



Planning Commission

Regular Meeting **AGENDA**

(to be held both at the physical and virtual locations below)

Civic Center Council Chamber ♦ 300 Seminary Avenue ♦ Ukiah, CA 95482

To participate virtually, go to the following link: <https://us06web.zoom.us/j/91264543193>

To view the meeting (without participating), go to: <http://www.cityofukiah.com/meetings/>

Or you can call in using your telephone only:

- Toll-free 1-669-444-9171
- Enter the Access Code: 912 6454 3193
- Raise hand: After being recognized, Enter *9
- To Speak after being recognized: enter *6 to unmute yourself

February 28, 2024 - 6:00 PM

1. **CALL TO ORDER**

2. **ROLL CALL**

3. **PLEDGE OF ALLEGIANCE**

4. **APPROVAL OF MINUTES**

4.a. Approval of the Minutes of February 14, 2024, a Regular Meeting.

Recommended Action: Approve the Minutes of February 14, 2024, a Regular Meeting.

Attachments:

1. February 14, 2024 Minutes

5. **APPEAL PROCESS**

All determinations of the Planning Commission regarding major discretionary planning permits are final unless a written appeal stating the reasons for the appeal is filed with the City Clerk within ten (10) days of the date the decision was made. An interested party may appeal only if he or she appears and states his or her position during the hearing on the decision from which the appeal is taken. For items on this agenda, the appeal must be received by March 11, 2024.

6. **COMMENTS FROM AUDIENCE ON NON-AGENDA ITEMS**

The Planning Commission welcomes input from the audience that is within the subject matter jurisdiction of the Planning Commission. In order for everyone to be heard, please limit your comments to three (3) minutes per person and not more than ten (10) minutes per subject. The Brown Act regulations do not allow action to be taken on audience comments.

7. **SITE VISIT VERIFICATION**

8. **VERIFICATION OF NOTICE**

9. **PLANNING COMMISSIONERS REPORT**

10. **DIRECTOR'S REPORT**

11. **CONSENT CALENDAR**

12. **UNFINISHED BUSINESS**

13. **NEW BUSINESS**

13.a. City of Ukiah Public Art Overview

Recommended Action: Receive presentation and provide feedback to Staff

Attachments:

1. City of Ukiah Public Art - Presentation
2. 2016 City of Ukiah Public Art Policy
3. Art Center Ukiah - Correspondence

13.b. City of Ukiah Electric Utility Equipment Mural Program

Recommended Action: Receive presentation and provide feedback

Attachments:

1. Presentation - Electric Utility

13.c. Fort Bragg Alleyway Art Project

Recommended Action: Receive presentation and provide feedback to Staff

Attachments:

1. Fort Bragg Alleyway Art Project - Presentation

14. **ADJOURNMENT**

Please be advised that the City needs to be notified 72 hours in advance of a meeting if any specific accommodations or interpreter services are needed in order for you to attend. The City complies with ADA requirements and will attempt to accommodate individuals with disabilities upon reasonable request. Materials related to an item on this Agenda submitted to the Planning Commission after distribution of the agenda packet are available at the Civic Center 300 Seminary Ave. Ukiah, CA 95482; and online at: www.cityofukiah/meetings/ at the end of the next business day.

I hereby certify under penalty of perjury under the laws of the State of California that the foregoing agenda was posted on the bulletin board at the main entrance of the City of Ukiah City Hall, located at 300 Seminary Avenue, Ukiah, California, not less than 72 hours prior to the meeting set forth on this agenda.

Dated: February 23, 2024
Stephanie Abba, Planning Commission Secretary

**CITY OF UKIAH
PLANNING COMMISSION MINUTES
REGULAR MEETING**
Civic Center Council Chamber ♦ 300 Seminary Avenue ♦ Ukiah, CA 95482
Virtual Meeting Link: <https://zoom.us/j/91264543193>

**February 14, 2024
6:00 p.m.**

1. CALL TO ORDER

The City of Ukiah Planning Commission held a Regular Meeting on February 14, 2024. The meeting was legally noticed on February 06, 2024. The meeting was held at the Civic Center Council Chambers and the following virtual link: <https://zoom.us/j/91264543193>. Chair Mark Hilliker called the meeting to order at 6:00 p.m.

CHAIR M. HILLIKER PRESIDING.

2. ROLL CALL

Roll was taken with the following **Commissioners Present:** Thao Phi, Alex deGrassi, Rick Johnson, and Chair Mark Hilliker. **Commissioners Absent:** None. **Staff Present:** Craig Schlatter, Community Development Director; Jesse Davis, Chief Planning Manager; and Stephanie Abba, Planning Commission Secretary.

3. PLEDGE OF ALLEGIANCE

The Pledge of Allegiance was recited.

4. APPROVAL OF MINUTES

a. Approval of the Minutes of January 24, 2024, a Regular Meeting.

Motion/Second: R. Johnson/de Grassi to approve the Minutes of January 24, 2024, a Regular Meeting as submitted. Motion **carried** by the following Roll Call votes: **AYES:** T. Phi, A. deGrassi, R. Johnson and Chair M. Hilliker. **NOES:** None. **ABSENT:** None. **ABSTAIN:** None.

5. APPEAL PROCESS

Chair Hilliker stated that the appeals deadline date is February 26, 2024. No appeals were received.

6. COMMENTS FROM THE AUDIENCE ON NON-AGENDA ITEMS

PUBLIC COMMENT: *Pinky Kushner- regarding the Palace Hotel*

7. SITE VISIT VERIFICATION

Site visit not necessary

8. VERIFICATION OF NOTICE

Verified by Staff

9. PLANNING COMMISSIONERS REPORTS

Report received from Chair Hilliker regarding the new car wash.

10. **DIRECTOR'S REPORT**

Presenter: Craig Schlatter, Community Development Director

Report Received.

11. **CONSENT CALENDAR**

No items on the Consent Calendar

12. **UNFINISHED BUSINESS**

No Unfinished Business Agendized.

13. **NEW BUSINESS**

Discussion and Possible Nomination and Appointment of a Chair and Vice Chair of the Ukiah Planning Commission for the 2024 Calendar Year and Possible Planning Commission Reorganization.

Presenter: Craig Schlatter, Community Development Director.

Motion/Second: T. Phi/A. de Grassi to nominate R. Johnson for Chair. Motion **carried** by the following Roll Call votes: **AYES:** T. Phi, A. deGrassi, R. Johnson, and Chair M. Hilliker. **NOES:** None. **ABSENT:** None. **ABSTAIN:** None.

Motion/Second: T. Phi/R. Johnson to Nominate A. de Grassi For Vice Chair. Motion **carried** by the following Roll Call votes: **AYES:** T. Phi, A. deGrassi, R. Johnson, and Chair M. Hilliker. **NOES:** None. **ABSENT:** None. **ABSTAIN:** None.

The reorganization of the commission seating arrangements was discussed. Some changes need to be made to the Rules of Conduct of the Ukiah Planning Commission Meetings for the City of Ukiah so that the Planning Commission seating arrangements are the same as City Council.

14. **ADJOURNMENT**

There being no further business, the meeting adjourned at 6:37.

Stephanie Abba, Planning Commission Secretary



PRESENTATION SUMMARY

SUBJECT: City of Ukiah Public Art Overview

DEPARTMENT: Community
Development

PREPARED BY: Jesse Davis

PRESENTER: Jesse Davis

ATTACHMENTS:

1. Presentation - City of Ukiah
2. 2016 City of Ukiah Public Art Policy
3. Art Center Ukiah - Correspondence

Summary: An overview of the City of Ukiah's Public Art policies that covers the existing Ukiah City Code and Public Art Policy, outlining the current regulatory framework. Procedures and requirements for artists and stakeholders contributing to public art installations are discussed. Emphasis is placed on the alignment with the 2040 Ukiah General Plan, highlighting the role of public art in long-term vision and development goals. Observations analyze the impact of existing policies on the artistic community and the public, and concludes with considerations for potential enhancements or new initiatives to enrich Ukiah's public art landscape.

Recommended Action: Receive presentation and provide feedback to Staff



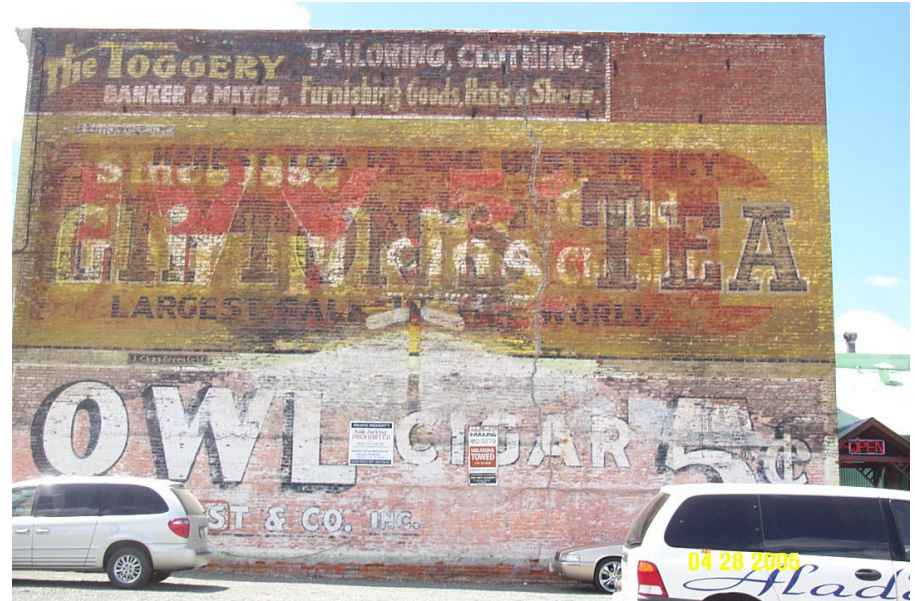
Public Art Workshop 2016-2024

Planning Commission
February 28, 2024

Jesse Davis
Chief Planning Manager

OUTLINE

- History
- Existing Ukiah City Code
- Existing Public Art Policy
 - Procedure and Requirements
- 2040 Ukiah General Plan
- Observations
- Next Steps



HISTORY

- Per a 2016 Staff Report, a public art policy came to fruition primarily because of a person/artist decorating City sidewalks with chalk....
- It became apparent public art should likely be regulated and that a public art policy would best be managed by the City.

