

William Rhodes
Conceptual Design Proposal
Southeast Health Center Expansion Project—Community History Wall

My Concept

For the Southeast Health Center's Community History Wall, I am proposing to create 4 unique quilts, each of which will be dedicated to a chapter in the history of community organizing and activism in Bayview-Hunters Point. Organizations, individuals, publications and texts that illustrate this unique history will be incorporated into each quilt i.e. Hunters Point Young Men for Action, the Sheik Club, Model Cities, Eloise Westbrook, Oscar James, Karen Pierce, Dr. Ray Tomkins, Marie Harrison and Ruth Williams. I will meet with members of the BVHP community, including the Southeast Health Center Community Advisory Body, throughout all phases of developing the final design for each quilt. At each meeting we will discuss key historical elements, share images, and discuss ways of incorporating this content into the quilts' designs. The final four quilt designs will be reviewed by SEHC Community Advisory Body and other community members prior to being presented to the Arts Commission for final approval.

The goal of these quilts for the Southeast Health Center is to provide and preserve visual and written histories of these important community movements, their members and leaders for generations to come.

What's in a Quilt?

From a practical standpoint, a quilt's most basic function is to provide cover and insulation from the elements. Yet quilts have gone much further than their practical use by providing a foundation for narratives of vital cultural and historical purpose. Within the African American diaspora, quilting has been and continues to be a low-to-high art that projects into the future the crucial narratives of the times, blood-stitched into perpetuity.

Why Quilts For This Project?

For the past 8 years I have been working on a project that I call the *San Francisco African American Senior Narrative Quilt Project*. This project consists of a series of quilts which include portraits of African American seniors living in San Francisco. Each portrait becomes a historical record of the people that help shape this city. With the steady population decline of San Francisco African Americans, I felt this project was of great importance. For me it was a race against time, since many of the seniors that participated in this project were in their 70's, 80's and 90's. I not only wanted the quilts to serve as a documentation of these Black communities but I needed to chronicle its history so I began to record the narratives of the seniors. This project has taken on an even greater meaning to me because several of the seniors whose portraits were included on the quilts unfortunately passed away due to the covid 19 virus. Unexpectedly the pandemic changed the dynamics of how the portraits were to be used. Some of the painted portraits had a dual purpose. Families asked to use a copy of the portrait for their deceased loved one's obituaries. I was honored to have my art serve the families in that way.

My roots run deep in the South and my family were both free and enslaved Africans. I remember hearing my grandmother talk about how quilt making was one of the few practices

that would allow them the ability to be artistically free and expressive. Quilts held the stories of my family together even during a time when Black communities were often broken up. Quilts were easy to roll up and be carried away to different locations. This form of transportation became my family record from the South to the North. I feel a similar connection to the population of the Bayview. The history and stories of the community members who helped shape the Bayview need to be recorded. The quilts serve as an excellent way to organize this history.

Structure, Materials and Maintenance

Each quilt will measure 42 in wide x 65 in long, and will be framed and protected according to conservators' recommendations. The frames will be attached with a cleat to ensure each quilt hangs flush to the wall. The portraits and images on each quilt will be hand-painted using museum grade acrylic paint, with additional imagery and text printed using archival UV-cured acrylic ink. Local artist Michael Ross and Jukebox Quilting will assist with the quilt fabrication. All materials will be reviewed and approved by both SFAC's conservator, as well as a Museum Textile Conservator that I have subcontract with as a consultant for this project, Joyce Hulbert. Joyce will consult me on materials, framing, and long term maintenance recommendations to ensure that the four quilts I produce are archival and made to last for many decades.


Budget

SOUTHEAST HEALTH CENTER // COMMUNITY HISTORY WALL WILLIAM RHODES PRELIMINARY PROJECT BUDGET	
BUDGET ITEM	AMOUNT
Artist Fee	\$7,500
Conceptual Proposal Fee	\$2,000
Artwork Expenses	
Project Consultants	\$4,000
Community Engagement + Research	\$4,000
Materials	\$3,000
Fabrication	\$3,000
Insurance (General Liability and Risk of Loss only)	\$500
Project contingency	\$5,000
TOTAL ARTWORK BUDGET	\$29,000
Artwork Framing + Installation	\$18,000
TOTAL PROJECT BUDGET	\$47,000

