



Art in Public Places Advisory Committee Meeting Agenda

Monday, March 30, 2026, 5:30 PM
EXECUTIVE CONFERENCE ROOM - 3RD FLOOR
1 Civic Center Circle
Brea, CA 92821

Margee Hills, Chair **Judy Randlett**, Vice Chair **Kris St. Clair**, Committee Member **Yvonne Yen**, Committee Member

Bill Madden, Committee Member **Linda Shay**, Committee Member **Irene Rifilato**, Committee Member

This agenda contains a brief general description of each item the Commission will consider. The Community Services Department has on file copies of written documentation relating to each item of business on this Agenda available for public inspection. Contact the Community Services Department at (714) 990-7738 or view the Agenda and related materials on the City's website at www.cityofbrea.gov Materials related to an item on this agenda submitted to the Commission after distribution of the agenda packet are available for public inspection in the Community Services Department at 1 Civic Center Circle, Brea, CA during normal business hours. Such documents may also be available on the City's website subject to staff's ability to post documents before the meeting.

Procedures for Addressing the Committee

The Commission encourages interested people to address this legislative body by making a brief presentation under Matters from the Audience. State Law prohibits the Commission from responding to or acting upon matters not listed on this agenda.

The Commission encourages free expression of all points of view. To allow all persons the opportunity to speak, please keep your remarks brief. If others have already expressed your position, you may simply indicate that you agree with a previous speaker. If appropriate, a spokesperson may present the views of your entire group. Commission rules prohibit clapping, booing or shouts of approval or disagreement from the audience. Please silence all cell phones and other electronic equipment while the Commission is in session. Thank you.

Written comments may be submitted in advance of the meeting by emailing carrieho@cityofbrea.gov Written comments received by 3 pm on the day of the meeting will be provided to the Commission, will be made available to the public at the meeting, and will be included in the official record of the meeting.

Special Accommodations

In compliance with the Americans with Disabilities Act, if you need special assistance to participate in this meeting, please contact the Community Services Department at (714) 990-7738. Notification 48 hours prior to the meeting will enable City staff to make reasonable arrangements to ensure accessibility. (28CFR 35.102.35.104 ADA Title II)

1. Call to Order/Roll Call

2. Matters from the Audience

3. Action Items

3.A. Approval of Minutes

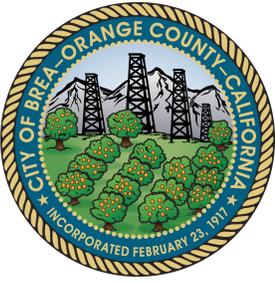
3.B. 895 Columbia Street - Sculpture Replacement Application

4. Discussion Items

4.A. Project Updates

5. Adjournment

Date Posted: March 24, 2026



CITY *of* BREA

Art in Public Places Advisory Committee
Communication
March 30, 2026
Item No. 3A.

Approval of Minutes

TO	PREPARED BY
Chair and Members of the Arts in Public Places Advisory Committee	Jennifer Colacion, Community Services Manager
DEPARTMENT HEAD APPROVAL	CITY MANAGER APPROVAL
Jennifer Colacion, Community Services Manager	Kristin Griffith, City Manager

RECOMMENDATION

Approve.

Attachments

[04-28-25 Draft APP Minutes.pdf](#)

**** The following document is a draft of the minutes and the not the official approved minutes ****

Minutes for the Art in Public Places Advisory Committee

1 Civic Center Circle

Brea, CA 92821

April 28, 2025

Roll Call: *(The following members were in attendance)*

- **Margee Hills**, Chair
- **Judy Randlett**, Vice Chair
- **Kris St. Clair**, Committee Member
- **Yvonne Yen**, Committee Member
- **Bill Madden**, Committee Member
- **Irene Rifilato**, Committee Member
- **Linda Shay**, Committee Member

1. Call to Order/Roll Call

Chair Hills called the meeting to order at 5:30 pm.

2. Matters from the Audience

None.

3. Action Items

3.A. Approval of Minutes-

A motion to approve the minutes was made by Committee Member St. Clair and seconded by Vice Chair Randlett. The motion failed to pass. Receive and file. 3-3-1

Ayes: Hills, Randlett, St. Clair

Nays: None

Abstain: Madden, Shay, Yen

Absent: Rifilato

3.B. Brea Business Park Lot 19 (3200 Nasa Street) Sculpture Application-

Community Services Manager Jenn Colacion presented the sculpture application for 3200 Nasa St. and invited the applicant to elaborate on the artwork details proposed by artist Laddie John Dill. The Committee was supportive of the proposal with the following condition: A deferred submittal of installation plans approved by Licensed Professional Engineer. A motion to approve the submittal with conditions was made by Committee Member St. Clair and seconded by Committee Member Bill Madden. Motion passed. 7-0

Ayes: Hills, Randlett, Madden, Rifilato, Shay, St. Clair, Yen

Nays: None

3.C. Andaluz Brea 32, LLC (685 S. Brea Blvd) Sculpture Application-

A brief recess was taken from 6:52 pm to 7:02 pm.

Community Services Manager Jenn Colacion presented the sculpture application for 685. S. Brea Blvd. and invited the applicant to elaborate on the artwork details proposed by artist Laddie John Dill. The Committee was supportive of the proposal with the following conditions: 1) A deferred submittal of installation plans approved by Licensed Professional Engineer, and 2) a revised Artist Warranties of Title & Originality form. A motion to approve the submittal with conditions was made by Committee Member St. Clair and seconded by Committee Member Linda Shay. Motion passed. 7-0

Ayes: Hills, Randlett, Madden, Rifilato, Shay, St. Clair, Yen

Nays: None

4. Discussion Items

4.A. Summary of the California Density Bonus Law -

Chair Hills moved this item up on the agenda to be heard first.

Assistant City Manager/Community Development Director Jason Killebrew presented background on the State of California's Density Bonus Law. His overview summarized projects that are eligible for various incentives and how the law could give certain developers the ability to concede or waive their obligations related to Art in Public Places. Assistant City Manager Killebrew confirmed that City staff will continue to discourage waiving the public art obligation based on the community benefit it brings, but cannot deny a developer their right to do so.

5. Adjournment

Chair Hills adjourned the meeting at 8:05 pm.



CITY of BREA

Art in Public Places Advisory Committee
 Communication
 March 30, 2026
 Item No. 3B.

895 Columbia Street - Sculpture Replacement Application

TO	PREPARED BY
Chair and Members of the Arts in Public Places Advisory Committee	Jennifer Colacion, Community Services Manager
DEPARTMENT HEAD APPROVAL	CITY MANAGER APPROVAL
Jennifer Colacion, Community Services Manager	Kristin Griffith, City Manager

RECOMMENDATION

Approve sculpture replacement application with the following conditions:

1. Applicant must submit to City staff a copy of the installation plan approved by a licensed Structural Engineer prior to sculpture permit issuance.
2. Applicant must submit to City staff a signed copy of the artist's contract.
3. Applicant must submit to City staff a completed Artist Warranties of Title and Originality form.

BACKGROUND/DISCUSSION

Applicant: Wurth Louis and Company

Address: 895 Columbia Street

Artist: Archie Held

Title of Sculpture: *Father and Son*

Material: Corten Steel

Location: On a base (concrete pad); installation in front of building

ARTWORK PROPOSAL

This application is submitted in response to a recent theft of a bronze sculpture previously in its place.

Scale

The proposed artwork by Archie Held consists of Corten steel, a three-dimension sculpture on a base. It will be approximately 7'6"H x 2'4 5/8" W, secured to a 4'x6' concrete pad.

Materials

The main sculpture will be fabricated with Corten Steel, which offers long-term sustainability, easy and minimal maintenance, and is not inclined to theft.

Liability and Safety

An installation plan has not been approved by a licensed structural engineer. If the art application is approved, this is recommended to be submitted as a condition of approval.

Artist Education, Experience and Value Verification

According to the APP Policy Manual, qualified artists' portfolios should include monumental outdoor public art installations. The art application includes the resume of artist Archie Held, which demonstrates his ability to fabricate pieces of this scale. There are four additional works by Held in Brea's Art in Public Places program: Twist I and Twist II (Brea Blvd, between Elm St. and Alder St.), Connect (Imperial Hwy. Between Kraemer Blvd. and Saturn St.), Allies (Imperial Hwy, between Palm St. and Puente St.).

Sculpture Site, Landscaping, Lighting and Plaque

Father and Son is a three-dimensional sculpture proposed in front of the 895 Columbia building. The proposed location is within the 50 feet requirement from a publicly accessible street. The proposed location will be viewed by many at this prominent entry location.

The proposed adjacent landscaping includes shrubs and grasses that will not grow to impede the view of the sculpture.

Lighting is in place but will be updated and repaired to accommodate the new sculpture size. A plaque will be installed per City policies.

