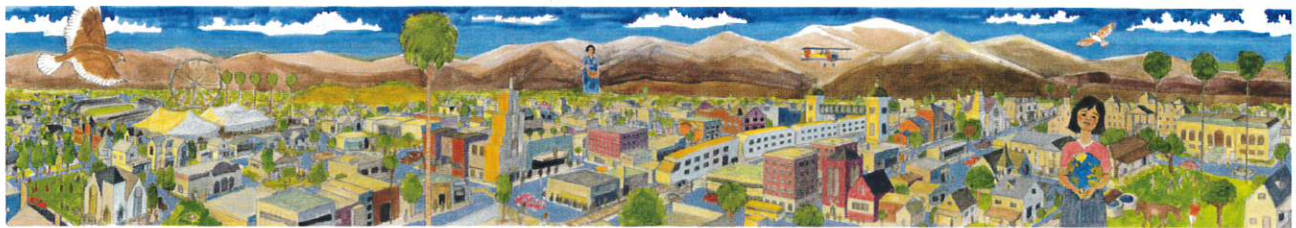


# Mosaic Gardens at Pomona

1680 S. Garey Avenue

Pomona, CA 91766

Submittal for Public Art  
for Private Development  
May 15, 2017



LINC-Pomona Apartments, LP  
555 E. Ocean Blvd., Ste. 900  
Long Beach, CA 90802



## **Table of Contents**

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9. Location of Artwork
10. Budget and Material List
11. Valuation of Artwork

**ATTACHMENT 1**  
**CONCEPT DESIGN PLAN APPLICATION**



City of POMONA

# Art in Public Places Program

Public Art for Private Development

Accepted by:

Date:

## CONCEPT DESIGN PLAN APPLICATION

Before submitting the Concept Design Plan application, applicants should consult with Planning Division staff to discuss requirements of the Public Art for Private Development requirement.

### Project Information

Project name: Mosaic Gardens at Pomona

Entitlement applications (CUP, TTM, etc.) associated with project: \_\_\_\_\_

Project address: 1680 S. Garey Avenue, Pomona CA 91766

Applicant name and address: LINC-Pomona Apartments, LP, 555 E. Ocean Blvd., Ste. 900, Long Beach CA 90802

Contact phone number: (562) 684-1102

Email address: ffernandez@linchousing.org

Architect name and address: D33 Design & Planning, 31866 Camino Capistrano, San Juan Capistrano, CA 92675

Property owner name and address: LINC-Pomona Apartments, LP, 555 E. Ocean Blvd., Ste. 900, Long Beach, CA 90802

### Artwork Information

Type of artwork to be provided: Mosaic

Artwork description: Please see Attachment 3.

Artwork material: Please see Attachment 10.

Location of artwork on development site: Please see Attachment 9.

Artist name and address: LaMotte & Cisneros

phone number: (323) 559-6574

email address: contact@jasonlamotte.com

website: \_\_\_\_\_



City of POMONA

Accepted by:

Date:

# Art in Public Places (AIPP) Program

## Public Art for Private Development Application Form

This form is to be completed and submitted to the Planning Division for all projects subject to the AIPP program requirements.

### APPLICANT INFORMATION

LINC-Pomona Apartments, LP  
Applicant name

555 E. Ocean Blvd., Ste. 900  
Address

Long Beach 90802  
City Zip Code

(562) 684-1102 ffernandez@linchousing.org  
Phone number Email address

### ARCHITECT/CONTRACTOR INFORMATION

D33 Design & Planning  
Architect / Contractor name

31866 Camino Capistrano  
Address

San Juan Capistrano 92675  
City Zip Code

(949) 302-6296 bweller@d33design.com  
Phone number Email address

### PROPERTY OWNER INFORMATION

LINC-Pomona Apartments, LP  
Property owner name

555 E. Ocean Blvd., Ste. 900  
Address

Long Beach 90802  
City Zip Code

(562) 684-1102 ffernandez@linchousing.org  
Phone number Email address

**PROJECT INFORMATION**

Project address: 1680 S. Garey Ave, Pomona CA 91766

This project is:

- ☐ New Commercial, Industrial or Institutional Construction  
☒ New Residential  
☐ Rehabilitation / Tenant Improvement

Approximate square footage of project: 48,165

Proposed use: Affordable multifamily residential

Estimated Total Building Valuation or number of units, if residential 46

**INDICATE HOW YOU INTEND TO SATISFY THE ART IN PUBLIC PLACES REQUIREMENT**

- ☒ Placement of approved Public Art on the Project site equal to or in excess of 1% percent of the building valuation for the project, as determined or verified by the Building and Safety Division. (Public Art must be approved by the Cultural Arts Commission before issuance of a building permit. The approved Public Art must be installed on the Project site before issuance of a Certificate of Occupancy for the Project.)
- ☐ Pay an in-lieu fee equal to 1% of the building valuation for the project, as determined or verified by the Building and Safety Division, into the City's Public Art Fund (Payment must be made before issuance of any building permits for the project.)

We, the undersigned, have read and understand the City of Pomona **Public Art for Private Development Ordinance**, the requirements outlined in this application and the latest version of the "Art in Public Places Policies and Guidelines Manual". We understand that we must comply with the provisions of the Ordinance before issuance of a building permit if paying the 1% in-lieu fee or approval of Public Art by the Cultural Arts Commission before issuance of a building permit for the project and installation Public Art approved by the Cultural Arts Commission before issuance of Certificate of Occupancy for the Project. We agree to cooperate with City agencies and/or offices as necessary to fulfill the terms and guidelines applicable to the activity proposed above.

All parties listed below that are involved with the project are required to sign. This application will not be considered complete until all necessary signatures have been obtained.

Applicant  Date 5/15/17

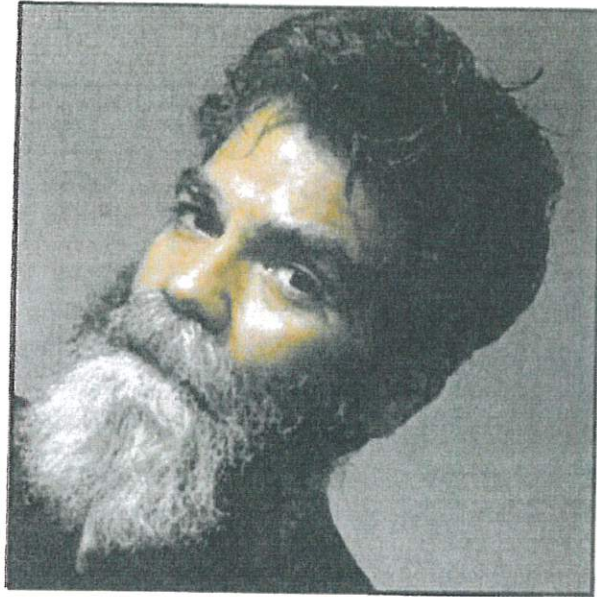
Architect/Contractor  Date 05.15.17

Property Owner  Date 5/15/17

**ATTACHMENT 2**  
**ARTISTS INFORMATION**



## Meet the Artists



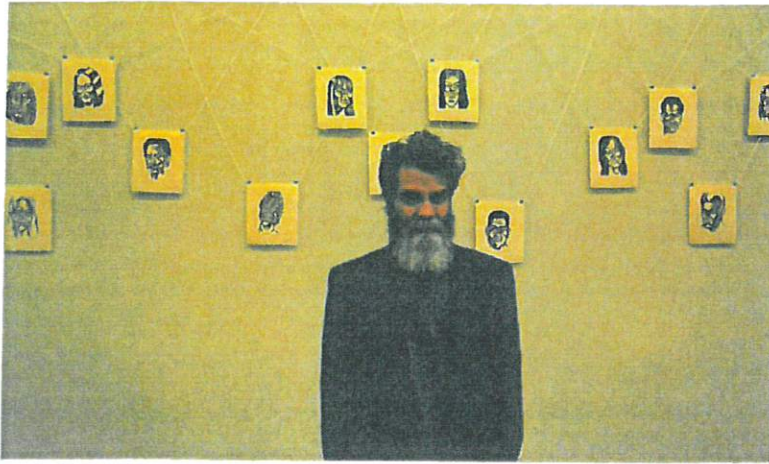
Jason LaMotte



Alba Cisneros



## About Jason LaMotte



Jason LaMotte began his post-high school artistic training at Art Center College of Design and received an AA in Fine Art from College of the Canyons in 1988. While studying art at college and afterwards, he also worked as a photographer's assistant for seven years, overseeing all aspects of

his mentor's photo shoots, including scheduling, shooting, developing, printing, selection, and manual and digital touch-up.

In order to pursue painting more seriously, he attended the San Francisco Art Institute. There, he was awarded merit scholarships and an honors studio, and received his BFA in 1993. Shortly thereafter, he sold major works to the Rene di Rosa collection and to collector David Coddair. During this time, he was also employed at Coddair's company, Tall Iron Vases, where he worked on the production line, grinding the tall metal vases, finishing them with patinas, painting them with both translucent and opaque paints, and then sealing the vases with various glazes.

Returning to Los Angeles in 1999, Jason pursued and obtained a certificate in Cinema Production from Los Angeles City College, where he made some short movies, shooting and editing both 8mm and 16mm film; wrote a screenplay; and ventured into the burgeoning world of art-making on the computer, transferring his films to the digital format and editing them using Adobe software. These pursuits led to experiments in artistic expression through animation, graphic design, and website building, which involved mastering various computer animation techniques and software applications, including Flash interactive video production. He had become deeply interested in interactive multimedia as a mode of expression; however, he didn't abandon hands-on art-making: during this time, he also produced and self-published a three-part serial comic called Deepwhirl.

In 2003, craving a more systematic and deeper practice of drawing and painting, he attended Claremont Graduate University, where he developed a body of work comprising both ink on paper and paintings; assisted in the wood shop for a year; helped install many of his classmates' exhibitions; built his wife and himself desks; and constructed painting supports far superior in quality to those peddled by the major art supplies companies. He earned his MFA in painting in 2007. After grad school, still assimilating all the information he had learned, he got a certificate in business administration from East Los Angeles College and a real estate broker's license, while at the same time exploring sound and music and making a series of six inventive electronic albums from his home studio.

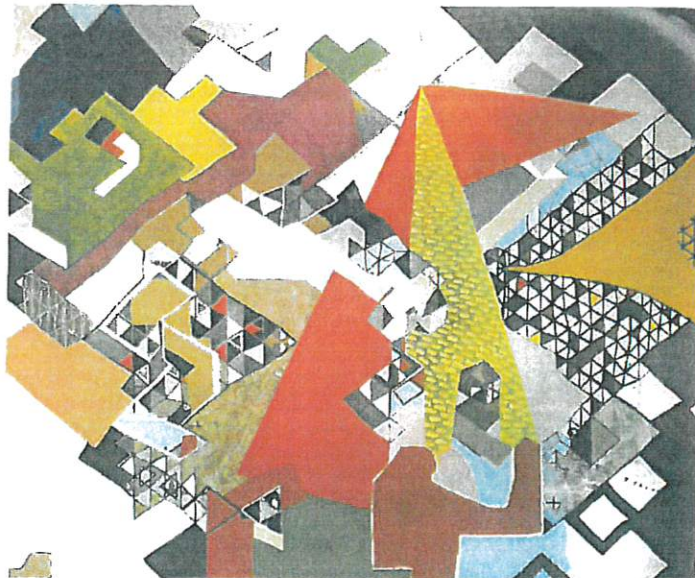
Soon enough, it became clear to him that he had to develop a body of visual work that reflected his post-grad school perspective. His renewed painting practice aroused a need to draw the figure and connect with other creative people, which led him to the dA Center for the Arts in Pomona; he began to volunteer there and has since become extremely active in ensuring the dA can fulfill its mission. He was appointed to single-handedly oversee show installations, and the much improved layout of the exhibitions was immediately observed by all in attendance. He has also led a collaborative arts group; ran a class on mask-making for the Fringe Festival; organized and continues to organize events; curated shows (even getting some congressional recognition); joined an affiliated, friendly gallery, the 57 Underground; helped paint a mural of Jerry Len Weakley at Garey High School; did live performances; networked; and reached out for community involvement in a wide variety of arts and creative projects.

This current phase of his ongoing quest in the visual arts has marshalled a variety of his interests and skills into community-building through the arts, readying them for exposure to a larger audience and the development of a wider mission. He hopes to continue to expand and improve, reaching more people more effectively, and working to connect the different ideas and people involved with art in the Los Angeles region, to promote awareness, accessibility, and quantity and quality of art.

