

Bruce's Beach Sculpture

Xaviera Simmons 9.26.25

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TABLE OF CONTENTS

DESIGN NARRATIVE

DESIGN CONCEPT

Mood Board

Renderings

Weight Distribution & Site Plan

Past Work Samples

MATERIALS

CARE & CONSERVATION SUMMARY

BUDGET

SCHEDULE

WORK PLAN

DESIGN NARRATIVE

This figurative sculptural work presented acts as a marker for memory as well as a site of hope and spiritual presentness. Rendered in graphite over bronze (or traditional bronze) this artwork portrays a timelessly styled contemporary family appreciating the beauty of the vast ocean and intimate park. The figures proposed embody the aspirations and the use originally planned by the Black families who created, traveled to and enjoyed the leisure offerings of Charles and Willa Bruce.

The four figures portrayed in the artwork are rendered with sturdiness, elegance and presence. In this way, they pay homage to the strength of the Bruce family. They also pay respect to area's surrounding families who were disenfranchised during the 1920's, as well as to the countless Black families and communities across the country whose hopes and dreams of having safe spaces of beachfront play, rest and leisure have been derailed.

By sculpting figures enjoying the bounty of what the landscape and community has to offer, this sculptural work marks the Bruce's (and other disenfranchised families and their legacies) historic achievements while also prompting us to remember to bring their "California Dreams" to the present and future of the Manhattan Beach community.

Included are four figures; one man, one woman, and two younger individuals. My desire is to create an image of each individuals' active right to enjoy the nourishment of the nature surrounding and for each individual to simply exist so that they may surf, fish, bird and ocean watch, or simply revel in the act of play and awe.

The work looks to capture a hopeful vision of Manhattan Beach and Bruce's Beach today with a present and future vision of harmony amongst individuals of all backgrounds. This work is meant to inspire delight and to bring about a sense of calm and grounding for visitors learning, visiting or communing together.

Across the United States there are very few public sculptural works rendering Black Americans simply enjoying the pleasures and freedoms promised by the country. I welcome the opportunity to present these large scale figurative works of a family enjoying themselves; enjoying the landscape and space doing things like fishing, playing, surfing, bird watching or simply enjoying the view.

The artwork compliments the natural uses and enjoyment of the park, highlighting the peace and joy available to all visitors. The beauty of natural surroundings and the view from the park are both respected by the design in their size and scale, as well as celebrated by the figures themselves within the artwork. Having spent many days sitting in and walking within the surrounding areas, I believe this artwork will add visual dimension for the community as they gather for picnics, birthday parties, sound baths, exercises, rest, leisure and pleasure within the lawns of the park.

To describe; one of the figures holds binoculars to her eyes to simply enjoy and take in the view, while another carries a fishing rod in front of a surfboard. One child delights in play and beauty while holding her sun hat whilst the other child is posed with A beach ball. This figure also holds a small model of the original Bruce's Beach Resort building to reference the history and memory within the landscape, carrying it forward with reverence and care as today's families return to enjoy the park and its environs. In this way, the figures embody a serene, resilient, and hopeful representation of a family acknowledging the legacy of their experiences and celebrating their present and future leisure, play and joy.

While I love traditional bronze patina and am open to using it, I believe the graphite patina works best here.

It is beautiful and serene to complement the narrative of the work and looks crisp against the natural background of a park. It exists and always is- just like the joy the work is about. You come across it. The sculpture. The joy. In addition, the graphite patina carries more the traditional weight of American sculpture and monuments, it feels subtle and necessary. Joy has weight like bronze because it is meaningful to everyone. It exists much like the joy the Bruce family brought to others.

