SIoux Falls Visual Arts Commission
Video Conference Working Session Meeting

Wednesday February 10, 2021
5:30-7:30pm

WebEx Video Conference Meeting
Sioux Falls, SD

Meeting Assistance: Upon request, accommodations for meetings will be provided for persons with disabilities. Please contact the Human Relations Office, First Floor, City Hall, 224 West 9th Street, Sioux Falls, SD at 367-8745 (Voice) or 367-7039 (TDD) 48 hours in advance of the meeting.

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Global call-in numbers

Join from a video system or application
Dial 1466561734@siouxfalls.webex.com
You can also dial 173.243.2.68 and enter your meeting number.
AGENDA

I. Call to Order & Quorum Determination

II. Welcome & Introductions

III. Public Input

IV. Review of Working Session Notes:
   a. Wednesday January 13, 2020 Work Session notes

V. VAC Focus
   a. Memorial Sign Design: PFC Kirby Jon Dougherty Memorial Bridge
   b. Art Restoration and Capital Improvement Proposal/Plan
   c. Original Art Murals Ordinance finalize recommendations.
   d. Review of Storm Inlet Art Project: Call for Art.

VI. Announcements
   a. Next VAC Meetings
      i. VAC Regular Meetings: Tuesday, February 16, 9:00 am,
         City Center, 231 N Dakota Ave and Via WebEx
      ii. Future VAC Work Session (if needed): March 10, 2020

VIII. Adjournment
PFC KIRBY JON DOUGHERTY
KILLED IN COMBAT IN VIETNAM
SEPTEMBER 1, 1968
O'GORMAN GRADUATE 1965
MEMORIAL BRIDGE
O'Gorman
Sign is 8' x 5'
Same as proposed sign — entrance to O'Gorman
Off 41 1/2 Street
CONSERVATION ASSESSMENT & TREATMENT PROPOSAL
THE PILLARS OF THE NATION – MCKENNAN PARK

Prepared for: City of Sioux Falls
Attn: Russ Sorenson
City Hall, Second
Floor 224 West
Ninth Street Sioux
Falls, SD 57117
rsorenson@siouxfalls.o
rg t: 605-367-8896

Conservators: Christina Varvi, Senior Conservator
Nelson Hallonquist, Lead Technician
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Date of Original Report: December 19, 2018
Date of Proposal: February 19, 2019

RLA Conservation is pleased to submit the following conservation assessment and treatment proposal to the City of Sioux Falls for the historic Pillars of the Nation installation, located in McKennan Park. The pillars were inspected in August 2018 by Senior Conservator, Christina Varvi.

Objects: Decorative stone entrance pillars
Title: The Pillars of the Nation
Date: 1941
Materials: Various natural stones, mortar, lighting
Overall Dimensions: Not Available at this Time

DESCRIPTION:

According to signage near the pillars:

With World War II threatening the tranquility of the United States in 1940, Oscar Ellefson, caretaker of many early McKennan Park attractions, proposed a new project. Ellefson envisioned designing and building two pillars made of stones native to each of the then 48 states that would symbolize the unity and strength of the
nation. With help from the Sioux Falls Chamber of Commerce, letters were sent to chamber offices in every state capital requesting specimens of local stone.... The pillars were completed in August 1941 and were named “The Pillars of the Nation.” Emil M. Christianson of Hills, Minnesota, earlier had donated native South Dakota stone, fossils, and Indian artifacts to build the two older pillars. In 1999 the Sioux Falls Parks and Recreation Department refurbished all four pillars and installed lighting fixtures on the “South Dakota” pillars.

