



# CITY OF PEORIA Bus Stop Design Standards

June 2010

Prepared for:  
THE CITY OF  
**PEORIA**  
ARIZONA

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## CHAPTER 1 INTRODUCTION

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Waiting for the bus is a significant part of nearly every bus riders transit experience. If bus stops provide a comfortable waiting environment, people traveling to and from that area will be more likely to use transit. Conversely, if bus stops do not provide a comfortable environment, people will be less likely to use transit. Not surprisingly, research shows that, “the quality of the customer experience while waiting for transit vehicles is a crucial determinant of both overall satisfaction and general community attitudes towards transit,” and that “the cost of better amenities is often more than offset by increased ridership.”<sup>1</sup>

At all transit systems, different stops serve different purposes and volumes of passengers. It is accepted that the most important stops need to be well designed, attractive, comfortable, and convenient. However, much less planning and fewer resources are directed to the design of other stops, with the result that they are often located in inconvenient locations and/or provide fewer amenities than may be warranted.

As part of development of Peoria’s Multi-Modal Transportation Plan, research was conducted on bus stop design practices elsewhere in Arizona and the United States. Based on that work, this document presents standards for the improvement of bus stops in Peoria, as well as a process for the incorporation of artwork at major stops.

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<sup>1</sup> “The Role of Transit Amenities and Vehicle Characteristics in Building Transit Ridership: Amenities for Transit Handbook,” Transportation Research Board, 1999.

## CHAPTER 2

### BUS STOP DESIGN PRINCIPLES

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A study conducted for the Greater Cleveland Regional Transit Authority<sup>2</sup> presented a number of guiding principles for bus stop design that provide a starting point for improvements in Peoria:

- Waiting for the bus should be a comfortable, safe experience.
- Bus stops must be easily identified.
- Waiting for the bus should be a predictable experience.
- Waiting for the bus should be a convenient part of everyday life.
- Amenities should be provided at stops serving the greatest number of potential riders.

Based on these guiding principles, a set of more specific design principles could be as follows:

1. Stops should be located in convenient, comfortable and safe locations.
2. Bus stops should be visible and easily identifiable.
3. Bus stops should provide information that informs riders where buses serving the stop go and at what times.
4. Bus stops should have good pedestrian links to the area that it serves.
5. Bus stops should be well integrated with their surroundings.
6. Stops should provide basic amenities to make the wait comfortable.

In more detail:

**Bus Stops Should be Located in Convenient, Comfortable, and Safe Locations:** First and foremost, bus stops should be located in places that are convenient to where people are traveling to and from. They should also be located in places where passengers will feel comfortable waiting, which is usually a location close to shops, schools, places of work, and other activity centers. The stop should be located in an area that is considered safe and attractive, and away from locations or activities that are isolated or considered unsafe.

Valley Metro generally spaces stops approximately ¼ mile apart—at or near the intersections of the one-mile major arterials, half-mile arterials, and at the quarter-mile collectors. However, additional stops are also located at major activity centers. This pattern would be used for the extension of additional Valley Metro routes into Peoria. Local circulator routes could use the same general pattern, but with more stops located in between to serve local activity centers.

In addition, the location of the stop itself should be well lit, and the stop should provide adequate space for waiting riders to sit or stand and refuge from other pedestrian flow and street traffic.

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<sup>2</sup> “Transit Waiting Environment, An Ideabook for Making Better Bus Stops,” prepared for the Greater Cleveland Regional Transit Authority by The Urban Design Center of Northeast Ohio, June 2004.

Ideally, stops should also provide shelter—either through the installation of a bus shelter or through the use of existing buildings or awnings.

**Bus Stops Should be Visible and Easily Identifiable:** Simply put, bus stops should be located at places where they can be easily found by bus passengers, and where bus drivers can easily see whether passengers are waiting for the bus. Stops should also present brand identity and a strong image that they are a part of transit infrastructure, not merely the designated place to wait. They should project a strong sense of place. Riders should feel familiar with the elements present at each transit stop, even if the exact amenities differ somewhat from stop to stop.

