AGENDA
Arts and Culture Commission
Monday, March 26, 2018 at 7:00 p.m.
El Cerrito City Hall – Council Chambers
10890 San Pablo Avenue, El Cerrito

Roll Call of Commissioners:
Ruth Cazden, George Gager, Heidi Rand (vice chair), Christopher Sterba (Chair), Judith Tannenbaum, Christopher Walsh.

1. Commissioners Reports & Liaison Reports

2. Comments from the Public
Comments from the public on non-agenda items may be limited to three (3) minutes each

3. Approval of Minutes
Consider approval of the minutes of the meeting of February 26, 2018

4. Presentation on 10963 San Pablo Avenue: Art in Public Places Program
Presentation by Karen Eichler, Art Consultant for the project at 10963 San Pablo Avenue, of the planned onsite public art work as its contribution for the Art in Public Places Program (2 attachments)

5. ECCRU Artist-in-Residency Program extension
Consider approval of an extension of the contract with Sandy Drobny for six months, including an allocation of $600 for payment (Attachment)

6. Public Art Fund Budget
Discussion and possible action on the current and future status of the Public Art Fund

7. Community Use Days at the Cerrito Theater
Consider ACC co-sponsorship for a proposed film screening of “White Sun”

8. Subcommittee Updates
Discussion and possible action relating to reports from the following ACC Subcommittees:

   a. ACC/EDC Subcommittee: potential joint project(s) with EDC
   b. Community Outreach Subcommittee: various projects
   c. Poet Laureate Subcommittee: timeline and RFP

9. Items for Next Meeting

Adjourn

Pending Topics: Eva Meyers’ Fairmont Park mural idea; subcommittee to outreach to institutions; BART pylons mural proposal; Discussion on possible Gallery Space Support; Development of Policies/Procedures for the Commission; Rand to give presentation on “Little Free Libraries”.

Any writings or documents provided to a majority of the ACC regarding any item on this agenda will be made available for public inspection at City Hall - 10890 San Pablo Avenue, El Cerrito, during normal business hours.
The property at 10963 San Pablo Avenue is being developed into a mixed-use, multi-unit residential development. The Developer is Wang Brothers Investments, LLC (“Developer”). Per Section 13.50.030.A. of the “Arts in Public Places” ordinance:

Private and municipal developments with development costs of two hundred fifty thousand dollars or more shall devote an amount not less than one percent of such costs for acquisition and installation of public art on the development site, subject to a maximum of one hundred fifty thousand dollars. The public art shall be installed on the development site in a location that allows the public art to be visible from a public right-of-way or from other public property. This amount shall be the program allocation.

The Developer has determined that they will install an on-site public art project in compliance with the ordinance.

City staff, including Planning staff in the Community Development Department in conjunction with the Assistant City Manager/Staff Liaison to the Arts and Culture Commission, has met with Karen Eichler, Fine Arts Consultant, who is working on behalf of the Developer to provide the onsite public art project. Ms. Eichler is the project manager for the art piece, and has managed the project’s request for proposals for design of the piece by a qualified artist as well as fulfilling the Art in Public Places program requirements, including the following criteria per Section 13.50.030.H that states:

The creator of public art shall be a visual art professional who is not a member of the project architect, engineering or landscape architect firm. Public art shall be displayed in a manner that will enhance its enjoyment by the general public.

Ms. Eichler has submitted the Arts in Public Places program application outlining the project in detail (Attachment 1). Per Section 13.50.030.I, City staff (specifically the Community Development department) is responsible for determining if the proposed project meets the following criteria for compliance:

Compliance with the provisions of this chapter shall be demonstrated by the owner or developer at the time of filing a building permit application in one of the following ways: 1. Payment of the full amount of the public art in-lieu contribution; or 2. Written proof to the community development department of a contractual agreement to commission or purchase and install the required public art on the subject development site and a written acknowledgement by the visual art professional and the owner or developer, in a form approved by the city, that the proposed public art complies with the following criteria:
a. The public art shall be designed and constructed by any person experienced in the production of such art and recognized by critics and by his or her peers as one who produces works of art,
b. The public art shall require a low level of maintenance and that the proposed maintenance provisions are adequate for the long-term integrity and enjoyment of the work,
c. The public art shall be related in terms of scale, material, form and content to immediate and adjacent buildings and architecture, landscaping or other setting so as to complement the site and its surroundings and shall be consistent with any corresponding action of the planning commission, design review board or city council as it may relate to any development entitlements,
d. Permanent public art shall be a fixed asset to the property,
e. The public art shall be maintained by the property owner in a manner acceptable to the city,
f. The public art meets all applicable building code requirements.

Community Development staff, specifically the Planning Division, has reviewed the project in conjunction with the Assistant City Manager/Staff Liaison to the ACC and has determined that the project does comply with the ordinance, specifically:

a. The public art will be designed and constructed by an artist to be contracted by the Developer
b. The public art requires a low level of maintenance and the Developer will provide an adequate long-term maintenance plan
c. The public art is related in terms of scale, material, form, and content to the immediate and adjacent buildings and architecture so as to complement the site and its surroundings; and is consistent with corresponding action of the Planning Commission and will be on the agenda before the Design Review Board for final approval of entitlements on April 4, 2018.
d. The public art will be a permanent fixed asset to the property.
e. The public art meets all applicable building code requirements.