Design Review Board

- June 2, 2016

Planning Commission

- June 8, 2016

Ukiah City Council

- (July 20, 2016)
- Resolution No. 2016-45

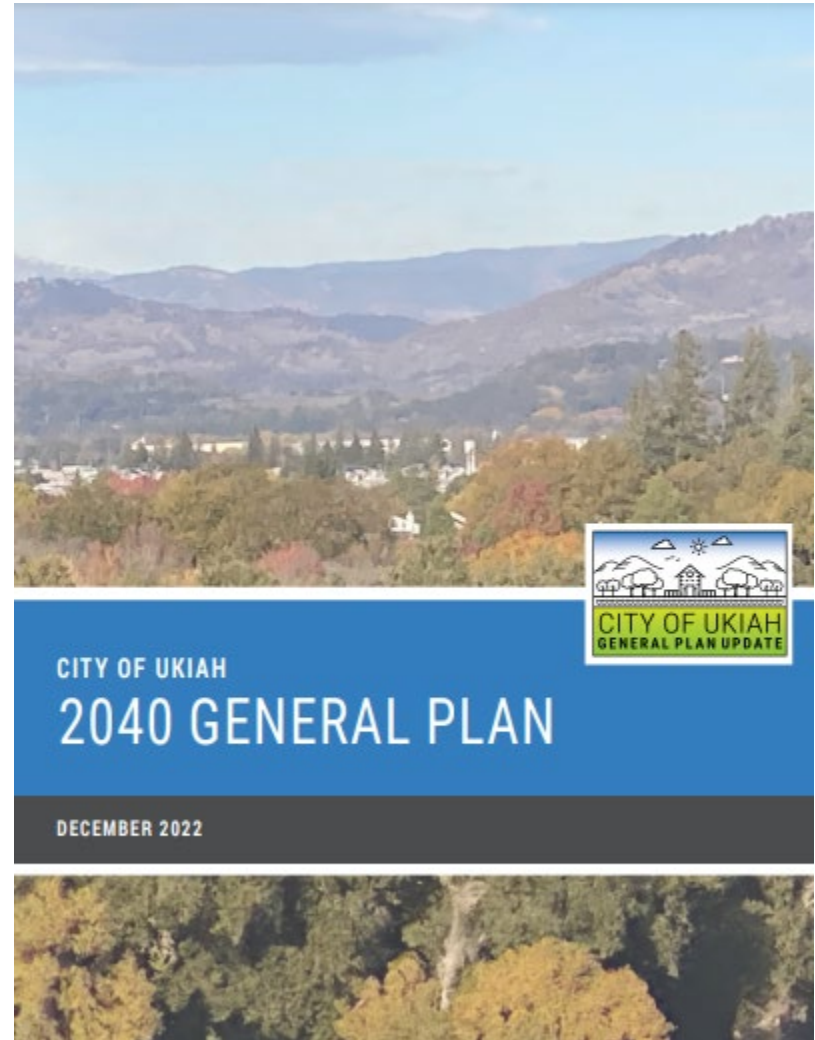


2040 GENERAL PLAN

LU 11.6 - Public Art The City shall encourage the installation of public art and identify permanent funding mechanisms to support new installations and maintenance. (New Policy)

ED 4.4 -The City shall reduce barriers for private efforts that create art in public places (e.g., murals, sculptures), and support development of a Public Art Master Plan with appropriate funding mechanisms to support and maintain public art installations.

ED 7.1 - Attract Skilled Workers. The City shall support, maintain, and enhance the social and cultural amenities of the city (such as attractive public spaces, public art displays, museum(s), historic venues and sites, and recreational facilities and programs)



Existing Ukiah City Code

§3225 REGULATIONS

G. **Murals** are allowed subject to review by the planning commission as a regular agenda item. Criteria upon which **murals** will be evaluated as both art and advertising are: compatibility with surrounding environment and community in general; appropriateness to site; relationship to use of building upon which it is placed; impact on motorists and traffic hazards; advertising potential. Written messages are discouraged. Any area determined to be advertising and allowed to remain in the **mural** shall be counted as part of the allowed parcel signage.

§3200.35 MURAL

"**Mural**" shall mean a painting on a wall or ceiling. (Ord. 756, §2, adopted 1981; amd. by Ord. 822, §1, adopted 1983)



PUBLIC ART POLICY

Any structure or open space that is visible or accessible from a public right of way, such as a sidewalk, streetscape, plaza, park, building, bridge, waterway, parking garage, or sports and recreational facility. This Policy shall govern Artwork and/or Public Artwork in the following Public Places:

1. City - Owned Park
2. City - Owned Open Space or Public Right Of Way
3. City - Owned Pathway or Trail
4. City - Owned Buildings
5. City - Owned Parcels

City of Ukiah Public Art Policy

I. Purpose

Public art creates a unique sense of place and communicates a strong civic identity for the City of Ukiah ("City"). The City encourages the placement of artwork in Public Places and recognizes that art provides cultural and economic benefits for residents and visitors. Therefore, it is important that procedures and policies be established and implemented to support and facilitate the acquisition of Public Art.

The purpose of the Public Art Policy ("Policy") is to provide guidelines for Public Artwork, including:

1. Review Criteria for Proposed Artwork
2. Site Selection Criteria
3. Artistic Freedom of Expression and Non-Discrimination
4. Collection Maintenance

Proposals for public artwork will be reviewed by the Design Review Board. A recommendation will be forwarded to the Planning Commission for final approval.

II. Definitions

Artist

1. One who works in, is skilled in, or conceptually creates in any area of the fine arts, such as painting, drawing, sculpture, etc., including mixed-media.
2. A "professional artist" is any person who, by virtue of professional training, exhibition, history and/or critical review, is recognized by critics and peers as skilled in creating works of art.
3. A person who has a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.
4. A person who is a working professional making the majority of their income from creating artworks.
5. An educator who teaches studio art classes.

PROCESS

Private – Planning Commission

- Mural Permit
- \$450

Public – Design Review Board & Planning Commission

- Mural Permit
- Cost – N/A



PUBLIC ART OBSERVATIONS



- Funding Challenges
- Duplicative Review & Evaluation
 - DRB & PC
- Regulatory Framework
 - Public Notice
- Application Process
- Temporary Art - Limitations



NEXT STEPS

- Public Art Master/Strategic Plan
- Programmatic Approvals
 - Great Redwood Trail
- Enhance Review Requirements
 - Administrative Evaluation
 - Design Review Board
- Identify Funding Mechanisms
- Diversification of Public Art



RESOLUTION NO. 2016-45

A RESOLUTION OF THE CITY COUNCIL OF THE CITY OF UKIAH ESTABLISHING A PUBLIC ART POLICY

WHEREAS, public art creates a unique sense of place and communicates a strong civic identity for the City of Ukiah ("City"), and;

WHEREAS, the City encourages the placement of artwork in public places and recognizes that art provides social, cultural and economic benefits for residents and visitors, and;

WHEREAS, the installation of art in public places should be compatible with the location, design, historical character, and infrastructure of the site, and;

WHEREAS, public places include City-owned parks, open spaces, right-of-ways, pathways or trails, buildings and parcels, and;

NOW, THEREFORE, BE IT RESOLVED that a Public Art Policy has been developed to support and facilitate the installation of public art (Exhibit A).

PASSED AND ADOPTED on July 20, 2016 by the following Roll Call Vote:

AYES: Councilmember Crane, Doble, Brown, and Mayor Scalmanini
NOES: None
ABSTAIN: None
ABSENT: Councilmember Mulheren



Stephen G. Scalmanini, Mayor

ATTEST:



Kristine Lawler, City Clerk

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3. A person who has a reputation of artistic excellence, as judged by peers, through a record of exhibitions, public commissions, sale of works, educational attainment, or other means.
4. A person who is a working professional making the majority of their income from creating artworks.
5. An educator who teaches studio art classes.

Art/Artwork

Any artwork that is intended to enrich the public environment for both City residents and visitors. Artwork shall include, but not be limited to, sculptures, murals, paintings, graphic arts, mosaics, photography, crafts, mixed media and environmental works.

Donor/Donate

The terms “donor”, “donate” and all derivations thereof (e.g. donation, donated, etc.) shall refer to the act of, and/or person responsible for, submitting proposal(s) for placement of Public Artwork in a Public Place, pursuant to this Policy and includes any form of proposal, including without limitation a proposed loan, license, gift, bequest, assignment or consignment, or as may otherwise be applicable for a given proposal.

Public Art/Artwork

1. Artwork created by an Artist, Artists, and/or a collaboration of Artists and design professionals, for a Public Place for the public to experience, or for a public purpose.
2. Art that is designed specifically for a public context or place which, through a public process, influences that context or place in a meaningful way.
3. Artwork that is publicly visible and accessible during regular operating hours of the City.