**Bus Stops Should Provide Information on Available Services:** There is certain basic information that all transit riders want and need: can I get to where I want to go from this stop, is the route running at this time of day, and when will it arrive? To the extent that Valley Metro and Peoria can provide its riders with confidence that can get where they are going with a high degree of certainty, more riders can be attracted and the satisfaction of existing riders will increase. Information at each stop should resolve any potential confusion. It is desirable to provide schedule and route information at all stops, and higher levels of information such as system maps and real-time passenger information at higher volume stops.

**Bus Stops Should Have Good Pedestrian and Bicycle Access:** Bus stops should be located at sites that provide good pedestrian access to the area that it serves, and to the other side of the street. This should include well-defined and contiguous pathways to and from the stop, and crosswalks. For the most part, Peoria has a fairly good pedestrian and bicycle infrastructure. As it develops, the city will need to continue to require that new developments provide effective pedestrian pathways. It will become increasingly important to develop pathways to and from well located stops.

**Bus Stops Should be Well Integrated with their Surroundings:** To the extent possible, bus stops should be integrated within their surroundings. When new developments are constructed, the stops should be designed as part of the overall project, rather than placed afterward. Similarly, when roads and/or sidewalks are reconstructed, bus stops should be developed as part of the overall design.

**Bus Stops Should Provide Amenities to Make the Wait Comfortable:** The provision of amenities at stops can make waits much more convenient and comfortable. As described in detail in the next section, a wide range of amenities can be provided.

## CHAPTER 3 BUS STOP AMENITIES

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A wide variety of bus stop amenities can be provided, and these amenities can be provided in a wide variety of ways. Major elements include:

- Bus stop signs
- Schedule information
- Paved waiting areas
- Seating
- Lighting
- Trash receptacles
- Shelters
- Transit maps
- Local area maps and local information
- Real-time passenger information
- Bicycle racks
- Landscaping

Note also that the Regional Public Transportation Authority (RPTA) has developed design guidelines, in terms of minimum requirements and best practices for many of these items. These are described in more detail in the RPTA document “RPTA Bus Stop Program and Standards: Bus Stop Guidelines,” November 2007.

### BUS STOP SIGNS

Bus stop signs are the most basic element of a bus stop. Bus stop signs should present a uniform look that identifies the stop and associated services. It should present basic information such as route numbers and names, the direction of the routes, and a phone number to call for additional information. All stops should have a bus stop sign.

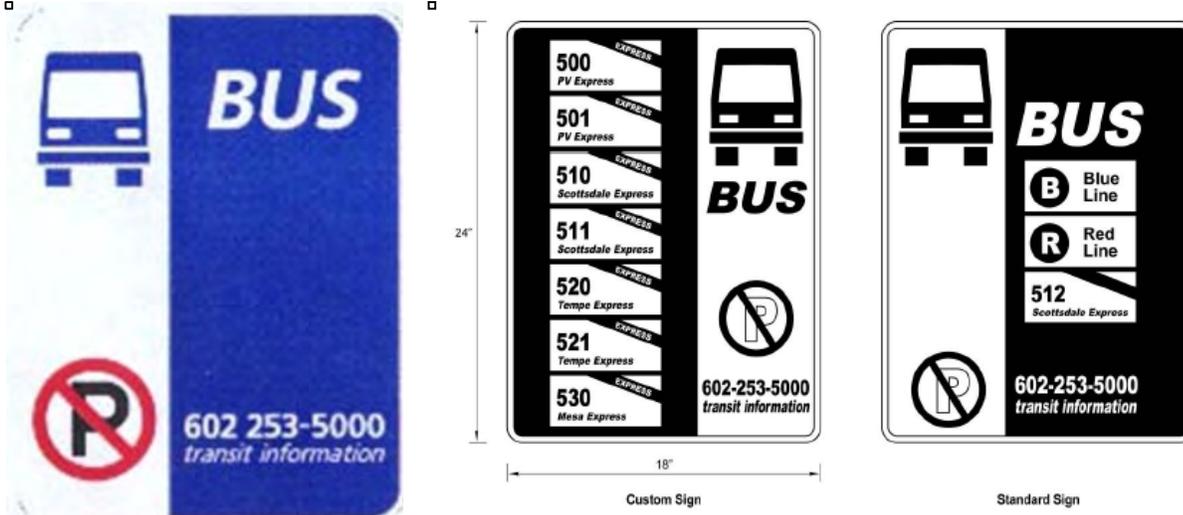
Valley Metro uses one of two bus stop designs for all of its bus stops throughout its service area. For regional consistency, all new or upgraded stops in Peoria should continue to use these designs (see Figure 1)