Further, staff has determined that the public art meets Section 13.50.040 of the ordinance by meeting the criteria for Public Art, including:

a. The public art will be an enduring original artwork of highest quality and craftsmanship
b. The public art should engage one’s mind and senses while enhancing and enriching the quality of life of the city
c. The artwork will be generally sited and an integral part of the landscaping and/or architecture of the building, considering the historical, geographical and social/cultural context of the site
d. The artwork will be constructed in a scale that is proportional to the scale of the development

Ms. Eichler will present the public art project to the ACC for its review at its public meeting on March 26, 2018. Since the project has been determined to be in compliance with the Arts in Public Places ordinance, the ACC does not need to issue separate findings for approval.
CITY OF EL CERRITO
PUBLIC ART IN PRIVATE DEVELOPMENT
CHECKLIST
## Project Conditions

### Site Information
- **Zone:** RM1

### Vicinity Map

### Assessors Map

### Front Setback
- **10’** NO CHANGE

### Side Setback
- **5’** NO CHANGE

### Lot Area
- **3,092 SF**

### Floor Area
- **2,968 SF**
- **4,328 SF**
- **7,392 SF**

### Zoning
- **LOVE**
- **SAN PABLO AVENUE**
- **RICHMOND - ZONING CODE INFORMATION**

### Project Site

### Unit Count (Gross Leasable Area)
- **EXISTING**
- **PROPOSED**

### Parking
- **COMMERCIAL CAR PARKING SPACES**
- **RESIDENTIAL CAR PARKING SPACES**

### Street Side Setback (SAN PABLO) (A)+(B) = 15’ MAX
- **0’**

### Sidewalk Pedestrian Zone
- **5’**

### Sidewalk Amenity Zone
- **6’**

### Side Yard Setback
- **0’**

### Construction Type
- **V-B IA**

### Building Information
- **FULLY SPRINKLERED**
- **NO**

### Address
- **10963 SAN PABLO AVE**

### Jurisdiction
- **COUNTY: CONTRA COSTA**
- **ADDRESS: 10963 SAN PABLO AVE**

### Real Estate
- **APN: 509-110-017-1**

### Project Description
- **SAN PABLO APARTMENTS**

### Project Team
- **WANG BROTHERS INVESTMENTS, LLC**
  - **Owner:** damaffioli@rockridgegeo.com
  - **DARCIE MAFFIOLI**
  - **TEL: (510) 420-5738**
  - **OAKLAND, CA 94610**

- **BKF ENGINEERS**
  - **Civil:** HALLE HAGENAU, AIA
  - **BUDDY WILLIAMS, AIA**
  - **CHARLES KAHN, AIA**
  - **TEL: (510) 841-3555**
  - **1810 6TH ST.**
  - **STUDIO KDA**
  - **ARCHITECT:**
  - **ph: 510.841.3555   fax: 510.841.1225**

- **MIKE SHOUP**
  - **R.E.Y. ENGINEERS**
  - **SURVEYOR:**
  - **TERESA KENNEDY**
  - **931 PARDEE ST**
  - **GARDEN ARCHITECTURE**
  - **LANDSCAPE ARCHITECT:**
  - **KATHY TRUONG**
  - **kevin@potterylandusa.com**
  - **FAX: (510) 236-0255**
  - **TEL: (925) 386-0285**
  - **SUITE #400**
  - **1 BATES BLVD**

- **ROCKRIDGE GEOTECHNICAL**
  - **MELINDA THOMAS**
  - **JASON WHITE**
  - **TEL: (925) 940-2200**
  - **FAX: (925) 940-2299**
  - **1646 N CALIFORNIA BLVD, #400**

- **PERMITS ARE ISSUED.**

### View at Northeast Corner
- **SAN PABLO AVE**

### Use of the Document
- **LIMITED AND RESTRICTED USE**
- **ENTITLEMENTS / DESIGN REVIEW 02.27.18**

### Issue Date
- **6/29/17**
- **REV 02**

### Copyright Notice
- **AGREEMENT WITH STUDIO KDA. © 2017**

### Service
- **CAN BE EXTENDED ONLY BY WRITTEN**

### Document Instrument
- **THE DRAWING IS AN INSTRUMENT OF**

### Additional Information
- **KWP01**
- **AINR**
- **OFIL**
- **SOFIL**
- **OFIL**
- **SOFIL**
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<th>Page(s)</th>
<th>Comments</th>
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<td>1</td>
<td>Completed art in public places application form.</td>
<td>p. 4</td>
<td>Completed.</td>
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<tr>
<td>2</td>
<td>Detailed proposal describing the proposed public art, how the proposed work meets the criteria and guidelines of the art in public places ordinance</td>
<td>pp. 6-8</td>
<td>Request for Proposal prepared by Karen Eichler Fine Art addressing required criteria and guidelines.</td>
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<tr>
<td>3</td>
<td>Response to RFP awarded to DEKA/Charles Irby.</td>
<td>pp. 9 – 11</td>
<td>Original Response, modifications made to meet code requirements and specifications of planning and design review.</td>
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<tr>
<td>4</td>
<td>Site plan showing the location of the proposed public art: detailed drawing showing size, scale, colors, media and description of materials to be used (inclusive of landscaping, lighting and other accessories to complement and protect the art work)</td>
<td>pp. 13 – 15</td>
<td>Completed/attached.</td>
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<tr>
<td>5</td>
<td>A maintenance plan describing any ongoing operational aspects of the public art.</td>
<td>pp. 16-19</td>
<td>Materials specifications for Koda 3Form, maintenance plan in progress.</td>
</tr>
<tr>
<td>6</td>
<td>Contractual agreement to commission or purchase and install the public art on the development site.</td>
<td></td>
<td>Contractual agreement in progress.</td>
</tr>
<tr>
<td>7</td>
<td>A visual art professional’s concept statement with evidence of the value of the proposed artwork (copy of contractual agreement showing contract value and payment schedule can be utilized).</td>
<td></td>
<td>Contractual agreement in progress.</td>
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ART IN PUBLIC PLACES PROGRAM APPLICATION