The location meets all APP guidelines for being publicly accessible.

Contract of Sale

A signed contract has not been included; however, if the art application is approved, this is recommended to be submitted as a condition of approval. For the time being, an invoice for the purchase price has been included for the Committee's reference.

Maintenance Instructions

The proposed material is intended to be low-maintenance; however, visible dust or debris may be rinsed with water, typically during spring and autumn. More often, if necessary.

Attachments

[Sculpture Replacement Application.pdf](#)

Artist Biography

Archie Held is an internationally recognized artist who has been creating sculpture since the late 1970s. He studied at UCLA for both his graduate and undergraduate degrees. The Archie Held Studio, founded in 1985 and based in Richmond, California, has produced over 500 pieces of artwork and currently employs a team of talented artists and metal fabricators. Archie works primarily in bronze and stainless steel; water is often used as a central element to further complement the simple and elegant designs. The appeal of his tranquil creations has led to several private as well as public art commissions. He enjoys working with clients on custom site-specific projects and welcomes collaborations with designers and architects.

Style and Form

Sculptor Archie Held's fluid works inspire tranquility and contemplation. Jodi Murphy reports.

While you may not know the name Archie Held, chances are you're familiar with his work. Over the last decade, Held has earned prestigious high profile commissions for his dramatic sculptures from the likes of the Bellagio Hotel in Las Vegas, Four Seasons Hotel in Hong Kong, Louis Vuitton Moët Hennessey offices in San Francisco, Robert Mondavi Winery in Napa, and the San Mateo Public Library, just to name a few. Held's prolific commissions keep him and a team of 14 talented artists and metal fabricators busy, to say the least.

Surprisingly, Held started out as a pre-med student at UCLA but eventually found his passion in art, graduating with degrees in Painting, Sculpture, and Graphic Arts. "I began spending time in the sculpture studios, and I was lucky to become the assistant to the head of the department, Oliver Andrews." In Andrews, Held found a great teacher and mentor. And in art and sculpture, Held discovered his life's work and passion.

Held loves the permanence of metal—how bronze changes and stainless steel stays the same. These are the mediums he uses most often. The majority of his work also incorporates water. "I use water in a subtle way, with most pieces just covered in a thin film of it. Most people have a natural affinity for water," notes Held. "It is a basic common denominator we all share—water adds life." He'll occasionally venture into other materials. Right now he's working on a 20-foot-tall commission in granite for Genentech's new campus at Oyster Point.

Most of Held's work starts with a pencil and paper and is further developed in clay, plaster, or wax models. His inspirations come from being a quiet observer. "Many of my pieces are born of observations of people and their gestures," says the artist. "I am drawn to forms that embody the essence of growth and strength. Held certainly succeeds. With over 500 commissions to his credit, he is one of Northern California's most lauded sculptors. He notes proudly, "The majority of my work is repeat business or referrals, and I take that as the highest compliment."

Held's wife, Janet, runs his office from home where she can take care of their three boys. Their middle son has autism so the Helds have become active in the special needs community. "We were able to donate the centerpiece sculpture at The Village in Corte Madera Shopping Center with some help from generous clients," says Held. A foundation for special needs children sells engravings on and around the base of the sculpture and when all the spaces are filled in, they will have raised approximately \$500,000 to directly help children with special needs.

Held says humbly, "I know how lucky I am to make my living at something I love to do and I never take it for granted." He often hears his parents' advice: "The harder you work, the luckier you get." ■



PHOTO: JACK HUTCHESON

ONE FINE DAY

Richmond's Art Beat

Discover the creative forces behind the city's vibrant renaissance.

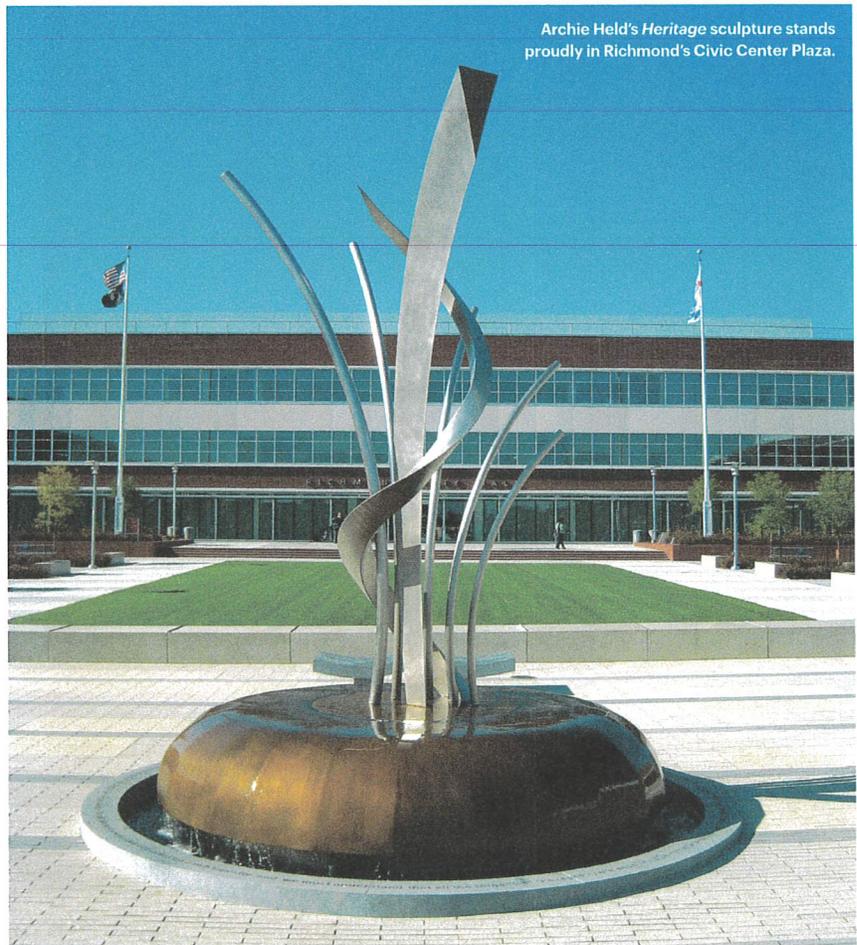
BY VIRGINIA SHANNON

When, in 2018, major arts events—including Wine and Bowties' hip-hop and culture festival, Feels, and West Edge Opera's summer performance series—decamped to Richmond's Craneway Pavilion following years in Oakland, it signaled a greater trend. Tired of sky-high venue- and studio-rental costs, many artists are staking a claim in the more affordable west Contra Costa city, and forging a burgeoning creative community in the process.

It's not hard to understand why. While Richmond's reputation was notoriously seedy a decade or so ago, city officials and community groups have made strides in cleaning up some of the more dilapidated areas, restoring historic buildings, and creating green spaces. The city is also home to the East Bay's largest visual-arts organization, the **Richmond Art Center (RAC)**, which offers 60-plus adult and children's classes each quarter, and hosts exhibitions in its four galleries.

Richmond also boasts 32 miles of shoreline—with **San Francisco Bay Ferry** service that launched in January—as well as large swaths of industrial-style real estate, owing to the city's history as a World War II production hub.

These days, you'll find dozens of artists hidden away in those nondescript warehouses. They're at the forefront of a growing movement that is positioning Richmond as an ideal destination for anyone interested in exploring creativity in the East Bay. richmondartcenter.org, sanfranciscobayferry.com/richmond.



Archie Held's *Heritage* sculpture stands proudly in Richmond's Civic Center Plaza.

THE VENERABLE PIONEER

One of the area's most established artists, sculptor **Archie Held** works out of a sprawling complex of warehouses that he started acquiring in 1985, thanks to his friendships with building owners on the block. "I used to not invite artist friends over here because this is so obscenely big," Held laughs. "People come here and their jaws drop."

With the help of his crew, Held creates curving or twisting hand-textured metal forms, sometimes with a water element, for clients including George Lucas, Bill and Melinda Gates, Michael and Susan Dell, several Napa wineries, and countless

cities and corporations. (He also designs and constructs the Pac-12 football championship trophy every year.)