The two “older” pillars have a varied amount of stone specimens in a patchwork pattern that is similar to the plinth beneath the bronze sculpture “Statue of Liberty” elsewhere in the park. The pillars are one flat plane from the base to the caps. They are capped with three-tiered/stacked concrete pads and the new globe lights emanate from the top concrete element. The 1941 pillars have two main tiers with a slopped, pyramidal top that terminates at a rounded granite stone. Around the top edge of the lowest tier are engraved dedication stones that indicate which states the stones on the tier above are from. These stones are set in a patchwork form on the second tier. Petrified wood, fossils, and Native American artifacts are embedded in the lower surfaces of the first tier. Throughout all four (4) pillars, the stones are embedded in a dark gray sanded mortar with some light-colored sand grains. The main mortar joints have a raised bead finish. Each pillar sits atop a sloped cast concrete base. The material composite and construction methodology of the core of each pillar is not known at this time. However, the 1941 pillars likely contain cast-in-place concrete, possibly with iron rebar reinforcement.

All of the pillars are at ground level and are highly accessible to the public and any Parks Department vehicles that are driven on the sidewalks. They may also be subjected to de-icing salts/liquids from the surrounding sidewalks during winter months. There are no encroaching plantings, but there are trees nearby that partially overhang the pillars. They appear to be predominantly in shade throughout the day, with some sun in the morning hours. The lighting on the two older pillars may help deter vandalism. However, this park is in a less trafficked area of town.

**CONDITION AUGUST 2018:**

Each of the plinths appear to be in fair to good condition with no major structural concerns noted. There are approximately five (5) stones missing and four (4) fossils/artifacts missing. There are several cracks throughout the areas of mortar, both the fields of embedded stone and the raised bead joints. The mortar throughout the sloped surfaces of the two 1941 pillars appears somewhat eroded due to age and general weathering, leaving the edges of the embedded stones more exposed. The cracks and erosion near the embedded elements are more concerning as it could weaken the bond and the elements could become dislodged. There is some missing mortar along the bottom edge of the pillars at the connections to the sloped concrete bases. There is evidence of previous mortar repair campaigns throughout the pillars, as evidenced by various colors of mortar in localized areas. There is evidence of leaching lime and possible ferrous corrosion runoff staining emanating from the bases of the pillars at the joint between the pillars and the sloped concrete bases in localized areas as well. General surface soiling was observed throughout all four (4) pillars, particularly on the top/sloped surfaces. Black microbiological growths were also noted throughout the pillars, particularly in the
top/sloped surfaces that receive the most direct contact with rain water and snow and on vertical surfaces that are predominantly in the shade.

Detail of missing fossil/artifacts along with microbiological growths throughout the circular stone element/artifact.

Detail of previous repair campaigns where the mortar color was not matched to the original.

Detail of general surface soiling, microbiological growths, and mortar erosion between the embedded elements at a 1941 pillar.

Detail of pillar base with lime and possible ferrous corrosion staining leaching from the joint between the pillar and sloped concrete base.
PROPOSED TREATMENT:

1. Document the treatment with a written report and high-resolution digital photographs.
2. Dry-brush the surfaces to remove loose particulate matter and debris.
3. Clean the surfaces with a solution of a conservation-grade detergent and distilled water using soft, natural-bristle brushes. Rinse with distilled water and allow to air dry.
4. Apply a non-toxic biocide to all surfaces to mitigate micro-biological growth. Allow to dwell for 2-3 days and clean the pillars again as stated in step 3.
5. Reduce metallic runoff corrosion staining and efflorescence staining through proprietary chemical application and/or poultices.
6. Where necessary, remove any areas of loose or deteriorated mortar/grout. Replace in kind and fill areas of missing mortar/grout to match adjacent surfaces in color, texture, and profile.
7. In-paint areas of previous replacement mortar that do not match the color of the original/adjacent areas with pigmented potassium silicate paint/stain.
8. Test/sound all embedded rock elements to ensure they are stable and secure in their respective locations. If necessary, inject a conservation-grade adhesive or injection grout behind loose stone elements to stabilize them.
9. If desired by the City, sculpt/cast replacement elements with casting mortar and re-attach to the pillars. Also, source and replace missing stones.
10. Apply a vapor-permeable water repellent over the mortar surfaces to help mitigate erosion and formation of micro biological growths.
11. Re-apply non-toxic biocide to treated surfaces and allow to remain on the surface to further help mitigate/slow recurrence of micro biological growths.