The Art in Public Places program is intended to create a unique sense of community as well as public identity and enhance the visual and aesthetic quality of developments; and is in the public interest and enhances the general welfare of those persons living and working in City of El Cerrito (EC Municipal Code 13.50).

Private and municipal developments with development costs of $250,000 or more shall devote an amount not less than one percent of such costs for acquisition and installation of public art on the development site, subject to a maximum of $150,000.

The completeness of this application, which includes accompanying documents, shall be subject to the review of City Staff (with the option of evaluation by the Arts and Culture Commission). If you have any questions while completing this application please contact the Community Development Department at (510) 215-4330 or the Arts and Culture Commission Staff Liaison at (510) 215-4315 for assistance. Incomplete applications will not be accepted (or the process may be delayed). (PLEASE PRINT OR TYPE)

<table>
<thead>
<tr>
<th>PROJECT INFORMATION</th>
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<tbody>
<tr>
<td>Project or Business Name: 10963 San Pablo Avenue</td>
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<tr>
<td>Proposed Project Use(s): mixed-use residential and retail</td>
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<tr>
<td>Property Address/Location: 10963 San Pablo Avenue, El Cerrito, CA</td>
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<tr>
<td>Assessor’s Parcel Number(s):</td>
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<table>
<thead>
<tr>
<th>APPLICANT/ REPRESENTATIVE</th>
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</thead>
<tbody>
<tr>
<td>Name: Karen Eichler</td>
</tr>
<tr>
<td>Company Name: Karen Eichler Fine Art</td>
</tr>
<tr>
<td>Address: 33 Crest Road</td>
</tr>
<tr>
<td>City/State/Zip Code: Piedmont, CA 94611</td>
</tr>
<tr>
<td>E-mail Address: <a href="mailto:eichlerk@gmail.com">eichlerk@gmail.com</a></td>
</tr>
<tr>
<td>Telephone No.: 415-990-7800</td>
</tr>
<tr>
<td>Fax No.:</td>
</tr>
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</table>

<table>
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<tr>
<th>VISUAL ART PROFESSIONAL INFORMATION</th>
</tr>
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<tbody>
<tr>
<td>Name: Charles Irby</td>
</tr>
<tr>
<td>Address: 527 23rd Avenue, #2</td>
</tr>
<tr>
<td>City/State/Zip Code: Oakland, CA</td>
</tr>
<tr>
<td>Telephone No.: 615-498-4417</td>
</tr>
<tr>
<td>Fax No.:</td>
</tr>
<tr>
<td>E-mail Address: <a href="mailto:charles@dekafab.com">charles@dekafab.com</a></td>
</tr>
<tr>
<td>Artwork Title: San Pablo Gateway</td>
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<tr>
<td>Artwork Budget Amount: $123,000</td>
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<tr>
<td>Estimated Artwork Completion Date:</td>
</tr>
<tr>
<td>Please attach resume or curriculum vitae</td>
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## SUBMITTAL REQUIREMENTS

- ✔ Completed and signed Art In Public Places Application Form
- ✔ Detailed proposal describing the proposed public art, how the proposed work meets the criteria and guidelines of the Art in Public Places ordinance
- ✔ Site plan showing the location of the proposed public art
  - Visual Art: include a detailed drawing showing size, scale, colors, media, and description of materials to be used (inclusive of landscaping, lighting and other accessories to complement and protect the art work)
  - Cultural Program: components of the program or facility
- ✔ A maintenance plan describing maintenance requirements and any ongoing operational aspects of the public art
- ✔ Contractual agreement to commission or purchase and install the public art on the development site
- ✔ A visual art professional’s concept statement with evidence of the value of the proposed artwork (copy of contractual agreement showing contract value and payment schedule can be utilized)

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I/We, the undersigned, have read and understood the City of El Cerrito Art in Public Places Program ordinance and the requirements outlined in this application. We understand that we must comply with the provisions of the Ordinance prior to the City’s issuance of a Certificate of Occupancy for the proposed development. We agree to cooperate with the City as necessary to fulfill the terms and guidelines applicable to the activity proposed in this application. In addition, a covenant will be recorded at the completion of the project to ensure compliance with the Art in Public Places ordinance and related administrative regulations. I certify under penalty of perjury that all the application information is true and correct:

Applicant’s Signature:

Date:

---

Date/Time Received:  |
---|---
Received By:
1. OVERVIEW

10963 San Pablo Avenue is a mixed-use development in El Cerrito, California. The developer is Wang Brothers Investments, LLC (DEVELOPER). DEVELOPER seeks to qualify an artist/fabricator to create an artistic work or works under the City of El Cerrito code/ordinance relating to public art by private developers.

