

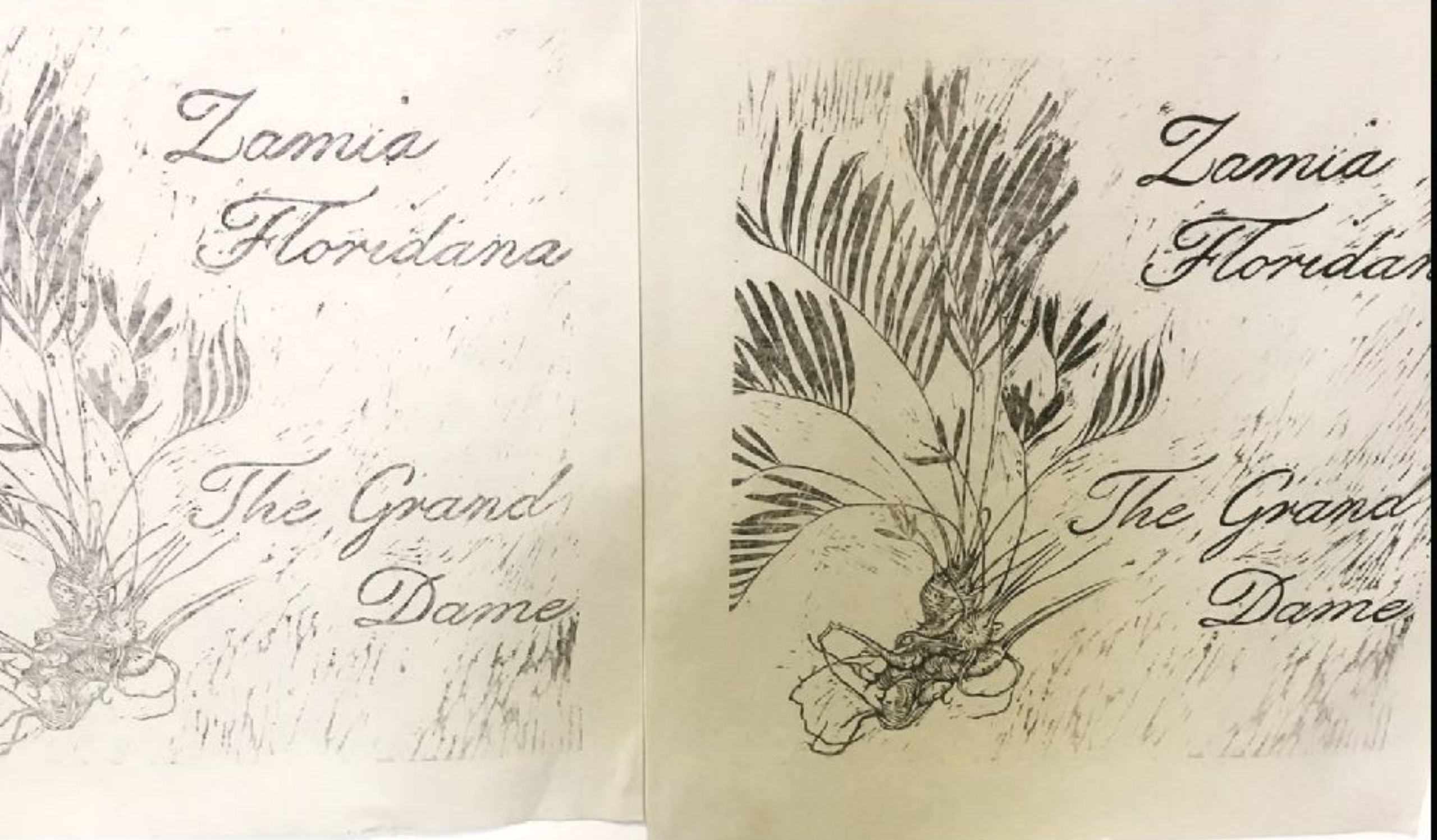
Marjory Stoneman Douglas Ocean Beach Park Proposal

Christina Pettersson





The Artist in her studio at Bakehouse Art Complex / Photo by Pedro Wazzan.



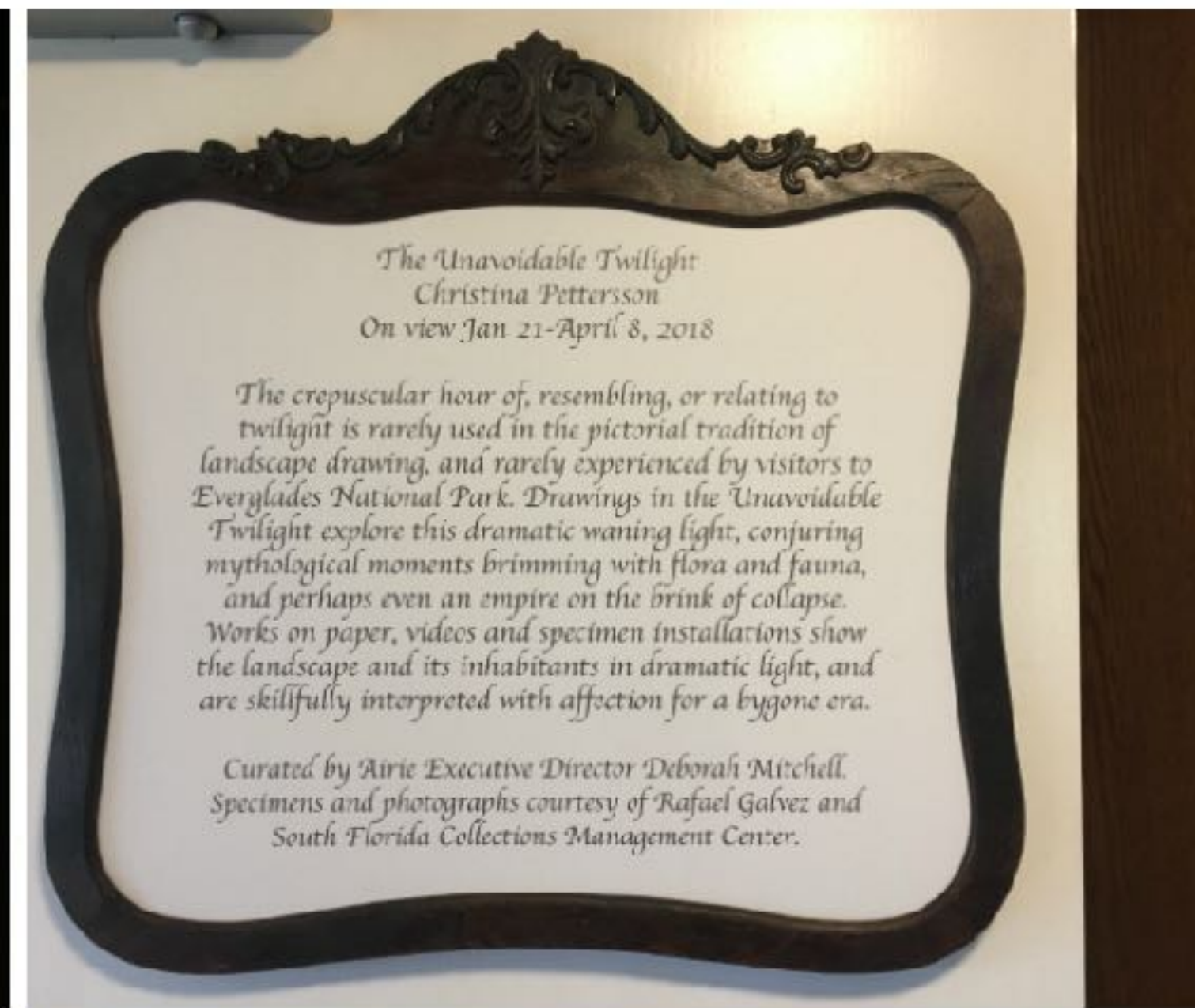
My South Florida Artifacts and Library / Bakehouse Art Complex / Artist Studio

Eudora Welty's Grave, 2009
Zora Neale Hurston's Grave, 2009
graphite on paper
36 x 72 inches each



General view at
Global Positioning Systems, 2015
Perez Art Museum Collection





*The Unavoidable Twilight / Solo Exhibition / AIRIE Nest Gallery
Ernest Coe Visitor Center / Everglades National Park / 2018*

MYTHOLOGY AND SITE | CHRISTINA PETTERSSON
OCTOBER 18 - JANUARY 5

Standing in the South Florida wilderness and staring out, Charles Deering must have known he was at the precipice of a disappearing world. I like to imagine he stood barefoot in the mud, fortunate enough to catch parting glimpses of sea monsters and demigods, just before the Biscayne Bay currents turned the last dragon bones into salty powder and disappeared. No wonder he had to rebuild them in iron and stone. Nobody would believe him.
- Christina Pettersson 2017

De pie en la naturaleza del sur de la Florida y mirando hacia la bahía, Charles Deering debió de saber que estaba en el precipicio de un mundo que se desaparecía. Me gusta imaginar que estaba descalzo en el barro, lo suficientemente afortunado de observar las vislumbres de monstruos marinos y semidioses, justo antes de que las corrientes de la Bahía de Biscayne convirtieron los últimos huesos de dragón en polvo salado y desaparecieron. No es de extrañar que tuviera que reconstruirlos con hierro y piedra. Nadie se lo creería.
- Christina Pettersson 2017





*The Terrible Knowing & Not Knowing / Graphite on paper / 156" x 288" total, four separate panels
Installed in the Ballroom of the Stone House / Deering Estate*

*We Inherit the Earth:
Site and Memory in South Florida*

Christina Pettersson

The Cutler Forest Site, a sinkhole on the land of what is now the Dearing Culture - a 21st Century house museum, cultural and ecological field station, and a National Historic Landmark located south of Miami - is a portal deep into the past. Over millennia, this 13 foot deep and 28 foot wide sinkhole salutation hole discovered in 1972 was filled with thousands of bones of Pleistocene animals, as well as human bones and artifacts of Paleo-Indians and people of the Archaic period.

Artist Christina Pettersson has spent her career focusing on the history and environment of the native South Florida. Her multi-media work reveals a deep allegiance to the wilderness of a bygone era, the serenity of the night, and the experience of a world in decline. It is a stage actualized from the Everglades of her hometown, which she has spent a lifetime exploring. She chose to explore this salutation hole with the ancient natural materials of diatom and ink on wood panels so that viewers can begin to imagine the experience of being inside its high arched limestone walls, warmed with light and sun-dappled by trees above. She is a former Artist in Residence at the Dearing Estate, Miami, FL.

We Inherit the Earth: Site and Memory in South Florida aims at emphasizing (for a moment) the glimmer land of Florida ten thousand years ago, a land which was hundreds of miles wider and hundreds of feet higher than today, and a vast savannah filled with Ice Age mammals and some of America's first Indigenous people.

christinapettersson.com

We Inherit the Earth: Site and Memory in South Florida is funded by The Elliot, Miami's visual arts awards by Oolite Arts and presented by MIA Galleries, Miami International Airport.

