



ENTRADA

6161 Centinela Ave., Culver City CA

Concept Art Plan

May 15, 2018

Presented By:



Misenberg & Associates, Inc.

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BUILDING SUMMARY

PROJECT DESCRIPTION: 7- STORY PARKING GARAGE, 6-STORY OFFICE BUILDING, 11-STORY BUILDING ABOVE GROUND WITH 2 LEVEL BASEMENT

ADDRESS: 6161 CENTINELA AVE., CULVER CITY, CA

APN: 4220-015-029

LEGAL: PARCEL 2 OF PARCEL MAP NO. 4031, IN THE CITY OF CULVER CITY, COUNTY OF LOS ANGELES, STATE OF CALIFORNIA, AS PER MAP FILED IN BOOK 58, PAGE 100 OF PARCEL MAPS, IN THE OFFICE OF THE COUNTY RECORDER OF SAID COUNTY.

OCCUPANCY: B (OFFICE) / S-2 (PARKING GARAGE, MEP & STORAGE), M (RETAIL) AND A3 (AMENITIES SKYDECK)

CONSTRUCTION TYPE: A - FULLY SPRINKLERED HIGH RISE

BUILDING GROSS SQUARE FOOTAGE: 288,539 SF

ENTITLED GROSS SQUARE FOOTAGE: 273,917 SF

REMAINING UNBUILT AREA: 53,065 SF

HEIGHT TO HIGHEST OCCUPIED FLOOR: 121'- 7" FT

TOTAL BUILDING HEIGHT: 150'- 7" FT

ENTRADA

Invitational REQUEST FOR QUALIFICATIONS 2017

Project Description

Entrada, located at 6161 Centinela Ave., Culver City, CA, is developed by **IDS Realty** and designed by **Gensler**. The project is a 6 story office building over a 7 story parking garage. See site renderings attached.

Isenberg & Associates, Inc. is accepting qualifications from artists who can create original artwork to be commissioned for the site. This project calls for an installation that possesses the following: **Site Specific. Complementary of building design. Low Maintenance, Welcoming of tenants, visitors and the community of Culver City.**

The artwork will contribute significantly to Culver City's existing Art in Public Places Program.

Selected artist will need to be approved by the City of Culver City.

Projected Budget

Artwork Budget is \$575,000.00 and is to include the following:

- Artist Concept/Design Fees
- Presentation Materials
- Renderings & Model (if applicable)
- Engineering Fees
- Materials & Fabrication
- Transportation
- Installation

Projected Schedule of Performance:

September 22, 2017	RFQ Submissions due by 5pm
October 2017	Artist Selected
April-May 2018	Concept Art Plan Submittal for Final Approval
Fall 2019	Artwork Installation

Artist Requirements

This project is open to qualified artists. Qualified artists being individuals that demonstrate the following:

- Possess a high level of accomplishment through a body of work, exhibitions, presentations, or performances
- History of strong conceptual development
- BFA, MFA or other comprehensive advanced training in the visual arts
- Work/training primarily consists of producing art in unique or limited editions and not for the purposes of marketing, mass production or advertising
- **Has not contributed an artwork to the City of Culver City Art in Public Places Program in the last 10 years**
- **Disqualifying Characteristics of Artwork:** Designed by City elected or appointed officials, City staff members or their immediate family, members of the project architect's firm or immediate family members, individuals directly associated with the development team or immediate family members of the property owner and/or applicant may have an interest in common.

Submission Requirements

All submissions and/or questions are to be **emailed to ashley@misenberg.com**
attn: Ashley Calhoun, Isenberg & Associates, Inc., 310.289.1695

Submissions are to include the following:

- One page letter of interest
- Current Resume/CV
- 5+ images of current, relevant work. Images should be JPEG and a minimum of **300 dpi**
- Link to artist website if applicable
- Any published reviews and/or articles

Deadline for RFQ Submission: Monday 9/22/17 by 5 pm

Entrada: Artist Selection Process

An invitational RFQ was employed to select the Artist who fulfilled all predefined art program goals. In accordance with Culver City APPP guidelines and the goal of Entrada Art Plan, Art Consultant (I&A) identified talents from the local, regional, national, and international artist communities, with attention to cultural diversity and demonstrated proficiency in relevant media and scale.

The Entrada Art Program team, after reviewing qualified artists, shortlisted 7 potential artists. Of those, **Rob Ley** was selected to be interviewed as the team unanimously agreed he was the strongest candidate based on the following:

- Established mid-career artist with strong ties to the Los Angeles academic art community (UCLA, USC, SciArch)
- Past projects portfolio includes strong work on similar parking garage façade projects
- Extensive experience in similar budget, scale, and media to those anticipated for Entrada
- Specializes in the use of budget friendly industrial materials; allows for more area to be dedicated to art

Artist Bio**Rob Ley**
b. 1974, Illinois, USA

Rob Ley's projects and continuing explorations engage innovative formal and material approaches to develop artworks and variable environments that respond to human perception. His studio's history of experimental work includes installations at the Storefront for Art and Architecture (New York), the Taubman Museum of Art, the Materials & Applications Gallery (Los Angeles), as well as commissions for many public and private organizations including the Martin Luther King Hospital (Los Angeles), the Eskenazi Hospital (Indianapolis), Florida State University (Tallahassee, FL), and the Oregon Zoo (Portland).

Ley has been awarded several notable awards and grants including the 2015 American's for the Arts - Public Art Network Year in Review award, a Graham Foundation grant, multiple AIA research grants, and an IDEC Special Projects grant. In 2010, Ley was presented with the Best Storefront Design award by the Municipal Art Society of New York for Reef at the Storefront for Art and Architecture.

Rob Ley currently teaches graduate and undergraduate design studios and seminars at the University of Southern California (USC). Ley has lectured and exhibited internationally on the topics of public art, design, technology and innovation for the public sphere at institutions including the Cooper Union (New York), the American Institute Vienna (Vienna, Austria), Los Angeles Forum for Architecture and Urban Design (Los Angeles), Virginia Tech School of Architecture (Blacksburg, VA), and the Milwaukee Institute of Art and Design (Milwaukee, WI). Rob holds a Master of Architecture from University of California, Los Angeles (UCLA) and a Bachelor of Science in Architecture from the University of Illinois, Urbana-Champaign.

Rob Ley CV

Professional Experience

Rob Ley Studio

Art Studio, Los Angeles, CA, 2002–Present

Cliff Garten Studio

Public Art Studio, Assistant, Los Angeles, CA, 2000–2002

Academic Appointments

University of Southern California (USC), Los Angeles, CA

Adjunct Associate Professor, 2011 - Present

Southern California Institute of Architecture (SCI-Arc), Los Angeles, CA

Design Faculty, Graduate/Undergraduate Design Studios / Graduate Thesis Advisor, 2002 – 2012

University of Illinois – Champaign (U of I), Champaign, IL

Research Assistant, Materials Research Arch/Eng Depts, 1994-1996

Education

MArch, Master of Architecture, 2000

University of California (UCLA) – Los Angeles

BSArch, Bachelor of Science in Arts & Architecture, 1996

University of Illinois (U of I) – Champaign

Awards / Grants

The Seattle Design Commission, Design Excellence Award, “Wind & Water” piece at Fire Station 20, 2017

American's for the Arts, PAN Year in Review Award, “May/September” sculpture, 2015

CoD+A Public Art Award, 2014

CoD+A Public Art Award, 2013

AIA Upjohn Research Grant, (Joint award with Doris Sung) 2011

The Municipal Art Society for New York, Best Storefront Design - “Reef”, 2010

Graham Foundation for Advanced Studies Grant, Supporting funds for “Reef”; An interactive installation at the Storefront for Art and Architecture, NY 2009

AIA Upjohn Research Grant, (Joint award with Joshua Stein), Supporting funds for “Reef”; An interactive installation at the Storefront for Art and Architecture, NY 2009

AIA Knowledge Program Research Grant, Supporting funds for “Reef”; An interactive installation at the Storefront for Art and Architecture, NY 2009