Timeline

Preliminary Design and Fabrication Schedule

August 2021	Visual Arts Committee Approval of Conceptual Proposal
October 2021	Design Development Documents, Budget, Written Cost Estimates (Including Final Artwork Design Renderings, Framing Design, Maintenance Plan, Material/Fabric Specifications)
October 20 th	Visual Arts Committee Approval of Final Design.
November 2021	Construction Documents (Framing Design Drawing, Structural Engineer Review of Mounting System and Frame Design), Budget, Material Samples, Written Cost Estimates, Schedule Maintenance Plan Commence Fabrication of Artwork
February 2022	Transportation and Installation Plan
March / April 2022	Installation of Artwork
April 2022	Installation Documentation, including Special Inspection and Structural Observation Report (if required)
April /June 2022	Maintenance Documents



Southeast Health Center Community History Wall Conceptual Design Proposal

PRESENTED BY ARTIST WILLIAM RHODES

Family Slave Quilt

Circa early 1800's



Nelson Mandela International Quilt Project

*Teaching in Cape Town, South Africa in
2014*



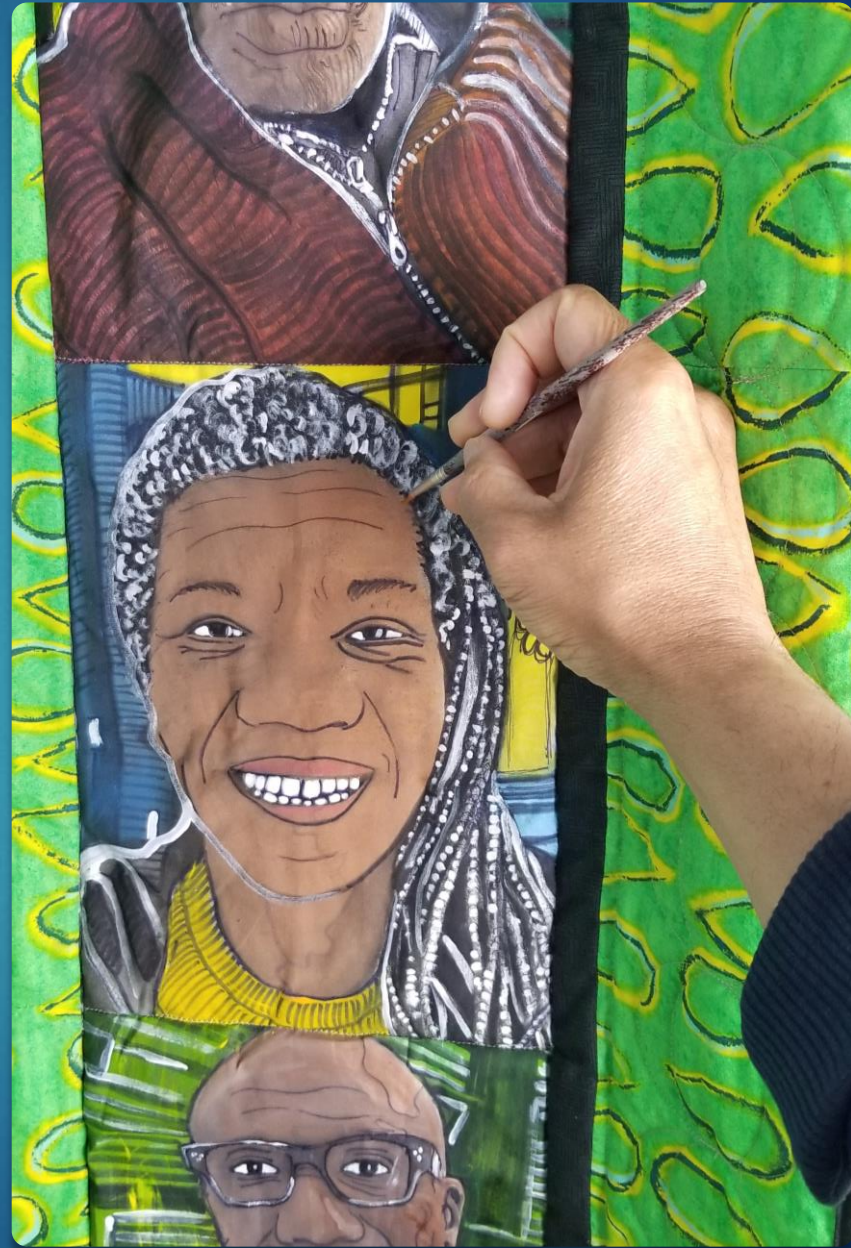
The Process

Hand-painting the center medallion for a quilt.