This Request for Proposal is an invitation to submit a proposal to Karen Eichler Fine Art for consideration as described herein. Proposals will be evaluated by Karen Eichler Fine Art, Studio KDA Architects (design architectural firm), and the DEVELOPER.

2. BACKGROUND INFORMATION

Studio KDA Architects has completed renderings of the elevation view where the public art piece will be installed. There is a strong preference toward proposals that can utilize fabricated steel in combination with 3-Form Koda XT transparent panels. The canopy/awning has an opportunity to integrate lighting, and to utilize the transparent 3-Form material in a unique and original manner.

Design documents for review:

1. KDA Architects elevations and dimensions of the building façade art site, consisting of canopy/awning dimensions at the building entrance.
2. Specifications for suggested Koda material to be integrated into design:
   http://www.3-form.com/materials/koda_xt/
   http://www.3-form.com/hardware/point_support/tech_details/
3. 1/2” Koda XT costs $1,430.00 for a 4’x8’ sheet = $45/SF. Koda also comes in 4’x10’ sheets.
4. Specifications for attachment recommendations from 3-Form: http://www.3-form.com/hardware/point_support/tech_details/

3. SCOPE OF WORK

The artwork should include (1) structural framing for the canopy/awning, and (2) transparent 3-Form Koda XT panels in single or multiple layers. The total budget for fabrication, design and installation of all elements is not to exceed $125,000.
The surface area for the conceptual canopy design at the entry is approximately 570 square feet. One possibility is the use of steel tube framing (not shown) sandwiched between 2 layers of 3-Form Koda XT panels with the addition of LED lighting to provide illumination of the panels. Koda panels would be held off the tube steel frame with off-the-shelf metal stand-offs, also sourced from 3-Form. Liberties should be taken with the imaginative use of materials, within budget, provided that the transparent material acts as a shelter at the public entrance.

The maximum height of the canopy/awning is 16 feet. As drawn, the canopy is approximately 45’-50’ long.

Additional assumptions:
- the canopy would be delivered in multiple pieces and bolted together on-site;
- the canopy must include a downspout attachment (not shown) at the lowest end over the entry;
- an alternate design would roll water away from the entry and eliminate the need for a downspout;
- the contractor will provide all concrete pedestals and metal attachment plates to the building and include any electrical rough-in for lighting connections.

Artists may choose what portion of the budget to devote to each element, and define and describe the materials and fabrication. Visual proposals should call out suggested materials, describe metaphors and/or motifs, and include a narrative description of the artist’s conception.

The artwork must be appropriate for the project site, and its design, and regardless of material or medium may not create an unsafe distraction to passersby. The artwork must conform to all City ordinances and policies as well as building and design codes. No landscape elements have been designed for this location.

4. PROJECT BUDGET/PROPOSAL

The total artwork budget is $125,000. For any given proposal, this will include the complete design, fabrication, transportation and installation of all elements of the artwork to 10963 San Pablo, El Cerrito, CA.

EVALUATION AND AWARD PROCESS

a. All artist’s renderings and accompanying narrative must be submitted by October 30, 2017.
b. Artwork examples submitted must represent the artist’s own original creative work.
c. The artwork should reflect the artist’s unique vision.
d. The artist’s work should be appropriate to the location of the project, and the goals described herein.
e. The artist must be available to participate in the design, approval and implementation of the project as required.
f. The artist must be able to meet project deadlines described herein, and to perform the work in a timely and professional manner.
g. References must be provided.
A stipend of $500 will be paid to each artist providing a complete response to this Request for Proposal upon completion of the rendering(s), their narrative, references, and submission of a W-9 form. Drawings in electronic format or hand-drawings are acceptable. High-definition computer renderings/models are acceptable, and material sample suggestions must be provided. Materials alternate to the 3-Form Koda XT will be considered if the material meets the objectives of transparency, weight and durability provided by 3-Form Koda XT, and are approved by design architects Studio KDA architects.

Conceptual drawings as approved by the City of El Cerrito are attached. Framing structure can be utilized to greater or lesser degree as envisioned by artist/fabricator.

5. PROJECT TIMELINE

<table>
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<th>Date</th>
<th>Event</th>
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<tr>
<td>October 30, 2017</td>
<td>Proposals/renderings due.</td>
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<tr>
<td>October 30, 2017</td>
<td>Deadline for submitting W-9</td>
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<tr>
<td>November 25, 2017</td>
<td>Selected artist and non-selected finalists notified of decision.</td>
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<tr>
<td>January 1, 2018</td>
<td>Deadline for selected artist’s signed agreement.</td>
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<tr>
<td>2018 as necessary to meet installation date</td>
<td>Fabrication</td>
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<td>2018/2019</td>
<td>Installation</td>
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Timeline is subject to change to accommodate unforeseen circumstances. Karen Eichler Fine Art must physically receive materials submitted at the address below by 5:00 p.m. on specified deadlines. Responses that are postmarked, but not received, by specified deadlines will be considered late and will not be considered.

