

## VII.A.4. ATTACHMENT A



### APPLICATION FOR REVIEW AND CONSIDERATION OF ART

Name of Applicant (print): Catherine Daley

Address: [REDACTED]

Telephone: [REDACTED] Email: [REDACTED]

Name, title or description of the Art or Proposed Exhibit:

Confluence #102

**The Art is generally comprised of the following type and quantity (limit 20):**

- # \_\_\_\_ medium (oils, watercolors, pencil, pastel, mixed media, sculptural material, etc.)
- # \_\_\_\_ two-dimensional art (image sizes and framed sizes)
- # \_\_\_\_ three-dimensional art (please include size, weight, indoor/outdoor)

**I request that that the Art be placed on public exhibition by the City. Unless the City purchases or accepts the Art (see below), then I agree to loan the Art to the City.**

**Additionally, I request that that the City consider:**

- Accepting the Art as a donation to the City (see application requirements in Section A)
- Purchasing the Art (see application requirements in Section B)
- Commissioning the Art (see application requirements in Section C)

#### SECTION A. ARTWORK AS DONATION

Please include the following information with your application:

- Credited artist name, biography, resume, and artist statement (if donating as the artist)
- Artwork dimensions, weight, and materials used to create the piece
- Assessment by a licensed art appraiser on the value of the artwork and current state of the piece
- If damaged or in need of restoration, include a detailed description of the damage and provide restoration costs from a professional art restorer
- Annual maintenance requirements and estimated costs from a professional art cleaner
- Artwork installation requirements (i.e. custom base or rig)
- Please indicate in your application if you will be able to arrange transportation of the piece to the City upon acceptance

#### SECTION B. ARTWORK FOR PURCHASE

Please include the following information with your application:

- Credited artist name, biography, resume, and artist statement (if selling as the artist)

- Artwork dimensions, weight, and materials used to create the piece
- Proposed selling price of the artwork
- Assessment by a licensed art appraiser on the value of the artwork and current state of the piece
- If damaged or in need of restoration, include a detailed description of the damage and provide restoration costs from a professional art restorer
- Annual maintenance requirements and estimated costs from a professional art cleaner or as recommended by the artist
- Artwork installation requirements (i.e. custom base or rig)
- Please indicate in your application if you will be able to arrange transportation of the piece to the City upon acceptance

**SECTION C. COMMISSIONED ARTWORK**

Please include the following information with your application:

- Proposal for commissioned artwork
- Artist resume, statement, and biography
- Artwork dimensions, weight, and materials to create the piece
- Cost of materials
- Annual maintenance and repair costs. Include potential long-term restoration requirements
- Timeline for the creation of the piece
- Provide (3) references from clients who purchased/commissioned artwork
- Scale drawing(s) and/or scale model(s) of proposed artwork
- Provide color, texture, and material samples of proposed artwork
- Architectural renderings of the proposed site location
- Artwork installation requirements (i.e. custom base or rig)
- Provide a transportation plan to bring the artwork to City property

**I have included an attachment setting forth additional details of my request.**

Please include up to 25 photographs or digital reproductions of the Art, and include an artist’s statement, resume, and biography. If you would like these materials returned, please include a stamped self-addressed envelope. This application is subject to City Council Policy I-11. By signing below, you agree to the terms and conditions of City Council Policy I-11.

**Signature:** \_\_\_\_\_  \_\_\_\_\_ **Date:** February 5, 2026

Send applications and materials to: The Newport Beach Cultural Arts Division, 1000 Avocado Avenue, Newport Beach, CA 92660, Attn Central Library Gallery Exhibition. Alternatively, submit electronically to [arts@newportbeachca.gov](mailto:arts@newportbeachca.gov). Applications may be submitted at any time. No fees are required to apply.

**For Office Use Only**

Date Received: \_\_\_\_\_ Date Notified: \_\_\_\_\_  Accepted  Rejected  Future

Catherine Daley

Subject: Acquisition Proposal for Confluence #102

February 5, 2026

Dear Cultural Arts Division Team,

I am submitting this letter for consideration by staff and the Arts Commission as a formal acquisition proposal for my sculpture, *Confluence #102*, currently installed in Newport Beach.

*Confluence #102* is a permanent, site-responsive public artwork that references water, landscape, and community gathering, concepts closely tied to the Newport Beach context. I am strongly interested in the work remaining at its current location, if feasible, and being incorporated into the City's public art collection.

The sculpture is currently listed at **\$20,000** and has been professionally appraised at **\$21,500**. The cost of materials alone exceeds **\$7,000**, exclusive of design development, fabrication, engineering coordination, and installation labor. In support of the City and to facilitate acquisition, I am proposing a **purchase price of \$10,000**, representing a significant reduction from both the list price and appraised value.

Should relocation of the artwork be required, I would provide artist labor and on-site assistance for reinstallation, estimated at approximately **\$1,200**. If the artwork remains in its current location, I am willing to **waive or deduct this amount**, as those costs would not be incurred.

