

Roberto L. Delgado **RESUME** **RLD Studio**
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Professional Experience

All the following include working closely with the architects and general contractors.
 References are cited.

- 2021** A series of 10 murals for the Lacy Community Center, Greenwood District, Tulsa OK (Project Manager Tracy Ulmer 918.579.9437 aulmer@incog.org); \$23K;
- 2020** Ceramic tile paver work for the Hickory Grove Police Station, Charlotte, North Carolina; (Randella D. Foster, 704.335.3262 randella.foster@artsandscience.org); \$23K;
- 2019** Ceramic tile paver work for the San Philadelphia St. Greenway Trail, Whittier, CA; \$15K;
- 2018** Ceramic tile paver work for the 4th District Court of Appeals, West Palm Beach (Lee Modica lee@leemodica.com 850-766-7117); \$24K;
- 2017** Passageway to Catlett Hall, University of Iowa; ceramic frit on glass; 13' x 52' (Shawn Albaugh Kleppe, shawn-a-kleppe@uiowa.edu); \$90K
- 2017** A mobile for the entrance lobby of Rogers Park Community Center, Inglewood CA (Sabrina Barnes sbarnes@cityofinglewood.org 310-412-8750); \$25K;
- 2016** Acrylic mural for Portland OR Community College Cascade Campus Student Union (Rebecca Ocken, 503-706-2513 rebecca.ocken@pcc.edu), \$25K
- 2016** Inlaid tile on travertine stone benches, Crescent Bay Park in Laguna Beach CA (Sian Poeschl 949-4970722x4 spoeschl@lagunabeachcity.net); \$35K
- 2016** City of Burbank-Incheon, South Korea, Sister Cities Project for sculptures and pavers installed at the Port of Incheon (PM Krista Dietrich, 818.238.5567, KDietrich@ci.burbank.ca.us) \$50K;
- 2016** Ceramic tile façade, Point Loma Fire Station 22, San Diego CA (J. Noland, 619-236-6771 JNoland@sandiego.gov)
- 2015** Cut-tile mural for the Valley METRO Main St. Station, Mesa AZ (Ms. MB Finnerty, mfinnerty@valleymetro.org); \$22K;
- 2015** Cut-tile mural work for the Blake Transit Center in Ann Arbor, Michigan (Michelle Whitlow, MWhitlow@theride.org 734-794-1813); \$50K;
- 2014** Platform pavers for the San Bernardino CA Omnitrans Civic Center Station (Lesley A. Elwood, laelwood@earthlink.net, (310) 836-6512, www.elwoodandassociates.com) \$35K;
- 2013** Commission for the Minneapolis-St. Paul Green Line Project for tile work on three stations (Alicia Vap, AICP Metro Council, 651-602-1961 Alicia.Vap@metc.state.mn.us). \$557K
- 2012** A series of hand-brushed acrylic mobiles for the Anacostia High School cafeteria atrium in Washington DC (MaryBeth Brown, DC Commission on the Arts, marybeth.brown@dc.gov, 202.374.7835); \$50K;
- 2011** A series of acrylic murals for the new Clark Middle School and an acrylic mural for Begich Middle School, Anchorage AK (Angela Demma, Curator of Public Art, 907-343-6473, DemmaAL@ci.anchorage.ak.us) \$210K;
- 2010** Cut-tile artwork for Oregon State University's Goss Stadium (Saralyn Hilde, Oregon Arts Commission, 541-754-7116, mshilde@comcast.net); \$40K;
- 2010** Commission for the City of Los Angeles Valley Boulevard Grade Separation Project to design and install a number of large limestone stelae and varied mosaic and tile sidewalk floor treatments (Felicia Filer, LA Dept. of Cultural Affairs, ffiler@cad.lacity.org) \$226K;

- 2010** Acrylic Mural, LA County Woodcrest Library, (Letitia F. Ivins, Llvins@arts.lacounty.gov, LA County Arts Commission 213-202-5859) \$12K;
- 2008** Commission for the City of San José CA to design and install a large tile mural for the new SJFD Fire Station #2 (Jennifer Easton, San José Arts Commission, 408.277.5144 ext. 24, JEaston@bart.gov). \$67K;
- 2007** Temporary hand-brushed mobiles for LAX Terminal 1 (Sarah Cifarelli, LADCA, Sarah.Cifarelli@lacity.org, 213-202-5562). \$5K/year rental;
- 2006** Worked with Gruen Associate, Architects, on two exterior tile murals and walkway pavers for the new East Los Angeles Civic Center (Teresa Sanchez, AIA, Principal Associate, Gruen Associates, 6330 San Vicente Blvd., Suite 200, www.gruenassociates.com Los Angeles, California 90048 T 323.937.4270 F 323.937.6001 sanchez@gruenassociates.com); \$54K;
- 2004** Worked with Widom Waine Cohen O'Leary Torasawa Architects for an interior mural and a series of pavers at the LAPD Mission Area Police Station (Carrie Roche, 213-473-8570, croche@cad.lacity.org). \$87K;
- 2004** A series of 10 small (1'x10') bench tile at the new Port of Los Angeles Cruise Ship Promenade (Jody Russell, fineartsservices@sbcglobal.net, 213-617-2217). \$22K;
- 2003** Worked with Kiewit/Washington Design-Build Contractors on the artwork design and fabrication for the LA MTA Gold Line Heritage Square Station. (Alan Nakagawa, Senior Public Arts Officer, Metro Art MTA, One Gateway Plaza, Los Angeles CA 90012-2952 nakagawaa@metro.net, 213-922-2000) \$110K;
- 2001** A series of 35 paver treatments using high fire glaze airbrush over photosilkscreen on broken tile with hand-rolled ceramic inserts; bordered with plate bronze plasma cut for additional ceramic inserts; Salt Lake City Downtown Renovation Project (Nancy Boskoff, 801-596-5000, arts@slcgov.com); \$125K;
- 2001** A series of hand painted acrylic polymer murals on fiberglass mesh for the Juvenile Justice Center, Eugene OR (Kirsten Jones, 541-345-7563/485-3991); \$24K;
- 2000** Mural of combined cut bronze with cut tile insets using airbrush glaze over silkscreen glaze; School of Pharmacy, University of Montana, Missoula. \$30K;
- 2000** Two tile murals for the Jackson-Hartsfield Atlanta International Airport (David Vogt, 404-530-4289, David.Vogt@atlanta-airport.com). \$125K;
- 1999** Four acrylic murals on fiberglass mesh for the central atrium of the Interdisciplinary Research Center at North Carolina A&T State University in Greensboro (Linda Dougherty, contact Jeffrey York, jeffreyork@ncmail.net, 919-733-2882); \$32K;
- 1998** 15 life-size tile pieces for the exterior walls of the General Services Administration, Douglas AZ US Border Station (GSA Project Manager Esther Timberlake, 415-522-3162/3182); \$28K