IDEC Special Projects Grant

Woodbury Project Grant, (Joint award with Joshua Stein) 2006

Chicago Burnham Prize, Finalist, 2005

Lectures / Exhibits

Coercion, University of Southern California, Los Angeles, CA, 2017
"Spatial Inhabitation", *Digital Media Lab*, Los Angeles, CA, 2015
Acadia Design Conference, Cooper Union/Pratt Institute, Invited Exhibitor, New York, NY, 2010
"Out There Doing It:", LA Forum, Los Angeles, CA, 2010
"Immediate Material Futures in Art" Virginia Tech, Blacksburg, VA, 2010
"Behavior, Not Intelligence", Storefront for Art and Architecture, New York, NY, 2009
"Responsive Materials", California Polytechnic University, Pomona, CA, 2009
"Light & Materiality", American Institute Vienna, Vienna, Austria, 2007
"Empathy or Beauty?", Woodbury University, Burbank, CA, 2006
"Intro", (SCI-Arc), Los Angeles, CA, 2004
"A Fair and Balanced Look at Making", Materials and Applications Gallery, Los Angeles, CA, 2004
"Space, Manufactured", Milwaukee Institute of Art and Design (MIAD), Milwaukee, WI, 2003

Recent Publications

Interactive Installations, Xue, editor of Phoenix Publishing, Tianjin Feng space Media, 2016
Beyond, "Eskenazi Hospital Façade", Tang-Art Design & Information Group Limited, Beijing 2015
Byspace 360, "Parking Structure Art Façade", Sun, Susan, 2015
AN News, "Overseas Design- Parking Structure Art Façade by Urbana", Lee, Hyejeong, Seoul, Korean, 2015
[Exterior] Magazine, "Parking Structure Art Façade", Lee, Hwa-joeng, Seoul Korea, 2014
Luel, "Eskenazi Hospital Façade", Jong Sung, Kim, Seoul, Korea, 2014
BVD, "Eskenazi Hospital Façade", Kohler, Limor, Tel Aviv, Israel, 2014
Details Architecture Magazine, Jung, Youngran, 37th Issue, pp. 122-127, Seoul, Korean, 2014
A+A, "May/September", Yide, Dou, Issue 2014.12, pp. 60-63, 2014
City Installations, "Draper", Sun, Siren, Hong Kong, 2014
Launching the Imagination: A Guide to Three-Dimensional Design, Stewart, Mary, 5th ed., 2014
Input_Output, Patel, Sneha and Ng, Rashida, 2013
Installations, Choi, Beijing, 2013
Installation Art 2, Wang Shaoqiang, 2013
Interior Design: The positivity issue no. 3, "Ripple Effect", Tamarin, Nicholas (March 2012): pp. 90-91, 2012
Interior Design China, "Rob Ley: Urbana Studio" issue 05 (2012): pp 40-43, 2012
See Yourself Sensing: Redefining Human Perception, "Environments", Schwartzman, Madeline. London, UK, 2011
Installation Art, Wang, Shaoqiang, ed. "Reef" pp. 104-107. Berkeley, CA, 2010
IA&B, "Material Kinetics" vol. 23 no. 6, Yadav, Hema. (February 2010): pp. 110-115, 2010
Storefront Newsprints, Grima, Joseph. 1982-2009. New York: Storefront for Art and Architecture, 2010
Form Journal, "Urbana": Pioneering Design, 5 to Watch, p. 31, October 2009

Recent Work***Ambiguous, (Public Art Commission), Portland, OR, 2017***

Commissioned by the Oregon Zoo, this free standing sculpture takes inspiration from varying examples of the beginnings of life (seeds, spores, pollen, and eggs). Constructed from hundreds of uniquely shaped and formed stainless steel components, the piece is the result of a sophisticated software/hardware approach to making.

Pseudorandom, (Private Commission), New York, NY, 2016

Commissioned by Hewlett-Packard in New York, The term random typically implies an output of unpredictable values, though it is fundamentally impossible to produce truly random numbers within a logic based system. This installation exploration of the moment when a seemingly chaotic field reveals an emergent, ordered pattern. This permanent installation is located at the main public entrance to facility.

Formidable, (Public Art Commission), Kansas City, MO, 2014

Commissioned by the Municipal Art Commission for the Kansas City Police Department, this permanent public art installation reflects the dual role of public servants, both maintaining a sense of strength and authority, while engaging the community through openness and transparency. The work is suspended within a newly constructed community room adjacent to the police station.

May/September, (Public Art Commission), Indianapolis, IN, 2014

Commissioned by Eskenazi Hospital, this building façade project serves as a large art installation situated on the entire south façade of the new facility's parking structure. Comprised of 7,000 colored aluminum panels, the piece abstractly depicts the growing fields which define the regions historic agricultural economy, as well as the hospital's vocal mission to encourage health through prevention and nutrition.

Wind & Water, (Public Art Commission), Seattle, WA, 2014

Commissioned by the Seattle Office of Arts & Cultural Affairs, this permanent public art sculpture is an exterior, site-specific installation situated on the exterior of a new city fire station. The piece is made from coiled spring-steel clusters, assembled in a gradient pattern that reflects the diversity of the surrounding neighborhood that the station serves.

Floating Point, (Public Art Commission), City of Emeryville, Emeryville, CA, 2013

Commissioned by the City of Emeryville, California.. Constructed using a custom-built tube bending fabricating robot, the overall shape of this piece is evocative of cloud-like forms.

Draper, (Public Art Commission), Florida State University, Tallahassee, FL, 2011

A Florida State University commissioned permanent wall sculpture for the Visual Arts Department building. This sculpture is formed by draping 50 separate recycled stainless steel strips to create depth and variation along its 70' total height. The piece passes through 5 separate floors and sub-departments of the school, offering each level a unique view of the piece and its floor its own distinct identity.

Lumenscape, (Private Commission), Solair Building (Wilshire & Western Station), Los Angeles, CA, 2009

Department of Cultural Affairs commissioned gateway installation located above subway as counterpoint to the intense traffic speed of the busy intersection. Comprised of translucent thermo-formed acrylic & shifting colored LED lighting inspired by surrounding neon signs.

Serial Departure, (Temporary Installation), Materials and Applications Gallery, Los Angeles, CA, 2004

Private collection, Los Angeles, CA, 2005

Light installation of serially aggregated plastic modules in an outdoor exhibition space. Translated to outdoor private commission.

Reef, (Temporary Installation), Storefront for Art and Architecture, New York, NY, 2004 and Taubman Museum of Art, Roanoke, VA, 2005

Collaboration with Joshua Stein. The movement of the piece's 800 flexible panels evokes the responsive motion of a field of sunflowers as they track the sun across the sky, or a reef covered with sea anemones.

Entrada Public Art Proposal - Rob Ley

Conceptual Approach - Draft Version

M Grass

This public artwork proposal stems from previous studies of the extensive Ballona Watershed and its somewhat surprising reach far into the Los Angeles Valley. Having lived in this area when I first moved to Los Angeles and being aware of its ecological significance, it was interesting to see that the micro ecologies found in this particular area appear in stark contrast to the perception that Los Angeles is an arid environment. In particular, many historic photographs and writings reference the native marsh grasses that exist in a part salt water, part fresh water environment. At a sculptural level, the density and long flowing nature of these plants create animated textures as winds blow. This, in addition to the rhythmic sounds made when hundreds of thousands of 6' tall blades gently rub together with each passing wind.

The proposal for this artwork takes inspiration from these tall grasses and their ability to create surfaces and volumes with their density. The artwork is composed of hundreds of 3" diameter aluminum tubes. Each tube is unique and exhibits a gentle bend as part of its formation. The tubes are multi-colored, though all colors are taken from similar hues. The artwork is powder coated for long life and is integrated into the structural system of the architecture.

-Dimensions: 168' wide x 23' tall

- Material: 3" Diameter, Aluminum tubes

- Finish: polyester-based powder coat with 2-3 colors. Satin/Semi-Gloss surface.