Public Place

Any structure or open space that is visible or accessible from a public right of way, such as a sidewalk, streetscape, plaza, park, building, bridge, waterway, parking garage, or sports and recreational facility. This Policy shall govern Artwork and/or Public Artwork in the following Public Places:

1. City-owned park
2. City-owned open space or public right of way
3. City-owned pathway or trail system
4. City-owned buildings
5. City owned parcels

III. Review of Offers of Public Artwork; Recommendations to Planning Commission**1. Documentation for Offers of Public Artwork**

Written offers to place Artwork in a Public Place shall be made to the Planning Department and forwarded to the appropriate City department for review and comment, and to the appropriate commission and/or organization.

- a. Drawings, photos or written descriptions of the Artwork(s) to be placed (including size, colors, weight, materials and any information to establish that the Artwork has the requisite physical integrity to withstand public display and exposure to the natural elements). Acceptable forms might include photographic images of existing work to be installed, computer-generated simulations, line drawings, color renderings, or other means of graphic representation of the proposed installation that adequately conveys the nature of the artist’s proposal;
- b. A written description of the background/historical information associated with any

- 1 art item, including but not limited to information about the creation of the Artwork(s)
- 2 and the artist (if applicable) who created it;
- 3 c. Artist biography;
- 4 d. A warrant of originality (if applicable);
- 5 e. The estimated value of each Artwork (including appraisals of the Artwork(s) if
- 6 available);
- 7 f. The anticipated date for the placement to occur and the length of time proposed for
- 8 public display. All surfaces must be restored to their previous state upon removal of
- 9 Artwork;
- 10 g. A site plan indicating the location of the location of the proposed Artwork.
- 11 h. The anticipated life of displaying the Artwork(s) in a Public Place;
- 12 i. Environmental effects of the Artwork(s);
- 13 j. Proposed site and method of display (including any necessary hardscaping,
- 14 landscaping, buildings, utilities, security devices, anchoring or other information
- 15 necessary to insure public safety);
- 16 k. Signage proposed for the Artwork, including size, lettering and material. Signage shall
- 17 be limited to the artist's name, title, and date of work and, where appropriate, a
- 18 dedication with the name of the donor or lender
- 19 l. Estimates of the costs of installing the Artwork(s) for public display, including but not
- 20 limited to: physical anchoring of structures for public display, retrofit of existing
- 21 buildings or improvements, landscaping, lighting, security and maintenance, and
- 22 description of responsible party.
- 23 m. Plan for maintenance of the Artwork

24
25 A failure to provide the information outlined above may result in the City rejecting the offer to
26 place Artwork in a Public Place as insufficiently documented to warrant City staff time to
27 evaluate the offer.

28
29 All information provided is a public record and will be available for review at the Planning
30 Department during regular business hours.

31 32 **2. Process for Review by Appropriate Commission and Planning Commission**

33
34 Before making a recommendation to the Planning Commission, the Design Review Board will
35 consider the criteria for Artwork selection, Artwork location and site selection(s), and
36 documentation for placement of Artwork.

37
38 Then the Planning Commission must complete a review and approval for the Artwork proposal.

39
40 The following factors may be used by the DRB and Planning Commission when considering the
41 selection of Artwork for installation in Public Places:

- 42
43 a. Qualifications—Artists may be selected based on their qualifications as demonstrated
- 44 by past work, and the appropriateness of their concepts to the particular project.

- b. Quality—Of highest priority are the design capabilities of the Artist and the inherent quality of the Artwork.
- c. Artistic Value—Public Artwork shall have a recognized aesthetic value.
- d. Media—All forms of visual arts should be considered.
- e. Appropriateness to Site—Artwork designs shall be appropriate in scale, material, form and content to their immediate social and physical environments.
- f. Size and Weight for Outdoor Artwork—Public Artwork located in an outdoor Public Place shall be of appropriate and suitable weight to sustain interaction with the public.
- g. Size and Weight for Indoor Artwork—Public Artwork located in an indoor Public Place shall not interfere with any activities the public would normally use in the public facility.
- h. Appropriateness to City's Public Art Purpose—Artworks should address a commitment to enhancing Public Places, creating a sense of place and giving character to neighborhoods.
- i. Permanence—Consideration shall be given to structural and surface integrity, permanence and protection of the proposed artwork against theft, vandalism, weather, and excessive maintenance and repair costs.
- j. Public Liability—Safety conditions or factors that may bear on public liability must be considered in selecting an Artist or Public Artwork.
- k. Diversity—Public Artwork shall strive for diversity of style, scale, media and artists, including ethnicity and gender of Artists selected.
- l. Communication—The ability of the Public Artwork to effectively communicate should be taken into consideration.
- m. Maintenance— The installation shall be kept in good repair. Any deterioration, vandalism and other maintenance issues shall be addressed in a timely manner by the Artist and/or sponsoring organization. Failure to properly maintain the installation will result in notification for removal.

3. Artwork Location and Site Selection

Artwork shall be located in a Public Place appropriate for such a purpose. Installation of the Artwork shall be planned and implemented to enhance the work and allow for unobstructed public viewing from as many points of view as possible. The responsibility and method of installation shall be described in a Memorandum of Understanding ("MOU") between the City and the donor and/or artist. Potential obstruction of growing trees, vegetation, shrubbery or future construction shall be taken into account.

When selecting Artwork for Public Places, the Design Review Board and Planning Commission and responsible department(s) shall consider:

- a. Installation—The Artwork shall be able to be properly installed in a Public Place where it can be viewed by the public in a safe manner.
- b. Location—The Artwork shall be compatible with the design and location of the Public

Place. The Artwork shall also be compatible with the historical character of the site, as well as the preservation and integration of the natural features of the Artwork.

c. Site Infrastructure—The Artwork shall be compatible with the site infrastructure including, but not limited to, landscaping, drainage, grading, lighting and seating.

d. Impacts—The Artwork shall be compatible with adjacent property owners' views and uses of their property and City operations. Consideration shall be given to noise, sounds and light created by the Artwork. The Artwork and accessories shall not present an attractive hazard to the public, or be positioned so as to create a "blind spot" where illegal activity might take place. e. Accessibility—The Artwork shall comply with Americans with Disabilities Act (ADA) requirements in addition to related federal, state and local codes.

IV. Artistic Freedom of Expression

The City recognizes that free expression is crucial to making of works of Artwork of enduring quality. At the same time, Artwork must be responsible to its immediate site in community settings, relatively permanent in nature and funding sources. It is the policy of the City to encourage free expression by artists consistent with due consideration of the value, aspirations and goods of the City.

V. Non-Discrimination

The City recognizes that cultural and ethnic diversity is essential in programs sponsored by the City, and seeks to be inclusive in all aspects. The City will not discriminate against any artist or donor based on race, gender, ethnicity, age, socio-economic class, religion, sexual orientation, abilities and politics, among other qualities.

VI. Compliance with Laws

The City reserves the right to require that placement of Artwork in a Public Place comply with all applicable laws and ordinances of City of Ukiah, California and the United States of America.

VII. Indemnification

The City has no obligation to accept, display, or maintain any offer to place Artwork in a Public Place. The City has the right to determine, at its sole and absolute discretion, what Artwork(s) offered to it for public display will be accepted, displayed, or maintained by the City. If the City elects to accept, display and/or maintain Artwork, it may require the following information as conditions of acceptance:

1 1. Proper documentation indemnifying and holding the City harmless to any liability as it
2 relates to the Artwork, including documentation that the City will not be held liable to any
3 damage incurred to the Artwork;

4 2. Written explanation of legal issues, including but not limited to identifying the current
5 legal owner of the items, the existence of any copyrights, patents or other title rights in or
6 to the Artwork(s), such as any interests to remain with the artist or designer of the
7 Artwork(s), and an explanation of conditions or limitations on the item(s) and whether the
8 City or the donor will pay for such costs;

9 3. Any additional information the City deems necessary or appropriate to analyze the
10 offer.

11 4. Each owner of the artwork provides written proof of insurance to the level the City
12 feels is adequate.

Art Center Ukiah

16 February 2024

To the City of Ukiah Planning Commission:

Art Center Ukiah exists to promote the creation and enjoyment of art in the greater Ukiah community, and the Board members unanimously support any movement the City of Ukiah can make to get more art up where people can see it.

It is a well-known fact that public art is an important backbone of a vibrant and attractive community. Art on outdoor walls attracts visitors, gets people out of their cars and tells important stories about our history and who is here now. In Ukiah we are off to an exciting start, with the “Past, Present and Future” mural on the Church Street side of the Conference Center, the Mayor’s Monarch Mural and beautiful mosaic garbage cans in Alex Thomas Plaza, more mosaic murals on State and Church Streets, the murals on the bathrooms in Todd Grove Park, the Kadisha Britton mural on the Arbor building and half a dozen outdoor scenes on Pacific Outfitters.

We would like to imagine a day when people from the Sacramento and Bay Areas make special plans to visit Ukiah just to view our public art. This happens in the Mission District in San Francisco and in Old Town Eureka, both of which have blocks of murals that are a destination in themselves. Fort Bragg is rapidly becoming such an art magnet as well with it’s “Art in the Alleyways” program.

Our hope is that the approval process for public art in Ukiah will be made simple and free to all artists who apply. Public art is enough of an asset to our community that the benefits will far outweigh the lack of revenue from application fees.