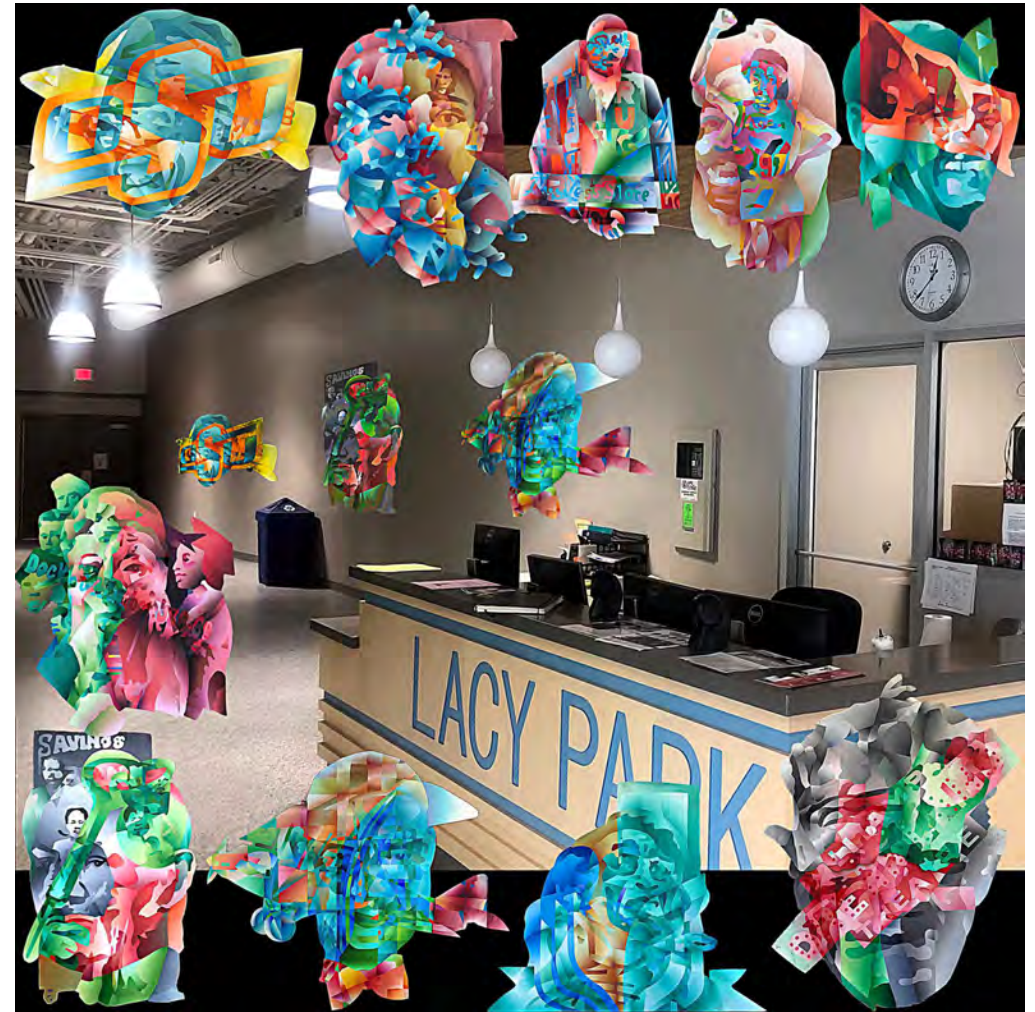
Education 1976 MFA UCLA. **Awards** 1995 Fulbright Teaching Fellowship, Honduras; 1987 Fulbright Research Fellowship, México;

Peer Panels **2002** City of Los Angeles Cultural Affairs Department North Valley Police Station Public Art; **1994** National Visual Arts Award, Tegucigalpa, Honduras; **1994** Los Angeles Metro Transportation Authority China Town Public Art Project; **1993** City of Los Angeles Cultural Affairs Department Institution Grants.

