

Timothy Robert Smith

Garey Ave Underpass Mural

Pomona, CA

Description

The Garey Underpass Mural will use cinematic storytelling techniques and unique perspective angles to entice viewers to learn more about the history of Pomona. Bright colors and kaleidoscopic compositions capture the public's attention, while enigmatic storylines inspire further investigation. Each wall will highlight several stories that move through the deconstructed layers of space and time, from past to present.

Realistic, larger-than-life characters in extreme perspectives will be used to create a 3-D depth that pops out of the frame. There will be a plethora of details and hidden gems, so every time viewers see it, they will notice a new part of the story. My "perspective-shifting" painting style will add a sense of excitement to the area. The mural will highlight iconic historical events, famous buildings, diverse communities, and natural landscapes; all seen from a unique viewing angle.

I started preparing for this design by reaching out to businesses and several members of the community, asking locals what they wanted to see on the walls. Some common ideas expressed were "community pride", "overcoming obstacles", "strength" and "resilience". I decided to use these themes to create a design that connected the past to the present.

Next, I talked to Victoria, a representative from the Historical Society, to help me understand the North and South history. I then went to the Cal Poly Special Collections and Archives Library and found a treasure trove of images and information. I met with Allen from the Pomona Public library to go over my ideas and make sure that they were historically accurate. I contacted with David Allen, author of "Pomona A to Z", who helped inspire my research. I also met with an orange farmer whose family's business has been around since the early 1900s, to learn some specifics about old farming equipment and techniques. I am very thankful to everyone who took the time to talk with me, inspire me and educate me about Pomona's history.

Once I had the basic concept, the next mission was to recreate these historical scenes with new photos. I needed to make the design have a cinematic look in my signature perspective style. I first went to every existing Pomona historical site and took new photos from various angles. Then I went to Calico Ghost Town try to recreate the look of Spadra. Then, I went to the In-N-Out Burger Pomona Dragstrip to experience the feeling of racing culture. The NHRA Motorsports Museum was opened and I met an amazing tour guide talked me through the entire history of drag strip racing. I was granted access to the Pomona Fairgrounds, where I took photos of the Ferris Wheel and other rides, and I got to see the classic trains in the RailGiants Train Museum.

Lastly, I went to The Theater Company in Upland and rented some costumes that matched the historic photos. I hired models to pose in various ways to recreate the past. I collaged and digitally manipulated my photos with photos from the past, applying a variety of tints and filters. I made sure not to include any recognizable faces of historic figures, just recognizable places and events. This way, viewers can put themselves into each scene and feel like they are a part of history. It will feel like the past is alive again, but mixing into the present day.

The North Wall

From left to right, we start with the history of the Palomares family. Viewers will see La Casa Primera and the well from Adobe de Palomares. The well is there to show how important water was to the early farmers of the land. Next, we see orange grove farmers, digging and planting. Next, we see a horse race, drag strip racing, and the Pomona Fairgrounds. I made sure to include the historic monorail that I learned was one of the first in the country. Lastly, we see a reimagined Pomona goddess, creating growth in the land. I auditioned several models for this role and choose the one that I felt really embodied the feelings of *strength and resilience* that are so important to the community.

The orange is unraveling to reveal a light inside. This represents an unraveling of the layers of history, and the light of truth found within.

The South Wall

From right to left, we see a historic photo of the Francisco Vejar Adobe, some cows and some characters. Then, the Phillips Mansion hovers over the horizon. Next, we are transported back to cattle rancher times, where characters are building the foundation of the city. It is meant to mostly look like Spadra, but also the Butterfield Stage stopping point. Next, we see a giant train and the several iconic buildings floating in the sky: Cal Poly's CLA Tower, the historic bank (originally Home Savings and Loan), the Mayfair Hotel, two historic churches, the YMCA, the Fox Theater and the Glass House.

In the Fox, we see an inside view merging with the outside, as dancers spill out onto the street. I all paint a diverse crowd with historic photos mixed with the present day.

There is also a classic car in the center with a woman waving a white handkerchief. This is to symbolize two things: 1. Saying goodbye to the past and 2. A celebration of the present. The idea is- We must reawaken the past, to learn from its teachings, and at the same time, we must say goodbye and celebrate the present.

Community Engagement Approach

Working with the community is my favorite part of being a public artist.

I will participate in artist talks throughout the mural creation and after completion, in person and online. I keep an active social media presence to show the public each step of the process, with progress shots, interviews and time-lapse videos. I am also active in community service, using art to create social change. If there are any local community art groups, I would love to connect with them. I can meet any inspiring artists, community leaders or other interested parties during my visits.

