

Schooner Rig

A Landmark for the City of Seattle



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Proposal for the Sculpture “Schooner Rig” by Pinwheel Corp.

Pinwheel Corp is excited at the chance to propose a new sculpture incorporating some of the salvaged artifacts of the S/V Wawona. The opportunity to conserve some of her parts has inspired us to conceive of a project that will be a remembrance, celebration and historical record of the vessel’s existence, a landmark. The sailing rig of this boat is its defining element. We have focused on this feature as a way to create a beautiful object that will remind us of and comment upon our sailing heritage. We see this sculpture as a dramatic representation of a vessel under way, with a bone in its teeth, navigating a nether world somewhere between the surface and the depths. Being among the last sailing vessels constructed for commerce, the Wawona’s gaff rig represents the pinnacle of a technology that had been honed for millennia, that had connected all the lands of the world and was about to disappear. By displaying her masts, gaffs and rigging rising out of the waters of Lake Union we can preserve her elemental feature, that which harnessed the wind to carry men and cargo across the water. We believe that this project is the last opportunity to display what is left of the Wawona as an entity rather than a scattered collection of artifacts, an entity that will reside in realm of the community at large rather than in the realm of our institutional history. This sculpture will become a defining landmark for the City of Seattle, an homage to our sailing heritage, and a historical education tool for the public. As a landmark “Schooner Rig” will present itself as a mystery and therefore inspire questions in the public. Her attitude in the water will imply something submerged yet still moving, a promise of something about to happen, something with ties to the past while still moving forward.

PROVIDE PUBLIC BENEFIT

The primary intent is to create a public historical interface, by using the context of public art to present a historical record. By embedding the record within an engaging work of art, the message is brought to a larger audience than historical installation alone. It is by learning from the achievements of yesterday that we are able to navigate the problems of tomorrow. By creating the “*Schooner rig*” sculpture installation we create a physical reference for our collective memory, a touchstone against which future explorations can be measured.

EMBODY THE HISTORY OF THE WAWONA

The Wawona was secured by the maritime history community as one of two remaining pacific fleet schooners. She represented the whole of the Pacific Fleet and what it intoned. Losing our vessel does not entail losing what she represented. The rigging retains the memory of the passages and the crew that controlled her. The pacific fleet is the last in a long evolution that stretches back millennia and typifies the state of the art of our wind powered commerce. It is to illustrate this point that we endeavor to preserve the rig of the Wawona as the defining characteristic of what she represented. By accurately reproducing the scale of the rig, and engaging the viewer through the dramatic use of siting and presentation of the piece, the viewer is drawn to the history in a way that is not possible through traditional methods of presenting historical artifacts. Our preference for siting the sculpture in the water reinforces the historical reference and allows for a subconscious expansion of dialogue with the viewer. The sculpture will lament the end of the Wawona whilst celebrating her spirit as well as the spirit of the fleet she was a part of. It will invoke in the viewer an emotional reaction that will then lead to curiosity which will be sated by explanatory plaques placed in the vicinity of the work. The vessel was part of this waterfront for 45 years, half a man’s life, and in the history of the northwest for 122 years; we feel the need to continue its presence.

A DESCRIPTION OF THE ARCHIVAL PROCESS

In cooperation with the Northwest Seaport and any other persons involved with the dismantling of the ship Wawona and her rigging in 2006, pinwheel endeavors to aggregate all remaining elements of the upper rig including the gaffs and remaining running rigging. Our intent is to effectively catalogue their position and function within the ships network. Using this information and previous documentation of the vessel we will create a computer model which will become part of her historical record and baseline for developing the sculpture. After being catalogued the original pieces will be safely stored using standard archival practices until the installation of the sculpture. Pinwheel intends to use all elements of the Wawona's rig that can be displayed outdoors and will protect said pieces accordingly. The elements of the rig that are missing or that cannot reasonably survive in an outdoor setting will be represented with appropriate archival replacements.