Professional Membership Fulbright Association, Washington, DC; Permanent Seminar of Chicano and Border Studies, National Institute of Anthropology and History, INAH, México, DF, México



“Cajuare”, 2022, acrylic mural, 16’x28’ private residence, Chiapas, Mexico



“Greenwood”, 2021, series of 10 hand-brushed murals for Lacy Park Community Center, Tulsa OK, \$23,000



“Estudiantil”, 2016, Hand-brushed acrylic mural, 9’x51’ Portland Community College , \$25,000



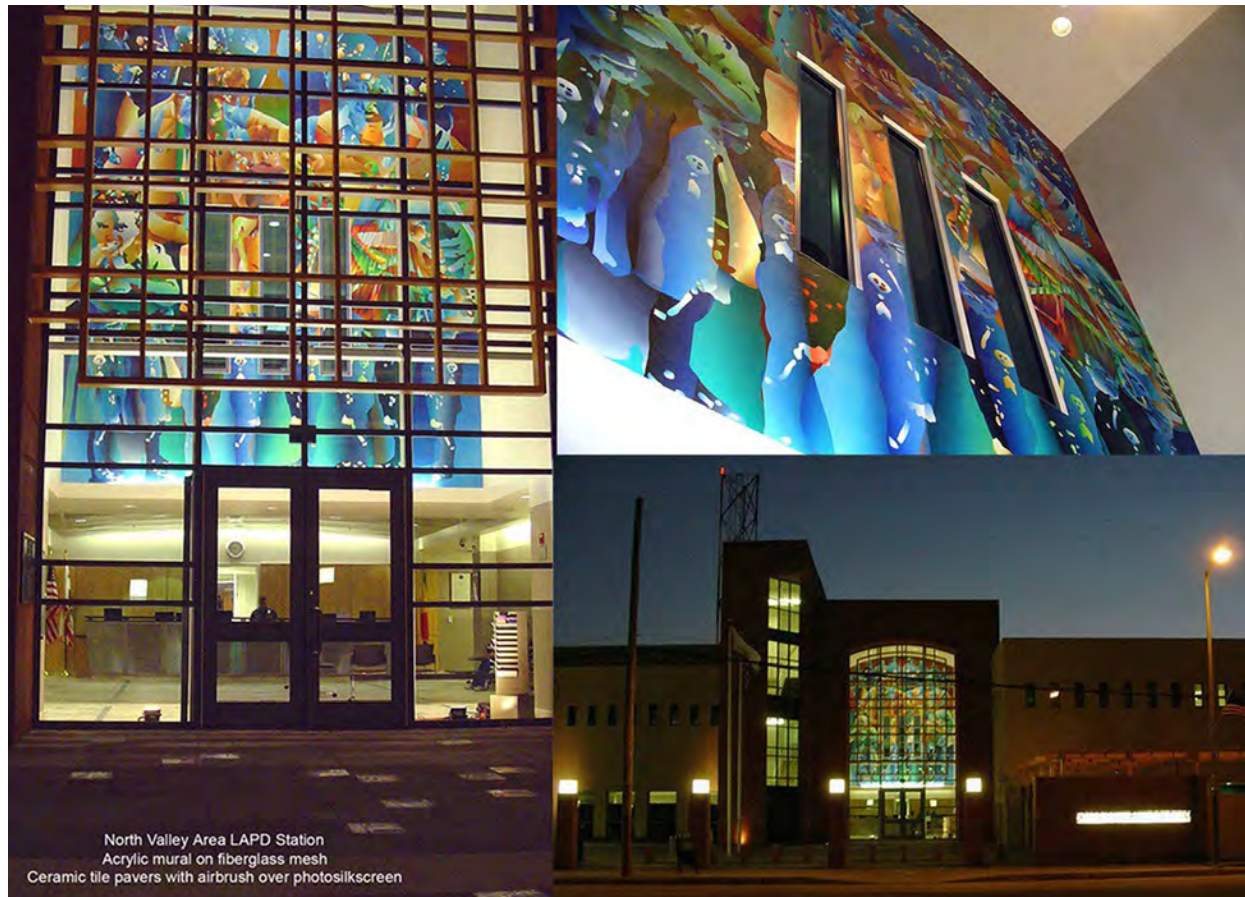
“Idagnhilih Yup’ik-Young People”, 2010, 8’x2’ columns and 36 life-sized murals, Clark Middle School, Anchorage AK, \$200,000



"Tone of Earth", 2010, acrylic mural, 6' x 22', Woodcrest Library, Los Angeles CA \$12,000



"Leaders", 2004, acrylic mural, 10' x 15', Notre Dame Academy, Los Angeles CA \$6,000



“Spirit of the Neighborhood”, 2005, acrylic mural, 27' x 25', North Valley Area Police Station, Los Angeles CA, \$87,000



Faces of Science”, 2000, acrylic murals, North Carolina A&T State University, Greenboro, SC, \$25,000



"Homage to Gabriel Figueroa", acrylic mural, 27' x 45', Museum of Art, Mazatlan, Mexico, \$62,500



"Heroes y Martires", 1990, acrylic mural, Catholic Community Center, Esteli, Nicaragua, donated

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Proposal for the Sunnyvale Lakewood Library Public Art Project

I am proposing to design and fabricate an approx. 287 sq. ft. mural hand-painted in acrylic polymer. In the concept rendering, I have used six elements that throw a light on Sunnyvale's industry and people. They can be used for the final design with any added imagery of the Lakewood Park neighborhood suggested by the community. The concept design is not written in stone and is open to any suggestions from the stakeholders.