On view through April 15, 2021

MIA GALLERIES THE EYE HAS TO TRAVEL #ArtsatMIA



We Inherit the Earth: Site and Memory in South Florida, 2020-2021
 Miami International Airport
 Concourse D by gate D29
 2019 Ellies Creator Award from Oolite Arts



Take This Waltz (Street View), Faena Art Project Room, 3420 Collins Avenue, Miami Beach, Florida, January 20 - February 24, 2023



Still imagery from Take This Waltz, a live action shadow puppet performance engaging the community and honoring the lost landscape of Miami Beach. Premiered January 2023 at the Faena Art Project Room.

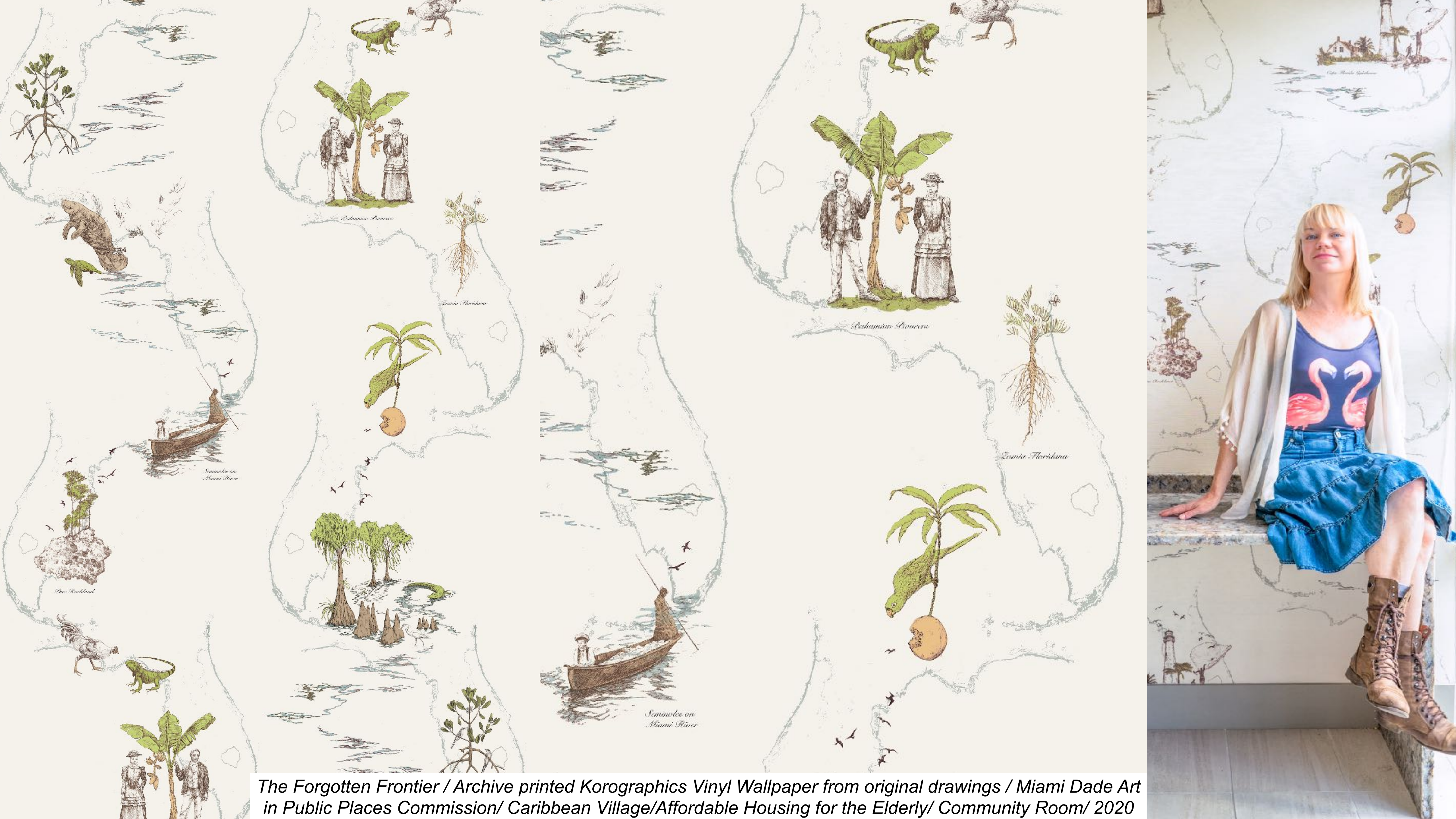


*The Hidden Glades /Sandra DeLuca Developmental Center / City of Miami
Miami Dade Art in Public Places Commission /2017*

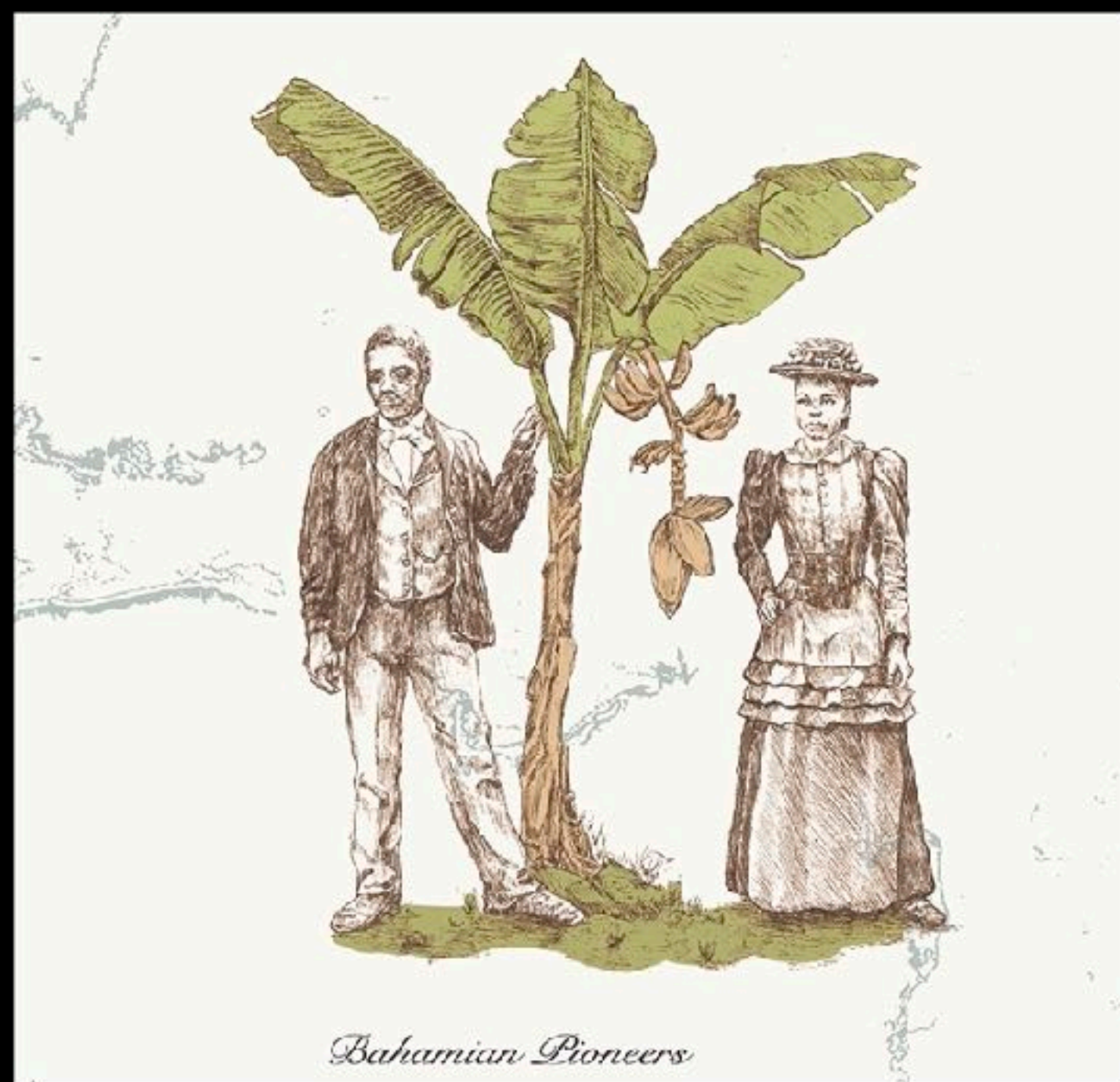
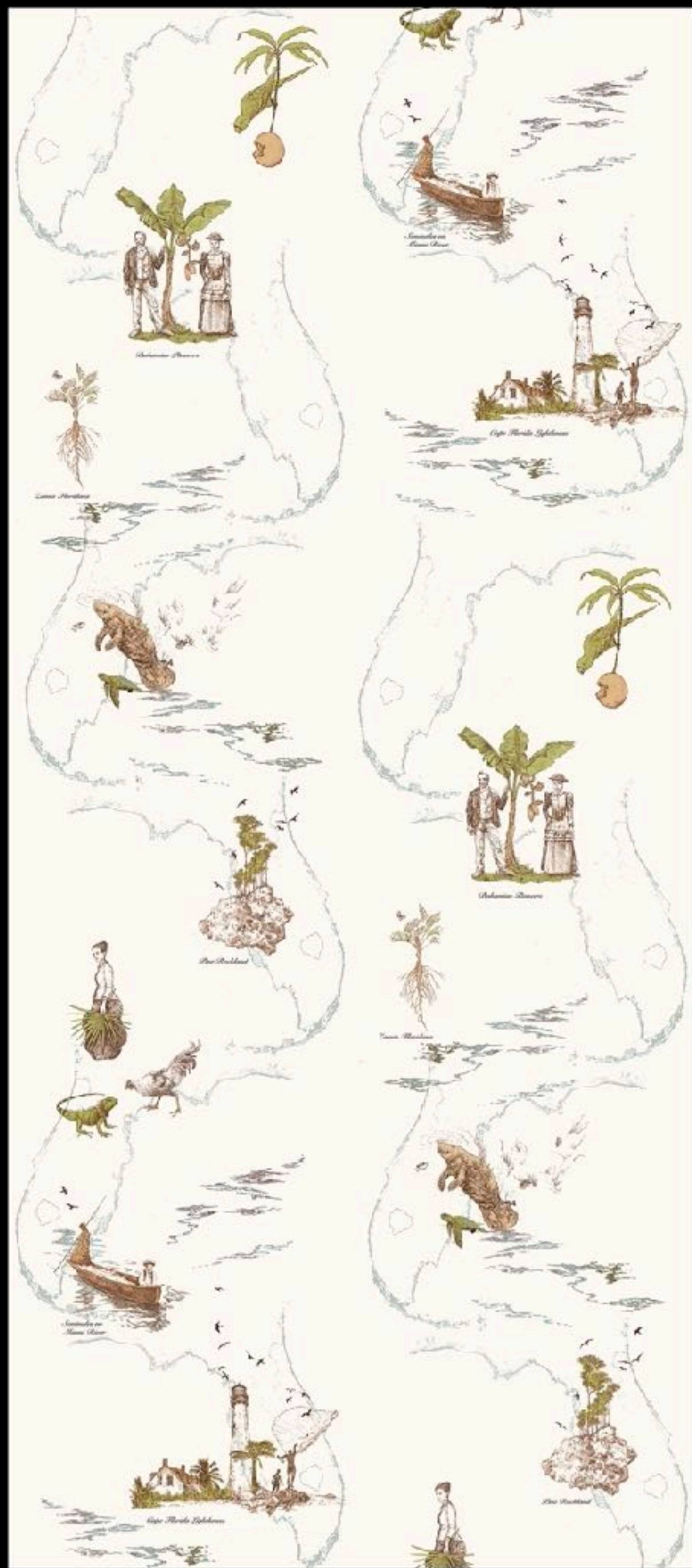




