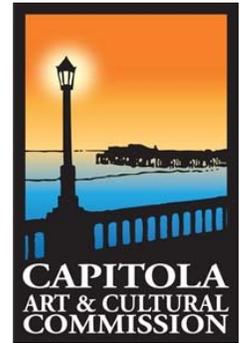


# City of Capitola

## Art & Cultural Commission

### Tuesday, March 10, 2026 – 6:30 PM

Council Chambers  
420 Capitola Avenue  
Capitola CA 95010



**Chair:** Mary Beth Cahalen

**Vice Chair:** Karin Anderson

**Commissioners:** Courtney Christiansen, Joe Clarke, Enrique Dolmo Jr., Roy Holmberg, Roy Johnson, Jill Lengre, Esther Sylvan.

**Staff Representatives:** Nikki Bryant

- 
1. **Call to Order**
  2. **Additional Materials**
  3. **Public Oral Communication:** *Public Oral Communication allows members of the public to address the Commission on any Program Report or topics within the purview of the Commission not on the General Business agenda.*
  4. **Commissioner Comments**
  5. **Staff Comments**
  6. **Approval of Minutes- Regular Meeting February 10, 2026.**
  7. **Program/Committee Reports:** *All items in program and committee reports are staff or committee updates. Public Communication for these items is to be addressed during Public Oral Communication.*
  8. **General Business:** *All items listed in General Business are intended to provide an opportunity for public discussion. The following procedure pertains to each General Business item 1) Staff explanation; 2) Commission Questions; 3) Public Comment; 4) Commission deliberation; 5) Decision.*
    - a. **41<sup>st</sup> Ave Corridor Plan: Director Herlihy:** *Accept presentation and provide feedback to staff on the gateway opportunities, public art opportunities, and branding concepts.*
    - b. **Bandstand Weathervane Public Art Project:** *Consider conducting a second round recruitment for the Bandstand Weathervane Public Art Project.*
    - c. **Annual Mailer Feedback:** *Review design concept for annual mailer and provide feedback.*
  9. **Adjournment:** *to the next regular Art & Cultural Commission meeting on April 14, 2026*

*Agenda and agenda Packet Materials: The Art and Cultural Commission Agenda is available on the City's website: [www.cityofcapitola.org](http://www.cityofcapitola.org) on Friday prior to the Tuesday meeting. If you need additional information, please contact the City Hall Department at (831) 475-7300*

*American with Disabilities Act: Disability-related aids or services are available to enable persons with a disability to participate in this meeting consistent with the Federal Americans with Disabilities Act of 1990. Assisted listening devices are available for individual with hearing impairments at the meeting in the City Council Chambers. Should you require special accommodation to participate in the meeting due to a disability, please contact the City Clerk's office at least 24-hours in advance of the meeting at (831) 475-7300. In an effort to accommodate individuals with environmental sensitivities, attendees are requested to refrain from wearing perfumes and other scented products.*

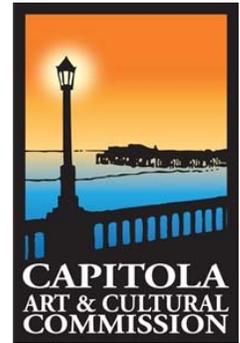
*Appeals: Any person who believes that a final action of this advisory body has been taken in error may appeal that decision to the City Council. Appeals must be in writing and delivered to the City Clerk's Office within ten (10) working days from the time of the board's decision. The notice of appeal shall set forth appellant's name, phone number, address to which notices may be sent to the appellant, and the grounds upon which the appeal is made.*

# City of Capitola

## Art & Cultural Commission-Annual Goal Setting: Draft Minutes

**Tuesday, February 10, 2026 – 6:00 PM**

Council Chambers  
420 Capitola Avenue  
Capitola CA 95010



**Chair:** Mary Beth Cahalen

**Vice Chair:** Karin Anderson

**Commissioners:** Courtney Christiansen, Joe Clarke, Enrique Dolmo Jr., Roy Holmberg, Roy Johnson, Jill Lengre, Esther Sylvan

**Staff Representatives:** Nikki Bryant

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### 1. **Call to Order:**

The meeting was called to order at 6:00 PM. In attendance: Anderson (6:12), Christinsen, Cahalen, Clarke, Dolmo, Holmberg, Johnson, Lengre, Sylvan

### 2. **Public Oral Communication**

None

### 3. **Approval of Minutes- January 13, 2026**

Motion to approve the Minutes: Councilmember Clarke

Second: Commissioner Lengre

Voting Yea: Commissioner Christinsen, Chair Cahalen, Councilmember Clarke, Commissioner Dolmo, Commissioner Holmberg, Commissioner Johnson, Commissioner Lengre, Commissioner Sylvan

### 4. **General Business**

#### a. **Cultural Events Goal Setting**

Report given by Staff. Vice Chair Anderson commented on the Makers Market sales tax vs vendor fee and expresses she does not want to impact the businesses in the Village. Commissioner Lengre commented the businesses are important and the goal of hosting events is to get people into the Village and commented on pop up option for the BIA. Councilmember Clarke commented that music events meet the goal and does not recommend the Makers Market. Chair Cahalen commented on nearby stores that lease space for artists, similar to the Makers Market. Commissioner Christinsen commented on the farmers' market option. Commissioner Johnson commented on his experience doing art shows, the youth that participated and there is no tracked data for either case but will support the BIA. Chair Cahalen commented that pop up are not allowed in the city. Commissioner Holmberg enjoyed supporting the youth vendor.  
Public Comment: Matt Arthur, Anthony Guajardo, Carin Hanna,  
Motion to approve to discontinue the Makers Markets for the 26/27 budget planning:  
Councilmember Clarke  
Second: Vice Chair Anderson

Voting Yea: Vice Chair Anderson, Commissioner Christinsen, Chair Cahalen, Councilmember Clarke, Commissioner Dolmo, Commissioner Holmberg, Commissioner Johnson, Commissioner Lengre, Commissioner Sylvan.

The Commission developed an ad hoc committee for the Twilight Concert Band Selection with four commissioners. The commission supported moving Dueling Pianos to Wednesday evenings. The commission was supportive of New Music Sunday and requested the dates to be on May 10th and August 9<sup>th</sup>. The commission developed an ad hoc committee for Movie Selection with two commissioners. Chair Cahalen would like to continue to offer popcorn. The commission developed an ad hoc committee for Plein Air planning with three commissioners.

Public Comment: None

Motion to approve status quo for the rest of the cultural programs and the proposed calendar with the date changes for New Music Sunday: Commissioner Lengre

Second: Commissioner Holmberg

Voting Yea: Vice Chair Anderson, Commissioner Christinsen, Chair Cahalen, Councilmember Clarke, Commissioner Dolmo, Commissioner Holmberg, Commissioner Johnson, Commissioner Lengre, Commissioner Sylvan.

**b. Public Art Project Goals**

Report given by Staff. Chair Cahalen offered ideas on public art on trash cans.

Councilmember Clarke offered idea on painting the windows at Rispin. Commissioner Johnson offered idea on an artist created signpost/holder at the intersection of Park Ave and Kennedy. Commission agreed on the staff proposed Wall at Rispin.

Public Comment: None

Motion to approve the 26/27 Public Art Goal for project feasibility are Windows at Rispin, Wall at Rispin and Signpost at Park & Kennedy: Chair Cahalen

Second: Commissioner Holmberg

Voting Yea: Vice Chair Anderson, Commissioner Christinsen, Chair Cahalen, Commissioner Dolmo, Commissioner Holmberg, Commissioner Johnson, Commissioner Lengre, Commissioner Sylvan.

**c. Public Art Maintenance Goals**

Report given by Staff

Public Comment:

Motion to approve the 26/27 Public Art maintenances goals, mural touch up on the four remaining signal boxes as proposed: Chair Cahalen

Second: Commissioner Lengre

Voting Yea: Vice Chair Anderson, Commissioner Christinsen, Chair Cahalen, Commissioner Dolmo, Commissioner Holmberg, Commissioner Johnson, Commissioner Lengre, Commissioner Sylvan.

**5. Adjournment**

The meeting was adjourned at 8:11 PM to the next regular Art & Cultural Commission meeting on March 10, 2026.

ATTEST:

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Nikki Bryant

# Art & Cultural Commission

## Agenda Report



**Meeting:** March 10, 2026

**From:** Community and Economic Development Department

**Subject:** 41st Avenue Corridor Plan

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**Recommended Action:** Accept presentation and provide feedback to staff on the gateway opportunities, public art opportunities, and branding concepts.

**Background:** On March 27, 2025, the City Council authorized an agreement with SWA Group to prepare the 41st Avenue Corridor Plan. The Plan will establish a long-term vision for transforming 41st Avenue into a vibrant, multimodal corridor that supports economic vitality, future housing opportunities, and a cohesive public realm.

Since project initiation, SWA Group has completed background analysis and community engagement activities to identify existing conditions, opportunities, and community priorities.

On November 13, 2025, staff presented the results of the first phase of public outreach and draft goals for City Council discussion and direction. Staff plans to bring the final draft of the 41<sup>st</sup> Avenue Corridor Plan to City Council on April 23, 2026. Staff is seeking input from the Art and Cultural Commission regarding the key elements of the corridor plan related to future public art locations and branding.

**Discussion:** The City and SWA Group conducted initial public outreach to gather input on how residents, business owners, and visitors experience the corridor today and what changes they would like to see in the future. Feedback from the online survey and community workshop has been used to shape a set of five draft goals that reflect community values related to mobility, safety, economic vitality, and design character. These goals will form the foundation for concept development in the next phase of the Plan.

One goal of the corridor study is to create a memorable and high-quality public realm. To realize this goal, SWA included Chapter 4: District Placemaking which identifies different strategies to implement along the corridor including way finding, gateway monuments and signs, public art opportunities, branding concepts, and material palettes. The draft of Chapter 4 is included as Attachment 1. During the Art and Cultural Commission meeting, staff will seek feedback on both Chapter 4 and the public art locations.

**Attachments:**

1. Draft: 41<sup>st</sup> Avenue Corridor Study Chapter 4: District Placemaking

**Report Prepared By:** Katie Herlihy, Community and Economic Development Director

**Approved By:** Nikki Bryant, Community Services and Recreation Director

# 4. District Placemaking

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## 4.1 WAYFINDING

During initial outreach, the community highlighted a lack of identity of the plan area, with the feeling that 41st Avenue in particular could be a retail thoroughfare located anywhere. It was noted there is a general lacking connection to the Capitola context and culture.

The redevelopment on the Capitola Mall site serves as a catalyst for transforming the identity of the district. Surrounded by important regional connectors —Highway 1, the future rail trail, Capitola Road—there is ample opportunity for improved wayfinding along these corridors.