I would like to emphasize that the aesthetic impact of my style of painting is in the use of tone and color. I use superimposed layers of line drawings taken from photographs. The simple overlapping of two line drawings creates a complex design; three to 5 abstracts it more; 6 or more creates a virtually indecipherable color field painting. I like to limit it to 6 at the most. The level of abstraction then depends on the color and tone, and the direction of lights to darks. Dark-to-light emphasizing the convexity of a shoulder or a forehead; or reversing it and drawing the viewer's mind's eye into abstract depth and color.

Below is an example of this technique at the Clark Middle School in Anchorage, Alaska. I simply did photos studies of the students and teachers going about their daily tasks. The photos were made into line drawings color-coded for the different images, projected onto the fiberglass mesh substrate, hand-painted, delivered, and installed. This was a design-build project covering approximately 1,152 square feet. The artwork was of various sizes.



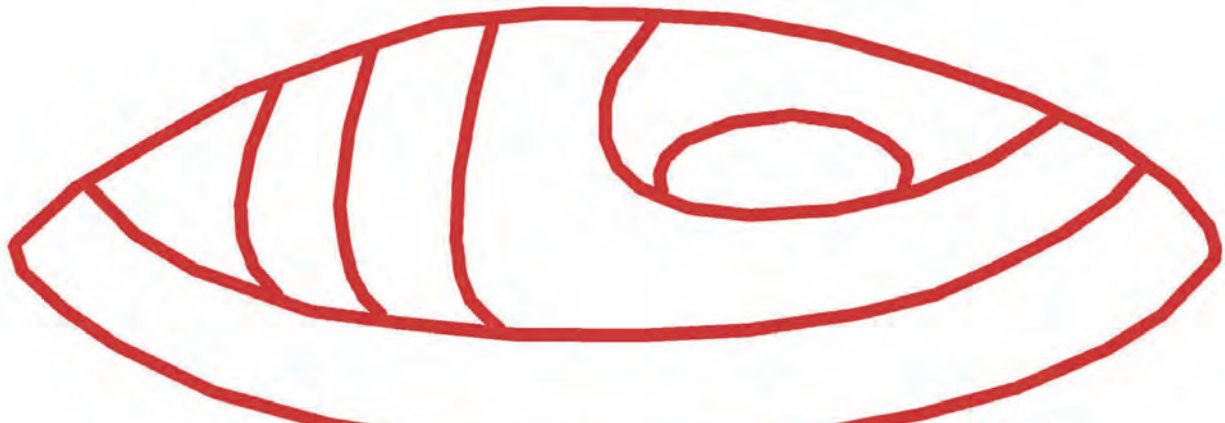
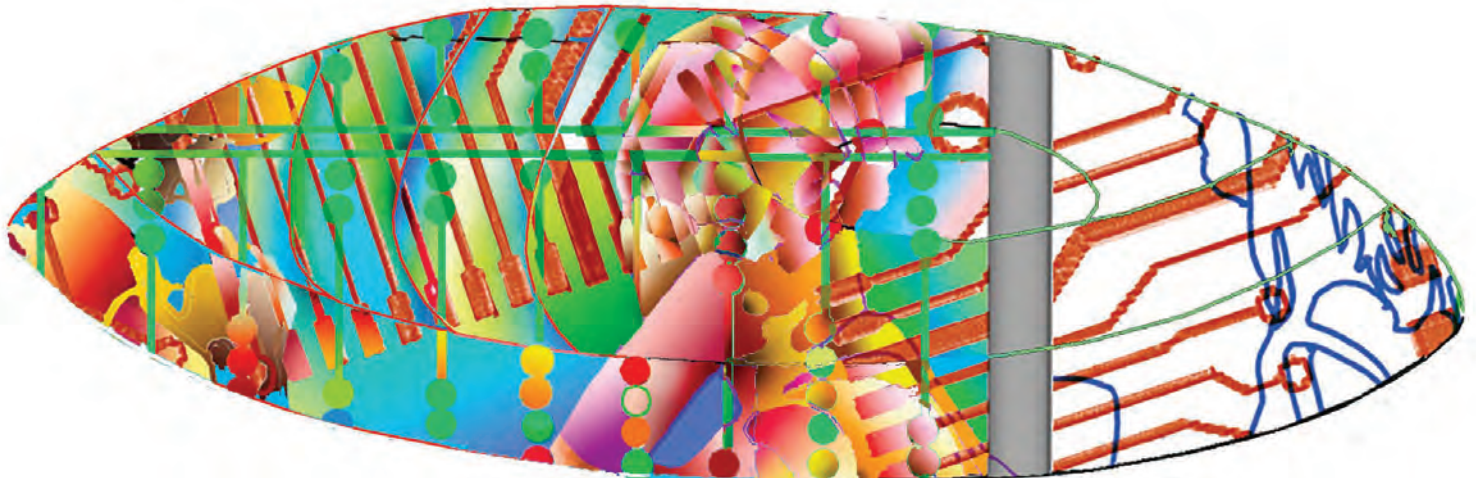
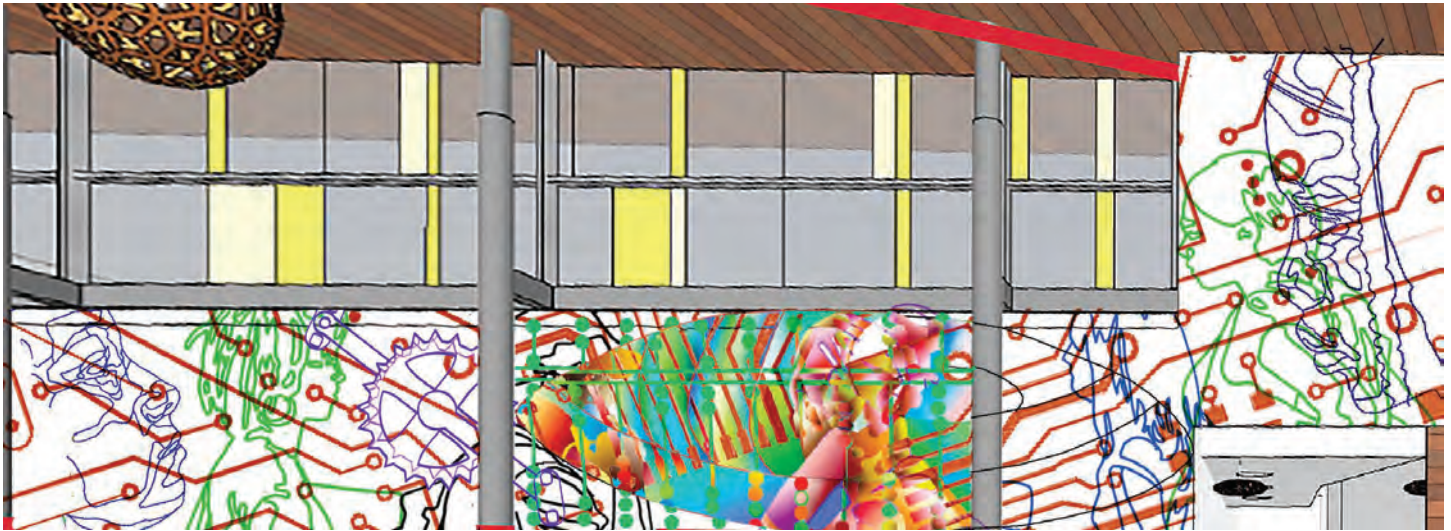
Example of Mural Design and Fabrication process – Clark Middle School, Anchorage