**Maintenance and Warranty:**

*Confluence #102* is designed for durability and requires minimal ongoing maintenance. I recommend an **annual cleaning**, which can be completed in **under one hour**. Maintenance consists of lightly brushing off surface debris, followed by hand buffing with a clean cloth and water (non-hard water). For occasional deeper staining, a standard aluminum polish may be applied and hand-buffed as needed. No specialized equipment or coatings are required.

**Additionally, I will provide a three-year artist warranty:** should any damage or material-related issue occur within the first three years following acquisition, I will work with the City to **remedy the issue at no cost**, excluding vandalism or extraordinary events.

I understand municipal budget considerations and am open to a **multi-year payment schedule**, including a **three-year installment plan**, if that best aligns with the City's acquisition process.

Thank you for your consideration of this proposal. I appreciate the opportunity to support Newport Beach's public art program and would be pleased to provide any additional documentation needed for staff reports or Arts Commission review.

Warm regards,

Catherine Daley  
[catherinedaleyart.com](http://catherinedaleyart.com)

## Biography: Catherine Daley

[catherinedaleyart.com](http://catherinedaleyart.com)

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**Catherine Daley** is an interdisciplinary artist whose practice spans sculpture, photography, and painting, with a primary focus on large-scale and site-responsive public art. For more than twelve years, she has created artworks that engage landscape, environment, and community, often using minimalist form to invite contemplation, awareness, and connection to the natural world.

Born in Sacramento, California, Daley began her career as a photojournalist with *The Sacramento Bee* before relocating to the Bay Area to pursue formal arts education. She earned her degree from Sonoma State University, where she studied painting and fine art photography and discovered a deep commitment to sculpture, particularly work situated in public space. Her sculptural practice frequently explores themes of environmental stewardship, balance, and resilience, while also addressing contemporary issues.

Daley's public artworks are installed in diverse civic, cultural, and natural settings. Her work can be found in downtown Hood River, Oregon; the Civic Center Sculpture Garden in Newport Beach, California; Healdsburg, California; Paradise Ridge Winery and Pepperwood Preserve in Santa Rosa, California; and on the campus of Sonoma State University. Additional permanent installations are located at the Luther Burbank Center for the Arts in Santa Rosa. She is currently nearing completion of a 40-foot labyrinth installation for Pepperwood Preserve.

Her large-scale and kinetic sculptures have been exhibited at venues including the Commonwealth Club of San Francisco, the Sonoma Valley Museum of Art, and the Museum of Sonoma County. Daley has also participated in multiple municipal public art programs, including projects with the City of Napa and the City of Santa Rosa, including an Earth Day-centered public art exhibition.

In addition to her studio practice, Daley is dedicated to arts education and currently teaches high school art and photography at Sonoma Academy in Santa Rosa. Her work is informed by time spent outdoors and in travel: through hiking, ocean swimming, diving, and desert exploration, as well as by writing, poetry, and close observation of natural systems. These experiences continue to shape her approach to public art as a space for reflection, dialogue, and shared experience.

## Resume: Catherine Daley

[catherinedaleyart.com](http://catherinedaleyart.com)

### **Professional Experience**

- 1) Professional Artist. Sculptor, Painter, Fine Art Photographer. 2013 - present
- 2) Faculty. Adjunct Art Instructor. Sonoma Academy, Santa Rosa, 2014 - present
- 3) Volunteer Employee. Art Department, Sonoma State University, 2013 - 2016
- 4) Professional Photographer. Self-Employed. 1997 - 2013
- 5) Photojournalist, Sacramento Bee. 1987 - 1997.

### **Exhibitions Experience**

- 1) Guest Curator, Museum of Sonoma County, June- November 2025
- 2) Guest Curator, Sonoma State University Art Gallery, February - March 2025
- 3) Exhibitions Chair, Pacific Rim Sculptors, 2023 - 24
- 4) Exhibitions Co-Chair, Pacific Rim Sculptors, 2022-23
- 5) Exhibitions Committee, Pacific Rim Sculptors, 2021 - present
- 6) Guest Curator. Pepperwood Preserve, 2018 - present
- 7) Curator, Windsor Arts Council, 2015 - 2018

### **Professional Art Affiliations/Memberships**

- 1) Women Eco Artists Dialog (WEAD), 2024 - present
- 2) National Women's Caucus of Art (NWCA), 2024 - present
- 3) Southern California Women's Caucus of Art (SCWCA), 2024 - present
- 4) Northern California Women's Caucus of Art (NCWCA), 2024 - present
- 5) International Sculpture Center (ISC), 2014 - present
- 6) Pacific Rim Sculptors Group (Local Chapter of ISC), 2014 - present
- 7) Pepperwood Preserve, Artist-in-Residence, 2015 - present

### **Non-profit Organizations and Leadership Experience**

- 1) President, Pacific Rim Sculptors Board Member, 2025 - present
- 2) Vice President, Pacific Rim Sculptors Board Member, 2021 - 2025
- 3) Board Member, Pacific Rim Sculptors Board Member, 2019 - present
- 4) President, Windsor Arts Council, 2015 - 2018
- 5) Board Member, Flamenco Universal, 2010 - 2012