MOOD BOARD



Eaton's Neck, Long Island
John Frederick Kensett
1872



Approaching Thunder Storm
Martin Johnson Heade
1859

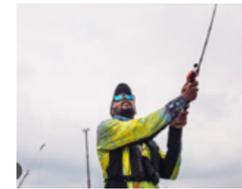


Inside Musée Rodin, photo Musée Rodin

ARTISTIC INSPIRATION



SITE VISITS



SURFERS & LEISURE



Manhattan Beach 1900's

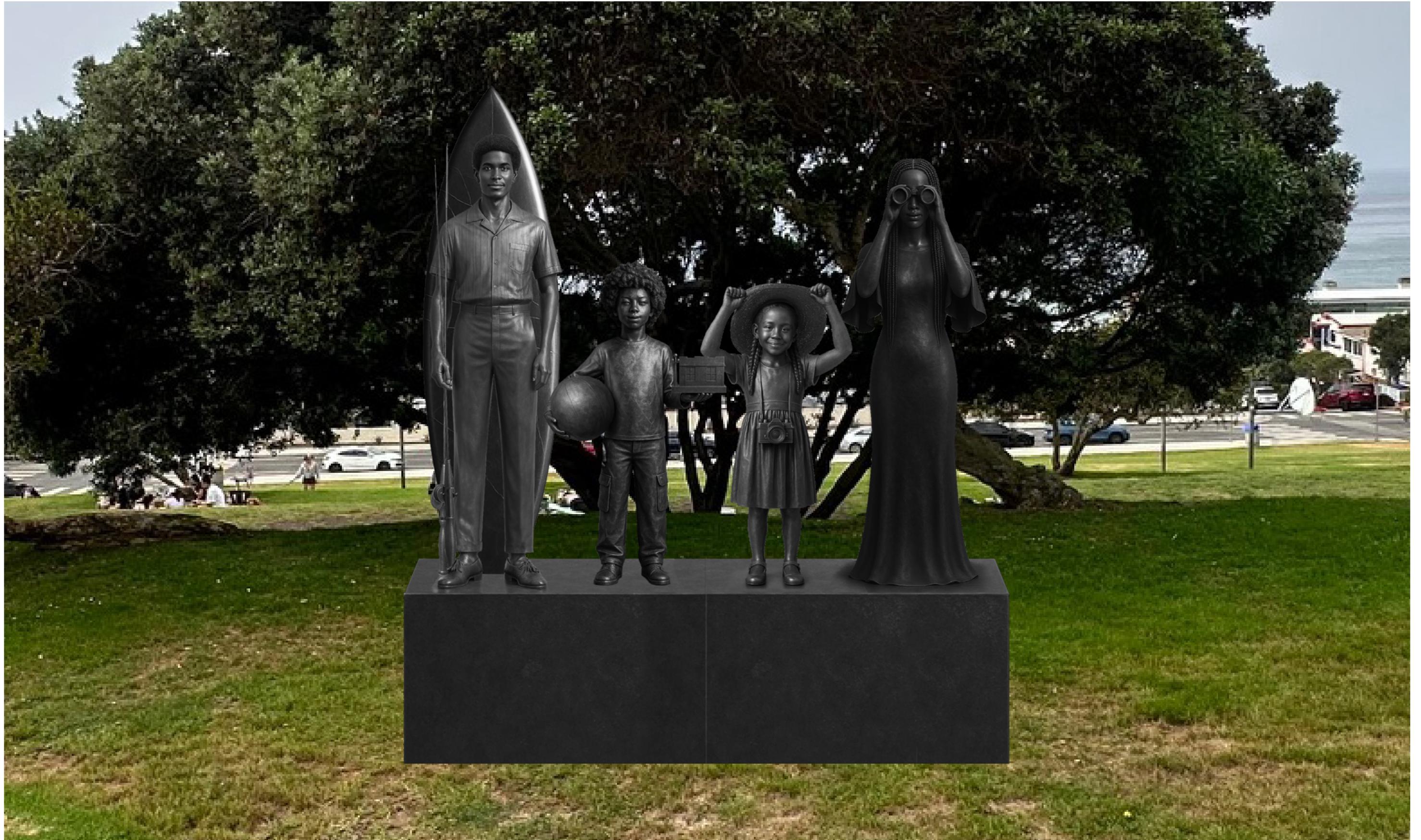


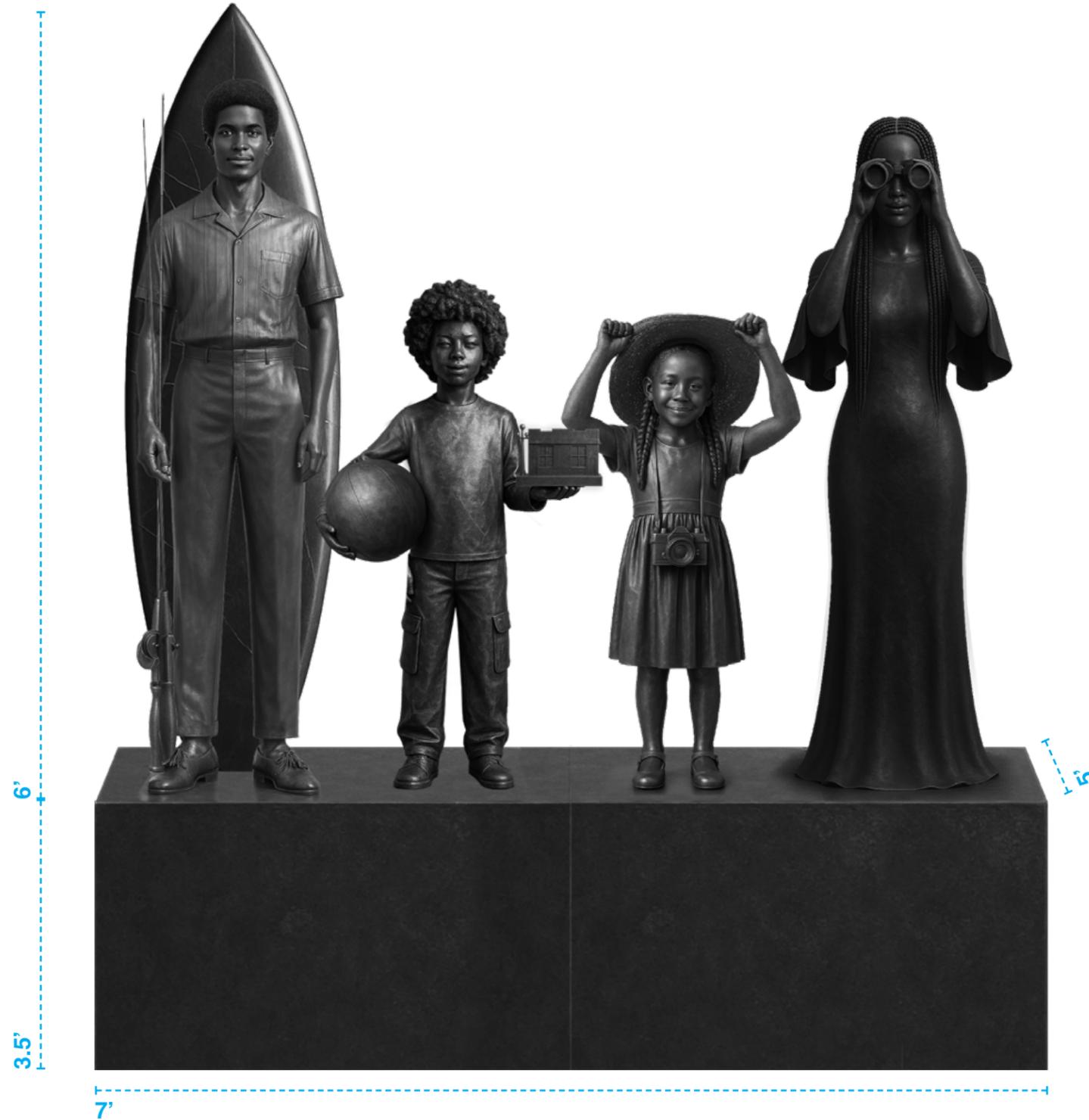
MANHATTAN COUNTY BEACH: 400-4500 The Strand