My work has always focused on the people that make up the culture and history of an area. The design submitted with this proposal is a concept that can be used for the final design, but is not limited to it. It is meant to show the process by which I arrive at the final design. The Design Phase takes into consideration historic and cultural resources, my own artistic interpretations, and the desires of the client.

I always like to get the lay of the land. Budget permitting and if there are no more pandemic scares, I would visit Sunnyvale. It would be good to talk to the people, take numerous area photos, and look into archives. The culture and history of the area's specific neighborhood are always of interest. Audio-visual show & tell and Q & A with schools (especially middle schools – Columbia MS, Sunnyvale MS?) and local community centers can be arranged. This is not only useful as a design

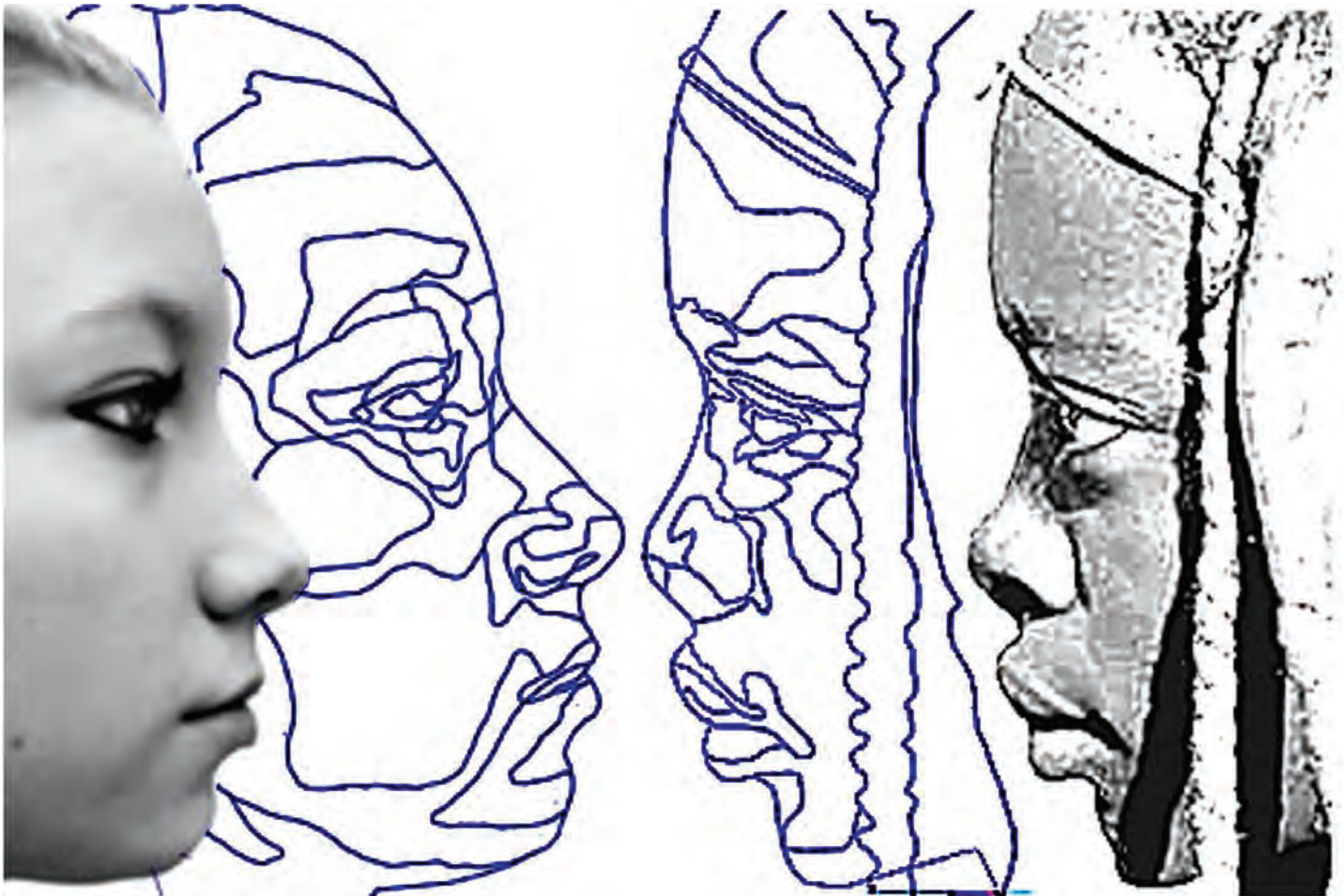
resource, but would serve to develop a sense of participation in the project, giving the youth and their families a proprietary interest in the artwork.

