

**PUBLIC ARTS COMMISSION / HISTORIC COMMISSION  
JOINT COMMITTEE  
MEETING  
March 21, 2019  
AGENDA**

- I. **CALL TO ORDER:** 9:00 AM, Lithia Room, 51 Winburn Way
  
- II. **INTRODUCTIONS**
  
- III. **PUBLIC FORUM** Business from the audience not included on the agenda.
  
- IV. **DISCUSSION**
  - Continue editing the RFQ
  - Continue review of photos & materials
  - Discuss presentation to APRC
  
- V. **ASSIGNMENTS**
  
- VI. **ADJOURNMENT**

**Calendar**

Schedule next meeting

**CITY OF  
ASHLAND**



In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the Community Development office at 541-488-5305 (TTY phone is 1-800-735-2900). Notification 48 hours prior to the meeting will enable the City to make reasonable arrangements to ensure accessibility to the meeting (28 CFR 35.102-35.104 ADA Title 1).

**PUBLIC ARTS COMMISSION / HISTORIC COMMISSION  
MARKING ASHLAND PLACES COMMITTEE MEETING  
March 13, 2019  
MINUTES**

**PAC Commissioners Present:**

Jeff Phillips  
Stanley Smith  
Andy Stallman

**Staff:**

Fotini Kaufman, Associate Planner

**HC Commissioners Present:**

Dale Shostrom  
Piper Von Chamier

**Contributing guest author:**

Peter Finkle

**I. CALL TO ORDER:** 9:00 AM, Lithia Room, 51 Winburn Way

**II. INTRODUCTIONS**

Peter Finkle – Walk Ashland

**II. DISCUSSION**

- HUB Sculpture: Reviewed current standing with APRC on plaque & sculpture proposed for RR Park  
Need to present proposal to APRC at study session and ask for a conceptual vote  
Need to decide the basic size of “site-appropriate” Hub Sculpture (roughly 5’ tall X 4’ wide?)  
Agreed that APRC needs to be present on the selection panel for Sculpture  
Discussed additional funding possibilities beyond TOT: benefactor, foundation etc ....  
Peter asked why a Public Arts Foundation hasn’t already been set-up
- Plaque Narratives: reviewed Peter’s contributions & selected photos per plaque  
Discussed orientation of narratives on the plaques & elements to be consistent in all 5  
Dale presented sketches of plaques and suggested photos for artist to consider  
Need to finalize and approve Headings, narratives, & photos (for 3/21 meeting)

**III. ASSIGNMENTS**

- Site Map & Descriptions for plaques, measure proposed Hub Sculpture location and make recommendation on size relative to landscape (Piper)
- Research cost of Hub Sculpture examples (Jeff) – for example ... “Open Minded” was \$15,000
- Need funding estimates from Sandy on annual TOT Funds and any other possible funds (Stanley)

**IV. ADJOURNMENT**

Meeting adjourned at 10:30

Next Meeting: Thursday, March 21<sup>st</sup> 9:00 Lithia Room to continue final decisions on narratives.

**Call for Artists**  
**Requests for Qualification (RFQ) for**  
**Marking Ashland Places, a multi-phased historic marker project**

**The Project**

The City of Ashland has a rich and diverse history which is not easily discernable on the current city landscape. The Public Arts Commission and the Historic Commission, in partnership (MAP Project team), have developed an historic site marker project, *Marking Ashland Places* (MAP), to provide a connection to the history of Ashland on today's landscape.

The vision for this large, multi-phased project is to create *hub sites* in each of the four Nationally Registered Historic Districts in which to locate a piece of contemporary, history-themed, site-specific sculpture. Included at each *hub site* will be information about why that Historic District is important to the history of Ashland.

Branching off the *hub sites* (4) will be *spoke sites* (5-12), designated by *site markers*, that will focus on the important places, events or people connected with each specific District. The *site markers* (medallions) will contain a title, a short narrative, and an artistic representation of the historical significance of the site.

While this first phase of the project will provide *site markers* for only one historic district, later phases of this project will address site-specific public sculptures at each Historic District *hub site* and additional *site markers* at numerous *spoke sites* within the other Districts.

**Attached to this RFQ is the following:**

- Site map of the Historic Railroad District identifying locations of each *spoke site* including the site identified for the *conceptual design(s)* described in the **Artist Selection Process** below.
- A narrative describing the history of each *spoke site*, the medallion title, and a short narrative to be included on the on the medallions.
- \* Historical photos of the original buildings to be represented in the medallions [original buildings may be at a distance from the designated medallion location].
- \* Schematic drawings of each medallion showing the basic content and photos to be included in the design.