TWELVE MONTH PROGRAM

The twelve month program for this project will begin with the cataloging effort described above. This will be followed by the creation of an accurate and detailed three dimensional computer model of the Wawona's rig. This model, in addition to being a record of the rig, will be used as a baseline to create the installation plan for the sculpture. The installation plan will include a rendered model of the sculpture, construction drawings, engineering assessment, and construction budget development. In designing and planning the project Pinwheel Corp will strive to maximize value and minimize both, impact on the installation site and legacy costs. This material will be published in catalogue form to be used by Pinwheel Corp to generate interest in and funding for the project.

PINWHEEL CORP AND ITS MEMBERS

Pinwheel Corp, founded in 2002, was created to be a world class atelier specializing in the work of modern sculpture and installation. Over the course of our history we have executed many remarkable works of modern art while also creating sculptural detailing projects on the finest yachts to be launched in the Northwest. The in house design and fabrication abilities and the roster of professional collaborators that Pinwheel has amassed are uniquely suited for creations such as the “Schooner Rig” sculpture installation. Pinwheel has shepherded 18 large scale projects through all the phases from concept to public display that are equal to or greater in complexity and scale to that of the “Schooner Rig” (see attached list).

Philip Stewart, a 4th generation Seattleite, comes from a long Northwest Maritime tradition. His grandfather assisted Cal Blanchard in surveying the Wawona in the early 50’s. In the 1990’s Mr. Stewart volunteered at Northwest Seaport helping in the making of a replacement boom for the Wawona. A lifelong sailor, he worked as shipwright prior to developing his art practice, through which he continues his marine dialogue. Working in the international art stage, Mr. Stewart is both artist and respected conservator. An expert in the structural format of tensegrity, he maintains ongoing consultancies with such museums as the Smithsonian Institution Hirschorn Museum, Washington DC and the Rijksmuseum Kroller Muller, Otterlo Netherlands. Mr. Stewart has been president of Pinwheel Corp for the past 9 years.

Chris Blanchard, a lifelong sailor, was born and raised surrounded by the Northeast Maritime traditions in Marblehead, Massachusetts. As a teen he carved half models for the local boat builders thus beginning his lifelong engagement with the craft of the sea. Mr. Blanchard was an exceptional maker and builder until a tragic accident 12 years ago confined him to a wheelchair. He now exercises his skills in the virtual realm by building computer models and racing radio controlled sailboats.

Julius R Palunas, has always lived near the water, be it Lake Erie, the Pacific, the Atlantic, the Bearing, the Baltic or the Mediterranean and has always been fascinated with navigating these waters. He has shared these skills with others as a volunteer instructor at the Center for Wooden Boats. Trained as an artist and philosopher he has always made a living as maker of things. His skills have been honed by a number of varied careers such as; finish carpenter, cabinet maker, luthier, sculptor, marine joiner, antique restorer, furniture maker and more. Mr. Palunas has always tried to share these skills as well and was an instructor of 18th & 19th century furniture construction at New York University in New York, NY.

PROJECT LIST

PHILIP STEWART

BIRD HOUSE (STEWART RESIDENCE) 2000-PRESENT

SEATTLE, WASHINGTON

PHILLIP STEWART

THE VELVET GLOVE, 2010

MILWAUKEE, WISCONSIN

KENNETH SNELSON

RAINBOW ARCH, 2009

CLEVELAND, OHIO

KENNETH SNELSON

ATOM, 2009

NEW YORK, NEW YORK

STRING STRINGER STAIRCASE, 2008

MOTOR YACHT NCY 125, SEATTLE, WASHINGTON

BIG FISH TSUNAMI, 2007

MACQUETTE AND DESIGN FOR MOTOR YACHT BIG FISH (NOT REALIZED)

SHOWCASED IN DESIGN INTERNATIONAL MAGAZINE

ROD LOCKER, 2007

YACHT RECEIVED 5 INTERNATIONAL AWARDS

MOTOR YACHT MR. TERRIBLE, NEWPORT BEACH, CALIFORNIA

WATERMELON SEED CROWN 2007

BALDWIN MEMORIAL RACING SERIES PERPETUAL TROPHY, NEWPORT BEACH, CALIFORNIA

KENNETH SNELSON

EXHIBITION: *DEUX AMERICAINS À PARIS: SCULPTURES DE GEORGE RICKEY ET KENNETH SNELSON 2006*

JARDINS DU PALAIS ROYAL, PARIS, FRANCE.