I am also interested in hosting a mural teaching workshop, free to the public. I have done this before in many cities and have had some awesome results, inspiring the next generation of artists. If this is something that is possible, please let me know and I will do everything I can to make get the word out and make this a big event.

My workshops focus on all aspects of mural design and creation, from idea sketching to direct painting. I teach participants about all types of materials, surfaces, and color mixing techniques. I give students a large sample of mural cloth (Polytab) to let them practice on. I've been teaching students of all ages and skill levels for years, and I love having the opportunity to give knowledge back to the community.







Timeline

The mural can be completed **as fast as desired by the selection committee.**
A mural this size is typically done in 4-6 weeks on location.
If completion is need sooner, I will hire additional assistants to accommodate.

Here is a 1 month schedule, which can be adjusted as needed.

Week 1

- Set up rental equipment (Boom Lift)
- Protect floors, walls, etc. (plastic coverings, tarp)
- Pressure wash walls
- Prepare surface with primer
- Outline sketching
- Apply underpainting colors

Week 2-3

- Apply multiple layers of colors and details
- Finishing Touches

Week 4

- Paint touch-ups
- Apply Exterior Varnish
- Clean up area, return equipment
- **Mural is Finished!!!!**

Process

The mural will be hand-painted with professional grade NOVA Color mural paint. The first coat will be with Zinsser Bulls Eye 123 primer and the second coat will be NOVA Color Gesso 200. I will use a projector to see the image on the panels and trace the outline. This will ensure that all details are correct and the mural looks exactly like the final design rendering. After the outline is painted, I begin blocking in the underpainting. Next, I add layers of base color and multiple glazing layers of paint. This will help create the most 3-D depth possible. I want viewers to feel like they are experiencing an outdoor museum, with objects and characters that appear to pop out of the wall.

I work with trusted assistants for the beginning and middle stages of every project and always apply all of the finishing touches myself. My assistants are trained in realistic mural painting and many of them have their own mural careers.

Once the mural is complete, no maintenance will be necessary. All pigments that will be used are top rated for exterior use to prevent fading. Multiple coats of NOVA 216 exterior varnish will guarantee that all of the colors maintain saturation and vibrance over time. This is just the first layer of UV protection. The top coat will be Vandlgaurd, a non-sacrificial anti-graffiti coat specifically designed for murals. I use a satin finish to create a sheen that is not too matte or glossy, making it perfect for viewing at any angle, at all times of day. Vandlgaurd is an IsoFree, Aliphatic Urethane resin, which is the toughest resin on the market. It creates a surface that is chemically resistant to any graffiti materials, from spray paint to sharpie ink. It also adds a

resilient final coat of UV protection that protects against harsh weather, salt air and industrial gases. Graffiti can easily be washed off with citrus soap and water, as many times as necessary, causing no damage to the paint.

