

PATRICK T. DOUGHERTY

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Site evaluation, design, construction, expenses and other considerations

The following information outlines the site visit, design, and construction of a site-specific sapling sculpture and provides information about gathering, labor needs, and scaffolding, liability, and professional photo documentation.

Exploring the site:

Prior to designing and building a large-scale sapling sculpture, Patrick makes a two- or three-day site visit. At this time, he begins the process of problem solving; he takes suggestions, listens to concerns, and discusses potential complications. Ultimately, a site is agreed upon, a local source of saplings located and a set of guidelines for construction developed.

Developing a design:

After the site visit, Patrick makes a series of word associations with the site and develops a group of thumbnail sketches to dramatize the ideas generated during the visit. These are not line-by-line renderings, but a series of visual notes, which describe how the work should function visually as well as practically within the designated site.

Constructing the sculpture:

Upon completion of the design, construction can begin. Actual construction time is three weeks. Unless the material has been gathered ahead of time, the first few days are devoted to gathering and transporting materials to the site. During the remaining time, in partnership with the sponsoring organization, Patrick works out last minute logistical concerns, completes the sculpture, and grooms the finished piece.

The inherent properties of saplings cause them to snag and entangle easily. This allows him to construct his sculptures without using artificial support. Initially, he builds a kind of randomly woven substructure, which is secured into holes drilled for the purpose, if necessary. Next, he uses sticks as lines to weave a kind of three-dimensional drawing. Finally, he works to “erase” all the flaws by using finer, small branches to mask various inconsistencies.

Artist fee and expenses:

Patrick’s artist fee currently is \$35,000.00 plus expenses. There is a site visit fee of \$500.00 a day plus expenses. The fee for an additional artist talk within the time frame of an installation is \$500.00.

Below is a list of services and materials usually required.

- Lodging, travel expenses, and meals for Patrick and one full-time assistant during installation and for Patrick during site visit
- Scaffolding and ladders used in the construction of the sculpture (See Appendix I; see pages 5-6)
- Other equipment, for example, an auger for drilling holes (See Appendix ii; page 7)
- Fire retardant, when required (Appendix iii; page 8)
- Labor for gathering saplings
- A method of transporting saplings to the site (Appendix iv; page 9)
- On-site assistance provided by the sponsor during the three-week installation process
- Professional high-resolution photos of the final work (Appendix v; page 10)
- A car available during the time the sculpture is being constructed
- Minor expenses like gloves and twine

Often organizations, businesses, and individuals donate time and resources for a project; however, at other times, services, equipment, and labor must be purchased.

Finding a source of saplings:

Local sources are often found through word of mouth, offered by generous land owners, or solicited from parks and power companies. Past locations include:

- Public land including municipal or county parkland
- Maintained areas along roadways
- Banks of ditches, rivers, and lakes
- Salvage areas near sewage treatment or municipal water plants
- Edges of old fields
- Closed industrial yards
- Along railroad tracks
- Derelict property



Permission to gather is required, and members of the sponsoring organization often secure this through community outreach. **Environmental sensitivity** is a major concern. Therefore, saplings are gathered from maintained or salvage areas and land slated for development. Regardless, gathering has no long-term impact. The branches grow back and make new sticks for future sculptures.

Gathering guidelines:

Pliability and color are the key elements in choosing usable saplings. A stand of saplings all growing under the same conditions, on a power cut or in a field, are consistent in size, color, etc. and make a good sculpture. Willow, maple, gum, and elm are preferred, but other varieties are sometimes acceptable. During the summer months, when leaves are not used to accentuate the sculpture they are removed by volunteers.

My sculptures require a **variety of saplings sizes**. The total amount should be about one tractor trailer load..... OR about five flatbed (16') loads



Within this overall approximation of the amount, a good rule of thumb is that 20% should be larger diameter structural pieces (approx 3-4" in diameter). Another 40% should be medium size for outlining and drawing stress lines; while the remaining 40% need to be small, fine, pencil-size sticks for finishing touches and refinement of the surface.