Historic Ballona Wetlands Map



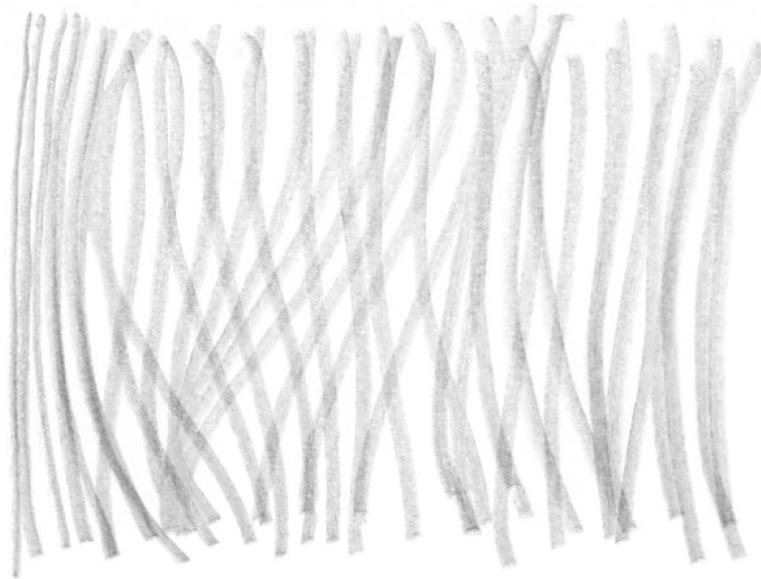
Ballona Watershed Map

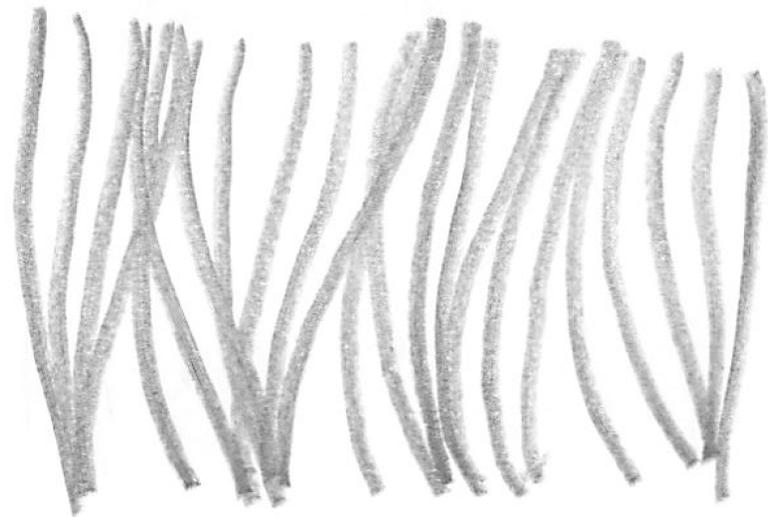


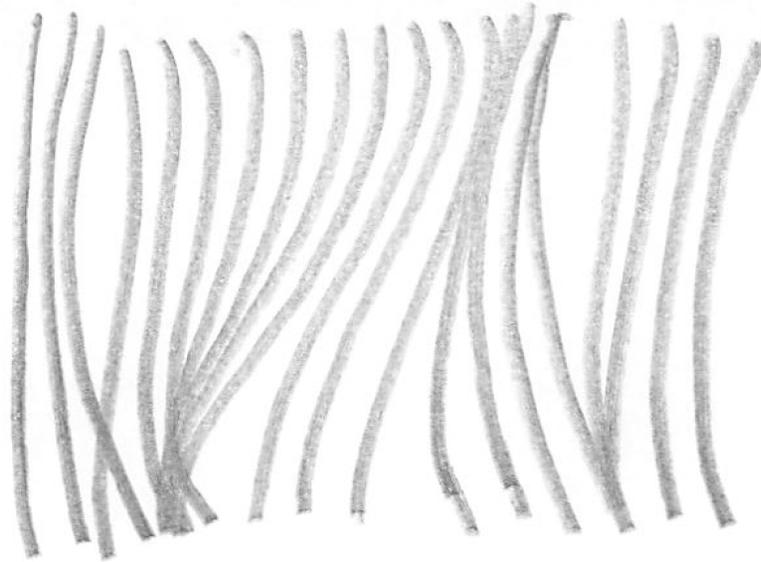
Late 19th century photograph taken in Marina Del Rey area which includes native watershed grasses



Watershed grasses native to the area





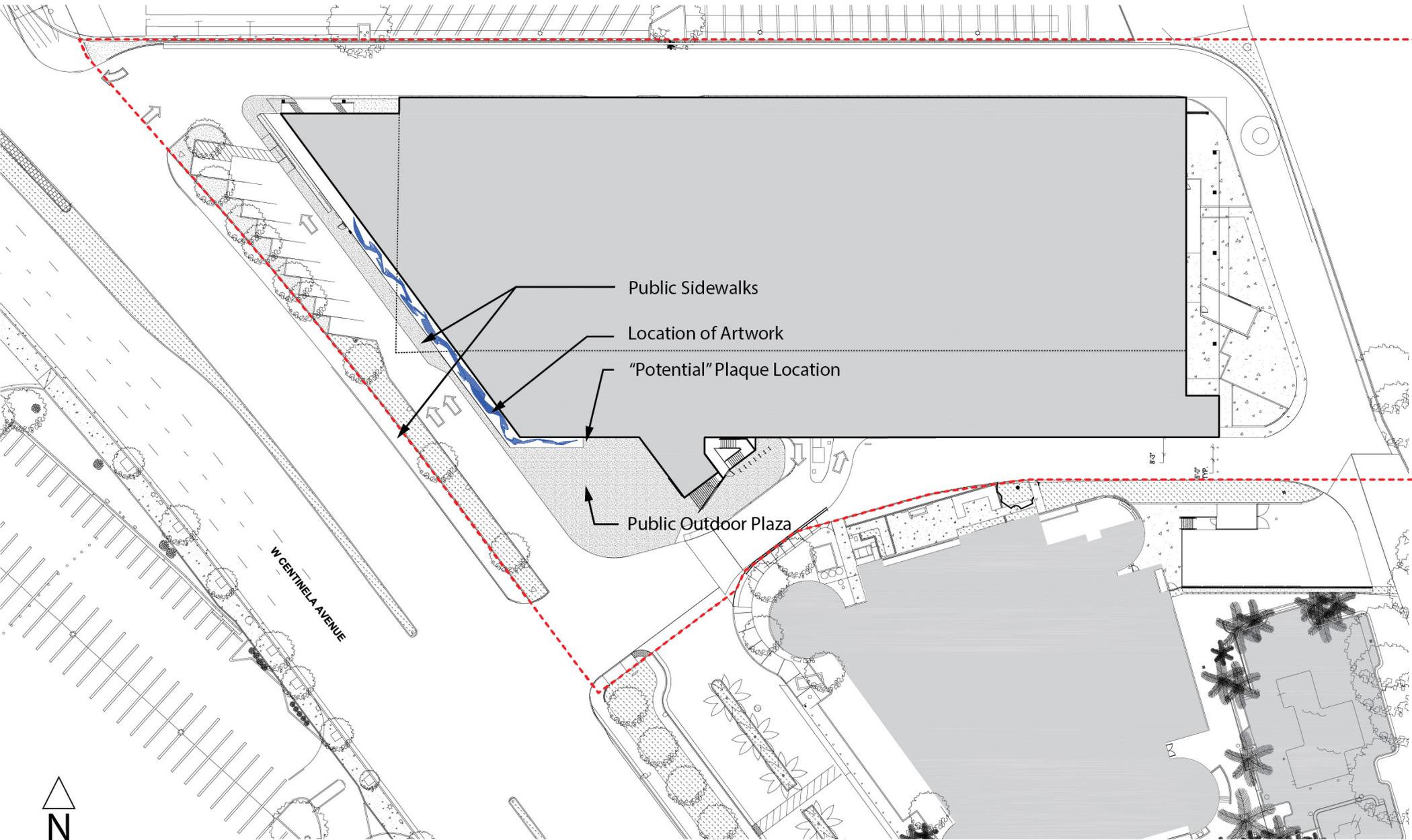




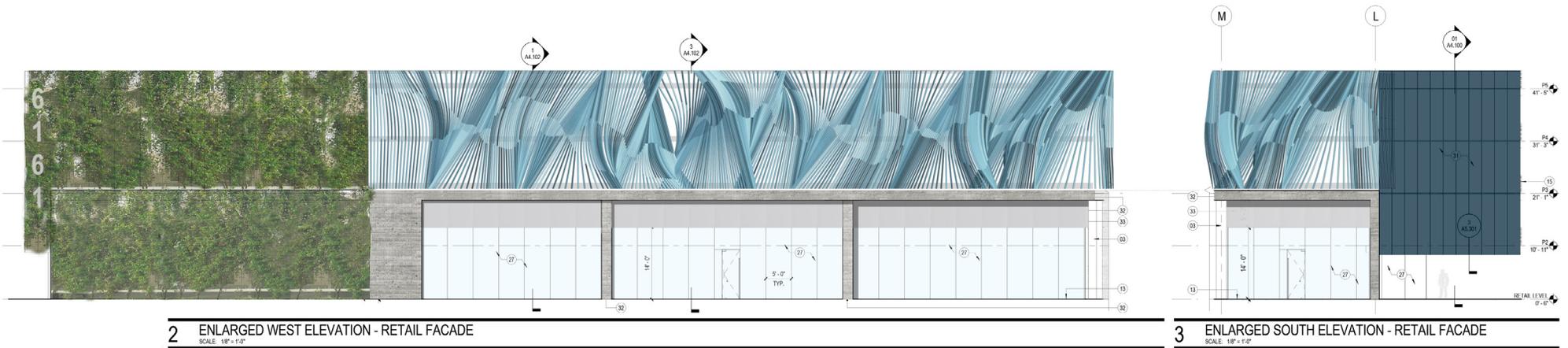
View of artwork from sidewalk along W. Centinela Ave.