HISTORICAL RESEARCH

V1 - Front, Bronze with Graphite Finish





V1 - Profile A Bronze with Graphite Finish



V1 - Profile B Bronze with Graphite Finish



V1 - Back Bronze with Graphite Finish



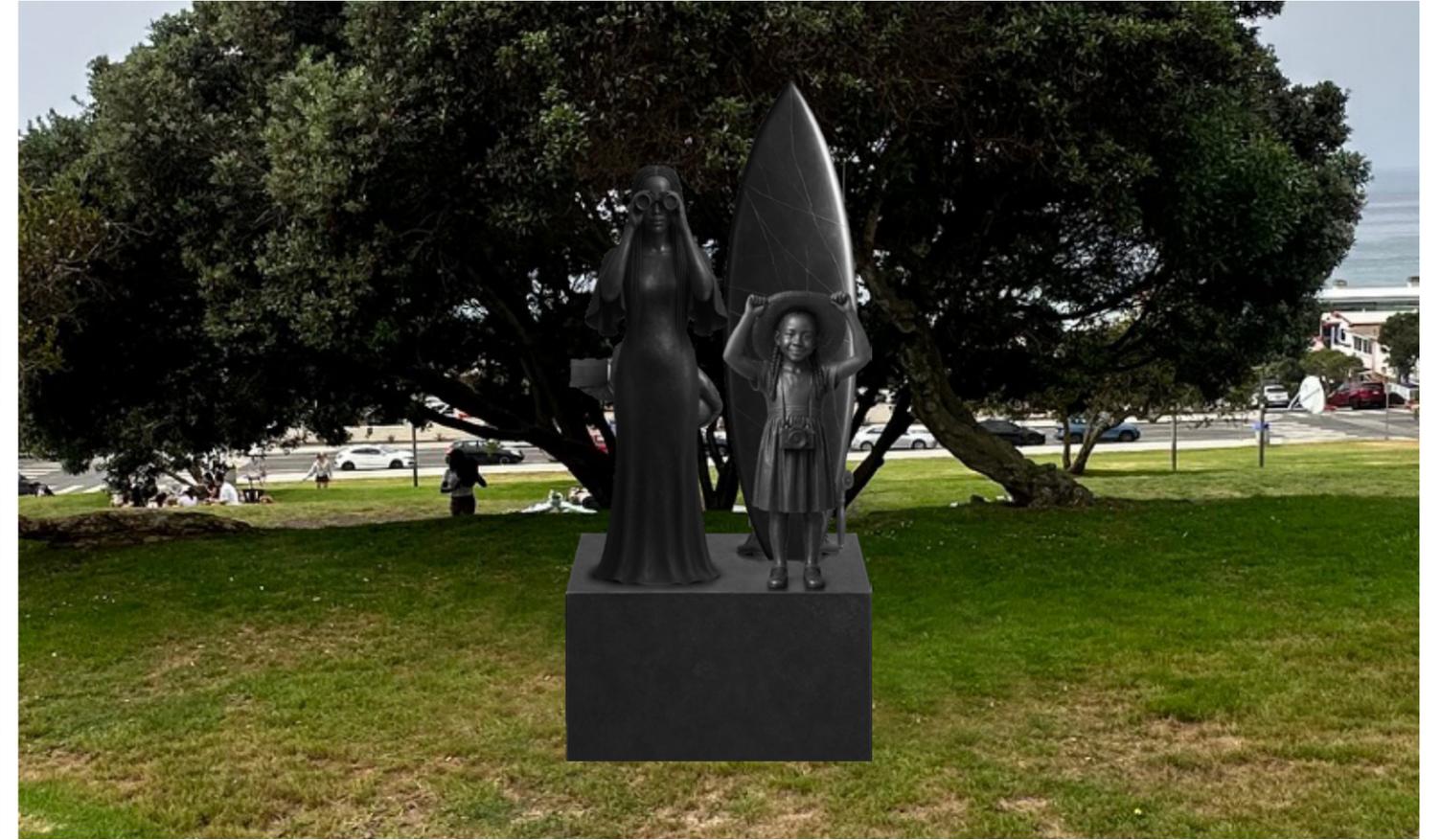
V1 - Back Bronze with Graphite Finish Night View