Wonderful Isle of Dreams / Colored pencil on maple panels / 84 x 180 inches / Caribbean Village / Affordable Housing for the Elderly / Miami Dade Art in Public Places Commission / 2022

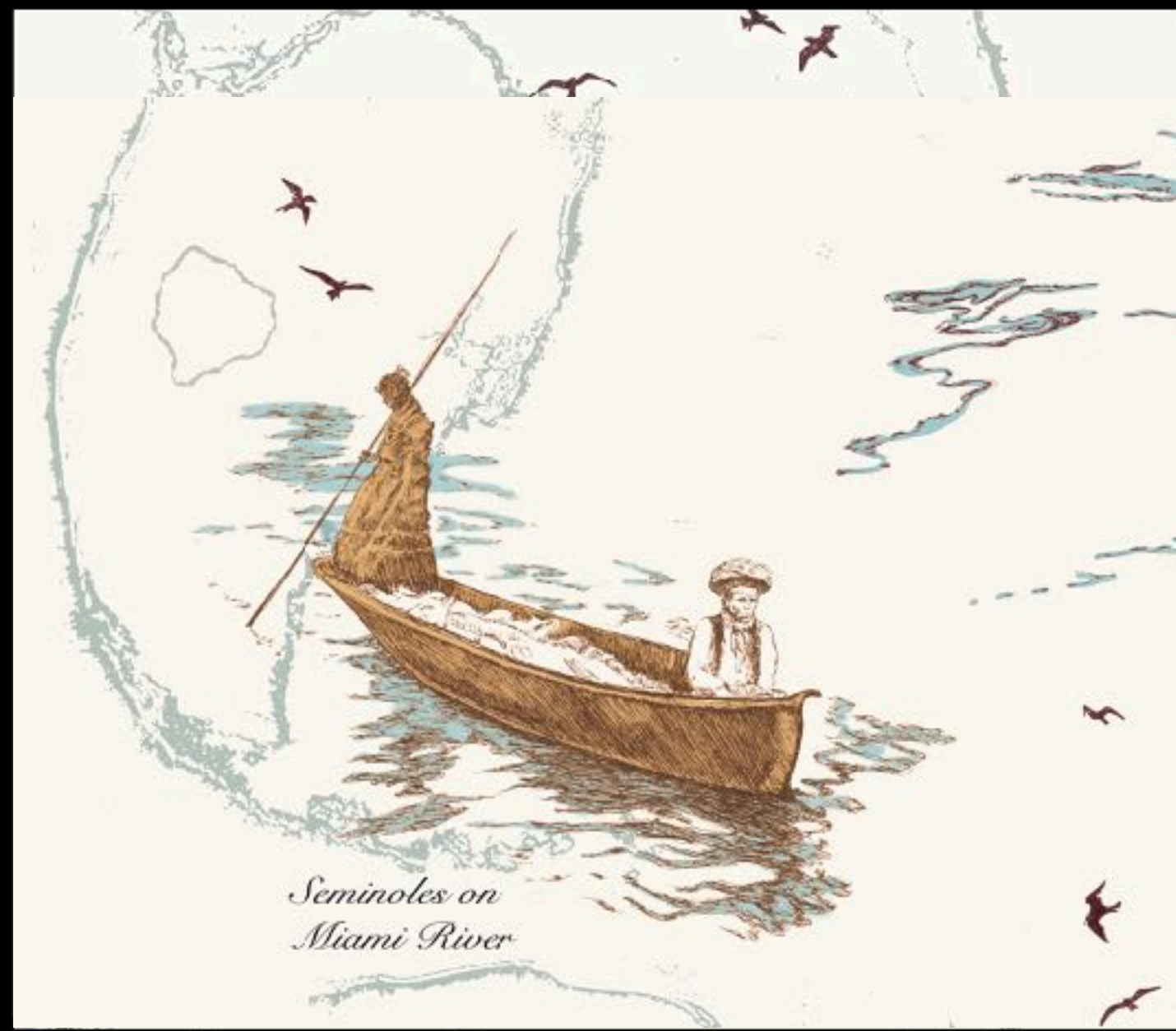


The Forgotten Frontier / Archive printed Korographics Vinyl Wallpaper from original drawings / Miami Dade Art in Public Places Commission/ Caribbean Village/Affordable Housing for the Elderly/ Community Room/ 2020

