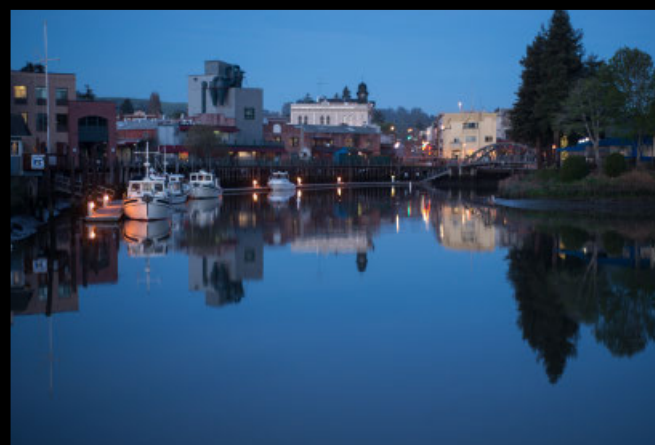




City of Petaluma  
PUBLIC ART  
MASTER PLAN

Created by the Petaluma Public Arts Committee  
With consultant Chandra Cerrito / Art Advisors LLC  
April 2013





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## STATEMENT OF APPRECIATION

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The Petaluma Public Arts Committee (“PPAC”) formally recognizes and appreciates the inspiring efforts put forth by the committed group of citizens and city staff who developed a Public Art Ordinance for Petaluma in 2004. At the time of its adoption by a visionary city council, the Public Art Ordinance was a groundbreaking piece of legislation with Petaluma at the forefront. Since then, many cities in Sonoma County have followed by adopting their own public art legislation using Petaluma’s Public Art Ordinance as a template.

## PUBLIC ART MISSION STATEMENT

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The City of Petaluma’s public art program is committed to enhancing the appearance and cultural richness of the City by incorporating works of art into public places and fostering art within public view or access in private developments. The public art program encourages the use of art to celebrate the City’s rich history, its significant environmental assets and the diversity of its community as well as to salute creativity, innovation and artistic excellence.





## EXECUTIVE SUMMARY

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The Public Art Master Plan includes detailed recommendations for enhancing Petaluma's public art program, including the following topics:

- Clarification of the administration of the City's Public Art Program, including:
  - Clarifying the process for acquiring and placing of public art on *public* property;
  - Clarifying the process for acquiring and placing public art as part of *private* construction projects;
  - Allocating Public Art Fund for authorized public art programs;
  - Integrating the public art program into the private development entitlement process; and,
  - Clarifying the roles of the PPAC, the Public Art Liaison, city staff, and approval bodies involved in the public art program.
- Maintenance and conservation of the City's public art collection, including recommended procedures.
- Identifying sites for future public art projects on public property, and consideration of types of potential artwork.
- Recommended guidelines for reviewing and approving gifts and donations of public art.
- Recommended Policies for deaccession and removal of public art.





## GOALS

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The following goals were developed by the PPAC, with input from hundreds of Petaluma citizens, and with the consultant's advice to assist PPAC and city staff in implementing the public art program.

### **Goal 1 Promote the display of public artwork through projects.**

- Permanent public artworks should be evaluated by qualified reviewers to ensure compliance with established criteria in the Public Art Ordinance, including artistic quality, craftsmanship, and durability.
- The public art collection should be properly maintained.

### **Goal 2 Develop a Public Art Program that addresses and reflects the values, cultures and aspirations of the community.**

- Encourage art projects that include reflections of Petaluma's agricultural and industrial past, the diversity of its cultural heritage and its present-day community.
- Encourage art projects that consider Petaluma's geography, including the Petaluma River at its center and its surrounding hills.
- Encourage art projects that celebrate innovation and artistic excellence or explore ways to help the community visualize its future.
- Create and maintain an inventory of all public art pieces in the city.

### **Goal 3 Create a Public Art Program that supports and advances the urban design and community goals of the City.**

- The PPAC should continue to work closely with planning staff, the Planning Commission, and/or City Council to promote efforts to improve the City's aesthetics.
- Petaluma's public art program should complement the City's infill development objectives, which aim to preserve surrounding agricultural lands and open spaces, encourages alternative modes of transportation such as biking and walking, and celebrates the beauty and function of the Petaluma River.
- Public art enriches Petaluma's neighborhoods and gateways. It adds aesthetic and cultural richness to downtown.
- Public art promotes a comfortable and amenable walking environment in Petaluma, while being clearly visible to visitors passing through.

**Goal 4    Develop community support for and encourage community participation in the public art program.**

- Citizens' input is incorporated into the development of the public art program—its objectives, guiding principles and projects.
- The community should be informed of the public art program's activities through public outreach including press releases, local media and web sites, local schools and/or readily available brochures.
- Collaborate with other art organizations and projects to further the mission of the public art program.

**Goal 5    Integrate the public art program into City ordinances, policies, plans and procedures to ensure the long-term viability of the public art program and the public art purchased under the program.**

- The public art program is included within the City's zoning ordinance and should be integrated into the City's planning and development procedures.
- A clear understanding of the Public Art Ordinance's applicability and requirements should be established with Planning and Building staff and communicated to applicants during review of private development projects.
- The PPAC should be designated to establish public art program guidelines including annual work plans, budgets, policies and procedures subject to the provisions of the Public Art Ordinance establishing the Public Art Committee, available funds in the Public Art Fund, and the general oversight of the City Council.
- Specify authorized uses of the Public Art Fund.