Sincerely, Laura Fogg
Board Member, Art Center Ukiah

Art Center UKiah, 201 South State Street, P.O. Box 1575. UKiah, California
open 11 to 5, Tuesday through Saturday, 707 462-1400



PRESENTATION SUMMARY

SUBJECT: City of Ukiah Electric Utility Equipment Mural Program

DEPARTMENT: Community
Development

PREPARED BY: Sonu Upadhyay

PRESENTER: Sonu Upadhyay

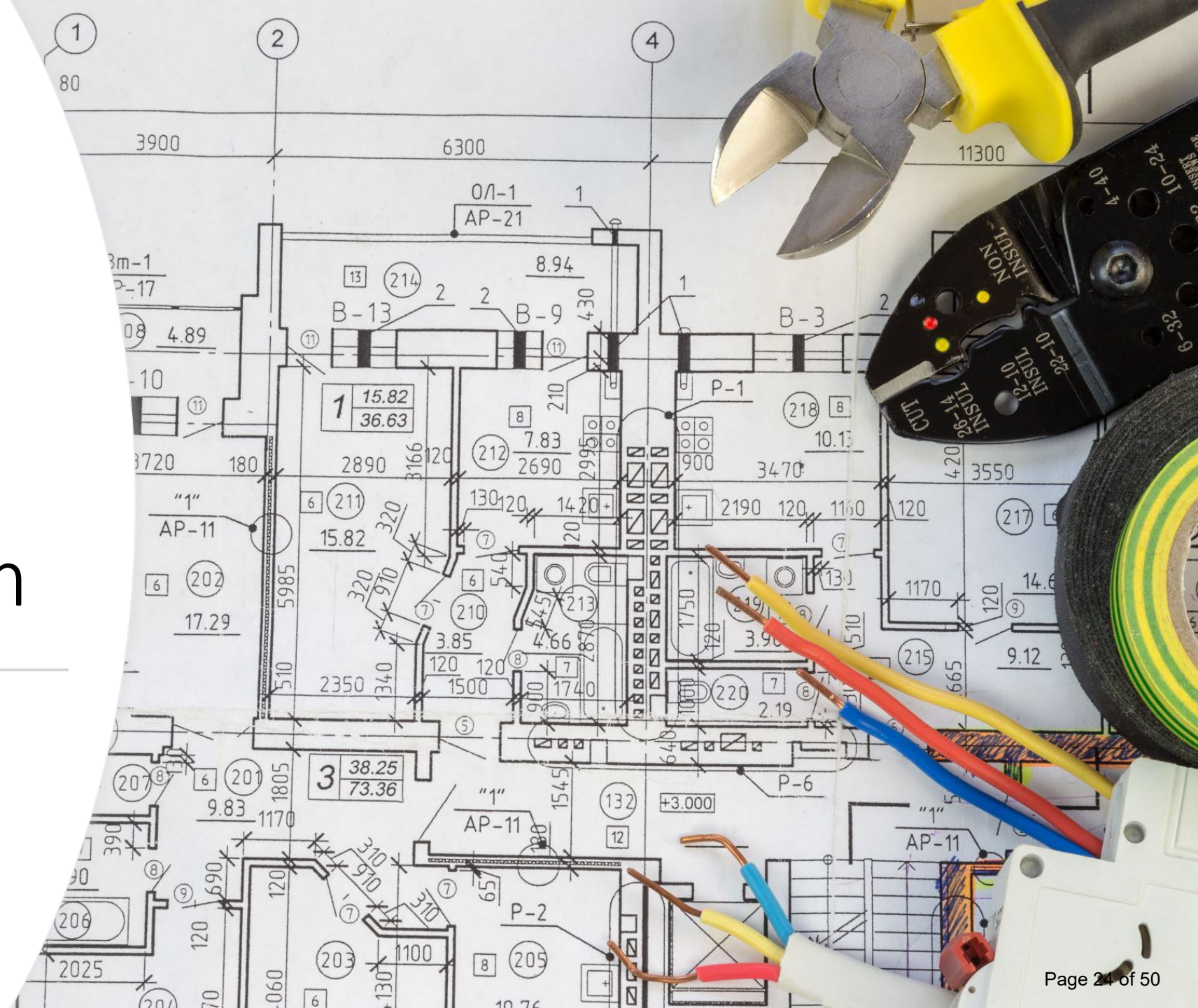
ATTACHMENTS:

1. Presentation - Electric Utility

Summary: A presentation from the City of Ukiah Electrical Utility Department on the potential to beautify existing electrical utility equipment across the City of Ukiah in an effort to reduce graffiti.

Recommended Action: Receive presentation and provide feedback to Staff

By Sonu Upadhyay



Graffiti

: usually, unauthorized writing or drawing on a public surface

- Issues
- Problem areas in the City
- Current Remedies
- Current Results
- Recommendations



Problem

Graffiti





- Popular Streets for Graffiti
- Gobbli St
 - Orchard Ave
 - Main St
 - State St
 - School St

Current Remedies

- Clean and Re-paint



Results

- Not working



Recommendation

- Establish program to transform Utility boxes through colorful Art



Program Funding

- Local artist, youths, community volunteers
- Business Sponsorship
- Public contributions



Conclusion

- Mitigate graffiti and beautify our community through Art





Thank you



PRESENTATION SUMMARY

SUBJECT: Fort Bragg Alleyway Art Project

DEPARTMENT: Community Development

PREPARED BY: Lia Morsell

PRESENTER: Lia Morsell

ATTACHMENTS:

1. Presentation - Fort Bragg Alleyway Art Project

Summary: A presentation from Lia Morsell, who started The Alleyway Art Project in Fort Bragg to bring public art to overlooked spaces in her town. The project connects local businesses and organizations with local artists to create murals inspired by local life, landscape, culture, and history.

Recommended Action: Receive presentation and provide feedback to Staff



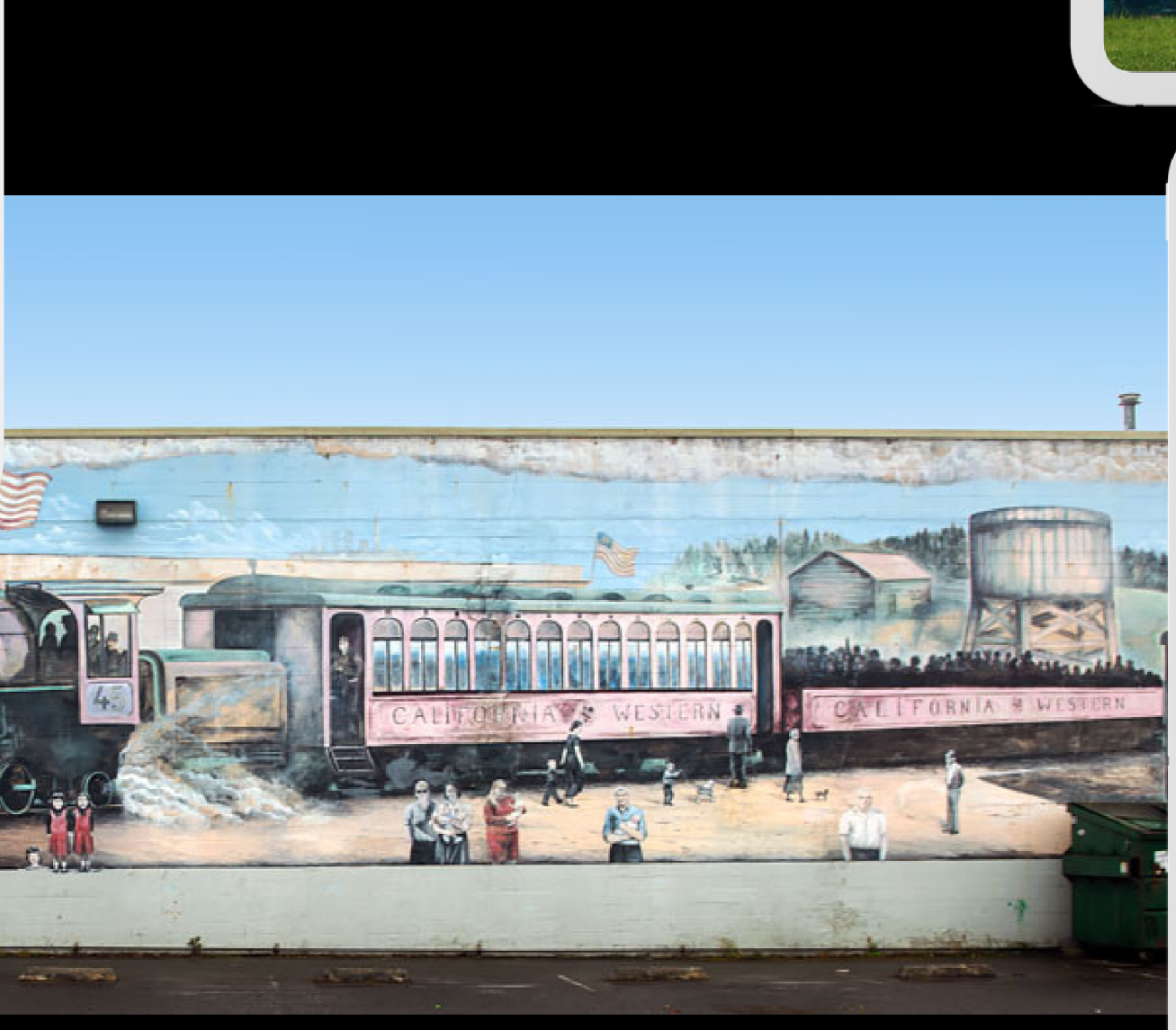
FORT BRAGG ALLEYWAY ART PROJECT

RHODO
DENDRON
"PINK DELIGHT"