## Past Work



Acrylic on Canvas  
3 feet by 4 feet  
Sold for \$1,200



Acrylic on Canvas  
5 feet by 7 feet  
Sold for \$2,400

# CISNEROS MOSAICS

Design and Fabrication

Alba H. Cisneros

Pomona, CA 91768

(951) 201-9439

## EDUCATION

Landscape Architecture, Cal Poly, Pomona, CA  
Art Major 2 years Pitzer College, Claremont CA

## WORK EXPERIENCE

**Artist**, Self Employed, 2009 - Present  
Studio 4456 Oak Lane, Claremont, Ca 91711  
Designer and Fabricator of Mosaic Murals, Signage, Logos  
Freelance Designer

**Land Design**, 1990 - Present  
351 So. Thomas St. Pomona, CA 91767  
Drafts person, Designer, Manager, Special Projects

**Denis O'Conner Mosaics** 1975 -1991  
Formerly **Millard Sheets and Associates Designs**  
Studio Manager, Designer, and Fabricator for Mr. O'Connor.  
Worked with Mr. Sheets on painted murals and over 80  
large-scale mosaics for Home Savings of America (designed  
by Mr. Sheets and Susan Hertel). Designed mosaic tables,  
signs and logos for various Professions, Churches and  
Private Residences.

## OTHER SKILLS

Stain glass, Ceramic tile, Quilted Fabric Panels (Home  
Savings 2 branches), Landscape Design, Painted Murals.

## HONORS

Kawasaki/Theilacker Award – Recognition of Excellence,  
Landscape Architecture Foundation – Recipient of the  
William J. Locklin Scholarship, ASLA Senior Merit Award of  
Excellence in the study of Landscape Architecture, Sigma  
Lambda Alpha – National Landscape Honorary.

## SPECIAL PROJECTS

**College of Environmental Design** – Café/Patio Redesign.  
Project Designer/Coordinator of Mosaics Murals, Fountain  
and Lighting layout, Cal Poly 1991-92. **Western University**  
– 7 mosaics, 2009-2010. **Mount San Antonio College** – 4  
Mosaics, Art Department, 2010 -2013. **Pitzer Ranch** – Entry  
mosaic, Claremont 2013-2014. **Bonita Village** – Entry, 2016  
Available upon request.

## PORTFOLIO



## Past Works



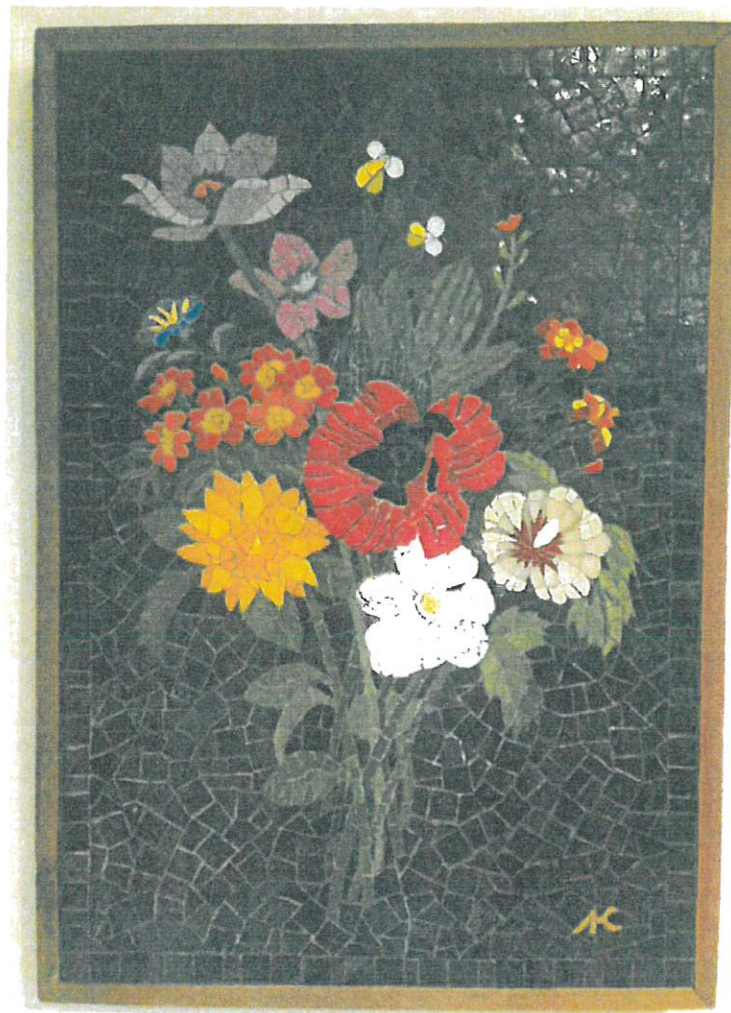
### "Tree of Life"

Design by Millard Sheets, gift to his doctor, recently sold at auction 2015, owner unknown. Design taken from 12' carved wooden entrance doors to Mr. Sheets home in Gualala, CA. Venetian, Byzantine - gold, silver and copper mosaic tile used in combination for this panel, originally installed with walnut wood frame. Size - W4'xH7', install, 1985, value \$38,000



**"Japanese Crane,"**

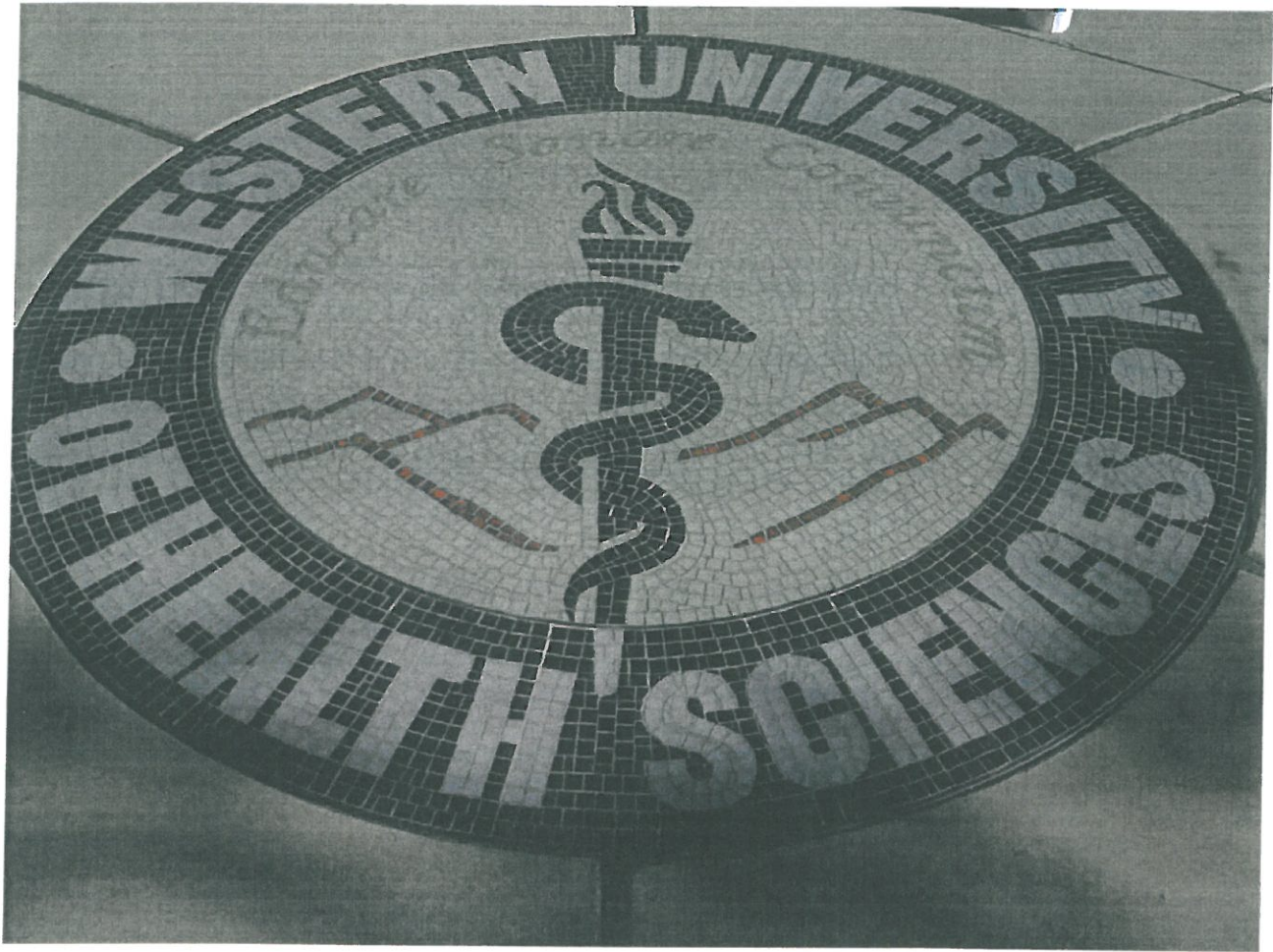
Front of Peterson Museum located in Pilgrim Place, Claremont, CA. The design represents a stylistic Japanese shoji screen incorporating the Red-crowned crane in its natural habitat. Design was chosen from 3 presented. Travertine, Venetian and Byzantine mosaic tile was used in combination for this mural. Size – 2 panels, W3 ½' x H7' each, install, 1986, value \$36,000



**"Cisneros Flowers"**

Commissioned by Denis O'Connor, owner of Denis O'Connor Mosaics, Claremont, CA. Mosaic now located in private residence Pasadena, CA. Design inspired by old time calendar of flora and fauna. Combination of Venetian and Byzantine tile. Size - W1½' x H2½' in freestanding wood frame, 1980, value \$2,500





**"Western University of Health Sciences"**

Logo, located in plaza in front of Administration, Western University, Pomona, CA. All Venetian mosaic tile was used in the fabrication of this mosaic. On site horizontal installation in concrete circle with brass ring surrounding mosaic. (Two years after installation of logo, 7 additional mosaic tile murals were commissioned depicting historical buildings on W. U. site, size – W3 'x H4' each, value \$56,000). Size - W6' circle, install, 2007, value \$7,000



### **"Baldy View"**

Citrus Glen housing development at Pitzer Ranch, Claremont, CA. This design is a combination of several Citrus labels dating from Claremont's own historic citrus industry. Pitzer Ranch is one of the original lemon grove sites in Claremont. Travertine, Venetian and Byzantine mosaic tile was used in combination for this mural. Size – Approx. W10'xH6', install, 20014, value \$55,000

**ATTACHMENT 3**  
**NARRATIVE PROPOSAL**

## **Narrative Proposal for “A Vision of Pomona” Public Art Mosaic Project at Mosaic Gardens**

“A Vision of Pomona,” the proposed mosaic is an ambitious project aimed to show some of the diversity and history through a fantastic depiction rendered in a colorful and durable mosaic of tile and glass. The design for “A Vision of Pomona” offers us a bird’s eye view—from the perspective of a native Hawk—of various sites, representing places and times that have figured prominently into the city’s rich history. Many of the buildings depicted are inspired by popular, familiar, or meaningful landmarks which have made this city special and unique over the last hundred years and more. In the background is Pomona, the goddess of fruit trees, orchards, and gardens, who the city is named after, and in the foreground to the right is a girl, representing the youth of Pomona, holding a globe, and connotations of Earth’s future, in her hands. The design imaginatively remixes various perspectives, different views from different times, the mythic and the historic, the natural and the architectural, along with the people who give the city its life, into a single panoramic image to be depicted in mosaic.

The mosaic will be done in a combination of hand-painted ceramic tiles and mosaic tiles and glass, a colorful and diverse range of materials as a tribute to the folk nature of the project, the communities it represents, and the “out of many, one” nature of the mosaic and the city.

The mosaic image was designed by artist Jason LaMotte after investigating some of the area’s history and working the design through a series of drafts, ideas, and sketches. The mosaic production work will be led by Alba Cisneros, a mosaicist with a wealth of experience and many completed mosaics in the surrounding area.

The mosaic will measure four feet high by twenty-four feet wide, and will be comprised of six panels, each one measuring four-by-four feet square, for a total surface area of nearly one hundred square feet. Each panel will be framed in a metal support, backed with an expanded metal substrate, then layered with concrete, and finally covered in the mosaic tiles and ceramic pieces. All six of the metal-framed panels are to be installed on the wall, side by side. The framed panels are nearly an inch thick, but can be mounted in a slightly recessed area or finished with brick work on the wall around the edges of the mosaic, so that the surface finish is flush, or the mosaic can be slightly recessed.

