

# Public Art Advisory Board



**July 17, 2017 at 12:00 p.m.**

Chapman Room • City Hall Second Floor  
401 South Park Avenue • Winter Park, Florida

## 1 administrative

- a. Call to order.
- b. Public comment on non-agenda items.
- c. Chairman's report, Lauren Branzei.
- d. Approval of the June 19, 2017 minutes.
- e. Staff report.
- f. Board attendance requirements.

## 2 action

- 1) Loan of etched glass window, "The Peacock" by Linda Hobby. (tabled for more information at the June meeting)
- 2) Discussion of potential David Hayes sculpture exhibition.

## 3 new business

- 1) Arts & Culture Subcommittee update, Jan Clanton.

## 4 adjourn

The next regular meeting will be 12:00 noon Monday, August 21, 2017

## appeals & assistance

"If a person decides to appeal any decision made by the Commission with respect to any matter considered at such meeting or hearing, he/she will need a record of the proceedings, and that, for such purpose, he/she may need to ensure that a verbatim record of the proceedings is made, which record includes the testimony and evidence upon which the appeal is to be based." (F. S. 286.0105).

"Persons with disabilities needing assistance to participate in any of these proceedings should contact the City Clerk's Office (407-599-3277) at least 48 hours in advance of the meeting."



## CITY OF WINTER PARK Public Art Advisory Board

Regular Meeting  
City Hall, Chapman Room

June 19, 2017  
12:00 p.m.

### MINUTES

The meeting was called to order by Chair Susan Battaglia at 12:03 p.m. in the Chapman Room of City Hall. Present: Chair Susan Battaglia, Francine Newberg, Jan Clanton, Jessica de Arcos, Lauren Branzei and Sarah Davey. Absent: Caryn Israel and Catherine Knudson Also Present Terry Olson, Orange County Art & Cultural Affairs Director and Guest, Linda Hobby. Staff: Economic Development/CRA t Program Manager Lindsey Hayes; Director of Communications, Clarissa Howard; and Recording Secretary Kim Breland.

#### **Public Comments on non-agenda items**

Terry Olson invited the Board to the opening for a new exhibition of outdoor sculpture at Orange County

#### **Chairman's Report**

Chair Battaglia commented that she attended the City of Winter Park Board Appreciation event on June 8<sup>th</sup>. She remarked that it was a very nice event and much appreciated by board members in attendance.

#### **Approval of Minutes**

**Motion by Jan Clanton, seconded by Jessica De Arcos to approve minutes from APRIL 17, 2017 PAAB meeting with the striking out of the following content from the April 17, 2017 staff report, *"Motion made by Chair Battaglia and seconded by Jessica De Arcos to nominated Board Member Jan Clanton to continue the search for local artists for the Art in Chambers fall series. No final decision was made. The Board will continue this discussion in May."***

#### **Action Items**

**1) Gift of etched glass window, "The Peacock" by Linda Hobby.**

Director of Communications, Clarissa Howard explained to the Board that the City was approached by Mrs. Hobby with a proposal to offer the City a long term loan of a piece of art she created, an etched glass window, "The Peacock", to be displayed in a location selected by the PAAB and the City . Ms. Howard presented the Board with photos of the art piece and mentioned that the owner, Mrs. Hobby would like the option to sell the art piece, if, while on public display, an offer of interest to purchase arose. Ms. Howard and the Board discussed the PAAB policy regarding gifts or art. Mrs. Howard and Mrs. Hobby answered questions from the Board regarding insurance, moving costs and locations for the art piece to be placed, should the City accept and display the art piece. The Board and Mrs. Howard decided to postpone making a decision at this time so more research regarding costs and display locations could be gathered.

**2) Selection of Chair and Vice Chair.**

**Motion made by Jan Clanton, seconded by Sarah Davey to nominate Lauren Branzei as PAAB Chair. Motion carried unanimously with a 6-0 vote**

**Motion made by Jan Clanton, seconded by Sarah Davey to nominate Jessica de Arcos as PAAB Vice Chair. Motion carried unanimously with a 6-0 vote**

**New Business**

**1) Arts & Culture Subcommittee update, Jan Clanton and Clarissa Howard.**

Board member Jan Clanton suggested that the PAAB participate in the Week of the Arts, being held in February 2018, by assisting with the opening reception. The Board concurred. Communications Director, Clarissa Howard mentioned that there would be some funding would be available to assist with the reception.

**2) Discussion of potential David Hayes sculpture exhibition.**

The Board discussed Mr. Hayes' visit at the April PAAB meeting and decided they would like to move forward with having some of the pieces from the David Hayes Art Works collections placed around the City of Winter Park. There was discussion related to how the selection process for the art pieces would take place and time frame for receiving the pieces and time frame for display. Planning & Community Development Lindsey Hayes offered to reach out to John Hayes for more information and the next steps would be discussed at the July meeting.

**Future Art in Chambers exhibitions.**

Ms. Hayes said the library was eager to have the Best of Show artworks selection returned in July. Vice Chair Jessica de Arcos volunteered to have some of her photography work displayed in the Chambers at City of Winter Park for the next exhibition. Ms. Hayes will work with Mrs. de Arcos to set dates for installation and an opening reception.

Date of Next Regular Meeting: Monday, July 17, 2017, at 12:00 p.m.

There was no further business. Meeting adjourned at 1:47 p.m.

Respectfully submitted,

Kim Breland  
Recording Secretary

# Public Art Advisory Board



**July 17, 2017 informational item**

## **Subject**

Questions arose at the April board meeting regarding attendance requirements.

## **Background**

The city has a city-wide board ordinance guiding all advisory board matters. The text section regarding board attendance is attached.

## **alternatives | other considerations**

N/A

## **fiscal impact**

N/A

(g) Alternate members. An alternate member may always participate in board discussions subject to the rules adopted by each board for the conduct of meetings and member discussion at meetings. Unless a member of the board is absent, an alternate member may not make motions or cast a vote at a meeting. However, if a member of the board is absent, then at such meeting where the member is absent, an alternate may make motions and cast a vote in the stead of the absent member. In the event a regular member of a board is removed from office or vacates his or her office prior to the end of the appointed term, the alternate of said board, will automatically advance to the vacated position for the remainder of the regular term without additional action of the city commission. If there is no alternate, the mayor shall appoint subject to commission approval.

(h) Exception to automatic advancement. If a vacancy occurs in a board position within 60 days before the end of the term of the member, the position shall remain vacant until filled as part of the regular appointment process by which the mayor shall appoint the member, subject to the approval of the city commission, at the first commission meeting in May of each year.

(i) Representation by member of third parties. No member of a board shall represent a third party in any proceeding before such board to which the member belongs.

(j) Role and responsibility of members of subsidiary boards of the City of Winter Park. Members of subsidiary municipal boards shall have such authority as provided by law, including ordinances of the City of Winter Park and the City Charter. No member of a board shall exceed his or her delegated authority, and except to the extent Florida law or an ordinance or Charter provision expressly requires the board to perform an adjudicatory function as a quasi-judicial board, the function and duty of each subsidiary board and the members of those boards is limited to acting in an advisory capacity only, by which the members of the various city boards are authorized to receive and gather information, attend board meetings, and apply their best efforts to render advice and recommendations to the Commission of the City of Winter Park in the interest of the city and its residents. Although city boards may make recommendations concerning provisions of the City Code, no member of a city board shall, by virtue of such office, have the authority to represent the City of Winter Park in any action to enforce the City Code or any provision thereof.

(k) Term in office and reappointment. Unless otherwise required by Florida Statutes or City Charter, each member of the city's boards shall have an initial term of three years in office and may be reappointed to one additional consecutive three-year term. Following a break in service of at least one year, a former member may be appointed again to the same board subject to the limitation expressed herein, that the term shall be for three years with an opportunity to be reappointed for one three-year term immediately following the expiration of the initial three-year term. For good cause shown, the mayor may waive this term limitation, subject to approval by majority vote of the commission. The serving of a partial term of office on a city board shall not count towards the term limits set forth in this subsection.

\* (l) Attendance, participation by telephone, and procedures if there is lack of a quorum. Each member of a city board shall be automatically terminated from the board if the member misses three consecutive meetings, or if the member is absent from more than 50 percent of the scheduled meetings of the board in any 12-month period. Each member of a city board may participate in a meeting by telephone if he or she gives good cause for the need to appear by telephone, and in such instances the appearance by telephone shall be counted as the member being present at the meeting. However, a member participating by telephone may only vote if a physical quorum is present at the meeting, and votes and other action may not be taken at a

meeting unless a quorum of members is physically present at the meeting. Notwithstanding, if a quorum is not physically present, the members who are in attendance may vote to adjourn the meeting for lack of a quorum. And, so long as a meeting is properly noticed and is in compliance with the requirements of the Sunshine Law, less than a quorum of a board may meet for purposes of discussion so long as there is no action or vote taken at such meeting.