## BACKGROUND

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### Public Art Master Plan Context, Process and Results

#### *Context of the Public Art Master Plan*

With the passage of the Petaluma Public Art Ordinance in 2005, Petaluma’s City Manager directed the PPAC to develop a Public Art Master Plan in order to implement a comprehensive public art program that responds to the interests and aspirations of the community and that complements the City’s overall planning objectives.

Since the Public Art Ordinance was passed, a Public Art Fund has been established with in-lieu fees paid by developers whose private construction projects are subject to the public art requirement, and who opt to pay fees instead of installing public art within their projects. The PPAC created the Public Art Master Plan to provide a framework for the Public Art Fund, including uses of the Fund, site mapping for placement of future artworks on City-owned property and clarifying procedures for completing these public art projects.

After five years of experience facilitating the implementation of a public art program under the Public Art Ordinance, the PPAC has learned which areas of the program are successful and which areas need improvement. The Public Art Master Plan offers refinements and enhancements to the public art program as it has been implemented to date.

#### *Planning Process Flow Chart*



### *Phase I - Planning Scope and Results*

In 2006, the PPAC began the process of developing a Public Art Master Plan (“Plan”). In order to gather community input regarding the Plan, the PPAC hired public art consultant Chandra Cerrito of Chandra Cerrito/ Art Advisors to assist in creating a public art survey and in conducting a community meeting on public art. In February 2007, the PPAC launched an online public art survey, which remained active through early July 2007. Over 150 people participated in the survey. A community meeting on public art was held at the Lucchesi Community Center on April 24, 2007. Approximately 25 people were in attendance.

Results from this community outreach illustrated that:

- The Petaluma community is supportive of public art;
- The Petaluma community believes public art can add ornamentation, create a landmark, create a visitor destination, provoke discussion or response, and/or feature recognized, noteworthy works of art;
- The Petaluma community envisions a variety of artworks within their City, including art about the environment/nature, art that reflects the site’s history or locale, art for art’s sake, art that reflects the uses of the site, art that involves the community and art that is narrative; and,
- The Petaluma community would like to see public art throughout the City, including in parks and plazas, outside public buildings, along the river, along pedestrian and recreational pathways and at major gateways to the City.







### *Phase II - Planning Scope and Results*

In June 2010, the PPAC began the second phase of the planning process with the assistance of Chandra Cerrito. Results gathered in Phase I were reviewed and used as a basis for further Plan development. In addition to further identifying and prioritizing potential public art sites and types, the PPAC considered potential changes to the City's Public Art Ordinance and modifications of public art implementation procedures that would improve the process and results of Petaluma's public art program. Input regarding these topics was gathered in over 30 key person interviews.

Results from Phase II research, which incorporates results from Phase I, informed the recommendations and strategies of this Public Art Master Plan and included:

- Make modifications to the existing Public Art Ordinance, including in the following areas: artwork criteria, selection and approval procedures;
- Ensure the implementation of the public art program within the City's broader planning process;
- Create objectives and implementation methods within the Public Art Master Plan that complement the General Plan 2025, the current Zoning Ordinance and other City plans; and,
- Create a public art project plan by identifying future sites for art on public property.

The PPAC, with Sandra Cerrito, developed a Draft Art Master Plan, and draft revisions to the Public Art Ordinance. PPAC and the consultant met with, and reviewed the comments of, Planning staff, the City Manager, and the City Attorney before finalizing the recommendations presented in these documents. That process was initiated in 2011 and completed in 2012, was done as the time of these individuals allowed, and addressed procedural, administrative, and legal considerations.





## PETALUMA AND PUBLIC ART

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Petaluma as we recognize it today is the result of rapid growth during the 1950s and 1960s and urban growth of the 1970s to present. With the expansion of U.S. Highway 101 north from San Francisco to Marin and Sonoma Counties, new construction and neighborhoods boomed, mostly on the eastern side of town. Although the highway brought new industry and commuters, Petaluma's historical roots remain closely tied to the Petaluma River, around which the City was originally built.

In the 1850s, early inhabitants of Petaluma took advantage of this natural resource and established the town as an important commercial hub for transporting agricultural products and goods. Thus the town grew along the riverbank, and today the City's neighborhoods near the river boast well-preserved pre-1906 style buildings and Victorian-era homes.

From 1950 to 1980 Petaluma tripled its population. Growth management policies were adopted in 1971 under the "Petaluma Plan." The plan sought balance between residential growth on both eastern and western sides of the City. Another objective was to protect the City's proud historic character. Additionally, Petaluma residents recognized the beauty of the surrounding hills and green space and opted for time controlled growth management practices.

Through review and planning, the City would ensure that a variety of housing choices were available for residents along with adequate water supply and sewage treatment facilities for its growing population. Since voters adopted the "Urban Growth Boundary" in 1998, Petaluma has focused on identifying vacant and underutilized parcels for "infill" development. The ultimate intention of infill is to ensure preservation of farmland and open space surrounding the City.

With the objective to develop underutilized portions of Petaluma came the opportunity for art to enhance and enliven the town. In the early 2000's, the Petaluma Arts Council worked with Petaluma's Community Development Department, Chamber of Commerce, Visitor's Bureau and Downtown Merchant's Association to help create the Public Art Ordinance.

This ordinance passed by the City Council in March 2005 applies to certain public and private development projects and provides for the creation, purchase and display of public art projects as part of or in conjunction with the development project. The ordinance established a Public Art In-Lieu Fee equal to 1% of defined construction costs as an alternative to the installation of public art as part of or in conjunction with a development project. These fees are collected in a Public Art Fund. The ordinance also created a Public Arts Committee charged with building and maintaining a meaningful public art program. Since the adoption of the Public Art Ordinance, several public artworks have been erected throughout town. These artworks help define the City's identity, and benefit the entire community by enriching public spaces and boosting civic



pride. Today, the Public Art Master Plan provides guidance in the implementation of public art projects funded by the Public Art Fund. It helps Petaluma's public art program enhance, enliven and enrich the distinctive face of Petaluma--its historic foundation, contemporary community, cultural diversity and vitalization.