The mosaic uses techniques that have proven durable for thousands of years as well as the best materials available to make for a beautiful, colorful, as well as long-lasting piece of art that can be a great source of interest and pride for the community. The local artists involved in the design and production of this piece are invested in the well-being and beauty of Pomona, and hope to make a mosaic—“A Vision of Pomona”—that is compelling, significant, timeless, and long-lasting.

**ATTACHMENT 4**  
**INSPIRATIONAL PIECE**



## Inspirational Pieces





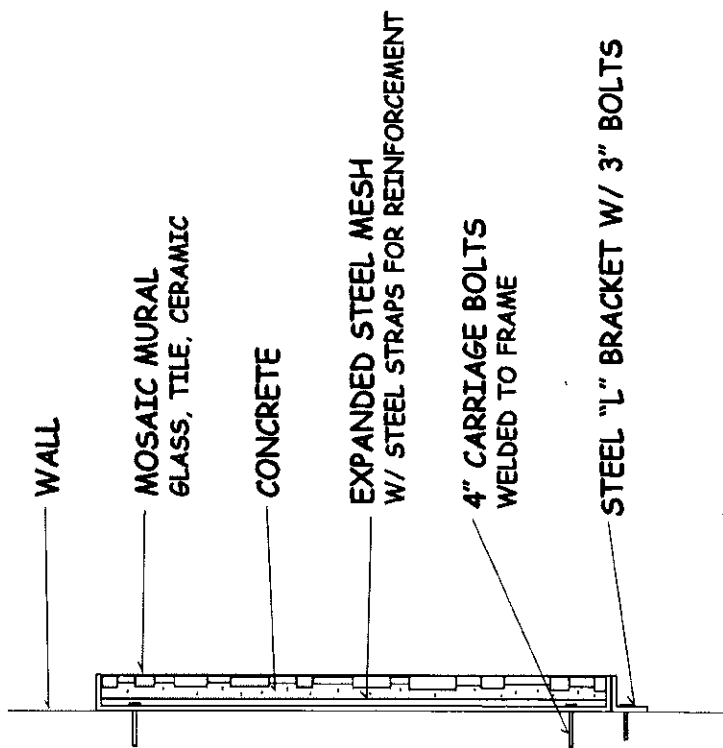
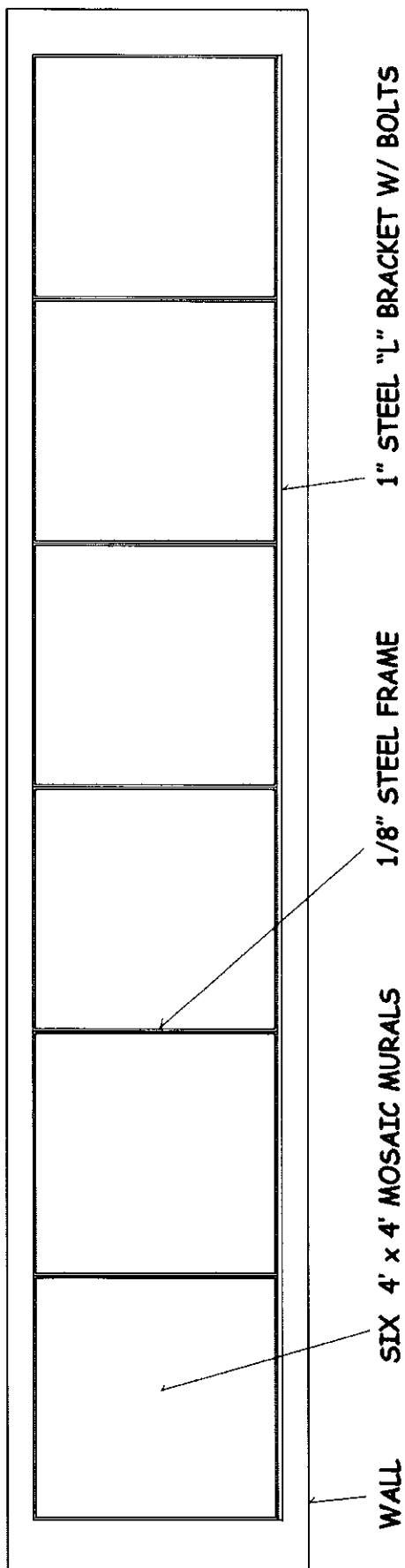




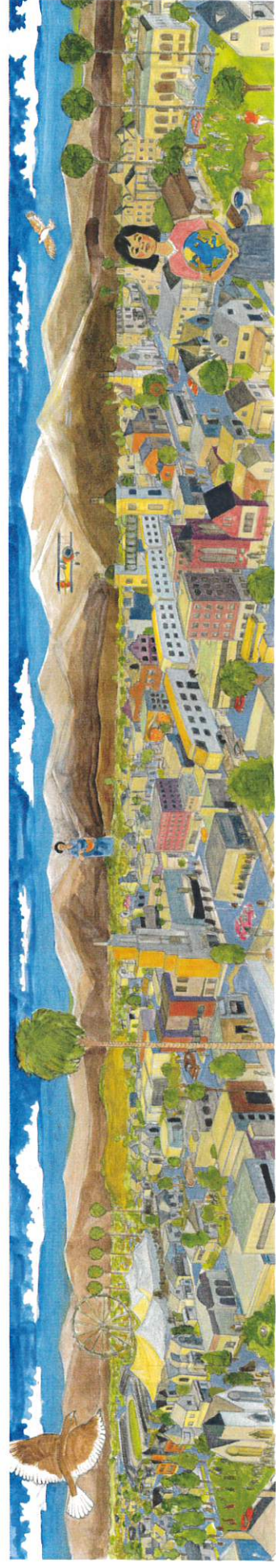
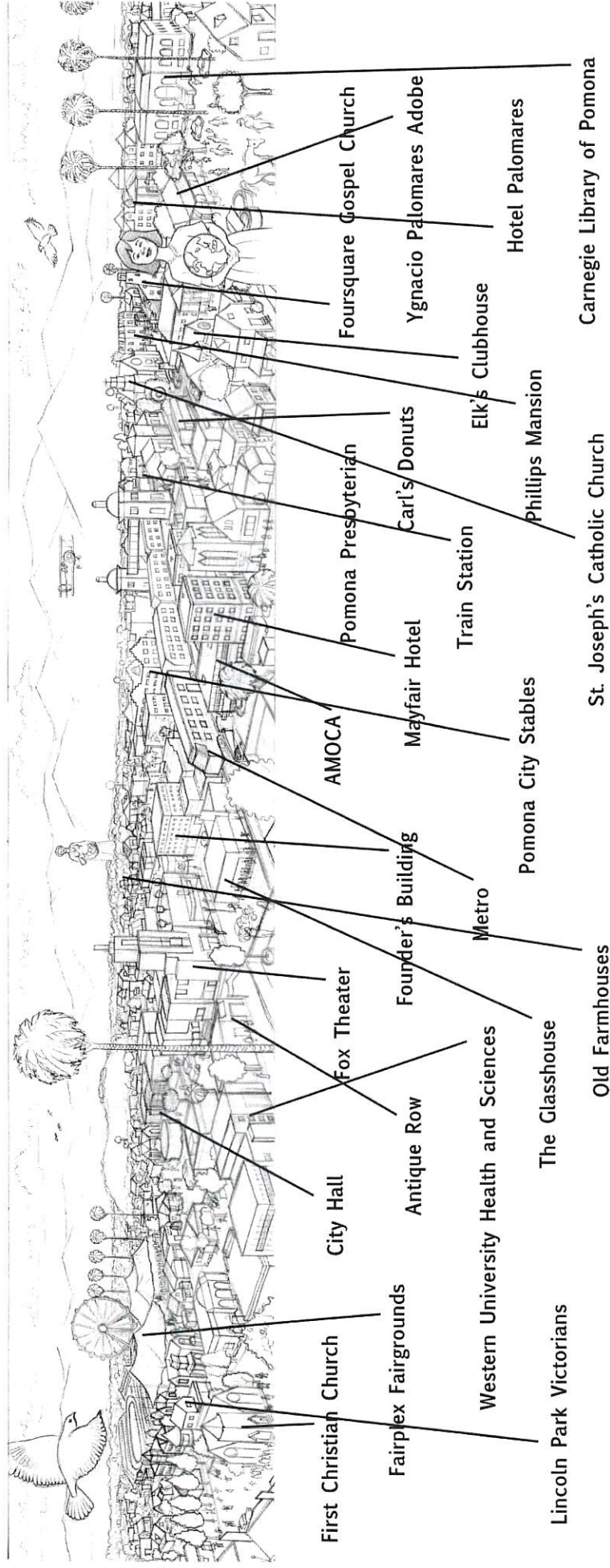