The saplings are cut, bundled, and loaded onto a truck or trailer and transported to the site. The tools used most often consist of loppers and hand clippers.

Determining labor need:

One full-time assistant accompanies Patrick during the installation period. In addition to that full-time assistant, the sponsor must provide on-site assistance/liaison and recruit volunteers

- 1) For the gathering period of two to three days for the tasks of cutting, bundling, and transporting materials,
- 2) for leaf stripping if needed, and



- 3) for the construction period for moving scaffolding, assisting the weaving process, cleaning up the site, and talking to the public. This need can be met by using a number of volunteers such as students, gardeners, or museum staff or by using a commercial temporary service.

We will be happy to discuss specifics with you but a general rule would be a gathering crew of ten to fifteen on the first three days; an additional crew of 4 to 5 for leaf stripping if this is needed; and a construction crew of 3-4 in morning and afternoon shifts throughout the rest of the three-week period. Patrick takes one weekend off during the three weeks, but otherwise he works every day and needs a work crew every day.

Defining scaffolding needs:

Scaffolding is one of the most important components of the construction process. To ensure the safety of the artist and volunteers, the proper scaffolding structure must be in place.



(Use Appendix i to order from scaffold company. We recommend Safway first and Sunbelt second)

Liability:

During construction Patrick carries a one million dollar liability policy. A certificate of insurance will be provided upon request. The sponsoring agency must also provide liability coverage during construction and for the entire life of the sculpture.

Professional photo documentation:

Many forms of documentation, working photos, digital photos and video documentation are generated throughout the installation process. In addition to sharing these images, the sponsoring agency must insure **a professional set of high-resolution photos** is taken upon completion of the work. Please see Appendix v for important specifications.

NOTE:

Both the sponsoring agency and *Brushwork LLC* / Patrick Dougherty have unlimited rights to these photos. A professional photographer, not a student, must be employed to provide this documentation.

Appendices i through v follow

Appendix i

Scaffold needs for Dougherty installation

EIGHT rolling towers, each three sections high;
that is,

48 – 5 ft frames

48 – 7 ft braces

32 corner posts

32—7 ft safety rails

32—5 ft safety rails

32—7 ft aluminum walkboards

48 adjustable screw jacks **with socket** (see illustration p. 6)

48 casters, 8”

In addition to the above which comprise EIGHT rolling towers, three sections high, the following are needed:

30 –12 ft laminated walkboards

15 – 8 ft laminated walkboards

25—13 ft tubes (of the type used in tube scaffold)

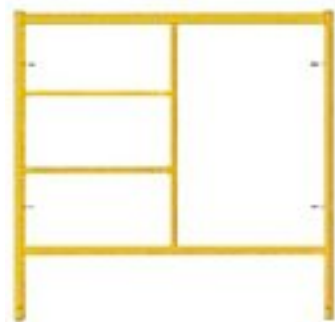
50 – Swivel clamps (pipe clamps)

96 Coupling pins w/snap button

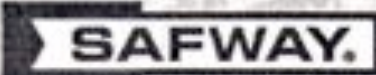
Also, two stepladders: one 8 ft and one 10 ft.

The scaffolding needs to be delivered on first day of the installation.

This Mason frame is the style of frame that Patrick prefers.