To the north and south end of the 41st Avenue study extents, primary gateway monuments should be considered to anchor the district. Meanwhile, at the interface between county and city on Capitola Road, a secondary gateway could be considered to welcome local cut-over traffic into the City of Capitola.

The improvements in the previous chapter include enhancements to the medians along the corridors as well. These spaces offer additional opportunities for public art to bring activation and local expression to the district.



**Gateway Monument Opportunity**



**Median Public Art Opportunity**

### 4.1.1 GATEWAY MONUMENT + SIGNAGE

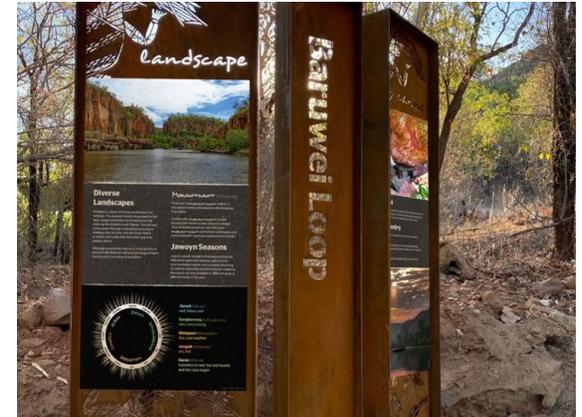
Developing a cohesive wayfinding and signage strategy is crucial to establishing a district identity.

Community input during the planning process demonstrated an interest in natural materials that reflect the coastal influence however a further wayfinding study should refine these concepts and incorporate the overall branding strategy for the district.

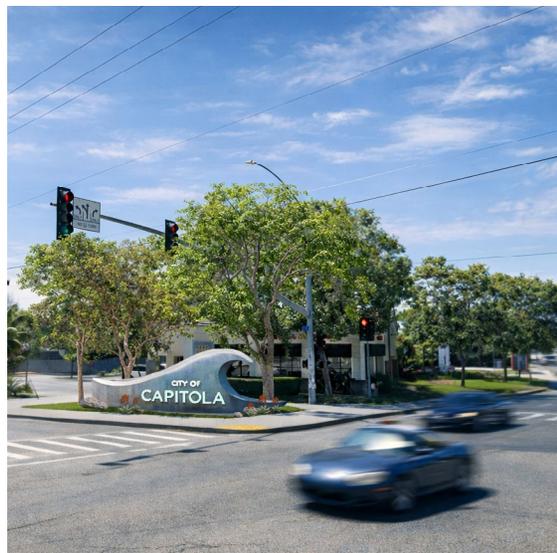
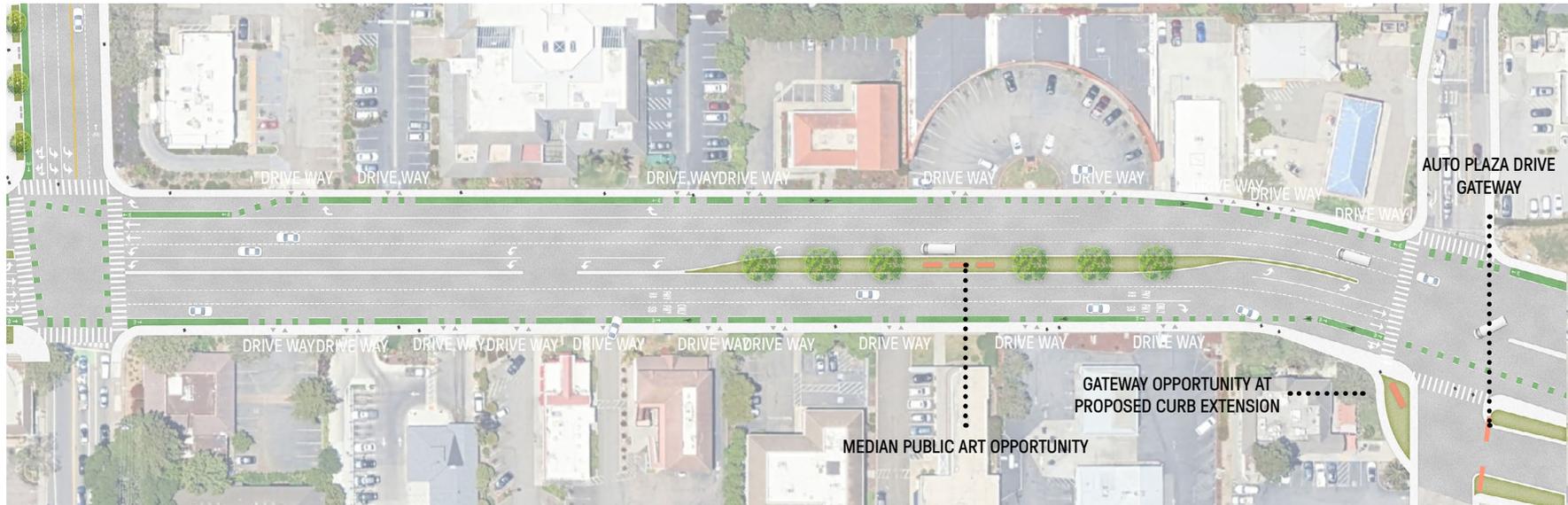
Wayfinding should include a hierarchy of different elements, such as the following:

- Primary Gateway Monument(s): focused on 41st Avenue and the highest volume entry points to the district
- Secondary Gateway Monument(s): more appropriate for Capitola Road and other more local-oriented entries
- Banners: Signage can be incorporated into existing light poles where feasible
- Directional & Informational Signage: distributed throughout the corridors to provide direction between key destinations and other districts - regionally and within Capitola
- Paint and color strategy

The wayfinding and signage strategy can also be complemented through public art.



41ST AVENUE ZONE 01 - NORTH PRIMARY GATEWAY MONUMENT OPPORTUNITY



GATEWAY OPPORTUNITY AT CURB EXTENSION - ALTERNATE STYLES



GATEWAY OPPORTUNITY AT AUTO PLAZA DRIVE

41ST AVENUE ZONE 04 - SOUTH PRIMARY GATEWAY MONUMENT OPPORTUNITY



GATEWAY MURAL WALL OPPORTUNITY AT SIERRA UTILITY PARKING LOT



GATEWAY OPPORTUNITY AT RAIL TRAIL CROSSING (COORDINATION WITH RTC)

CAPITOLA ROAD ZONE 01 - WEST SECONDARY GATEWAY MONUMENT OPPORTUNITY



GATEWAY OPPORTUNITY AT 30TH AVENUE INTERSECTION - ALTERNATE STYLES

4.1.2 PUBLIC ART OPPORTUNITIES

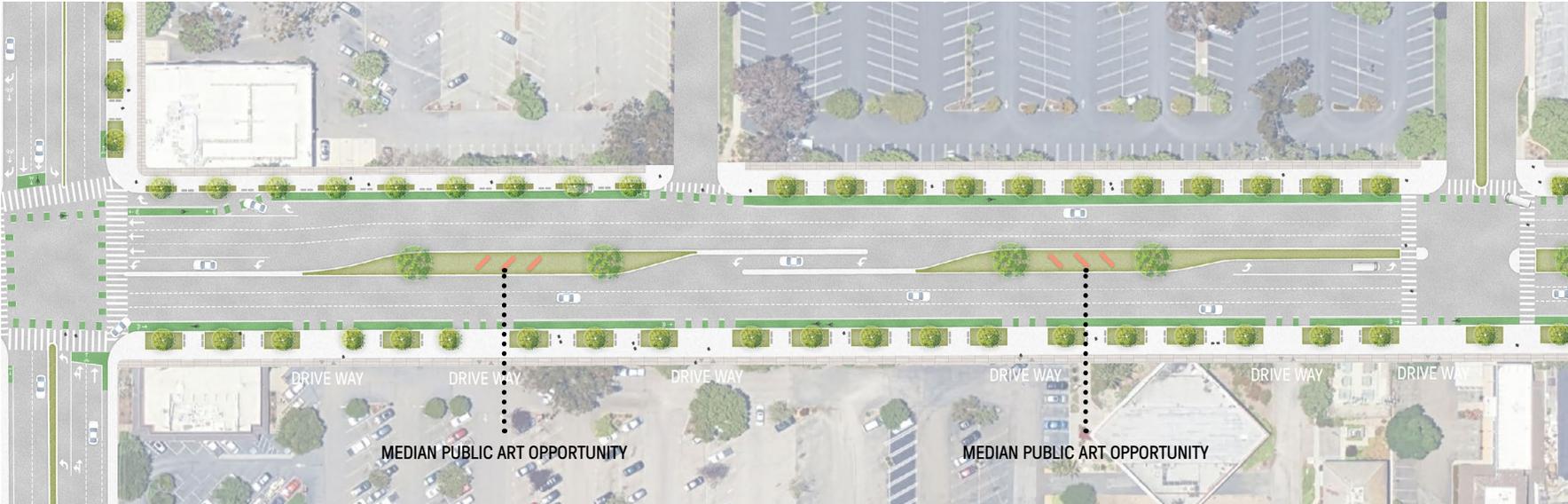
Collaboration with existing city-wide public art initiatives is a great way to incorporate more cultural expression into these corridor, particularly as future redevelopment may provide funding.

The type and format for public art can be determined through future study, however it should be coordinated with wayfinding and branding to reinforce a consistent identity for the district.

Within each corridor, there are a range of locations that could support different forms of public art installations:

- Medians: there is existing art on 41st Avenue that could be highlighted more. This art program could also be updated as part of the district branding strategy and expanded to additional medians - particularly on Capitola Road, and potentially on Clares Street as well
- Crosswalks: all corridors include enhancements to crosswalks for safety purposes. In select lower traffic areas, a graphic crosswalk design could be considered as well (ex. Clares Street and Wharf Road)
- Infrastructure: the amount of existing infrastructure (ex. poles, vaults, enclosures) to remain on these corridors is significant and could be enhanced through a public art program





41ST AVENUE ZONE 02 - MEDIAN PUBLIC ART OPPORTUNITY



## 4.2 BRANDING CONCEPTS

### 4.2.1 GATEWAY TO THE SHORE

#### CAPITOLA'S COASTAL PROMENADE

This concept follows the natural descent to the ocean, using paving, planting, and signage to create a flowing rhythm toward the coast. Drought-tolerant species like lavender, agave, and muhly grass bring color and texture, while soft curves, faded hues, and surf-inspired details reflect Capitola's coastal identity.

#### VERTICAL ICONS: A LAYERED PLANTING STRATEGY

Palms define the skyline, grounded by a textured understory of silver groundcovers, succulents, and grasses like Dymondia, Senecio, and Aloe. This layered palette offers seasonal interest and a refined coastal feel at the pedestrian scale.