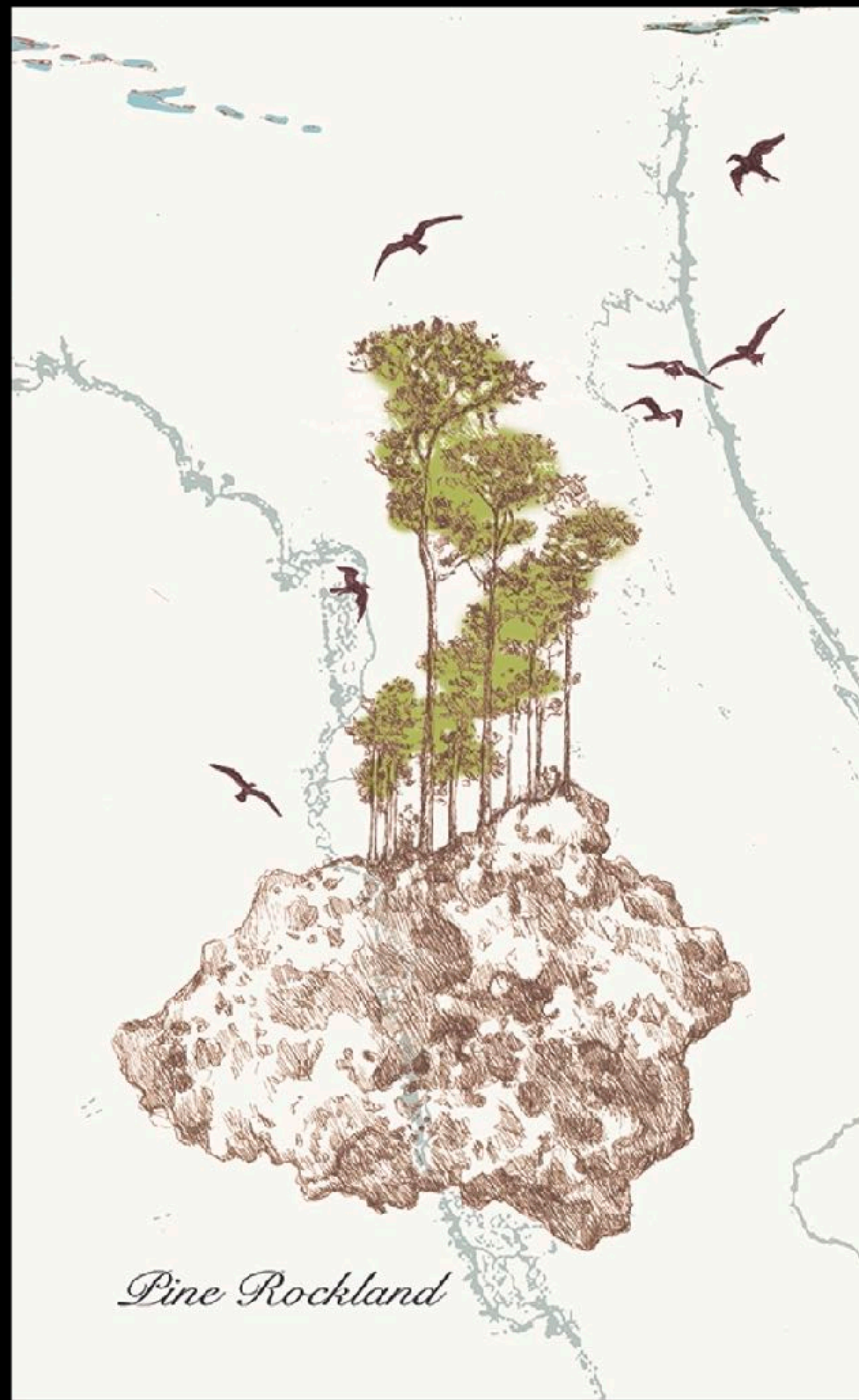


Bahamian Pioneers

South Florida History Themed Wallpaper Design



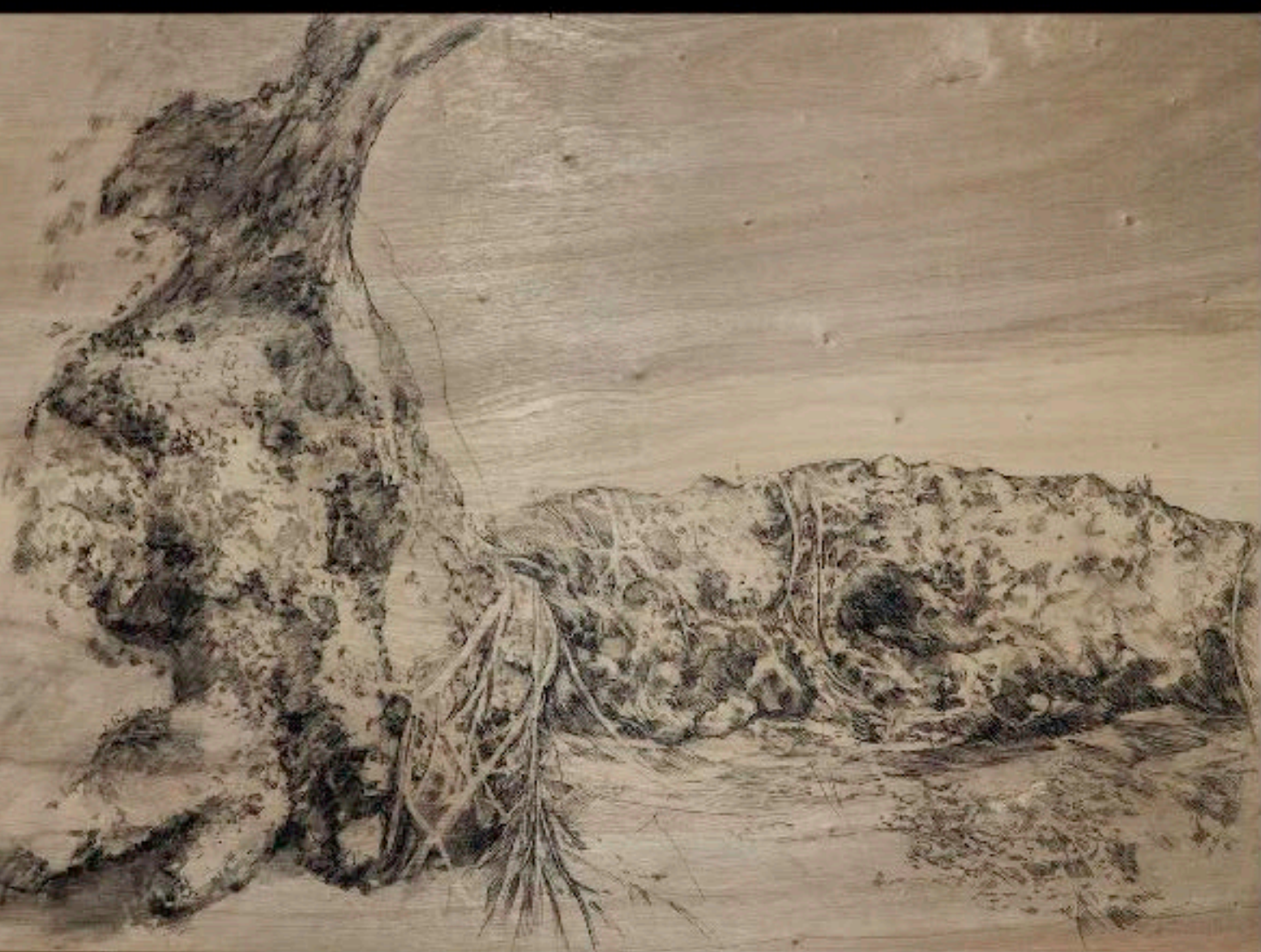
*Seminoles on
Miami River*



Pine Rockland



See the Redlands / Archive printed Korographics Vinyl Wallpaper from original drawings / Cannery Row Affordable Housing for the Elderly / Pinnacle Housing Commission / Historic Redlands / June 2022



Cutler Fossil Site / Charcoal, ink and pastel on wood panels / 4' x 6' each / We Inherit the Earth: Site and Memory in South Florida / Solo Exhibition / Miami International Airport / 2021



*The Garden of Evil/ Pastel and colored pencil on wood panels/ No Vacancy
Miami Beach / Installed at the historic Cadillac Hotel and Beach Club/ 2023*

32 illustrations created for the bilingual book, *Water Ecologies For Our Shared Future*, written by Blanca de la Torre, produced by ArtSail, published by EXILE Books. Premiered at Untitled Art Fair and available at Books&Books.

Ecológicas **W**ater
Del Agua **E**colgies
Para Nuestro **f**or Our
futuro **S**hared
Común **F**uture

Textos / Texts:
 Blanca de la Torre

Ilustraciones / Illustrations:
 Christina Pettersson

Edición en inglés / English Editing:
 Susan Cambalio

Edición en Español / Spanish Editing:
 Susana Caraballo & Susana Rodríguez Álvarez

Traducción / Translation:
 Dacil Sánchez

Diseño gráfico / Graphic Design:
 Philip Lique for EXILE Books

Producción / Production:
 Ombretta Agró Andrúff
 ARTSail Residency and Research Initiative

Asesores científicos / Scientific Consultants:

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 Senior Research Associate III
 Benthic Ecology and Coral Restoration Lab at USMAs

Five Samples
 Executive Director
 Friends of the Everglades

Ireia Bague
 Miami-Dade County
 Chief Bay Officer

Dr. Paul Gray
 Audubon Florida



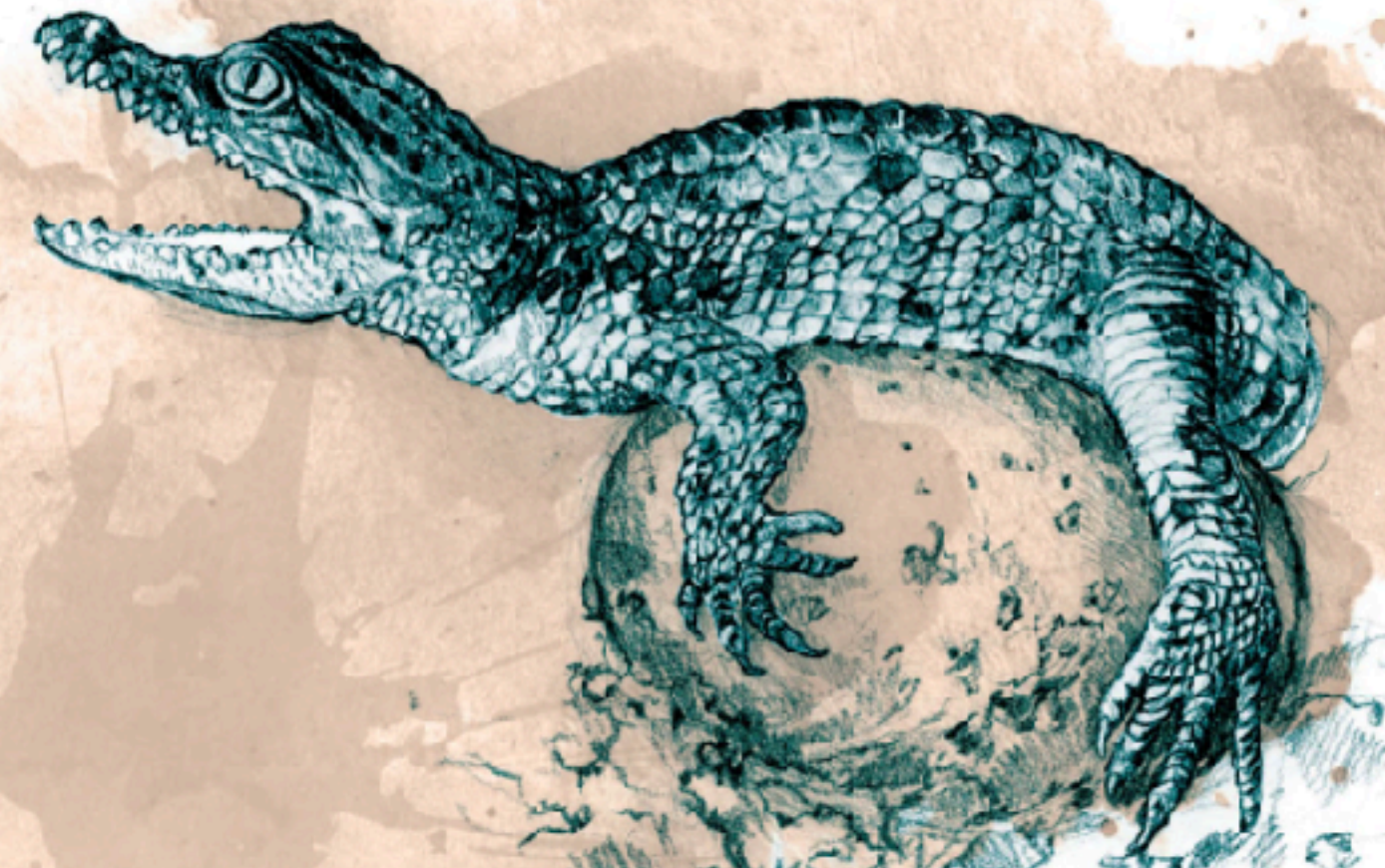
leagues who are following the conversation from mid-air. His small hook-shaped beak distinguishes these birds of prey who are very thin and light. From below, the white part of their head stands out, and the lower part, their back, tail and wings a shiny black color. Their long and sharp wings, and a stylized forked tail, accompanied by the contrast of their black and white feathers, resemble a tail-coat or tuxedo.

"We're going on vacation at the end of the summer," says Milos from up high to the Mottled Ducks, keeping an eye on the Stone Pine to nest.