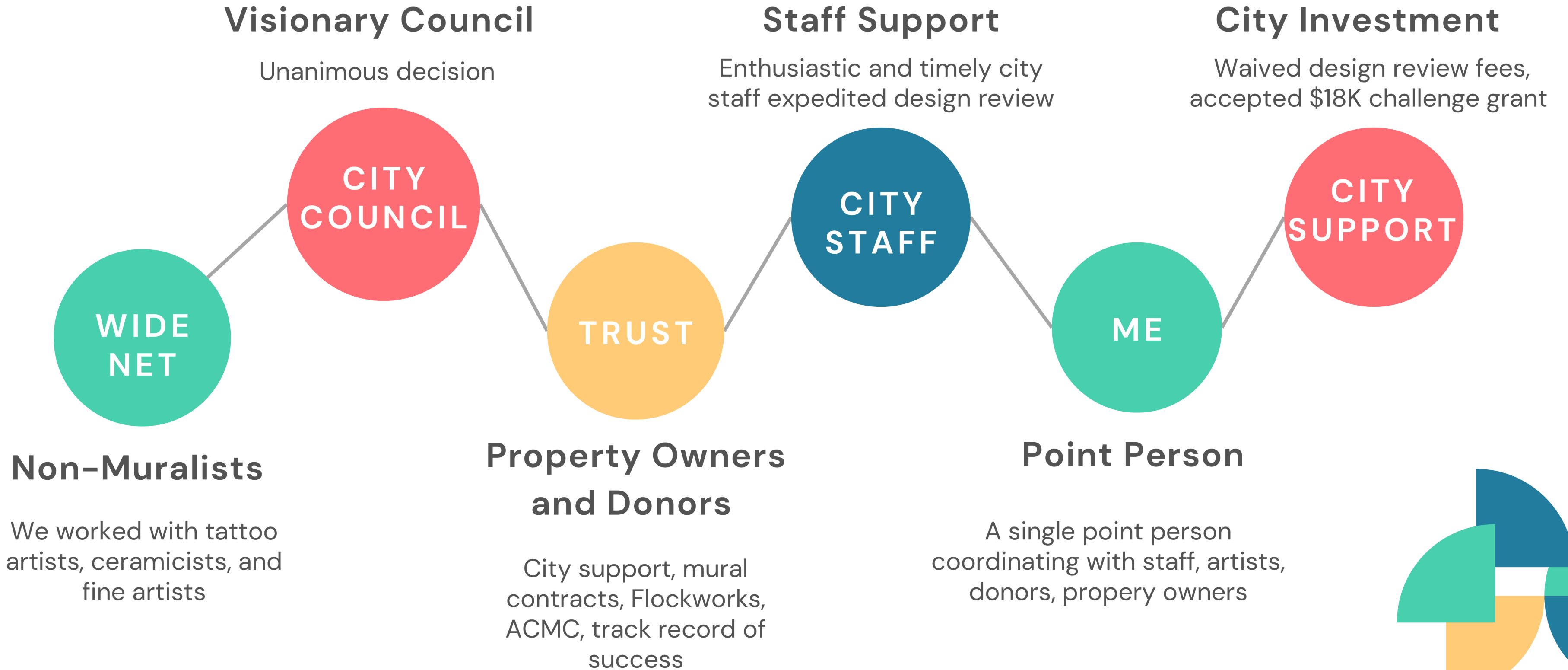




HOW DID FORT BRAGG GET SO MUCH PUBLIC ART?



AAP FACTORS TO SUCESS



MURALS

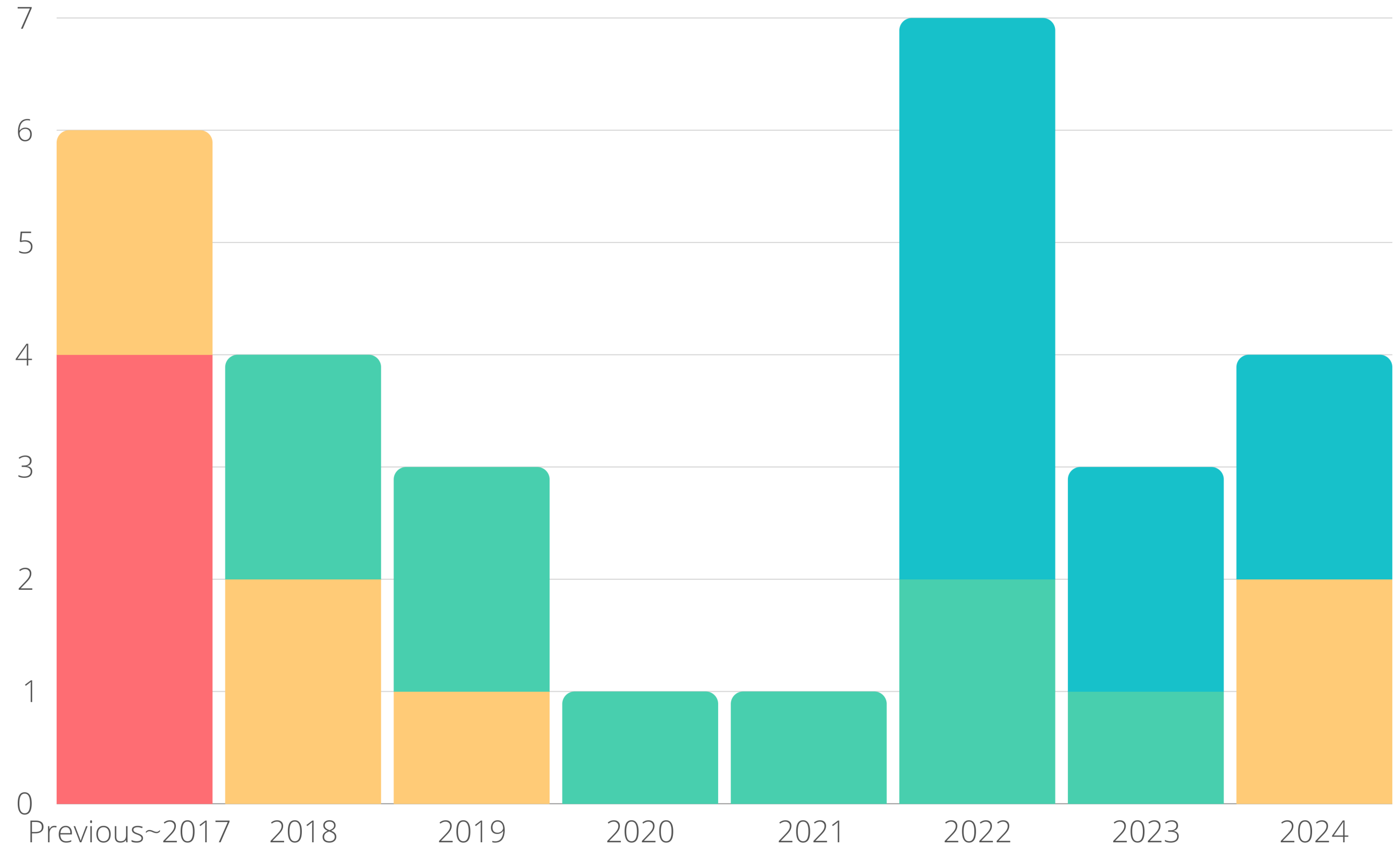
How did they get there?

CITY

PRIVATE

AAP

CHALLENGE

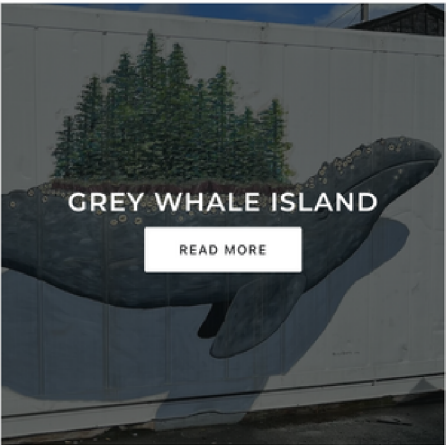




the fort bragg
alleyway Art
project

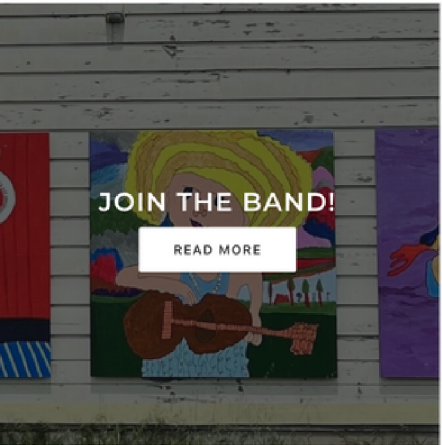


VIEW THE MURALS



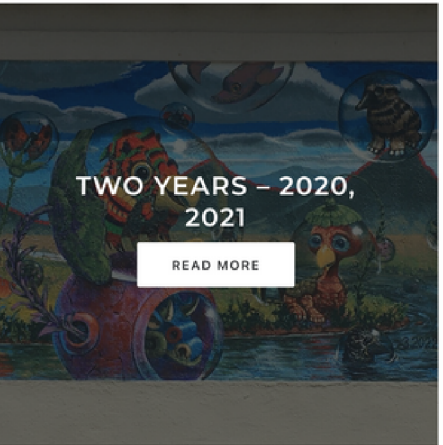
GREY WHALE ISLAND

READ MORE



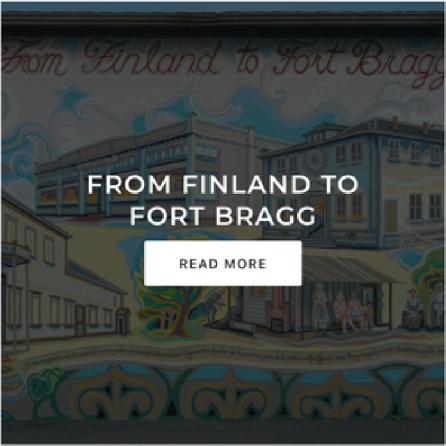
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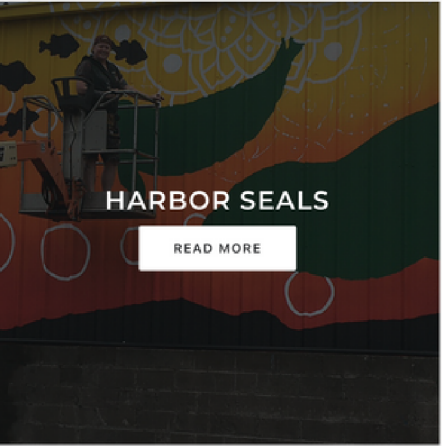
TWO YEARS - 2020,
2021