The following information about Petaluma's history and character was used to develop the Public Art Master Plan and will provide guidance in the development of the future public art program:

### **Brief Petaluma History and Local Economy**

- The Coast Miwok Indians and Pomo Indians resided in southern Sonoma County, and Petaluma was originally the name of a Miwok village east of the Petaluma River.
- 1836 General Vallejo built his adobe.
- 1849 Pioneers settled in Petaluma due to the discovery of gold in California. The town's Petaluma River enabled productive farmland to send its agricultural produce to the burgeoning city of San Francisco during California's gold rush.
- The city of Petaluma was founded in 1852 and chartered in 1858, becoming a thriving shipping and manufacturing center. For 98 years, the waterway contributed to Petaluma's commercial success, making it at one time the ninth largest municipality and the third busiest inland port in California.
- In 1871 the San Francisco and North Pacific Railroad (SF & NPPR) line ran through Petaluma from the bay steamboat terminals in Marin to Santa Rosa. The line was constructed along the east side of the Petaluma River, with a station on Lakeville Street. The railroad secured Petaluma's position as the commercial hub of Sonoma County, as products could be shipped by both steamer and train.
- 1880s to 1940s Petaluma was known as "Egg Capital of the World" because of its significant chicken processing industries.
- The earthquake and fire of 1906 caused devastation elsewhere, but nearly bypassed Petaluma. Many San Francisco manufacturing firms relocated to Petaluma bringing jobs and a growing need for housing to the City.
- Dairy farming emerged in 1950s and continues as a principal industry today, along with a variety of specialty agricultural products, high tech industries including telecommunications, and tourism.

### **Petaluma Today**

- The population of Petaluma is 57,941.
- Petaluma's median household income was \$81,935 in 2009.
- According to [www.muninetguide.com](http://www.muninetguide.com) and based on the 2000 and 2010 US census data, Petaluma's population is 65.5% Caucasian, 21.5% Latino, 4.5% Asian, 1.4% African American, and 2.2% other.



- Petaluma has served as a site for filming more than 30 motion pictures and television commercials.
- Agriculture remains an active industry in Petaluma, including organic farming, specialty crops, dairies, and vineyards.
- Petaluma hosts high tech industries including telecommunications and research and development. It also has an active tourism industry.
- Petaluma supports a large arts community, including galleries, the Petaluma Arts Center, Cinnabar Theater, The Mystic Theater and Phoenix Theater.
- Petaluma supports many cultural events such as the annual El Dia de los Muertos, Butter and Eggs Day Parade, Poetry Walk, Veterans Day Parade and Petaluma International Film Festival
- Santa Rosa Junior College and Sonoma State University have campuses in Petaluma.



## IMPLEMENTING THE PUBLIC ART PROGRAM

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### Implementing public art projects as part of public construction projects

The PPAC will work with City officials to gain understanding of those *public* construction projects subject to the requirements of the Public Art Ordinance, and administer the process for artwork search and review as outlined in the Public Art Ordinance, for permanent and temporary placements.

### Implementing public art projects on other public property

The PPAC will regularly monitor the Public Art Fund and determine when sufficient monies are available to fund a public art project that is not tied to a specific public construction project. PPAC will refer to the Public Art Master Plan's recommendations for sites, for permanent and temporary placements.

The PPAC will manage the process for search and review of all artwork, as outlined in the Public Art Ordinance.





## Art in Private Development

### *Review of proposed public artworks in private constructions projects*

The PPAC or a designee of the PPAC will assist City staff with its review of proposed public artworks for private construction projects, to verify compliance with the criteria specified in section 18.090 of the Public Art Ordinance. The PPAC may designate City staff to fulfill its review responsibilities.

Applicants for private development projects subject to the Public Art Ordinance will be required to either pay the applicable in-lieu fee prior to the issuance of a building permit, or incorporate public art into the project and receive approval from the PPAC or designee that the proposed artwork meets applicable criteria.

A building permit for a project subject to the public art requirements will not be issued until one of these two items has been completed.

## Public Art Fund

The Public Art Fund is used to acquire, promote and maintain public art on public property and to administer the public art program. The Public Art Fund is intended to maximize the acquisition and installation of public Art in Petaluma. Accordingly, Public Art Fund proceeds should be allocated approximately as follows, and should be reviewed approximately quarterly via reports provided to the Public Art Committee by the City's finance department:

- 65%** Artwork acquisitions and commissions for public property, including but not limited to:
  - Design
  - Engineering
  - Fabrication
  - Crating
  - Shipping
  - Installation
  - Insurance
  - Architect fees
  - Site preparation
  - Artwork lighting
  - Artwork identifying plaque
  
- 25%** Administration and outreach
  
- 10%** Maintenance and conservation

## Public Art Program Guidelines

In order to enhance consistency, accountability and efficiency within the Public Art Program, the PPAC should establish policies, procedures and annual work plans, subject to the provisions of the Public Art Ordinance establishing the Public Art Committee, available funds in the Public Art Fund, and the general oversight of the City Council that address the following:

- Scope and budgets of public art projects on public property
- Prioritization of public art projects on public property
- Calls for entries, requests for qualifications and requests for proposals
- Public art collection management
- Public art collection maintenance and conservation
- Education regarding public art and the public art program
- Publicity and community outreach