ESTIMATED COSTS:

The treatment has been priced as a separate trip from RLA’s annual maintenance of the City’s public art collection. These costs are at 2019 rates. The client should allow for an approximate 5-10% annual increase in costs if the work is not performed within one year.

Completing the treatment before or after the annual maintenance of the City’s collection may reduce some travel costs as some team members will already be in the area. It is estimated that this treatment will take up to eight days for two people. Note: Costs do NOT include any special permits or other related fees.
RLA Labor, Documentation & Report: $ 8,200.00
Associated Travel Costs (At GSA rates): $ 6,268.00
Materials: (allow up to) $ 1,200.00

**TOTAL ESTIMATED COSTS:** $ 15,668.00

Thank you for allowing us to submit this report and proposal for treatment. Please do not hesitate to contact us if additional information is needed.

Prepared By:  
Christina Varvi, Senior Conservator

Approved By:  
Rosa Lowinger, Principal & Senior Conservator
RLA Conservation is pleased to submit the following conservation assessment and treatment proposal to the City of Sioux Falls for The World Comes to Whittier mural, located in Meldrum Park. The mural was inspected in August 2018 by Senior Conservator, Christina Varvi.

**Lead Artist:** David Loewenstein  
**Title:** The World Comes to Whittier  
**Date:** 2013  
**Materials:** Concrete substrate, acrylic (?) paint  
**Overall Dimensions:** Not Available at this Time  

**DESCRIPTION:**

According to the Sioux Falls Arts Council’s website:

"Initiated by Whittier Middle School students in teacher Lela Himmerich’s class in 2011, this community-based project was a true collaboration effort. Over late 2012 and early 2013 the three visiting artists, Dave Loewenstein, Ashley Laird, and Nate Buchholz, met with more than one hundred neighborhood residents and area..."
student groups to do research, develop the images and paint the mural… The mural was dedicated July 31, 2013.

The mural has been painted onto a west-facing, concrete wall that backs up to basketball courts. The lower portions of the wall function as a retaining wall and are below the basketball court floor line. There appears to be a light gray primer below the top coat. The top coat is likely acrylic/acrylic latex paints in a wide variety of colors. It is not clear whether or not there is a protective clear coat/varnish over top of the mural.

The mural is predominantly in sun throughout the day, with more direct sunlight in the afternoon. The mural terminates several inches up from the ground and it appears as though plantings are cut back and kept off of the mural surface. There are no nearby trees or overhanging branches. The mural is highly accessible to the public as people can walk right up to the wall.

**CONDITION AUGUST 2018:**

Overall the mural appears to be in fair to good condition. Natural settlement cracks in the concrete are starting to form, which are telegraphing to the surface of the mural. This is not uncommon for wall murals. The majority of the cracks are vertical and run the full height of the wall. There is also a horizontal crack along the cold joint between the upper and lower sections of the wall (where it divides between the “below grade” and “above grade” sections). In some locations, there is efflorescence emanating from the cracks. This is particularly the case towards the bottom of the mural and in a network of cracks in the pink flag with the yellow star at the center. There are localized areas of paint loss up to several inches in diameter where the primer is now exposed. In these areas, some of the edges around the losses are lifting, which may result in additional material losses. There are localized areas of abrasion along the bottom edge and lower surfaces of the mural where people may be touching the artwork or lawncare equipment hits the surface.

Over time, due to near constant sun exposure, it is likely that the mural has begun to fade and/or experience shifts in color. This is particularly true for red, yellow, orange, and black-pigmented colors. If there is a clear protective coating/varnish over the mural, it may be starting to shift as well. There are localized areas on the surface where there is an “orange peel” pattern from a roller that looks translucent and somewhat hazy. This could be more thickly applied areas of a clear coating beginning to break down on the surface due to UV exposure and general weathering. There is general atmospheric soiling across the surface with localized areas of bird droppings. Dirt splashing up from the ground is prevalent along the bottom several inches of the mural. There are vertical drip marks from water runoff throughout the mural.
Detail of vertical and horizontal cracking through mural (indicated in red) with efflorescence emanating from the crack at the bottom.