Despite his vast experience making large-scale outdoor sculptures, Held says he also enjoys smaller commissions, such as ornamental pieces that serve as a focal point for a family home. "A lot of people think they could never afford a sculpture, but it's more affordable than people think," he says. "I try to do something that's more personal than putting a shape in their house. ... It will have a lot of meaning for them." *To learn more about Held's work, or to inquire about scheduling a studio visit, go to archieheld.com.*

Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807
#5 - 18th Street
Richmond, CA 94801
510-235-8700
www.archieheld.com

Education

Undergraduate - UCLA - Painting, Sculpture and Graphic Arts 1975-1979
Graduate - UCLA - Sculpture 1979-1980
Jim Marcellus Memorial Scholarship Award for Sculpture 1980

Selected Public and Corporate Collections

235 2nd Street, San Francisco, CA
Agora at South Main, Walnut Creek, CA
Alliant Energy Corporate Campus, Madison, WI
Auberge du Soleil Resort, Rutherford, CA
Avalon Towers, San Francisco, CA
Bellagio Hotel and Casino, Las Vegas, NV
Beringer Vineyards, Napa, CA
Beth Israel Hospital, Newark, NJ
Bishop Ranch Business Park, San Ramon, CA
Brittania East Grand, South San Francisco, CA
Brittania Oyster Point, South San Francisco, CA
Caesars Palace, Atlantic City, NJ
California Pacific Medical Center, San Francisco, CA
Charles Krug Winery, St Helena, CA
Chevron Corporation Headquarters, San Ramon, CA
City of Brea, Brea, CA
City of Chickasha, Chickasha, OK
City of Los Angeles, Department of Water & Power, Los Angeles, CA
City of Richmond, Richmond, CA
City of Stockton, Stockton, CA
City of Walnut Creek, Walnut Creek, CA
Community Hospital of the Monterey Peninsula, Monterey, CA
Congregation Emanuel-E, San Francisco, CA
Cupertino Financial Center, Cupertino, CA
Dewey Land Company Corporate Headquarters, Redwood City, CA
Di Rosa Preserve: Art & Nature, Napa, CA
First Republic Bank, New York, NY
Florida International University Law School, Miami, FL
Four Seasons Hotel, Hong Kong
Gateway Medical Center, Dublin, CA
Genentech, South San Francisco, CA
H.R. Christiansen & Sons Corporate Offices, Sunnyvale CA
Half Moon Resort, Montego Bay, Jamaica
Harrah's Resort Casino, NV
Health Net Corporation, Los Angeles, CA
Hilton Hotel, Tuscon, AZ
Hilton Hotel, San Jose, CA

Howard Hughes Corporation, Las Vegas, NV
Hyatt Regency, Scottsdale, AZ
Jewish Community Center, Palo Alto, CA
Kips Bay Court, New York, NY
Los Alamos Fire Station, Los Alamos, NM
Louis Vuitton Moet Hennessey, San Francisco, CA
Melinda & Bill Gates Collection, Seattle, WA
Mercyhurst College, Erie, PA
Merrill Gardens, Lafayette, CA
Michael and Susan Dell Foundation, Austin, TX
Mills College Natural Science Building, Oakland, CA
Mills Peninsula Hospital, San Mateo, CA
Mission Hospital, Mission Viejo, CA
Mozart Development Company, Sunnyvale, CA
Neiman Marcus Flagship Store, Dallas, TX
Nineteen800, Cupertino, CA
Orchard Hotel, San Francisco, CA
Orchard Garden Hotel, San Francisco, CA
Palo Alto Medical Foundation, Palo Alto, CA
Palo Alto Veterans Administration, Palo Alto, CA
Panasonic Corporation, Los Angeles, CA
Playboy Mansion, Los Angeles, CA
Price Waterhouse Corp., Washington, DC
Richmond Civic Center Plaza, Richmond, CA
Robert Mondavi Winery, Napa, CA
Sacramento City Hall Plaza, Sacramento, CA
Sacramento Metropolitan Arts Commission, Sacramento, CA
Salesforce.com, Inc., San Francisco, CA
San Antonio Marriott Riverwalk, San Antonio, TX
San Carlos Transit Facility, San Carlos, CA
San Francisco Tennis Club, San Francisco, CA
San Mateo Public Library, San Mateo, CA
SAP Technology, Palo Alto, CA
Sky Tokyo Club, Tokyo, Japan
Skywalker Ranch, Nicasio, CA
Southwest Illinois College Campus, Belleville, IL
St. Anthony's Hospital, Oklahoma City, OK
St. Helena Hospital, St. Helena, CA
St. Ignatius College Preparatory, San Francisco, CA
Stanford Cancer Center, Palo Alto, CA
Stanford University, Palo Alto, CA
State of California, Department of Health Services, Richmond, CA
Sushi Ran, Sausalito, CA
T Mimarlik, Istanbul, Turkey
The Crossing Condominiums, San Bruno, CA
The Pac-12 Conference, San Francisco, CA
The Village at Corte Madera, Dedication to Special Education, Corte Madera, CA
Trinity Episcopal Church, San Mateo, CA
Unity Park, Richmond, CA
University of Science & Arts of Oklahoma, Chickasha, OK
Vichon Winery, Napa, CA
W. W. Grainger World Headquarters, Chicago, IL
Yale University, New Haven, CT

Selected Group and Solo Shows

Sculpture Site Gallery, San Francisco, CA 2005 - 2014
The Atrium, 600 Townsend Building, San Francisco, CA 2007 & 2010
Stockholm Art Fair, Stockholm, Sweden 2007
Leif Holmer Gallery, Nassjo, Sweden 2006
Varnish Fine Art, San Francisco, CA 2006
Owensboro Museum of Fine Art, Owensboro, KY 2005
Artscape Gallery, Walnut Creek, CA 2005
Sausalito Fine Art Gallery, Sausalito, CA 2005
Varnish Fine Art, San Francisco, CA 2004
Di Rosa Preserve, Napa, CA 2003, 2004
Chiaroscuro Gallery, Scottsdale, AZ 2001, 2002
Art Exchange Gallery, San Francisco, CA 2001, 2002
Triangle Gallery, San Francisco, CA 2001, 2002
Palm Springs International Art Exhibition 2001
SOFA New York, NY 2000-2011
SOFA Chicago, IL 1998-2004
I Wolk Gallery, St. Helena, CA 1998-2001
New Leaf Gallery/Sculpture Site, Berkeley, CA 1997-2004
La Quinta Sculpture Museum, La Quinta, CA 1997
Zenith Gallery, Washington, DC 1994-2002
Valerie Miller Fine Arts, Palm Desert, CA 1993-1996
Holmes Fine Art Gallery, San Jose, CA 1994, 1995
International Sculpture Conference Instructors' Exhibition 1994
Young Gallery, Los Gatos, CA 1993
Corporate Art West, Bellevue, WA 1993
Bay Arts Gallery, San Francisco, CA 1993
Zantman Art Gallery, Palm Desert, CA 1992
Susan Street Fine Art Gallery, Solana Beach, CA 1992
Bay Arts Gallery, San Francisco, CA 1992
Claudia Chapline Gallery, Stinson Beach, CA 1992
Viewpoint Gallery, Carmel, CA 1990
Joanne Chappell Gallery, San Francisco, CA 1989
Elite Fine Art, Emeryville, CA 1988-1990
Richmond Art Center, Richmond, CA 1989
Atrium Gallery, San Francisco, CA 1988
Triangle Gallery, San Francisco, CA 1986-1988
Richmond Art Center, Richmond, CA 1986
Sensitivity Gallery, Los Angeles, CA 1980
Frederick S. Wight Gallery, Los Angeles, CA 1979, 1980
White Gallery, Los Angeles, CA 1976-1980
"Celebration" 32 Piece Fiberglass Sculpture, Los Angeles, CA 1979
"Sky Fountain" Sculpture Installation, Glen Cove, New York 1978

Current Exhibits: 2026

Aerena Gallery, Mill Valley, CA
Desta Gallery, San Francisco, CA
EDNA Contemporary Fine Art, San Luis Obispo, CA
InArt Gallery, Santa Fe, NM
Lori Austin Gallery, Healdsburg, CA
Sloan Miyasato, San Francisco, CA
Stewart Kummer Gallery, Gualala, CA
Westbook Gallery, Carmel, CA

Archie Held Studio

Notable Clients

John Arrillaga, real estate
Forest Baskett, NEA Venture Capital
Peter Baumann, Tangerine Dream
Marc Benioff, Salesforce
Birmingham Development
Iman and David Bowie
Carol Burnett
Susan and Michael Dell, Dell Computer
Larry Ellison, Oracle
Joan Gamble, Proctor & Gamble
Jerry Ganz, seat belt inventor
Gaurav Garg, venture capital
Melinda and Bill Gates
Danny Glover
Hugh Hefner
James Hetfield, Metallica
David House, Intel
Jensen Huang, founder Nvidia
Stan Kroenke, Kroenke Sports & Entertainment
Court Lorenzini, co-founder DocuSign
George Lucas
David MacNeil, founder WeatherTech
Chris Malachowsky, founder Nvidia
Tony Marlon, Healthcare
Robert Mondavi
Peter Mondavi
Gordon Moore, founder Intel Corp
Ginny and Bruce Nordstrom
Joan and Bill Porter, E-Trade founder
David Robinson, San Antonio Spurs
Behrooz Sarafraz, oil
Charles Schwab
Komal Shah, venture capital
John A. Sobrato, real estate
Howard Stern
Dr. Neil Warren, eHarmony.com
Chris Weber, Golden State Warriors
Bob Weir, Grateful Dead