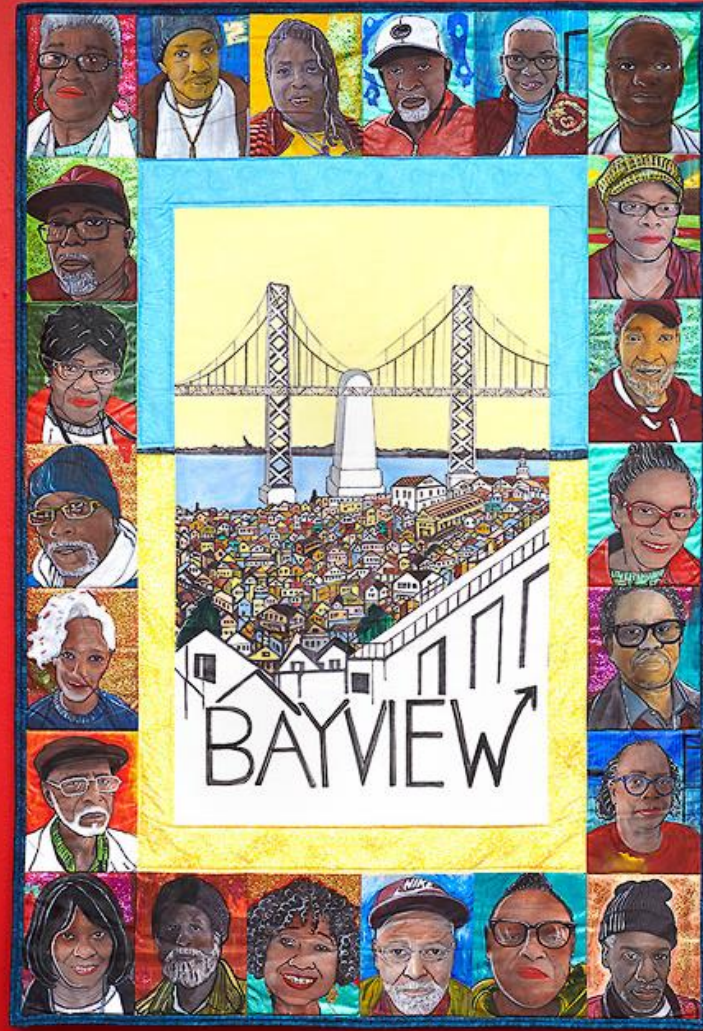
Portraits of Seniors from the Community

Using paint, pen, pencil and fabric.