Detail of area of paint loss and exposed primer layer. Edges of the loss are lifting, which may result in additional surface loss.

Detail of network of surface hairline cracking and associated efflorescence emanating from the cracks.

Detail of surface abrasions and associated paint losses.
Detail of areas of possible blanching clear coating.

Detail of vertical drip marks from water run off.
**PROPOSED TREATMENT:**

1. Document treatment with a written report and high-resolution digital photography.
2. Dry-brush surfaces to remove loose particulate matter and debris.
3. Wash mural with a conservation-grade detergent using soft, natural-bristle brushes and microfiber cloths.
4. Rinse with distilled water and dry with cotton cloths.
5. Conduct solubility testing of the paint and clear coating that is beginning to cloud/fog to determine if the condition can safely be reduced or reversed.
6. Where possible, re-adhere areas of lifting paint to the concrete substrate using an adhesive that is rated for outdoor use.
7. Where the paint layer has become warped/damaged and cannot be re-adhered, remove the lifting/flaking paint down to sound material.
8. Where necessary, inject cracks in the concrete substrate with a micro-injection or epoxy grout to stabilize and mitigate water infiltration, which in turn can cause efflorescence and paint failure.
9. Remove efflorescence from the surface of the mural.
10. In-paint areas of loss, damage, and/or graffiti with conservation-grade paints rated for strong UV exposure and outdoor use. They will be matched to adjacent surfaces in both color and sheen.
11. Apply an isolation coat over the mural followed by 2-3 coats of a clear, UV-protective clear coating to help protect and slow the paint pigments and binder from deterioration and fading.
12. If deemed necessary, apply a sacrificial anti-graffiti coating over the mural to help mitigate applied graffiti.

**ESTIMATED COSTS:**

The treatment has been priced as a separate trip from RLA’s annual maintenance of the City’s public art collection. These costs are at 2019 rates. The client should allow for an approximate 5-10% annual increase in costs if the work is not performed within one year.

Completing the treatment before or after the annual maintenance of the City’s collection may reduce some travel costs as some team members will already be in the area. It is estimated that this treatment will take up to 10 days for four people. **Note:** Costs do NOT include any special permits or other related fees.

- RLA Labor, Documentation & Report: $34,200.00
- Associated Travel Costs (At GSA rates): $12,100.00
Materials & Ladders: (allow up to) $ 3,000.00

20 CFM Compressor Rental: (allow up to) $ 500.00

TOTAL ESTIMATED COSTS: $ 49,800.00

Thank you for allowing us to submit this report and proposal for treatment. Please do not hesitate to contact us if additional information is needed.

Prepared By: Approved By:

Christina Varvi, Senior Conservator

Rosa Lowinger, Principal & Senior Conservator
ORDINANCE NO. ________

AN ORDINANCE OF THE CITY OF SIOUX FALLS, SD, AMENDING THE CODE OF ORDINANCES OF THE CITY BY AMENDING CHAPTER 160: ZONING BY ADDING SUBCHAPTER ORIGINAL ART MURALS AND AMENDING SECTIONS 160.005 AND 160.578.

BE IT ORDAINED BY THE CITY OF SIOUX FALLS, SD:

Section 1. That Section 160.005 DEFINITIONS of the 2013 Shape Places Zoning Ordinance of Sioux Falls, SD, is hereby amended and added as follows:

§ 160.005 DEFINITIONS.

DIRECTOR OF PLANNING AND BUILDING DEVELOPMENT SERVICES/DIRECTOR. The person appointed by the mayor to be the leader of this specific department empowered to carry out/enforce all those codes adopted that regulate planning and zoning, housing, building, plumbing, mechanical, and electrical inspection, and zoning.