Evening view from across W. Centinella Ave. showing the proposed artwork lighting



Public Art - Site Plan



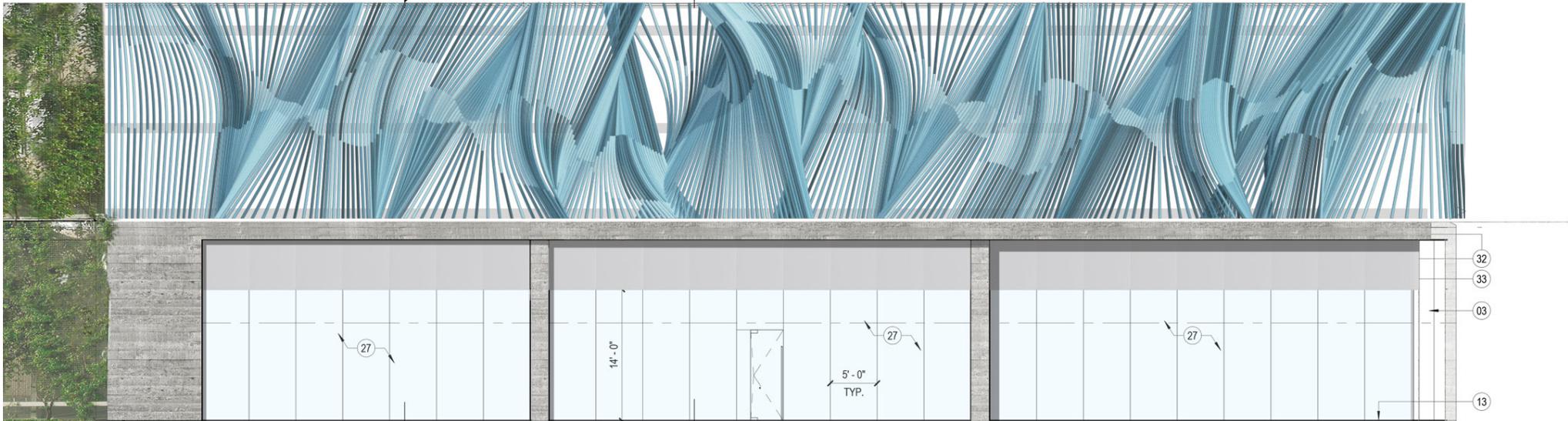
2 ENLARGED WEST ELEVATION - RETAIL FACADE
SCALE: 1/8" = 1'-0"