CONTACT:

Mail responses to: Karen Eichler Fine Art, 33 Crest Road, Piedmont, CA 94611
Questions via e-mail to Karen Eichler: eichlerk@gmail.com
Local contact for 3-Form material: becky.mathisen@3-form.com
A WORK IN REFERENCE TO THE EL CERRITO CREEK REMEDIATION EFFORTS

THE 10963 SAN PABLO GATEWAY
The Ohlone Indians are known to be the original residents of the East Bay. They would build their villages at the mouths of creeks to take advantage of the plentiful resources. Annie Maybeck, wife of architect Bernard Maybeck, had a mission to persuade road builders to follow natural contours of the landscape formed by waterways in an attempt to keep the creeks of riparian parklands included in the early development plans of the East Bay. However, continual population growth and urbanization following the 1848 discovery of gold has caused a distraction from these original notions. In 1957, the Alameda Flood Control District was formed, over time resulting in the movement of creeks underground. In the past two decades, much of the Five Creeks, have been designed to bring El Cerrito’s creeks above ground again. The 10963 San Pablo Gateway is inspired by these efforts with a mission to raise awareness of the artist’s motif. Similar to the Ohlone’s position towards the creeks that fed them, the 10963 San Pablo Gateway will serve as the entryway focal point to a new community housing development. The place for residents and visitors of the building. Providing resources such as diffusing sunlight, directing water runoff from the building, and echo a creek’s pools. The fritted up-turns of the faceted glass also control the movement of water runoff from the building. The glass surface is folded to allow rainwater to run its downward course and disperse amongst a bed of black river gravel. Each intersection of the surface is tilted to form the rain drips into the cool water. Each hour of the day and shorter during the peak hours of the Bay and surrounding area. The Ohlone Indians are known to be the original residents of the East Bay. They would build
Rain Gutter Line

Lighting Fixtures

Stainless Steel - XT Point Support

Drainage Aggregate

1/2" Clear

Koda XT Panel

Mild Steel Tube Powder-Coated White

Primary Structure

Secondary Structure

Mild Steel Tube Powder-Coated White

Mid Steel Tube Powder-Coated White
**Budget Allocation**

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**Total**

$323,000
ARTIST’S CONCEPT APPROVED BY DESIGN REVIEW:
Product Description

3form Koda XT offers color, durability and design freedom for the most extreme environments and applications. These panels exhibit the highest performance of any engineered resin panels. Color, finish, and translucency coupled with endless shaping options, Koda XT is the perfect medium for your exterior architectural application.

A product line developed specifically for exterior projects, Koda XT has the added benefits of being constructed from polycarbonate, offering high design and performance.

FEATURES AND BENEFITS

- Form and shape to create eye-catching installations
- Extremely tough, allowing for easy fabrication and maximum installed durability
- Extremely versatile, enabling designers to achieve full design potential
- Lightweight, half the density of glass, making for easier installation and reducing structural support requirements
- Good chemical resistance, reducing potential harm incurred by cleaning agents

AVAILABLE COLORS

- Crystal Clear: Clear, uncolored Koda XT.
- 3form XT Color Portfolio: 3form’s XT Color Portfolio can be used with Koda XT in quantities as few as one panel.

TEXTURES/PATTERNS/FINISHES

3form Koda XT panels come standard with various surface finishes to enhance the durability or aesthetic requirements of the end-use application. In most cases, you can even pick different front and back finishes. Finishes include:

- Patent: A high gloss finish with highest light transmission
- Polish*: Glass like finish
- Sandstone: A durable finish with subtle texture
- Stucco: A durable finish with a pebbled texture
- Supermate: A frosted matte finish to assist with light diffusion
- Vellum: A random brushed finish similar to 3form renewable matte

* Polish finish is only available on Crystal Clear

PANEL SIZES AND TOLERANCES

3form Koda XT panels are offered in standard 4’ x 8’ (1.2 m x 2.4 m) and 4’x10’ (1.2m x 3.0m) sizes. All dimensions and squareness are subject to a 3/16” (4.7 mm) tolerance.

Standard thickness of Koda XT is 1/2” (12.7 mm). 1/4” (6.3mm) Koda XT is only available in Crystal Clear.

CRystal CLEAR

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<th>NOMINAL THICKNESS (mm)</th>
<th>MINIMUM ALLOWANCE (mm)</th>
<th>MAXIMUM ALLOWANCE (mm)</th>
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<td>1/2&quot; (12.7)</td>
<td>0.427&quot; (10.85)</td>
<td>0.500&quot; (12.7)</td>
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<tr>
<td>1/4&quot; (6.3)</td>
<td>0.212&quot; (5.38)</td>
<td>0.260&quot; (6.6)</td>
</tr>
</tbody>
</table>

Koda XT with 3form Color Portfolio

<table>
<thead>
<tr>
<th>NOMINAL THICKNESS (mm)</th>
<th>MINIMUM ALLOWANCE (mm)</th>
<th>MAXIMUM ALLOWANCE (mm)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2&quot; (12.7)</td>
<td>0.451 (11.45)</td>
<td>0.585 (14.86)</td>
</tr>
</tbody>
</table>

Sheet tolerance readings are based on an average of several measurements along both long edges of each panel. These measurements are taken 2-3 inches (50-75 mm) from the edges of the panel. Custom gauges of Koda XT are possible. Your 3form Sales Representative can assist you with questions regarding custom gauges for your application.