**ATTACHMENT 5**  
**PRELIMINARY SKETCHES**

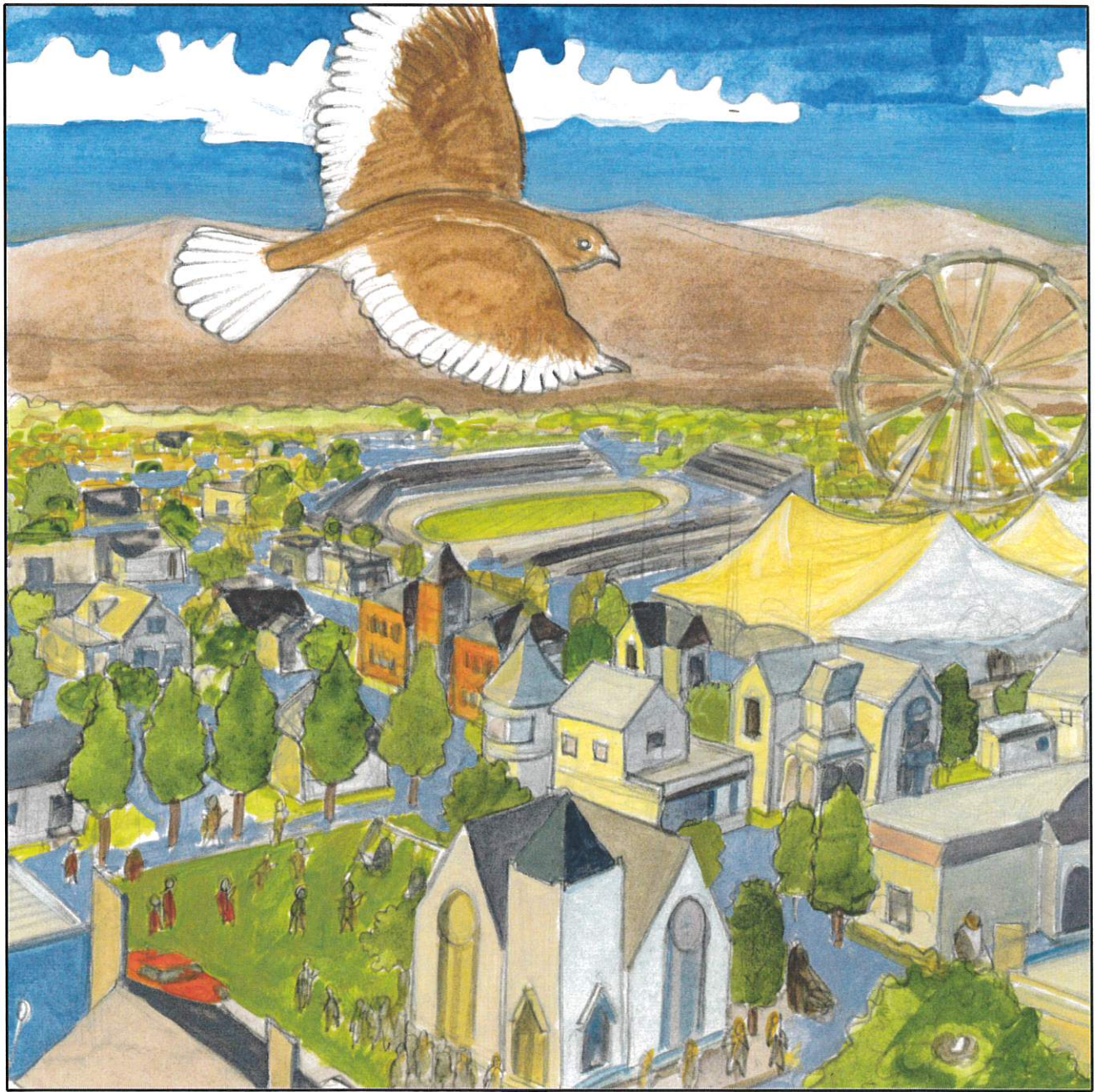




# Mosaic Gardens proposed Mural Design for Mosaic with Building Key

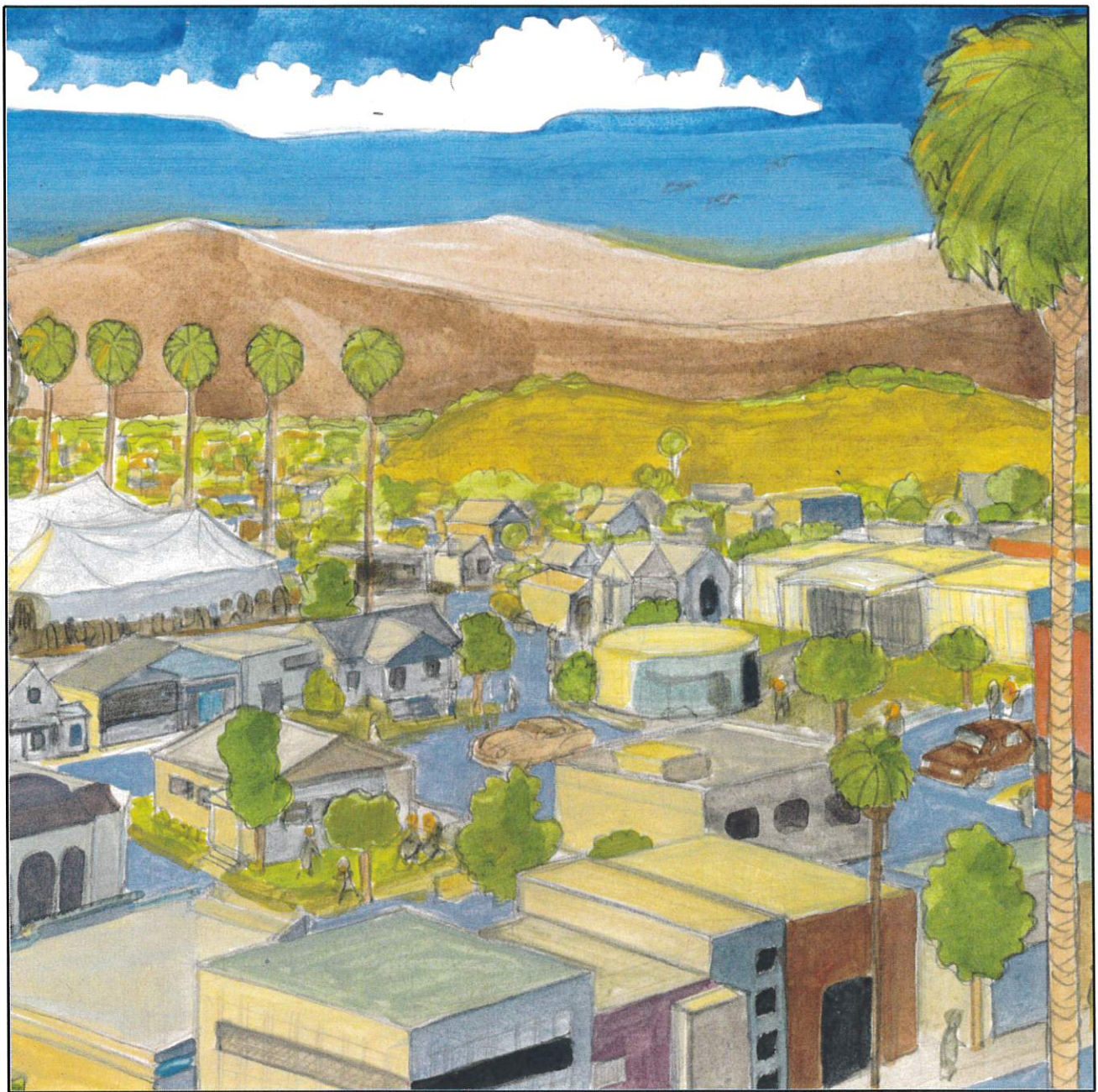






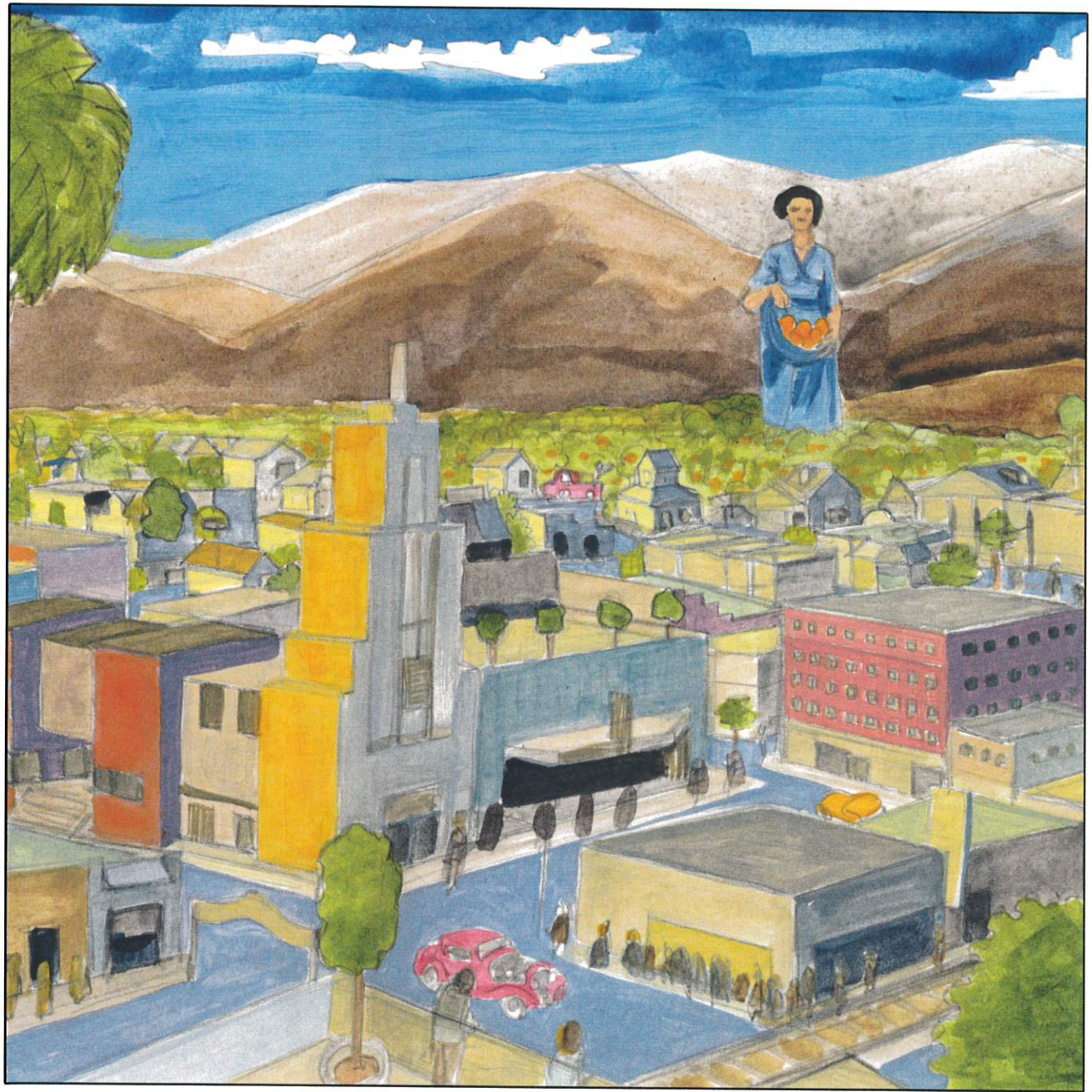
Mosaic Gardens Pomona Mosaic Mural. panel one





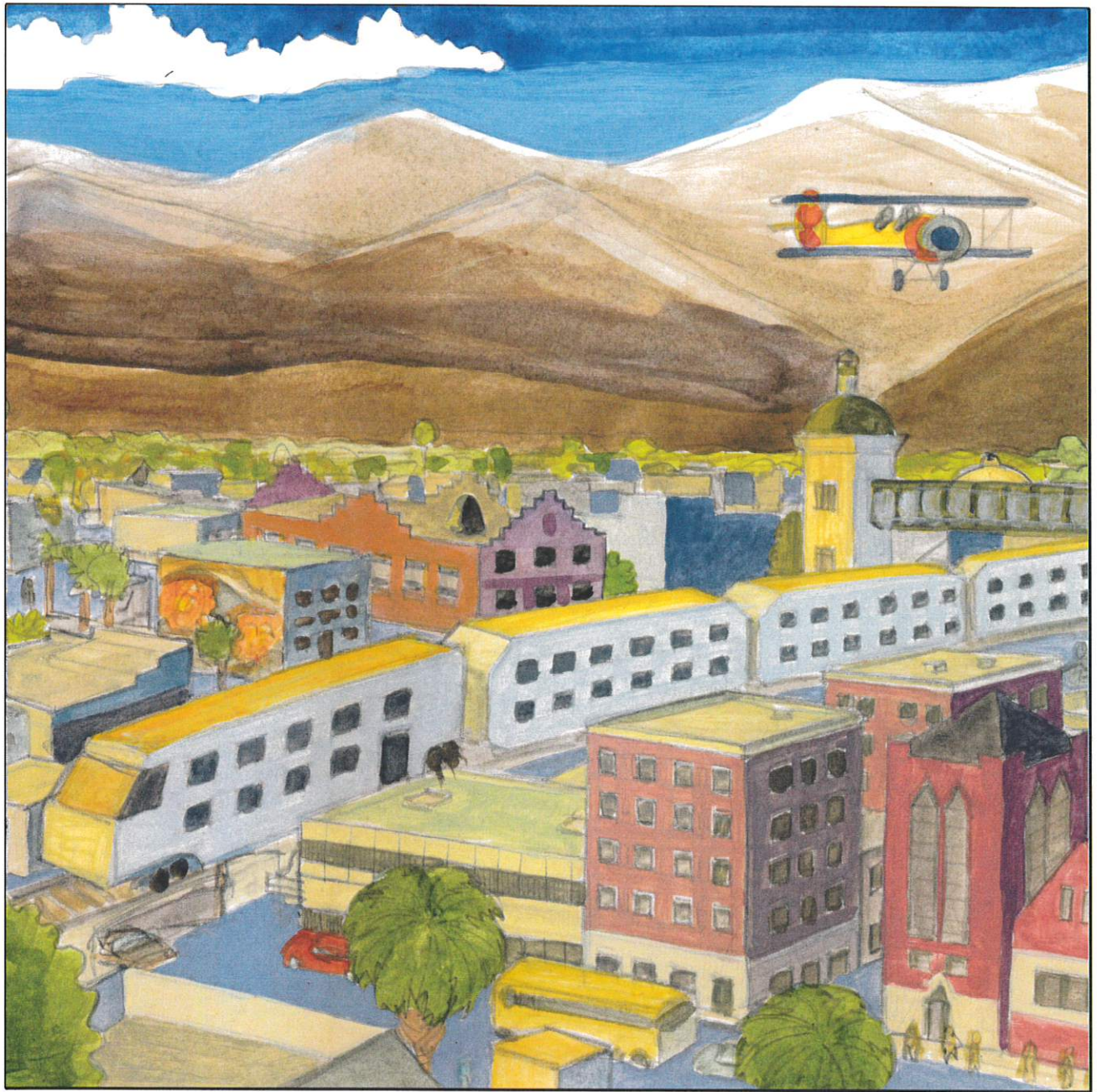
Mosaic Gardens Pomona Mosaic Mural. panel two