### SCHEDULE INFORMATION

The provision of schedule information can help reduce some of the uncertainty associated with taking a bus, as it helps to inform people whether they are at the right place at the right time, and when buses are scheduled to come. At lower volume stops, this information can be mounted on the bus stop pole (see Figure 2). At higher volume stops, more extensive

information can be mounted in shelters, on walls, and on freestanding signs. It would be desirable for all stops to provide schedule information.

**Figure 1: Valley Metro Bus Stop Signs**



Source: RPTA

**Figure 2: Schedule Information**



Source: www.commuterpage.com

**PAVED & ACCESSIBLE WAITING AREAS**

Wherever possible, stops should have a paved waiting area where riders can sit or stand while waiting. In most cases, bus stop waiting pads can be sidewalks. They should be accessible to persons with a disability and ideally should be relatively flat. There should be adequate room on the waiting area for a bus to extend its wheelchair ramp and for wheelchair users to navigate their chairs onto the ramp. Bus stop waiting pads can be defined through the use colored or stylized pavers. (Nearly all stops in Peoria do have paved waiting areas.)

RPTA recommends that the pad be eight-by-eight to allow a bus operator to easily position a wheelchair ramp. It is also recommended, although not required, that bus stops in areas with sidewalks that are less than eight feet wide or with sidewalks separated from the curb be upgraded to meet the minimum clear area.

## BUS PULLOUTS

Bus pullouts provide an area for buses to pull out of the traffic flow to stop (see Figure 3). Bus pullouts have both advantages and disadvantages in that they can be helpful for overall roadway operations, but can cause delays for transit passengers because the bus must exit and re-enter the traffic stream. To balance the advantages and disadvantages, bus pullouts are most often used on higher speed roadways and at stops with higher passenger volumes.

**Figure 3: Bus Pullout**



Source: Nelson\Nygaard

## SEATING

Seating should be provided wherever possible. Benches are the most typical type of seating, but alternatives such as low walls or bollards can also be used. The most effective seating provides shelter from the elements, but where this is not feasible, seating can sometimes be placed under trees or large bushes to provide some shelter. At stops with shelters, the seating should be provided within the shelter (see Figure 4). Benches also present an opportunity to integrate art into the bus stop, or to generate advertising revenues.

## LIGHTING

At night, passengers will feel much more comfortable waiting at a bus stop if it is lit. In most urban settings, stops can be sited at locations that are lit through other sources, such as streetlights, or lighting from nearby businesses. It is also possible to provide lighting at the stop itself, either via solar mounted lights or within shelters (see Figure 5).

**Figure 4: Bus Stop Seating**



Source: *Proposed Bus Stop and Bus Shelter Policy & Guidelines, Manukau, NZ.*

**Figure 5: Bus Stop Lighting**



Source: *left photo: www.fairfaxcounty.gov; right photo: unknown*

## TRASH RECEPTACLES

Trash receptacles provide a convenience for waiting riders, and help to reduce the amount of trash left on buses and on the street. Trashcans should be within easy reach of the bus stop waiting area, but not block sidewalk traffic or pedestrian access to buses. If the stop has a shelter, the trash receptacles can be integrated with the shelter. In busier areas (and where pick-up is scheduled on a regular basis), a recycling receptacle can also be provided to collect newspapers and/or bottles and cans. Trash receptacle design should be consistent with the design of the other bus stop furniture and amenities (as is currently the case in Peoria).