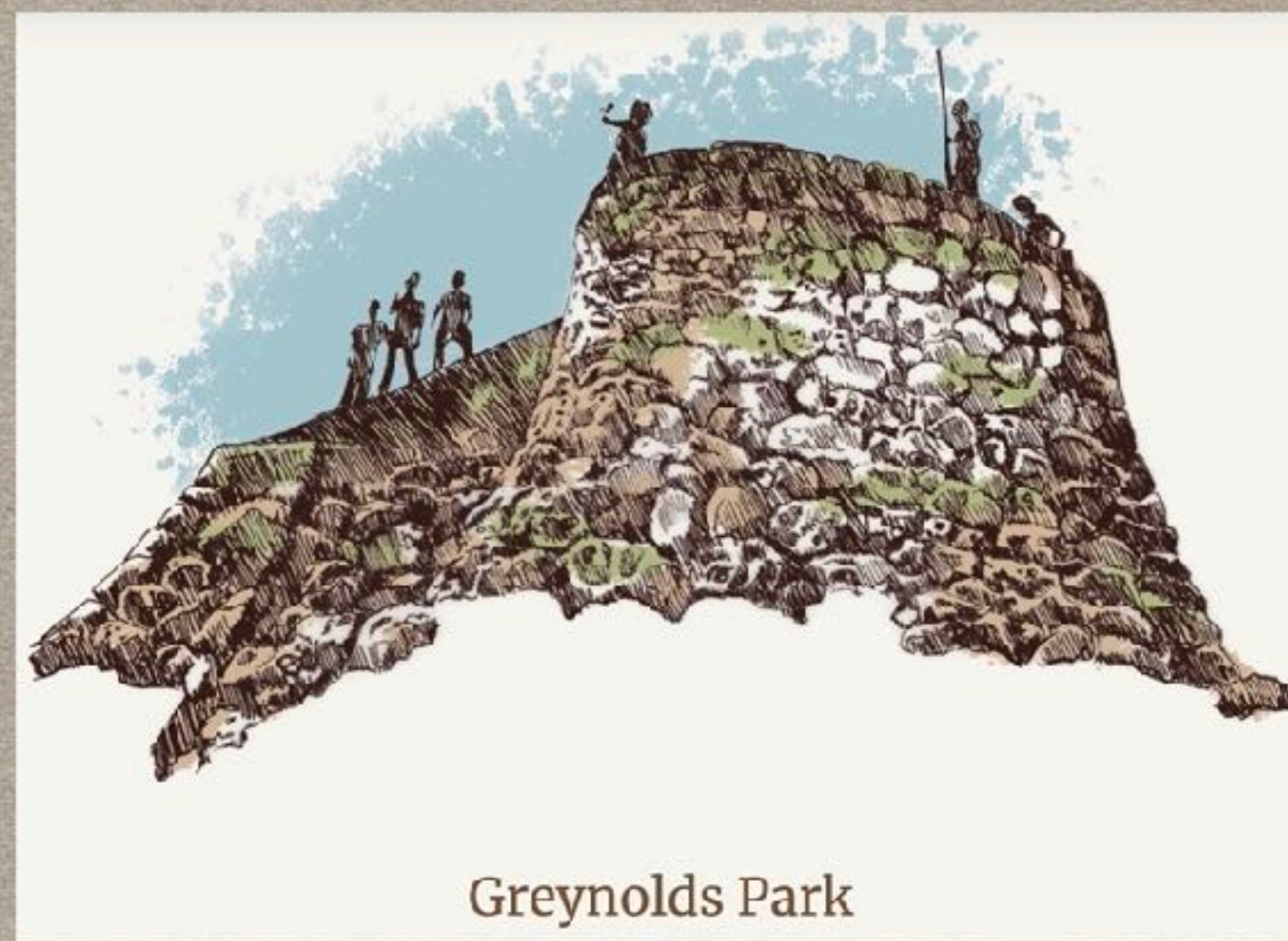
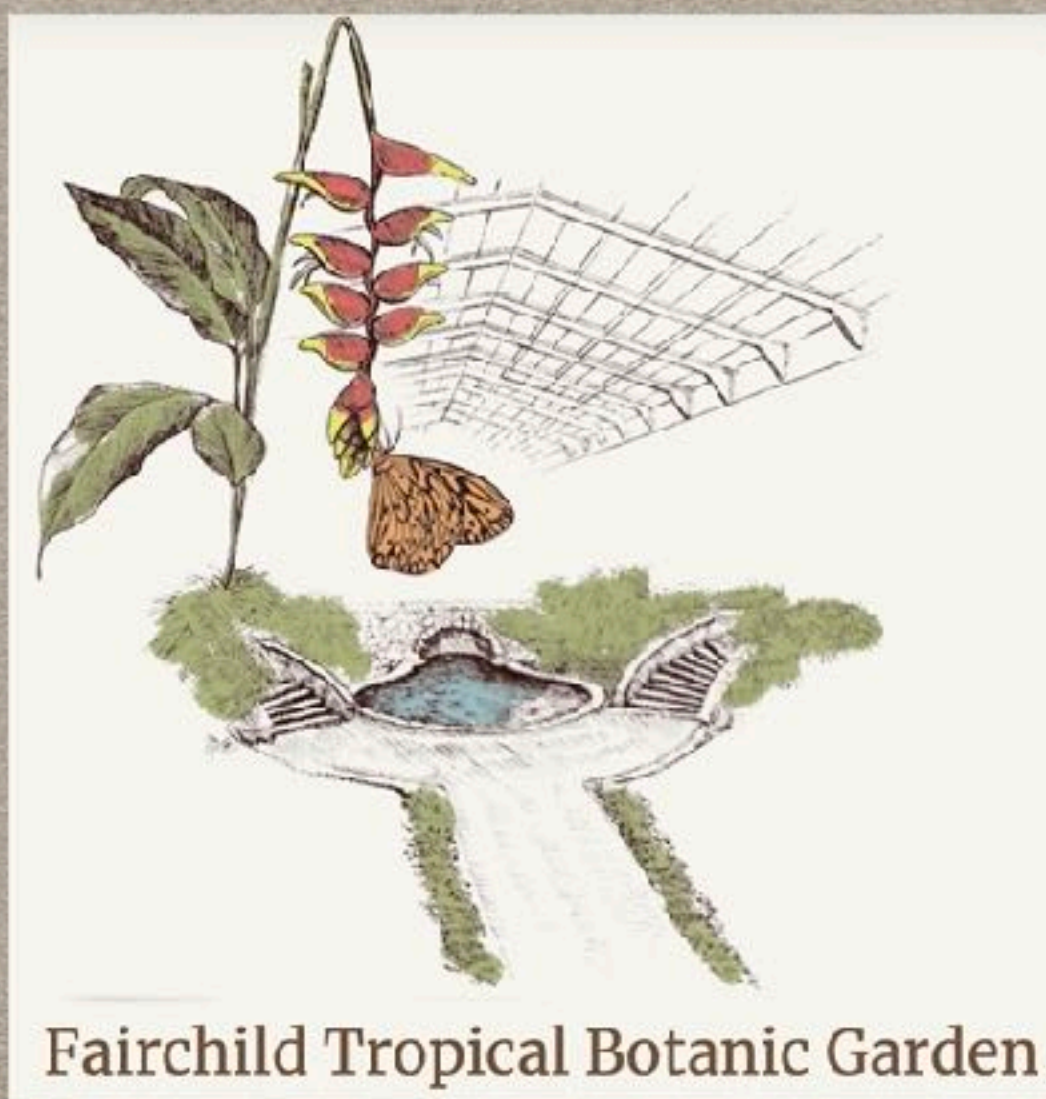
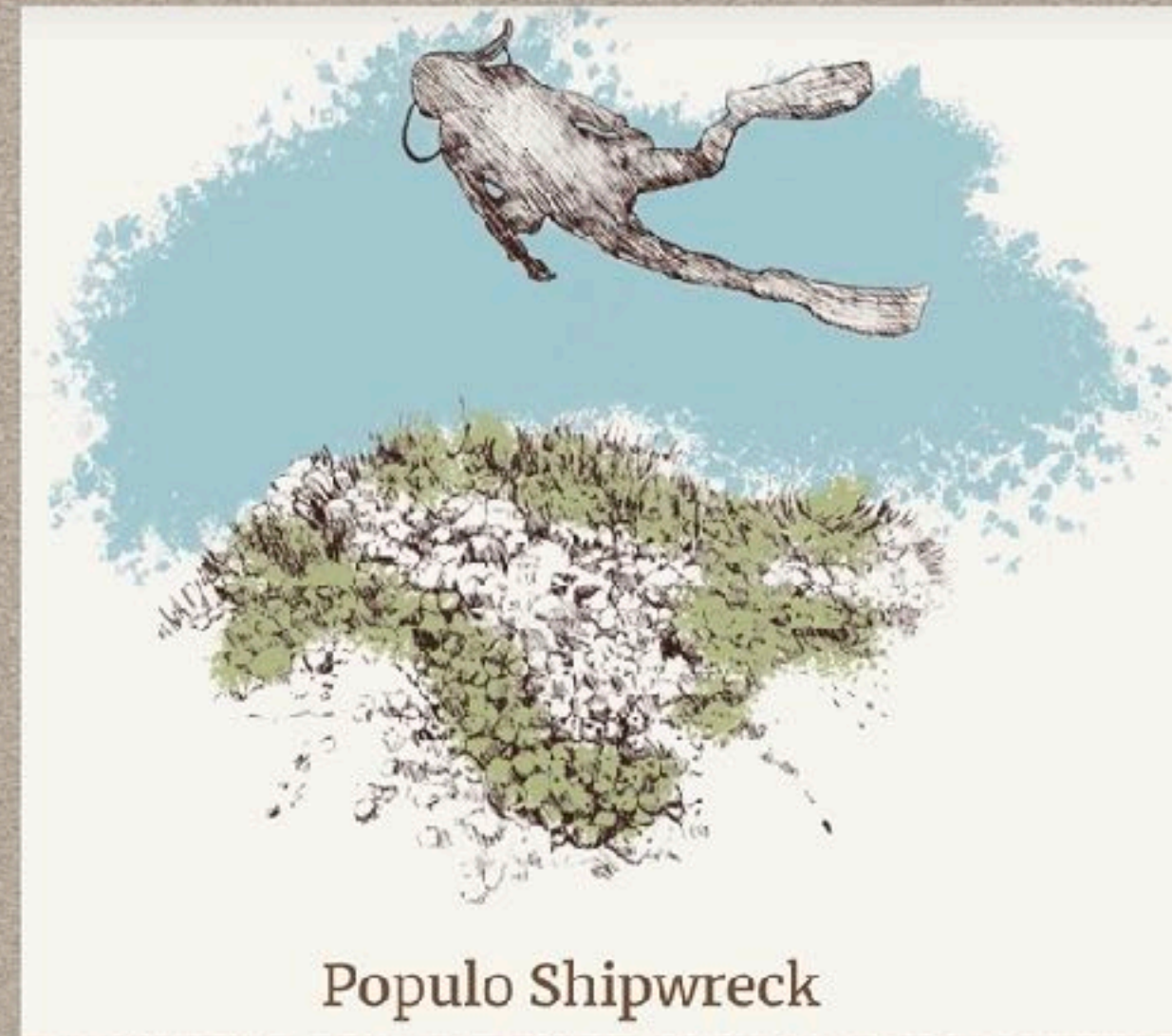
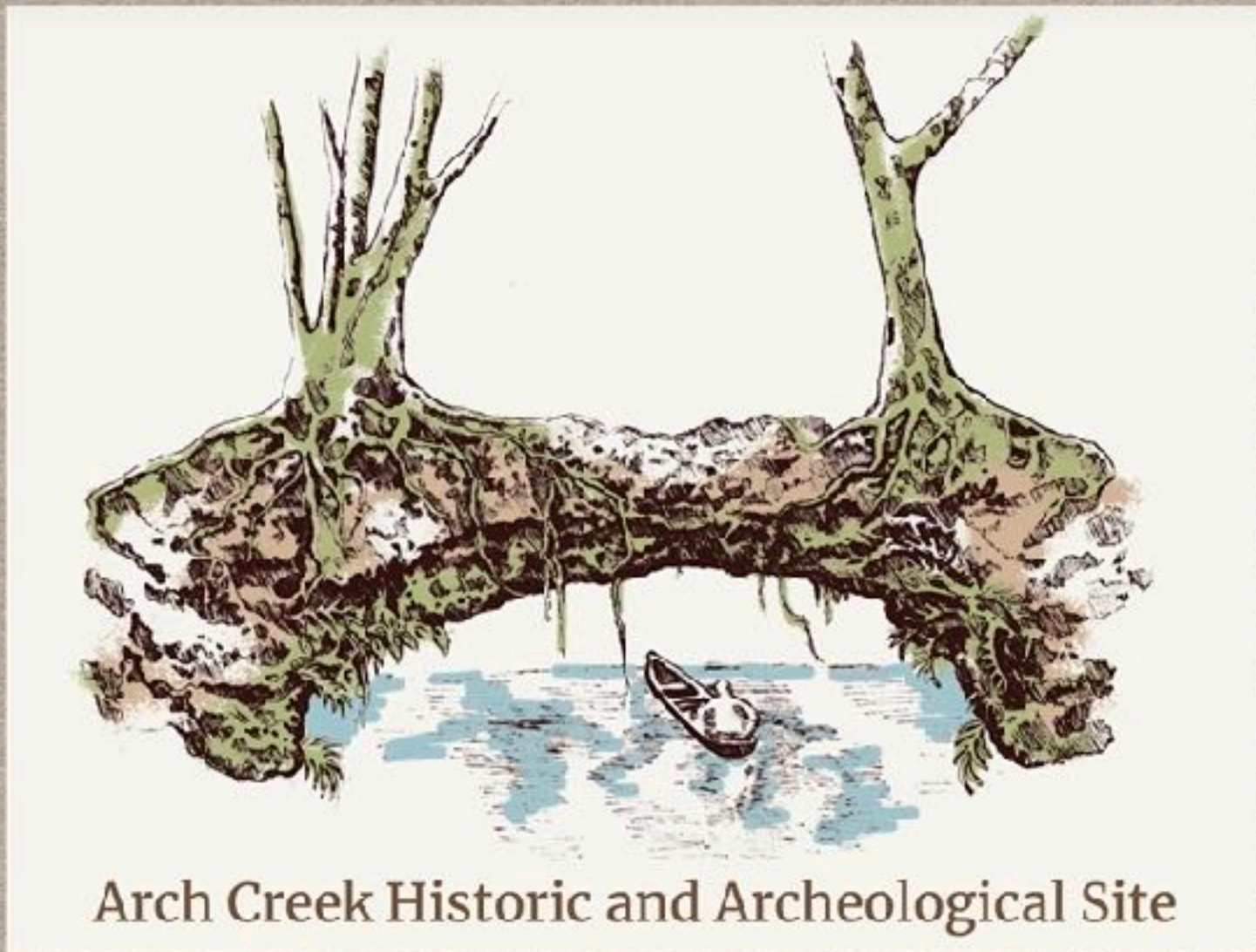
Luckily, sometime after the 'birdicide,' in 1947, the Everglades National Park was created, and new Spoonbills resettled here, in old abandoned nests, and they were able to repopulate their species. His family still lived in one of them, an old nest from the end of the 1800s where his ancestors had lived. His mother proudly showed off her home improvements.