**This application deadline is [REDACTED].**

**Project Intent**

For this initial phase of the project, the MAP Project team is seeking an artist to design and fabricate/have fabricated five (5) original, artistic *site markers* in the form of cast bronze medallions to be installed in-ground at five (5) locations within the Historic Railroad District. Each medallion should provide, through the use of visual imagery and narrative in sculptural relief, a visual reference to the history of each site. Additionally, each medallion shall be:

- round and 24" diameter,
- designed with elements common to the other medallions,
- visually engaging to visitors,
- fabricated of chemically-patinaed bronze, with multiple levels of flat relief.

- considerate of visitor safety and ADA compliant.

### Eligibility

The competition is open to established professional artists with:

- experience in designing and fabricating or working with fabricators to create *site markers* for installation in an outdoor environment,
- proven artistic merit and excellence of relevant prior work,
- experience and willingness to work with public entities in a collaborative process, and
- good communication skills and project management experience.

### Artist Selection Process

#### Step I

- The MAP Project team will review all complete applications. Selected artists will be contacted for a conference call or in-person interview.
- Up to three (3) Finalists will be awarded \$1000 each to create a *conceptual design(s)* for one (1) medallion for one (1) specific site (**Ashland Train Station & Roundhouse**)
- *Conceptual design(s)* shall include scaled drawings/computer renderings in sufficient detail to communicate the concept, materials and patina specifications along with a brief narrative.

#### Step II

- The MAP Project team will select the Finalist, whose application and *conceptual design(s)* will be forwarded to an independent Selection Panel for approval.
- The City Council will make final approval.

#### Step III

- The commissioned artist will be awarded \$13,000 to create detailed designs (including one set of revisions) for all five (5) medallions utilizing one or two common design features. The award must cover all costs associated with the design, fabrication, and delivery of all five (5) medallions.
- **The City of Ashland Public Works Department will be responsible for the cost and physical installation of each medallion.**

### How to Apply

Artists must prepare a complete **Project Proposal** (outlined below) and submitted as a single PDF in the following order:

- **Letter of Interest [Required]:** A letter, not to exceed one (1) page in length, outlining your interest in this project, a description of your experience in comparable projects, and a statement of approach. Letter must include address, email and website of artist.
- **Professional Resume [Required]:** A resume not to exceed two (2) pages.
- **Images [Required]:** A maximum of ten (10) images of prior relevant projects. Each image must be numbered and include title, date and location of installation, dimensions, materials used, final cost, name of fabricator and the project intent of each piece.
- **Professional References [Required]:** A list of three (3) references familiar with your work and working methods. The list must include email addresses and telephone numbers.

## Timeline

45 days after distribution of RFQ	Project Proposals due.
+ 14 days	Proposal review by MAP Project Team; Finalists notified; calls scheduled.
+ 30 days	<i>Conceptual designs</i> due from each Finalist.
+ 30-60 days	Selection Process: The MAP Project Team selects and notifies the successful artist for the project and forwards their decision to the Selection Panel for approval. If approved by the Selection Panel, the City Council will review their decision for final approval and funding. Notify artist of funding decision. If funded, artist signs contract documents and proceeds with the design
+ 60 days	Design documents for all five (5) medallions due.
+ 30 days	Review and comment by MAP Project team; revisions, if required.
+ 10 days	Final design approval for fabrication of medallions.

**As noted above, the entire application must be submitted electronically as a single PDF attachment to the following email address: [Fotini.Kaufman@ashland.or.us](mailto:Fotini.Kaufman@ashland.or.us). The application deadline is 4:30pm (PST), [date].**

*The Ashland City Council is under no obligation to award a project commission to an artist. Beyond formal notifications, the MAP Project team will not enter into any correspondence regarding the decision.*

For questions, please call Fotini Kaufman, Assistant Planner, City of Ashland at 541.552.2044 or email her at [Fotini.Kaufman@ashland.or.us](mailto:Fotini.Kaufman@ashland.or.us).

# Railroad District Markers --- RFQ text draft

Peter Finkle

Draft #3, 3/13/2019

## **Title: Ashland Train Station & Roundhouse**

**Location of marker:** Railroad Park (with focus on the impact of the coming of the railroad on Ashland)

**Short narrative:** Completion of the railroad in the 1880s changed Ashland from an isolated community to a commercial and cultural hub for Southern Oregon. [138 characters, including spaces]

### **History of site:**

\*Founded in 1852, Ashland was isolated due to transportation limitations (basically stagecoach, wagon or walking) until the coming of the railroad in the 1880's.