### **Education**

2013 Sonoma State University Bachelor of Arts

### **Selected Works and Exhibitions**

- 2026** *Art for Everyone*, curated, Rena Charles Gallery, Jan - Feb 2025, Healdsburg, CA
- 2025** *Go Figure II*, Juried exhibition, O'Hanlon Center for the Arts, Nov 2025 - Jan 2026, Mill Valley, CA
- My World in Blue*, Juried exhibition, Petaluma Art Center, July - August 2025, Petaluma, CA
- Return to Paradise*. Curated Sculpture Exhibition, Paradise Ridge Winery, June 2025. Permanent installation, Santa Rosa, CA
- A Women's Perspective*, Juried exhibition, Rodd Briggs Gallery, June - July 2025,

- Long Beach, CA  
*Mendings & Marvels*, Juried exhibition, Arc Gallery, June - July 2025,  
 San Francisco, CA  
*Go Figure*, Juried exhibition, O'Hanlon Center for the Arts, April - May 2025,  
 Mill Valley, CA  
*Celebrating Biodiversity*, Grant recipient, Permanent Public Art Murals, April 2025,  
 Town of Windsor, CA.  
*Earthbound*, Exhibition and grant recipient, Earth Day Festival, April 2025, Courthouse  
 Square, City of Santa Rosa, CA.  
*Sketchbook Traveling*, Traveling exhibition, various locations nationally, Eco-Art Caucus,  
 March 2025 - 2026, Opened in Johnstown, PA.  
*Land, Sky, and Sea: A Tapestry of Perspectives*, Curated, Three Artist Exhibition,  
 State University Art Gallery, Feb - March 2025, Rohnert Park, CA  
*Labyrinth*, Curated Land Installation, Pepperwood Preserve, Completion early 2026,  
 Santa Rosa, CA
- 2024** *The International Roots Art Project*, International juried online platform,  
 December 2024 - Present.  
*Lands and Symbiotic Futures*, Juried, Women Eco Art Dialog, Oct 3 - Jan 31, 2025,  
 National Online Exhibition  
*The Majesty of Trees*, Curated Exhibition, Pepperwood Preserve, Sept. - Jan. 2025,  
 Santa Rosa, CA  
*Millefolium*, Juried Public Art, Newport Beach Civic Center Sculpture Garden,  
 June 2024 - 2026, Newport Beach, CA  
*Lacunae*, Curated and Juried BIG ART, Public Art Exhibition, May 2024 - 2026.  
 Hood River, OR.  
*Alpine Dreams, Sky Road, Ripples*. "Nature as Muse", Group Exhibition, Calabi Gallery,  
 March 16 - July, 2024, Santa Rosa, CA  
*Ripple*, Curated and Juried exhibition, Museum of Sonoma County, January 27- May 26,  
 2024, Santa Rosa, CA  
*She/They: Pacific Rim Sculptors*, Juried Exhibition, Santa Cruz Art League, January  
 2024, Santa Cruz, CA  
*Labyrinth*, Curated Land Installation, Pepperwood Preserve, Completion early 2026,  
 Santa Rosa, CA
- 2023** *Leftie*, International Sculpture Center Exhibition, Art Fair, October 13- 15, 2023,  
 Jersey City, NJ  
*Ex Matris, Wood in Flight*, "Anticipating Abstract Expressionism", Group Exhibition,  
 Calabi Gallery, August 5 - September 30, 2023, Santa Rosa, CA  
*Aurora III*, Permanent Public Art Installation, Luther Burbank Center for the Arts,  
 August 2023, Santa Rosa, CA  
*Stars and Stripes*. Curated Exhibition, Hammerfriar Gallery, July - Sept. 2023,  
 Healdsburg, CA  
*Confluence (Redux)*, Juried Public Art, Newport Beach Civic Center Sculpture Garden,  
 June 2023 - 2025, Newport Beach, CA  
*Labyrinth*, Curated Land Installation, Pepperwood Preserve, Completion 2025,  
 Santa Rosa, CA  
*Silver Oak*. Kinetic Outdoor Sculpture, Private Collection (Permanent), August 2023,  
 Santa Rosa, CA  
*Ex Matris*. Curated artworks, Calabi Gallery  
 July - November 2023. Santa Rosa, CA  
*Momentum*. Outdoor Sculpture Exhibition. 2022 - 2024. Curated by Voigt Family  
 Sculpture Foundation. Paradise Ridge Sculpture Grove, Santa Rosa, CA