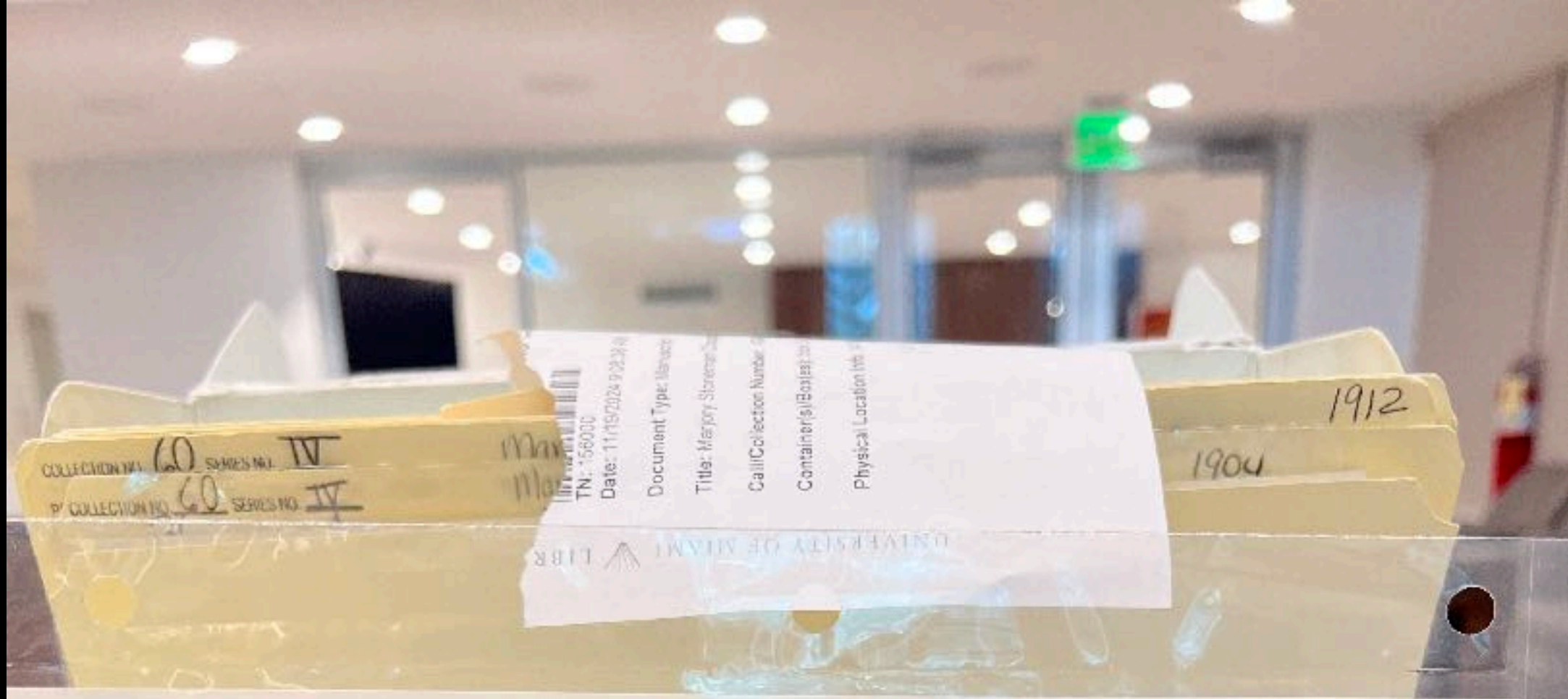
The Flamingos, in spite of being quite baroque and lush, are minimalists when it comes to their habitats. They prefer places with as little vegetation as possible in order to avoid competing with other species that may feed off the same marine invertebrates and algae by dipping their heads into the water and stirring the seafloor slime with their beaks.



Sample images from *Connecting Biscayne Bay*, an artistic collaboration with Kate Fleming / Bridge Initiative to create an illustrated map of historic structures within Biscayne Bay, in order to establish them collectively on the National Registrar of Historic Places.

30 illustrated sites in total. Interactive map here, <https://biscayne-bay.squarespace.com/>





Researching Marjory's collection at UM Archives



ALABAMA GEORGIA

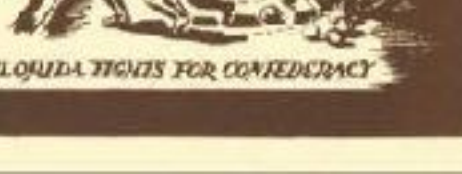
GULF OF MEXICO ATLANTIC OCEAN

FLORIDA
depicting its exotic wild life,
its tropical splendors of land & sea,
its historic past,
its vital & exciting present.
created & illustrated by
Dave Mink

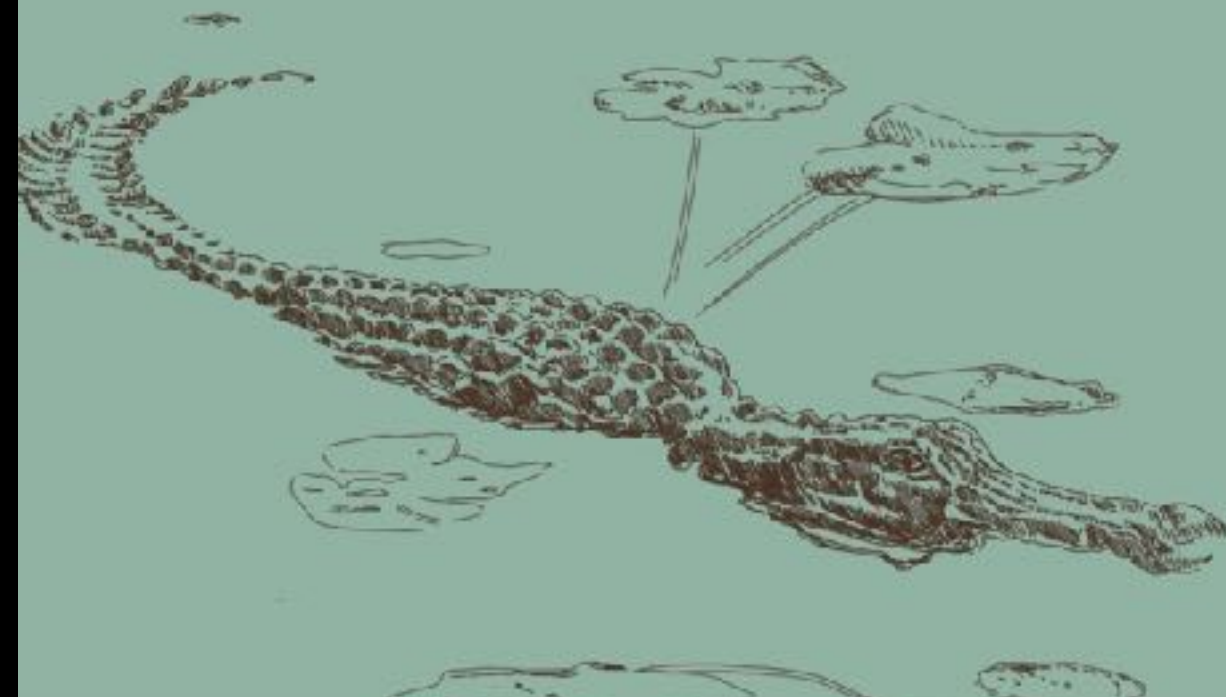
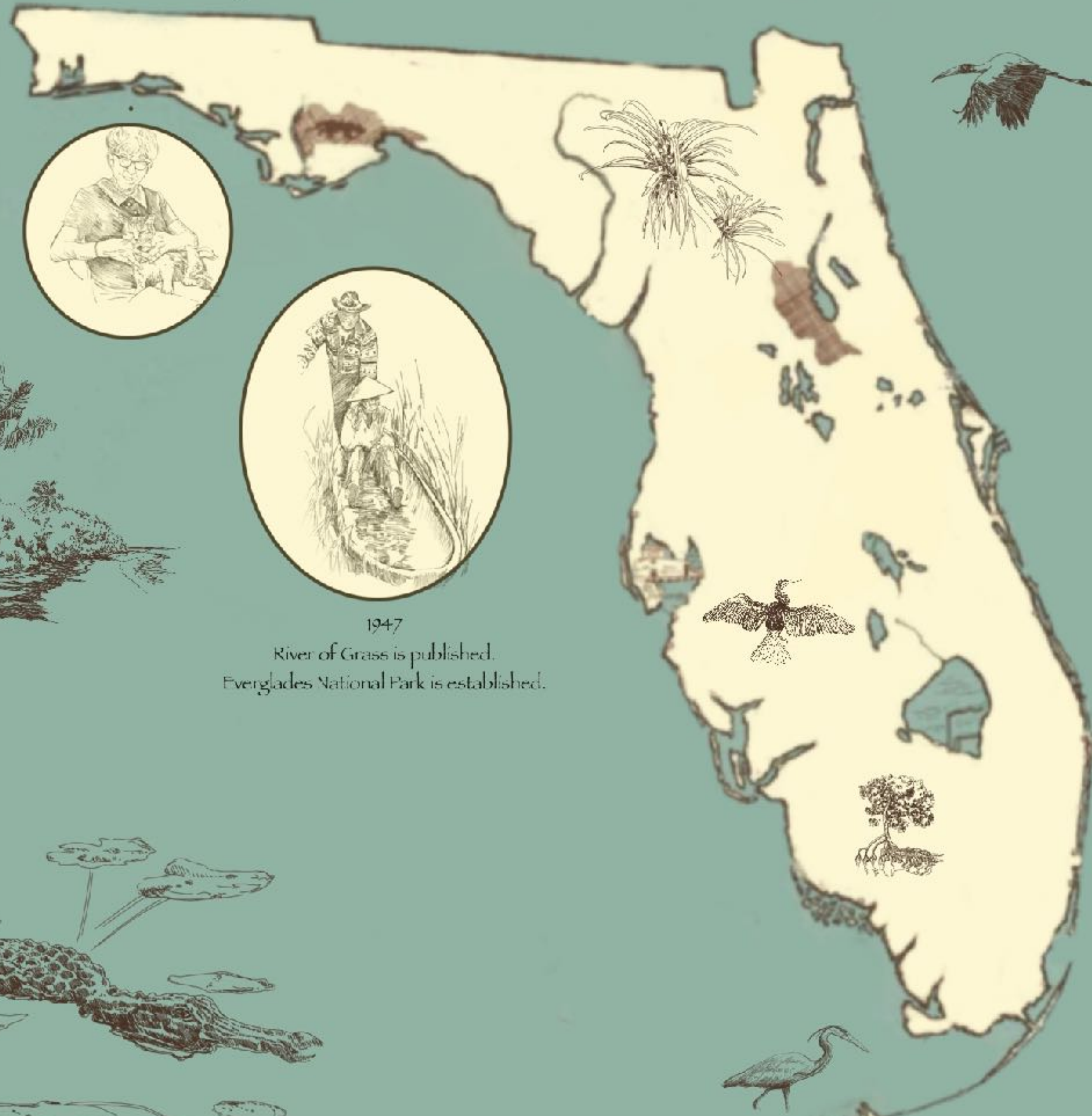
Legend
...buried treasure ...national parks
...national forests ...state parks