## Integration of the Public Art Program with Development Review Procedures

The following are ways the public art program should be integrated with other development review procedures to ensure coordination and compliance:

- The PPAC recommends to and coordinates with City staff as appropriate procedures for review and approval of proposed public art projects.
- The City website should contain links to a Public Art Program page, which should contain pertinent information such as the following:
  - A link to the Public Art Ordinance
  - The Public Art Master Plan
  - Public Art Packet information

These links should also be included within the City's website where applicants for construction projects can find information about City requirements and a procedure for obtaining applicable permits. Current examples of suggested locations include:

- "Quick Links" section of the CDD home page
- "Handouts" page within that Quick Links section
- "Building Links"
- "Related Links" section on the Building page
- "Planning Links" and/or "Related Links" section on the Planning page.
- Public Art requirements should be included in development review-related handouts. A Public Art information packet should be provided to applicants whose projects may be subject to public art requirements.
- All applicants subject to the Public Art Ordinance, including those who may only be subject to administrative reviews, who choose to commission or purchase public artwork should be required to indicate a proposed location or locations for public art within their initial submission of project plans.
- Planning staff should inform the PPAC of any *private* construction project applications that are subject to the Public Art Ordinance. Other staff or officials, such as the PPAC representative of the Music, Parks and Recreation Committee, or Public Works staff, should inform the PPC of any *public* construction projects subject to the Public Art Ordinance.
- In the "Development Permit Application" and the "Checklist for Accepting Commercial Permit Applications," a section should be included for confirming the applicant's fulfillment of the public art requirement, if applicable, through either payment of the in-lieu fee or a public art proposal approved by the PPAC or a designee of the PPAC.
- The PPAC should regularly update the Planning or other staff or City bodies and coordinate as appropriate regarding public art projects that are in progress, approved and completed.
- The City should designate a staff member as Public Art Liaison (See "Public Art Liaison.")





## Public Art Liaison

Proper staffing is key to the ongoing success of the Public Art Program. The PPAC emphasizes the importance of this position to the success of its activities. Until such time as adequate funding is available from other sources to finance position costs, funding should be provided from the Public Art Fund.

The City should designate a staff person as Public Art Liaison whose responsibilities include the following:

- Coordination with City Departments, as appropriate, to identify upcoming construction projects subject to the Public Art Ordinance;
- Assist with implementation/fulfillment of the public art program including:
  - Artwork installation
  - Artwork permits, if applicable
  - Identifying plaques
  - Appropriate lighting
  - Artwork maintenance plan for PPAC review
  - Artwork maintenance
  - Imposition and collection of public art in-lieu fees
- Disseminate information about the public art program to city staff, applicants and the general public;
- Coordinate communications with city staff, the Planning Commission, the City Council, and other city boards and committees, as appropriate;
- Participate in monthly PPAC meetings, including coordinating open meeting law compliance with the City Clerk's and City Attorney's office;
- Coordinate with planning staff concerning PPAC review and findings for proposals for public art in *private* construction projects;
- Provide administrative support for public art projects on *public* property, including coordination of solicitations for Artists Receipt, organization, and documentation of Artist submissions; and,
- Organize and maintain PPAC documents, such as artwork proposals and maintenance plans.



## Public Art Collection Conservation and Maintenance

### *Maintenance of Public Art on Public Property*

The public art collection represents the City's investment in its aesthetic and cultural heritage and legacy. The condition of this collection should be protected through regular maintenance and conservation, under the guidance of the PPAC. The conservation and maintenance guidance by the PPAC should include the following:

- Public Art Agreements for art on *public* property should reference a consolidated maintenance plan and should contain specific artist recommended maintenance if necessary for the individual artwork.
- The PPAC should be authorized to conduct assessments annually or as needed to determine the condition of the City's public art collection. Condition assessments should be conducted by members of the PPAC or by a contractor, with the work funded by the Public Art Fund.
- Execution of maintenance plans should be funded by the Public Art Fund where feasible. Artwork conservation that is beyond typical routine maintenance, or which is particularly costly should be funded through the Public Art Fund if feasible. Where appropriate City Council approval may be sought for contributions from the City's General Fund.

### *Maintenance of Public Art in Private Construction Projects*

Property owners should be responsible for the ongoing maintenance and conservation of public artworks installed on their sites. The following are ways appropriate maintenance can be ensured:

As part of the public art proposal submission, development applicants should be required to provide an artwork maintenance plan for review by the PPAC. On-going maintenance of public art installed on private property to meet the requirements of the Public Art Ordinance should be a condition of approval for applicable entitlements, consistent with maintenance plan approved by the PPAC.

## Responsibilities of City Departments and Commissions

The following outlines the responsibilities each department and committee/commission has in facilitating public art in Petaluma.

### *Public Art Committee*

- Provides initial conceptual dialogue with developers regarding incorporating public art in private development proposals.
- Reviews public art proposals in private development for compliance with criteria outlined in IZO Chapter 18.
- Recommends updates to the public art program policies and procedures to the City Council.
- Manages the selection process for public art projects on public property.
- Submits recommendations to the City Council for artwork on public property.



- Maintains dialogue with Planning Division regarding public art project on both private and public property and the implementation of the public art ordinance and associated procedures.
- Provides guidance for maintenance and conservation of the public art collection.
- Oversees education, publicity, and public outreach regarding the public art program.