Archie Held Studio

P.O. Box 70331
Point Richmond, CA 94807-0331
o 510-235-8700
c 415-515-3576
www.archieheld.com

February 18, 2026

David and Eleanor Louis
895 Columbia St.
Brea, CA 92821

Re: Exterior Corten Steel Sculpture
"Father and Son" approximately 4'-0" x 6'-3" x 7'-6" h

Design fee and shop drawings	\$12,000	
Outside contractor services	\$5,400	
Crane service	\$4,200	
Shipping and installation	\$6,600	
Sculpture cost	\$52,398	
Sales tax on sculpture	<u>\$4,402</u>	Orange Co. @7.75%
Total cost	\$85,000	
Deposit to start commission	\$40,299	
Sales tax on sculpture	<u>\$2,201</u>	
Current amount due	\$42,500.00	

Amount of this invoice \$42,250.00

Thank You,
Archie Held

Payment info

ACH deposit information

Archie Held Studio
Bank of America
Acct #000836900246 business checking
Routing #121000358

18. Comprehensive Maintenance Plan (pages 20-21)

Per artists suggestion

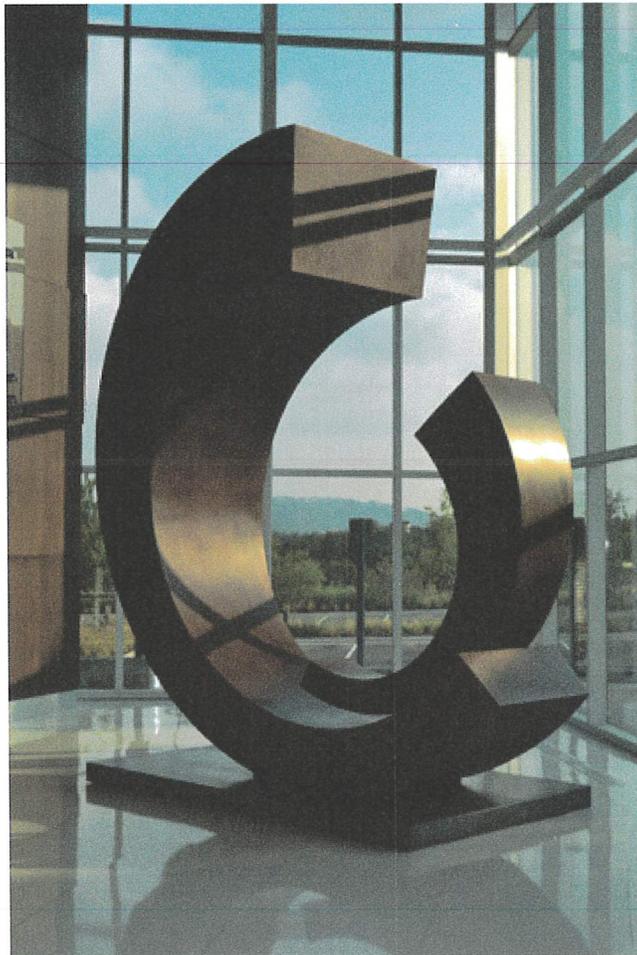
19. Draft of the CC&R or other covenant (whichever is applicable) to be filed with the county describing sculpture ownership responsibilities and the maintenance funding source (see Recordation of Sculpture Ownership and Maintenance Obligation on page 21)

20. Target date for installation

Approx 3-4 months from contract signing date

21. Unveiling or dedication plans (if applicable)

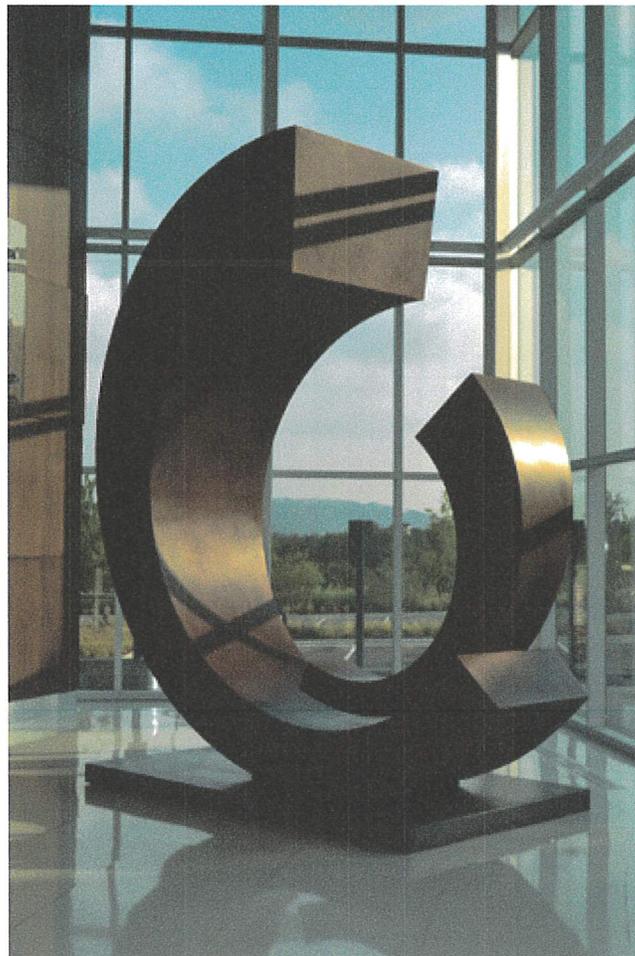
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Artist Statement

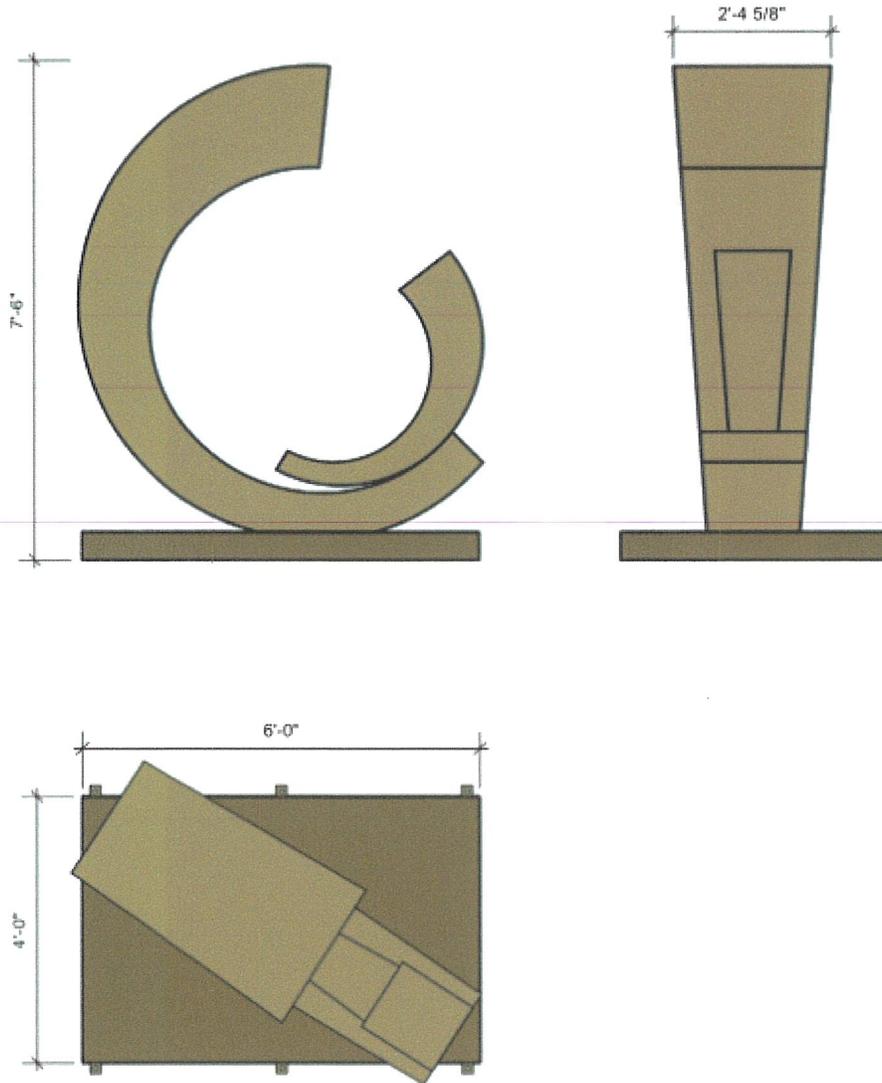
This will be a unique sculpture at this size. There is a much larger one owned by Susan and Michael Dell and it is in the lobby of their foundation in Austin, TX. See attached photo.