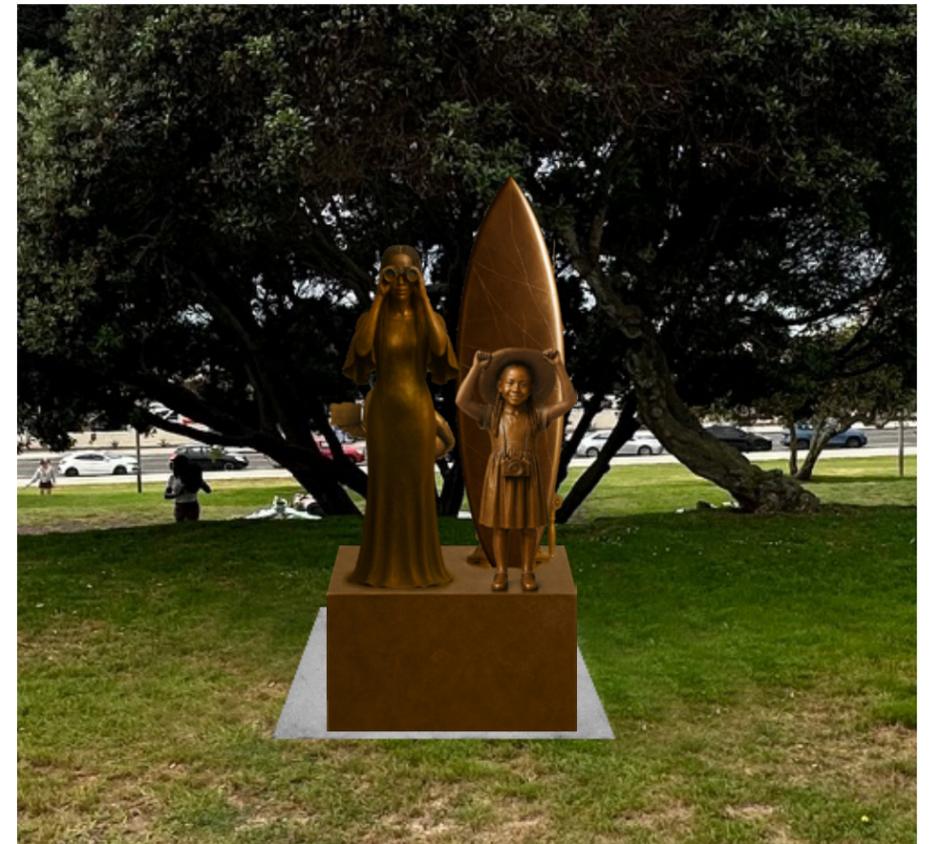
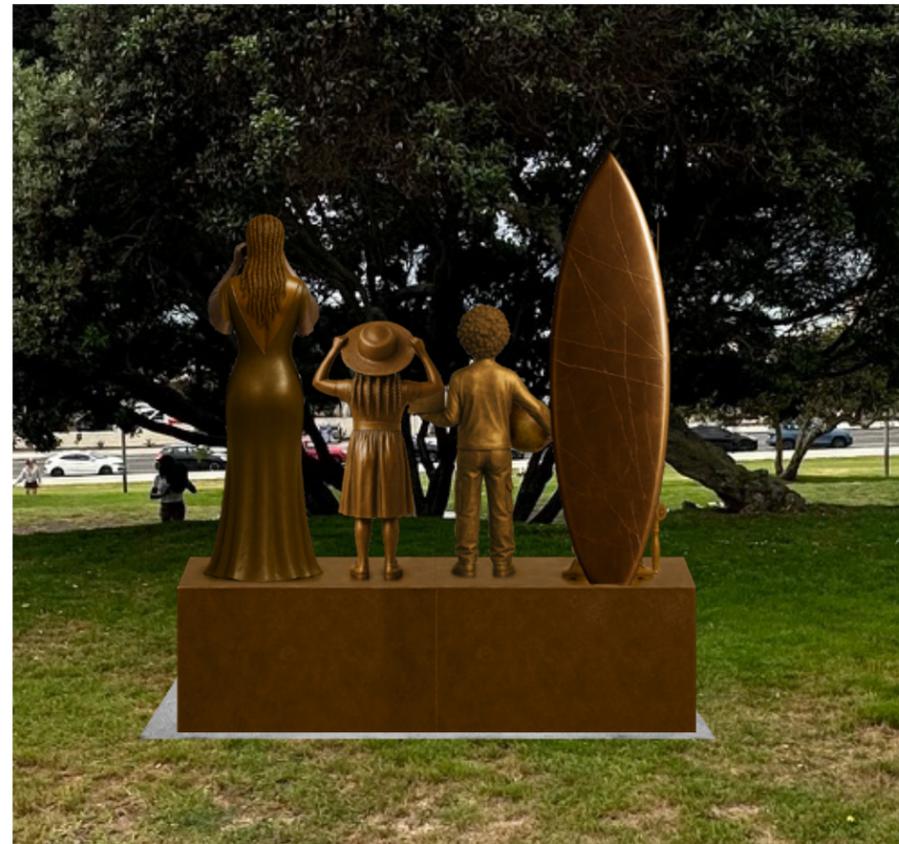
Alternative Placement Bronze with Graphite Finish