(m) Evaluation process. Each city board shall make provision for an annual self-evaluation process by which it and the individual board members are evaluated, and the activity and accomplishments of each board shall thus be annually evaluated and reported to the commission. The city manager shall work with the presiding officer or designee of each city board to insure that the report concerning the evaluation of each board member and each board is presented to the city commissioner prior to the first day of April each year to insure that the information is available before the annual appointment of members at the first meeting in May of each year. The city manager shall develop a standard city form and format for evaluations that will be used for each subsidiary board of the city. The city manager shall recommend the evaluation instrument and format and the city commission shall approve the same with such revisions as the commission determines may be appropriate.

(n) Task forces. The city commission may, from time to time, establish a task force for the study of a particular issue. A task force established by the city commission will have a limited scope of responsibility and will address only the issue or issues designated, and following the study of such matters shall report the findings of the task force to the commission with recommendations. Unless otherwise established by the city commission or extended by action of the commission, no task force shall continue in existence beyond 180 consecutive calendar days following the effective date of the decision, resolution or ordinance providing for the establishment of the task force.

(o) Sunset of boards unless a board is required by statute or Charter. Except for those boards that are required to be in existence pursuant to Florida Statute or City Charter, each city board shall sunset and terminate every five years following May 1, 2011, unless the board is renewed by a majority vote of the commission. This will allow the commission to evaluate the effectiveness and need for the particular board on a regular basis. Notwithstanding this provision, any advisory board may be terminated at any time by a majority vote of the city commission, unless such board is required by Florida Statute or Charter. The following quasi-judicial boards will not sunset: board of adjustments; planning and zoning; construction board of adjustments and appeals; code enforcement compliance; civil service; lakes and waterways advisory board (to the extent it hears stormwater fees appeals); historic preservation board (to the extent it acts in a quasi-judicial capacity with respect to recommendations for or against rezonings, demolitions, developments, lot splits, lot consolidations or conditional uses that could impact historic resources identified in the Florida Master Site File Survey of the City of Winter Park, reviews applications for certificates of review for designated landmarks, resources and property within designated districts, or approves variances appropriate for the preservation of historic resources in conjunction with applications for certificates of review); and the tree preservation board (to the extent it sits as a quasi-judicial board with respect to the consideration of applications for tree removal permits and appeals to the tree preservation board from any denial of an application or any of the conditions attached to the approval of a tree removal permit, or to the extent it sits as a quasi-judicial board with respect to the recommendation of modification of building plans or variances regarding the preservation of protected trees, or the waiver of up to a maximum of five parking spaces for the purposes of preserving existing protected trees). Additionally, without first complying or satisfying legally imposed conditions, the community redevelopment agency and the housing authority may not be abolished.

# Public Art Advisory Board



July 17, 2017 action item

## subject

Loan of etched glass window "The Peacock" by Linda Holtzclaw Hobby.  
Tabled at the June 19 PAAB meeting for more information

## motion | recommendation

The PAAB does not have a sufficient budget to cover moving, reassembling and insuring the artwork so any recommendation to the City Commission should include a budget request once the costs are finalized.

## Background

The PAAB updated the policy regarding gifts and loans of art during the 2016-2017 guideline updates. The policy is as follows:

### 1. Gifts and Loans of Art

Proposed gifts of art to the City of Winter Park or of funds for the acquisition of art are referred to the PAAB for review and recommendation to the Mayor and Commission. The Board will recommend if the grantor should be requested or required to provide perpetual care funds and explore any other aspects for consideration of gifts of art.

- A. Proposed gifts of art will be referred to the PAAB for its review and recommendation to the Mayor and Commission. Review is based on the criteria established in the mission, goals and public art plan, on the work's condition, its appropriateness for a given available site, and its maintenance requirements.
  1. Gift proposals should include the artist's resume, the finished artwork, maintenance requirements, proposed dedication plaques text if desired, and any request for specific placement or length of time for public exhibition.
  2. With the PAAB's recommendation the City shall produce any plaque or signage for each approved gift.
- B. Proposed gifts of funds for the acquisition of art, if restricted or dedicated in any way, are reviewed by the Board to ensure that such restrictions or dedications are consistent with the mission, goals and public art plan.

- C. Proposed gifts of sites for works of art are reviewed by the Board to ensure consistency with the mission, goals and public art plan before a recommendation is made to the Mayor and Commission.

Ms. Linda Holtzclaw Hobby is offering an etched glass window as a loan to the city. Her bio, art appraisal and images of the artwork are attached.

The City's Risk Manager is looking into insurance costs. She thinks it may be less expensive for the artist to insure the piece.

#### **alternatives | other considerations**

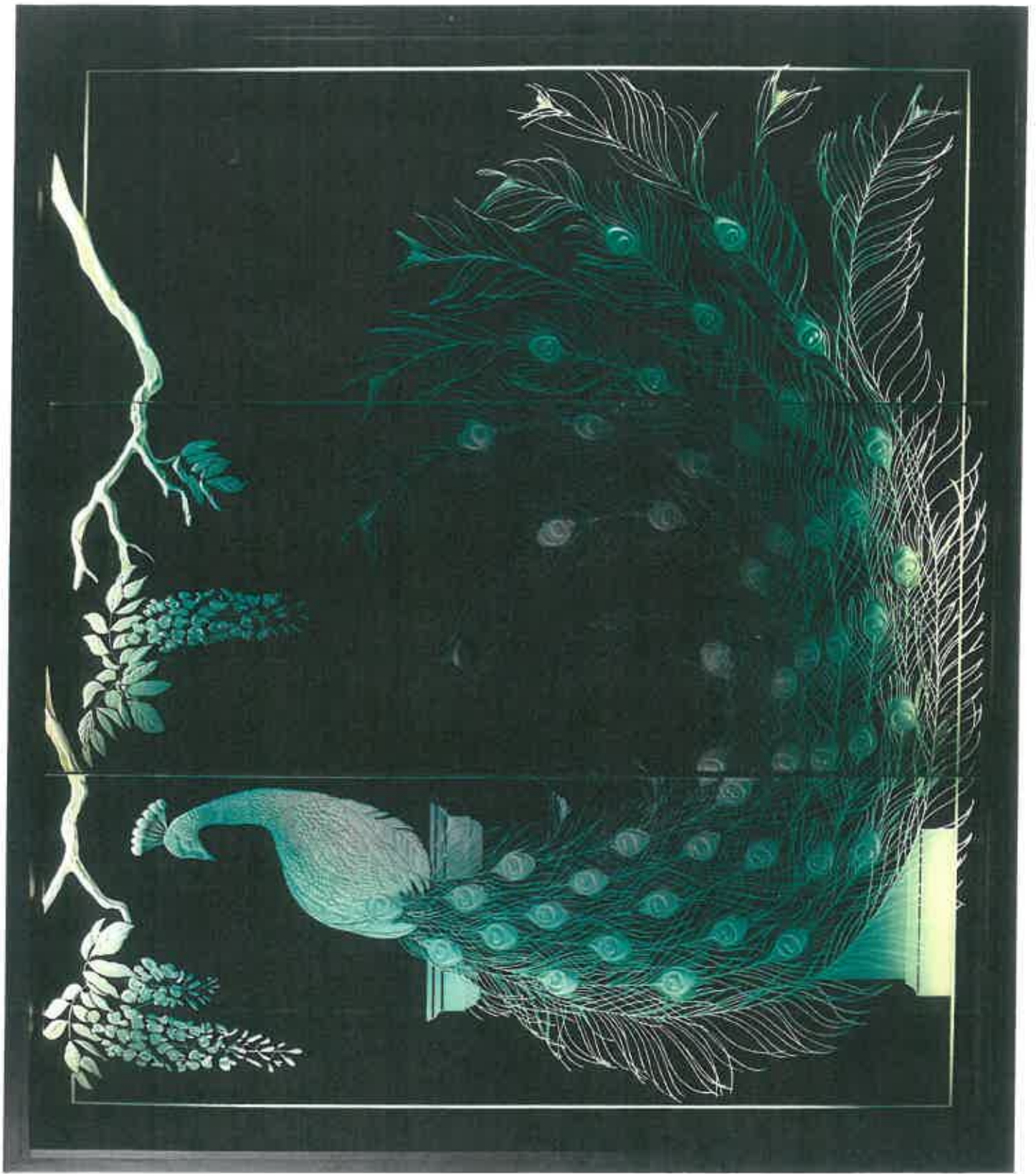
Artist would want to be able to sell the artwork if that opportunity should arise.