The sculpture represents a parent and child. You may remember the Dan Quayle vs. Murphy Brown debate years ago about what constitutes a family. A family can be one parent and one child and unfortunately 27% of families with children in the US are one parent households. Family is an ongoing theme in my work. My "Father and Son" speaks to the importance of family in a community. Family is the first place we learn to live with each other. We learn respect, responsibility and empathy. This foundation of values carries into neighborhoods, schools and workplaces. These values shape the entire community.

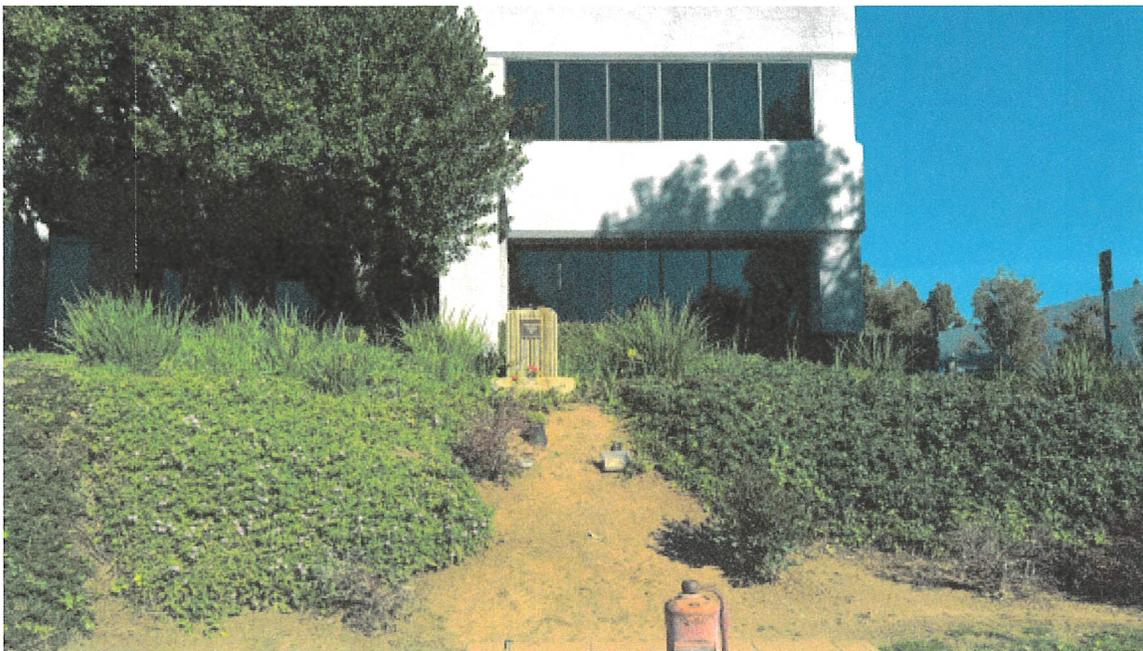
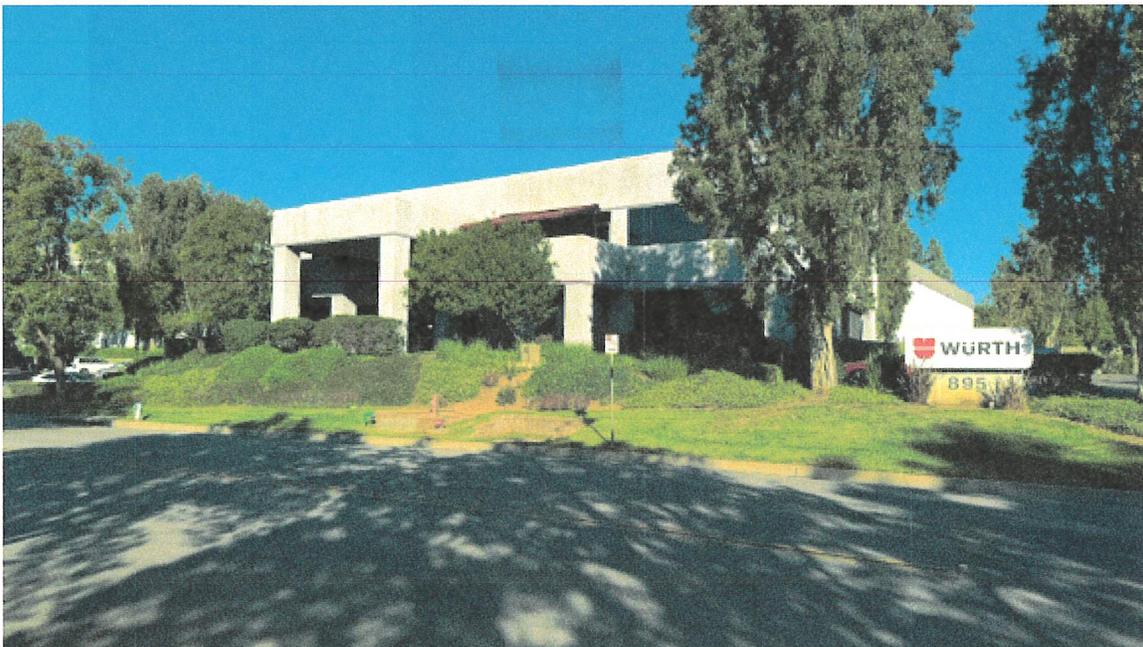


Wurth Louis and Company
895 Columbia Street
Brea, CA 92821

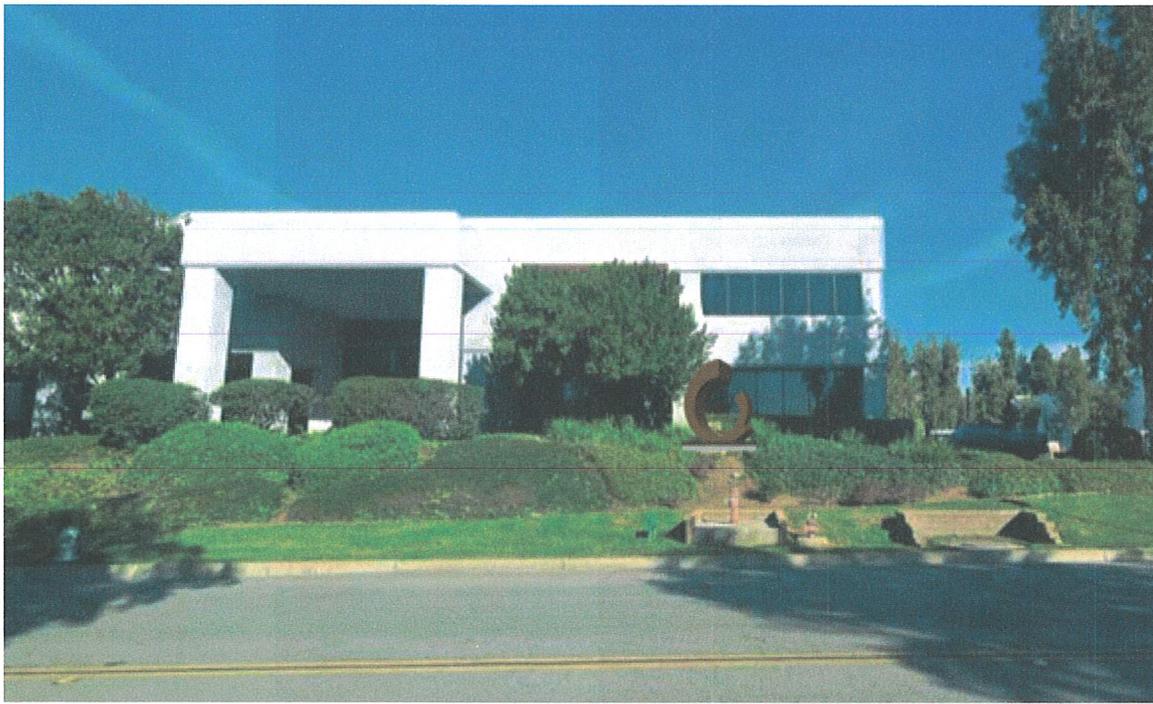
Proposed sculpture by Archie Held
"Father and Son", in Corten Steel
4' x 6' x 7'-6" tall



The location of the new sculpture will be in the same location as the previous one. A new concrete pad will be poured to accommodate the size of the new one. See photos below of the previous sculpture location.



Rendering of proposed sculpture in situ clearly showing the sculpture in relation to the site/building, as the public at ground level would see it (additional perspectives approaching from major streets, ingresses/egresses are also helpful)



Lighting and Landscaping

Attached is a photo of the replacement light that was installed on February 27th. I have a call into Brea Electric to find out what type of light it is.

Also regarding the sprinklers, the new piece is going in the exact same spot as the stolen piece. The sprinklers were already facing away from that piece so they will continue to be facing away from the new piece. I will personally call the landscaping company once this is all settled to make sure they double check all the sprinklers near it.