FLATNESS TOLERANCE

Koda XT panels shall not have distortion in the form of a wrinkle, twist or scallop along the perimeter of the sheet. Overall warp extending across the sheet is permitted to a maximum of 1/4" (6.3 mm) for each 48” (1.2 m) or fraction thereof. Panel is to be measured when laying horizontally under its own weight on a flat continuous surface.
Specifications

FLAMMABILITY & SMOKE TEST RESULTS - BUILDING CODE APPROVALS

Koda XT panels have been independently tested and meet the criteria for approved interior finishes and light transmitting resin materials as described in the 2015 International Building Code.

### Expansion/Contraction Alliances

Like all resin products, 3form Koda XT will expand and contract normally with fluctuations in temperature. The following formula provides allowances that should be made in framed or fitted applications:

\[
\text{Linear Expansion/Contraction} = \frac{\text{Length} \times \text{Temperature Change}}{\text{Thermal Expansion Coefficient}}
\]

- **Example:**
  - 48” x 96” panel that experiences a 100°F temperature change will expand/contract: 96 inches x 100 degrees°F x 0.00004 in/in ºF = 0.00384 inches.

Allowances should also be made in the following situations:

- Fastening points
- Channel depths in frames
- Holes for standoffs and other hardware
- Meeting points for multiple sheets of Koda XT

### Ultraviolet Exposure Performance

3form Koda XT panels incorporate ultraviolet stabilization technologies that are proven to maintain aesthetics and performance. The following charts provide an overview of the effectiveness of the UV stabilization technology that is incorporated with 3form Koda XT panels.

One important characteristic of a material’s performance is the ability to maintain consistent light transmission. The following chart demonstrates the performance of both Koda XT and unstabilized polycarbonate in terms of maintaining consistent light transmission. It is shown that the 3form Koda XT with UV stabilization exhibits excellent performance following 12,000 kJ of exposure (representing approximately 10-years outdoor Florida exposure).

### Deflection

3form Koda XT will exhibit different amounts of deflection given a variety of factors; fastening techniques, loads, panel thickness and panel dimensions to list a few. The 3form Technical Help desk can assist you with general deflection guidelines for your application with the Koda XT Deflection Charts technical white paper. If your application has specific engineering requirements, please contact 3form for additional direction.

### Heat Forming/Cold Bending

3form Koda XT can be heat formed to incorporate shape and structure into your application. Please contact 3form Technical Service for details.

3form Koda XT can be cold bent for simple bends and curved areas. As a rule, a minimum radius of 100 times thickness is acceptable for Koda XT.

### Edge Finishing

Edges of 3form Koda XT panels are able to be machined or routed into a variety of different forms. In addition to a straight edge, edges may accept beveling, rounding, etc. Sanding, buffing, chemical polishing and heat flame polishing are not recommended for exterior applications due to added stress that is imparted on the material from these techniques.
### Chemical Resistance of 3form Koda XT to Select Compounds

6 DAY FULL IMMERSION TESTING @ 73°F (23°C)

Polymer materials are affected by chemicals in different ways. Changes in performance or appearance can be attributed to fabrication methods, exposure conditions, concentration of chemical substances or exposure duration. Such factors can even influence the final effect of substances that 3form Koda XT is considered “Resistant” to under test conditions. Further details are explained below:

**FABRICATION**

Stresses generated from sanding, grinding, drilling, polishing, machining, sawing and/or forming (hot or cold).

**EXPOSURE**

Exposure duration, stresses imparted during the application life-cycle due to loads, temperature changes, heat, environments, etc.

**APPLICATION OF CHEMICALS**

Application from contact, rubbing, wiping, spraying, soaking, etc.

Also having an effect is the relative concentration of the chemical in question.

The following data is based on complete immersion of Koda XT in the chemical or reagent shown. Samples remained immersed and were stored at 23°C (73°F) for a period of six days. Following the test period the samples were removed from immersion and inspected. This table represents the changes in appearance of the immersed samples over the testing period.

The following table provides indicative performance of the chemical resistance characteristics of Koda XT. The following codes are used to describe the chemical resistance characteristics:

- **R** = RESISTANT
  - 3form Koda XT is able to withstand the identified compound for long exposure periods (6 days, full immersion)

- **LR** = LIMITED RESISTANCE
  - 3form Koda XT is only resistant when in contact with this compound for short periods at room temperature. It is advised that further determination of the effect of the substance be further tested in your particular application.

- **NR** = NOT RESISTANT
  - 3form Koda XT is not resistant to the compound. The material will swell, craze, haze, dissolve or experience some physical change when exposed to this substance.