An appropriate location should be recommended before going to the City Commission.

#### **fiscal impact**

To be determined.









June 16, 2017

Linda Hobby  
4032 Shorecrest Drive  
Orlando, FL 32804  
c: 407.388.8231  
Client ID: 2017.06.01

Dear Linda,

As you requested, on June 15, 2017, I conducted an appraisal inspection in your presence of one sculpture installation from your private collection understood to be owned by you and which was located at 4032 Shorecrest Drive, Orlando, FL 32804. The objective of the appraisal inspection was to inform this replacement cost appraisal report to be used for insurance purposes.

The estimated costs are effective as of the inspection date, June 15, 2017. In summary, the total estimated replacement cost of your artwork is \$125,000.

This appraisal is to be used only for the assigned use of informing you in your insurance planning process. Any other use of this appraisal (e.g. private brokering, charitable contributions, etc.) renders all contained conclusions null and void. Prices stated do not reflect any additional expenses that might be incurred in the purchase or sale of listed items such as shipping costs, consignment rates or other related expenses, unless specifically noted. You, my client, and your insurance underwriter at USAA Insurance Group and/or agents of your insurance provider are intended users listed in relation to this appraisal report. Per your request, the City of Winter Park, Winter Park, FL and its insurance provider are also listed as intended users of this report. Use of this report by others is not intended.

This appraisal made use of the cost approach and sales comparison approach to estimate value. Replacement cost comparable is the cost necessary to replace an item of personal property with an equivalent item having similar appearance, quality, condition, age, authorship and utility, having similar wear and tear, decay or defects, and obsolescence as the item being appraised. Replacement cost comparable commonly applies to appreciable property such as fine art, antiques, and collectibles for which neither replacement with a new equivalent item nor reproduction is a suitable measure of settlement.<sup>1</sup> In the sales comparison approach, the market is researched to locate comparable items that have sold in the recent past in order to establish market value that can be used as an indicator of market value. The sales comparison approach is used for insurance appraisals when and if the cost approach fails to yield results. This appraisal did not use the income approach for measuring the value of your personal property. The income approach (used only for investment property) involves the

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<sup>1</sup> *Course Manual: Core Course in Appraisal Studies*, International Society of Appraisers, Revised April 2016. 1-16.



comparison with the income producing records of similar property and the application of present worth formulas to determine present worth. A comparable property is that property which is sufficiently similar to the subject property to permit comparison.

Markets considered were retail and secondary markets such as fine art galleries, antique stores, art fairs, direct-from-artist transactions, local, regional and international auction houses, and online outlets of hand-to-hand sales where such property is most commonly sold to the public. If a market used in the development of the value conclusions was other than balanced, it will be so noted. In general, values are estimated by consultation with and/or use of several types of resources including auction sales results, actual sales or listed prices by artists/dealers/retailers or other personal observations. Unless otherwise stated herein, the values expressed are based on the general expertise and qualifications of the appraiser as to the appropriate market and valuation methods for the items involved.

In general, the condition of the item examined was good to excellent. Any alterations from original condition or damage beyond that usual and common for items of similar age are noted in the appraisal report object condition description. Unless otherwise stated herein, the appraisal is based only on the readily apparent identity of the item appraised. In my opinion, no further guarantee of authenticity, genuineness, attribution or authorship is necessary.

No limiting conditions were encountered that could adversely affect the appraisal process, thus no extraordinary assumptions were made during the valuation of items contained in this report.

The images in this report were recorded using a digital camera. The true size and color of the appraised items may not be accurately represented by the photographs due to the limitations of photography and reproduction in this report. Changes, if any, to the image files were made strictly for the purpose of more accurately reflecting how the objects appeared during the inspection phase of the appraisal assignment. Measurements were made under "field" conditions and are therefore approximate. When included in the description, they generally reflect the highest, widest and deepest dimensions of an item when appropriate. Photographs of the appraised items are enclosed.

The appraised value is based upon the whole interest and possessory interest of the client, undiminished by any liens, fractional interests or any other form of encumbrance or alienation. However, this appraisal is not an indication or certificate of title or ownership. The identification of the interest of the client has been represented to me by my client and no inquiry will be made nor is any opinion to be given as to the truth of such representation.

The value conclusion expressed herein is based on my best judgment and opinion and is not a representation or warranty that the items will realize those values if offered for sale at auction or otherwise. The values expressed are based on current information as of the effective date of the appraisal. No opinion is expressed as to any past value, nor, unless otherwise expressly stated, as to any future value.

With the exception of my client, possession of this report or its copy does not carry with it the right of publication, nor may this report be used for any objective by anyone other than my client or authorized



users without my previous written consent. This report is not intended to be used by or to influence any unauthorized third party that might take some action in reliance upon it. If unauthorized third parties rely on the expressed appraisal conclusions, they do so at their own risk. If this report is reproduced, copied or otherwise used, it must be done so in the report's entirety including this cover document and all attachments. A loss, partial or whole, of my signature renders this report and all research, analyses and conclusions contained therein null and void.

In compliance with the Uniform Standards of Professional Appraisal Practice's Record Keeping Rule, I will retain the work file containing the name of the client and identity of all intended users, true copies of any written reports on any type of media, summaries of all oral reports or transcripts of testimony and all other data, information and documentation necessary to support my opinions and conclusions and to show compliance with USPAP, for a period of at least five years after preparation of this report or at least two years after final disposition of any judicial proceeding in which I provide testimony related to this assignment. I will not be held responsible for the loss of a work file in an event of extreme conditions such as national emergency, flooding, fire, etc. when and where precautions have been made to safe guard work files from these extreme conditions. Photographs and other digital medias are stored on local and secure back up hardware unless otherwise indicated within this report.

Furthermore, no change to any item in this appraisal shall be made by anyone other than myself. Should, in conjunction with this appraisal, additional services be requested by the client, her agent or lawyer, or the courts (such as for added time researching for other value objectives, pretrial conferences, court appearances, court preparations, etc.), compensation for same shall be at the customary hourly rate at that time and shall be paid by the client upon receipt of a statement for said work.

I regard all information concerning this appraisal as confidential. I retain a copy of this document along with my original notes and I will not allow others to have access to these records without your written permission unless so ordered by a court of law. USPAP's Confidentiality requirement states: *An appraiser must protect the confidential nature of the appraiser-client relationship by not disclosing confidential information or assignment results to anyone other than: (1) the client (2) persons specifically authorized by the client (3) state appraiser regulatory agencies (4) third parties as may be authorized by due process of law (5) a duly authorized professional peer review committee except when such disclosure to a committee would violate applicable law or regulation.*<sup>2</sup>

I am a "qualified appraiser" with the ISA-Accredited Member designation from the International Society of Appraisers. I regularly perform appraisal services for which I receive compensation. My education and experience demonstrating the valuation of the type of property in this appraisal can be found in the Addendum of this report. I have not been prohibited from practicing before the Internal Revenue Service nor have I been disciplined by ISA.

No portion of this report was disclosed to third party software hosts, clouds or venues (e.g. DropBox, iCloud, etc.) in accordance with these standards unless explicitly indicated by the client as the preferred method of communicating complete or partial information contained in this report.

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<sup>2</sup> Uniform Standards of Professional Appraisal Practice 2014-2015 Edition, Ethics Rule, U-9.



**I certify that to the best of my knowledge and belief:**

- i. The statements of fact contained in this report are true and correct.
- ii. The reported analysis, opinions, and conclusions are limited only by the reported assumptions and limiting conditions and are my personal, impartial and unbiased professional analysis, opinions, and conclusions.
- iii. I have no present or prospective interest in the property that is the subject of this report and no personal interest with respect to the parties involved.
- iv. I have performed no services, as an appraiser or in any other capacity, regarding the property that is the subject of this report within the three-year period immediately preceding acceptance of this assignment.
- v. I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment.
- vi. My engagement in this assignment was not contingent upon developing or reporting predetermined results.
- vii. My compensation for this appraisal is not contingent upon the development or reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value opinion, the attainment of a stipulated result, or the occurrence of a subsequent event directly related to the intended use of this appraisal.
- viii. My analysis, opinions, and conclusions were developed, and this report has been prepared, in conformity with the 2016-2017 revised version of The Appraisal Foundation's *Uniform Standards of Professional Appraisal Practice*.
- ix. I have made a personal inspection of the property that is the subject of this report.
- x. No one provided significant professional assistance to the person signing this certification.