*Retail Replacement Value Appraisal Report
for Damage and Loss Purposes*

Prepared for:

David Louis
Louis Investment Company
4041 22nd Street
San Francisco, CA 94114

Effective Valuation Date:

April 30, 2025

Prepared by:

Charlotte Duplay
Fine Art Appraiser
1425 S. Indian Trail
Palm Springs, CA 92264

Issue Date of Report:

June 20, 2025



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Appraiser's Certification

I, Charlotte Duplay, hold myself out to the public as a professional appraiser of Post-War, Contemporary, and Emerging Art as included in this appraisal document. I have previously appraised similar works for other clients.

The objective of this report is to provide an unbiased Retail Replacement Value for Damage and Loss purposes. I have no bias with respect to the property that is the subject of this report or to the parties involved with this assignment.

I certify that, to the best of my knowledge and belief, the statements of fact contained in this report are true and correct; the reported analyses, opinions, and conclusions are limited only by the reported Assignment Conditions. The values expressed herein are based on my professional judgment and opinion and are not representations or warranties that the items will realize such values if offered for sale in an appropriate market.

This Appraisal Report is prepared in conformity with the 2024 Uniform Standards of Professional Appraisal Practice (USPAP), written by the Appraisal Standards Board of The Appraisal Foundation (TAF) in Washington, D.C. The Appraisal Foundation is a congressionally sanctioned, not-for-profit organization, established in 1987 and dedicated to the advancement of professional valuation for appraisers and users of appraisal services to ensure public trust in the work performed by appraisers.

To my knowledge and recollection, I have performed no services, as an appraiser or in any other capacity, regarding the particular object that is the subject of this report within the three-year period immediately preceding the agreement to perform this assignment. I have no past, present, or contemplated future financial or other interest in the appraised property and no personal interest with respect to the parties involved.

Total pages of report:	20
Total number of articles appraised:	1
Examination date:	n/a
Research dates:	6/5/2025 – 6/20/2025
Effective valuation date:	4/30/2025
Issue date of report:	6/20/2025

As there has been a total loss, I did not personally inspect the Property. I estimate the Retail Replacement Value of the item as of the effective valuation date. Valuation is based on research and analysis of comparative market data. The Art Collective was consulted in regards to installation expenses. No other party provided significant assistance in the valuation of the appraised property.

Compensation for this Appraisal Report is not contingent upon the arrived valuation. Fee is based on an hourly rate, plus expenses. No person, group, or organization was given a fee in connection with the procurement of this appraisal assignment.

Louis Investment Company
Retail Replacement Value for Damage and Loss Purposes
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Additionally, neither compensation nor my engagement is contingent upon the reporting of a predetermined value or direction in value that favors the cause of the client, the amount of the value estimate, the attainment of a stipulated result, or the occurrence of a subsequent event.

The entire report is required to fully understand the assignment and these Certification Pages do not encompass the entire report and are not valid without reading and understanding the entire report.

Charlotte Duplay.

Charlotte Duplay
Accredited Member, Appraisers Association of America



Scope of Work

Problem to Solve: I was asked to appraise the Retail Replacement Value of one (1) sculpture to establish a Retail Replacement Value for Damage and Loss purposes. This Appraisal Report is not intended for any other purpose or for any other person or entity other than those listed below.

Category of Items Examined: Contemporary fine art

Client: David Louis

Owner: Louis Investment Company

Effective Valuation Date: The value expressed in this Appraisal Report is effective as of the date of the incident, April 30, 2025

Intended Use of Appraisal Report: Damage and Loss

Intended Users of Appraisal Report: This Appraisal Report can be used and relied upon by the client and a designated insurance company, agent, broker and underwriter. Any other user is considered an unintended user.

Limiting Conditions:

- This Appraisal Report is based only on the readily apparent identity of the item appraised, and no further opinions or guarantee of authenticity, genuineness, attribution, or authorship is made.
- The appraiser is not an authenticator. I found no reason to question the authenticity of the article. If the clients provided verbal information regarding provenance of the article listed herein, I am not responsible for the accuracy of this information. This Appraisal Report is not a certificate of authenticity.
- The appraiser is not a restoration or conservation expert, the Appraisal Report must not be considered a formal condition or conservation report.
- To my knowledge, no laboratory testing has been performed on the subject property.
- This Appraisal Report is not an indication or certificate of title ownership. The appraised value is based on whole ownership and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.
- This Appraisal Report does not represent a guarantee of future values.
- The appraiser is not an investment advisor and this appraisal does not constitute investment advice.
- This appraisal is not an expert witness report.
- The appraiser obtained information, comparable market data, and estimates from sources considered reliable. The appraiser does not assume responsibility for the accuracy of information provided by other sources.

Assignment Conditions: Assumptions, extraordinary assumptions, hypothetical conditions, laws and regulations, jurisdictional exceptions and other conditions that affect the scope of work.

- The Property has been installed in front of a commercial building located at 895 Columbia Street, Brea, CA 92821 since it was purchased in 2009. (See images in *Inventory*.)
- The property was stolen and the client requires an appraisal for Damage and Loss purposes to establish Retail Replacement Value at the time of loss.
- The Property was identified by research, images, and the original invoice provided by the client.
- I consulted with The Art Collective, Fine Art Services to determine the maximum amount that would be needed for installation.

Assumptions: This Appraisal Report is based on the following Assumptions:

- Title of the artwork is assumed correct per documentation.
- Medium is assumed correct.
- It is assumed that the photographs used accurately portray the object.

Extraordinary Assumptions: As defined by USPAP, Extraordinary Assumptions are assignment specific assumptions as of the effective date regarding uncertain information used in the analysis, that, if found to be false, could alter my opinions or conclusions. The following Extraordinary Assumptions apply:

- Database information is assumed correct and accurate.
- Information furnished by consulting sources is assumed to be reliable.
- Documentation, photographs, and verbal information provided by the client is assumed accurate and reliable.
- Photographs obtained online are assumed to accurately portray the sculpture.
- The condition of the sculpture is represented accurately in the images.
- It is assumed that the client has full-title of the artwork as represented.
- Provenance is assumed accurate and correct.
- Attribution is assumed correct as represented by the client, documentation, inspection and research.
- Information provided to The Art Collective regarding installation is assumed to be accurate.

Hypothetical Conditions: Defined by USPAP as a condition directly related to this assignment that is contrary to what is known by the appraiser to exist on the effective date of the assignment results, but is used for the purpose of analysis. The following Hypothetical Condition exists in this assignment:

- I appraised the object as though it were in the possession of Louis Investment Company and installed at 895 Columbia Street, Brea, CA.

Method of Examination: I did not examine the item. I appraised the sculpture using historical photographs of the sculpture insitu at 895 Columbia Street, Brea, CA prior to the incident. These photographs were also provided to The Art Collective so as they may provide an estimate of installation costs.

General Condition of Items: No formal condition report was supplied by the client for the article. I assigned the artwork a general condition comment based on photographs provided by the client – excellent, good, fair or poor with description qualifications, when needed. See Glossary for further definition. This report does not constitute a formal condition or conservation report.

Research Methodology: My research included online databases and websites. Galleries were consulted. An art handling company, The Art Collective, was consulted. Sources and websites are listed under *Sources of Data*. See *Exhibits* for a copy of The Art Collective’s estimate.

Definition of Sales Comparison Approach and Market Examined: The Sales Comparison Approach¹ analyzes recent sales and prices of comparable articles at retail establishments, galleries, and private sales as well as international, national and regional auctions where objects such as the subject property are normally traded.

For this particular Appraisal Report, I examined the following markets: regional and national galleries. I then made adjustments for the article taking into consideration age, condition, rarity, artistic merit, technical workmanship, current trends and availability of an article as compared to such recent sales.

Type of Value Used: Retail Replacement Value

Definition of Value: Appraised "Retail Replacement Value" is defined as the highest amount in terms of US dollars that would be required to replace a property with another of similar age, quality, origin, appearance, provenance, and condition within a reasonable length of time in an appropriate and relevant market. When applicable, sales tax, commissions and/or premiums are included in this amount.

Source for Definition of Retail Replacement Value: *Appraising Art: The Definitive Guide to Appraising the Fine and Decorative Arts*, 2013, Appraisers Association of America, page 438.

Approach to Value: I considered the following approaches to value: Sales Comparison, Income and Cost. Given the items and the purpose of the assignment, I selected the Sales Comparison Approach to arrive at the Retail Replacement Value.

The Income Approach and the Cost Approach were considered and rejected as not applicable to this appraisal. The Income Approach was not considered appropriate because the subject property at present is not income-generating. The Cost Approach was not considered appropriate as there is no need to determine the value of the subject property based on the cost of manufacturing or recreating an identical object at this time.