MURAL, ORIGINAL ART. A one-of-a-kind, hand-painted, hand-tiled, or digitally printed work of visual art that is either affixed to or painted directly on the exterior wall of a structure with the permission of the property owner. A MURAL does not include displays with electrical or mechanical components or a changing image art display.

MURAL, VINTAGE ORIGINAL ART. An original art mural that existed prior to the adoption of this ordinance.

Section 2. That the 2013 Shape Places Zoning Ordinance is hereby amended by adding a subchapter to be entitled ORIGINAL ART MURALS to read:

ORIGINAL ART MURALS

§ 160.560 PURPOSE AND INTENT.

(a) These regulations relating to original art murals in the city of Sioux Falls further the following purposes:

(1) Encouraging artistic expression and the creation of more murals;

(2) Protect adjacent property owners;

(3) Maintain existing murals that are a valued part of the history of the city of Sioux Falls;
(4) Keep a directory of murals including pictures and a historical account; and

(5) Contribute to the cultural identity of a neighborhood and foster a sense of pride.

(b) The city wishes to encourage the installation of murals and at the same time prevent the proliferation of off-premise signs. This mural ordinance is intended to work in tandem with and help preserve the intent of the off-premise sign code set forth in Chapter 160.587 of this Code. Adequacy of message opportunity will be available to sign users without dominating the visual appearance of the area.

(c) These mural regulations also promote public safety and welfare by regulating such displays in keeping with the following objectives:

(1) That the design, construction, installation, repair, and maintenance of such displays will not interfere with traffic safety or otherwise endanger public safety.

(2) That the regulations will provide reasonable protection to the visual environment by controlling the minimum improvement and maintenance of the displays.

(3) That the public will enjoy the aesthetic benefits of being able to view such displays that are reasonably and appropriately regulated without having to endure visual blight and traffic safety impacts that would be caused by such displays that are not reasonably and appropriately regulated.

(4) That consideration will be given to equalizing the opportunity for messages and artistic expression to be displayed.

(5) That the regulations will conform to judicial decisions, thereby limiting further costly litigation and facilitating enforcement of these regulations.

(6) To provide registration requirements for murals as defined by this ordinance.

§ 160.561 ORIGINAL ART MURAL MINIMUM STANDARDS.

An original art mural that meets all of the following requirements will be allowed upon satisfaction of the applicable registration procedures:

(a) To preserve public order and protect human dignity, a mural artwork may not include displays that incite violence or prejudicial actions against groups or individuals on the basis of their membership in the group, or which disparage or intimidate a group of individuals on the basis of their membership in the group.

(b) No part of a mural shall exceed the height of the structure to which it is tiled, painted, or affixed.

(c) No part of a mural shall extend from the plane of the wall upon which it is tiled, painted, or affixed.

(d) No mural, except for murals consisting completely of paint, shall be placed over the exterior surface of any building opening including, but not limited to, windows, doors, and vents.
Notwithstanding the foregoing, a mural consisting of paint or any other material permitted under this section may be placed on roll-down security doors on a commercial or industrial building.

(e) Surfaces should be prepared to allow the mural to withstand the outdoor climate of Sioux Falls, South Dakota. Mural materials may not create environmental pollution due to flaking or chipping over time. Surface sealant is recommended.

(f) The property owner is responsible for the mural maintenance and shall coordinate repairs to the mural as necessary including, but not limited to, removal of graffiti per § 132.003 of this Code.

§ 160.562 ORIGINAL ART MURAL REGISTRATION.

(a) Administrative rules. The director, pursuant to § 160.690, is authorized and directed to administer the registration of original art murals and may adopt mural administrative rules to implement this section. The administrative rules shall include an application to identify and describe proposed original art mural and its location on the structure. The applicant for the original art mural registration shall be the property owner.