#### ***Community Development Department***

- Updates applicants of public art requirements for private development.
- Determines whether proposed project are subject to the public art requirement specified in the public art ordinance.
- Informs PPAC of current and upcoming construction projects subject to the public art ordinance.
- Facilitates early dialogue between the applicant and the PPAC when a developer would like to incorporate the public art requirement into the project.
- Presents public art proposals to the PPAC for review and determination of compliance with criteria outlined in the public art ordinance.
- Confirms that development applicant has fulfilled the public art requirement prior too issuing building permit.
- Retains maintenance plans for all permanent public art of public property and as part of private development.
- Acts as the liaison between applicant and the PPAC for the purposes of implementing the public art ordinance.

#### ***Planning Commission***

- Consider public art location for private development as part of Site Plan and Architectural Review, unless the applicant elects to pay the public art in-lieu fee instead of installing public art on site.

#### ***Petaluma Arts Council***

- Appoints representative on PPAC.

#### ***Parks and Recreation Department/Commission***

- Appoints representative on PPAC.
- Updates PPAC regarding projects that may be subject to the public art ordinance.

#### ***City Council***

- Appoints five members of the PPAC.
- Considers and makes approves permanent public artwork on public property.
- Authorizes contracts for the acquisition and commission of permanent art on public property.
- Considers appeal of PPAC findings regarding public art as part of private development.
- Approves and directs modifications to the public art master plan and public art ordinance.



## SITES FOR FUTURE PUBLIC ART ON PUBLIC PROPERTY

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Using the Public Art Fund, the City may implement a variety of public art projects on *public* property. Outlined below are types of projects that have been identified for future implementation.

Selection of public art projects should consider, in addition to other public art program objectives and criteria, the category that applies to the site under consideration. The public art site categories occur throughout all zones in the City and include the following: parks, plazas, municipal facilities, pedestrian and recreational pathways, gateways and roadways.

Each public art site category is unique and embodies the following components:

- Urban design context for public art;
- Guiding principles for public art;
- Approach; and,
- Artist selection guidelines.

Prior to recommending a site for a public art project, the PPAC in collaboration with appropriate City staff and/or other City bodies, should evaluate the site and possible art taking into account:

- Visibility and public access;
- Public safety;
- Interior and/or exterior traffic patterns;
- Relationship of art to the site's existing or future architectural and natural features;
- Function and uses of the facility or site;
- Future development plans for the area that may affect the public art project;
- Relationship of the art project to existing works of art or design elements within the site's vicinity; and,
- Social or cultural context of the art project relative to the site and its surrounding environment.

## PUBLIC ART SITE CATEGORIES

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### Parks

#### *Urban Design Context*

Petaluma has over 35 public parks. Parks provide outdoor public space for Petaluma residents of all ages. Residents from all over the City use larger parks for a variety of recreational activities and relaxation. Smaller parks provide places for respite within neighborhoods and commercial areas. Parks offer the opportunity for people to gather, linger and explore, often within a natural or semi-natural setting.

#### Examples

Center Park  
Leghorns Park  
Lucchesi Park  
Oak Hill Park  
Prince Park  
Shollenberger Park  
Steamer Landing  
Walnut Park  
Wiseman Airport Park



Metal Abstract Sculpture in Lucchesi Park

### ***Guiding Principles of Public Art***

Public art placed in or near parks should accomplish the following:

- Make parks welcoming places to visit;
- Reflect or embrace the City's physical and historic attributes, social characteristics and demographics, and aesthetic heritage,, vision, and goals for the future;
- Encourage enjoyment and celebration of the human spirit and artistic creativity; and,
- In small neighborhood parks, strongly consider the characteristics, culture, physical setting, history, and/or current or desired aesthetics of the particular neighborhood.

### ***Approach***

- Sponsor artwork that is functional, decorative or way finding, such as seating, fencing, furniture, drinking fountains, play structures, landscaping, paving, mosaic, water features or sculpture. Artworks shall be compatible with, and not impede, the programmatic function of the site.
- Ensure permanent artwork is extremely durable and all artwork is physically accessible to a diverse audience.
- Ensure ease of maintenance access for artwork.
- Consider opportunities for rotating or temporary art installations that represent a diversity of creative approaches, foster innovation and/or enable community involvement in larger parks like Lucchesi Park and Shollenberger Park, which are used by a large segment of the Petaluma community.
- When determining the artwork's scale, strongly consider the pedestrian perspective.



## Plazas

### *Urban Design Context*

Petaluma has several plazas in the Downtown area. Plazas provide outdoor open spaces within the built environment. They offer pedestrian-oriented areas of respite and gathering as well as visual focus, often within busy retail, commercial or mixed-use environments.

### Examples

Helen Putnam Plaza  
Plaza near Water Street Bridge  
Plaza at the end of Western Street

### *Guiding Principles of Public Art*

Public art associated with plazas should accomplish the following:

- Enliven public spaces by adding focal interest, whimsy, humor and/or beauty;
- Help identify the plaza and its vicinity, creating a sense of place;
- Strongly consider the range of the City's historical, and physical attributes, and demographic and social characteristics; and,
- Encourage enjoyment and celebration of the human spirit and artistic creativity.

### *Approach*

- Sponsor artwork that is functional, decorative or iconic such as seating, landscaping, paving, clocks, water features or sculpture. Artworks shall be compatible with, and not impede, the programmatic function of the site.
- Create orienting public artworks that lessen the visual clutter of the urban setting.
- Ensure artwork is extremely durable and physically accessible to a diverse audience.
- Ensure ease of maintenance access for artwork.
- When determining the artwork's scale, consider both the pedestrian perspective and vehicular perspective, if the plaza is also visible from nearby streets.