3 ENLARGED SOUTH ELEVATION - RETAIL FACADE
SCALE: 1/8" = 1'-0"

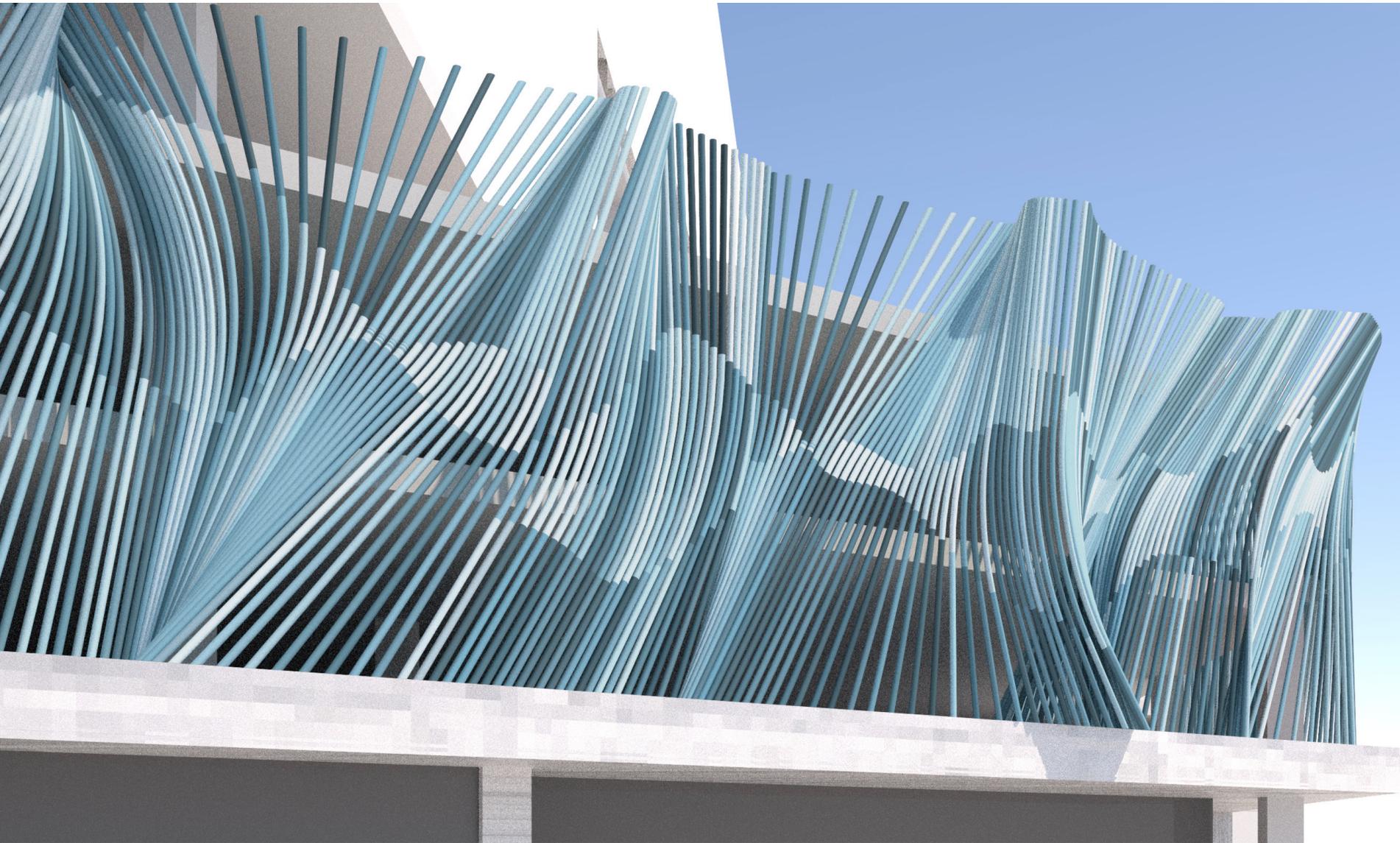
Artwork Elevation

Dimensions: 168' wide x 23' tall

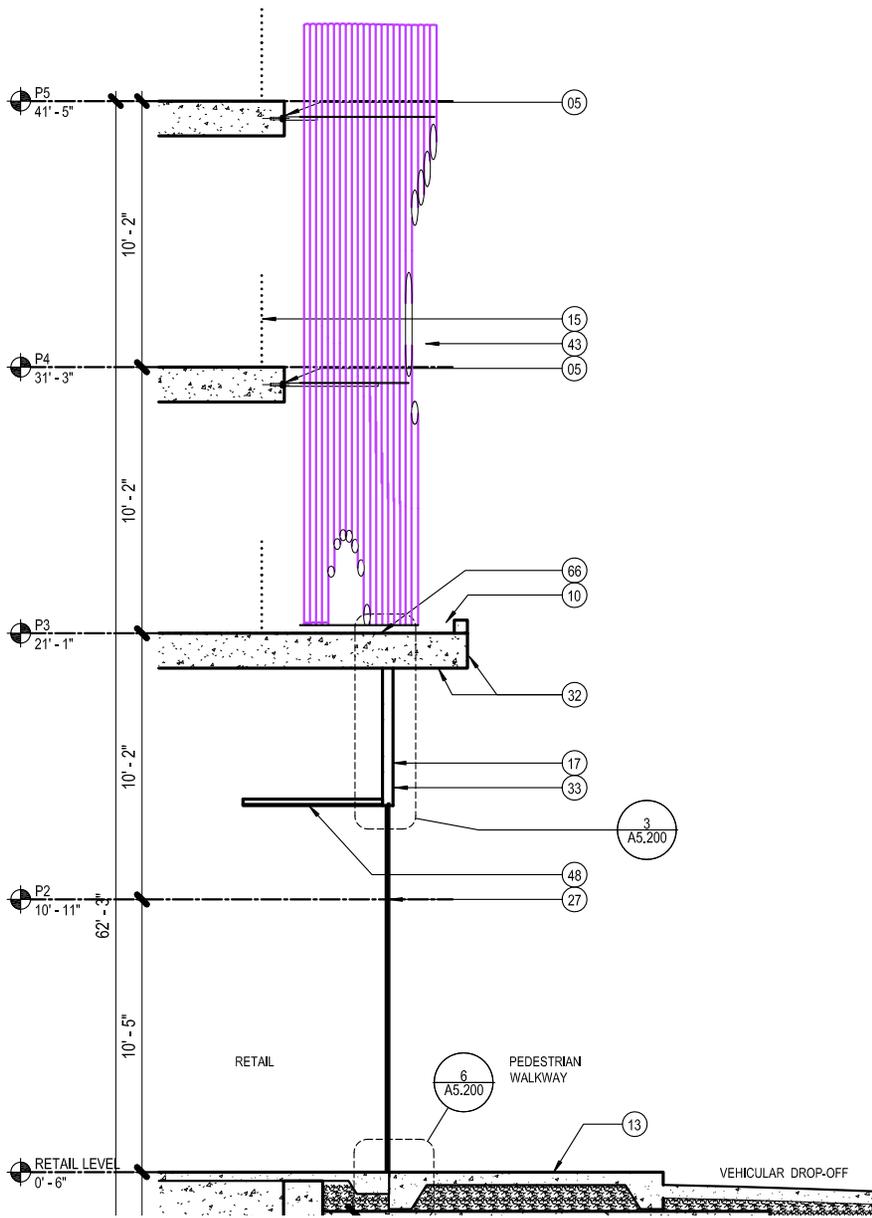
Tubes are 3" Diameter, Aluminum.