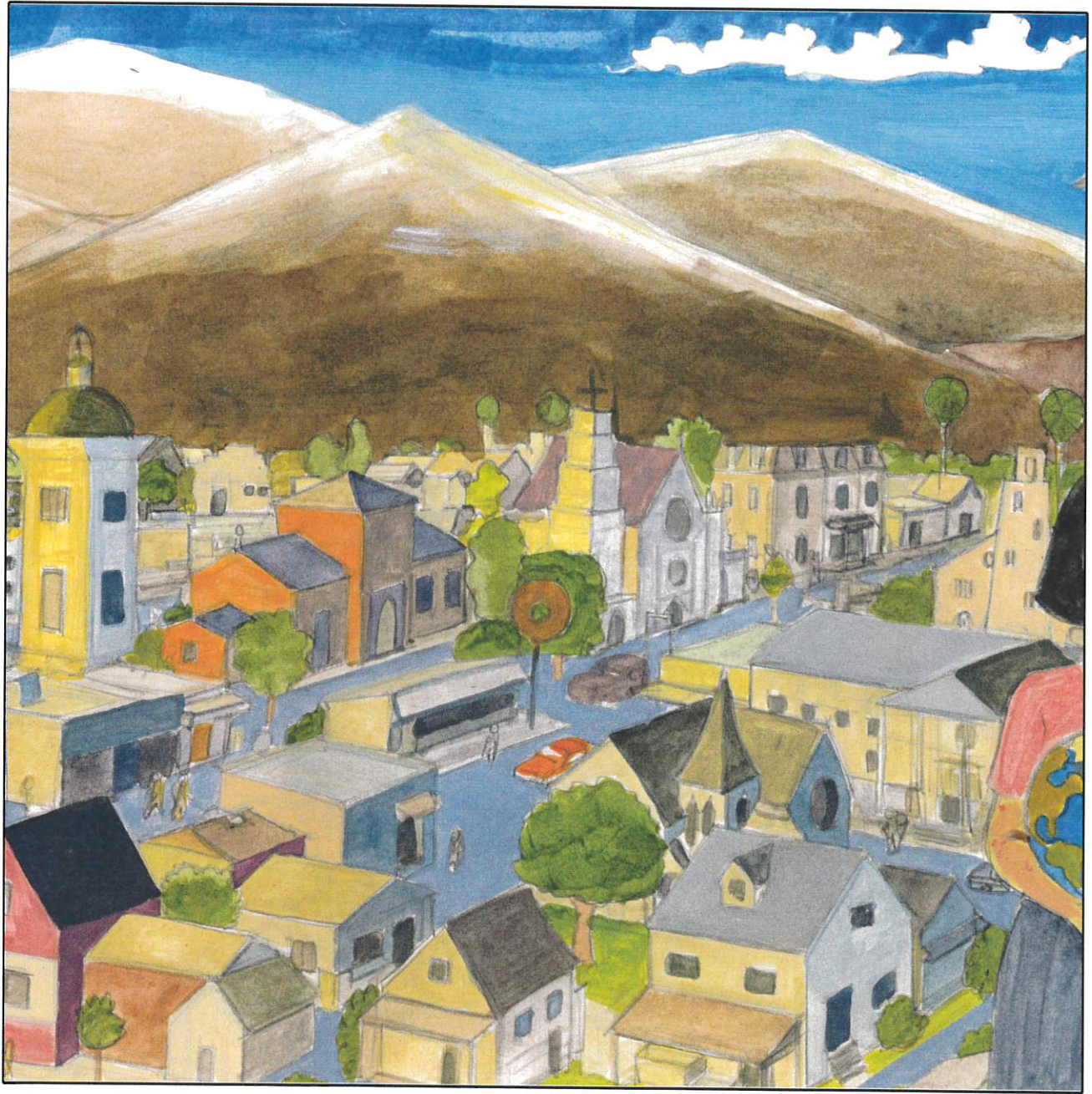
Mosaic Gardens Pomona Mosaic Mural. panel three





Mosaic Gardens Pomona Mosaic Mural. panel four





Mosaic Gardens Pomona Mosaic Mural. panel five



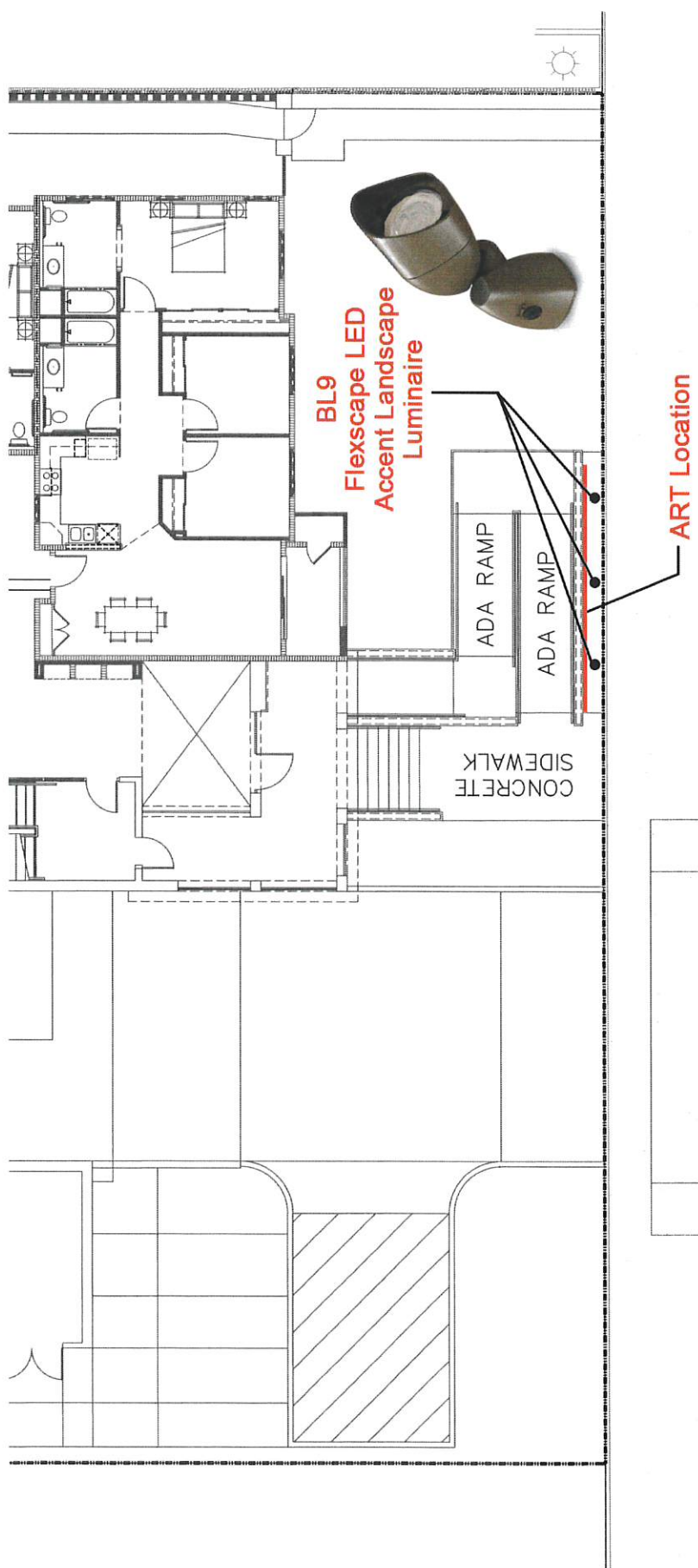


Mosaic Gardens Pomona Mosaic Mural. panel six

**ATTACHMENT 6**  
**LIGHTING PLAN**

□

□

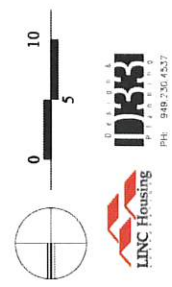


GAREY AVE.

Art in Public Places - Location

# Mosaic Gardens at Pomona

Pomona, California



PROJECT NO. 201400XX  
05-10-2017

□

□

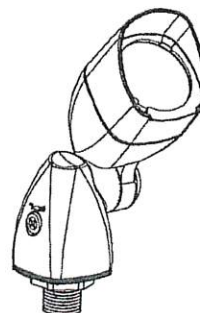


# Breaking new ground with optimal versatility

PHILIPS HADCO, FLEXSCAPE, ACCENT, ALUMINUM,  
LANDSCAPE LED LUMINAIRE, BL9

Zoomable optics (15° to 35°) & 60° by switching optic element.  
Adjustable light output (ability to switch output in 4 steps).

## BL9 FLEXSCAPE LED ACCENT LANDSCAPE LUMINAIRE



Project: \_\_\_\_\_  
Location: \_\_\_\_\_  
Catalog No: \_\_\_\_\_  
Fixture Type: Landscape LED luminaire  
Mfg: Philips Hadco Lamps: LED Qty: \_\_\_\_\_  
Notes: \_\_\_\_\_

### Ordering guide

example: BL9DW-AS7

Series	Lamping	CCT	Finish	Mount
<b>BL9</b>	<b>D</b>	<b>-</b>	<b>-</b>	<b>S7</b>
BL9 Low Voltage 9W Bullet lighting	D LED	W Warm (3000K) C Cool (4000K)	A Black H Bronze	S7 Stake

### Features

- Housing/Construction:** A360° die-cast aluminum, tool-less twist off/on shroud. Teeth to lock aim the knuckle arm for accurate aiming secured by black oxide Phillips-head stainless steel screw and metal locking nut to provide durable mounting of the accent. A 360° die-cast aluminum housing for driver with thermal management creates continuity with housing by repeating similar shape. All gaskets are 100% molded silicone.
- Electrical:** 10W (on high setting) Input voltage range (VAC): 10-14. Pre-wired with a 3-ft. pigtail for easy hookup to the low voltage supply cable. Driver housed in injected molded case with electronics encapsulated. 12V class 2 driver with integral switch for 4 preset light levels.
- LED Board and Array:** Single Luxeon M LED.
- Controls:** 12 Volt Class 2 driver with integral switch provides simple customer access to the adjustment between 4 preset light levels.
- Optical Systems:** Flat glass, low iron tempered clear glass, c-channel gasket slips onto lens without tools or RTV. Zoomable optic / Injection molded acrylic (PMMA) clear, highly polished molded with select surfaces textured. Zoomable lens provides Narrow 15° to Medium 35° beam pattern depending on the position. Inter-changeable lens provides Wide 60° flood output.
- Mounting:** 1/2"-14 NPSM male threads to screw onto mounting stake, or other mounting accessory, sold separately.

#### Finish

Thermoset polyester powder coat is electrostatically applied after a five-stage conversion cleaning process and bonded by heat fusion thermosetting.

#### Lamps

Integral LED module

Watts Consumed / Needed to Drive	2.0 W	4.5 W	8.6 W	10.7 W
mA	230	600	1100	1500
3K 15°	113	241	429	567
3K 35°	132	284	505	669
3K 60°	111	241	428	561
4K 15°	131	269	477	602
4K 35°	155	316	562	710
4K 60°	131	268	477	598

### IP66 Rating

Dust tight and sealed against direct jets of water.

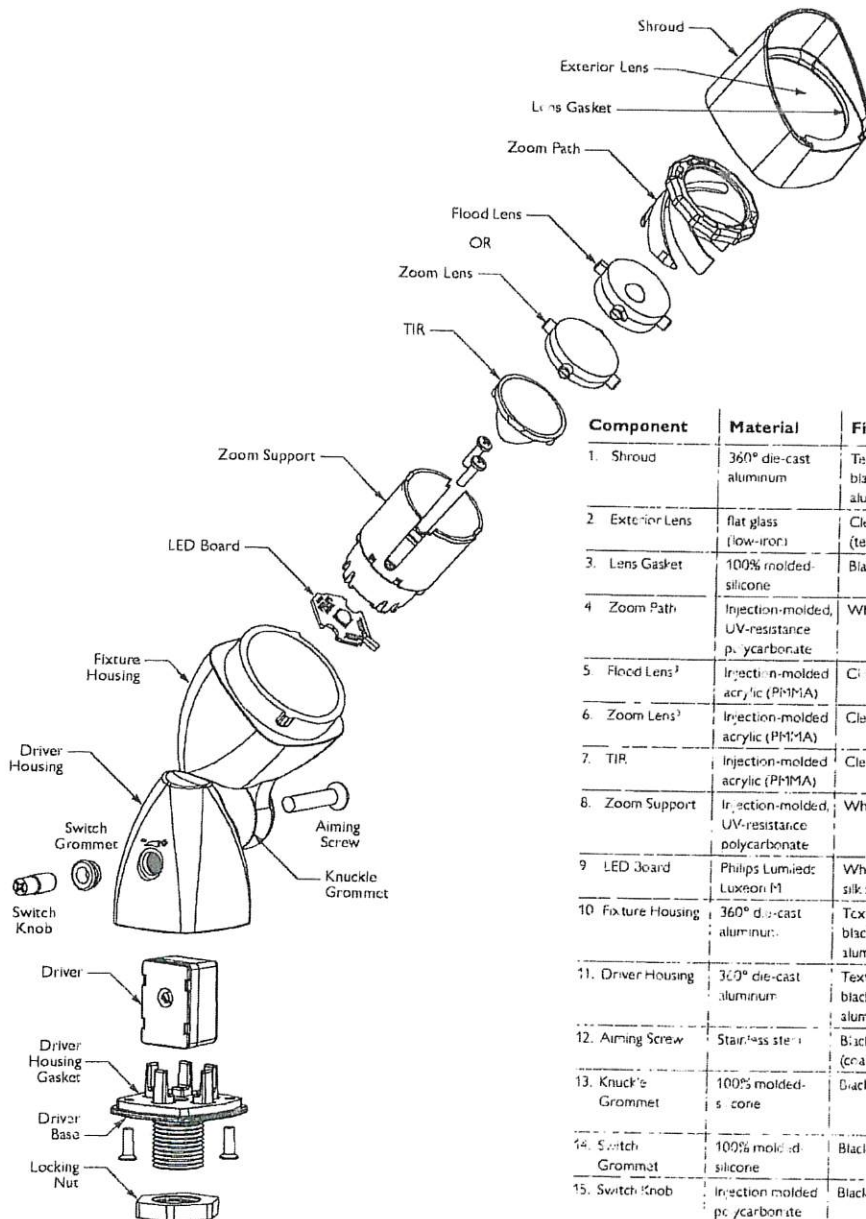
### Labels

ETL Listed to U.S. safety standards for wet locations.  
cETL listed to Canadian safety standards for wet locations. Manufactured to ISO 9001:2008 Standards  
5-year limited warranty.