## SHELTERS

Shelters provide shelter for waiting passengers, and help to identify stop locations (see Figure 6). Aside from buses, they are one of the most visible elements of the transit system. As such, attractive and well designed shelters can help to provide a strong positive image, and also publicize the availability of transit.

**Figure 6: Bus Stop Shelters (Peoria and Mesa)**



Source: Left photo: Nelson\Nygaard; right photo: The Sherman Group

Shelters can be designed in an unlimited number of ways, and can range from simple off-the-shelf designs to complex custom designs. Shelters, as their name implies, should shelter passengers from the elements, including the summer sun, and to do this they should have at least two walls. They should also provide seating and clear areas for wheelchairs. Similar to benches, shelters present an opportunity to integrate art into the bus stop, and/or generate advertising revenues.

In addition, bus shelters should provide a clear line of sight to approaching buses. For security reasons, they should also provide additional lines of sight, as it is safer for people waiting at stops to be seen from multiple angles.

## SYSTEM AND LOCAL AREA MAPS

Transit system maps can be installed on the sides of bus shelters or on free-standing signs. They provide regional transit information, and can help orient bus riders who are unfamiliar with the area. The simplest approach is to install full system maps (see Figure 7). However, a more customized approach (that is more difficult to administer and maintain) is to provide locally specific maps, or both.

## REAL-TIME PASSENGER INFORMATION

Real Time Passenger Information informs passengers when buses will actually arrive or depart from stations, which reduces some of the uncertainty that is often associated with bus service (see Figure 8).

**Figure 7: System Maps**



Source: left photo: LAMTA; right photo: Jason McHuff

**Figure 8: Real Time Passenger Information at Bus Stops**



Source: TCRP

(Note also that while the above refers to real-time information that is displayed at stops via variable message signs, real-time information can also be provided system-wide via the internet and cell phones.)

## BICYCLE RACKS

Bicycle racks help to provide an additional way for passengers to access bus service. Bike racks can range from very basic to whimsical shapes that act as a type of public art (see Figure 9).

**Figure 9: Bicycle Racks (Standard and Art Bike Rack)**



Source: left photo: CycleSafe; right photo: www.bikingbis.com

## ART

The inclusion of art into bus stops can make them much more attractive, improve the character of the surrounding area, accentuate area themes, and make transit more appealing. There are a wide variety of ways that artwork can be incorporated into transit stops. These include:

- Development of the entire stop as a piece of art.
- Incorporation of artwork into a standard bus stop/bus shelter design that is used throughout the system.
- Installation of artwork at standard bus stops.

In the Phoenix area, and throughout the world, many communities have developed entire stops as works of art. Two Phoenix area examples are shown in Figure 10.

**Figure 10: Art Bus Stop (Scottsdale and Tempe)**



Source: Artist-Kevin Berry/Artist-Joe Tyler

A second approach is to incorporate art into the design of standard shelters. For example in Tucson, a Saguaro cactus theme has been incorporated into the standard shelters used throughout

most of the system (see Figure 11). Neighborhood or business interests can also develop designs reflect the character of the district.

**Figure 11: Tucson Saguaro Cactus-Themed Shelters**



Source: City of Tucson

Valley Metro supports the integration of art into bus stops, but the RTPA standards emphasize that “custom-designed passenger waiting areas should not obscure identification of the bus stop. Transit agency bus stop signs and schedule displays should be available at these types of bus stops. The functionality of the stop should not be compromised in the name of art—the stop should provide as much patron comfort, safety, and security as possible.”

## LANDSCAPING

Attractive landscaping and public art can add aesthetic quality to the bus stop and make waiting a more pleasant experience at higher-volume stops (see Figure 12). They also offer an opportunity to involve communities in the creation and maintenance of bus amenities that reflect the local community.

**Figure 12: Well-Landscaped Bus Stops**



Source: left photo: unknown; right photo: bustopart.tribe.net/photos.