This appraisal has been prepared in conformity with and is subject to the 2016 version of the International Society of Appraisers (ISA) *Appraisal Report Writing Standard and Code of Ethics*.

My Curriculum Vitae demonstrating my qualifications to conduct this appraisal can be found in the Addendum to this report.



An Appraisal Report prepared by Lauren Stump, ISA AM  
Hollingsworth Fine Arts LLC  
4 Broadway Court, Oriando, FL 32803  
407.422.4242 — hollingsworthart@aol.com

Sincerely,

A handwritten signature in cursive script that reads 'Lauren K. Stump'.

Lauren K. Stump, ISA AM  
Accredited Member, International Society of Appraisers  
Director, Hollingsworth Fine Arts LLC



**Object #:** 1 of 1



Fig. 1



Fig. 2



Fig. 3

**Object:** sculpture (Fig. 1)  
**Title:** "The Peacock"  
**Artist:** Linda (Holtzclaw) Hobby (Tennessee/Florida, b. 1944)  
Hobby's glasswork has been recognized in national design magazines including *Décor* and *Florida Designers Quarterly*. She has lectured in several major museums including the Cornell Museum of Fine Arts and the Morse Museum and has worked with





internationally known architects including Jack Rogers. The objective of her artwork is "to bring enjoyment to the viewer through the graceful, sculptural, flow of design."

- Signature:** Signed in lower right corner "Linda Holtzclaw"
- Created:** 1986
- Medium:** sand sculpted plate glass (Fig. 1, 2, 3)
- Dimensions:** 70.5 x 82 x 0.5"  
83 x 94 x 6.5" framed
- Description:** Three vertical, planar plates of glass displayed side-by-side depicting a peacock poised on a column/pedestal. The pedestal and peacock are located to image left, on the left glass panel. The plumage of the peacock's tail extend from image left center to the lower left corner then sweep across the lower quadrants of the composition. The feathers of the tail flow upwards towards a blooming tree branch that extends into the composition at the upper center edge, interrupting the architectural line that borders the scene. The glass plates were installed in a black wooden shadow box with the intention of backlighting the sculpture for exhibition. When lit, the natural blue-green hues of the plate glass color the scene for an overall ethereal quality and highlight the three-dimensional character of the medium (Fig. 2, 3).
- Frame:** Shadow box frame housing with fluorescent lighting installation. Frame is in good condition with various fluorescent bulbs needing replacement before future exhibition.
- Condition:** Very good to excellent condition. No inherent flaws or obvious damage was noted during the inspection of this artwork as of the effective date of this appraisal.
- Provenance:** Linda Hobby executed "The Peacock" in her Orlando home over the course of 500 hours for the explicit purpose of exhibition at the Orlando Museum of Art in 1986. It has remained in her possession since it's execution following subsequent local showings.
- Exhibitions:** - Group show titled "Magic of Glass" presented by the Orlando Museum of Art in conjunction with the Orlando Science Center from October 1986 to January 1987; curated by Jim Parham, the exhibit featured glass antiquities, including ancient Roman and Byzantine glass and 17<sup>th</sup> century Venetian glass, 19<sup>th</sup> and 20<sup>th</sup> century art glass including works by Steuben, Tiffany and Gallé, and contemporary studio glass works, including works by Harvey Littleton and Dale Chihuly.  
- Following the OMA exhibit, The Peacock was exhibited at the Albertson Peterson Gallery, Park Avenue, Winter Park, FL (1987)
- Literature:** n/a
- Market Analysis:** Linda Hobby, formerly Linda Holtzclaw, is a prominent glass artist in the Central Florida community. Her work is integrated into the architecture of the city of Winter Park and beyond as it was generously commissioned by architects, designers and private collectors throughout the artist's career. Reflecting 500 cumulative hours of execution, "The Peacock", exudes mastery of the etched glass medium and may be considered the masterwork of her glass career. The artwork of this report is not able to be replaced and few, if any, comparable artworks exist in the retail or secondary market for a piece of this type, size, or inherent quality. It is worth noting that Hobby can no longer execute artworks of this type due to lung damage from silica exposure incurred during her career as a glass artist. Some of Hobby's past sales receipts were obtained and analyzed for the purpose of this report. As the dates of the commissions fell way outside of the



date range applicable for use in this report, their substantial amounts were only used as proof of past sale and not as indicators of current potential resale value. As the artist herself is still living, and no previous sales of the artwork exist, the artist retains the right to self-value the artwork for both potential resale (market value) and insurance purposes during transit and public display. The artist was contacted directly and was the sole resource in the determination of value for the purpose of this report. Taking into consideration the combined hours of execution and materials, the historic importance of the artwork in the artist's life and career, and the potential sale of the artwork to the City of Winter Park, Hobby estimated the market value of the artwork at \$125,000. I consider this amount the most appropriate value for estimating replacement cost and no adjustments were made to the value for the purpose of this report.

**Replacement Cost: \$125,000**



## ADDENDUM

### Painting Condition Scale

**Poor:** Object exhibits excessive deterioration of paint layer, support, and/or media. Examples of poor condition include: brittle and inflexible paint layer; varnish discoloration, “bloom”, and/or craquelure; active pest presence, and/or significant support warp. Deterioration may include multiple mechanical punctures, excessive splitting or abrasion, active paint flaking, and/or damage due to environmental stresses (excessive or fluctuating humidity or RH, temperature, UV light, etc.) resulting in an image loss greater than 50% of the total surface area. An object in poor condition should be considered for conservation treatment immediately to prevent further deterioration. An object in poor condition is a poor candidate for shipping and should be considered highly unstable during handling and transit.

**Fair:** Object exhibits significant deterioration of paint layer, support and/or media. Examples of fair condition include: brittle and inflexible paint layer, varnish discoloration, “bloom”, and/or craquelure, recent pest presence, and/or support warp. Deterioration may include mechanical punctures, splitting or abrasion, and/or damage due to environmental stresses (excessive or fluctuating humidity or RH, temperature, UV light, etc.) resulting in an image loss of 25% - 50% of the total surface area. An object in fair condition should be considered for conservation treatment immediately to prevent further deterioration. An object in fair condition should be handled with extra care during handling and transit.

**Good:** Object exhibits some deterioration of paint layer, support and/or media. Examples of good condition include: mostly flexible paint layer, some varnish discoloration, “bloom”, and/or craquelure, inactive or no pest presence, and/or stable support. Deterioration may include isolated mechanical puncture(s), splitting or abrasion, and/or isolated damage due to environmental stresses (fluctuating humidity or RH, temperature, UV light, etc.) resulting in an image loss of 5% to 25% of the total surface area. An object in good condition should be considered for preventative conservation treatment to prevent further deterioration due to inherent vice. An object in good condition is a good candidate for shipping and can be considered stable during handling and transit.

**Very Good:** Object exhibits little to no deterioration of paint layer, support and/or media. Examples of very good condition include: flexible paint layer, little to no varnish discoloration, “bloom”, and/or craquelure, no pest presence, and/or stable support. Deterioration may include isolated mechanical puncture, splitting or abrasion, and/or isolated damage due to environmental stresses (fluctuating humidity or RH, temperature, UV light, etc.) resulting in an image loss of 0 to 5% of the total surface area. An object in very good condition may be considered for preventative conservation treatment to prevent deterioration due to inherent vice. An object in very good condition is a fine candidate for shipping and may be considered stable during handling and transit.

**Excellent:** Object exhibits no deterioration of paint layer, support and/or media. Examples of excellent condition include: very flexible paint layer, no varnish discoloration, “bloom”, and/or craquelure, no pest presence, and/or stable support. No deterioration noted such as mechanical puncture, splitting or abrasion, and/or damage due to environmental stresses (excessive or fluctuating humidity or RH, temperature, UV light, etc.) resulting in image loss. An object in excellent condition may not be considered for preventative conservation treatment to prevent deterioration due to inherent vice. An object in excellent condition is a fine candidate for shipping and can be considered highly stable during handling and transit.