**PHILIPS**  
**HADCO**

# BL9 FLEXSCAPE LED ACCENT LANDSCAPE LUMINAIRE



Component	Material	Finish	Feature/Function
1. Shroud	360° die-cast aluminum	Textured bronze or black, powder-coated aluminum	Tool-less, twist-off/on attachment to housing
2. Exterior Lens	flat glass (low-iron)	Clear (tempered glass)	Environmental barrier (sealing)
3. Lens Gasket	100% molded-silicone	Black	Molded gasket slips onto lens without tools or RTV.
4. Zoom Path	Injection-molded, UV-resistance p.c. polycarbonate	White <sup>1</sup>	Tool-less adjustable/removable path for Zoom Lens and Flood Lens, high brightness white for maximum light output.
5. Flood Lens <sup>2</sup>	Injection-molded acrylic (PMMA)	Clear <sup>2</sup>	Interchangeable lens provides 60° flood output.
6. Zoom Lens <sup>2</sup>	Injection-molded acrylic (PMMA)	Clear <sup>2</sup>	Interchangeable lens provides 15° to 35° beam depending on position.
7. TIR	Injection-molded acrylic (PMMA)	Clear <sup>2</sup>	Snap-in optic shapes beam for zoom and flood lenses.
8. Zoom Support	Injection-molded, UV-resistance polycarbonate	White <sup>1</sup>	Support for TIR and Zoom Path, locates optics precisely relative to LED, high brightness white for maximum light output.
9. LED Board	Philips Lumileds Luxeon M	White solder mask, silk screen printing	Custom PCB with Philips Lumileds Luxeon M, 3000K/4000K.
10. Fixture Housing	360° die-cast aluminum	Textured bronze or black, powder-coated aluminum	Tool-less attachment to shroud, teeth to lock aiming angle.
11. Driver Housing	360° die-cast aluminum	Textured bronze or black, powder-coated aluminum	Separate housing for driver helps with thermal management and creates continuity with housing by repeating similar shape.
12. Aiming Screw	Stainless steel	Black (optional for appearance)	Phillips-head screw, loosen slightly to adjust aiming.
13. Knuckle Grommet	100% molded-silicone	Black	Molded gasket presses into knuckle and provides environmental barrier and sealing between optical and driver compartments.
14. Switch Grommet	100% molded-silicone	Black	Molded gasket provides seal around dimming switch.
15. Switch Knob	Injection molded polycarbonate	Black	Switch knob provides simple customer access to dimming switch for easy adjustment between 4 preset light levels.
16. Driver	Injection molded with electronic encapsulant	Black	12VAC Class 2 driver with integral switch for multiple light levels.
17. Driver Housing Gasket	100% molded-silicone	Black	Molded gasket provides seal for driver housing, (also acts as strain-relief).
18. Driver Base	360° die-cast aluminum	Textured bronze or black, powder-coated aluminum	Positions driver inside driver housing and provides adjustable mounting for luminaire.
19. Locking Nut			Flare nut allows for rotation of luminaire to be locked.

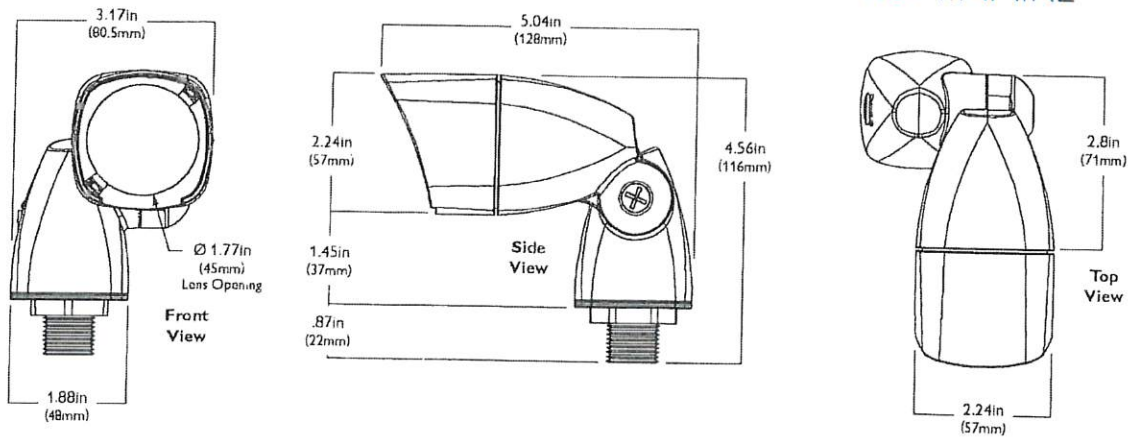
1. Highly polished molded.

2. Highly polished molded, select surfaces textured.

3. Select from either Zoom or Flood Lens optics for customized lighting effects.



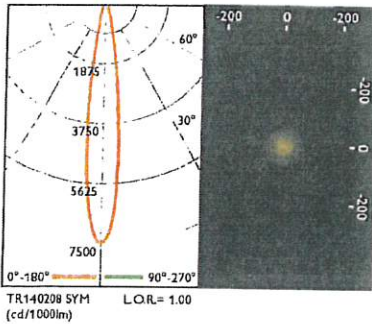
# BL9 FLEXSCAPE LED ACCENT LANDSCAPE LUMINAIRE



## BL9 Warm 3000K

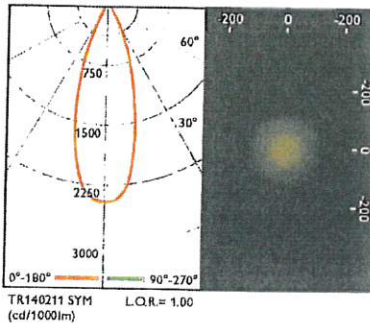
### Spot

maximum output



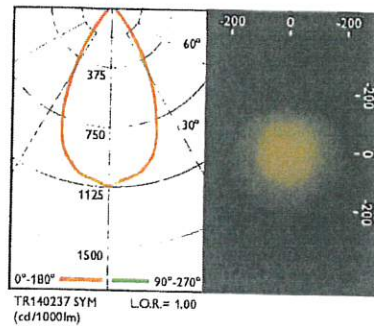
### Narrow Flood

maximum output



### Flood

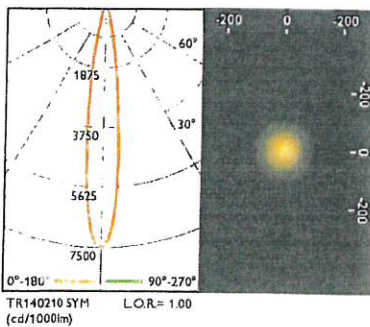
maximum output



## BL9 Cool 4000K

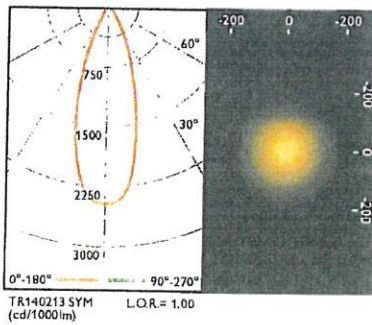
### Spot

maximum output



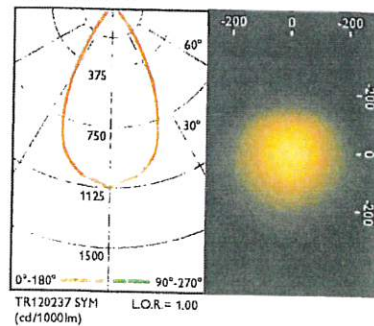
### Narrow Flood

maximum output



### Flood

maximum output



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 Specifications are subject to change without notice.  
[www.philips.com/luminaires](http://www.philips.com/luminaires)

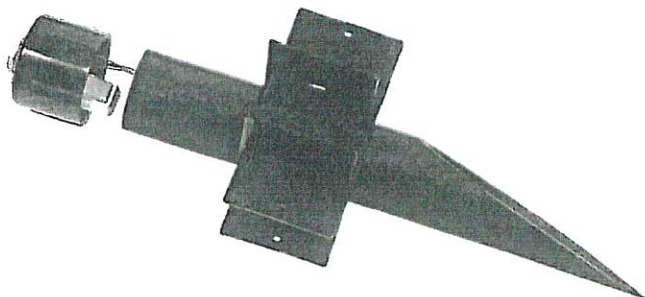
BL9 05/14 page 3 of 3

Philips Lighting  
 North America Corporation  
 200 Franklin Square Drive  
 Somerset, NJ 08873  
 Phone: 855-486-2216

Philips Lighting Company  
 281 Hillmount Road  
 Markham ON, Canada L6C 2S3  
 Phone: 800-668-9008

## Mounting Stake (TS375-12) Specification Sheet

Project Name:	Location:	MFG: Philips Hadco
Fixture Type:	Catalog No.:	Qty:



### Ordering Guide

Example: TS375-12

Product Code	TS375-12	Mounting Stake
--------------	----------	----------------

### Specifications

#### ACCESSORIES:

Black 19" [494mm] PVC mounting stake with integral 75W Electronic Transformer. 3" [78mm] O.D. ABS cap with threaded 1/2" [13mm] NPS hub. To be used with 12 volt fixtures (sold separately) and 120 volt power source.

#### LED SPECIFICATIONS:

A magnetic Hadco low voltage transformer must be used with Hadco LEDs

**ATTACHMENT 7**  
**IDENTIFICATION OF ARTWORK**

## **Identification of Artwork**

The mosaic will be identified by a rosin plaque located adjacent to art that will include:

- Name of the art piece
- Name of the artists involved in the creation
- Date of dedication/installation



**ATTACHMENT 8**  
**DURABILITY AND MAINTENANCE STATEMENT**

## **Durability and Maintenance**

This mosaic will be created from various materials, including ceramic and glass tiles—which have the best range and richness of colors—travertine, marble, stone, and hand shaped, painted, and fired ceramic pieces. All the materials will have good longevity.

Ceramic and glass tile is not porous and so it is nearly impervious to deterioration caused by dirt and grime. Ceramic and glass mosaics are very low maintenance as they are resistant to stains, mold, and mildew. They can be cleaned easily with warm water using a cloth or brush. Whitish stains may occasionally appear, due to lime seepage from the cement grouting, but these can be removed with warm water and vinegar.

Ceramic and glass tiles are durable and resistant to cracking, even in various weather conditions. Ceramic and glass tile mosaics have outstanding durability. There are many Ancient Greek and Roman mosaics still existing that are around a couple thousand years old. Here, in and around the Pomona area, there are many mosaics which have been enhancing their environment and enriching our culture for fifty years or more and which have required little to no maintenance.

We also recommend and plan to coat the mosaic with Blok-Guard & Graffiti Control Ultra 15, a high performance, clear, solvent-based silicone elastomer which resists penetration and aids in removal of graffiti.

Damage may be caused, however, in an act of vandalism, by a sharp, hard object. If such damage should occur the disfigured tiles can be replaced by a professional.



PROSOCO

# Sure Klean<sup>®</sup> Weather Seal

PROTECTIVE TREATMENTS

## Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15

Sure Klean<sup>®</sup> Weather Seal Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15 is a high performance, clear, solvent-based silicone elastomer formulated to weatherproof concrete block and other porous masonry materials. Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15 protects masonry surfaces from repeated graffiti attacks with little to no change to the natural appearance.

Weather Seal Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15 penetrates and fills pores to prevent water penetration through exterior walls exposed to normal weathering. Graffiti removal is fast and easy using Defacer Eraser<sup>®</sup> Graffiti Wipe. Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15 is easy to apply with low-pressure spray.