## CHAPTER 4

### BUS STOP AMENITIES BY TYPE OF STOPS

For a number of reasons—particularly cost—it is not practical to provide all amenities at all stops. Typically, more extensive amenities are provided at the busiest locations (for example, transit centers), and only basic amenities (such as bus stop signs) are provided at very low volume stops. In Peoria, most bus stops can currently be characterized as one of two types:

1. **With Shelter:** Most Peoria bus stops provide the standard Phoenix advertising shelter (see Figure 13). All stops with shelters provide seating within the shelter, and have paved waiting areas. Most have a bus stop sign that identifies the routes that serve the stop, and most also have a trash can. All also have advertising, either on one wall of the shelter or on a free standing triangular pylon.
2. **Without Shelter:** Stops without shelters often consist simply of a bus stop sign that identifies the route that serves the stop. A few of these stops also provide a bench.

**Figure 13: Peoria Bus Stops: With and Without Shelter**



Source: Nelson/Nygaard

Rather than determine which amenities should be provided at which stop on a stop-by-stop basis, these standards are based on a more systematic approach that consists of a hierarchy of stops based on relative importance. The level of amenities that should be provided is then based upon that hierarchy. For example, basic stops that serve relatively few riders would consist simply of a bus stop sign with bus route information, and if possible, a paved waiting area pad, lighting, and a trash receptacle. At the other end of the spectrum, major regional portals would be uniquely designed, and would include a full range of amenities including local area information and real-time passenger information.

#### BUS STOP HIERARCHY

At the present time, transit service in Peoria is limited, and thus a relatively small hierarchy would be appropriate. However, as the city, and its transit services grow, a larger hierarchy would be more apt. Options include:

### Short-Term

- **“Signature” Art Stops:** Stops in key high visibility locations where design is particularly important and/or can contribute to the vitality and character of the area. Examples would be at the Peoria Sports Complex and at the Peoria Performing Arts Center. These stops would have custom art installations such as those that were shown in Figure 9.
- **“Standard” Art Stops:** Stops in prominent locations that would have artwork built into the design of the stop (for example, as was shown in Figure 10). These stops would be smaller in scale than the Signature Stops, with artwork incorporated into a standard design (as opposed to the custom designs for the Signature Stops).
- **Regular Stops:** Most stops—those that would not be Signature Stops, Standard Art Stops, or low volume stops. These stops would provide a basic set of amenities, including shelters. As in Tucson, artwork could be incorporated into the design of the standard shelter.
- **Low Volume Stops:** Stops that serve very few riders and that are provided largely to ensure comprehensive service coverage. These stops would have limited facilities.

### Mid to Long-Term

- **Transit Centers:** Transit centers, such as the proposed Old Town Transit Center, can act as a focal point for local and regional transit services, and typically handle high volumes of passengers. These facilities would include similar elements as Signature Stops, plus additional passenger amenities.
- **HCT Stops:** High capacity transit stops would consist of specially designed “stations” that would be designed to be consistent with stations constructed for other Valley high capacity transit services such as light rail, BRT, and Rapid Bus (see Figures 14 and 15).

**Figure 14: Phoenix Light Rail Station**



**Figure 15: Mesa BRT Station**



Sources: [www.flickr.com/photos/railfepics/2609140193/](http://www.flickr.com/photos/railfepics/2609140193/); The Sherman Group

With this type of a hierarchy, different amenities could be defined for each type of stop. The proposed hierarchy and associated facilities and amenities is presented in Table 1.

**Table 1: Station and Stop Classifications and Associated Amenities**

	Transit Centers	HCT Stops	Signature Art Stops	Standard Art Stops	Regular Stops	Low Volume Stops
Station/stop signage	√	√	√	√	√	√
Lighting	√	√	√	√	√	√
Seating	√	√	√	√	√	√
Paved, accessible area	√	√	√	√	√	√
Bus berths/pullout(s)	√	√	√	√	√	
Standard shelter w/o Art					√	
Standard shelter w/ Art				√		
Custom shelter(s) w/ Art	√	√	√			
Bike rack or enclosure	√	√	√	√	√	
Route map(s)	√	√	√	√	√	
Trash can	√	√	√	√	√	
Transit system map	√	√	√			
Schedule information	√	√	√			
Real-time schedule info	√	√				
Ticket vending machines	√	√				
Unique design	√	√				
Landscaping	√	√				
Public art	√	√				
Passenger drop-off area	√	Possible				
Local area info/maps	√	Possible				
Enclosed waiting area	Possible					
Restrooms	Possible					