Putnam Plaza



Plaza near Water Street Bridge



## Municipal Facilities

### Urban Design Context

Municipal facilities serve all residents of Petaluma and add to the visual landscape of the City. Certain public buildings, such as the senior center, serve specific groups within the community, while others have visitors from a wide range of the population, such as City Hall, the community center and the library.

#### Examples

- Art Center and Visitor Center (SMART Depot Complex)
- City Hall Complex
- Keller Street Parking Garage
- Petaluma Community Center
- Petaluma Municipal Airport
- Petaluma Regional Library
- Petaluma Senior Center
- Police Stations
- Fire Stations

### Guiding Principles of Public Art

Public art associated with municipal facilities should accomplish the following:

- Make the facility a memorable and people-friendly place to work and visit;
- Promote the overall goals and purposes of the facility;
- Strongly consider the range of the City’s physical and historic attributes, and social and demographic characteristics;
- Encourage enjoyment and celebration of the human spirit and artistic creativity.

### Approach

- Sponsor artwork that is functional or decorative, such as seating, fencing, furniture, landscaping, paving, murals, sculptural relief, glass, mosaic or sculpture. Artworks shall be compatible with, and not impede, the programmatic function of the site.
- Ensure permanent artwork is extremely durable and all artwork is physically accessible to a diverse audience.
- Ensure ease of maintenance access for artwork
- Consider opportunities for rotating or temporary art installations that will add visual interest, represent a diversity of creative approaches, foster innovation and/or enable community involvement in or outside certain municipal facilities that are most visible or accessible to a large segment of the Petaluma community, such as City Hall, the Art Center and Visitor Center complex, the library and the community center.
- When determining the artwork’s scale, consider both the pedestrian perspective and the vehicular perspective.





Petaluma Regional Library



Entrance to Lynch Creek Trail in Lucchesi Park



## Pedestrian and Recreational Pathways

### **Urban Design Context**

In Petaluma’s General Plan 2025 and other planning efforts, alternative means of transportation such as walking and biking are encouraged. Petaluma has a series of trails along its creeks and the Petaluma River, which are part of this alternative transportation system as well as places for recreation in a natural setting within the City limits. Existing urban areas such as Downtown are pedestrian friendly, with many ground level activities and alleys and promenades that are not accessible to motor vehicles. The General Plan encourages active ground level uses, wider sidewalks, enhanced pedestrian crossings and added bike lanes along streets like the East Washington / Washington Street corridor to create more pedestrian friendly boulevards. Public art projects may enhance the aesthetic and functional experience of such pedestrian and recreational pathways encouraged by the General Plan.

#### **Examples**

- Alley between Keller Street Garage and Helen Putnam Plaza
- Altman Marsh Trail
- Lynch Creek Trail
- Petaluma Water Ways
- Water Street Promenade

### **Guiding Principles of Public Art**

Public art associated with pedestrian and recreational pathways should accomplish the following:

- Make the pathway a welcoming, and safe place, for all those using it;
- Strongly consider the range of the City’s physical and historic attributes, and social and demographic characteristics;
- Celebrate the City’s natural environment, including the Petaluma River, its creeks and its marshlands, along which several of the pathways follow; and,
- Encourage enjoyment and celebration of the human spirit and artistic creativity.

### **Approach**

- Sponsor artwork that is functional, decorative or way finding, such as seating, fencing, furniture, markers, light standards, drinking fountains, landscaping, paving, entry features or sculpture. Artworks shall be compatible with, and not impede, the function of the site.
- Ensure artwork is extremely durable and physically accessible to a diverse audience.
- Ensure ease of maintenance access for artwork. Artworks on trails should be close to main trailheads or visible from multiple viewpoints, not just along trails.



- Alert and provide adequate opportunity for dialog with nearby businesses, property owners and neighbors, regarding of the potential installation of artwork/s.

## Gateways

### **Urban Design Context**

Gateways are the physical and symbolic entrances to the City, which may or may not be located at the actual City boundaries. They are significant intersections and freeway off-ramps that signal one’s arrival in Petaluma or in a certain section of Petaluma, such as Downtown. According to the Petaluma River Access and Enhancement Plan adopted in 1996, major river crossings also serve as gateways. Public art at the City’s gateways can heighten one’s sense of arrival and immediately create distinctive and memorable impressions of the City.

### **Examples**

- East Washington Street @ Highway 101
- Lakeville Highway @ Highway 101
- Lakeville Highway @ East D Street (SMART Depot Complex)
- Petaluma Boulevard North @ Highway 101
- Petaluma Boulevard South @ Highway 101
- Washington Street @ the Petaluma River over-crossing
- Petaluma River
- Windsor and D Street

### **Guiding Principles of Public Art**

Public art associated with gateways should accomplish the following:

- Identify and distinguish gateways to create a sense of arrival;
- Encourage celebration of the human spirit, artistic creativity and innovation; and,
- Strongly consider the range of the City’s physical and historic attributes, and social and demographic characteristics.

### **Approach**

- Sponsor landmark artwork that is functional, decorative or iconic such as railings, light standards, murals, mosaics, sculptural relief, banners or sculpture. Artworks shall be compatible with, and not impede, the programmatic function of the site.
- Ensure artwork is extremely durable and physically accessible or visible to a diverse audience.
- Ensure ease of maintenance access for artwork.
- When determining the artwork’s scale, consider its visibility from a distance.





## Roadways

### *Urban Design Context*

Certain roadway elements, such as roundabouts, medians and bridges are included in this category. Roundabouts and medians punctuate roadways, giving them distinct visual character and distinguishing them from other streets or sections of the same street. Although the City currently has only a few roundabouts, the General Plan calls for the creation of more in new and altered City streets. Roundabouts slow traffic, making roads safer for bicyclists and pedestrians, while adding aesthetic interest. Bridges not only serve a practical function, but also mark the crossing of a road or river below, orienting passersby to the City's geography. Public art can enhance and highlight these roadway elements.

