: 2807 MacArthur Blvd., Oakland, CA 94602  
Telephone: (510) 482-4882

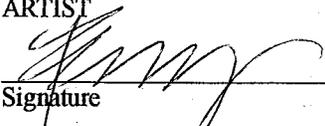
Grantee

Name: Pamela Consear  
Address: 3636 Monterey Blvd, Oakland, CA 94619  
Telephone (510) 329-2791

10. This Agreement is governed by and construed in accordance with the laws of the State of California.

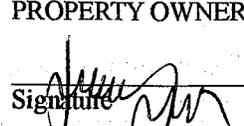
The Parties are executing this Agreement as of the date stated in the introductory clause above.

ARTIST

  
Signature \_\_\_\_\_ Date 10-30-14

Print Name:

PROPERTY OWNER

  
Signature \_\_\_\_\_ Date 11-2-2014

Print Name: Raymond Yu

**MURAL AUTHORIZATION AGREEMENT**

This Mural Authorization Agreement ("Agreement") is entered into effective 10-28-14 by and between Pamela Conslar (the "Artist") and Teresa Mendoza (the "Property Owner"); (the Artist and the Property Owner together constitute the "Parties").

The Artist wishes to create a public mural (the "Mural") on the Club 2107 exterior wall of the property at 3436 Diamond Ave, Oakland, California (the "Premises").

The Property Owner owns and controls the Premises, and wishes to authorize the Artist to create the Mural.

Therefore, in consideration of the mutual obligations set forth herein, and intending to be legally bound, the Parties agree as follows:

1. Property Owner hereby authorizes the Artist to create the Mural.
2. Property Owner hereby grants the Artist and its authorized agents all access to and use of the Premises as necessary to create the Mural, including any access and use necessary for the erection and maintenance of scaffolding.
3. Property Owner shall bear no responsibility for any bodily or personal injury to the Artist or Artist team occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as Property Owner takes reasonable care to warn the Artist of any non-obvious risks of personal injury arising from the nature or condition of the Premises.
4. The Artist shall bear no responsibility for any property damage to the Premises occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as the Artist takes reasonable care to avoid causing such damage.
5. The Artist shall use its best efforts to exercise its rights hereunder in such a way as to allow Property Owner, its tenants, invitees and guests, and any other assignees of rights in the Premises, unimpeded use and enjoyment of the Premises.
6. Upon the completion of the Mural, the Artist shall leave the Premises as it found it, except for the addition of the Mural and any improvements incidental to the creation of the Mural.
7. The Artist shall monitor the condition of the completed Mural from time to time, and may repair, alter, restore or remove the Mural at the Artist's sole discretion and to the

Artist' sole satisfaction. The Artist shall provide reasonable notice to Property Owner, and shall honor any reasonable request by Property Owner to delay or reschedule work, before re-entering the Premises for the purposes of repairing, altering, restoring or removing the Mural.

8. The Property Owner shall not repair, alter, restore or remove any portion of the Mural, except if (i) the Property Owner has determined that repair or removal of the Mural is necessary to eliminate an imminent threat of physical injury to persons or property, the Property Owner has notified the Artist of the situation, and the Artist has failed to remedy the situation within a reasonable period after receiving such notice, or (ii) the Property Owner has determined that the wall is to be removed or physically altered in such a way that the Mural cannot remain in place, the Property Owner has notified the Artist of the situation, and the Artist has failed to remove the Mural within 100 days of receiving such notice. The Artist shall bear reasonable costs of any work performed on or in connection with the Mural by the Property Owner pursuant to this paragraph.

9. If either party shall desire or be required to give notice to the other, such notice shall be given in writing, via prepaid U.S. certified or registered postage address to recipient as follows:

Property Owner

Name: Teresa Mendoza  
Address: 2436 DIMON  
Telephone: (510) 351-7763

Grantee

Name: Pamela Consear  
Address: 3636 Monterey Blvd, Oakland 94619  
Telephone: 510-329-2797

10. This Agreement is governed by and construed in accordance with the laws of the State of California.

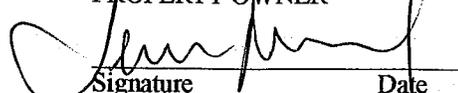
The Parties are executing this Agreement as of the date stated in the introductory clause above.