<table>
<thead>
<tr>
<th>REAGENT</th>
<th>RESULT</th>
<th>REAGENT</th>
<th>RESULT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acetic Acid, 10% in water</td>
<td>R</td>
<td>Acetone</td>
<td>NR</td>
</tr>
<tr>
<td>Ammonia, 0.1% in water</td>
<td>NR</td>
<td>Ammonium nitrate, 10% in water</td>
<td>R</td>
</tr>
<tr>
<td>Benzene</td>
<td>NR</td>
<td>Benzene (no aromatic hydrocarbons)</td>
<td>R</td>
</tr>
<tr>
<td>Butyl Acetate</td>
<td>NR</td>
<td>Carbon tetrachloride</td>
<td>NR</td>
</tr>
<tr>
<td>Chloroform</td>
<td>NR</td>
<td>Citric Acid, 10% in water</td>
<td>R</td>
</tr>
<tr>
<td>Dibutyl phthalate</td>
<td>NR</td>
<td>Diethyl ether</td>
<td>NR</td>
</tr>
<tr>
<td>Dimethyl formamide</td>
<td>NR</td>
<td>Diethyl phthalate</td>
<td>NR</td>
</tr>
<tr>
<td>Dioxane</td>
<td>NR</td>
<td>Ethanol, 100%</td>
<td>R</td>
</tr>
<tr>
<td>Ethyl Acetate</td>
<td>NR</td>
<td>Ethylene chloride</td>
<td>NR</td>
</tr>
</tbody>
</table>

* Unless noted otherwise, all tests are run @ 23°C (73°F) and 50% relative humidity, using specimens machined from extruded sheeting with a thickness as indicated.

**Nonbreak as defined in ASTM D 4812 using specimens having a thickness as indicated.

### Typical Value

<table>
<thead>
<tr>
<th>PROPERTY**</th>
<th>ASTM METHOD</th>
<th>SI</th>
<th>U.S.</th>
<th>SI</th>
<th>U.S.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Density</td>
<td>D 1505</td>
<td>1.200</td>
<td>0.043</td>
<td>1.200</td>
<td>0.043</td>
</tr>
<tr>
<td>Water Absorption</td>
<td>D 570 21°C (73°F), 24h immersion</td>
<td>0.15%</td>
<td>0.15%</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

### MECHANICAL

- Tensile Stress @ Yield: D 638 62 MPa 9,000 psi — —
- Tensile Stress @ Break: D 638 65.5 MPa 9,500 psi — —
- Elongation: D 638 110% 110% — —
- Tensile Modulus: D 638 2,344 MPa 340,000 psi — —
- Flexural Modulus: D 790 2,380 MPa 345,000 psi — —
- Flexural Strength: D 790 93 MPa 13,500 psi — —
- Compressive Strength: D 695 86 MPa 13,500 psi — —
- Compressive Modulus: D 695 2,380 MPa 345,000 psi — —
- Shear Strength, Ultimate: D 732 69 MPa 10,000 psi — —
- Shear Strength, Yield: D 732 41 MPa 6,000 psi — —
- Shear Modulus: D 732 786 MPa 114,000 psi — —
- Rockwell Hardness: D 785 M70/R118 M70/R118 — —
- Safety Glazing: ANSI 971 PASS — —
- Izod Impact Strength, Notched: D 256 @ 32°F 747 J/m 14 ft·lbf/in. — —
- Impact Strength, Unnotched: D 4812 @ 32°F 3,302 J/m 60 ft·lbf — —
- Impact Resistance—Puncture, Energy @ Max. Load: D 3763 @ 32°F >61 J >45 ft·lbf — —

### THERMAL

- Continuous Max Use Temperature - Standard, Koda Color and Custom Colors: — 132°C 270°F 152°C 270°F
- Continuous Max Use Temperature - C3 Colors: — 93°C 200°F 93°C 200°F
- Heat Deflection Temperature: D648 @ 66psi 137.7°C 280°F
- Forming Temperature: — 163-182°C 325-360°F 163-182°C 325-360°F
- Thermal Conductivity: ASTM C 177 0.185 W/m·K 1.35 Btu·hr/ft²·°F 0.185 W/m·K 1.35 Btu·hr/ft²·°F
- Coefficient of Thermal Expansion: ASTM D 696 6.75 x 10⁻⁶ in/in/°F 3.75 x 10⁻⁶ in/in/°F 6.75 x 10⁻⁶ m/m/°C 3.75 x 10⁻⁶ m/m/°C 3.75 x 10⁻⁶ m/m/°F 3.75 x 10⁻⁶ m/m/°F
- General Expansion: ASTM D 770 3.75 x 10⁻⁶ in/in/°F 3.75 x 10⁻⁶ m/m/°C 3.75 x 10⁻⁶ m/m/°F

### TYPICAL VALUE

<table>
<thead>
<tr>
<th>PROPERTY*</th>
<th>ASTM METHOD</th>
<th>SI</th>
<th>U.S.</th>
<th>SI</th>
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<td>Water Absorption</td>
<td>D 570 21°C (73°F), 24h immersion</td>
<td>0.15%</td>
<td>0.15%</td>
<td>—</td>
<td>—</td>
</tr>
</tbody>
</table>