THE FLAGS OVER FLORIDA

Spanish Galleons Driven Out by Pirates



Marjory Stoneman Douglas in Florida

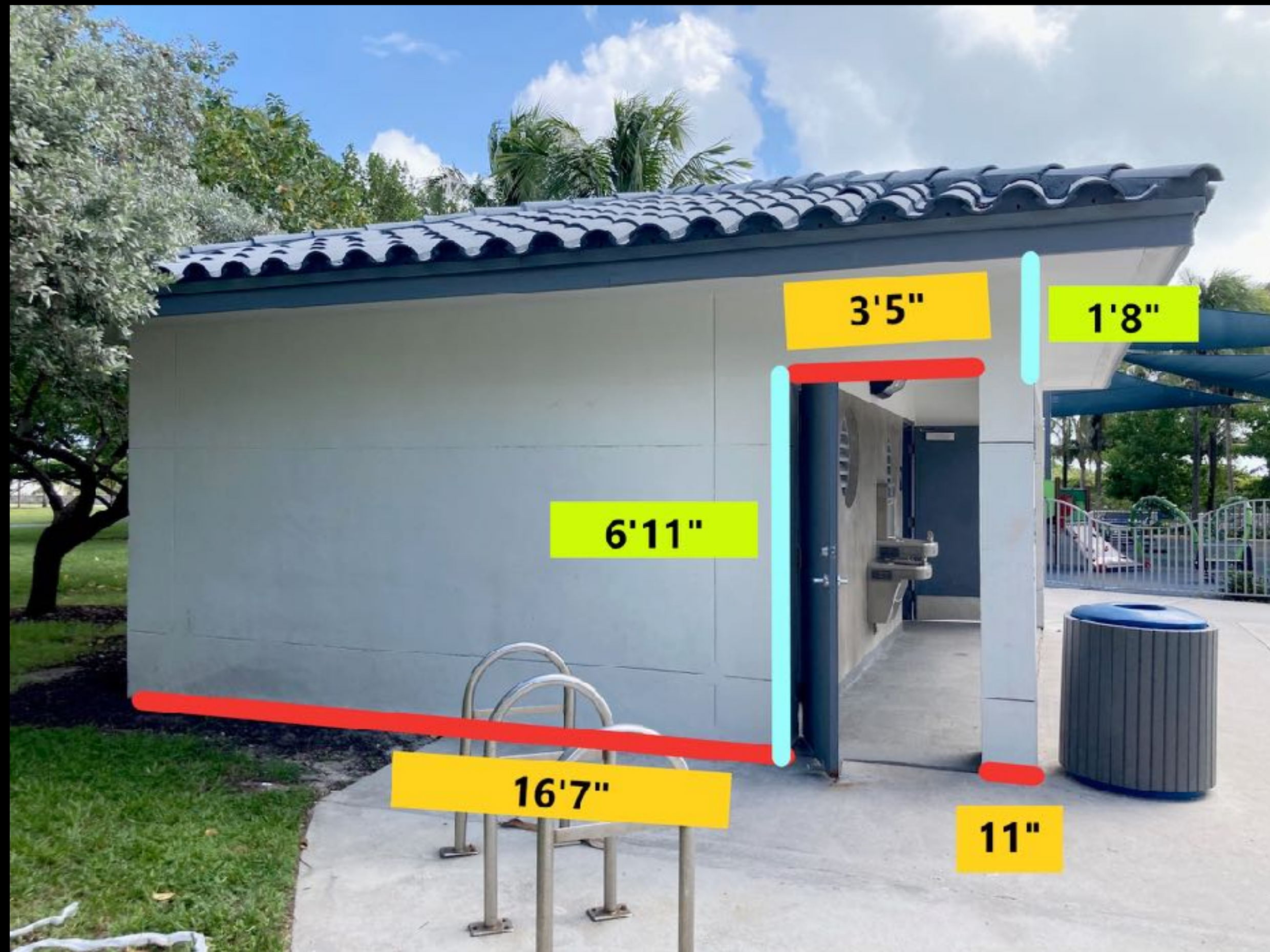


1947

River of Grass is published.
Everglades National Park is established.

1926

Built her Coconut Grove,
where she lived until her death in 1998,
At 108.







Concrete Vinyl Printed Proposal / Linear drawing with color fill

Sample Printed Image, detail



Total Budget, approx 120 sq ft

Concrete Vinyl Option

- Artist fee for image creation, \$10-12k
- Research hours, \$500
- Digital Layout, \$1-1.5k estimate
- Printing and Installation, \$2500
- Graffiti removal with soap/water



Textured Concrete Wrap Vinyl with Gloss Lamination Specs

- The only type of vinyl that will adhere to textured walls
- Colorfastness is 3-5 years or longer depending on location. This location receives very little sunlight so I believe it will do very well
- Longevity is 3-5 years or longer, depending on weather conditions. This location under normal conditions will do well
- Gloss lamination further protects the surface and allows for normal wear and tear and weather conditions
- Surface can be cleaned with mild detergents and sponges

Advantages of Vinyl over a hand painted mural

- Level of detail can be achieved not possible with painting
- Can reproduce a drawing
- An exact reproduction can be recreated at any time from a digital file
- Installation is one day, whereas a painted mural of this size will take minimum of two weeks
- More affordable than a hand painted mural
- Vinyl has an antigraffiti sealant, so removal can be done with soap and water.
- Graffiti cannot be removed from a hand painted mural, it must be repainted.

How Long Do Concrete Vinyl Wall Wraps Last?

The lifespan and longevity of cast vinyl wall wraps can vary based on several factors, including the quality of the material, the installation process, and the environmental conditions to which the wrap is exposed. Generally, well-made and professionally installed cast vinyl wall wraps can last for an extended period. Here are some key considerations:

Material Quality: High-quality cast vinyl materials are designed for durability and longevity. Premium cast vinyl is often engineered to resist fading, cracking, and peeling, contributing to an extended lifespan. When selecting a cast vinyl wall wrap, it's essential to choose a reputable brand known for producing reliable materials.

Installation: Proper installation is crucial for the longevity of a cast vinyl wall wrap. Professional installers are trained to handle the material correctly, ensuring that it adheres securely to the surface without issues such as air bubbles or wrinkles. A well-installed wrap is more likely to maintain its integrity over time.

Environmental Conditions: The environment in which the wall wrap is installed plays a significant role in its lifespan. Exposure to harsh weather conditions, UV radiation, and extreme temperatures can impact the durability of the vinyl. High-quality cast vinyl is often designed to resist these environmental stressors, but the degree of exposure will still influence how long the wrap lasts.

Maintenance: Regular maintenance can contribute to the longevity of a cast vinyl wall wrap. Keeping the surface clean and free from debris, dirt, and pollutants helps preserve the quality of the material. Following manufacturer-recommended cleaning procedures can extend the life of the wrap.

Intended Use: The purpose for which the cast vinyl wall wrap is applied can affect its lifespan. If the wrap is in a high-traffic area where it may be subject to more wear and tear, its longevity could be impacted. Similarly, wraps used for temporary promotions may not need the same level of durability as those intended for long-term branding.

As a general guideline, well-maintained concrete vinyl wall wraps can last anywhere from five to ten years or even longer in some cases. It's important to note that outdoor applications may have a shorter lifespan compared to indoor wraps due to increased exposure to the elements.

To ensure the maximum lifespan of a cast vinyl wall wrap, it's advisable to follow the manufacturer's recommendations for installation, maintenance, and environmental considerations. Consulting with a professional installer and using high-quality materials can also contribute to the overall durability and longevity of the wall wrap.