## Lauren K. Stump

### Curriculum Vitae

#### Personal Property Appraisal Courses

International Society of Appraisers Requalification Course, April 2017  
Universal Standards of Professional Appraisal Practice 2016-2017: 7-Hour Update, May 2016  
Universal Standards of Professional Appraisal Practice 2014-2015: 7-Hour Update, May 2014  
International Society of Appraisers Annual Conference, Kansas City, MO, April 2014  
International Society of Appraisers Annual Conference, Chicago, IL, April 2013  
Uniform Standards of Professional Appraisal Practice National Certification  
15-Hour Course, December 2012  
International Society of Appraisers Course: Appraisal of Fine Art, Naperville, IL, 2012  
International Society of Appraisers Core Course in Appraisal Studies, 2012

#### Experience

*Director*, Hollingsworth Fine Arts LLC, Orlando, FL: June 2012 - Present  
Development, marketing and distribution of history and fine arts exhibitions  
Painting and wood frame restoration assistant  
Fine art consultant

#### *Curator*

*Answering the Call: American Victory Posters from World War I*  
*Select World War II Posters from the private collection of Gordon B. Lankton, MORI*  
*The Korshak Collection: Illustrations of Imaginative Literature*  
*Holy Art of Imperial Russia: Icons from the 17<sup>th</sup> to 20<sup>th</sup> century*

#### Education

Bachelor of Arts in History, Burnett Honors College, University of Central Florida, Awarded May 2012 with University Honors

#### Other Qualifications

Superior research and critical analysis of historical data

#### Presentations & Publications

*Florida Plein Air Artists: Past and Present* panelist, Albin Polasek Museum, Winter Park, FL: April 2017  
*Identification of Relief, Intaglio & Lithographic Printing Techniques* presented at ISA Central Florida Chapter: August 2013



An Appraisal Report prepared by Lauren Stump, ISA AM  
Hollingsworth Fine Arts LLC  
4 Broadway Court, Orlando, FL 32803  
407.422.4242 --- hollingsworthart@aol.com

**Professional Organizations**

American Institute for Conservation of Artistic and Historic Works (AIC), *Student Member*

American Society for State and Local History, *Affiliate Member*

Central Florida Restoration Network, *Staff Assistant*

International Society of Appraisers, *Accredited Member, 2012-Present*

International Society of Appraisers Central Florida Chapter, *Secretary, 2014-2015*

International Society of Appraisers Central Florida Chapter, *Vice President, 2015-2016*

International Society of Appraisers Central Florida Chapter, *President, 2016-2017*

# Public Art Advisory Board



June 19, 2017 action item

## subject

Temporary yearlong outdoor sculpture exhibition with works by David Hayes.

## motion | recommendation

Motion to accept gift of art.

## Background

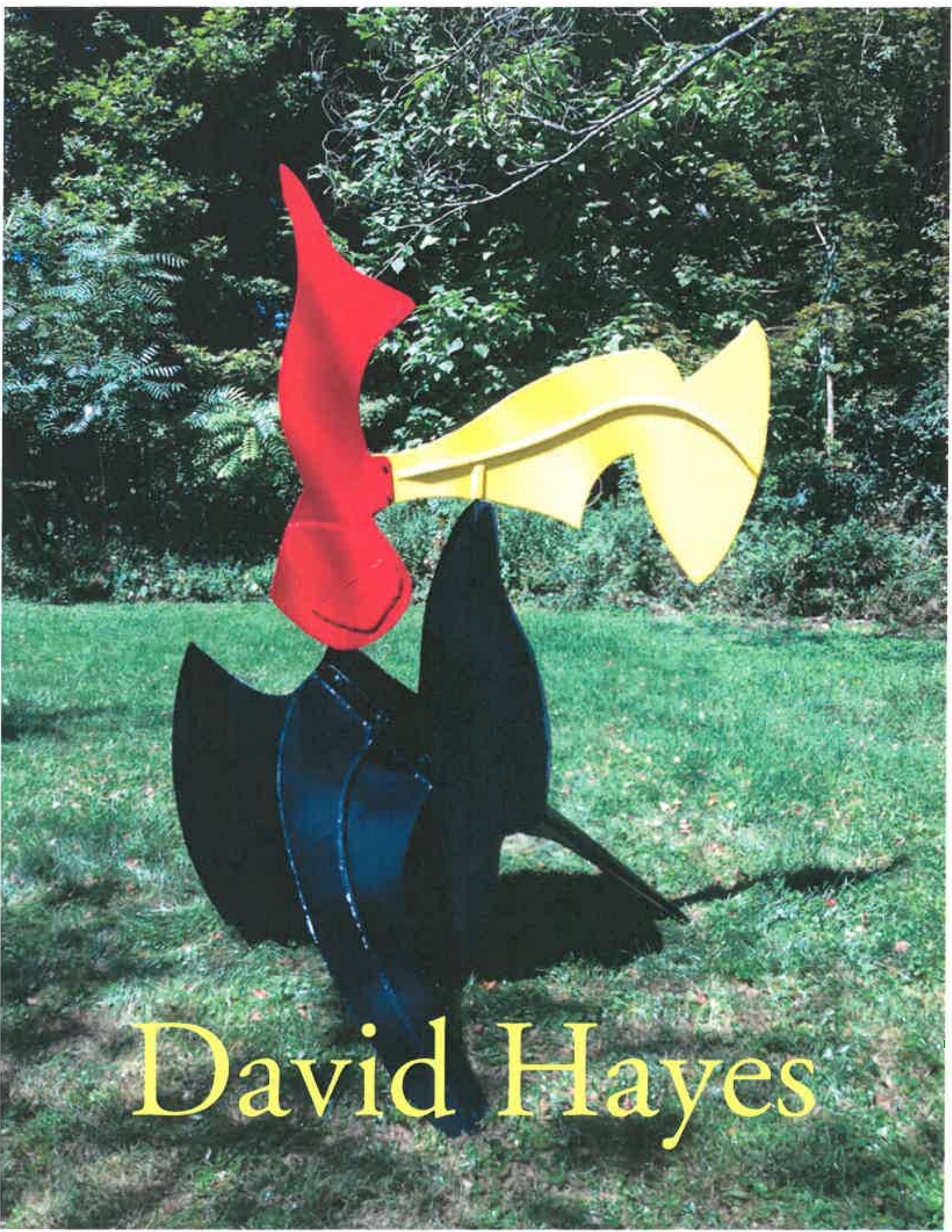
At the April 17 PAAB meeting, John Hayes provided information about the availability of outdoor sculptures by artist David Hayes. The cost is \$2,000 per sculpture delivered and installed. There are about 20-24 pieces at the Florida storage facility that the PAAB, if interested, could select from. Because the sculpture could be exhibited for up to a year, locations including the Morse Boulevard medians and or City Hall lawns would avoid Central Park art festival conflicts.

## alternatives | other considerations

Choose not to hold an exhibition in 2017-18 or select another sculpture option.

## fiscal impact

Depends on the number of works selected or alternate proposal.



David Hayes

# Proposal for Sculpture

Selection of David Hayes sculpture available for outdoor exhibit.

July 2017

DAVID HAYES ARTWORKS, INC.  
P.O. BOX 509, 905 South Street, Coventry, Connecticut 06238  
[www.davidhayes.com](http://www.davidhayes.com)

Contact John Hayes; Telephone 772 233-0237 or email [john@davidhayes.com](mailto:john@davidhayes.com)



We propose a one year lease of David Hayes sculptures for outdoor display.

We will transport, install, de-install and return truck all of the works.

David Hayes was one of America's great contemporary sculptors.

His work has been exhibited for half a century in some 400 exhibitions.

David Hayes sculpture is included in noted collections worldwide.

We have substantial experience with outdoor public installations.