### ADVANTAGES

- Treated surfaces resist penetration of most types of graffiti. Simplifies graffiti removal
- Effective protection for hard-to-seal surfaces
- Controls rainwater penetration through exterior block walls
- Helps control efflorescence, mildew and other moisture-related stains
- Treated surfaces exhibit excellent surface beading and withstand extreme temperatures
- Treated surfaces "breathe" – doesn't trap moisture
- Excellent UV stability

### Limitations

- May darken or enhance the natural color of some surfaces. ALWAYS TEST to ensure desired results
- Not suitable for extremely dense or polished surfaces
- Not suitable for asphaltic surfaces
- Not recommended for below-grade applications
- Will not prevent water penetration through structural cracks, defects or open joints
- May damage glass or be difficult to remove. Always protect
- Not recommended for horizontal surfaces, including horizontal wood surfaces

### REGULATORY COMPLIANCE

#### VOC Compliance

Sure Klean<sup>®</sup> Weather Seal Blok-Guard<sup>®</sup> & Graffiti Control Ultra 15 is compliant with the following national, state and district AIM VOC regulations:

- ☒ US Environmental Protection Agency
- ☒ California Air Resources Board SCM Districts
- ☒ South Coast Air Quality Management District
- ☒ Maricopa County, AZ
- ☒ Northeast Ozone Transport Commission

### TYPICAL TECHNICAL DATA

FORM	clear liquid, petroleum odor
SPECIFIC GRAVITY	1.28
pH	Not applicable
WT/GAL	10.62 lbs
ACTIVE CONTENT	15%
TOTAL SOLIDS	15% ASTM D2369
VOC CONTENT	<100 g/L
FLASH POINT	100° F (38°C) ASTM D3278
FREEZE POINT	<-22° F (<-30 C)
SHELF LIFE	1 year in tightly sealed, unopened container

### SAFETY INFORMATION

Always read full label and SDS for precautionary instructions before use. Use appropriate safety equipment and job site controls during application and handling.

24-Hour Emergency Information:  
INFOTRAC at 800-535-5053

# Product Data Sheet

## Blok-Guard® & Graffiti Control Ultra 15

### PREPARATION

Protect people, vehicles, property, plants, windows, painted surfaces, anodized aluminum, metal, glass and all non masonry surfaces from product, residue, splash, fumes and wind drift. Sure Klean® Strippable Masking is not appropriate for use with this product.

Ensure fresh air entry and cross ventilation during application and drying. Extinguish all flames, pilot lights and other potential sources of ignition during use and until all vapors are gone. When applying to exteriors of occupied buildings, make sure all windows, exterior intakes and air conditioning vents are covered and air handling equipment is shut down during application and until all vapors have dissipated. Apply at recommended coverage rates as excess material may contribute to vapor problems.

Surface should be clean, dry and absorbent. If cleaning is necessary, use the appropriate Sure Klean® or Enviro Klean® cleaner. Do not use raw acids. Let cleaned surfaces dry completely.

**Recommended for these substrates. Always test. Coverage is in sq.ft./m. per gallon.**

Substrate	Type	Use?	Coverage
Architectural Concrete Block	Burnished	yes	
	Smooth	yes	30-100 sq.ft.
	Split-faced	yes	3-9 sq.m.
	Ribbed	yes	
Concrete*	Brick	yes	
	Tile	yes	75-175 sq.ft.
	Precast Panels	yes	7-16 sq.m.
	Pavers	no	
	Cast-in-place	yes	
Fired Clay*	Brick	yes	
	Tile	yes	50-125 sq.ft.
	Terra Cotta (unglazed)	yes	5-12 sq.m.
	Pavers	no	
Marble, Travertine, Limestone	Polished	no	N/A
	Unpolished	yes	100-250 sq.ft. 9-23 sq.m.
Granite	Polished	no	N/A
	Unpolished	no	N/A
Sandstone*	Unpolished	yes	100-150 sq.ft. 9-14 sq.m.
Slate	Unpolished	no	N/A

\*Blok-Guard® & Graffiti Control Ultra 15 is suitable for most substrates. May darken or enhance natural color of exposed aggregate, pigmented block or mortar.

Always test to ensure desired results.

Coverage estimates depend on surface texture and porosity.

Newly constructed surfaces and repointed surfaces should cure for 28 days before application. Sealant and caulking compounds should be in place and cured before application. Fill cracks and voids to prevent penetration of fumes into building.

**NOTE:** Some wall systems incorporate asphaltic or other crack-suppression membranes. This deeply penetrative protective treatment may penetrate through exposed stone, tile or grout surfaces and react with the membrane to mobilize objectionable staining. Always pretest to ensure desired results.

### Surface and Air Temperatures

Surface and air temperatures should be 40-90°F (4-32°C) during application. Higher temperatures evaporate the solvent carrier and reduce penetration. If freezing conditions exist before application, let the masonry thaw.

### Equipment

Recommended application is by high volume, low-pressure (<50 psi) spray. Fit spray equipment with stainless steel or brass fittings and gaskets suitable for solvent solutions. Fan spray tips are recommended to avoid atomization of the material.

For small scale application, or when spray application is not appropriate, product may be applied using brush or roller. Contact Customer Care or your local PROSOCO representative for more information. Brushes and rollers should be nylon or other synthetic material resistant to solvent solutions.

### Storage and Handling

Store in a cool, dry place away from potential ignition sources. Keep tightly closed when not dispensing. Published shelf life assumes upright storage of factory-sealed containers in a dry place. Maintain temperature of 45-100°F (7-38°C). Do not double stack pallets. Dispose of unused product and container in accordance with local, state and federal regulations.

### APPLICATION

Read "Preparation" and the Safety Data Sheet before use. **ALWAYS TEST** a small area of each surface to confirm suitability and desired results before starting overall application. Test with the same equipment, recommended surface preparation and application procedures planned for general application.





# Product Data Sheet

## Blok-Guard® & Graffiti Control Ultra 15

### Dilution & Mixing

Use as packaged. Do not dilute or alter. Stir thoroughly before use. Keep container tightly sealed until ready to use.

Once opened, Blok-Guard® & Graffiti Control Ultra 15 must be used immediately.

### Application Instructions

Lightweight block and extremely porous masonry will need 2 coats. See "Second Coat Application."

### Sprayer Application

1. Saturate, "wet-on-wet" spraying from the bottom up. Avoid excessive overlapping. *For heavily textured and porous surfaces*, apply enough material to create 6-8 inch rundown below the contact point. NOTE: When spray applying to fluted architectural block, spray in an "overlapping X pattern" for complete coverage of recessed surfaces.
2. Let first application penetrate masonry surface for 2 to 3 minutes. *For heavily textured and porous surfaces*, reapply in same saturating manner to ensure complete coverage of recessed surfaces.
3. Immediately brush out runs and drips to prevent build up.

### Brush or Roller Application

*Recommended for small scale application or when spray is not appropriate. Contact PROSOCO for more information.* Thoroughly saturate the surface. Avoid excessive overlapping. Brush-out runs and drips to prevent buildup.

### Dense, Smooth Surface Application

Apply in a single coat using enough to completely wet the surface without creating drips, puddles or rundown. Brush out or back roll all runs and drips for uniform appearance. DO NOT OVER APPLY. Over application may cause unacceptable color change. One application is normally enough. Always test for application rate.

### Second Coat Application

Some surfaces may need 2 coats for maximum graffiti protection. Apply the second coat as soon as the first coat is dry to touch, or within 2 hours of the first coat. Immediately back roll or brush out runs and drips for a uniform appearance and to prevent build up. Allowing more than 2 hours between coats reduces effectiveness of second coat.

### Wood Application

Saturate to the point of rejection. Let first application penetrate 2-3 minutes. Reapply in the same saturating manner. Not appropriate for horizontal wood.

### BEST PRACTICES

Surface should be clean, dry and absorbent before application.

Clean soiled surfaces with the appropriate Sure Klean® or Enviro Klean® cleaner before application. Call Customer Care toll-free at 800.255.4255 for recommendations.

Recommended application for PROSOCO protective treatments is high volume, low pressure spray (<50 psi) equipment with a fan-type spray tip and adjustable pressure to avoid atomization of the material.

For small scale application, or when spray application is not appropriate, brushes or rollers may be used. Contact Customer Care of your local PROSOCO representative for more information on brush/roller application.

Apply evenly. Saturate the surface but do not over apply. Brush out runs and drips on dense surfaces.

A second application will be needed on lightweight block and other highly porous masonry. Apply the second coat as soon as the first coat is dry to the touch.

ALWAYS TEST for best coverage rates and to confirm results before overall application. Test using the application instructions included herein. Let the test area dry thoroughly before inspection.

Never go it alone. If you have problems or questions, contact your local PROSOCO distributor or field representative. Or call PROSOCO technical Customer Care, toll-free at 800-255-4255.

### Cleanup

Clean tools and equipment immediately with mineral spirits or an equivalent cleaning solvent. Remove over spray and spills as soon as possible.

### Drying Time

In normal weather (60-80°F; [16-27°C] 50% humidity), Blok-Guard® & Graffiti Control Ultra 15 dries to touch in about 25 minutes. Drying takes longer at lower temperatures.

Blok-Guard® & Graffiti Control Ultra 15 gains its water-repellency properties in 24 hours. Protect treated surfaces from rain for at least 4-6 hours after application.

### Graffiti Removal

Remove most types of graffiti with PROSOCO's Defacer Eraser™ Graffiti Wipe or Enviro Klean® SafStrip. See product literature or call Customer Care at 800-255-4255.

## Product Data Sheet Blok-Guard® & Graffiti Control Ultra 15

### WARRANTY

The information and recommendations made are based on our own research and the research of others, and are believed to be accurate. However, no guarantee of their accuracy is made because we cannot cover every possible application of our products, nor anticipate every variation encountered in masonry surfaces, job conditions and methods used. The purchasers shall make their own tests to determine the suitability of such products for a particular purpose.

PROSOCO, Inc. warrants this product to be free from defects. **Where permitted by law, PROSOCO makes no other warranties with respect to this product, express or implied, including without limitation the implied warranties of merchantability or fitness for particular purpose.**

The purchaser shall be responsible to make his own tests to determine the suitability of this product for his particular purpose. PROSOCO's liability shall be limited in all events to supplying sufficient product to re-treat the specific areas to which defective

product has been applied. Acceptance and use of this product absolves PROSOCO from any other liability, from whatever source, including liability for incidental, consequential or resultant damages whether due to breach of warranty, negligence or strict liability. This warranty may not be modified or extended by representatives of PROSOCO, its distributors or dealers.

### CUSTOMER CARE

Factory personnel are available for product, environment and job-safety assistance with no obligation. Call 800-255-4255 and ask for Customer Care - technical support.

Factory-trained representatives are established in principal cities throughout the continental United States. Call Customer Care at 800-255-4255, or visit our web site at [www.prosoco.com](http://www.prosoco.com), for the name of the PROSOCO representative in your area.





GRAFFITI REMOVAL & PROTECTION

# Graffiti Wipe

Defacer Eraser® Graffiti Wipe is an easy-to-use graffiti remover that does not contain methanol, methylene chloride or other halogenated solvents prohibited on many projects.

Low-odor Graffiti Wipe removes a variety of graffiti media, including spray paints and magic markers, from most smooth masonry, split-faced concrete block, wood and metal surfaces.

## ADVANTAGES

- Removes spray-painted graffiti from a huge variety of masonry and non masonry surfaces
- Wipes graffiti off many surfaces with just a towel
- Rinses easily with cold or hot water
- Excellent chemical assist for cold-water removal of Defacer Eraser® Sacrificial Coating SC-1
- Will not remove Sure Klean® Weather Seal Blok-Guard® & Graffiti Control coatings
- Complies with all known VOC regulations
- Contains readily biodegradable materials

## Limitations

- Efficiency is reduced in cold weather
- May damage synthetic or reflective glass

## REGULATORY COMPLIANCE

### VOC Compliance

Defacer Eraser® Graffiti Wipe is compliant with all national, state and district VOC regulations.

## TYPICAL TECHNICAL DATA

FORM	Clear liquid, sweet odor
SPECIFIC GRAVITY	1.04
pH	not applicable
WT/GAL	8.69 lbs
ACTIVE CONTENT	not applicable
TOTAL SOLIDS	not applicable
VOC CONTENT	30% Maximum
FLASH POINT	>200° F (>93° C) ASTM D3278
FREEZE POINT	not applicable
SHELF LIFE	2 years in tightly sealed, unopened container

## SAFETY INFORMATION

Always read full label and SDS for precautionary instructions before use. Use appropriate safety equipment and job site controls during application and handling.

24-Hour Emergency Information:  
INFOTRAC at 800-535-5053





# Product Data Sheet Defacer Eraser® Graffiti Wipe

## PREPARATION

Protect people, vehicles, property, painted surfaces, plants and all surfaces not set for cleaning from product, splash and wind drift. Protect and/or divert pedestrian and auto traffic. Some metal finishes and glass installed in recent years may be damaged by product. Test or protect if necessary. Sure Klean® Strippable Masking is not appropriate for use with this product.