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FROM FINLAND TO
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HARBOR SEALS

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QUEEN BEE

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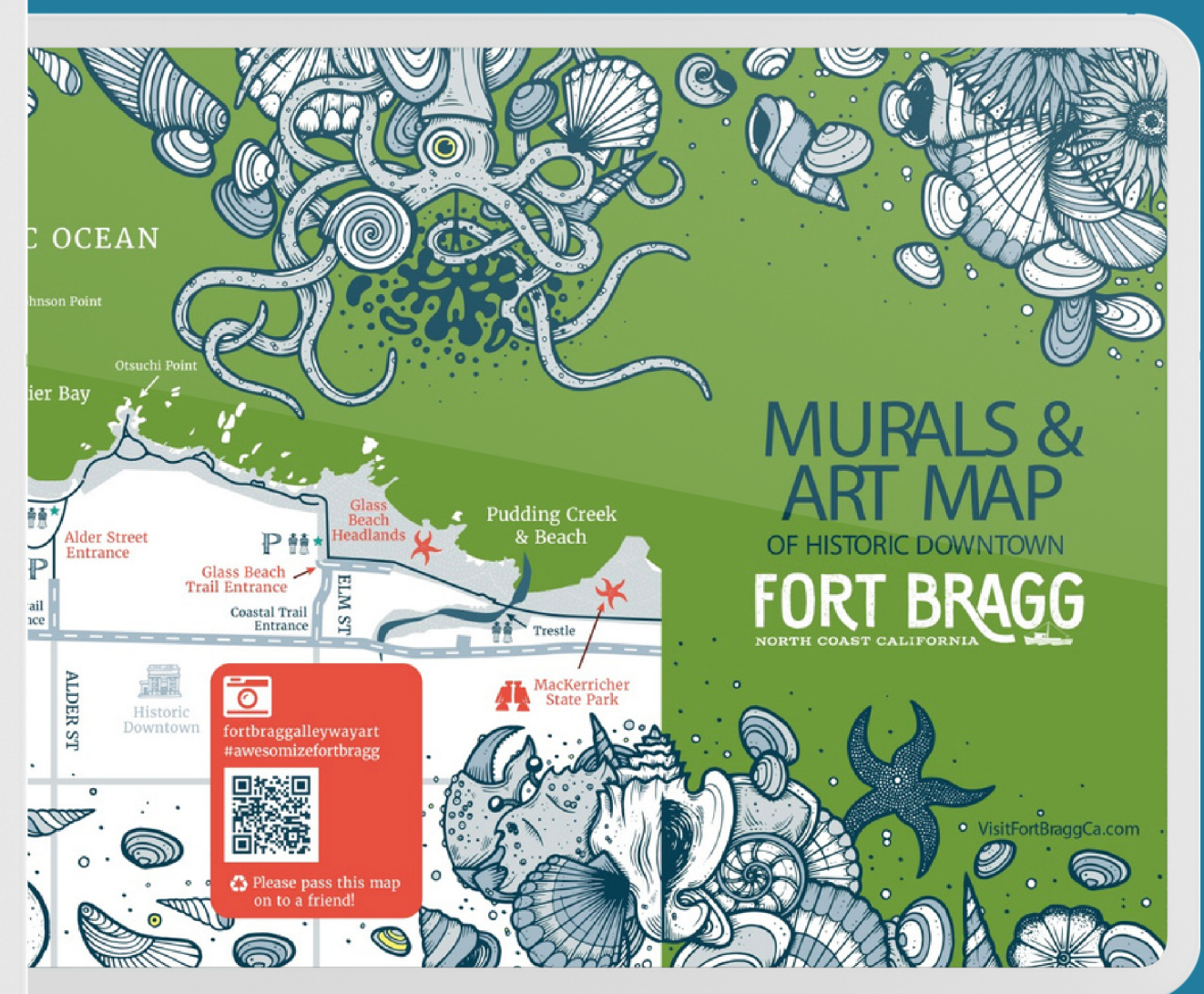
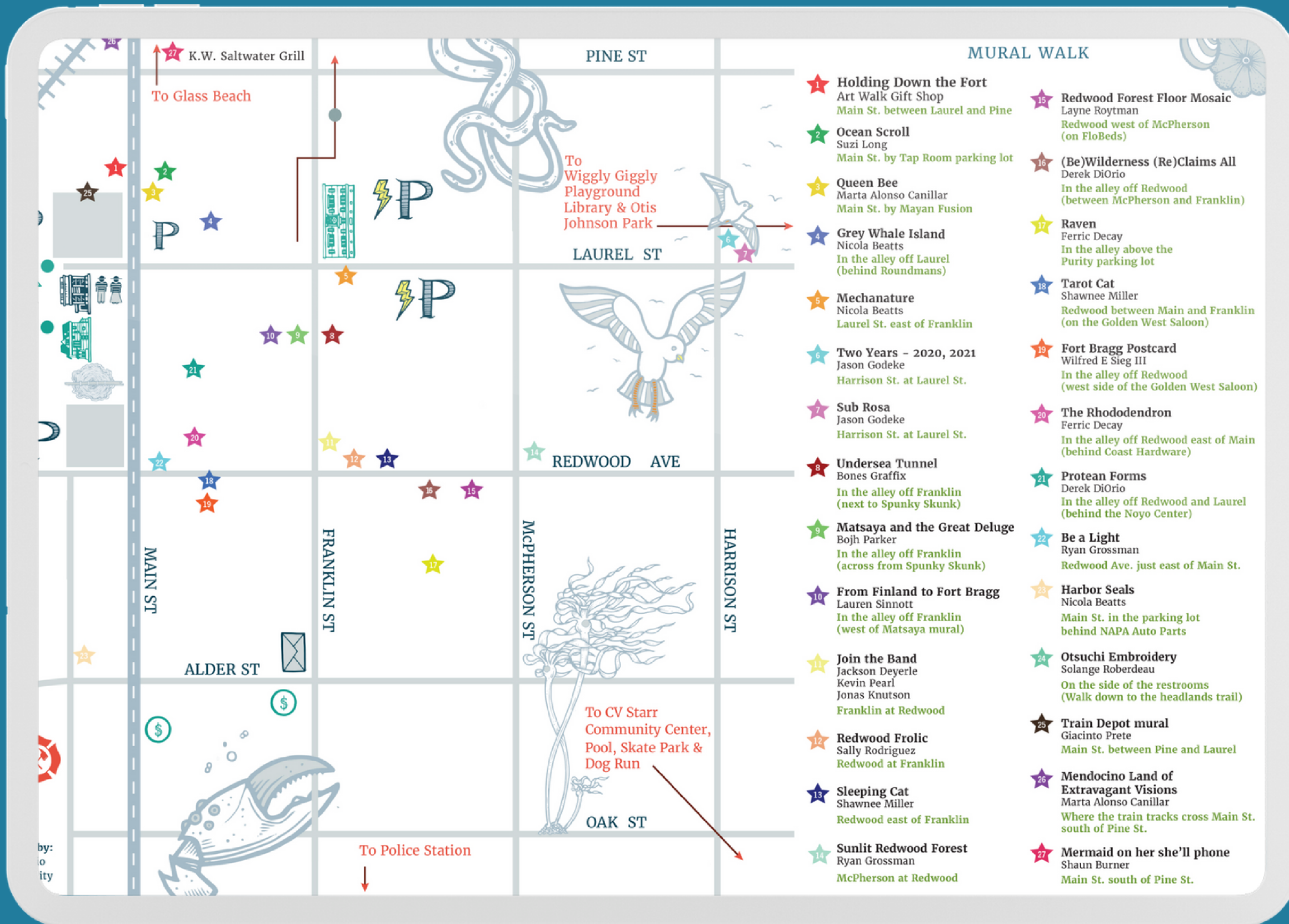
TITLE
QUEEN BEE

ARTIST: MARTA ALONSO CANILLAR

LOCATION: 418 N MAIN ST. ON THE NORTH FACING WALL OF MAYAN FUSION

ABOUT THE ARTIST

Major Accomplishments



POSITIVE IMPACTS

- Beautify blank walls
- Enthusiasm from locals and visitors
- Increases walking and health
- Economic impacts through increased foot traffic
- Social media attention



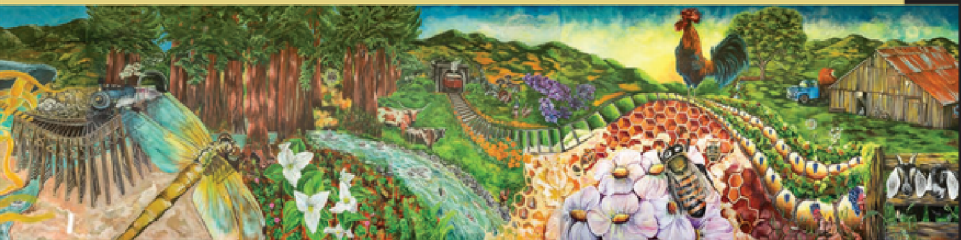


"I changed my route to the grocery store so I can walk past more murals."