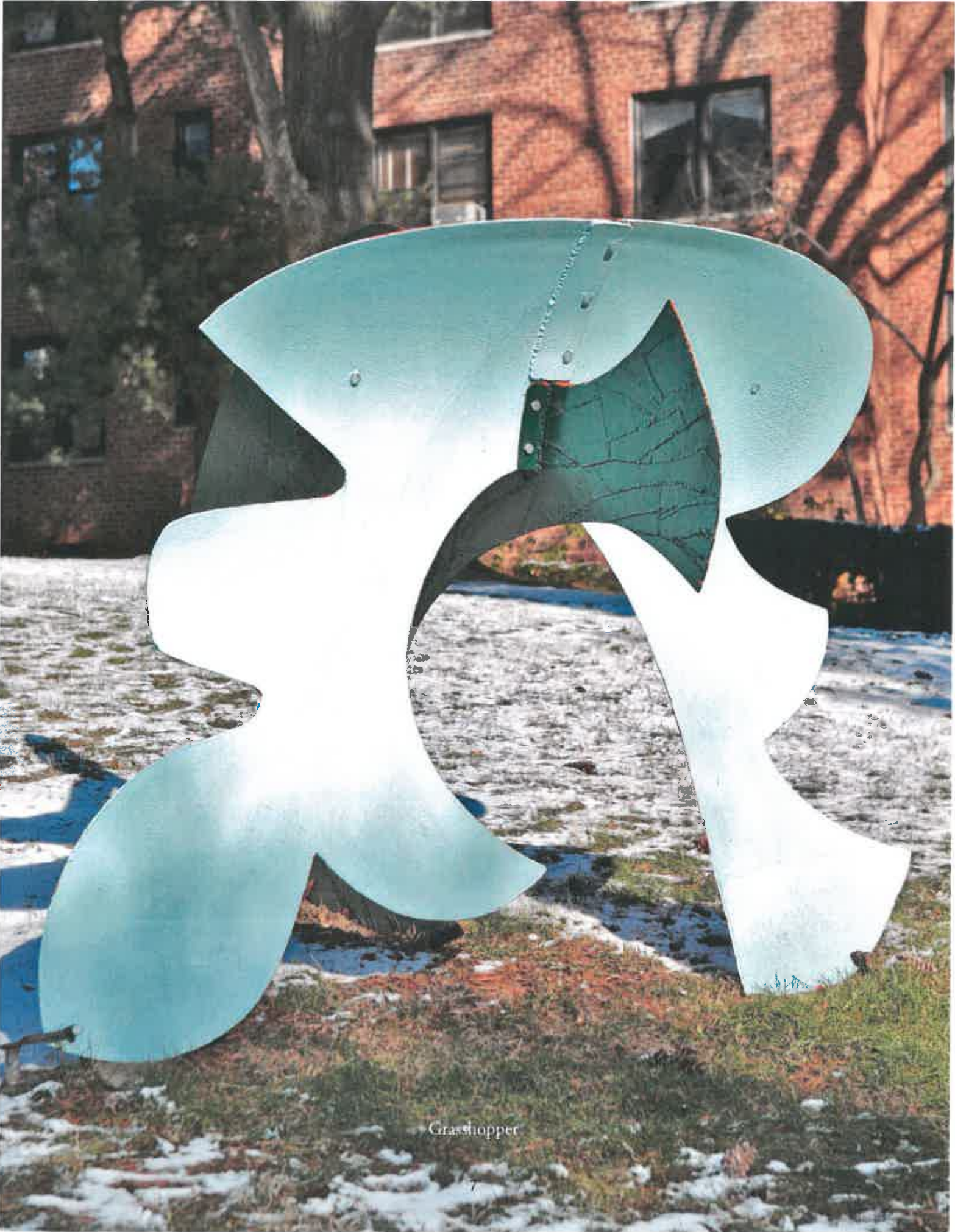
## Sculpture photographs



Seal



Figure



Grasshopper



Anteater



Butterfly



Vertical Motif #10





Vertical Motif #19



*Hanging Sculpture #40*



Triforms



Gladiator

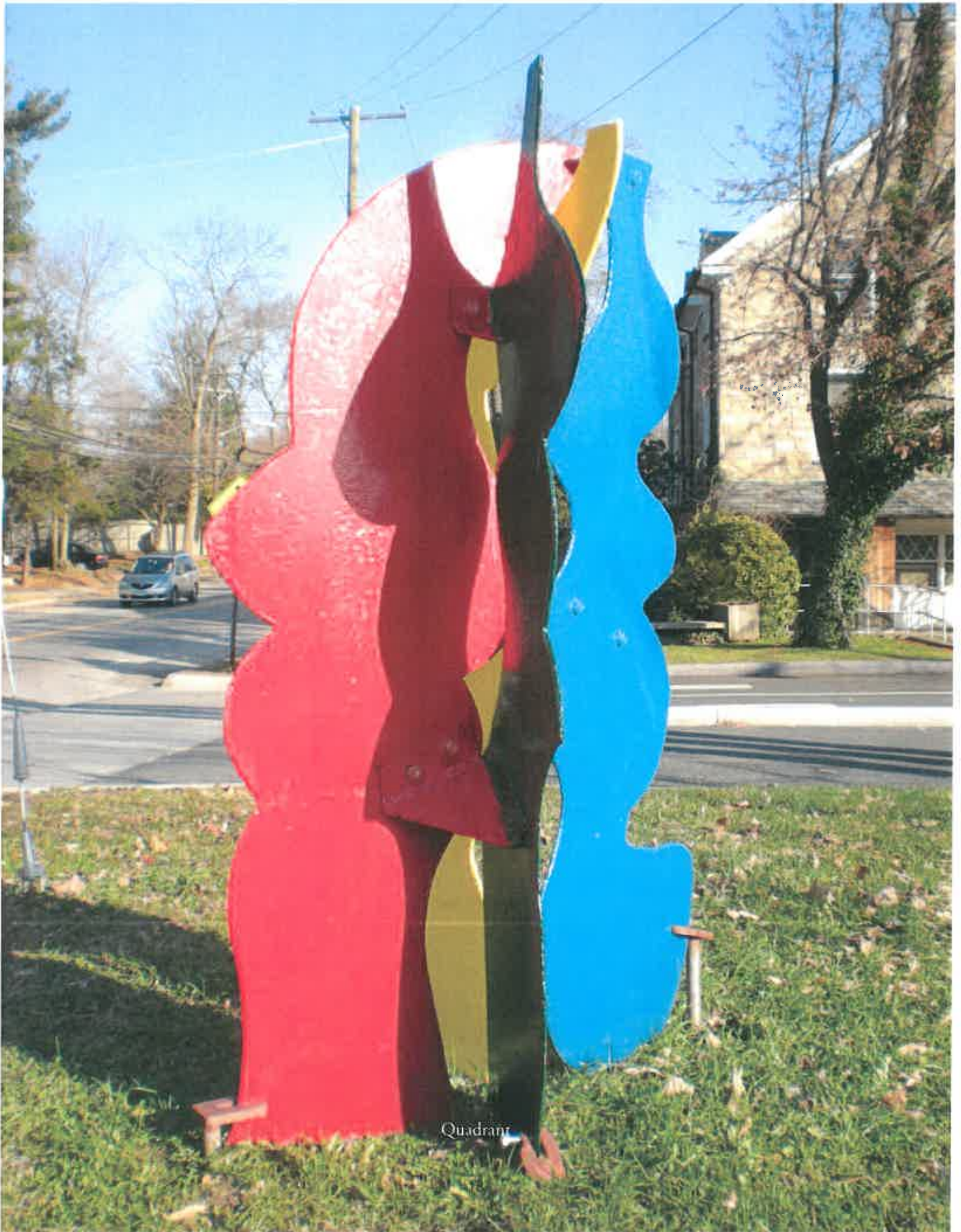


Rouge et Noir





Quadraped #2







Screen Sculpture #9



Sentinel



Sentinel



Sentinel



Sentinel

# List of Works

*Fugue*, 1991.  
Welded, painted steel.  
80 x 50 x 52 inches.

*Grasshopper*.  
Welded, painted steel.  
65 x 83 x 66 inches.

*Anteater*, 1974  
Welded, painted steel.  
78 x 102.5 x 84 inches.

*Butterfly*.  
Welded, painted steel.  
57 x 53.5 x 56 inches.

*Vertical Motif #10*, 1977  
Welded, painted steel.  
103 x 50 x 36 inches.

*Screen Sculpture #83*, 1997  
Welded, painted steel.  
73 x 58 x 34 inches.

*Vertical Motif #19*, 1980.  
Welded, painted steel.  
97 x 48 x 38.5 inches.

*Hanging Sculpture #40*,  
2009.  
Welded, painted steel.  
68 x 61 x 3 inches.

*Gladiator*, 1999.  
Welded, painted steel.  
74 x 53 x 104 inches

*Triforms #2*, 2011  
Painted, welded steel.  
51 x 50 x 76.5 inches.

*Gladiator*, 1999.  
Painted, welded steel  
74 x 53 x 104 inches

*Rouge et Noir*, 2005.  
Painted, welded steel.  
83 x 59 x 42 inches.

*Exodus*, 2001.  
Painted, welded steel  
78 x 66 x 56 inches

*Quadrapped #2*, ca. 2011  
Painted, welded steel

*Quadrant*, ca. 2005  
Painted, welded steel

*Screen Sculpture #92*, 2001.  
Painted, welded steel  
65 x 53 x 28 inches

*Sentinel sculpture #7*, 2009  
Painted, welded steel.  
78 x 53 x 26 inches.

*Sentinel sculpture #2*, 2009  
Painted, welded steel.  
79 x 42 x 25 inches.

*Sentinel sculpture #1*, 2009  
Painted, welded steel.  
79 x 34 x 26 inches.

*Sentinel sculpture #3*, 2009  
Painted, welded steel.  
82.5 x 33 x 23 inches.

PROPOSED BUDGET

*Based on a one year exhibition term*

Show participation fee is \$2,000 each sculpture.