CMY



CMY



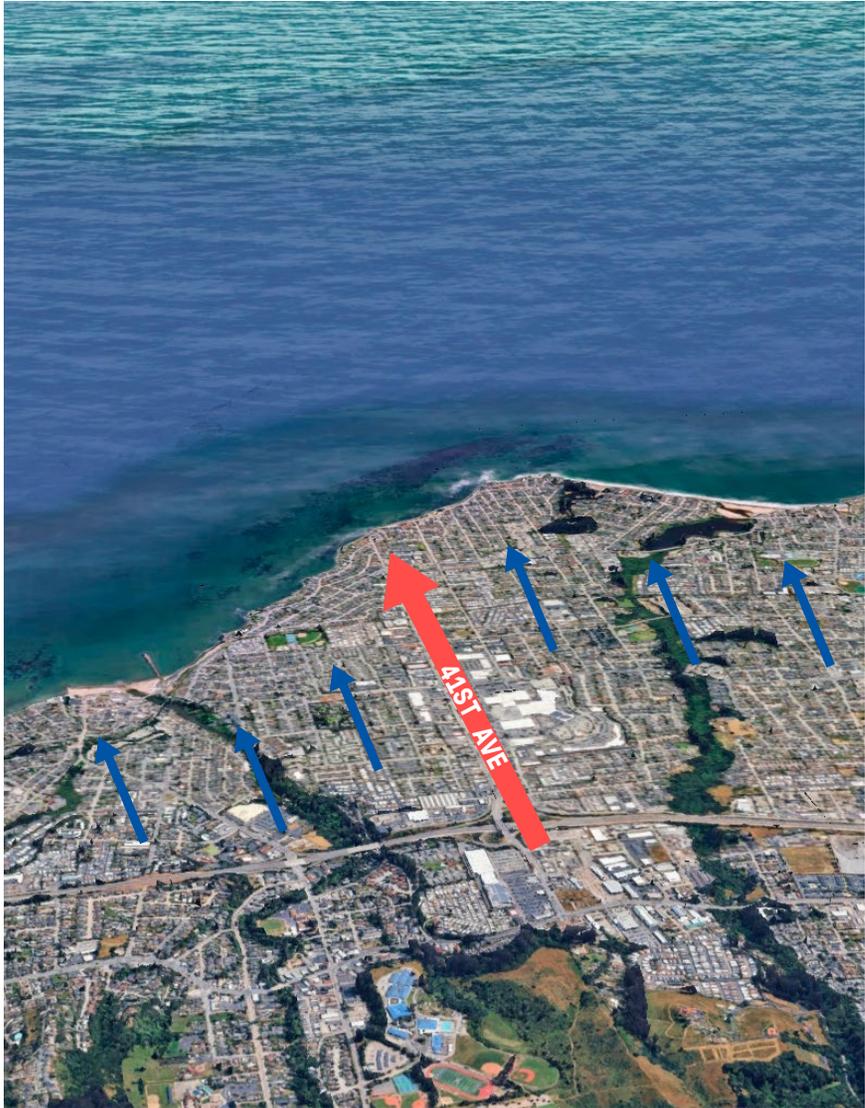
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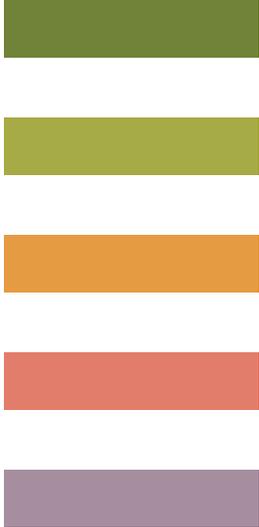
4.2.2 MOUNTAINS + BLUFFS

CONNECTION TO THE SANTA CRUZ MOUNTAINS

This concept reimagines 41st Avenue as an inland extension of the California Coastal Trail. Native plantings transition from foothill species like manzanita and salvia to coastal textures like sea thrift and beach strawberry—marking a journey through surf culture, ecology, and watershed history.

RESTORING THE BLUFF: A NATIVE PLANTING STRATEGY

Inspired by Central Coast bluffs, the planting palette features low, wind-tolerant natives like ceanothus, buckwheat, and humming-bird sage. These resilient, low-maintenance species support pollinators and echo Capitola’s shoreline ecology.



CMY  
CMY  
CMY  
CMY  
CMY





### 4.3 MATERIAL PALETTE

#### 4.3.1 HARDSCAPE PALETTE

The hardscape palette shall support a continuous pedestrian experience throughout the district. In key locations, special paving or permeable alternatives can be considered to indicate different uses or destinations.

#### STANDARD SIDEWALKS

The majority of sidewalk improvements will be city standard gray sidewalk for cost considerations and ease of maintenance.

#### SPECIAL PAVING CONDITIONS

In some areas with higher pedestrian traffic, at activation nodes, or within the street furniture zone, a special paving treatment may enhance the public realm experience and support the corridor identity.

Materials, paving patterns, and finishes should reflect the selected branding concept for the district, for example soft curves, subtle variation, and weathered tones reflecting Capitola’s surf culture and seaside identity.

#### PERMEABLE PAVING

While special paving may include permeable pavers, other areas of passive use might be appropriate for permeable options such as decomposed granite. Accessibility standards and guidelines should always be met, but this variation in surfacing can lower cost and improve the overall pedestrian environment.



SPECIAL PAVING EXAMPLE - PAVER FURNISHING ZONE



STABILIZED GRAVEL AREA AROUND TREE WELL



SPECIAL PAVING EXAMPLE - THERMOPLASTIC APPLICATION



DG SHOULDER ALONG SIDEWALK



SPECIAL PAVING EXAMPLE - CURVED UNIT PAVERS



PERMEABLE PAVERS AROUND STREET TREES

## 4.3.2 FURNISHING PALETTE

Furniture selection shall consist of a mixture of standard and unique models that best fit with the adjacent land use along each corridor.

The branding concept may inform furnishing aesthetic, and a cohesive palette shall be applied to the whole district. Color selection is also a good way to tie together a range of furnishing elements.

### SEATING

Seating is placed to create a welcoming public realm with opportunities to pause. Maintenance considerations should inform product selection, with sustainable hardwoods or thermally modified woods as a good option for incorporating wood accents.

### BIKE RACKS

Bike racks shall be integrated to support multimodal access while remaining visually consistent with the district character. Standard fixtures come in many forms or a custom design could be considered in collaboration with public art and other district branding/wayfinding.

### TRASH RECEPTACLES

Trash and pet waste stations shall be selected for durability and ease of maintenance. These should be placed in higher pedestrian traffic areas, and intersections with neighborhoods.



SPECIAL PAVING EXAMPLE - PAVER FURNISHING ZONE



CUSTOM BIKE RACK



COLORFUL MODULAR BENCH SEATING



STANDARD BIKE RACK



SOLID WALL-MOUNTED WOODEN BENCHES



STANDARD TRASH RECEPTACLE

### 4.3.3 GATEWAY TO THE SHORE UNDERSTORY PLANTING PALETTE

In addition to the hardscape and furnishing palettes, the plant selection will also reinforce the selected branding concept identity.

For the **Gateway to the Shore** concept, the understory aims to evoke the ocean with a monochromatic cool palette, broken with seasonal contrasting color accents. The species selection is balanced between more structural succulents and agaves, as well as grasses that achieve more fluid movement.

All final plant selection shall take maintenance into consideration, as well as the suitability of a species for the given context. The plants recommended here are all drought tolerant, and either native or climate adapted to this region. No known invasive plants should be specified under any circumstances, and water intensive plantings should be avoided.



EXAMPLE: FOXTAIL AGAVE (AGAVE ATTENUATA)  
(PHOTO BY: ABLE NURSERY)



EXAMPLE: FOUNTAIN GRASS (PENNISETUM ALOPECUROIDES)  
(PHOTO BY: KOHOUTOVA)



EXAMPLE: LAMB'S EAR (STACHYS BYZANTINA)  
(PHOTO BY: HIGH COUNTRY GARDENS)



EXAMPLE: BLUE FESCUE (FESTUCA GLAUCA)  
(PHOTO BY: GARDENER DIRECT)

#### SUCCULENTS, AGAVES

Succulents and agaves have a sculptural form, and can be placed strategically within the landscape for a more iconic planting design.

These specimens shall be considered at the gateways to the Corridor, as well as at key intersections.

#### GRASSES

Grasses are used to provide movement and textural contrast to bold succulents and agaves.

Selected species shall emphasize clean form, fine texture, and drought tolerance, softening hardscape edges and reinforcing a coastal gateway character.



EXAMPLE: CORAL ALOE (ALOE STRIATA)  
(PHOTO BY: SWA)



EXAMPLE: PEACH SORBET BLUEBERRY (VACCINIUM CORYMBOSUM)  
(PHOTO BY: SWA)



EXAMPLE: BLUE GLOW AGAVE (AGAVE 'BLUE GLOW')  
(PHOTO BY: PINTEREST - AGAVE BLUE GLOW)



EXAMPLE: DEER GRASS (MUHLENBERGIA RIGENS)  
(PHOTO BY: SWA)

**BOLD COLORS**

Bold, high-contrast planting are to be used to establish a strong visual identity at key moments along the corridor.

Place strategically to highlight gateways, intersections, and gathering areas, reinforcing a vibrant arrival experience and enhancing visibility.

**CALIFORNIA NATIVES**

California native species provide valuable ecological benefits, require lower maintenance, and contribute to the vibrancy of the overall streetscape.

Chosen natives will emphasize structure, texture, and seasonal interest, reinforcing the coastal identity of the corridor.

**FIGURE ??? SELECTION OF RECOMMENDED PLANT SPECIES**

- FOXTAIL AGAVE (AGAVE ATTENUATA)
- BLUE GLOW AGAVE (AGAVE 'BLUE GLOW')
- SPIDER ALOE (ALOE X SPINOSISSIMA)
- CORAL ALOE (ALOE STRIATA)
- KANGAROO PAWS (ANIGOZANTHOS SPP.)
- LAMB'S EAR (STACHYS BYZANTINA)
- ROCK PURSLANE (CALANDRINIA GRANDIFLORA)
- CALIFORNIA LILAC (CEANOTHUS SPP.)
- WHITE VALERIAN (CENTRANTHUS RUBER)
- PEACH SORBET BLUEBERRY (VACCINIUM CORYMBOSUM)
- FAIRY IRIS (DIETES GRANDIFLORA)
- CALIFORNIA POPPY (ESCHSCHOLZIA CALIFORNICA)
- BLUE FESCUE (FESTUCA GLAUCA)
- ATLAS FESCUE (FESTUCA MAIREI)
- SUN ROSE (HELIANTHEMUM 'HENFIELD BRILLIANT')
- CONEBUSHES (LEUCADENDRON SPP.)
- DEER GRASS (MUHLENBERGIA RIGENS)
- FOUNTAIN GRASS (PENNISETUM ALOPECUROIDES)
- AUTUMN JOY STONECROP (SEDUM 'AUTUMN JOY')
- BLUE CHALKSTICKS (SENECIO MANDRALISCAE)
- WOOLY BLUECURLS (TRICHOSTEMA LANATUM)

### 4.3.4 COASTAL TRAIL UNDERSTORY PLANTING PALETTE

In addition to the hardscape and furnishing palettes, the plant selection will also reinforce the selected branding concept identity.