REAL ESTATE MAGAZINE

MENDOCINO COAST PROPERTY | LIFESTYLE | COMMUNITY

Come for the **LISTINGS**. Stay for the **STORY**.



FORT BRAGG MURALS



Fort Bragg's public art scene is getting more beautiful (and more exciting) by the week. A walk around town reveals colorful, larger-than-life murals tucked behind storefronts and in alleyways at every turn. Installations by local artists highlight individualistic styles that depict the coast's iconic features and beg for a closer look. With seven more murals in the works, Fort Bragg is an art destination in the making.



realestatemendocino.com | Real Resources/Events—page 15 | Handy Ads—page 4



HOW I GOT THIS IDEA

by Fort Bragg Alleyway Art Project Director, Lia Wilson

You may not guess it from looking at all the murals popping up like late-summer flowers around town, but I started the Alleyway Art Project because of a frustrating conversation I had in 2016. I can't even remember whom I was talking to at the time, but a long-time resident was explaining to me—a cheerful and naive newcomer to the area—why there were so many vacancies in the storefronts downtown. We discussed the mill closure, the decline of fishing, cannibalization of the local economy, the decline of fishing, building codes, Amazon, homelessness, and on and on. The whole thing felt like an overwhelming and insurmountable drag on what should have been a charming and vibrant downtown, and also it struck me as dangerously self-perpetuating. What a downer, right?

We had moved to my husband's hometown area to be near his family and to raise our own, because Fort Bragg was clearly a special place and clearly a special community. We loved the scrappy, weatherbeaten, feral vibe. We loved the alleyways. We loved the huge expanse of the abandoned mill site and the headlands trail. I especially loved the community of artists, and the sheer number of do-gooder, mission-driven, community-oriented businesses and non-profits and orgs and B-Corps. As I was stewing about how someone should really do something about all this, it struck me: People need more reasons to go downtown. What if we hid street art in the alleyways and then people could wander around looking for it? There were so many terrible looking walls, surely the property owners wouldn't mind if we stuck some colorful pictures here and there. That led to the idea of a scavenger hunt, or maybe a mural walk. Would any of those mission-driven organizations or businesses sponsor a mural? What if it came with a QR code so people could learn about the mural, the artist, and the sponsor? The idea was coming together, but I was new to the area, had never managed a public art project, knew almost no one in town, and had a zero fundraising track record. Was I daunted? Of course not. Ahh, the confidence of inexperience.

Sometimes when something is meant to be, the universe sets up the billiard balls. About six months later I met Janet Self, the ED of Flockworks. I described the idea to her, and she suggested I present the idea to her board—which was a shock because I didn't expect anyone to take me seriously. But she and they did, for which I am forever grateful. The project

that no one, myself included, had much mental space for anything except navigating the sudden changes to daily life. Creativity took a backseat to anxiety. I doomscrolled. My baby had his first birthday party over Zoom. Public art dial tone.

By 2021 there were but faint glimmers of interest returning to the Alleyway Art Project, when almost out of the blue, some locals contacted me to say that they were inspired by the project and thought it had untapped potential. Unbelievably, they offered to match, dollar for dollar, any funds that the city of Fort Bragg put towards the AAP, up to eighteen thousand dollars. Even more unbelievably, when I presented the idea at a city council meeting, the council agreed immediately and unanimously. What followed was eighteen months of near constant planning, emailing, reviewing, drafting, filing, meeting, and contract negotiating, resulting in this crazy summer of public art! Somehow almost all the murals, whether I started working on them eighteen months ago or three months ago, ended up hitting the finish line at roughly the same time. I didn't plan it. I doubt it would have worked if I had tried. That is something important I hope people can understand about this project. I am surfing a wave that has a momentum of its own. The creative energy suddenly on vibrant display in downtown Fort Bragg was always there. Just ask the Larry Spring Museum, or the local galleries, or Bones the artist who painted that *Undersea Tunnel* mural next to Spunky Shunk, or the Krenov School folks, the Pacific Textile Arts folks, the ceramicists, or any of the lifelong artists who have called this scrappy little town home for decades. Many of the participating artists in this project had never worked at mural-scale before. I lined up the walls; a donor plus the city lined up the funding; and the artists absolutely knocked it out of the park.

So did the Alleyway Art Project solve all the problems? Haha, um no. But, we are on track to have an impressive twenty-four downtown murals, plus the ones scattered across the headlands trail. If you walk around downtown you will notice more people circulating about taking photos of all the art. A mural walking tour should be starting up soon, led (at least initially) by yours truly. You can follow the @fortbraggalleywayart on Instagram for in-progress photos and updates, plus announcements about mural unveiling festivities.

I would like to sincerely thank everyone in this remarkable community that trusted me with their walls, their funding, and their creative energy. Special thank you to Alyssum Wier, and the Arts Council of Mendocino County, my indispensable fiscal sponsor, and to the city of Fort Bragg, both city staff and city council. Together we have unveiled a bit of Fort Bragg's awesome potential.

26, 2022 Page 13

lacking wall of 300 North the gift of this mural is his element' along the a headland, taking it all

at, he never missed a chance to visit a neighbor, particularly those with Fresnel lenses. He was fascinated by their science and art. On a tour at the Mendocino lighthouse, he soaked up the volunteers' words and enthused about the polished brass and circling prisms, his eyes reflecting the glow. Ryan tells us, "I myself was, himself, a light in the world. He spent his career working to prevent companies from fleecing consumers. He prosecuted cases against companies, among others, that lived and tricked low-income consumers into signing liens on their homes. He filed dozens of amicus and other appellate briefs with state and federal courts, and occasionally the U.S. Supreme, for example, to insure companies exploiting their workers couldn't falsely tout their fine treatment of workers in their ads. He lobbied the legislature, on behalf of the California Attorney General, to pass laws more protective of consumers. For example, to prosecute so-called foreclosure consultants, or to prohibit auto dealers from making misleading claims based on "invoice prices." By arriving at the composition of the Fresnel lens overlaying the landscape of the headlands, I invite the viewer of the mural to be both inside the light of the lighthouse as well as viewing the lighthouse they are within—thus creating a tension of placement, a suspension of reality—and the symbolic opportunity to "be a light."

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Magic is Real: Arts



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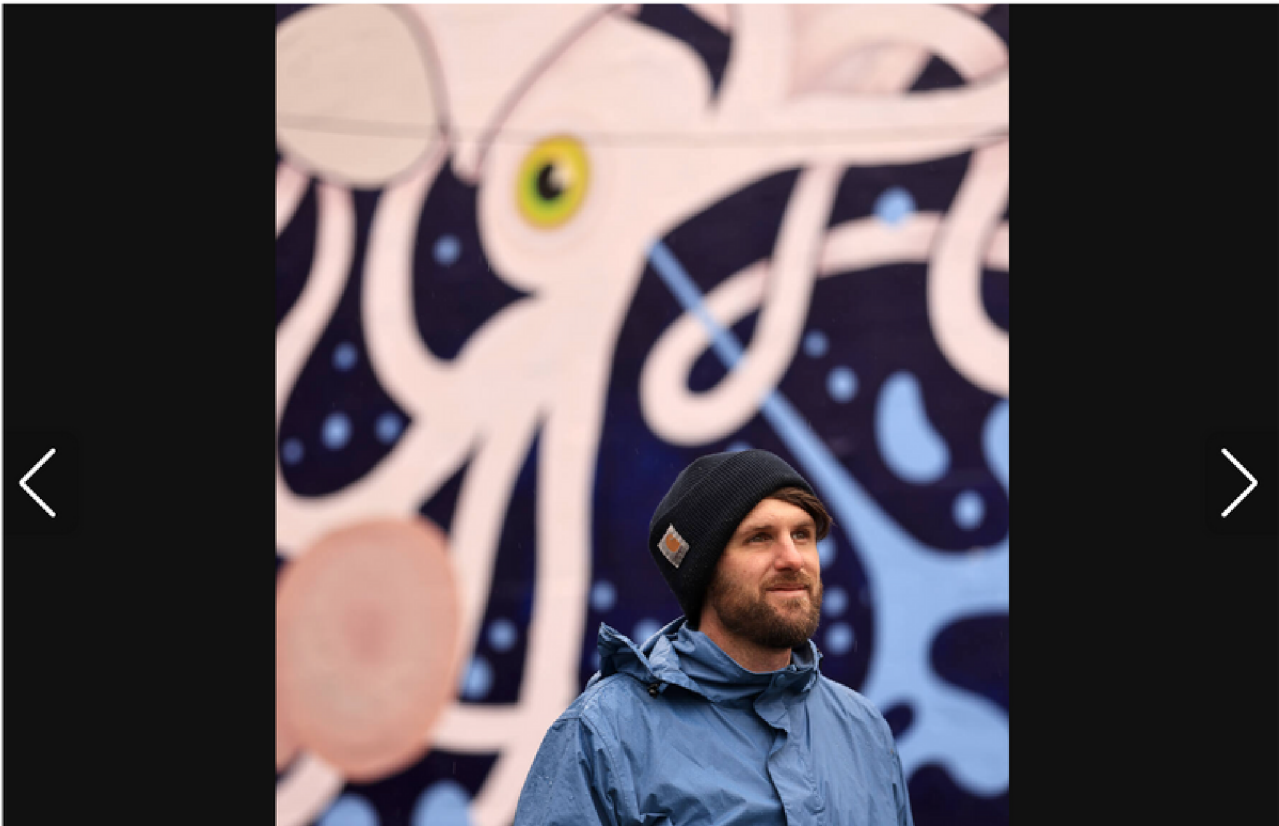


54°

The Press Democrat

A walk through downtown Fort Bragg is like walking through an art gallery

A collaboration between the artists, local businesses nonprofits and the city, since 2018, the Alleyway Art Project has enabled the production of a bevy of massive masterpieces on the overlooked back streets of Fort Bragg. | 1



Advocate-News

Two story wrap around mural progressing in Fort...