- Millefolium*, Curated and Juried BIG ART public art exhibition, May 2022-2024  
Hood River, OR
- Lacunae*, Juried Public Art Exhibition, June 2021-2023, City of Napa, CA (cont.)
- Confluence*, Juried Public Art Exhibition, June 2021-2023, City of Napa, CA (cont.)
- 2022** *Labyrinth*, Curated Land Installation, Pepperwood Preserve, December 2022 - 2026  
completion, Santa Rosa, CA
- Starry Starry Night*, Curated, Pepperwood Preserve, Sept. 2022- present,  
Santa Rosa, CA
- Transit*. Sculpture exhibition. Curated and Juried Exhibition, Robert C. Melton.  
Sept. 2022- Feb. 2023. Commonwealth Club, San Francisco, CA
- Momentum*. Outdoor Sculpture Exhibition. 2022 - 2024. Curated by Voigt Family  
Sculpture Foundation. Paradise Ridge Sculpture Grove, Santa Rosa, CA
- Millefolium*, Curated and Juried BIG ART, Public Art Exhibition, May 2022-2024  
Hood River, OR
- H2Owe*, Curated and Juried Exhibition, Radius Gallery, April 21- May 30  
2022 - August 2020, Santa Cruz, CA
- Quercus illuminosa*, Juried Exhibition, August 2021- extended to February 2023  
Commonwealth Club of San Francisco, CA
- Lacunae*, Juried Public Art Exhibition, June 2021-2023  
City of Napa, CA (cont.)
- Confluence*, Juried Public Art Exhibition, June 2021-2023  
City of Napa, CA (cont.)
- 2021** *Quercus illuminosa*, Juried Exhibition, August 2021- January 2022  
Commonwealth Club of San Francisco, CA
- Fledgling*, Juried Exhibition “Women Making Their Mark”, August 10-Oct.1, 2021,  
O’Hanlon Center for the Arts, Mill Valley, CA
- Lacunae*, Juried Public Art Exhibition, June 2021-2023  
City of Napa, CA
- Confluence*, Juried Public Art Exhibition, June 2021-2023  
City of Napa, CA
- Aurora III*, Curated Public Art Exhibition through Sonoma Valley Museum of Art,  
May-October 2021, City of Sonoma, CA
- Cosmos II: Small Spiral*, Juried Public Art Exhibition, June-September 2021  
Ruth Bancroft Botanical Garden, Walnut Creek, CA
- EXTRACTION: Art on the Edge of the Abyss*, International Exhibition, 2021,  
Calabi Gallery, Santa Rosa, CA
- Truth or Beauty*, Juried Pacific Rim Sculptors Exhibition, April-June 2021  
Artworks Downtown, San Rafael, CA
- Curated Digital Exhibition for the International  
Sculpture Center’s local chapters, March- April 2021.
- 2020** *Aurora Triad*, Curated, Pepperwood Preserve, December 2020-2021  
Santa Rosa, CA
- Global Cuisine – Around the World in 20 Blocks*, Commissioned Public Art  
(National Endowment for the Arts), October 2020, Windsor, CA
- Portal*, Curated, Museum of Sonoma County, June 2020 -  
July, 2021, Santa Rosa, CA
- H2Owe*, Juried exhibition, Marin Museum of Contemporary Art, June  
2020 - August 2020, Santa Rosa, CA (Honorable Mention)
- Quercus illuminosa*, Featured Artwork for TEDx, Jackson Theatre, September  
2019 - August 2020, Santa Rosa, CA
- Labyrinth*, Land Art installation with students, Sonoma Academy January 2020 -

- current, Santa Rosa, CA
- 2019** *Starry, Starry Night*, Curated BIG ART public art exhibition, June 2019-2022  
Hood River, OR
- Quercus illuminosa*, Curated Exhibition, Museum of Sonoma County, May 5 -  
August 11, 2019, Santa Rosa, CA
- Blue Dune: Primary Colors*, Juried exhibition, Jadite Gallery, April - May 2019  
New York City, NY
- Multiplicity*, Curated Spring Exhibition, Hammerfriar Gallery, April 13 - June,  
Healdsburg, CA
- Noir*, Juried Exhibition, Pacific Art League, April 2019, Palo Alto, CA
- Alumni Show: Curated 40-Year-Anniversary Exhibition*, Sonoma State University  
Art Gallery, February 14 - March 10, 2019, Rohnert Park, CA
- Sculpture Now: Works by Pacific Rim Sculptors*. Juried exhibition,  
Peninsula Museum of Art, November -January 2019, Burlingame, CA
- 2018** *Memory and Perception*. Nationally juried exhibition, Marin MoCA.  
November 17 - December 23, 2018, Novato, CA
- Sculpture Now: Works by Pacific Rim Sculptors*. Juried exhibition,  
Peninsula Museum of Art, November -January 2019, Burlingame, CA
- Harmonies*. Luther Burbank Center for the Arts Sculpture Garden,  
Curated exhibition, September 2018-2020, Santa Rosa, CA.
- Renewal*. Petaluma Center for the Arts, Curated exhibition,  
September-October 2018, Petaluma, CA
- Pacific Rim Sculptors: Forms & Sequences*, Juried exhibition,  
Siskiyou Arts Museum, August 11–October 6, 2018, Dunsmuir, CA
- The Human Form*, Juried exhibition, Pacific Art League,  
August 3 – 30, 2018, Palo Alto, CA
- Great American West*, Juried exhibition, Pacific Art League,  
July 6 – 26, 2018, Palo Alto, CA
- Photography and the Creative Eye*. Juried exhibition, Pacific Art League,  
June 1 – June 28, 2018, Palo Alto, CA
- Purely Abstract*. Healdsburg Center for the Arts, Juried exhibition,  
April through June 2018, Healdsburg, CA
- Abstraction*. Juried exhibition, Pacific Art League,  
April 6th - April 26th, 2018, Palo Alto, CA
- Aurora III*. ZonaMaco MÉXICO, curated digital exhibition for the International  
Sculpture Center's local chapters, February 6-28, 2018.
- Works on Paper*. Juried exhibition, Pacific Art League,  
February 2 - March 22, 2018, Palo Alto, CA
- 2017** *Cosmos: Small Spiral*. Hammerfriar Gallery, September  
2017 through current, Healdsburg, CA
- Various Works*. Calabi Gallery, August  
2017 through February 2018, Santa Rosa, CA
- Gloves*. Christopher Hill Gallery, January  
Through September 2017, Santa Rosa, CA
- Denali Melting*. Calabi Gallery, October 2016  
through June 2017, Santa Rosa, CA
- Visions of Pepperwood Preserve*. Curated Exhibition of Selected Works,  
Studio Gallery, January through February 2017, Santa Rosa, CA
- 2016** *Featured Works*, Juried exhibition, Studio Gallery, November  
through December 2016, Santa Rosa, CA
- El Novio, La Sposa I, La Sposa II*. Calabi Gallery, October