Alternative Placement Bronze with Graphite Finish



Alternative Finish: Traditional Bronze





DESIGN CONCEPT

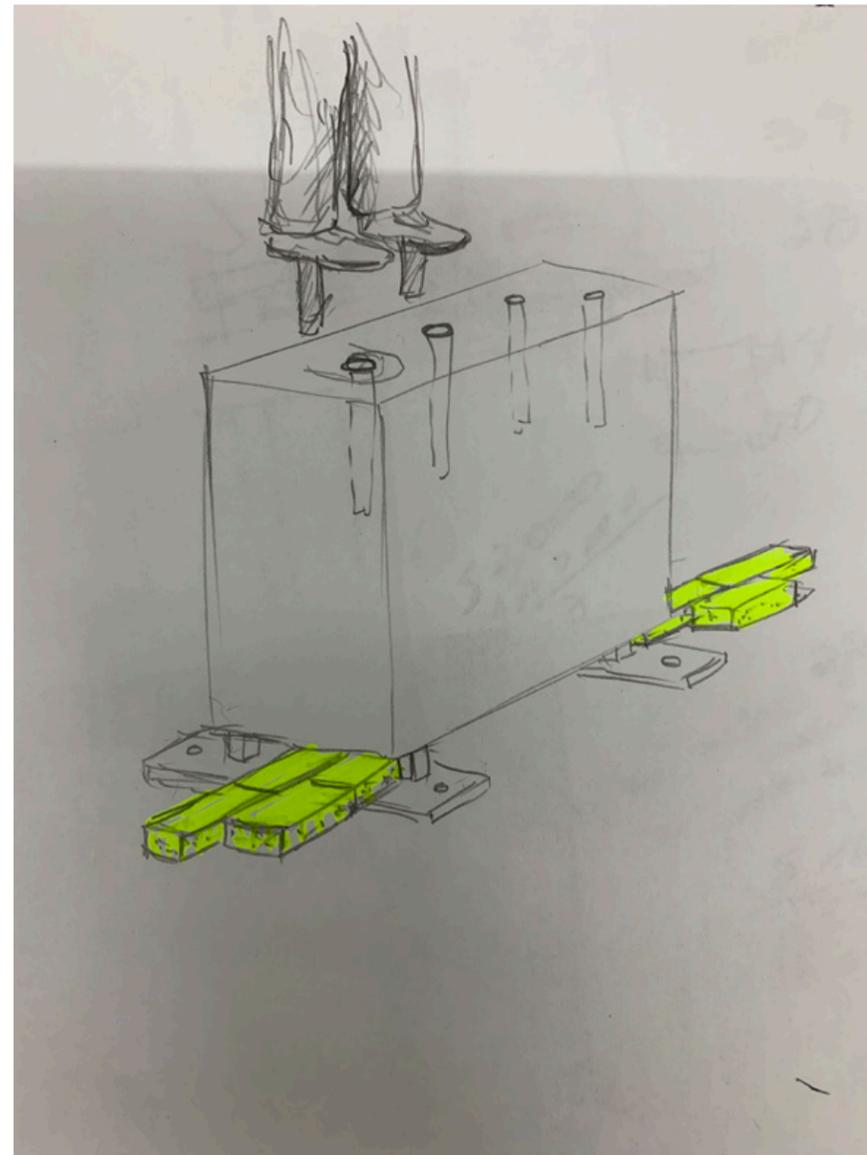
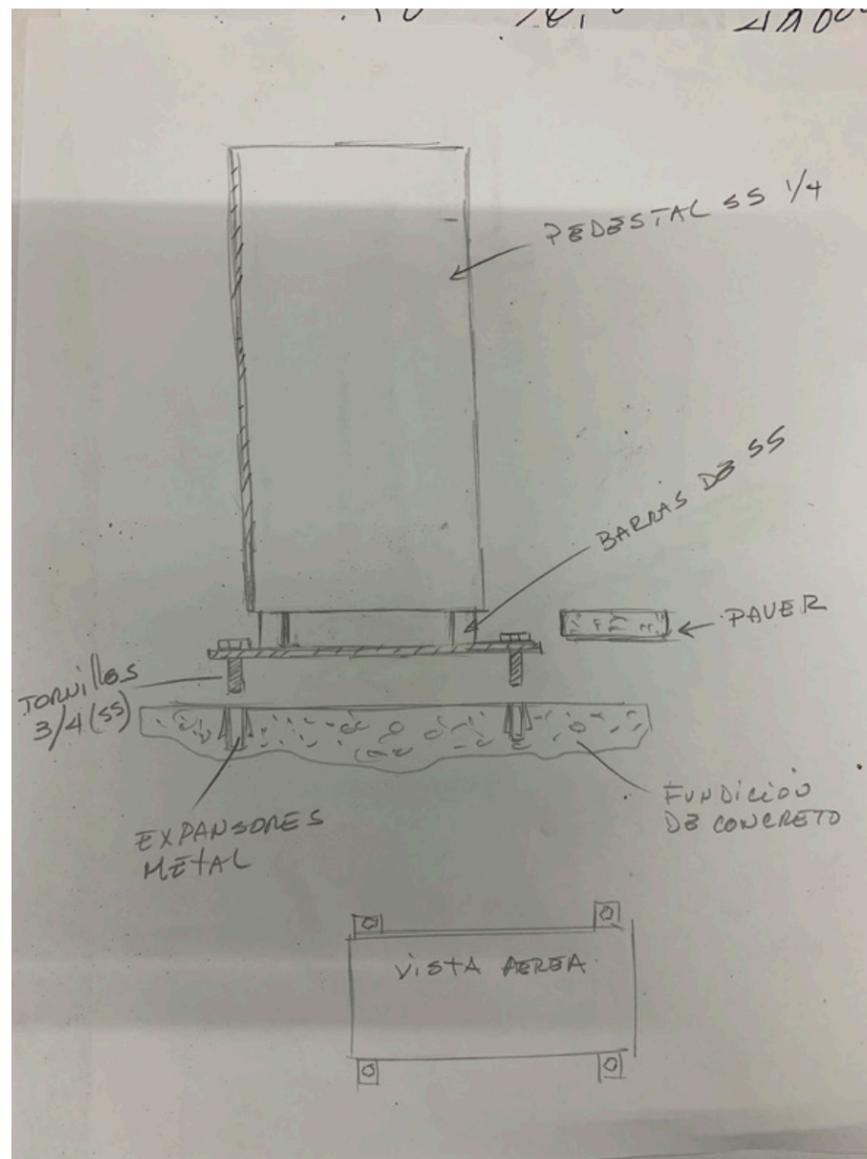
Weight Distribution & Site Plan