## BUS BERTHS AND PULLOUTS

As shown in Table 1, bus berths and bus pullouts should be used at most types of stops. In more detail, all transit centers and HCT stops should have bus berths that are outside of traveled lanes. At other types of stops, bus pullouts should be provided wherever possible on major arterials at higher volume stops. These include:

- Stops located at the intersection of one-mile arterials.
- Stops located at half and one quarter mile arterial and collector roads that are located at or near a major activity center.

To avoid delays to right-turning traffic, bus pullouts should be developed at the far side of intersections. Where possible, they should also be located within existing auxiliary lanes (for example, a right-turn lane into a shopping center) or merge lanes.

## OTHER

### NEW ROADWAY CONSTRUCTION

Where new roadways are constructed, if it is likely that transit will be provided along that roadway at some point in the future, the design of the roadway should provide adequate right-of-way for the subsequent development of bus stop facilities and bus pullouts.

### LOCATION OF BUS STOPS/PEDESTRIAN CROSSINGS

On major arterials, bus stops should be located at signalized intersection (preferably the far side) to make it easy for transit passengers to cross the street. At locations where there are no nearby signalized intersections (for example, at some half-mile collectors) and the arterial does not have a median strip, pedestrian refuge islands should be provided (see Figure 16).

**Figure 16: Pedestrian Refuges**



Source: left photo: [www.walkinginfo.org](http://www.walkinginfo.org); right photo: City of Peoria

## **CHAPTER 5**

### **BUS STOP ART SELECTION PROCESS**

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As described in Chapter 4, these standards include the incorporation of artwork into many bus stops. This process will be conducted as follows:

#### **1. Develop Stakeholder Group.**

The city will develop a stakeholder group that will guide where and how artwork should be incorporated into bus stops. This stakeholder group will be comprised of:

- A. Members of the Peoria Arts Commission.
- B. Two to three artists from the local community who have previously developed art bus stops in the greater Phoenix area.
- C. Members of other Peoria commissions and boards that have an interest in the process; for example, the Economic Development Advisory Board; Central Peoria Revitalization Plan Advisory Committee; Historic Preservation Commission; Peoria Sports Complex Area Urban Design Plan Project Advisory Committee; and Parks and Recreation Commission.
- D. Interested citizens.

#### **2. Develop Site Selection Criteria.**

Once formed, the stakeholder group will develop criteria for where artwork should be incorporated into bus stops. These will be locations such as:

- High ridership stops (for example, the planned Old Town Transit Center).
- Tourist/visitor attractions (for example, the Peoria Sports Complex).
- Cultural Centers (for example, the Peoria Center for the Performing Arts).
- Historic areas (for example, Old Town).
- Major shopping areas.
- Schools (for example, Peoria High School).
- Medical centers.
- Major entry points into Peoria (for example Peoria Avenue at 67<sup>th</sup> Avenue).
- Other major activity centers (for example, city hall, and Sunrise Mountain Library).

#### **3. Identify Specific Locations and Themes and prioritize stops.**

Once the site selection criteria have been developed, the stakeholder group will identify specific sites, the proposed type of art stop (i.e., whether the stop should be a Signature Art Stop or a Standard Art Stop). As appropriate, the stakeholder group will also recommend themes for specific locations (for example, a sports theme for stops at the Peoria Sports Complex).

### **3. Prioritize stops.**

Based on the amount of funding that is expected to be available through the Percent for the Arts program, the stakeholder group will set priorities and recommend implementation timeframes.