Budget of Project Form

LINE-ITEM	DEFINITION	AMOUNT REQUESTED	DETAILS <i>(each line item requires further details)</i>														
Lead Artist	<i>This is the amount needed to pay artist(s) involved in your request.</i>	\$180,878	<p>As lead artist, I will be responsible for everything related to the mural creation. I will work with the committee to make sure every element in the design is perfect for the community. I will paint the majority of the mural, all details and all finishing touches.</p> <p>In addition to mural creation, I will hold a workshop for any members of the community who are interested in learning the basics of mural making.</p>														
Project Assistant(s)	<i>This is the amount needed for any project assistant(s) involved in your request.</i>	\$30,000	My plan is to work with 2 assistants at a time for 8 hours a day; 20 days in the beginning of the project and 5 days at the end. More assistant days/hours can be added if needed for faster completion.														
Materials & Supplies	<i>This is the amount needed for any materials, supplies, equipment necessary to execute your program or project.</i>	\$29,122	<table style="width: 100%; border-collapse: collapse;"> <tr> <td colspan="2"><u>Primer</u></td> </tr> <tr> <td>Bullseye 123 (20 gal)</td> <td style="text-align: right;">\$945</td> </tr> <tr> <td colspan="2"><u>NOVA Color Mural Paint</u></td> </tr> <tr> <td>Bismuth Yellow(6 gal)</td> <td style="text-align: right;">\$500</td> </tr> <tr> <td>Pyrrrole Orange (5 gal)</td> <td style="text-align: right;">\$700</td> </tr> <tr> <td>Pyrrrole Red (6 gal)</td> <td style="text-align: right;">\$635</td> </tr> <tr> <td>Alizarin Crimson (3 gal)</td> <td style="text-align: right;">\$330</td> </tr> </table>	<u>Primer</u>		Bullseye 123 (20 gal)	\$945	<u>NOVA Color Mural Paint</u>		Bismuth Yellow(6 gal)	\$500	Pyrrrole Orange (5 gal)	\$700	Pyrrrole Red (6 gal)	\$635	Alizarin Crimson (3 gal)	\$330
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		Quinacridone Violet (5gal) \$560
		Quinacridone Magenta (5 gal) \$515
		Indanthrone Blue (6 gal) \$800
		Phthalo Blue Green(4 gal) \$272
		Cobalt Blue (6 gal) \$1255
		Chromium Ox Green (3 gal) \$330
		Perm Green Light (3 gal) \$360
		Titanium White (15 gal) \$900
		Ivory Black (5 gal) \$430
		Yellow Ochre (6 gal) \$397
		Raw Umber Dark (7 gal) \$436
		Burnt Umber (5 gal) \$300
		Trans Red Iron Oxide (5 gal) \$473
		Payne's Gray (5 gal) \$400
		Matte Medium 204 (15 gal) \$600
		NOVA Gel (5 gal) \$250
		<u>Mural Protection</u>
		NOVA 216 Varnish (20 gal) \$824
		Anti-Graffiti Coat-
		VandIGaurd ISOFree 2K (20 gal)
		\$5110
		<u>Additional Supplies</u>
		Brushes and rollers \$2500
		Tape and tarps (floor protect) \$550
		Photo Reference Prints \$500
		Perforated Full-Size Blueprints
		(outline transfer) \$2500
		<u>Equipment</u>
		Boom lift rental (2 months) \$5000

			Pressure washer rental \$250 Ladder rental \$500
Transportation	<i>This is the amount needed for any transportation-related costs to facilitate the installation or delivery of public art.</i>	\$ 3500	Gas and mileage for myself and assistants.
	SUBTOTAL		244,000
Administrative Overhead	<i>This is the amount to cover administrative overhead for staffing or organizational needs such as space rental fees, insurance, and admin supplies. Should not be more than 22% of your Staffing amount.</i>	\$6500	I will use this money to acquire the appropriate insurance and any other necessary fees required to work on this project. I will also rent an overnight parking space for the lift for the duration of the installation.
	TOTAL REQUESTED AMOUNT		\$250,000

Briefly respond to the following question— what is your experience managing budgets of similar scale or working within time constraints?

Last year, I successfully completed a mural of a similar size and budget in Salinas, CA called “UnderPassage Way”. The budget was **\$280,000** and the size was approximately **7580 square feet**.

This mural was finished in one month with the help of two assistants, who worked beside me for about 60% of the project. The assistants helped with the first layers of underpainting, basic color blocks and some rendering. All of the painting details and finishing touches were done by me, to make sure the painting had an overall consistent style. The assistants came back at the end to help with the varnish and anti-graffiti coat.

To make sure I managed my time correctly, I planned out a step-by-step list that outlined every daily and weekly task to finish. I worked within the allowed times set by Caltrans and adjusted my schedule accordingly. I checked in with Caltrans and the Arts Council throughout the project to deliver updates and progress reports.

I also painted a small version of the mural in my studio before the actual mural painting began, so I could have a good understanding of every detail of the project. I premixed all my colors to save time on location.

I was able to effectively manage the budget for this project by planning out every expense before the project began.

Three Professional References

Name	Jacquie Atchison
Title	Executive Director of Arts Council for Monterey County
Phone	[REDACTED]
Email	[REDACTED]
Details of Project related to this reference.	
I worked closely with Jacquie on "UnderPassage Way", the Salinas Freeway Underpass Mural.	

Name	Jonathan Burke
Title	Former President of Laguna College of Art and Design, Laguna Beach, CA
Phone	[REDACTED]
Email	[REDACTED]
Details of Project related to this reference.	
Jonathan hired me to design and produce several murals for Laguna College of Art and Design and the City of Laguna Beach. I taught mural classes and worked with students to create several large-scale murals throughout the city.	

Name	Steve Izant
Title	Director of the Hermosa Murals Project, Hermosa Beach, CA
Phone	[REDACTED]
Email	[REDACTED]
Details of Project related to this reference.	
<p>Steve and his team selected me for the 9th public mural commissioned by the Hermosa Murals Project. I created "Beatnik Alley", a design referencing local history, specifically 1960's music and poetry. I worked with Steve and several members of the community to determine the best people and locations to display in this project.</p>	

As I know it is the holidays and some people may be unavailable this week, I have attached some Letters of Recommendation that were previously written on my behalf.