- through December 2016, Santa Rosa, CA
- After the Inferno I*, Juried exhibition, Studio Gallery, September through October 2016, Santa Rosa, CA
- Different Planes*, Juried exhibition, Petaluma Center for the Arts Gallery, June through July 2016, Petaluma, CA
- Portal, Disintegration/Regeneration, Cosmos II: Small Spiral*. Juried exhibition, Oakwilde Ranch & Sculpture, April 2016, Valley Springs, CA
- \**From Inspired Hands*. Pepperwood Preserve Gallery, May through July 2016, Santa Rosa, CA
- Featured New Artist*. Calabi Gallery, March through June 2016, Santa Rosa, CA
- \**The Inferno: Before and After*. Pepperwood Preserve Gallery, January through March 2016, Santa Rosa, CA
- Sunflowers in Provence*. Members exhibition, January 2016, Arts Benicia gallery, Benicia, CA
- Personal Protection*. Juried exhibition, January 2016, Las Laguna Gallery, Laguna Beach, CA
- 2015** *Personal Protection*. Members exhibition, December/January 2016, Sebastopol Center for the Arts, Sebastopol, CA
- After the Inferno: Magnolia*. Juried exhibition, November/December 2015, Arts Benicia gallery, Benicia, CA
- Spirit Dancer*. Juried exhibition, November 2015, Pacific Art League, Palo Alto Alto, CA
- Blue Woman*. Juried exhibition, November 2015, Pacific Art League, Palo Alto Alto, CA
- Aurora III*. Napa Art Walk exhibition, May 2015 through May 2017, Napa, CA
- Denali Melting*. Juried exhibition, June 2015, Windsor Fine Art Show, Town of Windsor, CA
- \**Featured Works: Catherine Daley*. May through August 2015, Santa Rosa Chamber of Commerce, Santa Rosa, CA
- Christi, (From Inspired Hands exhibition)*. Pepperwood Preserve Gallery, April through July 2015, Santa Rosa, CA
- Aurora II: Redux*. March 20 2015, Permanent display at Sonoma State University, Rohnert Park, CA
- 2014** *Aurora #313*. November 2014, Permanent display, Private collection, CA
- Cosmos*. November 2014, Permanent display, Private collection, CA
- Coquelicot*, Juried exhibition, October 5 through December 5 2014, Person Wing Gallery. Finley Community Center, Santa Rosa, CA
- Altered Landscapes*. Juried exhibition, July 17 through September 11 2014. Arts Benicia Gallery, Benicia, CA
- 20@20*. Outdoor sculpture exhibition through May 2015. Curated by Voigt Family Sculpture Foundation. Paradise Ridge Sculpture Grove, Santa Rosa, CA
- \**Modalities*. Exhibition at Pepperwood Preserve Gallery (and featured artist for the Wildflower Festival), April through July 2014, Santa Rosa, CA
- Divergent Acts: Current Work by SSU Sculpture Alumni*. Curated Exhibition, March - July, 2014. Sonoma State University Library Gallery, Rohnert Park, CA

**Title:** *Confluence #102*

**Date of completion:** Spring 2018

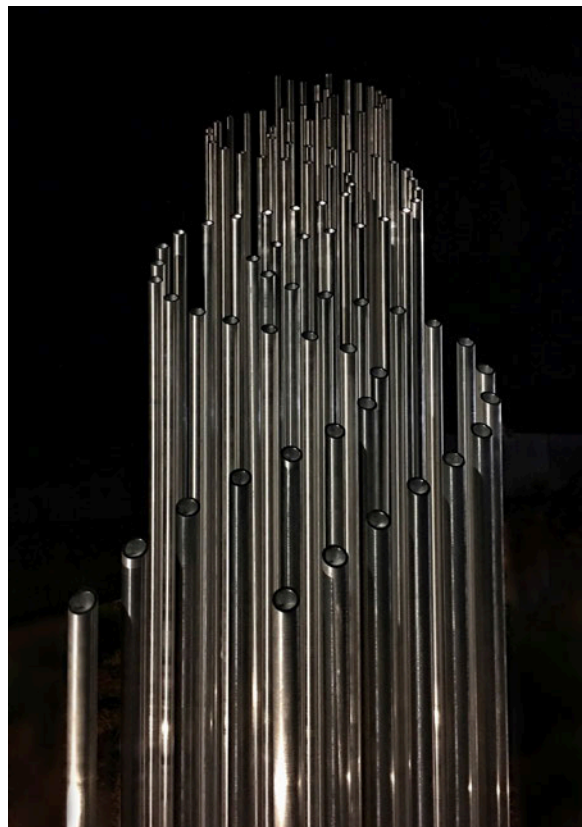
**Medium:** Aluminum, Stainless hardware