Once the stakeholder group has identified the specific locations, the type of stop, and recommended priorities, the Department of Public Works will then work with the Arts Commission to implement the improvements. As described in Chapter 4, there will be two types of art bus stops: (1) Signature Art Stops that will be uniquely designed, and (2) Standard Art Stops that will be based on a standard design that incorporates art. For all Signature Art Stops, the city will utilize a Request for Qualification (RFQ) process similar to those used by other area communities. An example RFQ from Santa Clarita, CA is attached in Appendix B, and additional information on the process that will be used is presented in the “Call for Artists Resource Guide,” which was developed by the Public Art Network (and is available at: [www.artsusa.org/pdf/networks/pan/CallforArtistsGuide.pdf](http://www.artsusa.org/pdf/networks/pan/CallforArtistsGuide.pdf))

For Standard Art Stops, with input from the stakeholder committee, the Department of Public Works will work with the Arts Commission to solicit ideas and develop the standard design.

**APPENDIX A**  
**RFQ FROM SANTA CLARITA, CA – CALL TO ARTISTS**



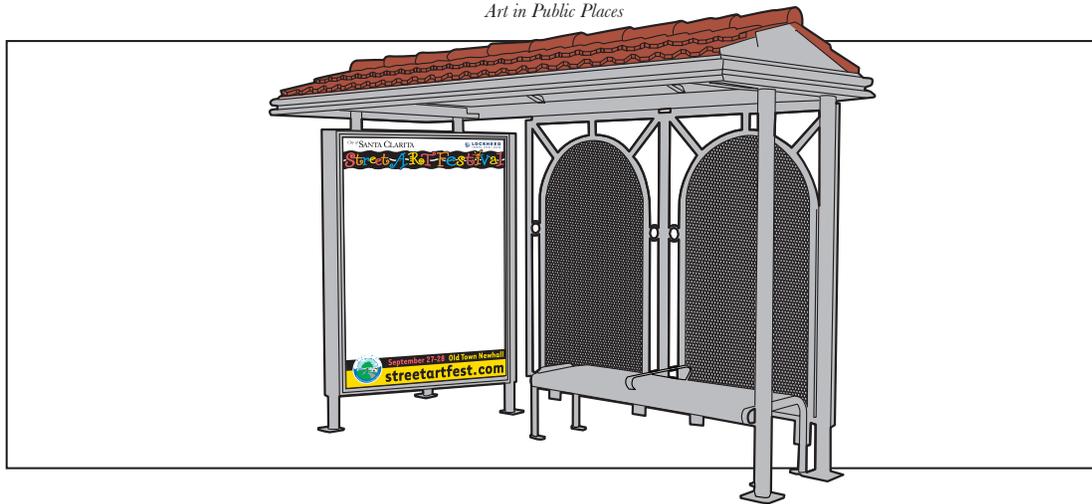
Arts & Events Office

**CALL FOR ARTISTS**

Request for Qualifications

**ART STOP PROJECT**

*Art in Public Places*



**CALL SUMMARY**

*A brief project summary*

The City of Santa Clarita Arts and Events Office (AEO) and the Santa Clarita Arts Advisory Committee (SCAAC) seek to commission ten (10) artworks for the “Art Stop” Project. In the month of September, the chosen artworks will be featured in ten (10) transit bus shelters throughout the City of Santa Clarita. The artworks will be included in the advertising efforts of the Street Art Festival, held on September 27 and 28, 2008, in Old Town Newhall.

Interested artists are asked to send the materials requested in “How to Apply” to:

**ART STOP PROJECT**  
City of Santa Clarita  
23920 Valencia Blvd., Suite 120  
Santa Clarita, CA 91355  
Fax: 661-255-1996

**PROJECT DESCRIPTION**

*An overview of the artist’s scope of services*

The ART STOP PROJECT is an Art in Public Places program sponsored by the City of Santa Clarita. The purpose of the project is to create artwork for ten (10) bus shelters throughout the City. The intent is to bring art and community together through a new medium. This project is in conjunction with the advertising efforts of the upcoming Santa Clarita Street Art Festival. The artist is required to:

- Create artwork, in any medium the artist chooses, to be scanned for an enlarged poster
- Use high quality materials that will be able to scan at 600 dpi
- Complete the creation of the artwork before August 11, 2008

The bus shelter posters will be 48” x 69” in final form, including the chosen artwork, Street Art Festival logo, and event information. Artists need to submit a sample of the artwork they wish to produce for review. The chosen artwork will be scanned at 600 dpi and reproduced to fit on the bus shelter poster. The bus shelter posters will be displayed at selected bus stops throughout the City from September 1, 2008, through September 30, 2008.