FRESNEL CAPITOLS #2, 2005

FRESNEL PRISM, 2005

NORMANDY WALL, 2006

CAST GLASS BATHROOM VANITIES, 2006

JOEY DINING TABLE, 2006

MONS VENERIS CHANDELIER, 2006

MARTINIZE SCONCES, 2006

YACHT RECEIVED 5 INTERNATIONAL AWARDS

MOTOR YACHT HAPPY DAYS, BIKINI, MARSHAL ISLANDS

KENNETH SNELSON

BLACK E.C. TOWER, 2006

NEW YORK, NEW YORK

KENNETH SNELSON

B-TREE II, 2005

FREDERICK MEIJER SCULPTURE PARK

GRAND RAPIDS, MICHIGAN

FRESNEL CAPITOLS, 2004

YACHT RECEIVED 6 INTERNATIONAL AWARDS

MOTOR YACHT TRITON, BIKINI, MARSHAL ISLANDS

KENNETH SNELSON

WING II, 2004

UNIVERSITY OF MAYAGUEZ, MAYAGUEZ, PUERTO RICO

PHILIP STEWART

FOUNDATION, 2003

EVERGREEN ORTHOPEDIC CENTER, KIRKLAND, WASHINGTON

KENNETH SNELSON

SLEEPING DRAGON, 2003

GREEN MOUNTAIN FALLS, COLORADO

KENNETH SNELSON

DRAGON, 2002

NEW YORK, NEW YORK

MILDRED HOWARD, BLACK BIRD IN A RED SKY, 2002

MUSEUM OF GLASS INAUGURAL EXHIBITION, TACOMA, WASHINGTON

BUSTER SIMPSON, INCIDENCE, 2002

MUSEUM OF GLASS INAUGURAL EXHIBITION, TACOMA, WASHINGTON

CONSERVATION:

HOWARD BENTRE'

WATER FOREST, 2002

COMPLETE REDESIGN AND FABRICATION, 2002-2009

CITY OF TACOMA, MUSEUM OF GLASS, TACOMA, WASHINGTON

KENNETH SNELSON

MOZART, 1982

RESTORATION AND INSTALLATION, 2008

DAVIS MUSEUM, WELLESLEY COLLEGE, WELLESLEY, MASSACHUSETTS

KENNETH SNELSON

NEEDLE TOWER, 1968

COMPLETE RESTORATION, 2008

SMITHSONIAN INSTITUTION

HIRSCHORN MUSEUM AND SCULPTURE GARDEN, WASHINGTON, DC

KENNETH SNELSON

OSAKA, 1970

CONSERVATION, 2006

TAUBMAN COLLECTION, SCHAUMBURG, ILLINOIS

KENNETH SNELSON

VIRLANE TOWER, 1980

EXTENSIVE RESTORATION AFTER DESTRUCTION DURING HURRICANE KATRINA, 2005-2006

SIDNEY AND WALDA BESTHOFF SCULPTURE GARDEN

NEW ORLEANS MUSEUM OF ART, NEW ORLEANS, LOUISIANA

KENNETH SNELSON

FOREST DEVIL, 2002

RELOCATION AND CONSERVATION, 2006

UNIVERSITY OF CINCINNATI, CINCINNATI, OHIO

KENNETH SNELSON

NEEDLE TOWER II, 1968

COMPLETE RESTORATION 2003-2004

KROLLER MULLER MUSEUM, OTTERLO, HOLLAND



PHILLIP STEWART

VELVET GLOVE, 2010

MILWAUKEE, WISCONSIN

37" X 581/2" X 245"

GLASS AND STAINLESS STEEL



KENNETH SNELSON

B-TREE II, 2005

FREDERICK MEIJER SCULPTURE PARK

GRAND RAPIDS, MICHIGAN

420" X 456" X 504"

STAINLESS STEEL



PHILIP STEWART

FOUNDATION, 2003

EVERGREEN ORTHOPEDIC CENTER, KIRKLAND, WASHINGTON

96" X 144" X 432"

STAINLESS STEEL, DOUGLAS FIR, VARNISH