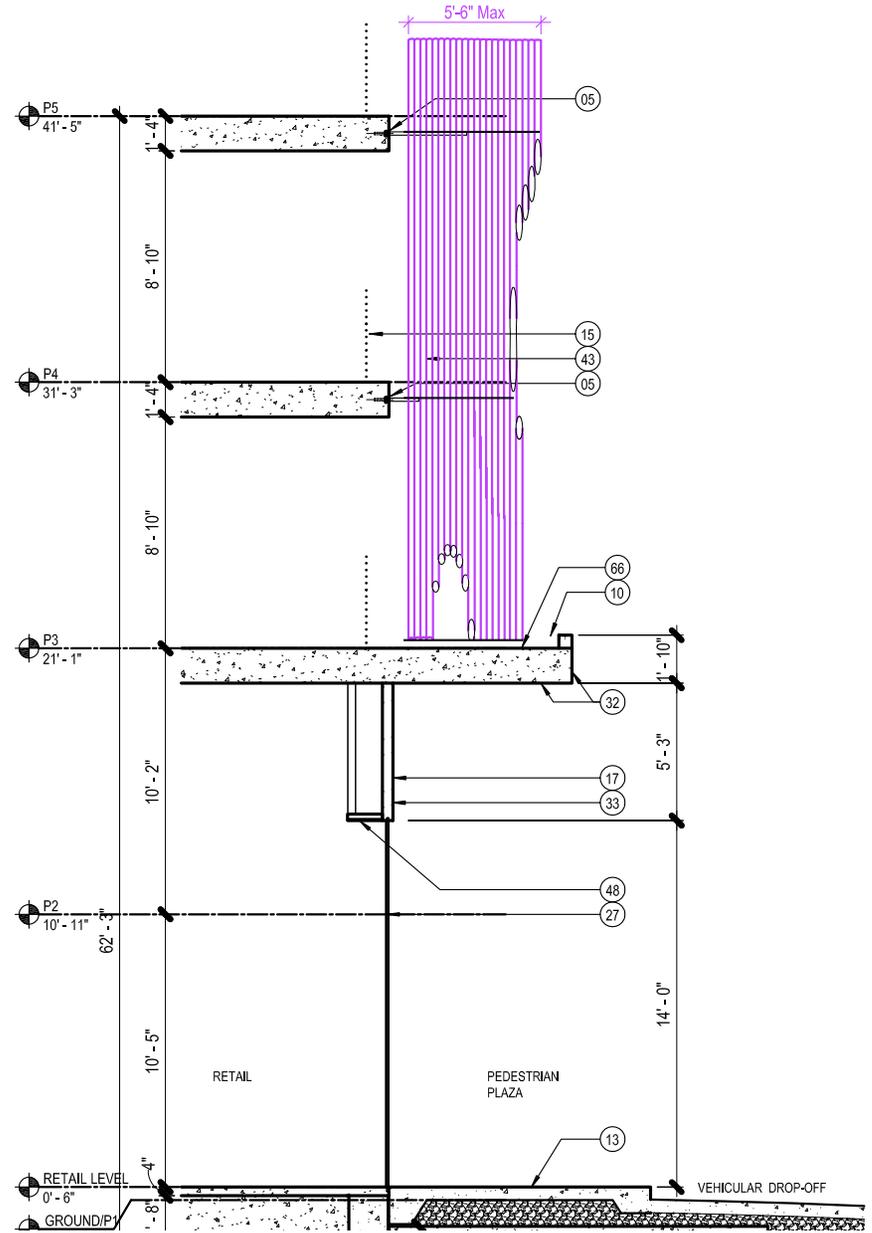
Artwork Elevation



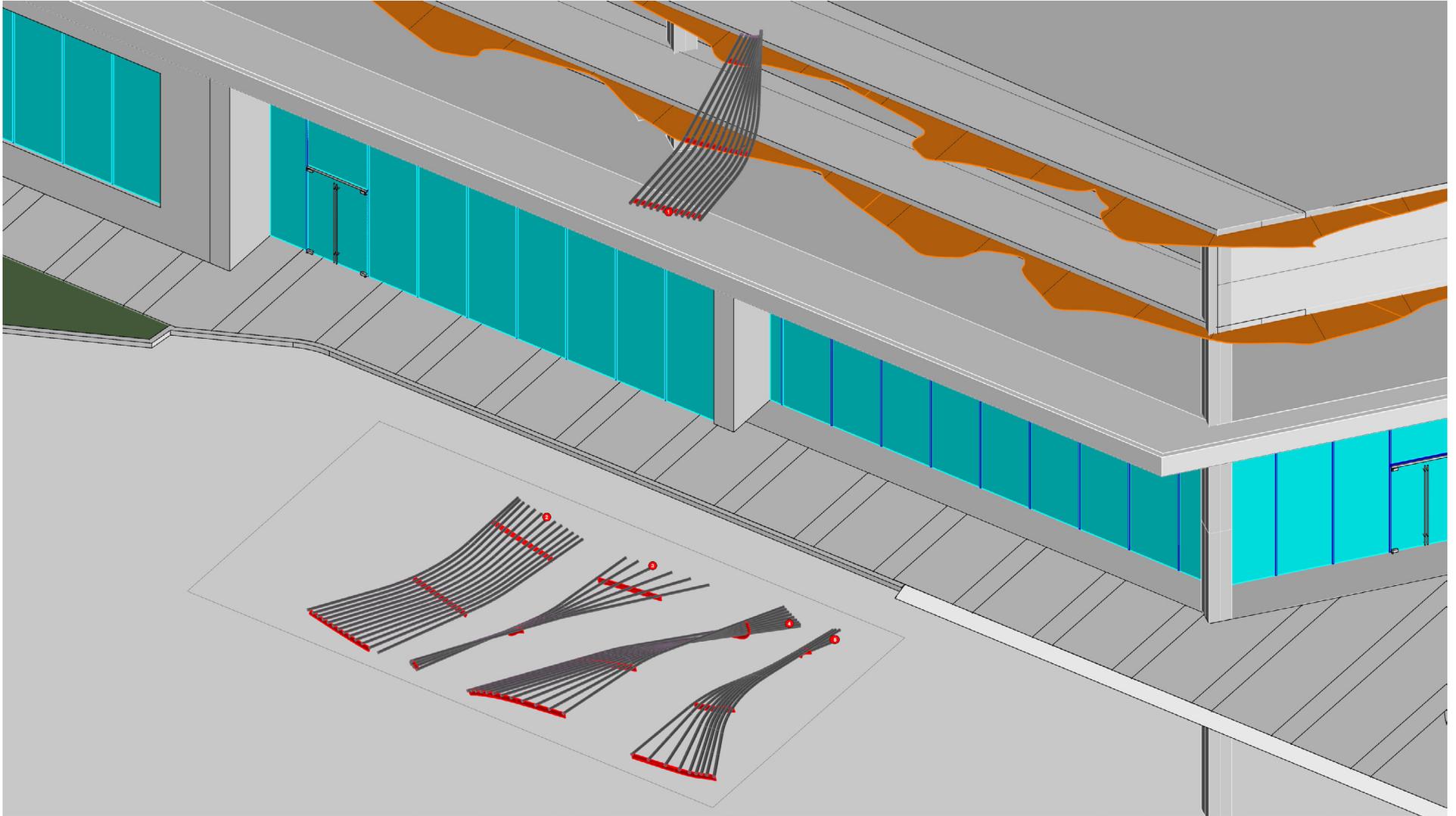
Closeup view of sculpture



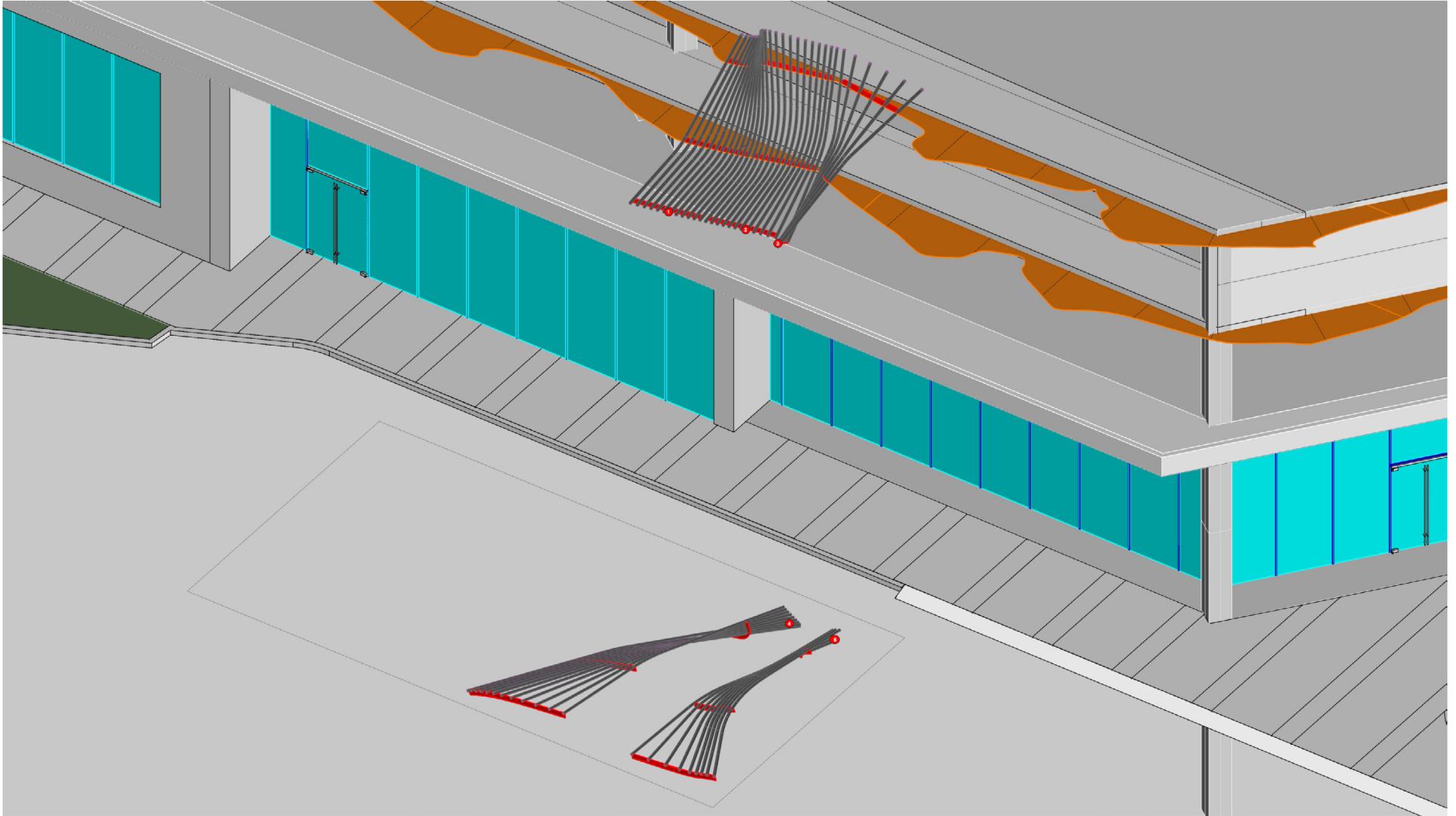
01 RETAIL 01 AND ARTWORK FACADE
SCALE: 1/4" = 1'-0"



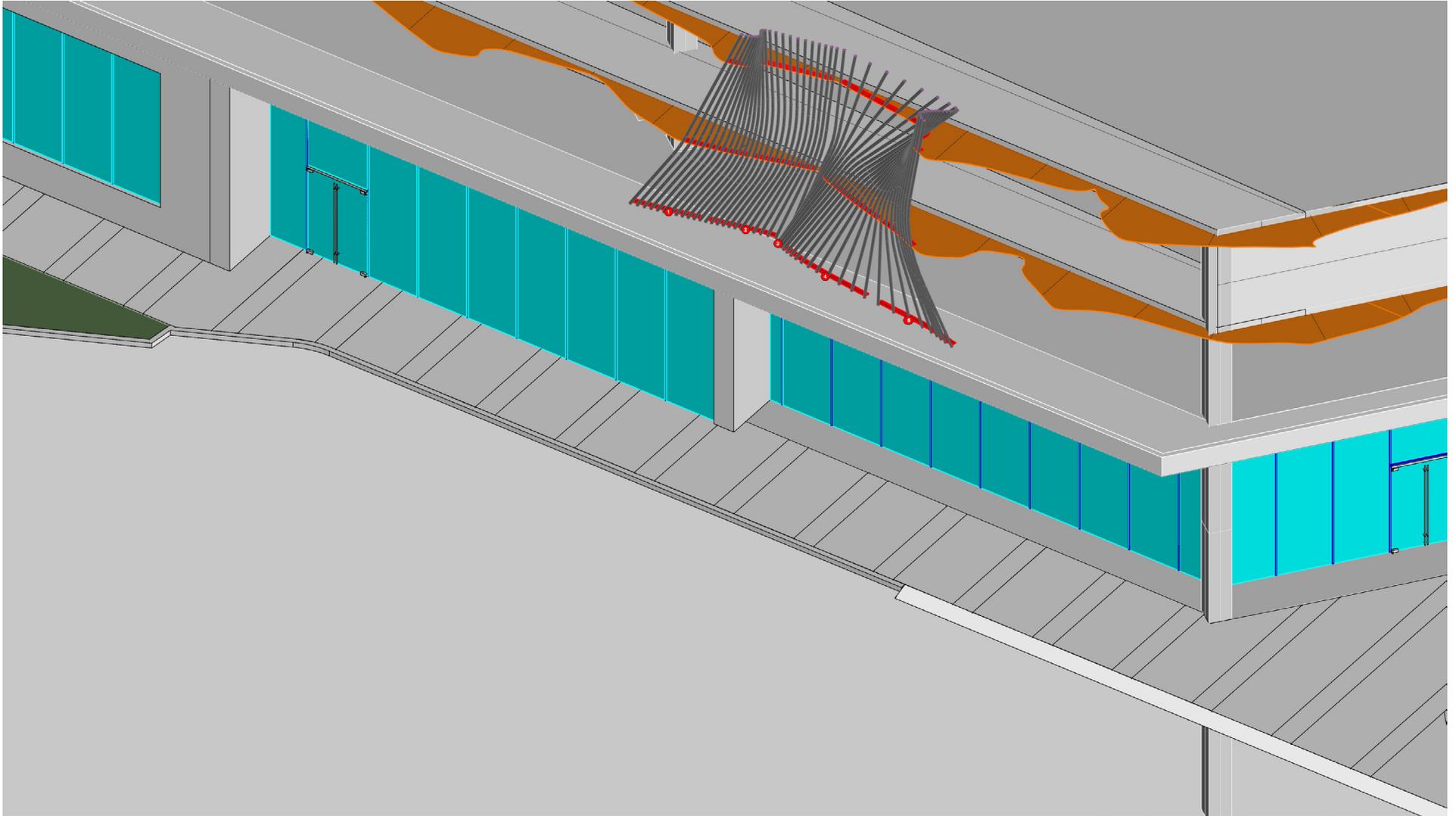
02 RETAIL 02 AND ARTWORK FACADE
SCALE: 1/4" = 1'-0"



Installation Sequence



Installation Sequence



Installation Sequence

Preliminary Maintenance Plan

Maintenance and Care of Artwork:

The artwork is to be constructed of architectural grade materials (aluminum and stainless steel) and finished with powder-coated finishes for durability. Artwork is out of reach of building users and automobiles. As a result, the possibility of accidents or vandalism will be greatly minimized or eliminated. In the very rare case where repairs are needed, the materials are readily available and the fabrication techniques required to make replacement parts are within the scope of most qualified fabricators.