### Surface and Air Temperatures

Cleaning effectiveness is reduced when surface and air temperatures fall below 50°F (10°C). Do not apply at temperatures below 40°F (4°C). If freezing conditions exist prior to application, let masonry thaw.

### Equipment

#### Smooth Surfaces

Apply with a clean towel or piece of cloth.

#### Rough/Porous Surfaces

Apply using a brush or low-pressure spray.

Rinse with enough water and pressure to flush spent cleaner and dissolved soiling from the masonry surface and surface pores without damage. Inadequate rinsing leaves residues which may stain the cleaned surface.

Masonry-washing equipment generating 400–1000 psi with a water flow rate of 6–8 gallons per minute is the best water/pressure combination for rinsing porous masonry. Use a 15–45° fan spray tip. Heated water (150–180° F; 65–82° C) may improve cleaning efficiency. Use adjustable equipment for reducing water flow-rates and rinsing pressure as needed for sensitive surfaces.

Rinsing pressures greater than 1000 psi and fan spray tips smaller than 15° may permanently damage sensitive masonry. Water flow rates less than 6 gallons per minute may reduce cleaning productivity and contribute to uneven cleaning results.

### Storage and Handling

Store in a cool, dry place away from other chemicals. Keep tightly closed when not dispensing. Do not alter or mix with other chemicals. Published shelf life assumes upright storage of factory sealed containers in a dry place. Maintain temperatures of 45–100°F

(7–38°C). Do not double stack pallets. Dispose of unused product and container in accordance with local, state and federal regulations.

## APPLICATION

Read "Preparation" and the Safety Data Sheet before use. **ALWAYS TEST** each type of surface, paint coating and graffiti stain for suitability, and desired results before beginning overall application. Test using the same equipment, recommended surface preparation and application procedures planned for general application. Let surface dry thoroughly before inspection.

### Dilution & Mixing

Use as packaged. Do not dilute or alter.

### Typical Coverage Rates

Coverage varies based on surface texture and porosity. Always test.

### Substrate Type

- Porous..... 75–150 sq.ft. (7–14 sq.m.)
- Semi-porous..... 150–250 sq.ft. (14–23 sq.m.)
- Non-porous..... 250–500 sq.ft. (23–46 sq.m.)

## Application Instructions

### Smooth Surfaces

1. Apply liberally to a towel or piece of cloth. Scrub the surface with saturated cloth until the graffiti is removed.
2. Wipe the surface with a dry cloth to remove excess Graffiti Wipe and graffiti residue. If necessary, working from the bottom to the top, pressure-water rinse the surface with hot or cold water to remove any remaining product residue.

### Rough/Porous Surfaces

1. Apply with a brush or low-pressure spray.
2. Allow to dwell for 3–5 minutes.
3. Working from the bottom to the top, pressure water rinse. Hot water is preferable.

Heavy graffiti staining may require more than one application. Call Customer Care toll-free 800-255-4255 or visit [www.prosoco.com](http://www.prosoco.com) for more information on other paint, coating and graffiti-removal products.

## Product Data Sheet Defacer Eraser® Graffiti Wipe

### *Removing Defacer Eraser® Sacrificial Coating SC-1*

1. Apply with a brush or low-pressure spray and allow to dwell for 3-5 minutes.
2. Working from the bottom to the top, pressure water rinse. Hot water is preferable.
3. Reapply Sacrificial Coating SC-1 to restore graffiti protection. See SC-1 product data sheet for more information.

NOTE: Removal results may be unsatisfactory if Graffiti Wipe dries on the surface. If testing indicates long dwell periods are required, reapply to prevent drying.

### Repainting

Wood surfaces should be sanded lightly or prepared as required before repainting.

### Cleanup

Water cleaning should be sufficient for cleanup. Dried residue may be cleaned with high-flash aromatic naphtha, mineral spirits or an equivalent cleaning solvent.

## WARRANTY

The information and recommendations made are based on our own research and the research of others, and are believed to be accurate. However, no guarantee of their accuracy is made because we cannot cover every possible application of our products, nor anticipate every variation encountered in masonry surfaces, job conditions and methods used. The purchasers shall make their own tests to determine the suitability of such products for a particular purpose.

PROSOCO, Inc. warrants this product to be free from defects. **Where permitted by law, PROSOCO makes no other warranties with respect to this product, express or implied, including without limitation the implied warranties of merchantability or fitness for particular purpose.** The purchaser shall be responsible to make his own tests to determine the suitability of this product for his particular purpose. PROSOCO's liability shall be limited in all events to supplying sufficient product to re-treat the specific areas to which defective product has been applied. Acceptance and use of this product absolves PROSOCO from any other liability, from whatever source, including liability for incidental, consequential or resultant damages whether due to breach of warranty, negligence or strict liability. This warranty may not be modified or extended by representatives of PROSOCO, its distributors or dealers.

## CUSTOMER CARE

Factory personnel are available for product, environment and job-safety assistance with no obligation. Call 800-255-4255 and ask for Customer Care - technical support.

Factory-trained representatives are established in principal cities throughout the continental United States. Call Customer Care at 800-255-4255, or visit our web site at [www.prosoco.com](http://www.prosoco.com), for the name of the PROSOCO representative in your area.

## BEST PRACTICES

Rapid removal is the key to preventing graffiti. Studies show graffiti vandals move on from places where their work isn't allowed to remain on view.

Protect porous masonry with Weather Seal Blok-Guard® & Graffiti Control or Defacer Eraser® Sacrificial Coating SC-1. These treatments keep graffiti media from soaking into the masonry. That makes graffiti removal much faster, easier and more effective.

Never use products that are not specifically made and warranted for graffiti removal. The wrong cleaner can lock the graffiti in permanently.

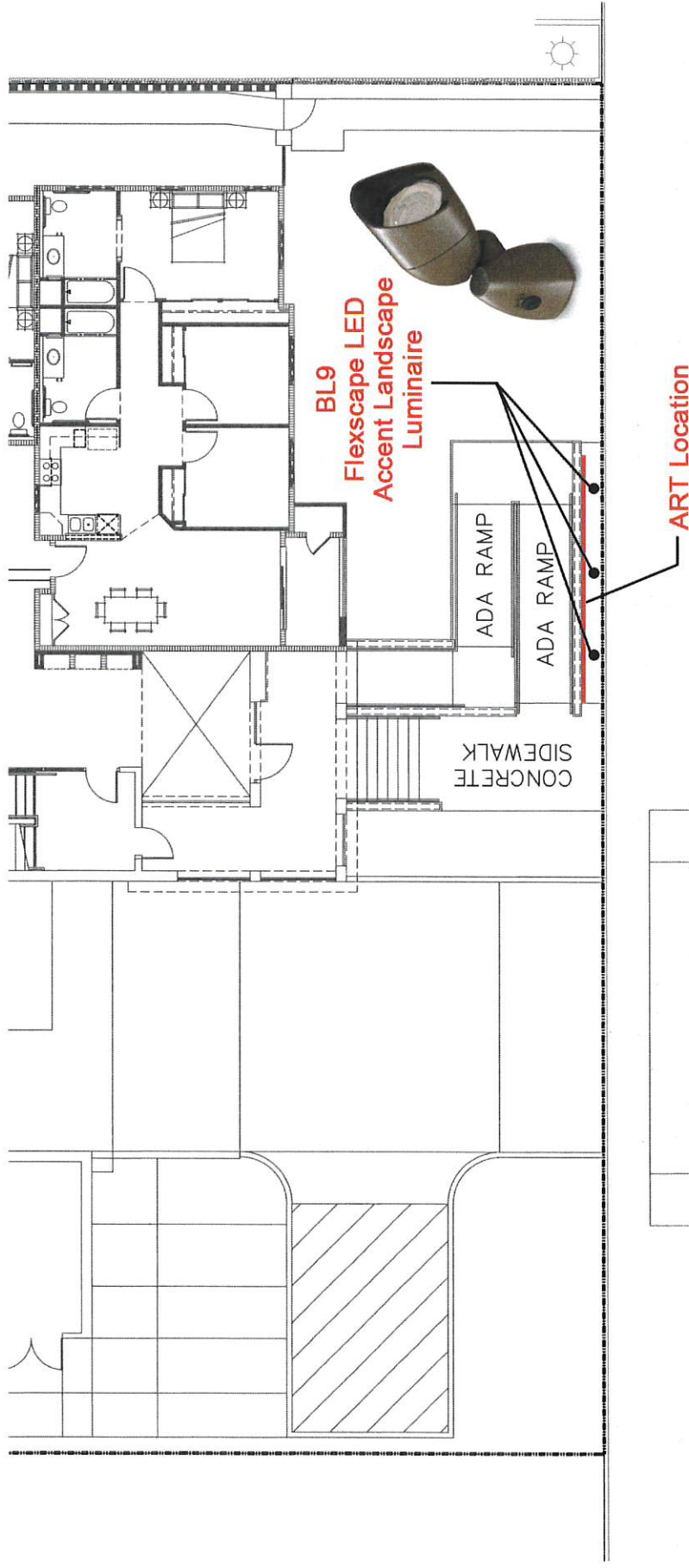
Hot water may improve removal effectiveness.

Always work from the bottom up on masonry and concrete walls with large areas of graffiti. Keep areas already cleaned wet. If working from the top down, spent cleaner and dissolved graffiti media may run down and soak into the dry masonry beneath, making it harder to clean. Rundown onto wet masonry is much less likely to soak in, because the masonry pores are already filled with water. The rundown can be easily wiped off.

Never go it alone. If you have problems or questions, contact your local PROSOCO distributor or field representative. Or call PROSOCO technical Customer Care, toll-free at 800-255-4255.

**ATTACHMENT 9**  
**LOCATION OF ARTWORK**



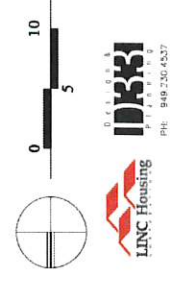


GAREY AVE.

Art in Public Places - Location

# Mosaic Gardens at Pomona

Pomona, California



PROJECT NO. 201400XX  
05-10-2017

□

□



ART LOCATION

Tile Mosaic

4' height x 24' width

Art in Public Places

## Mosaic Gardens at Pomona

Pomona, California



PH: 949.230.4537

PROJECT NO. 201400XX  
05-10-2017

□

□

**ATTACHMENT 10**  
**BUDGET AND MATERIAL LIST**





Date:

# Public Art for Private Development

### **Materials List for Pomona Mosaic Project for Mosaic Gardens Apartments**

Design research and supplies	\$150.00
Mosaic Tile travertine, venetian, smalti, ceramic, glass, stone, etc.	\$9,000.00
Fired Clay Pieces dozens of ceramic pieces painted, glazed, and fired	\$1,300.00
Paint and Glazes tile paint, glazes, brushes, cleaners	\$300.00
Glue and Mastic rye flour, water, and glycerin	\$100.00
Tile Cutters various sizes and types of tile cutters	\$200.00
Metal Frame Supports steel frames with reinforced expanded metal mesh, panel substrates for tile	\$2,000.00
Tile Bedding, Backing, and "Grout" cement, sand, water, acrylic, buckets, trowels, blocks, sponges	\$400.00
Sealing and Blok-Guard Ultra 15 tile sealers, brushes, cloths	\$350.00
<b>Total Materials</b>	<b>\$13,800.00</b>

**ATTACHMENT 11**  
**VALUATION OF ARTWORK**



## **"A Vision of Pomona"**

Mosaic Mural at Mosaic Gardens

### **Description and Valuation**

The mosaic project "A Vision of Pomona" is to be a nearly one hundred square feet—approximately four feet high by twenty-four feet wide, comprised of six panels, four-by-four feet each—mosaic representing the history of Pomona and rendered in mosaic glass and tile, along with pieces of hand-formed, hand-painted, and hand-fired ceramic tiles.

The panels are edged in metal and backed in expandable metal mesh, then layered in concrete, before the stones, tiles, glass, and ceramic pieces are all fitted into position. The six panels will be installed on the wall that faces the street, and the large colorful and scenic depiction of the city will be a source of interest and beauty for all who pass by. It will be a custom and unique work of art, laboriously designed and produced with an eye for quality and archival permanence in mind.

Based on the cost of the materials and the amount of labor it will take to make this piece, on the expertise and experience of the artists, craftspeople, and workers involved, and on similar works that have been done over time in the area, the estimate Public Art Valuation of this mosaic, "A Vision of Pomona," comes to \$63,000.00