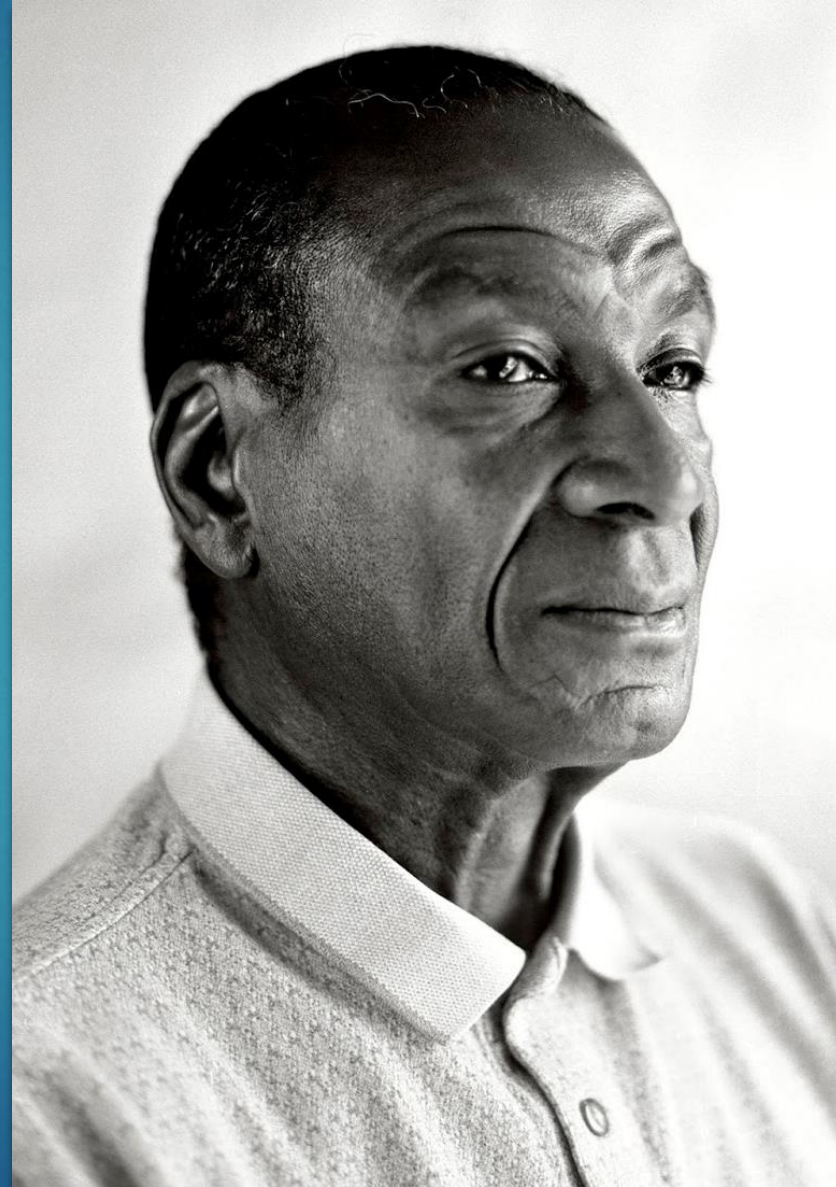
Bayview Quilt

Quilts are a perfect medium for addressing the needs and desires expressed by members of the community.



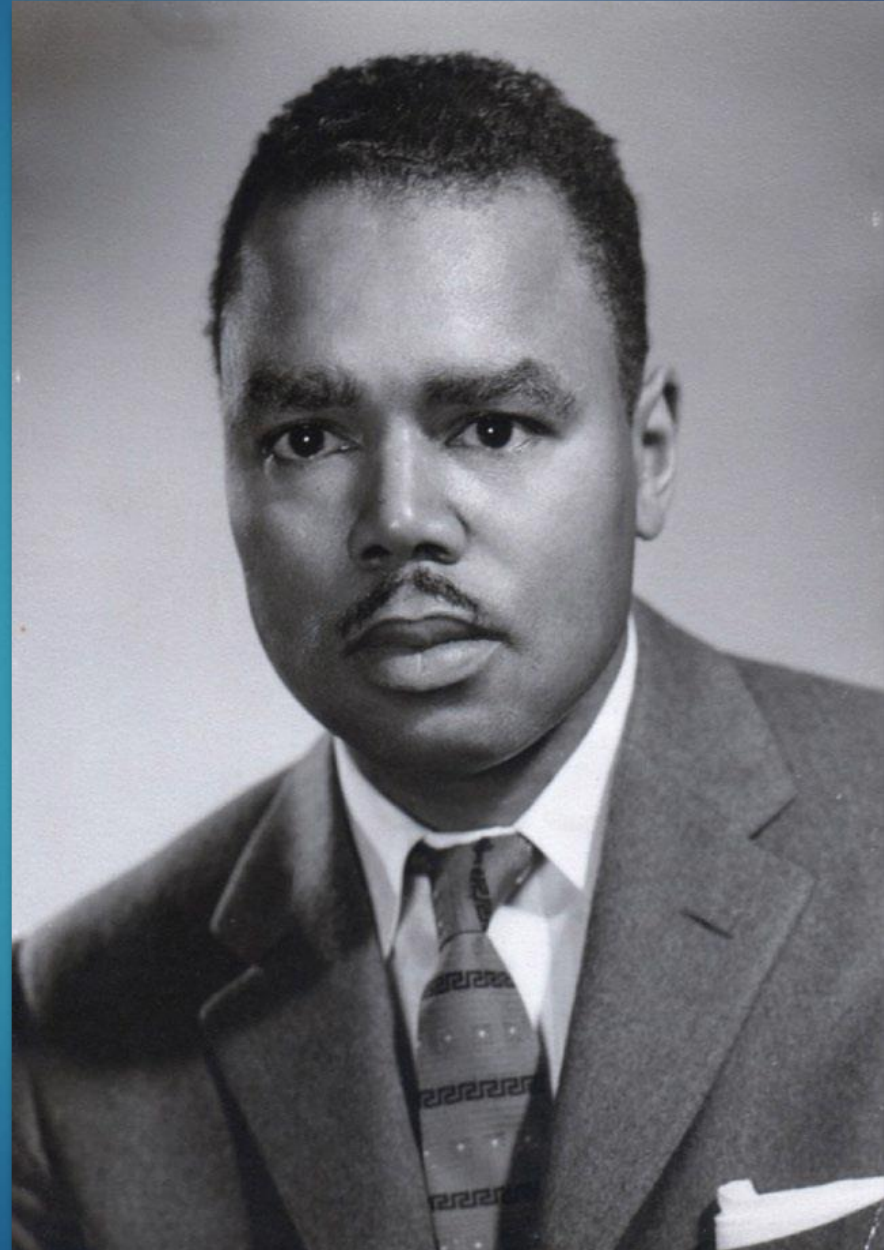
Community Engagement in Design Development

Discussing the history and images that will be included on the quilts with members of the Southeast Health Center Community Advisory Body and other members of the BVHP community, such as Ms. Karen Pierce and Mr. Oscar James (pictured).