WEIGHT:

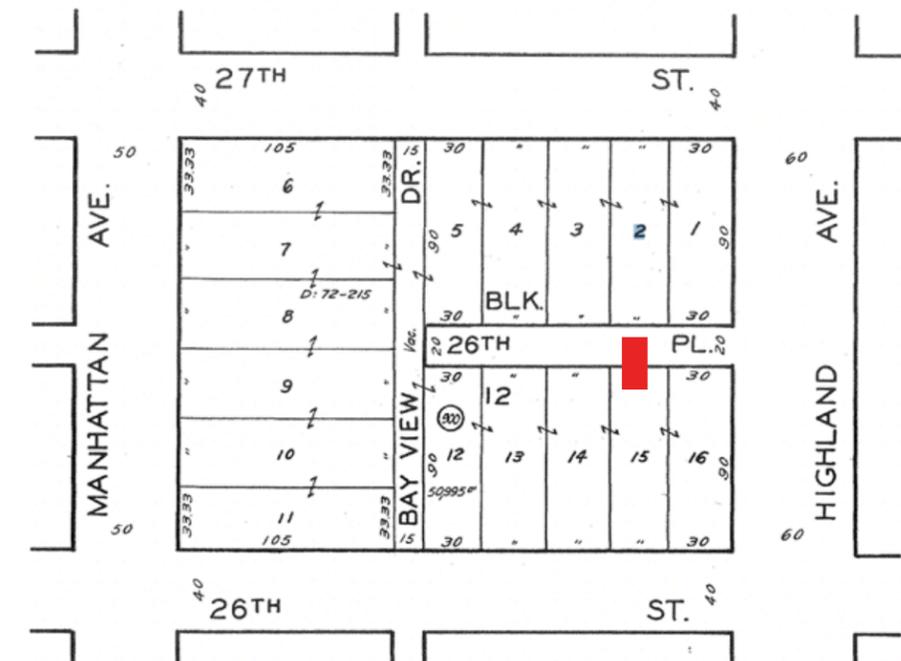
Approximate weight of each figure:
 Man, woman, children, and surfboard, total 1,200 lbs.

Approximate weight of each base:
 400 x 2, total 800 lbs.