For the Coastal Trail concept, the understory is inspired by the dynamic textural plant community of coastal bluffs. Warm, rustic tones dominate the palette while individual species selection contribute to cohesive palette.

All final plant selection should take maintenance into consideration, as well as the suitability of a species for the given context. The plants recommended here are all drought tolerant, and either native or climate adapted to this region. No known invasive plants may be specified under any circumstances, and water intensive plantings shall be avoided.



EXAMPLE: DIAMOND HEIGHTS CEANOTHUS (CEANOTHUS GRISEUS VAR. HORIZONTALIS 'DIAMOND HEIGHTS') (PHOTO BY: ELKHORN NURSERY)



EXAMPLE: CAPE RUSH (CHONDROPETALUM TECTORUM) (PHOTO BY: VERTGROW LANDSCAPING)



EXAMPLE: ISLAND BUSH POPPY (DENDROMECON HARFORDII) (PHOTO BY: ANNIE HAYES)



EXAMPLE: TWIG RUSH (BAUMEA RUBIGINOSA) (PHOTO BY: SWA)

#### TEXTURES

Layered plant textures guide the experience along the Corridor, shifting from coarse, woody foothill species to finer, softer coastal forms.

This transition reinforces the feeling of movement through ecological zones, grounding the corridor in California's coastal landscape.

#### RUSHES

Rushes are used to evoke coastal wetlands and watershed systems that historically shaped the Capitola landscape. Planted in drifts along the corridor, they reinforce a trail-like, naturalized character while providing texture, seasonal change, and visual continuity as the palette transitions from inland foothill species to coastal plant communities.



EXAMPLE: LILAC VERBENA (VERBENA LILACINA)  
(PHOTO BY: SWA)



EXAMPLE: BEACH STRAWBERRY (FRAGARIA CHILOENSIS)  
(PHOTO BY: OREGON STATE UNIVERSITY)



EXAMPLE: DWARF COYOTEBRUSH  
(BACCHARIS PILULARIS 'PIGEON POINT')  
(PHOTO BY: OREGON STATE UNIVERSITY)



EXAMPLE: WHITE YARROW (ACHILLEA MILLEFOLIUM)  
(PHOTO BY: THE WATERSHED NURSERY)

**RUSTIC TONES**

Muted, earth-driven tones anchor the Coastal Trail palette in the natural colors of California's foothills and shoreline.

Soft greens, silvers, and weathered hues create a calm backdrop that reflects native landscapes and trails.

**CALIFORNIA NATIVES**

California native species provide valuable ecological benefits, require lower maintenance, and contribute to the vibrancy of the overall streetscape. Chosen natives will emphasize structure, texture, and seasonal interest, reinforcing the coastal identity of the corridor.

**FIGURE 000** SELECTION OF RECOMMENDED PLANT SPECIES

- WHITE YARROW (ACHILLEA MILLEFOLIUM)
- DWARF COYOTEBRUSH (BACCHARIS PILULARIS 'PIGEON POINT')
- LILAC VERBENA (VERBENA LILACINA)
- BERKELEY SEDGE (CAREX DIVULSA)
- CAPE RUSH (CHONDROPETALUM TECTORUM)
- TWIG RUSH (BAUMEA RUBIGINOSA)
- ELEGANT CLARKIA (CLARKIA UNGUICULATA)
- ISLAND BUSH POPPY (DENDROMECON HARFORDII)
- BEACH STRAWBERRY (FRAGARIA CHILOENSIS)
- BLUE WILD RYE (ELYMUS GLAUCUS)
- CREeping WILD RYE (ELYMUS TRITICOIDES)
- CALIFORNIA FUSCHIA (EPILOBIUM CANUM)
- CALIFORNIA FESCUE (FESTUCA CALIFORNICA)
- BLUE OAT GRASS (HELICTOTRICHON SEMPERVIRENS)
- DOUGLAS IRIS (IRIS DOUGLASIANA)
- DIAMOND HEIGHTS CEANOTHUS (CEANOTHUS GRISEUS VAR. HORIZONTALIS 'DIAMOND HEIGHTS')
- COYOTE MINT (MONARDELLA VILLOSA)
- CALIFORNIA GOLDENROD (SOLIDAGO VELUTINA SSP. CALIFORNICA)

**4.3.5 GATEWAY TO THE SHORE  
TREE PLANTING PALETTE**

Paired with the understory palette, iconic tree species can enhance the selected branding concept and define a district identity.

**PALM TREES**

Highly visible markers, palm trees would define a clear axis for the Gateway to the Shore concept. Most appropriate as a median tree, palms don't offer shade benefits to sidewalks. Alternatively, they can be intermixed with mid-size trees.

Given the overhead utility lines on these corridors, some street trees will need to be smaller species (to remain under 25'-0").

All final plant selection should take maintenance into consideration, as well as the suitability of a species for the given context. The plants recommended here are all drought tolerant, and either native or climate adapted to this region. No known invasive plants may be specified under any circumstances, and water intensive plantings shall be avoided.



EXAMPLE: QUEEN PALM  
(SYAGRUS ROMANZOFFIANA)



EXAMPLE: HYBRID FAN PALM  
(WASHINGTONIA X FILIBUSTA)



EXAMPLE MEDIUM-SIZED TREE: CHINESE PISTACHE  
(PISTACIA CHINENSIS 'RED PUSH')



EXAMPLE SMALL-SIZED TREE: NEW ZEALAND CHRISTMAS TREE  
(METROSIDEROS EXCELSA)

## 4.3.6 COASTAL TRAIL TREE PLANTING PALETTE

Paired with the understory options above, a native tree palette can enhance the selected branding concept and reinforce the district identity.

### OAK TREES

For the Coastal Trail concept, a variety of oak trees could be considered for the tree palette. At gateway locations, larger specimens such as Coast Live Oaks could anchor the corridor. Meanwhile other more column oak species may be more appropriate as street trees.

To continue with a predominately native California palette, additional medium- and small-sized trees can be utilized in more space constrained locations.

All final plant selection shall take maintenance into consideration, as well as the suitability of a species for the given context. The plants recommended here are all drought tolerant, and either native or climate adapted to this region. No known invasive plants may be specified under any circumstances, and water intensive plantings shall be avoided.



EXAMPLE: COAST LIVE OAK  
(QUERCUS AGRICOLIA)



EXAMPLE: SHUMARD OAK  
(QUERCUS SHUMARDII)



EXAMPLE: PLATANUS RACEMOSA AND HYBRIDS  
(CALIFORNIA SYCAMORE)

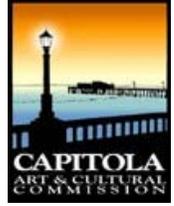


EXAMPLE SMALL-SIZED TREE: MARINA STRAWBERRY TREE  
(ARBUTUS 'MARINA')

# ART & CULTURAL COMMISSION

## AGENDA REPORT

### MEETING: March 10, 2026



**FROM:** Community Services & Recreation Department

**SUBJECT:** Bandstand Weathervane Public Art

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#### **RECOMMENDED ACTION:**

Consider conducting a second round recruitment for the Bandstand Weathervane Public Art Project.

#### **BACKGROUND**

The City's Public Art Program, governed by Chapter 2.58 of the Capitola Municipal Code, supports investment in art to enhance the visual environment and cultural vibrancy of Capitola. The Art & Cultural Commission, as established in Chapter 2.56, advises the City Council on the use of public art funds and recommends annual priorities for new projects.

During July 8, 2025, regular meeting, the Art & Cultural Commission expressed interest in developing a public art project to install a weathervane atop the Bandstand in Esplanade Park. A project ad hoc committee was formed, according to the Brown Act. Staff prepared a Call to Artist for the Bandstand Weathervane Project and City Council approved a Public Art Fund budget for the project at the August 28, 2025, meeting. The approved budget included funds to hire an engineer to develop technical specifications for installation, to ensure any proposed weathervane design can be properly evaluated for structural feasibility, safety, and code compliance.

#### **DISCUSSION**

A Call to Artist was published in November 2025, with an application deadline of January 28, 2026. The project received one proposal. Staff provided the ad hoc committee with a single proposal, who decided to review the item with the whole Commission and consider opening the Call to Artist again.

**FISCAL IMPACT** There is no fiscal impact associated with receiving this report. The Public Art Fund currently has a balance of approximately \$135,200, with \$85,000 in commitments to other in-progress projects. The project allocation for the Bandstand Weathervane is \$5,000 for engineering services and \$5,000 for artist contract from the Public Art Fund.

#### **ATTACHMENT**

1. Call to Artist: Bandstand Weathervane Project
2. Proposal received

**Report Prepared By:** Nikki Bryant  
Community Services and Recreation Director

## **City of Capitola**

### **Bandstand Weathervane Project**

#### **Call to Artists**

On behalf of the City of Capitola, the Capitola Art and Cultural Commission is seeking an artist or artist team to design and fabricate a sculptural weathervane to be mounted atop the Bandstand in Esplanade Park.

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#### **SITE AND PROJECT DESCRIPTION**

The project site is the rooftop of the Bandstand located in Capitola's Esplanade Park, a central hub for community gatherings, concerts, and events. The Bandstand sits in a high-visibility area near Capitola Beach and serves as a recognizable icon in the community.

The Commission envisions a creative, durable, and visually striking weathervane that is inspired by Capitola's coastal location, cultural heritage, natural beauty or captures the uniqueness of the setting. Artists are encouraged to consider whimsical, abstract, or representational forms that will be visible from the beach and surrounding area. The final work must be structurally sound, wind- and weather-resistant, and suitable for permanent outdoor installation on a rooftop.

Artists must ensure their design meets all applicable ADA and technical specifications included in the attachments. While the weathervane will be mounted out of reach, factors such as wind load, weight, and mounting method must be addressed. Artists may collaborate with structural engineers or fabricators to ensure feasibility. The final work will require City and engineering approval prior to installation.