#### *Examples*

Baywood Drive @ South MacDowell Boulevard Roundabout  
 Corona Road @ Sonoma Mountain Parkway Roundabout  
 Ely Boulevard South @ Casa Grande Road Roundabout  
 Magnolia Avenue @ Elm Street Roundabout  
 Washington Street @ the Petaluma River over-crossing  
 Street Bridge (See also Gateways)

### *Guiding Principles of Public Art*

Public art associated with roadways accomplish the following:

- Create a memorable landmark that represents or signals the particular neighborhood surrounding the site;
- Strongly consider the range of the City's physical and historic attributes, and social and demographic characteristics, particularly those that are most prevalent in the vicinity surrounding the site;
- Encourage enjoyment and celebration of the human spirit and artistic creativity; and,
- Enable safe and efficient traffic flow.

### *Approach*

- Sponsor landmark artwork that is functional, decorative or iconic such as landscaping, water features, railings, pillars, banners, lighting or sculpture.
- Artworks shall be compatible with, and not impede, the programmatic function of the site. Artworks shall comply with thoroughfare regulations, such as those regarding driver visibility and emergency vehicle accessibility.
- Ensure artwork is extremely durable and physically accessible or visible to a diverse audience.
- Ensure ease of maintenance access for artwork.
- When determining the artwork's scale, consider its visibility from a distance.

## POLICY ON GIFTS AND LOANS OF ARTWORKS

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Artworks accepted as gifts or loans to the City should be compatible with the goals of the Public Art Program. Gifts and loans of artwork should be evaluated by the PPAC for acceptance by the City on the basis of the criteria specified in section 18.090(B) of the Public Art Ordinance. In addition, a source of funding for the ongoing maintenance and conservation of the artwork should be identified. It is recommended that the entity donating the artwork also fund its ongoing maintenance and conservation.

Any proposals to the PPAC for artwork gifts or loans should be accompanied by detailed descriptions of proposed artworks or photographs of existing artworks, documentation of the Artist's professional qualifications, a proposed site, a maintenance plan with estimated expenses and a current appraisal of the artwork, if the artwork exists.

The PPAC should present to City Council recommendations for accepting artwork gifts or loans for final approval.



Cherry Soda, by Robert Ellison, at Boulevard Square

## POLICY ON DEACCESSION AND/OR REMOVAL OF ARTWORKS

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### City-owned Public Art

The PPAC should review, and advise the City Council on, any requests for deaccession, removal or relocation of artworks from the City's public art collection. Consideration of deaccession or removal should involve the same careful review as a decision to commission a work of art, informed by professional judgment and the interests of the public. The PPAC may recommend sale of deaccessioned pieces to the City Council for consideration.

Incautious removal of an artwork from the public art collection may jeopardize the City's ability to attract high caliber Artists for future projects, undermining the success of the public art program. Given this, it is encouraged that no permanent artworks in the public art collection be deaccessioned or removed within ten years of their installation.

### Public Art in Private Developments

Replacement of public art in private developments is governed by section 18.120 of the Public Art Ordinance.





## APPENDICES

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### Participants

#### *Consultant*

Chandra Cerrito, Chandra Cerrito / Art Advisors LLC

#### *PPAC members, 2007 and 2010*

Jennifer Bethke  
Stephen Charlip  
Mary Dooley  
Jack Haye  
Edwin Hamilton  
Marjorie Helm  
Larry Jonas  
Annee Booker Knight  
Sally Krahn  
Louise Leff  
Collette Michaud

#### *Key Persons*

Melissa Abercrombie, Planning Commission  
Dale Axelrod, artist  
Teresa Barrett, City Council and Planning Commission  
Geoff Bradley, Principal, Metropolitan Planning Group  
Stephen Charlip, former PPAC member  
Dennis Elias, Planning Commission  
John Fitzgerald, Civil Engineer  
Pat Fitzgerald, artist  
Janet Gracyk, landscape architect  
James Grayson, Petaluma Bounty  
Edwin Hamilton, former PPAC member  
Jane Hamilton, Executive Director, Rebuilding Together  
Mike Harris, City Council  
Jack Haye, former PPAC member, Phoenix Theater  
Karen Hess, Art Paths  
Mike Healy, City Council  
Alicia Kae Herries, Planning Commission  
Heather Hines, Principal Planner, Metropolitan Planning Group  
Marianne Hurley, Planning Commission  
John Kinsella,  
Vicky Kumpfer, Executive Director, Petaluma Arts Center  
Alison Marks, Petaluma Arts Council  
Stephanie McAllister, landscape architect  
Maureen McGuigan, business owner