ENDLESS POSSIBILITIES
 5100 NW 17th Ave
 Miami, FL 33142
 305.672.7467

TURNAROUND Standard 7-Day
 CUSTOMER Christina Peterson
 CUSTOMER PO Marjory Stoneman Douglas P
 SALESPERSON George Earl
 ESTIMATOR George Earl



ENDLESS POSSIBILITIES
 5100 NW 17th Ave
 Miami, FL 33142
 305.672.7467

Remit Payment to:
 Impress Dc Media
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 Miami, FL 33137

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| BILL TO | | CONTACT | | QUOTE INFORMATION | |
|---|--|--|--|----------------------------|-----------------------------|
| Christina Peterson 775 NE 76th Street Miami, FL 33138 | | Christina Peterson christinalpeterson@gmail.com | | QUOTE ID | 24697.1 |
| | | | | QUOTE DATE | 01/17/25 |
| | | | | Quote is valid for 10 days | |
| | | | | TURNAROUND | Standard 7-Day |
| | | | | CUSTOMER | Christina Peterson |
| | | | | CUSTOMER PO | MSDPark - Bathroom Wall (Co |
| | | | | SALESPERSON | George Earl |
| | | | | ESTIMATOR | George Earl |

MSDPark - Bathroom Wall (Concrete Vinyl)

| 01 | Description | 4/0 Wall - 210"x90" | Qty | 1 |
|--------------------|-------------------|---|-------------------|-------------------|
| | Printing | 43 x 94 inches | | \$2,365.00 |
| | | HP LX3100 (ADHESIVE - Textured Concrete Wrap Vinyl) | | |
| | | 5 Versions | | |
| | Service | Adhesive Vinyl Installation | | \$.00 |
| | | Anti Graffiti Lamination | | \$.00 |
| | Turnaround | | | |
| | | | Item Total | \$2,365.00 |
| TOTAL QUOTE | | | | \$2,365.00 |

TECHNICAL DATA SHEET

GF 885AE ROUGHMARK™

2.0 MIL GLOSS WHITE CAST VINYL
GREY HIGH-TACK REMOVABLE ADHESIVE

GF 885AE RoughMark™ Cast is a 2.0 mil high gloss white cast film coated with a solvent acrylic high-tack removable (HTR) pressure-sensitive adhesive on a 90# air-egress liner. The thick HTR adhesive is designed to aggressively grip onto textured substrates such as brick, block, or cement, yet cleanly remove without leaving adhesive residue on the contact surface. The 90# air-egress liner offers excellent product layflat in a variety of ambient conditions, along with ease of application of large format graphics. GF 885AE accepts a variety of solvent-based, eco-solvent, latex and *UV curable inks common to wide format digital printing systems. *For UV curable inks, please consult with the ink manufacturer for specifics on ink flexibility.

| PRODUCT NAME | 885AE |
|---|-----------------------------------|
| FILM | |
| Film Type | Cast White Vinyl |
| Film Thickness (mils/μm) | 2.0 / 50 (+/- 10%) |
| Film Weight (gsm) | 78 |
| Gloss (60°) | ≥90 |
| Opacity (%) | 99 |
| Tensile Strength (lbs/in) | MD ≥ 200 |
| Elongation (%) | N/A |
| Dimensional Stability (FTM 14) | MD ≤ 0.80 mm |
| ADHESIVE | |
| Adhesive Type | Solvent Acrylic |
| Adhesive Thickness (mils/μm) | 1.9-2.1 / 48-53 |
| Adhesive Color | Clear |
| Peel Strength on Stainless Steel (lbs/in) / (N/25mm) 15 min | 1.2 / 5.3 |
| Peel Strength on Stainless Steel (lbs/in) / (N/25mm) 24 hrs | 2.0 / 8.8 |
| LINER | |
| Liner Weight (#/gsm) | 90 / 145 |
| Liner Type | White PE-Coated Kraft, Air Egress |
| Liner Thickness (mils/μm) | 7.0 / 180 |
| Release Force @ 300" / min (g/2") | 150-200 |
| PERFORMANCE GUIDANCE | |
| Application Temperature | ≥ +40 °F |
| Service Temperature | -40 °F to 180 °F |
| Shelf Life | 2 years |
| Storage Temp / Rel. Humidity | 70 °F / 50% |
| Outdoor Durability | 7 years |
| Removability | 6 months |

GF 885AE | MARCH 2024

309 S. UNION | SPARTA, MI 49345 | P:(616) 887-7387 | T:(800) 253-3664 | F:(616) 887-0537

WWW.GENERALFORMULATIONS.COM

TECHNICAL DATA SHEET

GF 885AE - 2.0 MIL GLOSS WHITE CONFORMABLE WALL VINYL
GREY HIGH-TACK REMOVABLE ADHESIVE

| PRODUCT SNAPSHOT | APPLICATIONS | INK TYPE |
|--|--|--|
| APPLICATION <input type="radio"/> WET APPLY <input checked="" type="radio"/> DRY APPLY <input type="radio"/> LAMINATING <input type="radio"/> MOUNTING <input checked="" type="radio"/> DIE CUTTABLE <input type="radio"/> HOT STAMP <input type="radio"/> THERMAL DIE <input checked="" type="radio"/> FLATBED CUTTABLE <input checked="" type="radio"/> CONTOUR CUTTABLE | <input checked="" type="radio"/> POP/RETAIL <input checked="" type="radio"/> WALL <input checked="" type="radio"/> WRAP <input checked="" type="radio"/> WINDOW <input type="radio"/> FLOOR <input type="radio"/> TRANSLUCENT <input type="radio"/> FLEET <input checked="" type="radio"/> GENERAL SIGNAGE <input checked="" type="radio"/> INDOOR <input checked="" type="radio"/> OUTDOOR (LONG TERM) | <input checked="" type="radio"/> SOLVENT <input checked="" type="radio"/> ECO-SOLVENT <input checked="" type="radio"/> LATEX <input checked="" type="radio"/> UV CURABLE <input checked="" type="radio"/> SCREEN <input type="radio"/> OFFSET (UV CURABLE) <input type="radio"/> OFFSET (CONVENTIONAL) |
| SUBSTRATES/SURFACES <input checked="" type="radio"/> SMOOTH PAINTED DRYWALL <input checked="" type="radio"/> TEXTURED WALL SURFACES | MATCHING LAMINATES <input checked="" type="radio"/> GF 813 - 1.3 MIL GLOSS CAST CLEAR UV <input checked="" type="radio"/> GF 844 - 2.0 MIL ULTI-MATTE CAST CLEAR UV | ADDITIONAL LAMINATES <input checked="" type="radio"/> GF 831 - 2.0 MIL GLOSS CAST CLEAR UV <input checked="" type="radio"/> GF 840 - 2.0 MIL MATTE CAST CLEAR UV |

FAQS

| | |
|--|---|
| Can I use 885AE RoughMark on surfaces other than textured walls? | GF 885AE RoughMark™ Cast has an adhesive that is proven to perform on a wide range of smooth and rough surfaces, tackling challenges like low and zero VOC paints on drywall, textured trash cans, painted metal, wood, plastic surfaces, glass and beyond. It works with the full range of GF Cast Laminates to give you options from high gloss to ulti-matte, for a beautiful wrap every time. |
| Do I need to use heat during installation? | The best practice for any textured wall will include using a heat gun and foam roller to soften the film and work it deep into the applications surface. For this cast film, set the heat to 850°F, hold it 3" from the wall surface and begin working it steadily in one direction followed immediately with pressure from your foam roller. Your speed should be roughly 1" per second, taking care to slightly overlap your lines. |
| I'm used to using permanent adhesives for wall graphics. Is this going to be reliable long-term? | GF 885AE features our unique HTR adhesive that is designed for ease of install, long term durability, and clean removal. |

For Standard Terms & Conditions: www.generalformulations.com/terms-conditions

GF 885AE | MARCH 2024

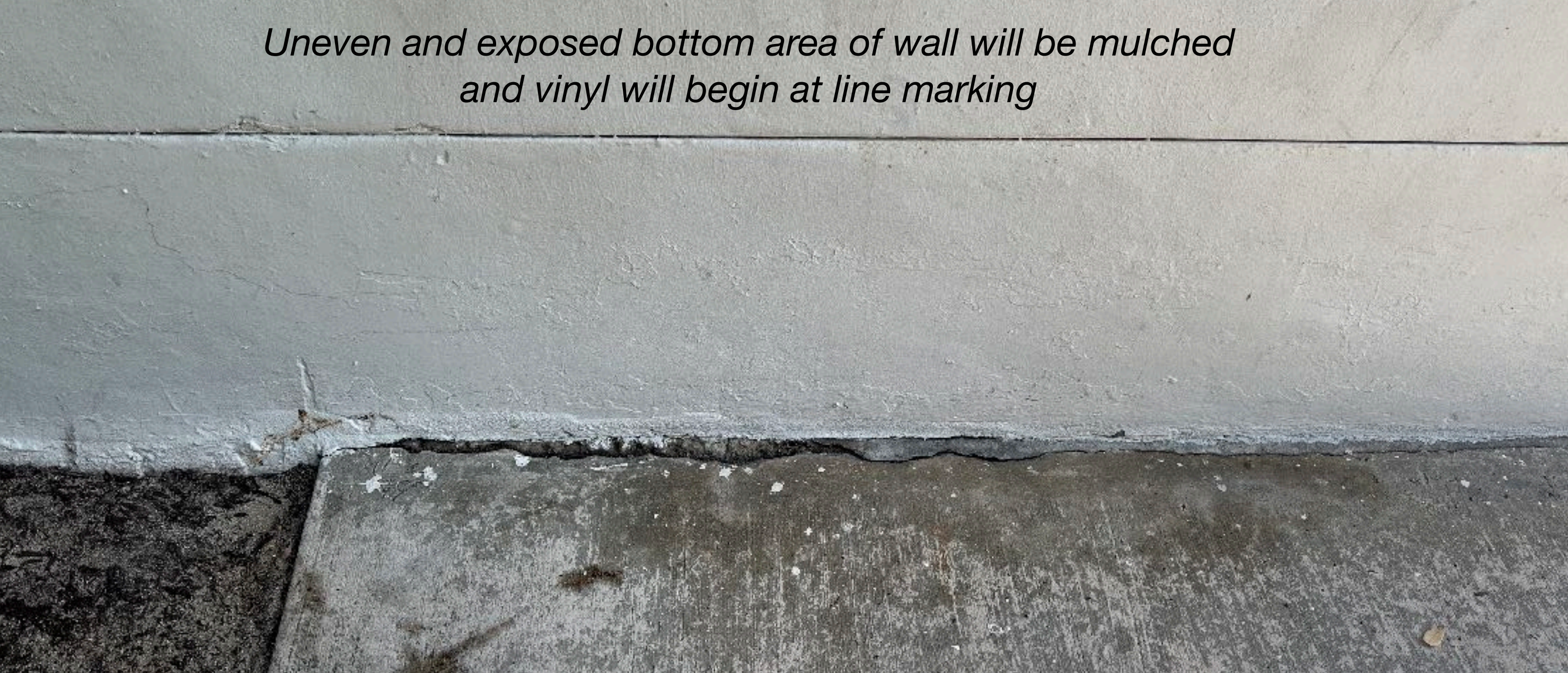
309 S. UNION | SPARTA, MI 49345 | P:(616) 887-7387 | T:(800) 253-3664 | F:(616) 887-0537

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Concrete Vinyl Sample installed on wall, note the similar color and finish.

*Uneven and exposed bottom area of wall will be mulched
and vinyl will begin at line marking*



Graffiti has already occurred on this wall and is a potential issue





Concrete Vinyl installed at Frost Science Museum



Concrete Vinyl exposed to outside weather after three years at Frost Science Museum



Thank you for viewing!