FORT BRAGG, CA — On the corner of McPherson and Redwood, Ryan Grossman stands upon a cherry picker to paint the newest mural organized by the Alleyway Project. The towering redwoods of our collective imagination have found a good home on the Forrester Building. This is Ryan's second Alleyway mural. He also painted the Point Cabrillo lens "Be A Light" that adorns the hardware store on Highway 1.

The ambitious mural will wrap around the building and tower above our heads much like the redwoods it honors. The best views are from across the street or as you are driving up Redwood Avenue. Ryan says of his design, "The wall is broken away to reveal the forest inside the building." He expects to finish the second story of the painting this week, followed by the first story which will include the forest floor. The mural will be dedicated at the October First Friday.

The aptly named Forrester building was named by Cynthia Sumner after she purchased it in October of 2019 with her partner Randy Tuell. She runs the Art Scene Studio that is housed on the bottom floor of the building and rents living spaces upstairs. Her goal is to create a live-work space for artists. Frank Forrester was her grandfather who she says made this all possible. Sumner said the amount of public art in Fort Bragg drew her to this community. She sees the Redwood Forest mural as "honoring and respecting what was."

Grossman is the production manager at Brigadoon and paints murals as well as signage to keep the cupboards full. His art is also available at the Lansing Gallery in the village and Tim Carmody Art Gallery on Franklin in Fort Bragg. Prints of the Pt. Cabrillo lens can be purchased at the lighthouse.

Lia Morsel, the founder and drive behind the Alleyway project says the mural was sponsored by a challenge grant between an anonymous group of Fort Bragg locals and the City of Fort Bragg. The Redwood Forest Foundation Inc. boosted the sponsorship and helped to make it possible. Additional murals are in the works including a tide pool, a music-themed mural, and several others.

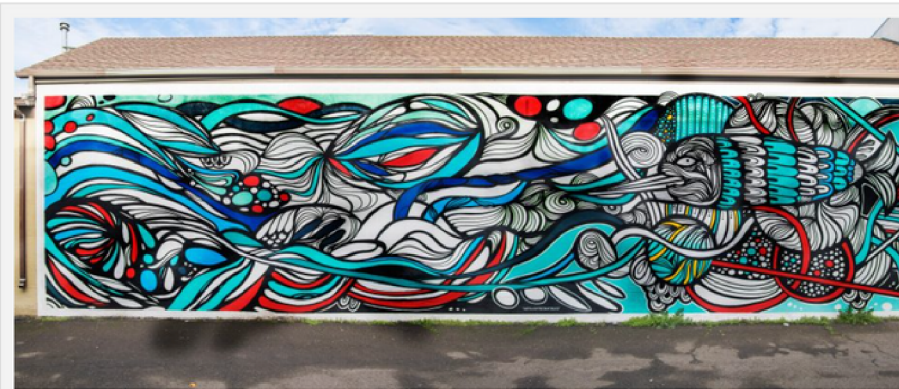
The Alleyway Art Project is a collaboration of local artists, the business and non-profit community.



The upper story of the Redwood Forest mural on McPherson at the corner of Redwood Ave. in Fort Bragg. (Photo by Michelle Blackwell)

BRIGHT LIGHTS OF America

HUNT DOWN SOME FORT BRAGG STREET A



Matsya and the Great Deluge was painted by [Bojh Parker](#) and is a sight to behold. His m

sponsored by Flockworks and Dr. Alan Limbird, who also owns the building. Picture: Co

Alleyway Art Project.

It seems mural-style street art is having it's moment across th

and Fort Bragg is not missing out!

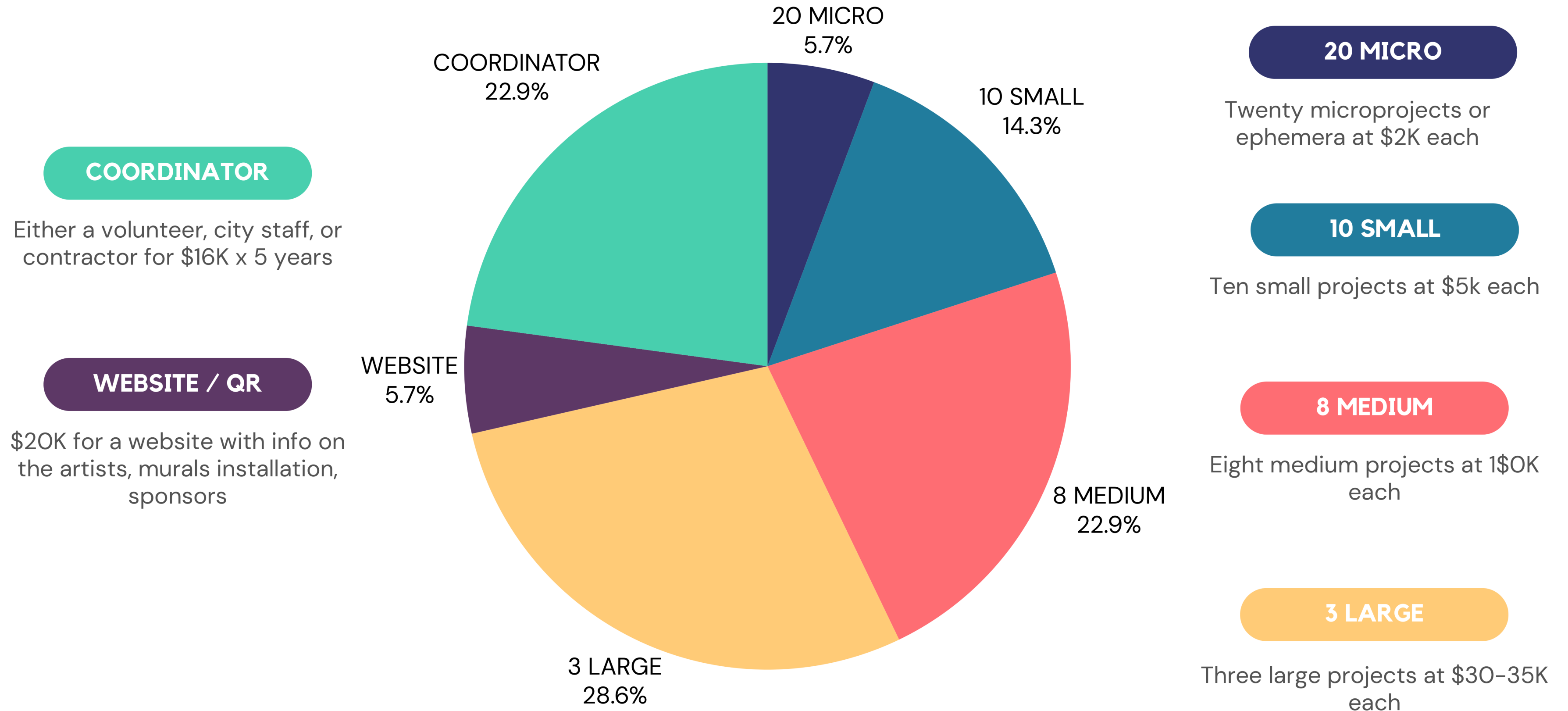


OTHER BENEFITS TO CONSIDER

- Reduce crime by demonstrating investment and attention
- Uniqueness – in a world of increasing visual homogeneity this is one way to placemake for fractions of a percent of major civic projects
- Multiplier effect – you could tie Ukiah art to wider regional destination marketing
- It makes your citizens happy



FIVE YEAR BUDGET \$350K



RECOMMENDATIONS

BE GRANTABLE

A streamlined public art policy and a well designed public art program make the city more attractive to grant-giving organizations

OFFER MATCHING \$

Murals are expensive! Offer matching funds to property owners and corporate sponsors for larger projects

FUND A PROGRAM

Offer smaller non-matched funds to artists participating in programs such as the GRT

TOOLKIT FOR SUCESS

Develop a toolkit for success including templates and installation advice



SUMMARY

A well designed public art policy and investment in public art programs will facilitate and invite more color, happiness, participation, and positivity to your community in a real and visible way

Featured Artists

Nicola Beatts
Ferric Decay
Derek Di Orio
Ryan Grossman
Jason Godeke
Bojh Parker
Suzi Long
Bones Graffix
Marta Alonso Canillar
Jackson Deyerle
Kevin Pearl
Jonas Knutson
Shaun Burner

THANK YOU

fortbraggalleywayart.org