(b) Neighbor involvement. The administrative rules to be adopted by the director may include a neighbor involvement rule. Specifically, the rules shall include a requirement that an applicant for original art mural approval send notice of the application to the adjacent property owners including those across the street, prior to the registration of the original art mural. No original art mural may be installed until the application has been approved by the director. This is a procedural requirement only and the director shall at all times retain sole authority to approve or deny an application for an original art mural based on the criteria in § 160.561 and § 160.562 of this subchapter and any administrative rules promulgated by the director. Further, in no event will a registration of an original art mural be granted or denied based upon the content of the mural.

(c) Change of ownership. Upon a change of ownership of the property to which an original art mural is affixed, a new owner may, at the owner’s election and without the need for permission from the city of Sioux Falls, deregister the mural with the department.

(d) Vintage original art murals. Any vintage original art mural shall have legal nonconforming status and, notwithstanding any provision to the contrary, not require registration under this section. But a vintage original art mural which has not gained legal nonconforming status through law other than this section, cannot qualify for legal nonconforming status under this section if it consists or contains any of the following: electrical, mechanical, or kinetic components, or changing images (moving structural elements, flashing or sequential lights, lighting elements, or other automated methods that result in movement, the appearance of movement, or change of mural image or message, not including static illumination turned off and back on not more than once every 24 hours).

(e) Severability. If any part, sentence, phrase, clause, term, or word of §§ 160.560–160.562 is declared invalid or unconstitutional by a valid court judgment or decree of any court of competent jurisdiction, the declaration of such invalidity or unconstitutionality shall not affect the constitutionality or lawfulness of the remainder of the Sioux Falls Code of Ordinance, or any other city regulation regulating signage, or original art murals.
Section 3. That subsection (b) of Section 160.578 of the Code of Ordinances of Sioux Falls, SD, is hereby amended to read:

§ 160.578  PROHIBITED SIGNS.

The following signs are prohibited and shall be removed within the time periods specified:

(a) *Miscellaneous signs and posters.* The tacking, pasting, or otherwise affixing of signs of a miscellaneous character, visible from a public way, located on walls of buildings, barns, sheds, trees, poles, posts, fences, or other structures is prohibited, and the sign shall be removed upon notice.

(b) *Painted wall signs.* Painted wall signs shall be prohibited except that existing signs may remain, provided the signs are maintained. Signs that are not maintained shall be removed or renovated within 60 days upon notice. *Painted wall graphics and murals shall be permitted; however, the graphics and/or murals shall not contain any words or graphics advertising a business, product, or service.*

(c) *Parking of advertising vehicles prohibited.* No person shall park any vehicle or trailer on a public right-of-way, or public property, or on private property so as to be visible from a public right-of-way, which has attached thereto or located thereon any sign or advertising device for the basic purpose of providing advertisement of products or directing people to a business or activity located on the same premises or any other premises. This is not intended to prohibit any form of vehicular signage such as a sign attached to a bus or lettering on a motor vehicle.

(d) *Nuisance signs.* Signs that imitate an official traffic sign or signal or that are of a size, location, movement, content, coloring, or manner of illumination that may be confused with or construed as a traffic control device or that hide from view any traffic, street sign, or signal shall be removed upon notice. Signs that cause a safety or health issue to the public, including creating unsafe traffic conditions by confusing or distracting motorists; or by impairing the driver’s ability to see pedestrians, obstacles, or other vehicles; or health concerns to occupants of adjacent and contiguous property by their brightness, size, height, or movement.

Date adopted: ____________________.

___________________________________
Paul TenHaken, Mayor

ATTEST:

_________________________________
Thomas Greco, City Clerk
CALL FOR ART
Storm Inlet Painting Project 2020
The City of Sioux Falls
In Partnership with the Visual Arts Commission

Purpose of Artwork:
The City of Sioux Falls’ storm drainage system is an important public utility and plays a vital role in public safety by quickly collecting water from precipitation before it can accumulate and cause flooding. However, water that moves through the storm drainage system is discharged directly into the Big Sioux River with little or no treatment. Beginning in 2016, the City of Sioux Falls has partnered with local businesses, organizations, and individuals to paint murals on stormwater inlets downtown to help raise awareness of the effect stormwater runoff has on water quality. The purpose of this project is to draw attention to the storm drainage system and to educate the public that stormwater is not treated. These paintings are intended to bring awareness to potential pollutants such as litter, debris, and hazardous chemicals entering the storm drainage system. This project will continue in 2020 by adding six more inlets throughout Sioux Falls to the program. Artists will be asked to propose an inlet location. Location will be contingent on City approval. To find out more about the project, please visit siouxfalls.org/green.