**Dimensions:** 120 h x 84 W x 23.5 D (inches)

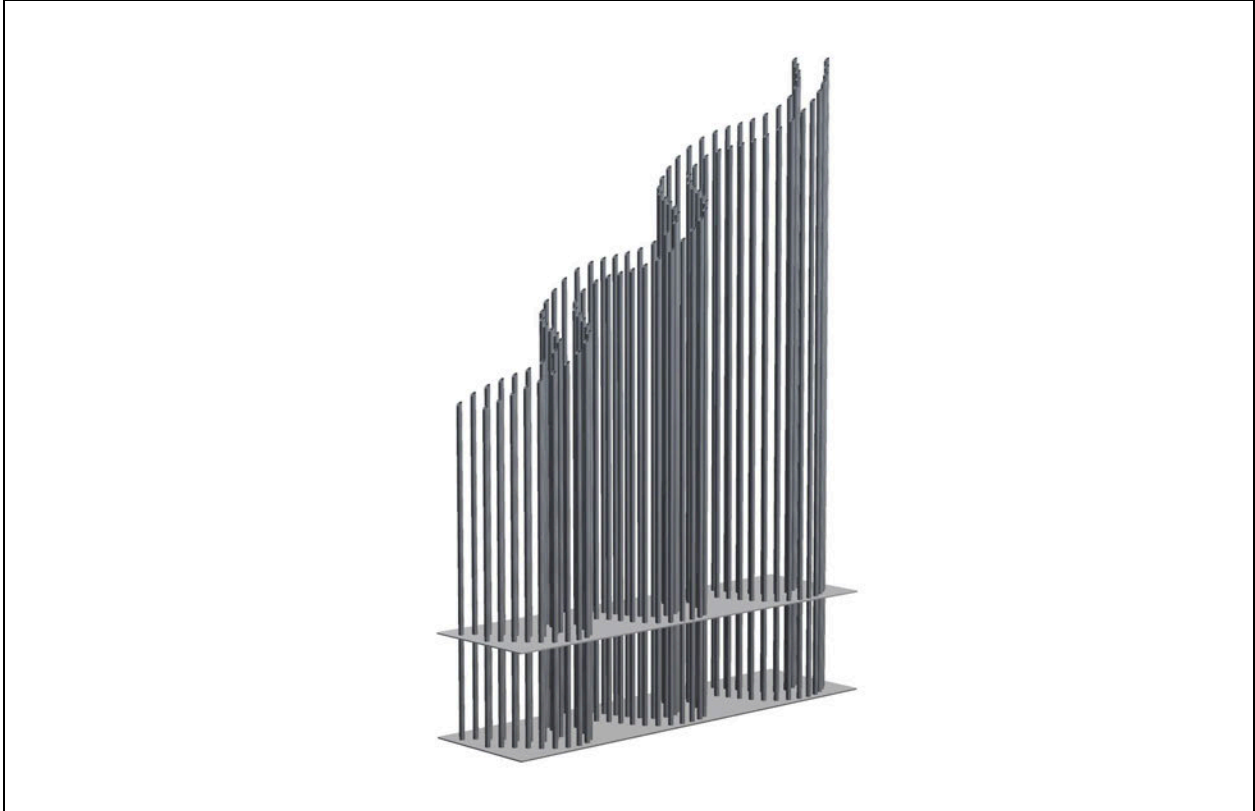
**Weight:** ~400 lbs (excluding base)

**Price:** Original price \$20,000, asking for \$10,000

**Artist Statement:** *Confluence #102* is a minimalist sculpture inspired by the flow and convergence of water. Referencing the nearby Santa Ana River, the work reflects water's importance to the Newport community and evokes a gathering place shaped by natural forces. Vertical, organ pipe-like elements suggest musical rhythm, with *102* referencing compositional structures. Cut at 57-degree angles, the tubes trace a riverine form when viewed from eye level, while shifting ground-level views suggest topography and the movement of water from mountains to sea. As viewers circle the sculpture, its form continually changes, mirroring the evolving experience of a river.