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#### **PUBLIC ART BUDGET**

The public art budget for this project is **\$5,000**.

This includes all expenses related to design, fabrication, artist travel, insurance, and transport of materials. The City will coordinate and pay separately for final installation via bucket truck in consultation with the artist. Any ongoing maintenance recommendations should be included.

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#### **ARTIST ELIGIBILITY**

This opportunity is open to artists living or working on the west coast of the United States (California, Oregon, Washington). Applicants must have legal eligibility to work in the United States at the time of submittal.

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## SELECTION PROCESS AND EVALUATION CRITERIA

### Phase One: Review of Submittals

A selection panel including members of the Art & Cultural Commission, City staff, and community stakeholders will review artist qualifications. Up to three (3) finalists will be selected to develop and present design proposals. Artists will be asked to submit sample concepts and rough budget estimates.

### Phase One Selection Criteria:

- Artistic quality and originality
- Feasibility and durability of proposed concept
- Experience with outdoor, sculptural, or rooftop installations
- Relevance to Capitola's community and location
- Cost value

### Phase Two: Final Proposal Presentations

Finalists will receive a **\$500 stipend** to create and present a scaled proposal or model. Presentations may be in person or via Zoom. The Commission will recommend one proposal to be considered for final approval by the City Council.

### Phase Two Selection Criteria:

- Innovation and aesthetic impact
- Suitability to the Bandstand and surrounding environment
- Engineering feasibility
- Longevity and maintenance requirements

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## CONTRACT

The selected artist will enter into a contract with the City of Capitola based on a standard design-fabrication agreement. Execution of the contract is contingent on final project approval by the City Council and acceptance of terms by the artist.

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## ANTICIPATED TIMELINE

- **August 12, 2025** – Commission reviews and approves Call to Artists
- **November 12, 2025** – Call to Artists Released
- **January 28, 2026** – Submission Deadline
- **March 10, 2026** – Selection of Finalists
- **April 14, 2026** – Finalist Presentations to Commission
- **May/June 2026** – Proposal presentation to City Council
- **Summer 2026** – Fabrication and Installation

*Timeline subject to change.*

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## **SUBMITTAL GUIDELINES**

Submit the following by **5:00 p.m. on January 28, 2026:**

1. **Cover Sheet**
    - Project Title: Bandstand Weathervane
    - Artist's Name, Phone Number, Email, Mailing Address, Website (if applicable)
  2. **Resume** (2 pages max)
  3. **Portfolio**
    - Up to 10 images (PDF or JPEGs) of prior public art or relevant works
  4. **References**
    - Contact information for three professional references
- 

### **Submit via website or email to:**

Nikki Bryant

[nbryant@ci.capitola.ca.us](mailto:nbryant@ci.capitola.ca.us)

City of Capitola

4510 Jade St

Capitola, CA 95010

831-475-5935 x401

### **Questions?**

Contact Nikki Bryant at 831-475-5935 or [nbryant@ci.capitola.ca.us](mailto:nbryant@ci.capitola.ca.us).

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### *Appendices to be included:*

- **Appendix 1 – Photos of Bandstand (site)**
  - **Appendix 2 – Location Map**
  - **Appendix 3 – Technical Specification**
-

## Bandstand Weathervane Call to Artist

### Name \*

Alan Cable

### Phone Number

4,083,182,056

### E-mail

[cable.alan@gmail.com](mailto:cable.alan@gmail.com)

### Address

Street Address

4750 Topaz St

Address Line 2

City

Capitola

State

CA

Zip Code

95010

### References (3) \*

Linda Smith

1587 Prospect Avenue

Capitola, 95010

Ph: (831) 818-3049

e-mail: vlsmith@sbcglobal.net

(Linda is the owner of one of my vanes)

Peter Emanuel

4830 Emerald Street

Capitola, 95010

Ph: (831) 251-1135

e-mail: Peter@sistreaming.com

(Peter is the owner of one of my vanes)

Nickolas Falletta

THE WEATHERVANE SHOPPE

52050 Fir Road

Granger, IN 46530

Phone: (574) 344-9393

e-mail: nickf@weathervane.com

(Nick is the shop owner and a pickleball player. I sometimes build a vane for one of his customers or his family.)

### Proposal \*

Vane Concepts.docx

958.68KB

Construction methods.docx

3.5MB

### Cover Sheet \*

Project Title: Bandstand Weathervane, Artist's Name, Phone Number, Email, Mailing Address, Website (if applicable)

Cover sheet.docx

10.22KB

**Resume \***

(2 pages max)

Resume for Alan Cable 2.docx 15.32KB

**Portfolio \***

Up to 10 images (PDF or JPEGs) of prior public art or relevant works

Hoonanea.jpg	1.58MB
Octopus.jpg	2.22MB
Steam Drifter.jpg	234.06KB
Tobys Truck.jpg	3.62MB
Bellenus and Bellisama.jpg	247.56KB
Bird Watching.jpg	1.89MB
Bonhomme Richard.jpg	498.93KB
Bookworm.jpg	1.22MB
Hole in Wine.jpg	1.13MB
Homers Return.jpg	1.56MB

**Signature \***



**Date Time \***

2025-12-12

# Capitola Bandstand Weathervane Project: Resumé for Alan Cable

## Brief Personal History and Experience

Born in Lowestoft, England on Jan 11<sup>th</sup> 1951

While I studied art at school, I pursued a professional career in engineering and graduated from the University of London in 1972. I spent over 43 years in the high technology industries and did not resume any significant artistic work until my retirement in 2014.

My wife and I have lived in Capitola since 2012 and apart from my reputation as being the local 'weathervane guy' I am also one of the co-leaders of the notorious 'Jewel-Boxers' nautical lighted parade team.

## Why weathervanes

I have always been fascinated by the craft and history of weathervanes. My hometown was a busy fishing port when I was young and forecasting the weather was critical for sailors. Weathervanes were everywhere. Lowestoft has the distinction of being at the most easterly point in the British Isles and boasts the largest weathervane in the United Kingdom. The much smaller cockerel weathervane on the town church spire is also famous for being the first object illuminated by the rising sun in Britain, and although the present unit was installed in 1954 it replaced a similar device placed there in 1483. Weathervanes have a long history, with the first documented one being the statue of Triton atop the Tower of the Winds in Athens in 48BC, so custom weathervane creation attracted me as a way to leave a lasting legacy. I think that most artists aim for this with their work.

My father was an artist and had made vanes after his retirement, and so I decided to continue that family tradition. His primary skills were painting in oil and watercolor, and his weathervanes were simple 2D designs created from metal sheets. I decided to explore the more traditional materials of brass and copper, and all my vanes are made of those materials. These metals are extremely resistant to corrosion which is necessary for the vane's longevity especially when you consider the salt in the wind from the ocean. A well-built weathervane should last well over 100 years and require practically zero maintenance.

## Design Philosophy

I built my first vane for our own house in the Jewel Box 11 years ago. It's a model of a steam drifter, a type of fishing boat that sailed out of Lowestoft between the 1890's and 1950's to catch herring. My grandfather was the skipper of such a vessel and I used an old photograph of his boat to create the vane. The fact this was a very personal part of my own history is at the heart of all the vane designs I undertake. After seeing the first vane my neighbors and friends asked me to build one for them, and the designs were always based on something personal for them; a wine bottle for one who owned a vineyard, a surfer, a mermaid with a glass of wine, a bookworm, a cyclist, a pickleball player, a favorite pet to list just a few ideas. I generally work from photographs or sketches to develop a scale drawing.

This collaborative process varies a lot in effort, but I believe that it is important to make sure that the client is happy with the concept, and I generally only make between 3 and 6 vanes every year. Usually a few iterations are enough to zero in on a design, but I have drafted over 20 iterative concepts for some clients. Each design is completely unique and often personalized with 'lucky' pennies of dates that have significance to them. Some vanes also contain time capsules.

Over the last 11 years I have built about 40 vanes and they are located all over the continental USA (with a heavy concentration in Capitola) as well as in England and Hawaii. I have included 10 example images requested in the proposal and can supply a complete portfolio list on request.

### Unique Build Methodology

I have been told that there are 6 custom weathervane artists in the USA (including myself) and I believe that we have all developed slightly different build techniques. In contrast, most mass-produced weathervanes are made outside the USA using a full repoussé process where copper sheet is forced into a 3D mold using a powerful press. I have developed a hybrid of this process where a peripheral template is created, and the actual internal elements of the vane are created by hand using forming and chasing tools that I have developed based on my own technique. This allows great flexibility in creating the level of detail needed for each design and greatly reduces the cost of the tooling for each vane. It also creates an object that is unique.

The resulting vane is semi-3D (I call it 2.5D) where the subject is compressed in one dimension, although it may look three dimensional from a distance. This traditional technique is critical to making vanes robust and resistant to wind damage. If designed correctly the vane always turns into the prevailing wind and presents a very low profile in that direction thereby experiencing very little force even in high winds. I have created vanes that have survived some 90 mph+ winds in Florida and Texas.

### Shows and Exhibitions

Although I have been encouraged to enter my art in shows and exhibitions I have deliberately avoided participation. I believe that professional artists depend on these events for their livelihood and I have no desire to take space that would be used by them. All my commissions have been through personal contacts with neighbors and friends.

### Summary

I have long believed that our bandstand needed a weathervane and hope that you will give my proposal your full consideration.

## Bandstand Weathervane

Proposal by: Alan Cable

4750 Topaz St, Capitola 95010

Ph: 408 318 2056

E-Mail: [Cable.alan@gmail.com](mailto:Cable.alan@gmail.com)

[Capitolaweathervanes@gmail.com](mailto:Capitolaweathervanes@gmail.com)

## Design and Build Considerations

Aside from its artistic impact, the most important function of a weathervane is to turn and point into the wind. This obviously drives the design and sometimes vanes have to be counterbalanced so that they turn freely without excessive wear on the pivot. While the pivot materials are usually stainless steel, brass or copper, I add layers of UHMW (ultra-high molecular weight) plastic tape which has a low coefficient of friction and is virtually indestructible. The fact that they do turn easily into the wind makes them very resistant to high wind speeds. One of my vanes (situated on Galveston Island) withstood wind speeds in excess of 90mph reported during a hurricane a few years ago, and a 36" octopus in Florida withstood similar wind speeds without damage.

Over the years I have tried different ways of coating the vanes to prevent them from oxidizing. I have not yet found a coating that will last more than a few years, and although I don't use gold leaf I understand that even that will last little more than 5 years before degrading in our harsh coastal environment. I have come to the conclusion that oxidization is the more natural process and after a number of years the vanes will take on a natural green patina that is itself attractive and permanent. Here is an example of a vane that I built back in 2021. It is a replica of John Paul Jones' flagship the Bonhomme Richard. I built this for my friend (Richard of course) who lives in Pacific Grove, on the coast close by the aquarium. You can see the difference between the vane when installed, and now after 4 years exposed to the sea air.