Lease includes a 5,000 name mailing to US museum directors, curators and arts media.

Due to exhibition scheduling, not all sculptures in this proposal may be available however we would substitute works of equivalent size and value.

We request assistance from two art handlers or grounds people for installation and take-down.

## David Hayes Biography and listing of solo exhibitions

- 1931 Born in Hartford, Connecticut. Lived in Coventry, Connecticut.
- 1949–1953 University of Notre Dame; Notre Dame, Indiana, A.B.
- 1953–1955 Indiana University; Bloomington, Indiana. M.F.A.  
Studied with Robert Laurent, Alton Pickens, and David Smith.
- 1955–1957 United States Navy
- 1958 Silvermine Guild; New Cannan, Connecticut – Sculpture Award  
New Haven Festival of Arts; New Haven, Connecticut – Best in Show
- 1959 Museum of Modern Art, New York – Recent Sculpture, U.S.A.  
Solomon R. Guggenheim Museum, New York – *Animal and Young*, part of inaugural exhibition  
Boston Arts Festival; Boston, Massachusetts – Drawing Award
- 1960 New Haven Festival of Arts; New Haven, Connecticut – Best in Show for Sculpture
- 1961 Chicago Arts Institute; Chicago, Illinois – Logan Prize for Sculpture  
Post Doctoral Fulbright for study in Paris. Guggenheim Fellowship awarded and arranged to follow Fulbright.
- 1963 Represented United States at “Forma Viva” Sculpture Symposium, Portoroz, Yugoslavia
- 1965 National Institute of Arts and Letters Award, New York
- 1968 Return to live in the United States
- 1970 Monumental Ceramic Wall Commission, Elmira College; Elmira, New York
- 1972 Appointed visiting artist, Harvard University; Cambridge, Massachusetts
- 1973 Juror, Munson-Williams-Proctor Institute; Utica, New York – Annual Exhibition  
Illustrated *Varmint Q* by Charles Boer; Chicago: Swallow Press  
Juror, American Academy in Rome – Sculpture
- 1976 Sculpture for playground; Killingly, Connecticut
- 1977 Monumental Sculpture Commission, Massasoit Community College; Brockton, Massachusetts
- 1978 David Hayes: Sculptor; Channel 57 television documentary  
Screen Sculpture Commission, Moriarty Brothers, Inc.; Manchester, Connecticut
- 1979 Illustrated *French Cooking for People Who Can't* by Julia Hayes; Atheneum Publishers  
Sculpture Commission, Lydall Corporate Headquarters; Manchester, Connecticut
- 1980 Juror, Scholastic Art Awards, Connecticut, for Sculpture  
Juror, National Screening Committee, Institute of International Education, for Sculpture
- 1981 Monumental Sculpture Commission, Hartwood Acres; Pittsburgh, Pennsylvania
- 1982 Juror, National Screening Committee, Institute of International Education, for Sculpture  
Relief Sculpture Commission, Albertus Magnus College; New Haven, Connecticut
- 1983 Relief Sculpture Commission, Wilbraham & Monson Academy; Wilbraham, Massachusetts  
Appointed Trustee, Hartford Art School, University of Hartford; Hartford, Connecticut
- 1985 The Brooks File: David Hayes' Sculpture Fields, Channel 3 WFSB; Hartford, Connecticut
- 1987 Monumental Sculpture Commission, Hartford Public Library; Hartford, Connecticut  
Juror, National Screening Committee, Institute of International Education, for Sculpture
- 1988 Monumental Sculpture Commission, Snite Museum of Art, University of Notre Dame;  
Notre Dame, Indiana
- 1990 Monumental Sculpture Commission, School of Business, Western Michigan University;  
Kalamazoo, Michigan  
*Welded Steel Sculpture with David Hayes*, documentary film by Richard Byrnes
- 1991 Monumental Sculpture Commission, Anderson Gallery, Buffalo, New York  
PBS Broadcast of *The Sculpture of David Hayes*, documentary film by Richard Byrnes
- 1992 Elected Regent, University of Hartford; Hartford, Connecticut



- 1993 Appointed Board Member, New York Sculpture Guild
- 1994 One-man show at Anderson Gallery
- 1996 One-man shows at  
Prudential Center; Boston  
Gulf Coast Art Center; Belair, Florida  
The Pingry School; Martinsville, New Jersey
- 1997 One-man shows at  
100 Pearl Gallery; Hartford, Connecticut  
The Gallery, University of New Haven  
Southern Vermont Art Center; Manchester, Vermont  
Gulf Coast Art Center; Belleair, Florida - Screen Sculptures  
Orlando City Hall; Orlando  
Hines Building; Boston  
Hayes Modern Gallery; Naples, Florida
- 1998 One-man shows at  
Mercy Gallery, Loomis Chaffee School; Windsor, Connecticut  
City of Stamford, Connecticut and Stamford Town Center  
Tremaine Gallery, Hotchkiss School; Lakeville, Connecticut  
The Appleton Museum; Ocala, Florida  
Boca Raton Museum of Art; Boca Raton, Florida  
Stamford Center for the Arts, Rich Forum; Stamford, Connecticut
- 1999 Screen Sculpture Commission, Nicotra Group; Staten Island, New York  
One-man show at Colgate University; Hamilton, New York
- 2000 One-man shows at  
Sculpture at Sasaki, Sasaki & Associates; Watertown, Massachusetts  
Fordham University Downtown; New York  
David Hayes Steel Sculptures, Denise Bibro Fine Arts Inc.; New York, New York
- 2001 One-man shows: Geary Design; Naples, Florida  
Lyric Theater; Stuart, Florida - Outdoor Sculpture  
Hanging Sculpture Commission, Nicotra Group; Staten Island, New York
- 2002 One-man shows: Lyric Theater; Stuart, Florida - Outdoor Sculpture  
Bradley International Airport, Windsor Locks, Connecticut - Small Sculptures
- 2003 One-man shows: Burt Reynolds Museum, Jupiter, Florida - Inaugural exhibition  
5 Screen Sculptures at the University of Central Florida; Orlando, Florida  
David Hayes Sculpture, Sculpture Garden & Studio at Gidion's, Kent, Connecticut  
Group: Sculpture in the Park 2003, Rockland Center for The Arts; Nyack, New York  
Selections from the von Liebig Art Center Collection, The von Liebig Art Center; Naples, Florida  
Small and Everlasting, ACA Galleries; New York, New York
- 2004 One-man shows: David Hayes Sculpture at Florida International University, Biscayne Bay  
Campus, Miami, Fla  
Outdoor Sculpture, James A. Michener Art Museum; Doylestown, Pennsylvania  
Exhibition Without Walls; 40 sculptures in downtown Fort Pierce, Florida
- 2005 One-man shows: 8 Vertical Motifs at the Mobile Museum of Art; Mobile, Alabama.  
12 sculptures on Oyaron Hill, Hartwick College; Oneonta, New York  
Maquettes and Drawings, Yager Museum, Oneonta, New York  
Small Sculptures and Drawings, Krasl Art Center; Saint Joseph, Michigan  
Sculpture in Erie: installation of sculpture in downtown Erie, Pennsylvania
- 2006 LSU Museum of Art; Baton Rouge, Louisiana – David Hayes Sculpture