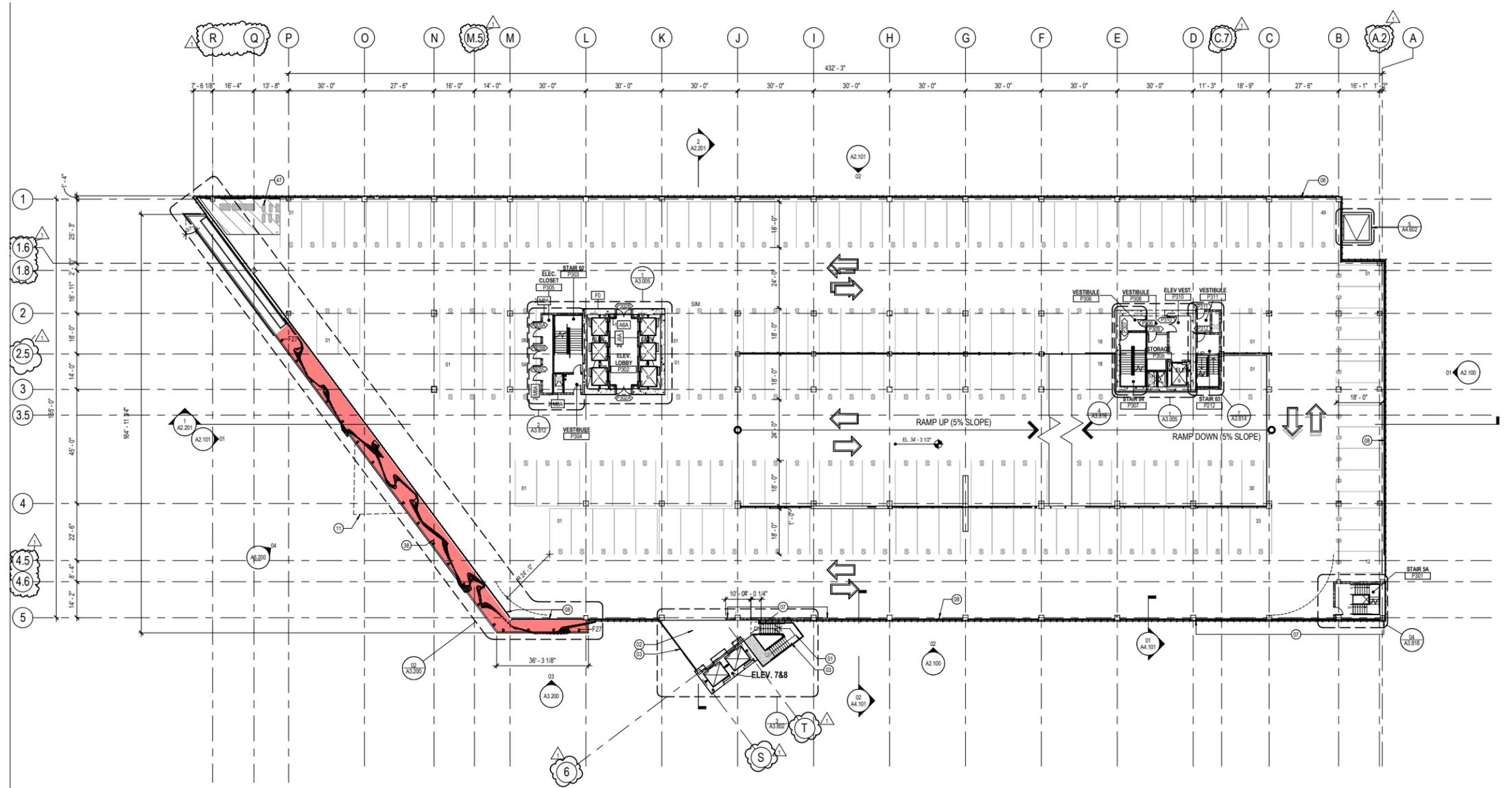
The frequency of the cleaning will be dependent on a number of factors including build up of dust, air borne particulates and weather conditions including frequency of precipitation. Frequency of cleaning will be determined by the owner and can be coordinated with normal window and facade cleaning schedules for the building.

The tubes will remain open to allow for drainage.

Entire piece may be washed with mild soap (no solvents) and rinsed with water at a normal (residential) pressure level, as needed. High-pressure washers should NEVER be used to clean the artwork.

Ladders and other equipment necessary to reach portions of the artwork must be carefully placed to avoid any contact with the artwork. Personnel working on the cleaning and inspection of this artwork must avoid leaning on, or supporting themselves using any portion of the artwork.

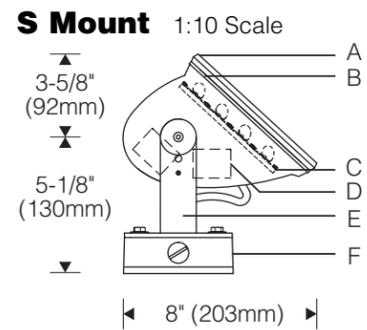
Color Finish Type and Material: Polyester based powder-coat process