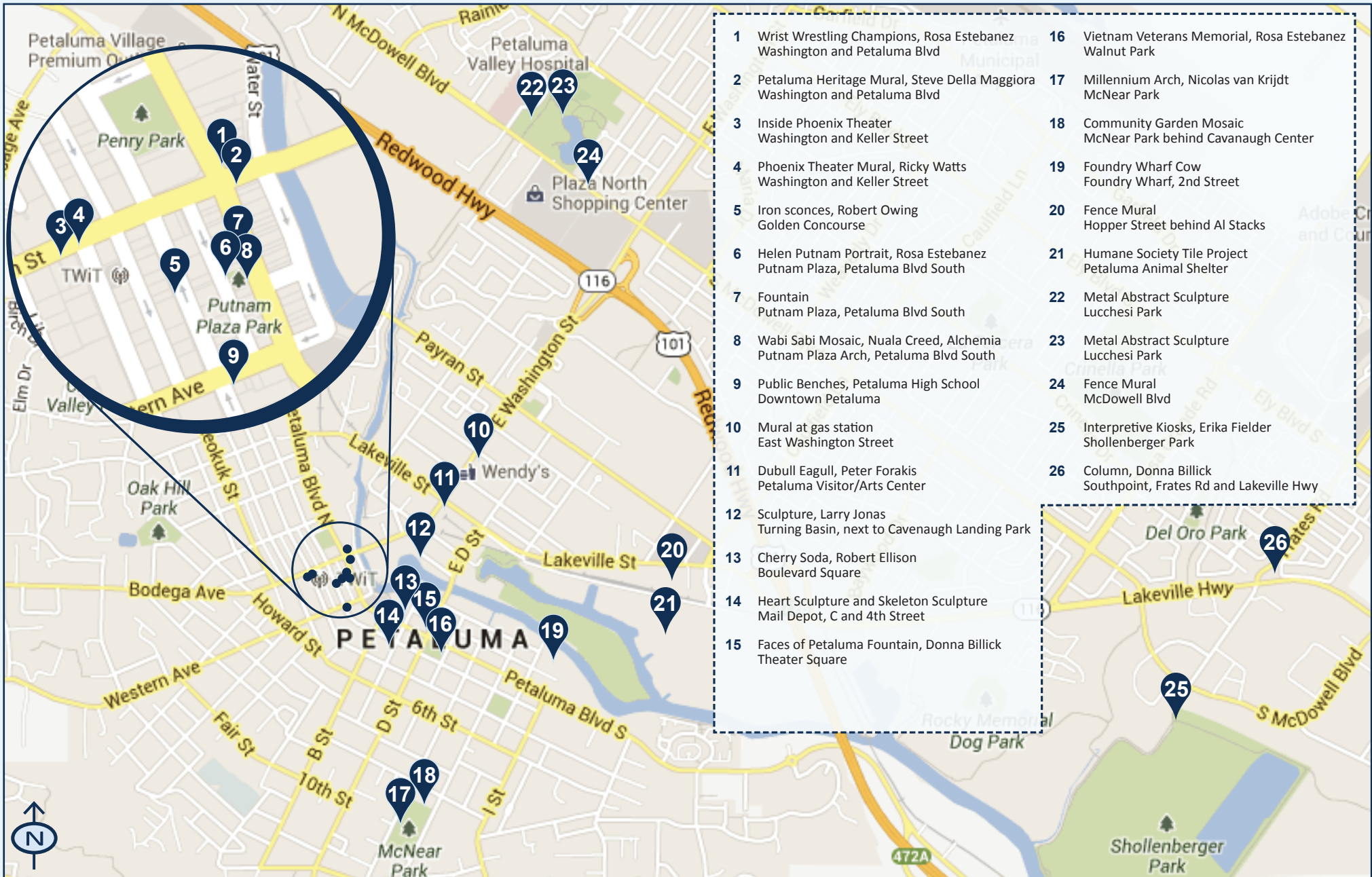
Wayne Morgenthaler, business owner  
Karen Petersen, President, Petaluma Arts Council  
Jennifer Pierre, Planning Commission  
David Rabbitt, City Council  
Tiffany Renée, City Council  
Bill Rhinehart, landscape architect  
Katherine Rhinehart, historian  
Patti Trimble, Voice of the River  
John Walker, St. Vincent Schools  
Matt White, developer  
Bill Wolpert, architect and Historic and Cultural Preservation Committee  
Dave Yearsley, Friends of the River

## Resources

Adair, Lara, *History of Petaluma: A California River Town* (1982)  
City of Stockton Public Art Master Plan, July 2000  
MuniNetGuide, [www.muninetguide.com](http://www.muninetguide.com)  
Petaluma Arts Center, <http://petalumaartscenter.org/community/public-art/>  
Petaluma Area Chamber of Commerce, Sonoma County Economic Development Board,  
Sonoma County Workplace Investment Board, *2010 City of Petaluma: Local Economic Report*, <http://www.petalumachamber.com/pdf/2010PetalumaLocalEconRpt.pdf>  
Petaluma, California, Wikipedia, the free encyclopedia,  
[http://en.wikipedia.org/wiki/Petaluma,\\_California](http://en.wikipedia.org/wiki/Petaluma,_California)  
DRAFT: *Petaluma Economic Development Strategy, Committee Review Draft*, 2010,  
[http://cityofpetaluma.net/edr/pdf/EDS\\_Draft\\_9.15.10.pdf](http://cityofpetaluma.net/edr/pdf/EDS_Draft_9.15.10.pdf)  
Petaluma General Plan 2025, <http://www.cityofpetaluma.net/cdd/plan-general-plan.html>  
Public Art Master Plan, City of San Jose Office of Cultural Affairs, March 2001  
Public Art Master Plan for the City of Walnut Creek, June 2000  
Rhinehart, Katherine J., *Petaluma History Time Line* (work in progress), (January 2010)



# Petaluma Public Art Locations



Disclaimer: These maps or plans were compiled or digitized via electronic means utilizing many source documents. It is intended to be representative of certain physical, legal and geometric features within the City of Petaluma, CA and its environs. The existence or location of facilities must be field-verified and this document does not imply or guarantee adequate capacity or availability of service. The City of Petaluma assumes no responsibility regarding the accuracy of this information presented herein for legal documentation, representations of actual construction or for any other purpose for which this map was not intended.

0 0.1 0.2 0.5 miles