- 2007 Erie Art Museum Annex Gallery; Erie, Pennsylvania – Small Sculptures and Drawings  
 Longview Museum of Fine Arts; Longview, Texas – David Hayes Sculpture  
 Awarded an honorary doctorate degree by Albertus Magnus College; New London, Connecticut  
 Vero Beach Museum of Art; Vero Beach, Florida: David Hayes Sculpture  
 The Irving Arts Center; Irving, Texas  
 The Lauren Rogers Museum of Art; Laurel, Mississippi  
 Everson Art Museum; Syracuse, New York: Return to Syracuse  
 Ross Art Museum at Ohio Wesleyan University; Delaware Ohio – Small Sculptures, Drawings and Outdoor Sculpture  
 City of Syracuse, New York - Downtown Sculpture
- 2008 Albertus Magnus College; New Haven, Connecticut: David Hayes Outdoor Sculpture  
 David Hayes in White Plains: 62 sculptures in White Plains, New York.
- 2009 The Sweeney Decade: Acquisitions At The 1959 Inaugural. Solomon R. Guggenheim Museum.  
 Hayes Family Show: Three Generations. White Plains Library, White Plains, New York
- 2010 Art to the Avenue; Greenwich Avenue, Greenwich, Connecticut  
 Fathers & Daughters, The Greenwich Arts Council Presents In The Bendheim Gallery; Greenwich, Connecticut  
 Boscobel, In conjunction with the CURRENT show through Garrison Art Center
- 2011 Sculpture at One North Broadway; White Plains, New York  
 Huntsville Museum of Art in conjunction with Huntsville's Spaces Sculpture Trail  
 David Hayes Small Sculpture, George Waters Gallery, Elmira College; Elmira, New York  
 Sculpture at Goodwin College; East Hartford, Connecticut
- 2012 Small sculpture, gouaches, and new Totems; Garrison Art Center, Garrison, New York  
 20 Sculptures at Art Museum at the University of Kentucky; Lexington, Kentucky  
 Sculptures at the WSU Downtown Art Gallery; Westfield, Massachusetts  
 Sculptures at the Governor's Mansion, Hartford, Connecticut
- 2013 David Hayes Sculpture, Contemporary Art Center; Peoria, Illinois  
 David Hayes: A Sculptor of Space and Nature, Elizabeth Myers Mitchell Gallery at St. John's College; Annapolis, Maryland  
 Hanging Screen Sculptures at the Lutz Children's Museum; Manchester, Connecticut  
 David Hayes dies April 9, 2013  
 David Hayes Sculpture at the Snite Museum of Art, University of Notre Dame; Notre Dame, Indiana  
 Sentinel Sculptures at the Fort Wayne Museum of Art; Fort Wayne, Indiana
- 2014 David Hayes Sculptures at the Wiregrass Museum; Dothan, Alabama  
 Small Sculptures and Gouache Studies, Wiregrass Museum; Dothan, Alabama  
 David Hayes Sculpture at the Jundt Art Museum; Spokane, Washington  
 Maquettes and Gouache Studies at the Housatonic Museum of Art, Bridgeport, Connecticut  
 Sculpture at the Springfield Museums; Springfield, Massachusetts  
 Recent Small Sculptures at M+V Art Gallery, Miami, Florida  
 Sculpture at Northwood Village; West Palm Beach, Florida
- 2015 Art Wynwood fair, Cynthia Corbett Gallery; Miami, Florida  
*Sentinel* Sculptures at the Cummer Museum and Gardens; Jacksonville, Florida  
 Art Miami New York Fair, Cynthia Corbett Gallery; New York, New York  
 David Hayes Sculpture at the Wichita Falls, Texas Museum of Art  
 David Hayes Sculptures, Project Space Gallery, SUNY College at Oneonta; Oneonta, NY  
*Large and Small*, Hartford Public Library Gallery; Hartford, Connecticut  
 Art Hamptons Fair, Cynthia Corbett Gallery; Southampton, New York  
 Sculptures on campus, SUNY College at Oneonta; Oneonta, New York

2016

Art Miami art fair at the Cynthia Corbett Gallery, Miami, Florida  
Context art fair at M+V Fine Art Gallery, Miami, Florida  
The Original Miami Beach Antiques Show, Miami Beach, Florida with Alpen Art & Antiques  
Small Vertical Motifs, Commenoz Gallery, Key Biscayne, Florida  
Art Palm Beach fair with Alpen Art & Antiques; Vail, Colorado  
*Straight from the Barn*, Emmanoel Lavagnolli Fine Art Gallery, Wynwood, Miami, Florida  
*Small sculptures and gouache studies*, Center For Creative Education, West Palm Beach Florida  
Clio Art Fair at Ale Berni Gallery, New York, New York  
*Small Sculpture and Gouache Studies*, Lowe Art Museum, Coral Gables, Florida  
Art Southampton fair with Cynthia Corbett Gallery; Bridgehampton, New York  
David Hayes Sculpture. The Perfect Provenance, Greenwich, Connecticut  
Small Sculpture, Arte Fundamenta, Wynwood, Florida  
David Hayes Sculpture, Isabella Garrucho Fine Art, Greenwich, Connecticut

David Hayes  
Public Collections

Museum of Modern Art, New York  
Solomon R. Guggenheim Museum, New York  
Addison Gallery of American Art; Andover, Massachusetts  
Currier Gallery of Art; Manchester, New Hampshire  
Musée des Arts Décoratifs, Paris  
Detroit Art Institute; Detroit, Michigan  
Museum of Fine Arts; Houston, Texas  
Chase Manhattan Bank, N.A.  
University of Michigan; Ann Arbor, Michigan  
Arizona State University; Tempe, Arizona  
Carnegie Institute; Pittsburgh, Pennsylvania  
Wadsworth Atheneum; Hartford, Connecticut  
Elmira College; Elmira, New York  
Brockton Art Center, Fuller Memorial;  
Brockton, Massachusetts  
Ringling Museum of Art; Sarasota, Florida  
Fleming Museum, University of Vermont;  
Burlington, Vermont  
First National Bank of Chicago; Chicago, Illinois  
De Porceleynse Fles; Delft, Holland  
University of Connecticut; Storrs, Connecticut  
Columbus Gallery of Fine Arts; Columbus, Ohio  
University of Notre Dame; Notre Dame, Indiana  
Michael Schiavone and Sons; New Haven, Connecticut  
Indiana University; Bloomington, Indiana  
National Museum of American Art; Washington, D. C.  
Struktur 68NV; The Hague, Holland  
Boston Public Library; Boston, Massachusetts  
Dartmouth College; Hanover, New Hampshire  
Everson Museum of Art; Syracuse, New York  
Dade County Art Collection; Miami, Florida  
DeCordova Museum; Lincoln, Massachusetts  
Williams College Museum of Art; Williamstown,  
Massachusetts  
George Washington University; Washington, D. C.  
New Britain Museum of American Art; New Britain,  
Connecticut  
Brooklyn Museum; Brooklyn, New York  
Price, Waterhouse, Inc.; Hartford, Connecticut  
Russell, Gibson, Von Dolen, Inc.; Farmington,  
Connecticut  
Thiokol Corporation; Newtown, Pennsylvania  
University Art Gallery, State University of New York;  
Albany, New York  
Lynch Motors, Manchester, Connecticut  
Housatonic Museum of Art; Bridgeport, Connecticut  
Boca Raton Museum; Boca Raton, Florida  
Museum of Fine Arts; Springfield, Massachusetts  
Wichita State University; Wichita, Kansas  
Gund Hall, Harvard University; Cambridge,  
Massachusetts  
The Norton Company; Worcester, Massachusetts  
National Trust for Historic Preservation, Nelson  
Rockefeller Collection; Tarrytown, New York  
Harry Guggenheim Collection, Nassau County Museum;  
Sands Point, New York  
Fitchburg Art Museum; Fitchburg, Massachusetts  
Ohio Wesleyan University; Delaware, Ohio  
Hunter Museum of Art; Chattanooga, Tennessee  
Albertus Magnus College; New Haven, Connecticut  
Wilbraham and Monson Academy; Wilbraham,  
Massachusetts  
Westmoreland County Museum of Art; Greensburg,  
Pennsylvania  
Wondriska & Russo Associates; Farmington, Connecticut  
The Woodlands, Texas  
Philbrook Art Center; Tulsa, Oklahoma  
Pfeizer, Inc.; New York  
Pepperridge Farms, Inc.; New Haven, Connecticut  
Olin Corporation; Cheshire, Connecticut  
Manchester Community College; Manchester,  
Connecticut  
Hartford Public Library; Hartford, Connecticut  
BKM, Inc.; East Hartford, Connecticut  
Western Michigan University; Kalamazoo, Michigan  
Hollister Corporation; Libertyville, Illinois  
Hartford Art School; West Hartford, Connecticut  
University of Hartford; West Hartford, Connecticut  
Mitchner Museum; Doylestown, Pennsylvania  
Gerwun Jewish Heritage Foundation, New Jersey  
University of Connecticut Health Center; Farmington,  
Connecticut  
Westminster School; Simsbury, Connecticut  
Hartwood Acres; Pittsburgh, Pennsylvania  
University of New Haven, West Haven, Connecticut  
Gulf Coast Art Center, Belleair, Florida  
Picker Art Gallery, Colgate University; Hamilton,  
New York  
Naples Art Association at The von Liebig Art Center;  
Naples, Florida  
Emerson Gallery, Hamilton College; Clinton, New York  
City of Fort Pierce; Fort Pierce, Florida  
Office of Charles Moore; Owensboro, Kentucky  
Frost Art Museum; Miami, Florida  
Vero Beach Museum of Art; Vero Beach, Florida  
William Benton Museum of Art; Storrs, Connecticut



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[www.davidhayes.com](http://www.davidhayes.com) · [john@davidhayes.com](mailto:john@davidhayes.com)

Contact John Hayes; Telephone 772 233-0237.