The sample design I am submitting consists of six elements taken from photos, made into line drawings, and composed one over the other. It consists of two young women profiles bracketing the area; more young people walking and using cell phones; an abacus; the Mayan symbol for zero; a basic chip structure; and a bike crank with pedals. Below is the example design composition with some Photoshop gradient tool gradations within parts of the Mayan zero. I have used the Photoshop gradient tool merely to show how the color and tone gradations may look. The Photoshop gradient is a great design tool, but it in no way comes close to what I can do with a simple fan brush and hand-painting.



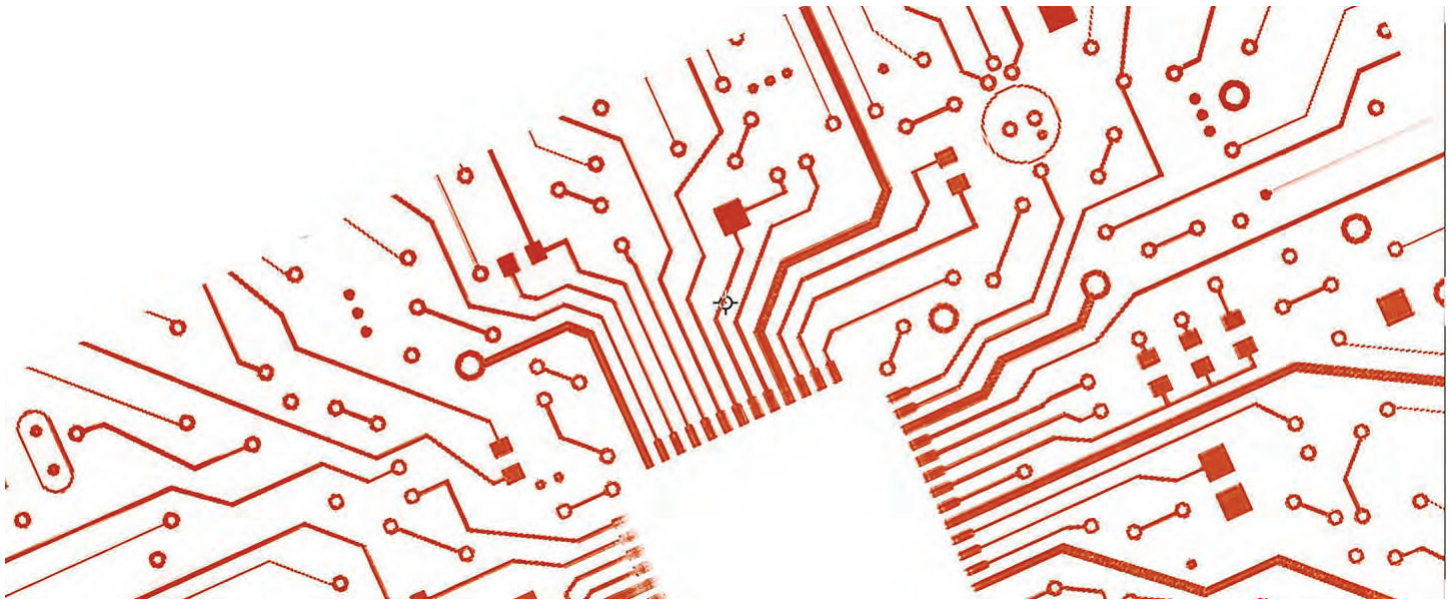
Mayan conch symbol for zero c. 900 BCE

Photos and line drawings of the young women bracketing the design. They allude to the rising participation of women in STEM education.