## Step by Step Construction Method

Most of my vanes are built using what I describe as a 'semi-repoussé method that I have refined over the years.

As an example, back in the 19<sup>th</sup> century, the Statue of Liberty was built using a full repoussé method where a 3D inverse mold is built of wood or plaster, and the copper is then heated and hammered to fit the mold. Once the 3D mold is created, many vanes (or statues) can be generated from the same mold, and indeed most commercial weathervanes are manufactured abroad using this method, where copper sheets are pressed into molds on automatic presses.

My method requires a simple template and not a full mold. The template defines the perimeter of the vane and allows me to accurately generate the two halves of the vane. When assembled, these result in the slim (I call it 2.5D) form that most weathervanes take. This profile makes them streamlined and very easy to turn into the wind, and of course thus resistant to high wind speeds. At the same time they take on the appearance of a full 3D shape when viewed from most angles. The method mostly yields a vane with mirror-imaged sides so the image does not change with wind direction, but the sides can be formed differently if desired.

Once the perimeter of the vane is established, the detail inside the vane can be completed by hand. I generally do not re-use templates, but even if I did each vane would still be unique based on the details inside.



This is an example of template for a large (36") octopus vane built for a friend in Florida. The outline of the octopus is sketched and then carefully cut out.



A sheet of copper is clamped to the template, and the template is supported on a wooden base to provide strength and rigidity during the copper forming process.



The first step is

to find the outline of the octopus on the template. The whole outline needs to be exposed.



Once the outline is exposed, details inside the shape by using copper forming tools like dapping hammers, mallets and punches. In this case, the shapes inside the octopus are quite simple. The maximum thickness of the final vane is 2X the thickness of the template. In this case the octopus is 1.5" thick.



When flipped-over, the copper sheet reveals the final shape of the vane.



The template is then reversed, and the process is followed for the other side of the octopus. The copper sheets can be clamped and unclamped multiple times in the process to examine the shape more carefully.



We now have two halves of the octopus embossed on two copper sheets. This picture shows the completed halves. The copper sheet can be

removed multiple times during the shaping to examine the final result. It is sometimes necessary to work on the reverse side of the vane, but in this case the shape was relatively simple.



The two halves of the octopus are carefully excised from the sheet leaving a small overlap or lip for assembly purposes.



The octopus is strengthened with an armature of copper rod which also provides robust anchoring points to the arrow of the vane. In smaller vanes this strengthening may not be necessary as the copper shell itself is very strong, but in larger vanes it is a necessary precaution against high winds. Note the rods that will anchor the octopus to the arrow.



The two halves are assembled using a mapp-gas torch and silver solder. This process is time-consuming and care must be taken to cover the entire contact surfaces of the two sides.

point the vane can be balanced. The needed to perfectly balance the vane is and the exact amount of lead is sand-



At this weight measured cast to

form the core of arrow head. The lead is sheathed in copper to match the vane, but when attached it will create a perfectly balanced structure.



This image shows why the vane needs to be balanced. The bulk of the octopus must be to the rear of the pivot in order to make sure that it turns into the wind. The ease of turning is also helped by the UHMW bearing buried in the pivot.



The vane is assembled on to the brass post with copper balls and directionals. It's ready for testing.



A vane lock is added to prevent the vane from lifting off the pivot in high winds.



The finished vane on the test stand.

This example shows a vane made in the image of a Celtic god and his consort, and illustrates how the copper can be worked on both sides of the template.



As usual, a template is created.



A copper sheet is clamped to the template and the vane outline is identified. The detail inside the template is then sketched on to the copper to guide the shaping process.



The details on the face are embossed from both sides using various shaping tools



The process is continued until all the details required in the vane are formed.



The process is repeated for the reverse side of the vane which has a different image.



When both sides are completed, the sides are excised ready for assembly.



As usual, the faces are strengthened with a copper and brass armature.



Final vane assembly.

## Some Concepts for a Custom Weathervane for the City of Capitola

### Collaborative design

As noted in my resumé, I firmly believe in a collaborative approach to weathervane design. For that reason I would like to emphasize that the following concepts are simply suggestions and I would be happy to work with the group to iterate on the perfect design for the city.

### Vane location, mounting, sizing and maintenance

The Bandstand provides an ideal structure for a weathervane. Although it gets some wind shelter from the bluffs, it's exposed to the elements and close to the bay. It is highly visible from the esplanade and the beach, so the ideal location for the vane would be high on the fascia close to the apex on the side facing the park. This can be accomplished with a fascia mount plate and the fascia boards should be inspected to make sure that they are solid enough to take the wind stress and weight of a vane. The alternative is on the apex of the roof itself at the front of the bandstand. I usually avoid apex mounts as they involve drilling through roof structures, but if properly engineered they can be attached without compromising the integrity of the roof. Either mount type can be provided and should be made of good quality stainless steel.

The rule-of-thumb for sizing a vane is to take the width of the roofline in feet and then create the vane the same size in inches. Any larger and they dominate the structure, much smaller and they do not stand out. Some factor should also be allowed for the height of the vane above the ground, with the higher the structure, the larger the vane. A third factor governing the optimum size is the design of the vane; bulkier elements (e.g. whales) look larger than lighter elements (e.g. birds) so this should be accounted for to some degree. In the case of the bandstand, the width is about 27 feet and the height approximately the same. This would dictate that the vane size should be around 30" long plus the arrowhead and fletching. While that is quite a large vane, I have built many that are larger.

I expect my vanes to have a very long life, and because most of them are rather inaccessible, they are designed to be maintenance free. The steel/copper pivot is lined with UHMW tape to eliminate wear and is sealed from the elements.

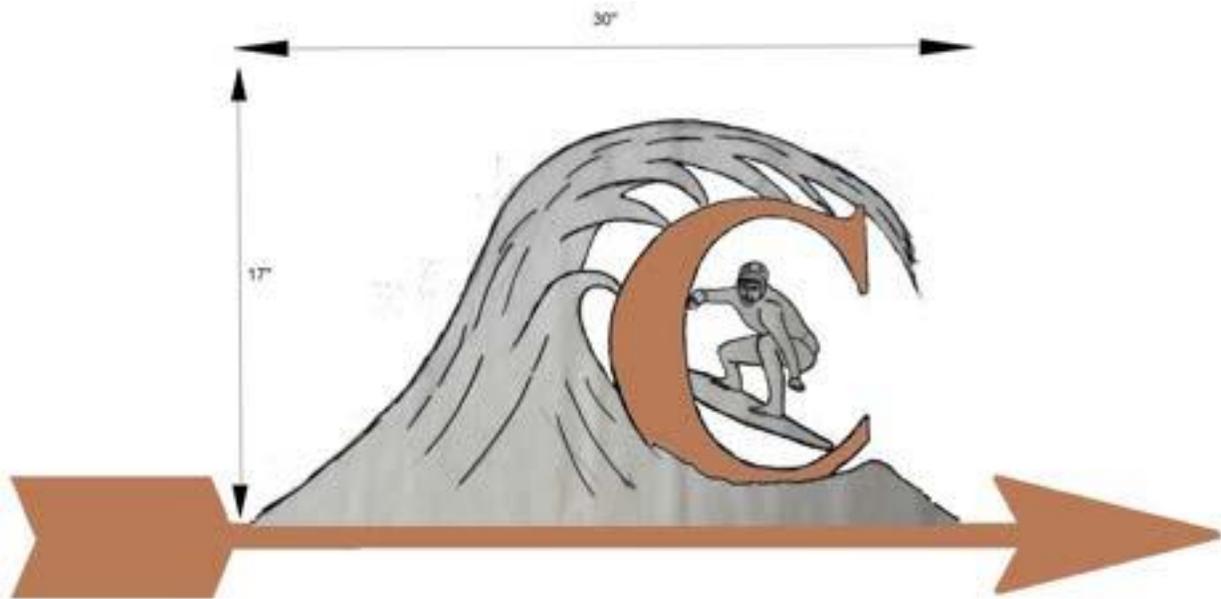
### Vane Design Concepts

As we all know, Capitola has a unique character with its own blend of history and modern vibes. We are lucky to have historic structures like the wharf, the trestle and the Venetian, but even luckier to have a fabulous beach, great surfing and abundant marine life. I believe a weathervane designer should look for inspiration in these elements. I also believe that a weathervane for the bandstand should, like the village, be unique. There are many 'standard' vane designs that feature whales, dolphins, pelicans etc. and while I have built a few of these, my designs always add an element that links the subject to the owner and location.

It is my goal to offer the same options to Capitola.

## Vane Ideas for Capitola

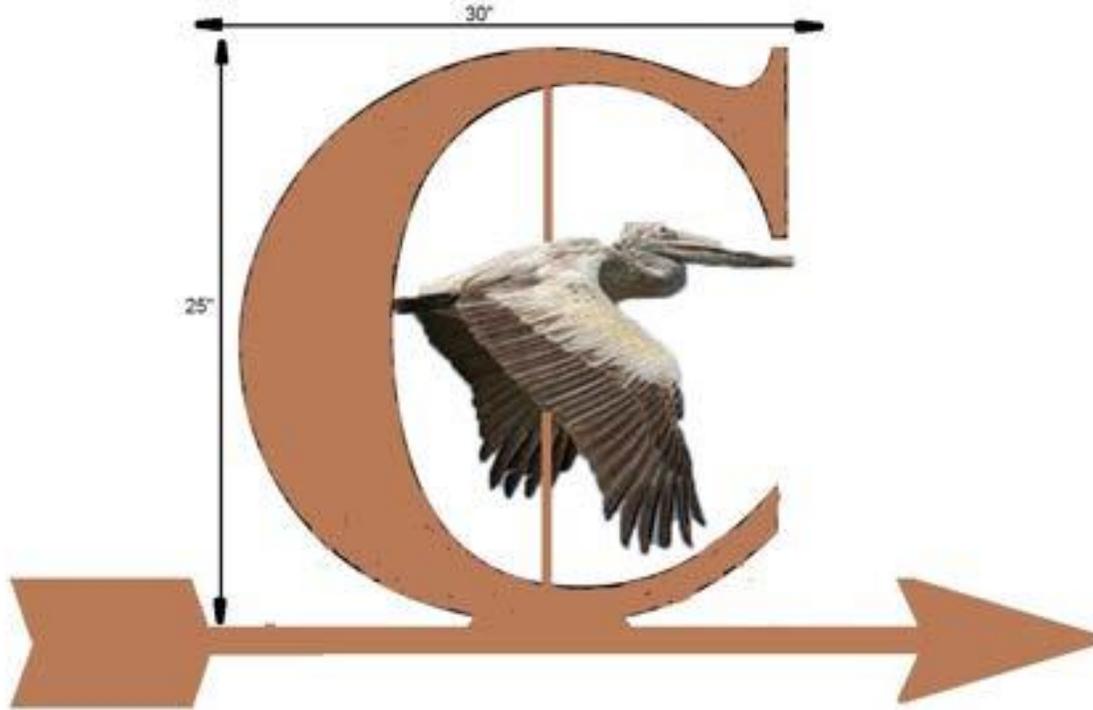
### Surfer



Everyone who visits Esplanade Park will be familiar with surfing, either through taking part in the sport or by observation from the great viewing area. This interpretation shows a wave curled around the letter C (same font as our official city documentation). A surfer is 'threading the needle' inside the C. This adds a custom approach to a quite common weathervane design. The letter C would be built in full 3D and will be about 1.5" thick. The surfer and the wave will be in 2.5D making them also about 1.5" thick at the widest point.