\*Ashland's railroad connection north to Portland (in 1884) and south to San Francisco (in 1887) led to a boom in local population, agriculture and industry.

\*On December 17, 1887, very near this spot, Southern Pacific (SP) railroad's Vice President Charles Crocker used a silver hammer to drive a "Golden Spike" celebrating the completion of railroads around the entire circumference of the United States. You will find a plaque here in Railroad Park commemorating the Golden Spike.

\*With its location just north of the imposing Siskiyou Mountains, Ashland became a division point for SP, with railroad maintenance and repair yards and many railroad employees. Near this spot was a train engine turntable to change the direction the engine would travel. The turntable was in front of the roundhouse, a huge curved maintenance shed that held ten train engines or cars.

\*Ashland was also a meal stop for passengers, which introduced thousands of people to Ashland each week. Ashland business people marketed to the passengers with a booth showcasing local agricultural and manufactured products.

\*The depot had a gazebo extolling the virtues of and featuring samples of Lithia water. It was slightly larger than the existing Lithia water gazebo in Lithia Park.

\*SP bought land from Lindsay Applegate and created the Railroad District. It was filled with boarding houses and small homes for railroad workers. New commercial streets were created on A Street and 4<sup>th</sup> Street to rival the "old" downtown Plaza and Main Street commercial areas.

\*From 1887 until 1927, up to five trains each way stopped daily in Ashland.

\*In 1927, SP rerouted long-distance trains away from Ashland to Klamath Falls and moved most of their railroad workers out of Ashland. The Railroad District went into a slump for decades.

## **Title: Ashland Depot Hotel Kitchen**

**Location of marker:** historic depot building at 5th & A Streets (with focus on the Ashland Depot Hotel exterior and dining room)

**Short narrative:** This building was the kitchen for the spacious Depot Hotel dining room, where 200 train passengers could eat all at once during a 30-minute stop. [144 characters, including spaces]

**History of site:**

\*The huge Depot Hotel, with 40 sleeping rooms, opened in 1888. Since most passenger trains had only a 30-minute stop in Ashland, its spacious dining room was able to seat and feed 200 people all at once.

\*The Ashland Depot building you see here was all that was left after the hotel was torn down in 1937. It was moved to this spot across the street from its original location in 1990, thanks to the efforts of history-lover and railroad district resident Jim Lewis. To give you an idea of the size of the original hotel, this building was only the kitchen and storage room for the Ashland Depot Hotel restaurant.

\*Ashland children, especially young boys, were drawn to the depot like a magnet. First, there were trains and excitement. Perhaps more important, boys would sell backyard fruit in small baskets to train passengers and make some spending money.

## **Title: 4<sup>th</sup> Street Fire Station**

**Location of marker:** 264 4th Street

**Short narrative:** This 1908 building was the second fire station in Ashland. It also held a jail space to deal with hobos who came on the trains. [127 characters, including spaces]

**History of site:**

\*With the coming of the railroad and the expansion of Ashland into the Railroad District, there was a need for a second fire station in addition to the original one downtown.

\*The Ashland Hose Company No. 2 station was built in 1908, made of the new construction material called rockfaced hollow concrete block.

\*The station was built next to a Livery Stable and Feed Store. Until Ashland citizens approved the purchase of the town's first motorized fire truck in 1913, the volunteer firemen borrowed horses from the Livery Stable next door when needed to pull their hose wagon. If no horses were available, power to pull the wagon shifted from horse-power back to human-power!

\*A jail cell was added to the fire station to deal with the Railroad District's drunk and hobo problems. With the trains came the hobos, traveling for free up and down the West Coast, bothering Ashland residents by begging and stealing.

\*At times, in order to prevent stealing, police gave hobos the option of a free meal and free lodging in the jail in exchange for a promise to leave town on the next morning's train.

\*The old gas pump was installed in 1920, a few years after Ashland bought its first gasoline powered fire truck.

\*The building became Haskins Garage in 1945, which was a fixture in the Railroad District for decades until Archie Haskins' death in 1976.

\*The building was lovingly restored by new owners Bill Welch and Darlene Beckett in 2008, the 100<sup>th</sup> anniversary of the historical fire station.