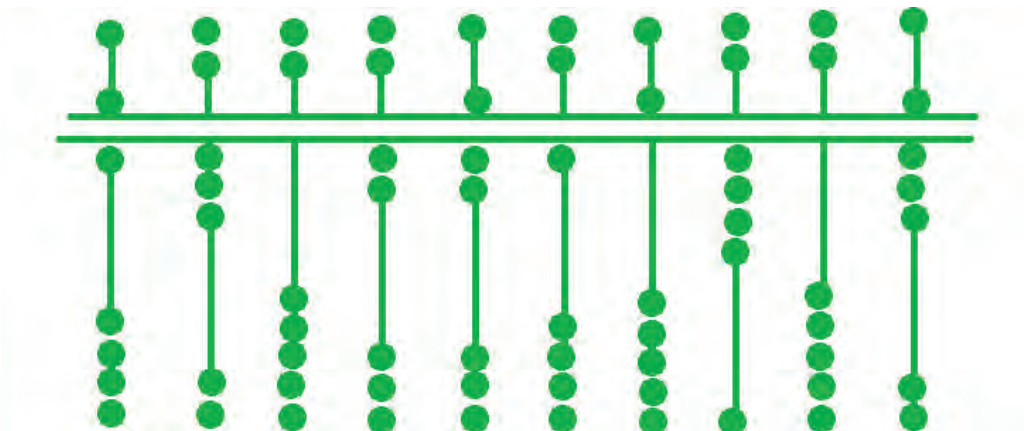
Young people walking and using cell phones. Like the Clark Middle School, these are simple photo studies of students at Florida State University that I used for a project at the FSU Student Union. Local Sunnyvale photo studies of young people can be used:



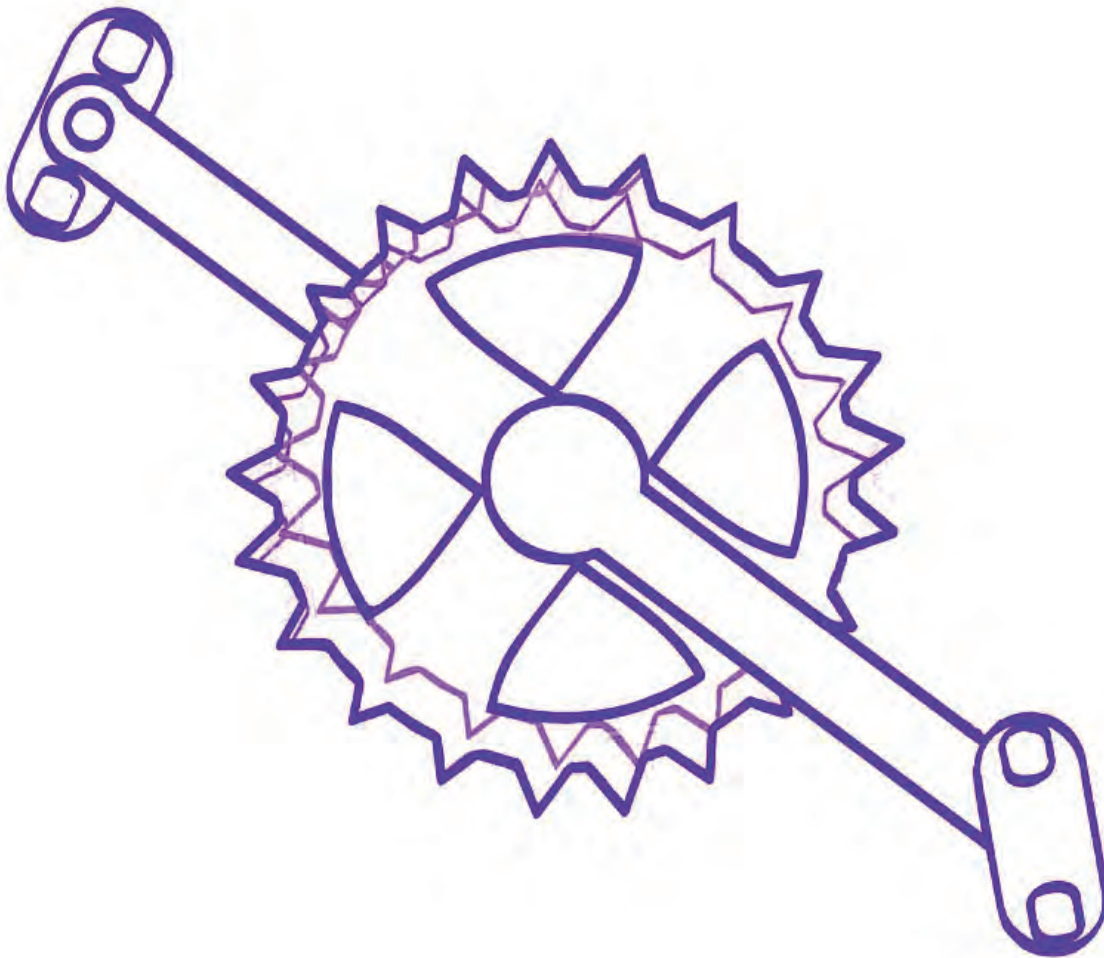


A basic chip structure:

A simple abacus



And a bike crank with pedals. I always try to put in imagery that shows environmentally sustainable subject matter:



The Fabrication

The process is one of painting, with the hardest and longest part being the hand brushing of gradations. The pushing of the pigment. The work is painted in-studio on Phifer SunTex95 fiberglass mesh substrate (<https://www.phifer.com/product/suntex-95>). Phifer SunTex is an extremely tough sunscreen manufactured in the US primarily for shade in agri-business orchard farming. They buy acres of it to last for decades. It sustains minimal damage with seismic activity. The substrate can be cut and shaped to any interior design and maintain its bias. It is waterproof and will not mildew or dry rot. The acrylic polymer pigment (NovaColor www.novacolorpaint.com) can be made flame retardant with any of a number of coatings and additives such as Flamort X or Flame Stop I-DS (www.flamestop.com).