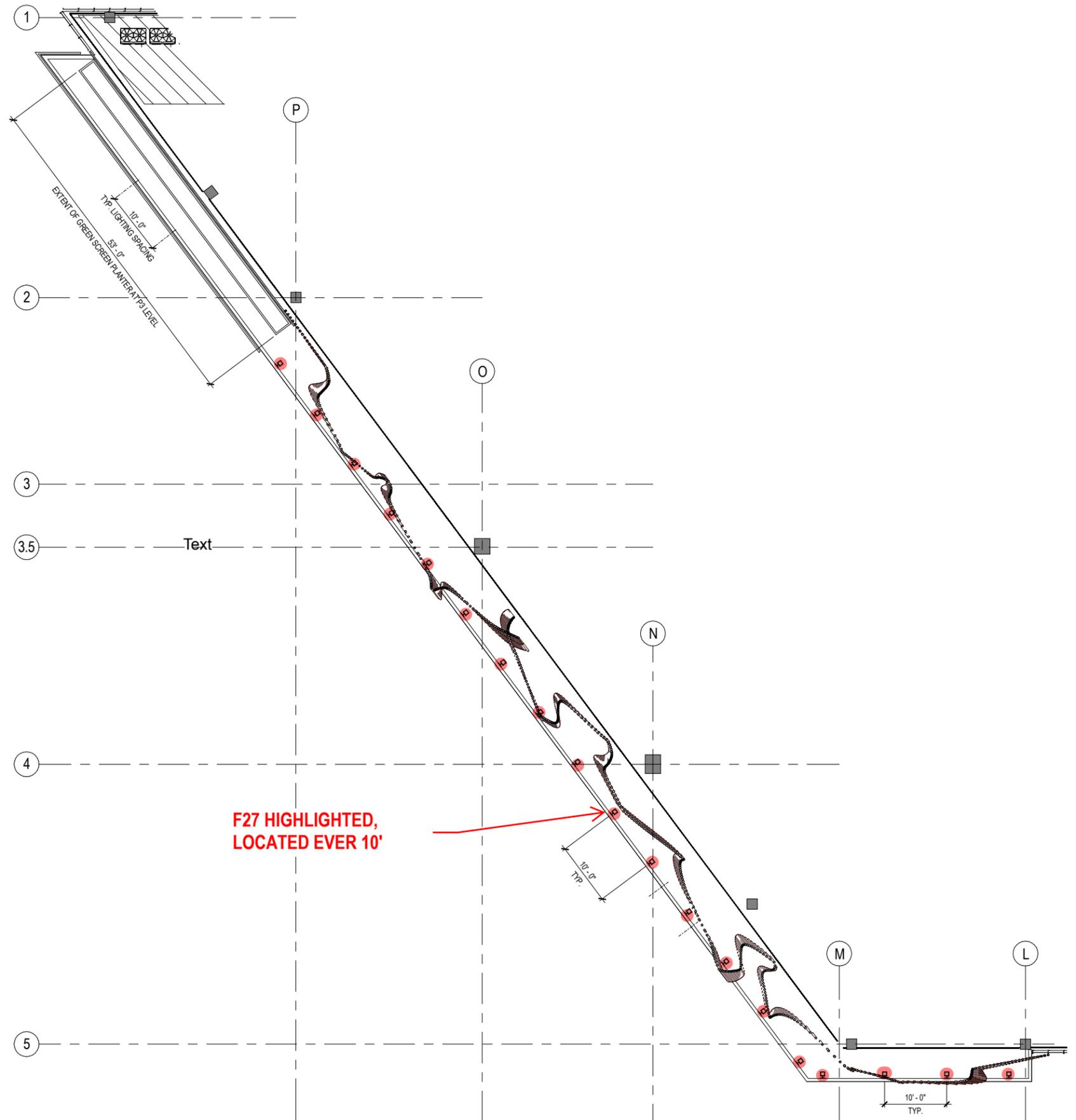
OVERALL PLAN - P3 LEVEL

1 FLOOR PLAN - P3
SCALE: 1/8" = 1'-0"





LIGHTING FIXTURE (F27)



**F27 HIGHLIGHTED,
 LOCATED EVERY 10'**

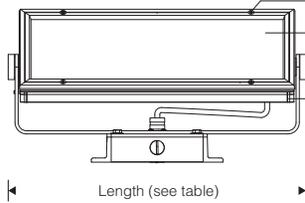
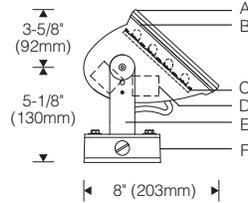
Lighting the Vertical

Large outdoor, integral driver

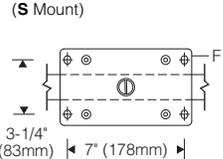
Solid State (LED)

Style 172

S Mount 1:10 Scale

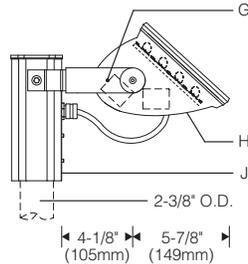


Mounting Plate (S Mount)

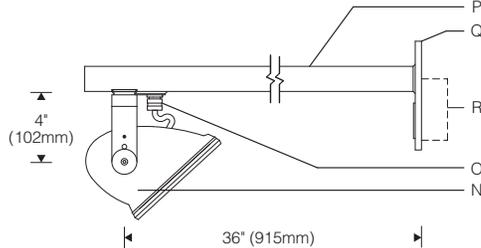


# of LEDs	Length
36	12-1/16" (306mm)
72	17-13/16" (452mm)
108	24-7/8" (632mm)

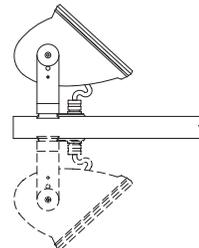
Side-Mount Slipfitter 1:10 Scale
(For use with X Mount)



Cantilever, Lighting Downward
(For use with X Mount)



Lighting Upward 1:12 Scale
(Upward/Downward Optional)



Specifications

- A** Mitred extruded aluminum door frame
- B** Precured silicone door and lens gasket
- C** Field serviceable light engine with **fraqtir™** asymmetric optic
- D** Integral driver
- E** Aluminum yoke
- F** Surface splice box
- G** Locking set screw
- H** Specular extruded aluminum housing
- J** Extruded aluminum slipfitter
- K** Tamper-resistant captive door screws
- L** Micro-prismatic impact resistant tempered glass lens
- M** Aluminum reveal plate (black)
- N** Die-cast aluminum end plates
- O** 1/2" NPT nipple
- P** 1-1/2" aluminum arm
- Q** Welded aluminum mounting plate with splice access cover
- R** Outlet box (by others)

Optic Assembly:

Two-piece extruded aluminum heat sink housing and light engine. Exterior heat sink anodized for maximum emissivity. Removable interior extrusion treated to maximize thermal conductivity. Precision formed asymmetric optical light bar of high temperature, water-clear acrylic. Extruded aluminum door frame with captive tamper-resistant fasteners. Clear tempered glass lens with elliptical distribution holographic diffuser; maximizes lateral distribution without disturbing asymmetric forward throw.

Finish:

Exterior surfaces – 6 stage pretreatment and electrostatically applied thermoset polyester powder coating for a durable abrasion, fade and corrosion resistant finish. Choice of semigloss colors (see ordering information). Extruded aluminum heat sink/housing plus yoke, door frame and decorative end plates are finished in color. All hardware and components – non-corrosive stainless steel or aluminum.

Mounting:

S mount provided with 1/2" NPT nipple, wet location outlet box and cover finished to match the luminaire.

X mount for use with required aluminum cantilever or slipfitter — ordered and priced separately, see SV3.1. Top or side mount slipfitter for 2-3/8" O.D. stanchion, pole (by others).

Electrical:

Use 90°C wire for supply connections. Integral electronic HPF constant current driver. For complete driver specifications, see website, reference document [MA-1303](#).

Standard:

CSA certified to UL1598, UL8750, CSA C22.2 for wet locations. 5 year warranty, maximum ambient temperature 45°C (113°F).

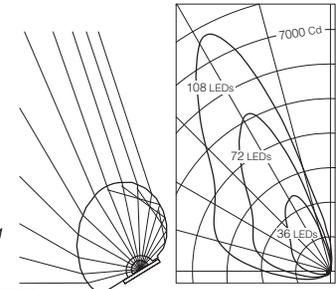
Features

- Extruded aluminum housing, die-cast aluminum end plates; 1000 hour salt-spray test to ASTM B117-90
- Silicone gaskets – keep dirt and moisture out
- Yoke set screw – securely locks aiming
- Patented **fraqtir** optics produce asymmetric distribution



Performance

fraqtir technology uses a combination of refraction and total internal reflection, creating a distribution of light ideal for illuminating surfaces uniformly. Glare is minimized while light delivered to the target is maximized, resulting in high efficiency.



L90(10k) > 60,000 hrs.
@ 25°C per TM-21

For photometric and lumen maintenance reports, visit thelightingquotient.com





Entrada: Schedule of Performance

Client review artists, finalize artist.....	October 24, 2017
Artist Selection; review and approval by Christine Byers, Cultural Affairs Coordinator.....	November 3, 2017
Artist Contract Signed; Draft Concept Art Plan Commenced.....	November 15, 2017
Submit Draft Concept Art Plan for Client review and approval.....	1 st week of March, 2018
Submit Draft Concept Art Plan to Christine Byers, Cultural Affairs Coordinator for review and approval.....	March 2018
Submit Draft Concept Art Plan to Cultural Affairs Commission Subcommittee for review and approval.....	TBD
Present Concept Art Plan to Cultural Affairs Commission for review and approval.....	April-May 2018
Artwork fabrication commenced.....	May 2018
Artwork Fabrication 50%.....	December 2018
Artwork fabrication 100% complete; installation.....	Fall 2019
Maintenance Covenant filed and recorded.....	Fall 2019
Client & City approvals; project complete.....	Fall 2019

Entrada: Draft Public Art Budget

Developer Fee: 1% of \$46,981,985.00 = \$469,819.85

“ IDS recognizes that public art will be a powerful component of Entrada covering a sizable portion of the Centinela frontage and enhancing the aesthetic of our parking garage, two items important to the City and to us. Achieving our objective utilizing the public art requires a larger investment which we are willing to make.” – IDS Real Estate

Description	Cost
Artists Design Fee (Artist Contract)	\$115,000.00
Materials	\$134,500.00
Fabrication/Assembly	\$240,000.00
Installation	\$60,000.00
Lighting (if integral to the artwork)	N/A
Art Consultant Fee	\$100,000.00
Documentation (if applicable)	TBD
Plaque Production/Install	\$1,500.00
Permits & Fees	\$23,500.00
Certified Conservator (for maintenance plan), if applicable	\$500
Contingency	\$25,000.00
Total Developer Fee	\$700,000.00

TEAM CONTACT

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