Shipyard Public Art

Artworks Progress
Photo Documentation

August 2013
Jerry Barrish, a San Francisco based sculptor with a Studio in the Dog Patch – Islais Creek neighborhood proposes “Bayview Horn” a 15 foot tall lean bronze sculpture of a musician playing a red trombone. His $125,000 artwork is inspired by a World War I story narrated in the French film “Merry Christmas” which talks about a break in the fighting when the soldiers hear music. His artwork is 90% complete.
Foam pieces are coated with epoxy

Interior view of flexible rubber molds

Surface is given rough polish
View of half of head

Shoulders and upper torso bring sculpture to more than 14”
Jessica Bodner is a sculptor and gardener whose work explores environmental themes and often celebrates or memorializes the legacy of native peoples. She now works and resides in Ventura, California after almost 20-years of living and working in the Bayview. Her proposed “Halay Konon (Tule Canoes)” is a tribute to the Ohlone Tribe, the native inhabitants of the Bayview Hunters Point shoreline. Her budget is $71,794. Her artwork is completed and is stored at a storage facility in San Francisco.
Mold for canoes on custom rolling cart

Fabrication of first canoe

Both canoes almost finished
Marion Coleman, an experienced textile artist and emerging public artist who resides in Castro Valley, California, explores themes of history and cultural tradition and depicts them in textile collages. For her HPS public art commission in the “Opportunity Segment”, Marion proposes to depict four narrative stories that are relevant to the Bayview Hunters Point community on 30” by 30” porcelain enamel panels. The budget for this Artwork is $33,850. Marion’s artwork is completed and stored at her studio.

**Artist at her sewing machine**

At Your Service is the quilt that honors the legacy of the Pullman Porters

Not Always a Rose is the quilt that honors the women who worked to make cotton grommets for the submarines built at the Hunters Point Shipyard
Who’s a Honey Bee is a quilt that celebrates the first integrated women’s baseball team comprised of female players who worked at the Hunters Point Shipyard.

For the Sake of a Child is a quilt celebrating the life of a child planting a tree in front of his house.

The original quilts were photographed and made into porcelain enamel panels. A view of the process during preparation for the fourth firing of the matte panels.

A panel slipped into the frame is shown leaving the bottom edge exposed but eventually closed and locked upon installed.
Matthew Geller has also been awarded a $121,000 commission. He is a New York City based public artist was inspired by listening to community leaders at an artist site visit in October 2009 and hearing them talk about Bayview Hunters Point community and their desire for opportunities where people could come together in informal and relaxed settings. As a result, he proposes a “Nautical Swing”, a celebratory gathering place for residents to sit together and enjoy the park while gazing at the surrounding views. His piece is fully designed; fabrication will start as soon as park construction commences.

Site Plan

North Elevation
Heidi Hardin, a San Francisco community artist and long-time activist working in the Bayview Hunters Point neighborhood, proposes together with her team, to work with teens from BVHP to create originally designed tiles depicting historic Shipyard and environmental themes that will form the back for a series of custom seating in one of the parks. Her budget is $33,800. Stream of Consciousness is 100% complete.
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Heidi Hardin – Stream of Consciousness

View of the creative group responsible for Stream of Consciousness

Bayview Opera House of exhibition installation showing life-size photo of tile panel, conceptual drawing and photo documentation

View of glazed ceramic pieces later incorporated into panel depicting history of ship building.
The largest public art commission in the amount of $379,000 was awarded to Mildred Howard and Walter Hood. Both internationally acclaimed artists have long and successful histories working in the public art realm and each has contributed to creating innovative and compelling public environments. Mildred Howard and Walter Hood’s “Frame–Refrain” transforms and subverts the traditional function and place of the frame by applying it to an outdoor space. Mildred places an enlarged version of an antique Rococo frame with gold leaf, within the landscape of the Hunters Point Shipyard framing the multiple views and perspectives of the Shipyard’s landscape, indicating respect and exaltation of that which falls within its borders. As such, “Frame–Refrain” transfers the framed object’s connoted values of appreciation, privilege, and value to the landscape itself. Approximately 100 yards from the frame, visitors discover a three dimensional structure by Walter Hood which further explores the interior-exterior duality and the conscious consideration of space invoked by Howard’s frame. His structure, which is aligned with the frame, captures the currently visible view of the bay bridge when walking down the path from the frame towards his piece. This view will be partly blocked by buildings once the shipyard development is complete. It will therefore be ‘history’, but the memory of it remains. Both parts of the piece are 100% complete and are stored at the fabricator’s foundry.
Mildred Howard & Walter Hood - FRAME/REFRAIN

Mold with plaster Frame

Wax mold Frame
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Mildred Howard & Walter Hood - FRAME/REFRAIN

Cast section Frame

Attaching the parts Frame

Polishing the pieces Frame
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Mildred Howard & Walter Hood - FRAME/REFRAIN

Finished piece

Steel material for pipes for Refrain

Fabrication detail – cut out disks
Artists inspect fabrication of pipes with disks attached – Walter Hood and fabricator Piero Mussi

Fabrication detail welded disks for Refrain
View of pipes with disks, three full standing view

Refrain Detail showing standing pipes with disks
Eric Powell designs and fabricates metal structures, mainly fences and gates that depict themes which are often inspired by nature, history or architecture. Eric has been commissioned to create a $89,000 custom designed metal fence sited at the pedestrian overlook that celebrates the historic Shipyard theme by depicting a “Flotilla” of military ships commissioned and built at the Shipyard.

Hand grinding of the cut out steel plates

Moving the heavy metal plates with a forklift

Detail showing footing
Placing footings in place

Railing panel section standing

View of corner
Rebargroup Inc. is a San Francisco based art and design studio. For $64,500 he proposes “Gigantry,” a safe and playful public art piece with is mainly designed for children— a climbing structure which is inspired by and resembles the iconic gantry crane located on Parcel D of the Shipyard, a symbol of the historical military presence on the Shipyard. This artwork is 70% complete.

½” steel plate is water jet cut at Standard Metal products
Web plates are clamped together and welded at fabrication shop on Treasure Island.

Web and flange components are assembled for one of four legs.

A prototype of the piece showing the blue powdercoat color and the stainless steel overhead climbing bar.
Jason Webster is a Bay Area figurative sculptor who is known for his metal work. He just recently moved his studio to Alameda after being one of the Hunters Point Islais Creek artists for a long time. For his first public art commission, he proposes creating “Butterfly Girl”, a slightly larger than life size human metal figure of a young African American girl, with her two braids flying about her face as she jumps rope carefree and joyfully. The budget for his Artwork is $30,800. His artwork is completed an being stored at the artist’s studio.

The first step in creating Butterfly Girl was to create a maquette, a miniature version of the sculpture to scale.

The entire sculpture is fabricated from 4’ x 8’ sheets of stainless steel except for the jump rope.
Sections of the maquette were enlarged, traced onto the stainless steel sheets and cut out.

Each braid was slowly heated and formed just like real hair would be braided.

The four sides of the sculpture are nearly intact here.
All the sections of the head have been welded together and the head is ready to be attached to the body.

Artist with maquette to 12’ foot completed sculpture Butterfly Girl ready to be placed in her home at the Shipyard.