## **Title: Ashland's Chinatown**

**Location of marker:** the corner of A and 2nd Streets (with focus on Wah Chung's family and the Chinese presence in Ashland)

**Short narrative:** The Ashland Chinese community was active in railroad work, with only the Wah Chung (Mr. Wong) family fully participating in the wider Ashland community. [152 characters, including spaces]

### **History of site:**

\*Ashland's best-known Chinese citizen was Wah Chung. Americans called him Wah Chung after his business name: Wah Chung & Company. His birth name was Wong Quon Sue, or Mr. Wong.

\*An estimated 2,000 Chinese laborers helped build the railroad tracks across the Siskiyou Mountains. Only a few dozen seem to have stayed in the Ashland area after railroad construction was completed in December 1887. They maintained the train tracks for Southern Pacific, worked as cooks and waiters at the Ashland Depot Hotel, ran a laundry, provided Chinese medicines for Ashland Chinese and Americans, and more.

\*For at least 42 years, Mr. Wong hired, fed and took care of Chinese workers as a labor contractor for Southern Pacific railroad.

\*Mr. Wong, his wife and two children lived in a two-story house near the corner of A and 2<sup>nd</sup> Streets. His two-story Chinese grocery store was next door at 282 A Street. He also owned rental property, a building that held a Chinese laundry, and at one time he ran a restaurant at 82 North Main Street.

\*The family grew Chinese green beans (1' to 2 ½' long), Chinese cucumbers and American vegetables in their garden, and also had a pond where they raised fish.

\*Most local Chinese lived around 2<sup>nd</sup> Street and A Street, though an 1898 Sanborn map and a 1901 newspaper article both also described a "Chinatown" across the railroad tracks from Mr. Wong's house.

\*The Wong family children Jennie and Sammy attended Ashland public schools.

\*Mr. Wong seems to have been able to adeptly balance the Chinese and American cultures. Despite strong anti-Chinese sentiment and discrimination in Oregon, he was able to befriend and gain the trust of the powerful families and institutions of Ashland. As leading Ashland businessman Henry Enders said: "Wah Chung was a perfect gentleman...everybody trusted him." Mr. Wong and his wife mixed socially with wealthy business people in town, and he did things like drive his patriotically decorated car in Ashland 4<sup>th</sup> of July parades.

\*The Chinese New Year was a big event for the town of Ashland. With food and fireworks, the annual celebration centered around Mr. Wong's store and home.

\*Connection with China: Mr. Wong was born in Chun Lock Village in China's coastal Taishan county, Guangdong province. Chelsea Rose, staff archeologist at SOULA (Southern Oregon University Laboratory of Anthropology) has learned that not only Mr. Wong (Wah Chung), but also most of Ashland's Chinese residents in the late 1800's and early 1900's, were from this same village cluster in China.

## **Title: Natatorium and Twin Plunges**

**Location of marker:** the corner of A and 1<sup>st</sup> Streets

**Short narrative:** The Natatorium and Twin Plunges provided recreation, exercise and a gathering place for generations of Ashlanders. [114 characters, including spaces]

### **History of site:**

\*The Natatorium, opened in 1909, was a massive swimming and recreation center for the people of Ashland. The huge 100' by 200' building contained two pools fed by mineral hot springs at the site, one for men and one for women.

\*The Natatorium was intended to become a community recreation center. In addition to the two pools, it had a maple wood floor covering the water storage tank that served as a dance hall and skating rink. There was a balcony surrounding the pools had seating for 500 people to watch and socialize.

\*The Natatorium was one of three places in Ashland people could "take the waters," which may be why it closed in 1919. Jackson Hot Springs just north of town had been founded in 1862 (and is still going strong as Jackson Wellsprings) and the Helman Baths was opened in 1886 (and operated until 1956).

\*The huge Natatorium building was torn down in the late 1920's. However, the two pools remained, waiting for a new life.

\*In 1931 William Briggs, an attorney in Ashland, bought the property from the county for the bargain price of \$500. He resurfaced the pools, built bath houses, and opened Twin Plunges (named for the two pools) on June 26, 1931.

\*The last owners of Twin Plunges were Al and Edith Willstatter, who bought the property in 1966. They tried to make it a place for everyone in the community. In addition to summer recreation, the Willstatter's "pioneered programs in swimming for the handicapped, Mother-and-Child Learn to Swim Sessions, scuba and skin diving, water exercise classes and even a kayak training grounds."

\*Twin Plunges finally closed in 1977.