CALIFORNIA STATE TRANSPORTATION AGENCY

GAVIN NEWSOM, GOVERNOR

California Department of Transportation

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(805) 549-3111 | TTY 711
www.dot.ca.gov



January 8, 2024

To whom it may concern:

It is with great pleasure that I write to express my enthusiastic support of mural artist Timothy Robert Smith. In my capacity as the California Department of Transportation (Caltrans), District 5 Transportation Art Coordinator and as the Caltrans District 5 Clean California Highway Beautification Projects' Senior Landscape Architect, I partnered closely with Tim over the last year and half on a distinctive Clean California transportation project in Salinas, California.

The Clean California Program, launched by Governor Newsom in 2021 as part of his California Comeback Plan, has invested \$1.1 billion statewide to clean up trash along State highways and local streets, to advance equity in underserved communities by implementing beautification projects, and to provide good jobs to thousands of Californians recovering from the economic impacts of the pandemic. The creative economy was especially hard hit during the pandemic and a truly unique aspect of the Clean California Beautification program is that, for the first time ever, Caltrans has been allowed to directly fund and commission site-specific public art for transportation projects.

Timothy Robert Smith, in cooperation with other artists and local officials, was pivotal in helping Caltrans District 5 pioneer a practical process for incorporating State-funded public art in a transportation project. I can say without reservation that Tim's willingness to engage in multiple community outreach efforts, including public meetings, artist workshops, and media posts, helped make delivery of this transformative project in Salinas a noteworthy success. Tim was very flexible in his artistic approach and was able to sensitively adapt his concept to reflect local feedback and meet community expectations. Tim was adept at managing a large-scale public art project team and he was able to find creative solutions to meet unexpected project challenges and opportunities while still keeping the project moving forward within budget and on schedule. Tim set a high standard for artistic excellence and professionalism in his work and I would readily work with him again on a public art project.

Sincerely,

A handwritten signature in blue ink that reads 'Corby Kilmer'.

CORBIE KILMER, SENIOR LANDSCAPE ARCHITECT
Caltrans District 5 Transportation Art Coordinator
Caltrans District 5 Clean California Beautification Program



• *Enriching the lives of our community through the arts* •

January 5, 2024

To Whom It May Concern:

I am pleased to write this letter of recommendation for muralist Timothy Smith. As the Art Project Coordinator of a large-scale mural project for the Caltrans Beautification Program in East Salinas, CA, I had the pleasure of working closely with Timothy for almost a year. His exceptional talent, professionalism and dedication to his craft consistently impressed me.

Timothy possesses a unique ability to transform a boring plain underpass into a vibrant and captivating work of art, one that brings much pride to a very close-knit community. During the painting process, he demonstrated an unparalleled skill in translating a creative vision into a stunning visual narrative. The scale and complexity of the mural was handled with meticulous attention to detail, resulting in a piece that not only beautified the environment but also engaged and resonated with the community.

Timothy is a professional and a pleasure to collaborate with. He consistently met deadlines, communicated effectively with community members and demonstrated a keen understanding of the project's goals and objectives. He spent hours with community members to understand their viewpoints and incorporate them into the final product, which fostered a sense of ownership and connection among those who continue to interact with the mural.

In conclusion I wholeheartedly recommend Timothy Smith for your consideration. He brings not only exceptional artistic talent, but also a strong work ethic, effective communication skills and a passion for creating impactful and meaningful public art.

Feel free to reach out to me if you require further information regarding this recommendation.

Sincerely,

A handwritten signature in black ink that reads "Jacquie Atchison".

Jacquie Atchison
Executive Director

Hermosa Beach Murals Project

710 Pier Avenue, Hermosa Beach, CA 90254

Department of Cultural Affairs

To Whom It May Concern:

Hermosa Beach Murals Project, a 501 C (3) organization, commissioned and executed ten murals in the downtown area of Hermosa Beach in ten years.

Mural #9, Hermosa's Counter Culture Past, was won through a competitive process by Timothy Smith.

We are happy to say that Mr. Smith's execution was faithful to his submission. Was completed on time and on budget. He was easy to work with during the time the mural was being painted.

If you have any questions or if I can provide any further information, you may email me at:


Yours Truly,

Steve Izant

Steve Izant,
President