□

All artists' submissions will be reviewed by the Santa Clarita Arts Advisory Committee, who will select the artists based on concept, artistic quality, and adherence to theme.

#### ARTWORK THEME

The artwork for the ART STOP PROJECT should be based upon the theme, "Beauty of Art." The proposed art, which can be any medium, should reflect the characteristics that make art beautiful.

Although the City of Santa Clarita Arts and Events Office and Santa Clarita Arts Advisory Committee do not endorse any restriction on any particular artistic content, in making decisions the project's Artist Selection Panel will consider the fact that this artwork will be seen by people of all ages.

#### ELIGIBILITY

The project is open to all artists, regardless of race, color, religion, natural origin, gender, age, military status, sexual orientation, marital status, or physical or mental disability.

#### BUDGET

The selected artists of the ART STOP PROJECT will be given an art licensing stipend of \$200, a 10'x10' booth space at the event, and a link to the Street Art Festival website. This stipend is intended to reimburse the artist for the cost of materials and/or time and cannot be increased for any reason. It is the responsibility of the artist to purchase all the art materials necessary to complete their selected artist proposal. Each artist will retain ownership of their original artwork and will also be given the bus shelter poster featuring their artwork upon its removal from public display.

#### TIME LINE

July 25, 2008	Deadline to submit materials to the Arts and Events Office (Please note: This is the deadline to have it at the Office; if mailing submittal, please allow appropriate delivery time.)
July 28, 2008	Santa Clarita Arts Advisory Committee meets to select ten artists for the ART STOP PROJECT
July 30, 2008	Selected artists are contacted and issued artist agreements
August 5, 2008	Artist agreement returned to Arts and Events Office
August 11, 2008	Delivery of completed artwork
August 14, 2008	Artist deposit check issued
September 1, 2008	Bus shelter posters installed
September 30, 2008	Bus shelter posters removed

The City of Santa Clarita Arts and Events Office and Santa Clarita Arts Advisory Committee reserve the right to change the Project timeline.

#### HOW TO APPLY

Artists interested in being considered should submit the following application materials by July 25, 2008:

- 1. Letter of Interest.** The letter should be no more than one page in length and should explain the artist's interest in the project.
- 2. Current resumé.** If submitting as a team, a current resumé should be submitted for each team member.
- 3. Complete a full color drawing of the proposed artwork on the ARTIST PROPOSAL FORM.** Artists may enlarge the ARTIST PROPOSAL FORM to a maximum size of 17"x11" or request permission to work in a larger format.
- 4. Three examples of the artist's work.** Art examples may be in any visual medium or a combination of mediums, such as photographs, slides, computer prints, etc. Each art example must be clearly labeled with the artist's name, the title of the piece, and its medium.
- 5. SASE.** A self-addressed stamped envelope must be included for the return of application materials.
- 6. Optional.** The artist may include up to three (3) selections of support materials such as reviews, news articles, awards, and other related information.

Please send all required materials to:

City of Santa Clarita  
ART STOP PROJECT  
23920 Valencia Blvd., Suite 120  
Santa Clarita, CA 91355  
Information: (661) 286-4018



□

City of SANTA CLARITA

LOCKHEED  
FEDERAL CREDIT UNION

Street ART Festival

Art area:  
42" wide x 48" high

69"

48"

September 27-28 Old Town Newhall  
streetartfest.com

ARTIST PROPOSAL FORM

Artist Name(s) \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ ZIP \_\_\_\_\_

Day Telephone \_\_\_\_\_ Evening Telephone \_\_\_\_\_

email \_\_\_\_\_



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Artist's rendition should be submitted in full color.