USPAP Compliance: This Appraisal Report follows the guidelines of 2024 USPAP in that the report provides all of the necessary information/analysis to satisfy current report development requirements as defined in Standard 7 (Personal Property, Development) and the report writing requirements of an Appraisal Report as defined in Standard 8 (Personal Property, Reporting).

¹ Also known as Market Data or Comparable Data
Louis Investment Company
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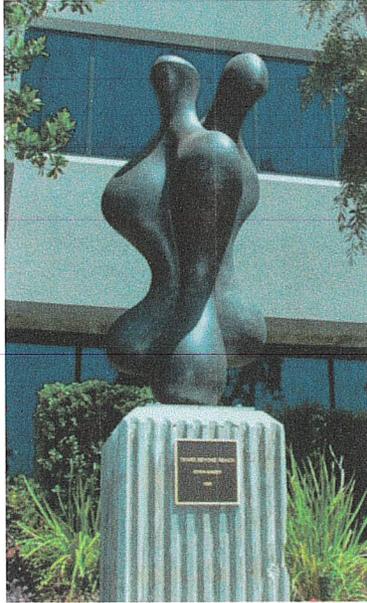


Total Retail Replacement Value

TOTAL RETAIL REPLACEMENT VALUE \$ 83,200

Retail Price	\$ 65,000
Sales tax	\$ 6,500
<u>Installation cost</u>	<u>\$ 11,700</u>
<u>Total Retail Replacement Value</u>	<u>\$ 83,200</u>

Inventory



- Artist:** Erwin Binder (USA, 1934 – 1993)
Title: *Tears Beyond Reach*
Year: c. 1978
Form: Outdoor sculpture
Medium: Bronze
Edition #: Unknown
Dimensions: 53 x 24 x 24 inches
Item Description: Rounded abstract with the suggestion of two intertwined human forms
Signature: Unknown
Condition: Good – fair; images indicate the sculpture in good condition with wear consistent with outdoor installation, including bird droppings and wear to patina. Bird droppings are acidic and can lead to corrosion in bronze. However, bronze is a resilient material, with care it can often be brought back to its intended condition with basic maintenance and cleaning.
Provenance: Purchased from Imago Galleries, Palm Desert, CA May 6, 2009 for \$50,000 + sales tax

Analysis:

Erwin Binder was a California based sculptor active in the later 20th century. He studied at Otis Arts Institute in Los Angeles. He is known for his bronze sculptures of abstracted figures. His large-scale sculptures can be found in public collections, particularly in Southern California. Binder's small-scale sculpture has come up for auction twelve times in the past two years. His larger work has rarely appeared at auction. Small-scale sculptures occasionally appear on the secondary market. However, his larger sculptures are not readily available on the retail market. Binder's estate is not active in promoting his work. He does not have gallery representation and has not been included in any significant exhibitions since this sculpture was purchased in 2009. I have therefore used other artist's sculptures available on the retail market as comparables to determine Retail Replacement Value.

Image	Artwork	Location	Retail Price
	Bruce Beasley (USA, b. 1939) <i>Ally III</i> , 1998 Bronze, unique 102 x 52 x 33 inches	Melissa Morgan Fine Art Palm Desert, CA	\$ 85,000
	Guy Dill (USA, b. 1946) <i>Tartus</i> , 2016 Bronze 69 x 32 x 29 inches	Meyerovich Gallery San Francisco, CA	\$65,000
	Jack Zajac (USA, b. 1929) <i>Bound Goat Thursday</i> , 1973 Bronze 36 x 30 x 27 inches	Dolby Chadwick Gallery San Francisco, CA	\$58,000

The artists used as comparables all worked in California in the later 20th century. They are all known for their large-scale public abstract sculptures in bronze. Each of the artists listed above has an active market, with gallery representation and upcoming exhibitions. Although Binder does not have an active market, rarity of the work contributes to this sculpture's value. The value of the Binder sculpture is therefore comparable to these objects adjusting for rarity, size, condition, and artistic merit.



Appraiser's Qualifications

Professional Summary

Charlotte Duplay is an independent fine art appraiser specializing in Post-War, Contemporary, and Emerging Art. She is an Accredited Member of the Appraisers Association of America (AAA) with over twenty years' experience working in different sectors of the fine art market. Charlotte carries a Bachelor of Arts in Art History from University of Adelaide, Australia and a Certificate in Appraisal Studies in Fine and Decorative Arts from New York University, School of Professional Studies / AAA.

Education

USPAP

Uniform Standards of Professional Appraisal Practice (USPAP) 2016/2017 15-hour course and exam
Appraisers Association of Appraisers / New York University
October 2016; updates 2018/2019, 2020/2021(effective through 12/31/2023), 2024, compliant through 3/22/2026

Certificate in Appraisal Studies in Fine and Decorative Arts

New York University, School of Professional Studies / Appraisers Association of America
2014 – 2016

Bachelor of Arts (Art History)

University of Adelaide, Adelaide, Australia
1998 – 2001

Professional Experience

Independent Fine Art Appraiser (Post-War, Contemporary, and Emerging Art)

2017 – Present

Appraiser's Assistant, Houck Asset Verification, Suzanne Houck ISA CAPP

2015 – 2017

Curatorial Assistant, Palm Springs Art Museum, CA

2009 – 2013

Associate Director, Imago Galleries, Palm Desert, CA

2003 – 2008

Professional Affiliations

Accredited Member, Appraisers Association of America (AAA)

Additional Positions & Community Involvement

Representative, The Elemental, A Contemporary Center for the Arts, Palm Springs, CA

Intersect Palm Springs, 2022, 2023

Auction Coordinator, Palm Springs Art Museum

ArtRageous Redux, 2018 - 2019

Judge, Indian Wells Arts Festival

2017, 2018, 2019

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Statements, Indemnification, and Disclaimers

This Appraisal Report consists of 20 pages and must be presented in its entirety to be valid. This document is prepared solely for Damage and Loss purposes using the sales comparison approach to arrive at Retail Replacement Values as of the stated effective date in this report. It is to be used solely by the intended users listed in this report, and solely by them or their designated agents for Damage and Loss purposes.

Unless otherwise stated herein, this Appraisal Report is based only on the readily apparent identity of the item appraised, and no further opinions or guarantee of authenticity, genuineness, attribution, or authorship is made. However, in appraising the subject property, I found no reason to question the authenticity of the article, except as noted. To my knowledge, no laboratory testing has been performed on the subject property.

Unless otherwise stated herein, the appraised value is based on whole ownership and possessory interest undiminished by any liens, fractional interests or any other form of encumbrance or alienation.

This Appraisal Report is made at the request of the parties named for their use. The Appraisal Report is not an indication or certificate of title ownership. The identification of the interest of the requesting parties is simply represented to me by such parties and no inquiry or investigation has been made or is any opinion given as to the truth of such representation.

The value expressed herein are based on the appraiser's best judgment and opinion. The values expressed is based on current information on the assigned effective valuation date stated on the cover page of this report. No opinion is hereby expressed as to any future value, nor unless otherwise stated, as to any past value.

The market level selected for this assignment is based on the subject property's current use and alternative uses as relevant to the type and definition of value and the intended use of the Appraisal Report. As such, I considered the most common marketplace given the purpose of this appraisal assignment.

The client shall indemnify, defend, and hold me as the appraiser harmless from and against all actions, claims, liabilities or expenses incurred as a result of claims based on or arising from appraisal and the Appraisal Report, by third parties unrelated to the stated purpose of this appraisal and Appraisal Report.

I am not required to give testimony, be present in any court of law, or appear before any commission or board by reason of this Appraisal Report without reasonable prior notice. Should this report be challenged in any way, not limited to litigation, it is understood that I am prepared to defend this Appraisal Report, if required. Appearance and testimony at deposition, trial, or alternative dispute resolution proceedings and the necessary preparations thereof are considered to be new and separate assignments. Such assignments will be billed at my then current fee schedule.

Possession of this report, or a copy thereof, does not include the right of publication without my written

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consent. This report or any part thereof, including my identity as the appraiser or my firm, shall not be made public through advertising, public relations, news releases, sales, or other distributive or information media without written consent.

Copies of this Appraisal Report and my written and electronic notes pertaining to the appraisal assignment will be kept in the offices of Charlotte Duplay, Fine Art Appraiser for a minimal period of five (5) years after the date of issue or two (2) years after final disposition of any judicial proceedings involving myself, whichever period expires last. I will make every effort to store the client's records in a safe and secure environment. However, I am not responsible for acts of nature, war, terrorism, or other unexpected catastrophes which may affect the safekeeping of this report.

All matters regarding my duties, responsibilities, and liabilities are in accord with the Valuation Standards and Professional Practices as outlined by the Appraisal Foundation in the 2024 *Uniform Standards of Professional Appraisal Practice* and the Principles of Practice and the Code of Ethics of the Appraisers Association of America.