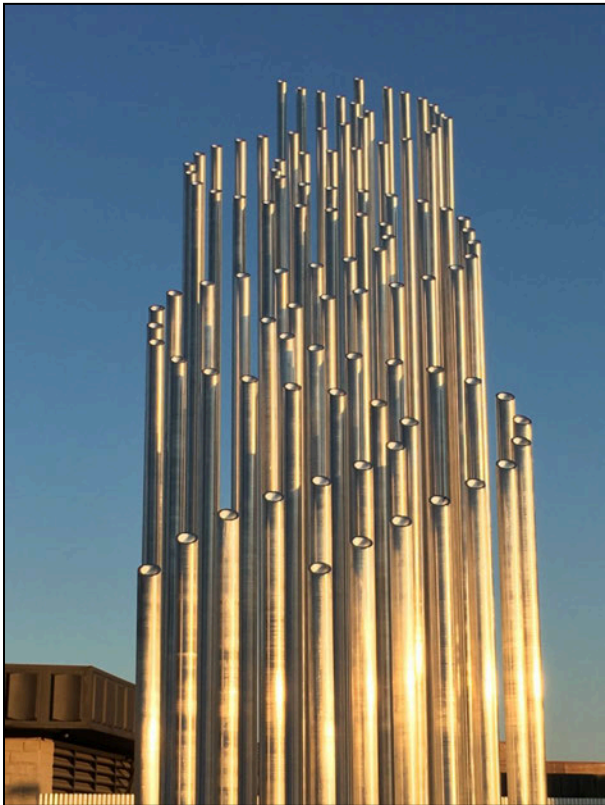


Confluence at Night (Detail)



Confluence #102, Blueprint (above)

(below) Confluence #102 by day



Benjamin F. Benson and Associates  
Art Gallery and Museum Services  
American Society of Appraisers\*  
Classified Specialty Appraiser

Forestville, California. 95436  
[REDACTED]

**A Fine Art Sculpture of Crafted Metal**  
**An Appraisal of *Confluence #102***  
**By a Well-Known Northern California Artist**

**APPRAISAL Effective Date: February 1, 2026**

Artist: Catherine Daley, Client and Exclusive User of this Document.  
catherinedaleyart.com

Office Address: [REDACTED]

Date of Art Evaluation: February 1, 2026

Location of Art: Newport Beach, CA.

Type of Appraisal: **Fair Market Value.** See Definition of Value.  
Total Valuation of the *Confluence #102* Sculpture: **\$21,500.**

Appraiser Signature.                     *B. F. Benson*                    

\* Now retired from full-time consultancy and a former A.S.A Member. The Appraiser was formally an active A.S.A member for more than two decades. Now semi-retired, the Appraiser consults occasionally for only a few select clients regarding collections of importance. See Appraiser's Qualifications in the final section of this appraisal document.

**Confluence #102 Now in Newport Beach, CA.**



## **1. A Visual Description of Confluence #102**

This sculpture has a profound visual presence with nearly a hundred glistening, tall silver rods that jut upward into the sky. From different view angles, the piece provides multiple visual qualities that are captivating and evocative. From one perspective, the rising rod heights increase uniformly to create a pipe-organ feel that is visually musical. From another view, the shining rods are clearly tubular and these visually flow upward in two parallel curving lines. From this angle the effect is riverine and simultaneously harmonious. The piece is evocative of multiple other natural elements like rain, lightning, and star clusters. At sunrise and sunset, the piece reflects the warm amber tones of the sun. And the shadows are a changing artform in themselves. In moonlight and with artificial light at night, the piece becomes like icicles. And from a close-up view, the polished metal bases, through which the tubes rise, are reflective of the sky like a lake. And the shining vertical rise is celebratory, like a fireworks display. This sculpture is effective and powerful art wherein a varied organic feel ironically emerges from shining metal. By any art standard, this was brilliantly conceived by the artist.

## **2. Technical Description and Cost Basis-Calculation of Confluence #102.**

Confluence #102 is 120" high by 23.5" deep by 84" wide. 98 pieces of aluminum pipe project upward from two baseplates of ¼" aluminum sheeting. The aluminum pipe is 1" ID, Schedule 40, 6061 T6 with a maximum height of 120" for the tallest. The 98 pipes total 829 lineal feet. The two ¼" baseplates are also 6061 aluminum and these measure: 23.5" wide by 84" deep. Ten of the tubular pipe units are two-piece constructions that are fastened to, and support, the top plate with 3/8" threaded stainless steel all-thread set screws. The other 88 pipes pass through the upper plate and are fastened to the bottom plate with ¼" stainless steel flat-head screws. All pipes have interior inserts fabricated from 1" OD aluminum rod. The inserts were epoxy-fastened with aluminum pins. The inserts have threaded center holes to receive screws. Around the edges of the bottom-plate, are perimeter hold-downs that are Tapcon concrete screws. Total weight is 400 pounds.

Fabrication of the angle-cut aluminum pipes required the purchase and delivery of 1000' of 1" OD aluminum pipe and 20' of 1" ID aluminum rod. The base plates, with curving hole patterns were water-jet cut. With hardware, total materials costs for Confluence #102 would be in today's prices approximately \$7,000.