### KODA XT THICKNESS STC VALUES

<table>
<thead>
<tr>
<th>KODA XT THICKNESS</th>
<th>STC VALUES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1/2” (0.500”)</td>
<td>34</td>
</tr>
<tr>
<td>REAGENT</td>
<td>RESULT</td>
</tr>
<tr>
<td>-------------------------</td>
<td>--------</td>
</tr>
<tr>
<td>Ethylene glycol, 1:1 with water</td>
<td>R</td>
</tr>
<tr>
<td>Hexane</td>
<td>R</td>
</tr>
<tr>
<td>Hydrogen Peroxide, 30% in water</td>
<td>R</td>
</tr>
<tr>
<td>Isooctane (2,2,4-trimethyl pentane)</td>
<td>R</td>
</tr>
<tr>
<td>Methanol</td>
<td>NR</td>
</tr>
<tr>
<td>Methylamine</td>
<td>NR</td>
</tr>
<tr>
<td>Nitric Acid, 10% in water</td>
<td>R</td>
</tr>
<tr>
<td>Ozone, 1% in air</td>
<td>NR</td>
</tr>
<tr>
<td>Phosphoric acid, 1% in water</td>
<td>R</td>
</tr>
<tr>
<td>Silicone Oil</td>
<td>R</td>
</tr>
<tr>
<td>Sodium Chloride, 10%</td>
<td>R</td>
</tr>
<tr>
<td>Sodium Nitrate, 10% in water</td>
<td>R</td>
</tr>
<tr>
<td>Sulfuric Acid, 10% in water</td>
<td>R</td>
</tr>
<tr>
<td>Tetrachloroethylene</td>
<td>NR</td>
</tr>
<tr>
<td>Tricresyl Phosphate</td>
<td>NR</td>
</tr>
</tbody>
</table>

Cleaning Instructions

3form Koda XT, like all thermoplastic resin materials, should be cleaned periodically. A regular, quarterly cleaning program will dramatically help prevent noticeable weathering and dirt build-up.

Rinse the sheets with lukewarm water. Remove dust and dirt from Koda XT with a soft non-abrasive cloth or sponge and a solution of mild soap and/or liquid detergent in water. A 50:50 solution of isopropyl alcohol and water also works well. Rinse thoroughly with lukewarm water.

Always use a soft, damp cloth to blot dry. Rubbing with a dry cloth can scratch the material and create a static charge. Never use scrapers or squeegees on Koda XT. Also avoid scouring compounds, gasoline, benzene, acetone, carbon tetrachloride, certain deicing fluids, lacquer thinner or other strong solvents.

COMPATIBLE CLEANERS:
- Top Job, Joy®
- Palmolive Liquid®
- Windex® Ammonia free

[Top Job and Joy are registered trademarks of Proctor & Gamble, Palmolive is a registered trademark of Colgate Palmolive, Windex is a registered trademark of Drackett Products Company]

DO NOT:
- Use a squeegee.
- Strong solvents, highly alkaline or abrasive cleaning agents.
- Clean in hot sun or elevated temperatures.
- Rub with a dry cloth.

PRESSURE WASHING

Pressure washing can also be an effective way to remove miscellaneous debris from surfaces of 3form Koda XT installations.

Pre-soak panels with a light water spray to loosen and remove incidental surface debris.

It is recommended that the water pressure for cleaning Koda XT panels be 1,500 psi or less. 3form Koda XT is a tough material but can be damaged if high pressure is concentrated in a single position too long. Use a gradual sweeping motion over the application. Never concentrate water spray in a single position. Pressure nozzle should never be positioned closer than 8” (203 mm) from the panel surface.

Always test a portion of the sheet first before spraying. If test piece shows any sign of material fatigue, abrasion or delamination – discontinue pressure washing and proceed with manual cleaning instructions as described above.

Coated or painted parts are not suitable for pressure washing as finish may be stripped off. Pressure washing is not suitable for Koda XT panels that have been seamed or sealed. If using detergent, use mild detergents only. Rinse sheet with light water spray after washing.

DO NOT:
- Concentrate spray in single position.
- Use more than 1,500 psi pressure.
- Position pressure nozzle closer than 8” (203 mm) from panel.
- Proceed with pressure washing if test piece shows detrimental effects to panel.
- Pressure wash Koda XT panels that have been painted or coated to maintain coating integrity.

If debris or dirt is not removed by pressure washing attempt to clean with manual procedures described in preceding section.

IMPORTANT
If a cleaning material is found to be incompatible in a short-term test, it will usually be found to be incompatible in the field. The converse, however, is not always true. Favorable performance is no guarantee that actual end-use conditions have been duplicated. Therefore, these results should be used as a guide only and it is recommended that the user test the products under actual end-use conditions.

For more information, please visit 3-form.com or call 877-649-2670.
FIRST AMENDMENT TO AGREEMENT FOR ARTIST SERVICES

1. This amendment (the “Amendment”) is made by the City of El Cerrito, a municipal corporation of the State of California (“City”) and Sandy Drobny (“Artist”), parties to the Agreement For Artist Services dated October 4, 2017 (the "Agreement").

2. The Agreement is amended as follows:
   a. Whereas the Agreement between the parties expires on April 30, 2018, and the parties want to extend and continue said Agreement; it is agreed that said Agreement is extended for an additional term of six (6) months commencing upon the expiration of the original term and shall now expire October 30, 2018.
   b. Compensation: the fee payable for the Services to be performed during the extension of the term of this Agreement will be six hundred dollars ($600), paid in two equal installments.

3. Except as set forth in this Amendment, the Agreement is unaffected and shall continue in full force and effect in accordance with its terms. If there is conflict between this amendment and the Agreement or any earlier amendment, the terms of this amendment will prevail.

ARTIST:      CITY:
By:      By:
_________________________________ _________________________________
Signature     Signature
_________________________________ _________________________________
Printed Name     Printed Name
_________________________________ _________________________________
Title      Title