Submission of this Appraisal Report concludes this appraisal assignment. Additional services related to this appraisal shall constitute a new assignment and shall be invoiced according to my current fee schedule at that time.



Sources of Data

Websites:

ArtNet.com
ArtPrice.com
Artsy.com
AskArt.com
1st Dibs

Retail:

Dolby Chadwick
San Francisco, CA

Melissa Morgan Fine Art
Palm Desert, CA

Meyerovich Gallery
San Francisco, CA

Sculpture Site gallery
Pleasant Hills, CA

Consultants:

Arlene Amick
Owner / Project Manager
The Art Collective, Fine Art Services
34-330 Gateway Drive, Unit 110
Palm Desert, CA 92211
Phone: 760.580.5934
Email: arlene@theartcollective.com

Glossary

A.P.: Artist's proof, a set of prints in addition to the numbered edition kept aside for the artist

Condition: "Condition" refers to the physical state of the object. The following can be used as general definitions for the condition standards:

"Excellent" is used when the work is unrestored with no apparent damage to the original condition or restored/conserved/stabilized with concern for preserving the integrity of the work.

"Good" is used when the work shows minor signs of wear or damage that does not compromise the integrity of the work and is in a stable condition.

"Fair" is used when the work has been compromised through damage or restoration. It may be over-restored, lined, or retouched, but remains representative of the artist's work or manufacturer's intent.

"Poor" is used when the work has either been severely compromised through substantial damage or poor restoration or is in unstable condition.

Edition: A numbered set of duplicate artworks printed or cast from the same matrix or mold

Insitu: In place

n.d.: No Date

Oeuvre: The complete works of an artist

Patina: An outer film applied to bronze that gives color to the sculpture

Provenance: The history of ownership of an artwork

Recto: The front of an object

Verso: Back of an artwork

Exhibits

THE ART
COLLECTIVE
FINE ART SERVICES

Client: Charlotte Duplay

Sculpture Installation Proposed Costs

June 2025

The Art Collective is pleased to offer this proposal to Charlotte Duplay for the proposed sculpture replacement and installation at 895 Columbia Street, Brea, CA This proposal and estimate is based on details provided from the previous installation.



760 262 7741 _ 34330 Gateway Dr, #110 _ Palm Desert, CA 92211

SCHEDULE

DATE	ITEM	RESPONSIBLE PARTY
June 2025	Estimate proposal	The Art Collective
TBD	Upon estimate approval - site visit, booking equipment, specialty crew and confirmation of schedule	The Art Collective
TBD	Sculpture transport	TBD
TBD	Installation (see scope of work) - Day 1, unloading, equipment arrival and installation prep. Rigging and installation. Equipment removal - Day 2, installation completion (if required) and cleaning of sculpture	The Art Collective

Services:

Expert Art Handling

Experienced team with museum-level training in unpacking, condition reporting, and safe installation across all media and scales.

Logistics & Construction Site Coordination

Proven ability to manage complex installations requiring specialty equipment, permits, and coordination with contractors. Trained to meet OSHA standards, including PPE use, lift certifications, and adherence to jobsite safety protocols.

Artwork Inspection & Documentation

Detailed inventory and condition reports completed prior to installation. Includes photographic documentation and coordination with registrars or clients as needed.

High-Quality Installation Materials

Use of museum-grade materials and hardware. Security hanging systems available on request.

Fine Art Transit

Secure, climate-aware transportation by trained fine art handlers using equipped vehicles designed to minimize risk.

760 262 7741 _ 34330 Gateway Dr, #110 _ Palm Desert, CA 92211



ESTIMATE 25-164
June 19, 2025
Sculpture installation

FOR
Charlotte Duplay
charlotteduplay@mac.com
760.774.5304

SERVICES	DATES	RATE	TOTAL
Installation:			
Proposed installation of sculpture to replace previous sculpture	TBD	\$150/hour/ art handler	\$600
Scope of work includes			\$4,800
<ul style="list-style-type: none"> - Logistics plan - Ordering and managing specialty equipment - Transport - Unloading truck - Inspection of sculpture upon receipt - Rigging and installation of sculpture - Cleaning sculpture and site following sculpture completion 			
Site inspection and preparation, 1 Art Handler @ 1/2 day rate			
Estimate 1 Day installation with crew of 4			
1 Coordinator: logistics coordination, equipment ordering, permit requirement review, artwork inspection, installation assist, weather delay rescheduling, equipment pick up and return management			\$500
*Estimate based on previous work details. Estimate subject to price adjustment pending change in artwork. Does not include permit fees (if required). Additional time and materials subject to hourly rate and cost. Final invoice to reflect time and materials used.			
Travel costs - Crew overnight stay, per diem and site preparation			\$1500- \$2000
Transport fees - pending pick up location *Estimate can be provided with confirmed details			TBD



Specialty Equipment			
Specialty equipment estimated for Installation;	TBD	Charged @ cost	\$1925-\$3000
- Crane and crane operator for 1 day			
- Flatbed truck @ day rate	TBD	Charged @ cost	\$800
*additional rental time charged at cost			
- Additional materials and equipment pending confirmed sculpture and site visit	TBD	Charge @ cost	TBD
ESTIMATE TOTAL			\$10,125 - \$11,700

The above is an ESTIMATE based upon the information provided. Final cost may vary depending upon actual dimensions and job conditions. This estimate is valid for 30 days. Excess Valuation is NOT included in this estimate unless specifically requested by you and shown in the Excess Valuation line above with an associated cost.

The Art Collective not responsible for insurance of artwork or overnight security of site during installation. Waiver required prior to booking.

Final invoice to reflect time and materials used.

PAYMENT TERMS:

50% DEPOSIT OF TOTAL ESTIMATE UPON CONFIRMATION. EQUIPMENT AND CREW BOOKED UPON DEPOSIT RECEIPT

FINAL INVOICE TO REFLECT TIME & MATERIALS USED. FINAL PAYMENT DUE UPON INVOICE RECEIPT. SUBMITTED FOLLOWING COMPLETION OF INSTALLATION

THANK YOU!

The Art Collective Fine Art Service

760 262 7741 _ 34330 Gateway Dr, #110 _ Palm Desert, CA 92211



CAMPBELL PROPERTY SERVICES, Inc.

COMMUNITY ASSOCIATION SPECIALISTS

February 20, 1990

Harbor Bank
Marina Office
P>O> Box 2030
Long Beach, CA 90801-2030

Attn: Camille:

Subject: Accounts #404-027956 and 404-027794

Dear Camille:

The above accounts have filed Certificates of Amendments with the Secretary of State for name changes which were granted. We are enclosing copies of the documentation for your records.

We would like the names on the accounts changed to correspond with the new legal name of each association in accordance with the information below.

Account 404-027956

Tax I.D. #33-0124713

Old name: HELTZER-BREA INDUSTRIAL CONDOMINIUM ASSOCIATION, INC.

New name: COLUMBIA BUSINESS PARK CONDOMINIUM ASSOCIATION, INC.

Account 404-027794

Tax I.D. #33-0124690

Old name: HELTZER-BREA BUSINESS PARK ASSOCIATION, INC.

New name: COLUMBIA BUSINESS PARK ASSOCIATION, INC.

If you require any further information or if there are additional procedures to effect this change, please contact our office at (714) 781-8446 to advise.

Thank you for your cooperation in this matter.

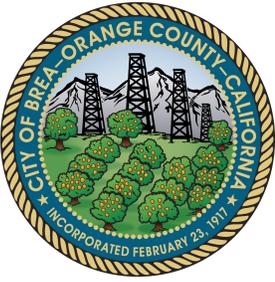
Sincerely,


Patricia A. Murray
CAMPBELL PROPERTY SERVICES, INC.

cc: Jane Kusick, Accounting - Newport Beach
Alan Kaler, Financial Services - Newport Beach

6876 INDIANA, SUITE F, RIVERSIDE, CA 92506 • (714) 781-8446 • FAX (714) 781-8204

ADMINISTRATIVE OFFICE:
4100 CAMPUS DR., SUITE 230, NEWPORT BEACH, CALIFORNIA 92660
(714) 757-7350 • (800) 444-8978 • FAX (714) 757-7357



CITY *of* BREA

Art in Public Places Advisory Committee
Communication
March 30, 2026
Item No. 4A.

Project Updates

TO	PREPARED BY
Chair and Members of the Arts in Public Places Advisory Committee	Jennifer Colacion, Community Services Manager
DEPARTMENT HEAD APPROVAL	CITY MANAGER APPROVAL
Jennifer Colacion, Community Services Manager	Kristin Griffith, City Manager

BACKGROUND/DISCUSSION

Staff will provide the Committee with various program updates that are being addressed, as well as status updates on pending installations, replacements, etc.