# Confluence #102



## STATEMENT OF QUALIFICATIONS OF THE APPRAISER

It has been my good fortune to have more than three decades of professional experience in the evaluation and formal appraisal of many forms of art, including but not limited to sculpture, paintings, ceramics, basketry, jewelry, and many other art forms. I kept active membership in the American Society of Appraisers for two decades but I am now retired from my active appraisal practice and A.S.A. membership. I do however provide appraisal services occasionally for select clients with art of special significance that I know very well. I am currently very active as a gallery and museum director as I have been for more than thirty years. I am currently the Director of the Art Gallery at Pepperwood Preserve in Sonoma County ([pepperwoodpreserve.org/art](http://pepperwoodpreserve.org/art)). In my Gallery Director capacity, I create multiple gallery exhibitions annually that include major sculpture installations. It remains occasionally necessary for me to formally appraise art and sculpture. My Classified Specialty certification from the American Society of Appraisers was in the field of American Indian Art and my appraisal experience includes virtually every form of art. The American Society of Appraisers is the only appraisal organization that requires rigorous testing and evaluation for membership. I was for twenty years the only A.S.A. appraiser in my specialty in the San Francisco Bay area. I have worked both nationally and internationally as an appraiser including three consultantships with the American Smithsonian Institution. In order to retain that A.S.A. certification, I successfully passed several times the formal examinations of USPAP, the Uniform Standards of Professional Appraisal Practice. I am now semi-retired and no longer a current member of the American Society of Appraisers.

In addition to my art consulting practice and art gallery directorship, I hold a Master's degree from Washington State University. I held a faculty position with tenure in the Behavioral Sciences Department at Santa Rosa Junior College for 29 years. At the College, I am also Director Emeritus of the SRJC Multi-Cultural Museum where I assembled the 3500-piece art collection. I also was a faculty member at Sonoma State University. I am a published author in several art-related disciplines. My most recent monograph, "From Straw Into Gold," documents the art-basketry traditions of 26 Native tribes. A recent article, "Toward A New American Environmentalism" advocates for a science-based environmental spirituality.

**DEFINITION OF VALUE:** The market-data comparative method was used for the valuation of *Confluence #102*. First, I examined the art sales history of the well-known artist, Catherine Daley. I looked at sales records of art pieces of equal quality and complexity. I compared art pieces in galleries, auction houses, and on-line sales venues. I also calculated a complex Cost-Basis-Analysis that incorporates all current costs for the materials in this sculpture. The final valuation given here is **Fair Market Value** that is defined as the price that a knowledgeable seller and knowledgeable buyer would agree upon, in today's art market, where neither is coerced by extraneous conditions or pressure of any kind. I strived to achieve a fair mid-range value for this dramatically beautiful work of art.

## CERTIFICATION AND DISCLOSURES BY THE APPRAISER

1. I certify that to the best of my knowledge and belief:
2. The statements contained in this report are true and correct.
3. The reported analyses, opinions, and conclusions are limited only by the reported assumptions and limiting conditions, and these are my personal, unbiased professional analyses, opinions, and conclusions.
4. I have no present or prospective financial interest in the sculpture that is the subject of this report. I am however well-acquainted with this particular sculpture because I helped the artist install this piece when it was first completed. I have also helped Catherine Daley install other sculptures, without any compensation but as a colleague. Two of her sculptures are also currently on display at my Gallery site at Pepperwood Preserve. I am thus well acquainted with the work of this artist.
5. My compensation for this appraisal is not contingent on an action or event resulting from the analyses, opinions, or conclusions in, or the use of this report. My compensation is based solely upon my time estimate for this work and is not related to the total valuation of the sculpture described here.
6. My analyses, opinions, and conclusions were developed, and this report has been prepared, in conformity with the Uniform Standards of Professional Appraisal Practice.
7. I have made a personal inspection of the property that is the subject of this report. I have helped previously install this piece.
8. No one provided significant professional assistance to me during my preparation of this report. I did consult the detailed engineering plan drawings that were done by Gizmo Design Inc. company of Sebastopol, California. These plans were provided to me by the artist.
9. I assume no liability or responsibility of any kind in legal matters that relate to this art.

**Appraiser's Certification continued:**

10. To the best of my knowledge, all parties listed in these pages are directly relevant to this appraisal.

11. The valuation listed herein is a current appraisal only and is not to be accepted as implying any form of guarantee in the volatile and fluctuating market for such art

12. My approach to valuation is a conservative one in which I do not base my valuations on the highest sale price found for similar items in the market. Rather I seek to establish valuations in the median range for similar items of similar importance and quality. In this regard, it is often necessary for me to make assessments as to the aesthetic and artistic merit of the pieces relative to the standards that exist in the current market for such items.

13. In accepting this document for a period of 14 days following delivery, the client acknowledges that I have fulfilled my total responsibility as an appraiser.

14. By accepting this document the client further certifies that all statements and valuations listed herein are acceptable and satisfactory and that the appraiser shall be held harmless in any and all future matters that relate in any way to this appraisal.

**Total Valuation of *Commune #102* Sculpture: \$21,500.**

Note "Definition of Value" Used in this Appraisal

**B.F. Benson**

Benjamin F. Benson  
 Gallery and Museum Consultant  
 Former A.S.A. Appraiser (Now Semi-Retired)  
 Art Gallery Director, Pepperwood Preserve  
 Museum Director Emeritus, Santa Rosa Junior College

2-1-2026

Date