The C and wave would be reinforced with a copper armature to provide extra structural stability.

## Pelican Flying



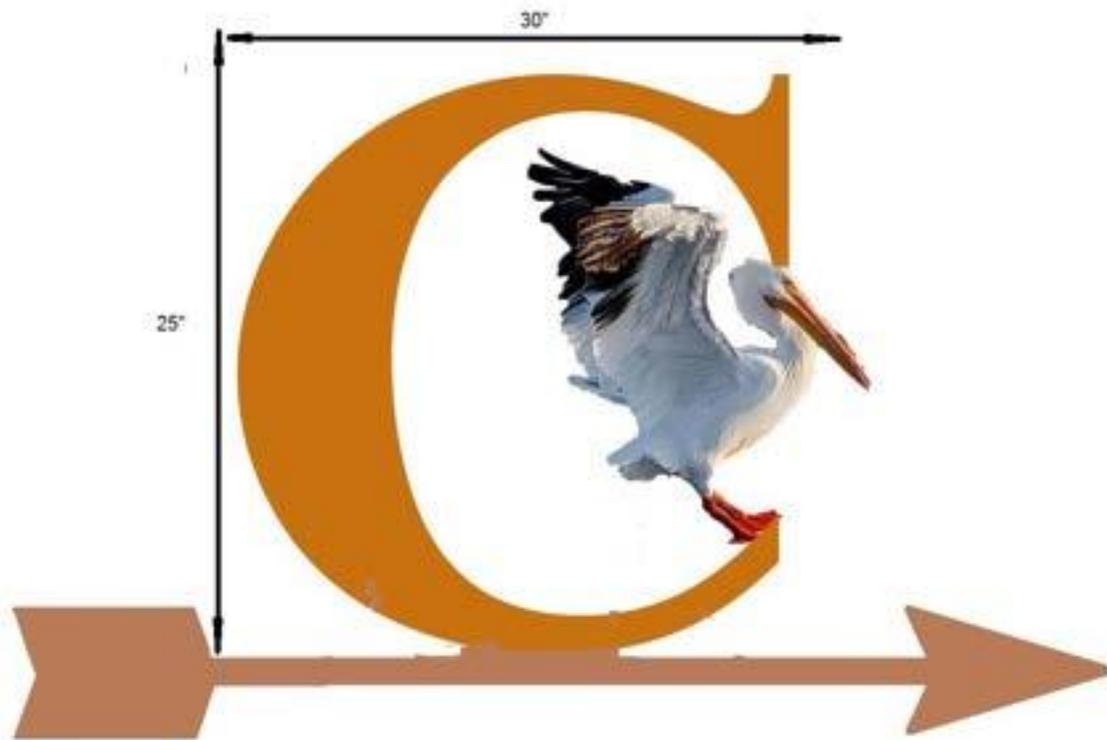
Of all the varieties of marine life around Capitola, the Pelican is probably the most iconic. It is rare not to see these magnificent birds soaring overhead or diving for fish in the bay. This interpretation shows the pelican in flight. The Capitola 'C' will again be in full 3d. The pelican body will be in 2.5D and the wings in full 3D.

It may require some stabilization in the form of a brass rod holding the bird in place, as well as anchoring provided at the tail. It may be possible in a final design to hide these elements. All will again be reinforced with internal armatures for stability. The external support for the letter C may be eliminated if the arrow can be incorporated into the base of the C, and I can look into that into in any final drawings.

The pelican's eyes will be made with hematite beads.

Any vane with such a larger surface area must be pivoted carefully so that it turns into wind easily. Although these vanes are quite heavy, a vane lock is also essential to prevent the vane from lifting off the pivot in high winds. Even though the bandstand is in a relatively sheltered spot, we should plan for these high winds.

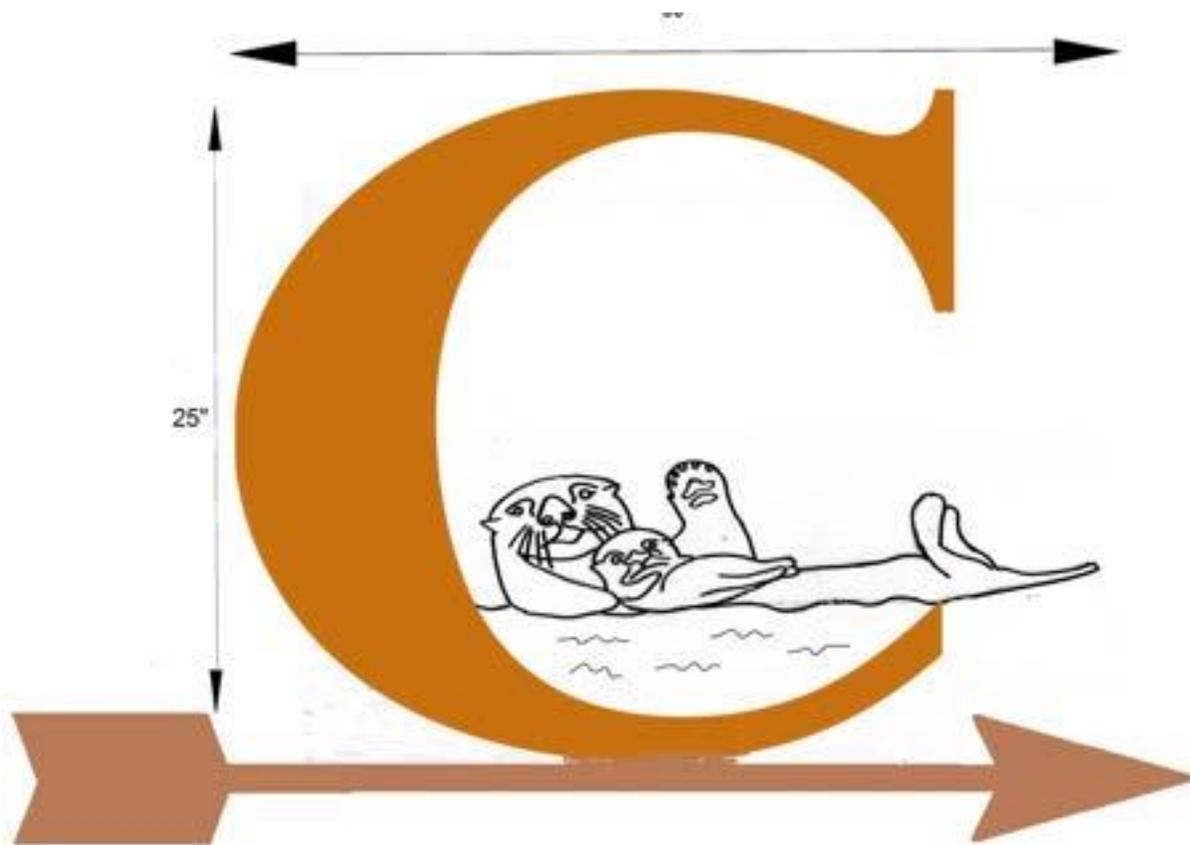
## Pelican Landing



This interpretation shows the pelican landing on the C. Again the body will be in 2.5D and the wings in full 3D. Below is an example of a similar version built for a neighbor here in the Jewel Box. This shows how the combination of 2.5D and 3D works. It also shows the strengthening armature inside the pelican used for anchoring it to the vane.



## Sea Otter



Our area is famous for the abundance of sea otters we get to watch play and fish in our waters. This interpretation continues the use of the capital C to showcase a sea otter with her pup. The bottom of the letter C will filled with water as the sea otter swims on her back holding her pup on her chest as we see so many of them do. The sea otter is giving a friendly wave to all our visitors.

I have incorporated sea otters into vanes before, but none quite this large. Again an armature to strengthen the vane would be required. The sea otter's and pup's eye would be hematite beads.



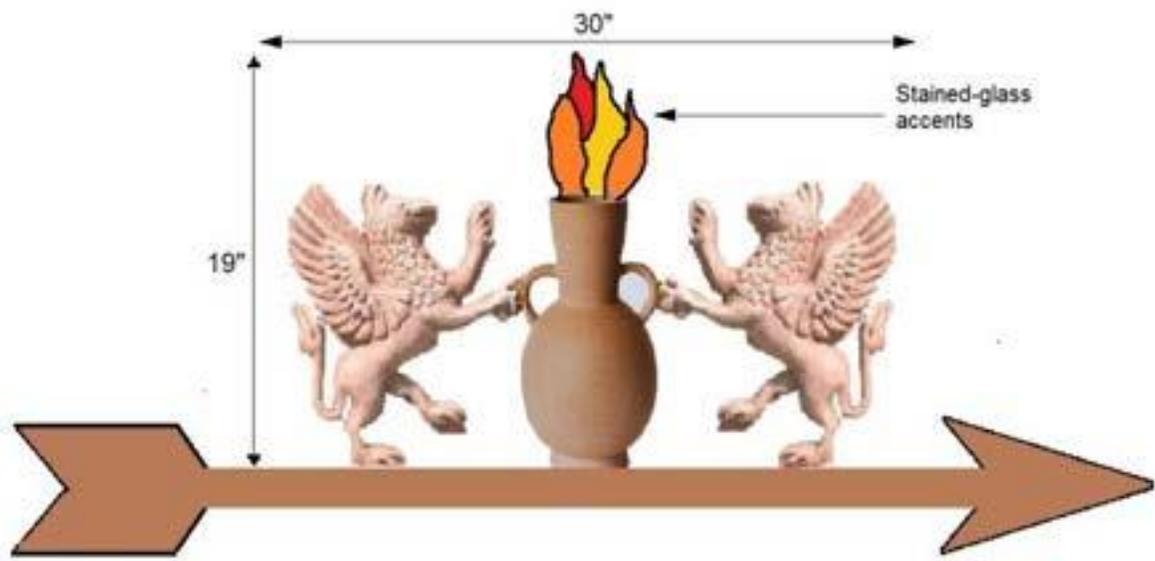
This interpretation incorporates a different pose for the otters that fills more of the letter C shape.