Below is this list with Safway part numbers:



Customer: PATRICK DOUGHERTY
ATTN:

Jobsite:

Pho

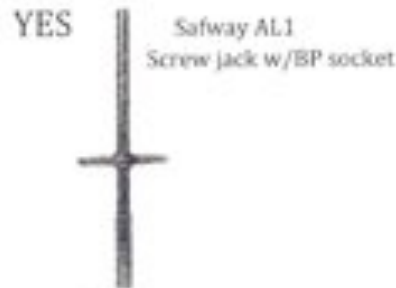
Contact Phone:
Contact Fax:

| | | | | | |
|-----------|-------|-------------|----------|-------------|------|
| Quotation | 11039 | Quote Date: | 11/13/13 | Opportunity | None |
|-----------|-------|-------------|----------|-------------|------|

Equipment Listing

| Part Number | Part Description | Quantity Ordered | W |
|-------------|-------------------------------|------------------|---|
| FM5QLH | FR MASON 5'H X 5'W | 48* | |
| B74 | CROSS BRACE 7' X 4' | 48 | |
| CGGRP | GUARD R POST M W/GL CORNER | 32* | |
| GR7 | GUARD R 7' | 32 | |
| GR5 | GUARD R 5' | 32* | |
| ADA19L7 | DECK ALL ALUM L-HK 19"X7" | 32 | |
| AL1 | SCREW JACK W/BP SOCKET | 48* | |
| C8R | CASTER RUBBER 8" | 48* | |
| VRP2X10X12 | PLANK SCAF 2" X 10" X 12'L | 30 | |
| ST13SG | TC STL TUBE 13' W/FTG | 25 | |
| CSA19 | TC CLAMP SWIVEL 1.69" OR 1.9" | 50 | |
| CPS | Coupling pin w/snap button | 96 | |
| | Plank Scaf 2" X 10" X 8' | 15 | |

PLEASE NOTE:



Appendix ii Auger



Or if ground is rocky, a skidsteer with operator might be necessary:



Appendix iii

Fire retardant information:

For exterior installations that require retardant, we recommend W-1000 Wood-Shield from Universal Fire Shield. **1-800-608-5699 www.firechemicals.com**

For interior installations, Inspecta-Shield from N.Y. FIRE_SHIELD INC
P.O. Box 7305 Auburn, NY 13022
Fax: 315-255-2765
Phone: 315-255-1006

Or NPF Nochar, recommended by the Smithsonian and available from Crestline Industries.

www.crestlineprotect.com
410-558-6172

Appendix iv

Some options for transporting saplings include

Tractor-trailer



Flatbed truck, 16'



This one can be rented from Enterprise



Trailer behind truck



Appendix v

Professional Photographs:

It is particularly important to document temporary installations with high quality photographs taken by a **professional photographer**. These serve as historic documents and are source material for publicity and grant writing. The institution should contract with a professional photographer who has experience with difficult lighting and hard-to-capture subject matter. It is important that the photographer work from the **two best possible vantage points**, but also shoot from other lesser viewpoints.. The photographer should include several shots with human subjects to provide a sense of scale. The human subject should seem incidental to the work.

We request that images be provided in three formats as described here:

1. **TIF Files**, we need high resolution images that can be used for large format prints:

- * resolution: at least 24" x 30" at 300 ppi
- * file format: .tif
- * color profile: Adobe RGB
- * bit depth: 16-bit

2. **JPEGs** for quick review

3. **RAW FILES** The photographer should provide two or three digital photos of the finished sculpture in the highest native resolution their camera can produce. These final shots should be in the original "camera raw" format, preferably with the extension .dng, which is emerging as more or less a standard for raw photos. If .dng isn't possible, whatever proprietary camera raw extension the photographer uses would be desired (such as .crw for Canon, or .nef for Nikon.)

Right to Use Documentation:

You will have signed a Photo Release Document which states that the rights to all documentations whether traditional photography, digital or video will be shared equally between the Artist and the Institution and each should have unlimited and **unencumbered rights to use the documentation**. PLEASE BE SURE, WHEN HIRING A PROFESSIONAL PHOTOGRAPHER, THAT HE/SHE UNDERSTANDS THIS ASPECT OF OUR CONTRACT.

PLEASE NOTE: We encourage you to include photographer's name in the file name of each image; this helps us to be sure to credit appropriately in future use. Thanks!