ARTIST

 10-28-14  
Signature Date

Print Name:

PROPERTY OWNER

 10/30/2014  
Signature Date

Print Name:

## MURAL AUTHORIZATION AGREEMENT

This Mural Authorization Agreement ("Agreement") is entered into effective 10/31/14, by and between Pamela Consear (the "Artist") and Dr. Brian Tan (the "Property Owner"); (the Artist and the Property Owner together constitute the "Parties").

The Artist wishes to create a public mural (the "Mural") on the St. Louis Veterinary Clinic exterior wall of the property at 3545 Fruitvale Ave Oakland, California (the "Premises").

The Property Owner owns and controls the Premises, and wishes to authorize the Artist to create the Mural.

Therefore, in consideration of the mutual obligations set forth herein, and intending to be legally bound, the Parties agree as follows:

1. Property Owner hereby authorizes the Artist to create the Mural.
2. Property Owner hereby grants the Artist and its authorized agents all access to and use of the Premises as necessary to create the Mural, including any access and use necessary for the erection and maintenance of scaffolding.
3. Property Owner shall bear no responsibility for any bodily or personal injury to the Artist or Artist team occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as Property Owner takes reasonable care to warn the Artist of any non-obvious risks of personal injury arising from the nature or condition of the Premises.
4. The Artist shall bear no responsibility for any property damage to the Premises occurring in the course of the creation, repair, alteration, restoration or removal of the Mural, so long as the Artist takes reasonable care to avoid causing such damage.
5. The Artist shall use its best efforts to exercise its rights hereunder in such a way as to allow Property Owner, its tenants, invitees and guests, and any other assignees of rights in the Premises, unimpeded use and enjoyment of the Premises.
6. Upon the completion of the Mural, the Artist shall leave the Premises as it found it, except for the addition of the Mural and any improvements incidental to the creation of the Mural.
7. The Artist shall monitor the condition of the completed Mural from time to time, and may repair, alter, restore or remove the Mural at the Artist's sole discretion and to the

Artist' sole satisfaction. The Artist shall provide reasonable notice to Property Owner, and shall honor any reasonable request by Property Owner to delay or reschedule work, before re-entering the Premises for the purposes of repairing, altering, restoring or removing the Mural.

8. The Property Owner shall not repair, alter, restore or remove any portion of the Mural, except if (i) the Property Owner has determined that repair or removal of the Mural is necessary to eliminate an imminent threat of physical injury to persons or property, the Property Owner has notified the Artist of the situation, and the Artist has failed to remedy the situation within a reasonable period after receiving such notice, or (ii) the Property Owner has determined that the wall is to be removed or physically altered in such a way that the Mural cannot remain in place, the Property Owner has notified the Artist of the situation, and the Artist has failed to remove the Mural within 100 days of receiving such notice. The Artist shall bear reasonable costs of any work performed on or in connection with the Mural by the Property Owner pursuant to this paragraph.

9. If either party shall desire or be required to give notice to the other, such notice shall be given in writing, via prepaid U.S. certified or registered postage address to recipient as follows:

Property Owner

Name: BIENVENIDA M. TAN  
Address: 3545 FRUITVALE AVE Oakland CA 94602  
Telephone: 510 530 1004

Grantee

Name: Pamela Consear  
Address: 3636 Monterey Blvd, Oakland, CA 94619  
Telephone 510-329-2791

10. This Agreement is governed by and construed in accordance with the laws of the State of California.

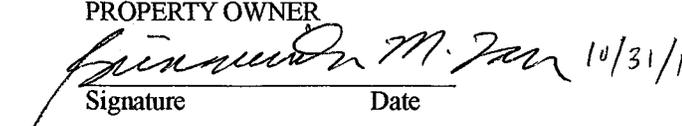
The Parties are executing this Agreement as of the date stated in the introductory clause above.

ARTIST

  
Signature \_\_\_\_\_ Date 10/31/14

Print Name: Pamela Consear

PROPERTY OWNER

  
Signature \_\_\_\_\_ Date 10/31/14

Print Name: Bienvenida M. Tan