Healthcare Activism in the Bayview

*e.g. Dr. Arthur H. Coleman, Model
Cities, New Bayview Committee and
Espanola Jackson.*



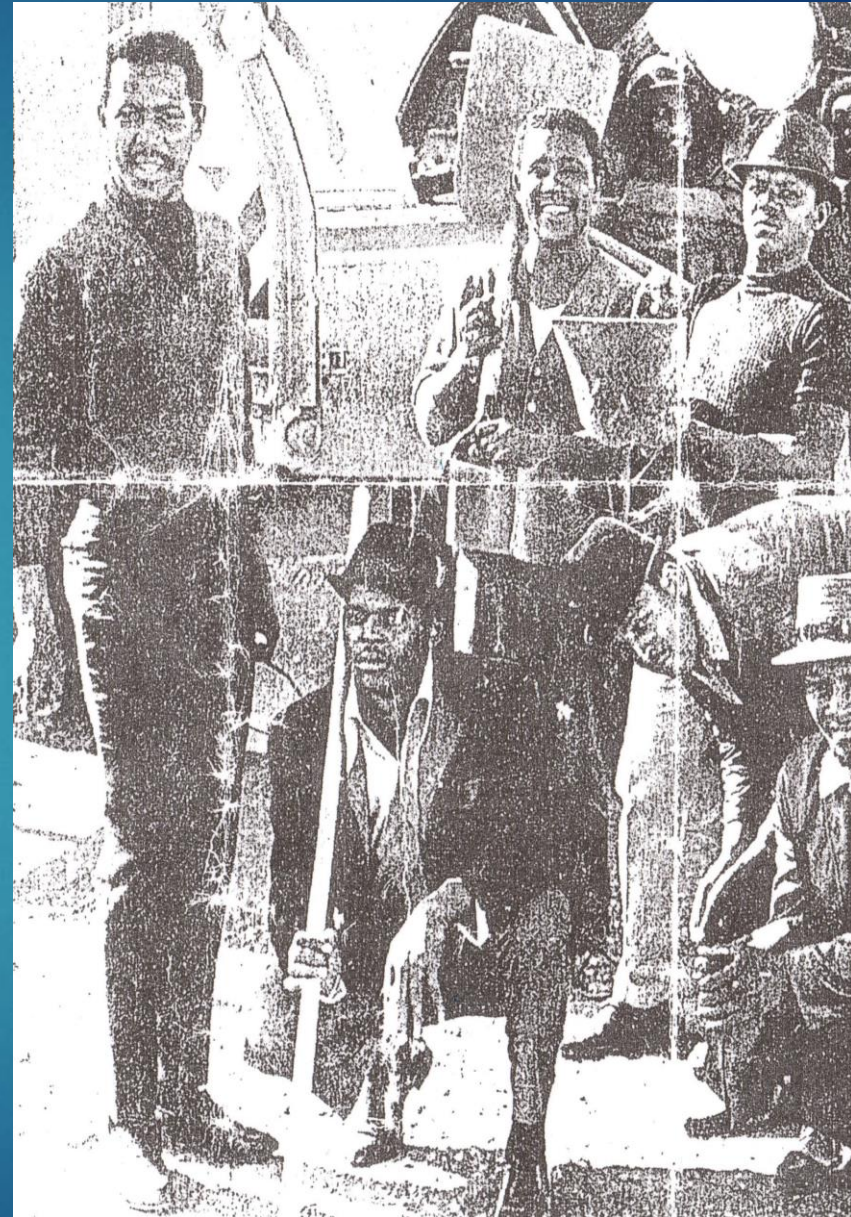
Bayview-Hunters Point Housing

*e.g. Elouise Westbrook, Joint Housing,
and Double Rock Housing.*



The Fight for Social and Political Justice in Bayview-Hunters Point

e.g. Hunters-Point Young Men for Action, Bayview-Hunters Point Community Advocates, and Oscar James.



Environmental Justice in the Bayview

*e.g. ARC Ecology, Shafter Ave Club,
Karen Pierce, Marie Harrison and
Michelle Pierce.*



Quilt Fabrication

Collaboration with artist Michael Ross
(pictured) and Jukebox Quilting



Maintenance and Conservation

Materials, framing, and maintenance consultation by professional textile conservator Joyce Hulbert



The Southeast Health Center Community History Wall

The four quilts as they will appear when installed. Each quilt will have its own descriptive plaque.