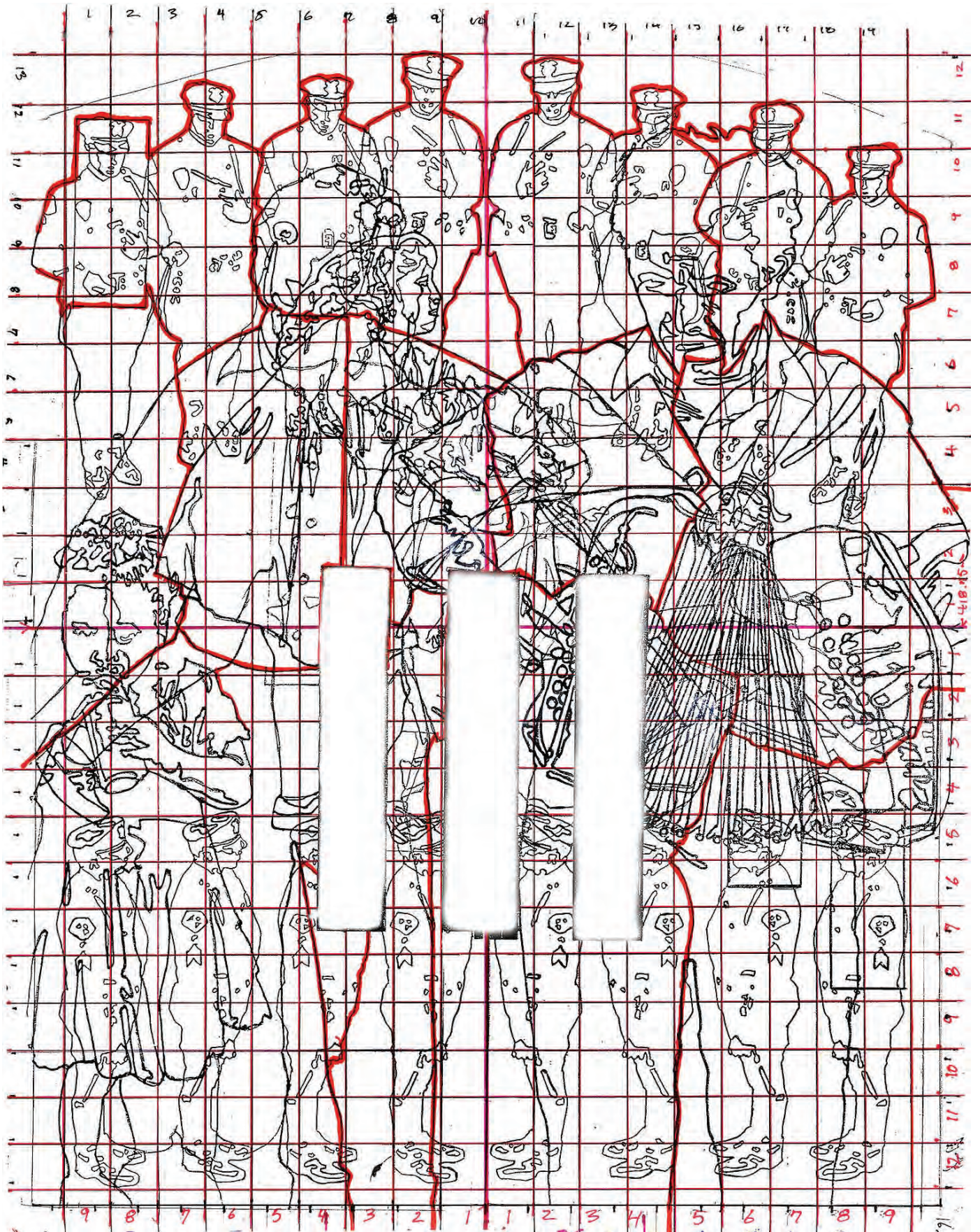
All my acrylic paintings and mural works are hand-brushed. The images are broken down into line drawings and juxtaposed and superimposed for the design using Photoshop. They are then projected onto the treated Phifer SunTex, color coding each image. The superimposed faceted areas are then hand-painted to emphasize the figure or deliberately abstract it. I make some preliminary Photoshop gradient studies, but it's pretty much what comes to me in my head. I keep track of what imagery is what with plenty of the original photos. Keeping track of the anatomy of the figures to highlight the shoulder or the forehead; or reverse the dark to light gradation to abstract it even more.



The LAPD Mission Hills Station used 4 elements:



The line drawing schematic



Images were from my own neighborhood photo studies and LAPD archives.



And the finished mural