### Venetian Graphics

This final concept is a bit of a 'Capitola Insider' vane concept. I have always been fascinated by the griffon icons that we see on the wall of the Venetian in the faience work. There were also some of these guarding the wharf on the old pillars that were removed during renovation, and others can be found at various odd spots in the village.

Here is the icon, and I'm sure we are all familiar with it.





I would interpret it something like this, making the griffons look more realistic and adding stained-glass accents to the flames in the vase.

I have discussed the origin of this icon with the Capitola Historic Society and there is no record of where this design originated. The best guess is that the architect tried to simulate Italianate images to add authenticity to the buildings.

While there is no such symbol in heraldry, griffons are known to be vigilant guardians of sacred spaces and the flaming urn is a symbol of eternal life.

I have to admit that, although I would love to build this vane I think it's a bit too off-beat for the bandstand. Perhaps I should talk to the Venetian about it!





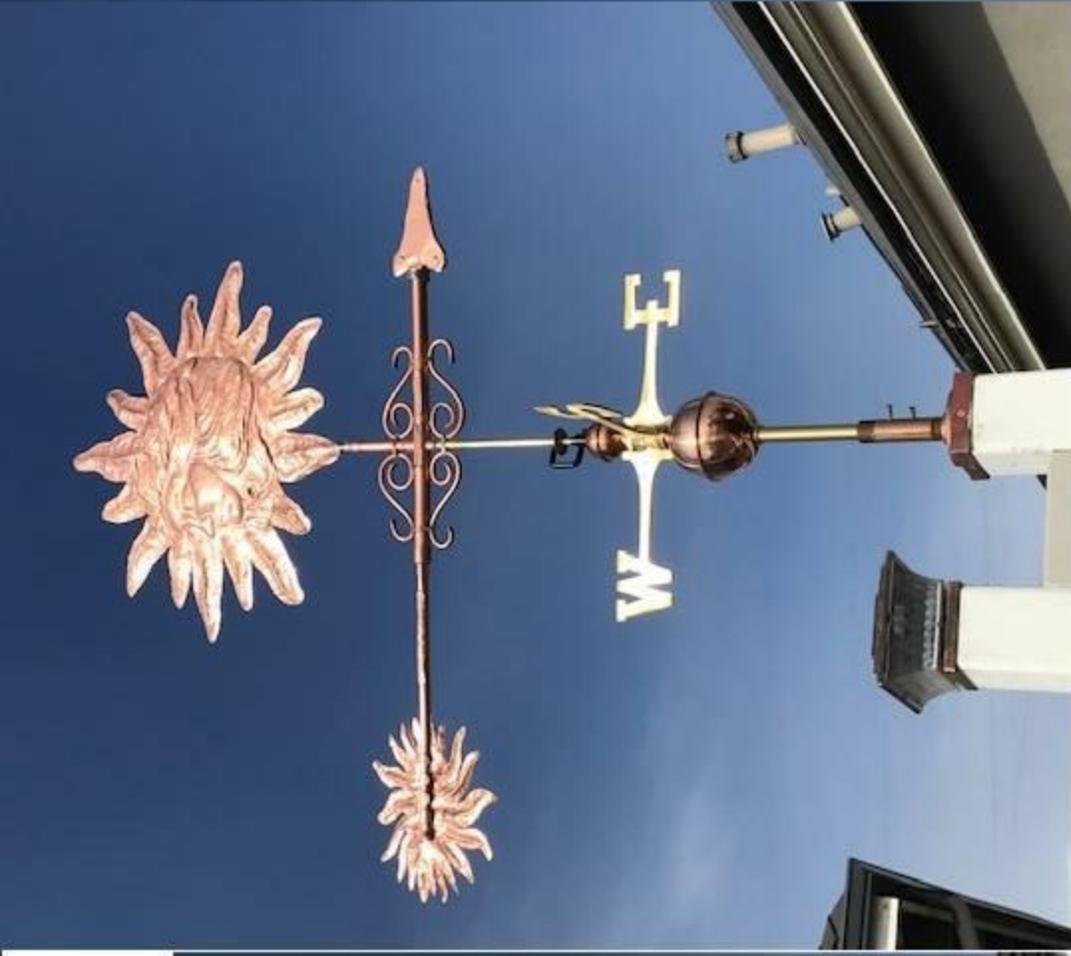
My very first weathervane built over 10 years ago and still sailing above our house in the jewel box. It is a model of my grandfather's fishing boat, a steam-drifter used to catch herring around the British Isles in the 1920's and 30's.



This a classic vane design of a sailing ship 'The Bonhomme Richard' which was John Paul Jones' flagship in the war of independence. It's in Pacific Grove and the pictures illustrate how three years exposure to the elements add to the vane's natural patina.



This 36" wide octopus was built for a friend's house in Florida. It is notable that it survived the 100mph+ winds experienced there in hurricanes over the last few years. Vanes of this size require extensive strengthening and it is critical that they turn into the wind at all times.



This very striking vane is called 'Belenus and Bellisama' and illustrates the Celtic God and his consort. The vane is very large, almost 40" long, and is strengthened with Celtic scrollwork. This illustrates how different faces of the vane can display different images as long as the outlines match.



'The Bookworm' was designed for a neighbor on Topaz Street and illustrates her fondness for books and reading. Each family member has a book named after them and there is a personal message on the



'Ho'onanea' (meaning 'to relax') is a more recent design for a neighbor dreaming about her future retirement plans. The campfire incorporates elements of stained glass.



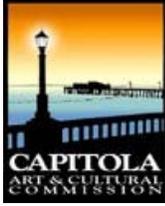
'Bird Watching' was designed for friends on Topaz Street and includes a model of their cat. This vane is a little unusual in that the cat rotates around the gull.



'Hole in Wine' was built for my brother-in-law in England. He's a keen golfer and also fond of a glass of wine. A perfect combination for a weather vane!



'Homer's Return' was built for a neighbor in the jewel box and incorporates one of our most iconic sea birds, the pelican. The arrow design and fletching illustrate waves in the ocean and the wine is stained glass.



Item #: 8.c

# ART & CULTURAL COMMISSION AGENDA REPORT

## MEETING OF March 10, 2026

FROM: Staff  
DATE: March 2, 2026  
SUBJECT: Annual Mailer Feedback

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**Recommended Action:** Review design concept for annual mailer and provide feedback.

### **BACKGROUND**

On an annual basis, the Community Services and Recreation Department launches a promotional campaign that includes an annual mailer for the City's events.

### **DISCUSSION**

The CS&R Department has developed a choice of design concepts for the annual mailer for event promotions. Feedback will be collected from the commission and incorporated into the work plan for the annual mailer and promotional campaign.

**FISCAL IMPACT** None

### **ATTACHMENT**

1. Annual Mailer Concept: Venetians
2. Annual Mailer Concept: Retro 80s

**Report Prepared By:** Nikki Bryant  
Director of Community Services & Recreation



# Capitola Summer events

## Twilight Concerts

Wednesdays 6-8pm  
esplanade bandstand

<b>JUNE 11</b>	<b>The Digbeats</b>	<i>Classic Rock, Oldies</i>
<b>JUNE 18</b>	<b>Broken English</b>	<i>Caribbean Dance</i>
<b>JUNE 25</b>	<b>Joy and Madness</b>	<i>Funk &amp; Soul</i>
<b>JULY 2</b>	<b>BMoviekings</b>	<i>Fun, Dance, Classic Rock</i>
<b>JULY 9</b>	<b>Extra Large</b>	<i>Positive (mostly originals) Vibes!</i>
<b>JULY 16</b>	<b>Sweet Voodoo</b>	<i>Classic Rock, Soul&amp;Funk</i>
<b>JULY 23</b>	<b>The Joint Chiefs Band</b>	<i>R&amp;B, Funk &amp; Soul</i>
<b>JULY 30</b>	<b>Tin Man</b>	<i>Classic Rock Done Right</i>
<b>AUG 6</b>	<b>Delta Wires</b>	<i>Rockin' Big Band Blues</i>
<b>AUG 13</b>	<b>Pacific Roots</b>	<i>Reggae Rock</i>
<b>AUG 20</b>	<b>Keep on Truckin'</b>	<i>Rock, Blues, Funk, R&amp;B</i>
<b>AUG 27</b>	<b>The Peelers</b>	<i>Top 40, Dance 80s/90s Hits</i>

### Food Truck Fridays

May 8, June 10, July 12 August 14

### New Music Sundays

May 31, August 9

### Movies at the Beach

August 28, September 4

### Dueling Pianos

August 26, September 2

### Plein Air

November 2 - 8



# capitola summer events



## Twilight Concerts

Wednesdays 6-8pm  
esplanade bandstand

<b>JUNE 11 The Digbeats</b>	<i>Classic Rock, Oldies</i>
<b>JUNE 18 Broken English</b>	<i>Caribbean Dance</i>
<b>JUNE 25 Joy and Madness</b>	<i>Funk &amp; Soul</i>
<b>JULY 2 BMoviekings</b>	<i>Fun, Dance, Classic Rock</i>
<b>JULY 9 Extra Large</b>	<i>Positive (mostly originals) Vibes!</i>
<b>JULY 16 Sweet Voodoo</b>	<i>Classic Rock, Soul &amp; Funk</i>
<b>JULY 23 The Joint Chiefs Band</b>	<i>R&amp;B, Funk &amp; Soul</i>
<b>JULY 30 Tin Man</b>	<i>Classic Rock Done Right</i>
<b>AUG 6 Delta Wires</b>	<i>Rockin' Big Band Blues</i>
<b>AUG 13 Pacific Roots</b>	<i>Reggae Rock</i>
<b>AUG 20 Keep on Truckin'</b>	<i>Rock, Blues, Funk, R&amp;B</i>
<b>AUG 27 The Peelers</b>	<i>Top 40, Dance 80s/90s Hits</i>

## Movies at the Beach

Esplanade Park  
August 28, September 4

## Dueling Pianos

Esplanade Bandstand  
August 28, September 2

## Plain Air

Quickpoint at Esplanade Park  
Exhibition at Capitola Community Center  
November 2 - 8

## Food Truck Fridays

Monterey Ave Park  
May 8, June 10, July 12 August 14

## New Music Sundays

Esplanade Bandstand  
May 31, August 9