Timeline:
June 5, 2020: Project announcement
June 29, 2020, 5:00 p.m.: Submission deadline
July 7, 2020: Design selection
July 20-24, 2020: Storm inlet painting (weather permitting)

Design Details:
The purpose of the design should focus on water quality issues related to waterways or storm drains. The design should warn against undesirable waste in the storm drain, including litter, pet waste, oil, chemicals, and yard waste. Or, the design can communicate how the storm drain leads to the Big Sioux River without treatment.

Submitted designs must be completed and in color. Artists are encouraged to create simple clean design themes with solid color palates and limited text. Submissions must include an attachment of one 8.5” x 11” illustration or photograph of the proposed artwork to keep on file. Artists may submit multiple entries. Only one entry per artist may be selected. Designs should include the entire top portion of the inlet lid. Manhole covers may also be painted. Painting the adjacent sidewalk or any area outside of the inlet lid will not be allowed. Also, painting the inside of the inlet will not be allowed. Artists are asked not to include any copyright characters or designs in their design (e.g., Disney characters, etc.). All designs should be original.

Selected artists will be able to pick up paints from Norberg Paints downtown on East 14th Street free of charge. Photos of the selected and completed storm drains will be posted to the City’s website and social media accounts. Each of the six selected artists will receive $200 compensation for their design and painting. Inlet covers will be prepped for painting by City staff with a clear prime coat. Please note, there is a two year expectancy for the artwork. After the two years, the inlet will be prepped for the next art installation. There will be an inlet reserved for youth submissions under the age of 18. If you or your organization would like to be considered for this category, please indicate this on your application submission.
Please contact the City of Sioux Falls Public Works Environmental division with any questions regarding your design.

**Application Process:**

Submissions may be hand-delivered or mailed to Colin Chatterton at 1017 East Chambers Street, Sioux Falls, SD 57104, or emailed to cchatterton@siouxfalls.org with the subject “Storm Inlet Painting Submission 2020.” **Designs must be submitted by 5 p.m. on June 29, 2020.** The following information **must** be included for your submission to be considered:

- Name
- Address
- Phone number
- Link to portfolio (or attach/include design[s])
- Short statement about inspiration for design
- Attached colored 8.5” x 11” illustration or photograph of artwork to keep on file
- Indicate if you’re submitting as an adult or youth (under 18 years old)
- Proposed inlet location (must be located in downtown Sioux Falls, contact Colin with any questions)

**Judging/Awards Criteria:**

The design submissions will be juried by the Sioux Falls Visual Arts Commission in partnership with the Sioux Falls Sustainability Program. Selection criteria will include, but will not be limited to, the following:

1) **Appropriateness**—How is the content or obvious symbolism of the proposed piece of artwork appropriate for those who will view the art, and is it within the context of the site where it will be viewed? Is the artwork in concert with the theme?

2) **Relevance**—Does the artwork seem particularly relevant to the place where it will be displayed or the public who will view it?

3) **Site plan**—Does the scale of the artwork fit appropriately within and complement and/or enhance the physical location where it will be placed?

4) **Visibility/impact**—Does the proposed location offer high visibility and/or impact to the public?

5) **Execution**—Ability to competently execute the proposed design on the medium of concrete (storm inlet).

**Contact:**

Colin Chatterton
City of Sioux Falls
1017 East Chambers Street
Sioux Falls, SD 57104
605-367-8282
cchatterton@siouxfalls.org