INSTALLATION APPROACH:

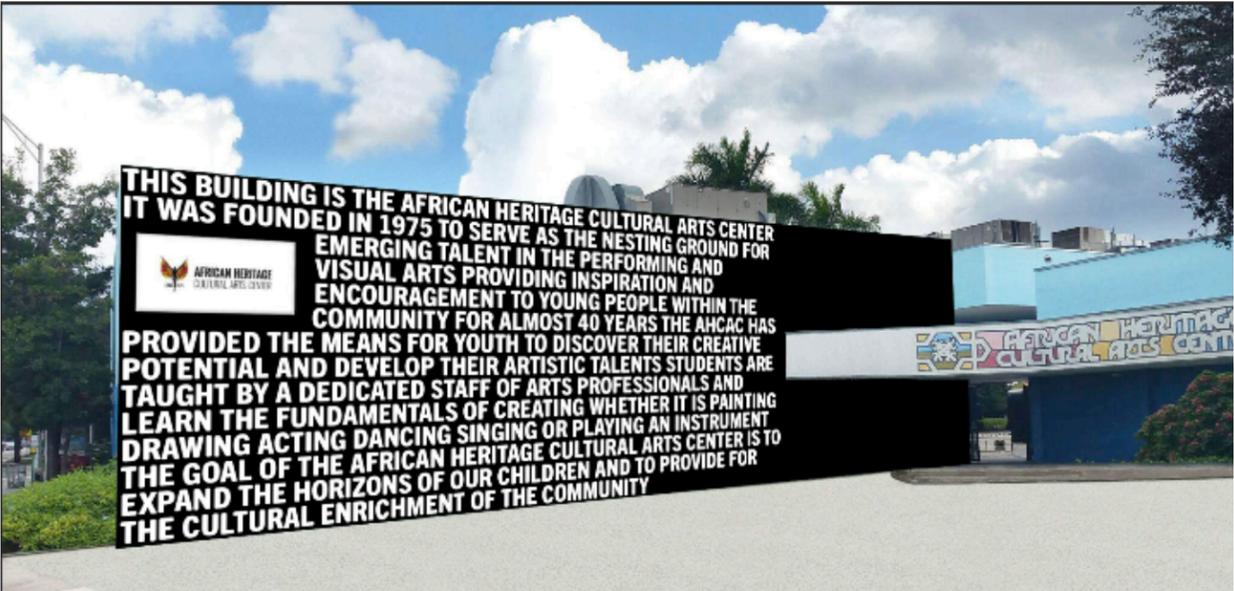
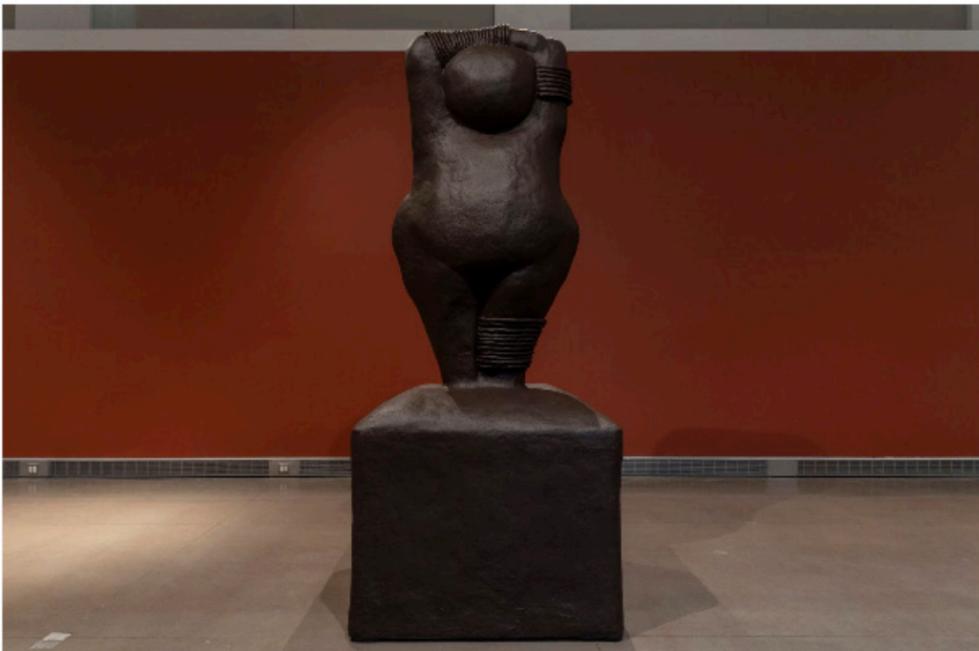
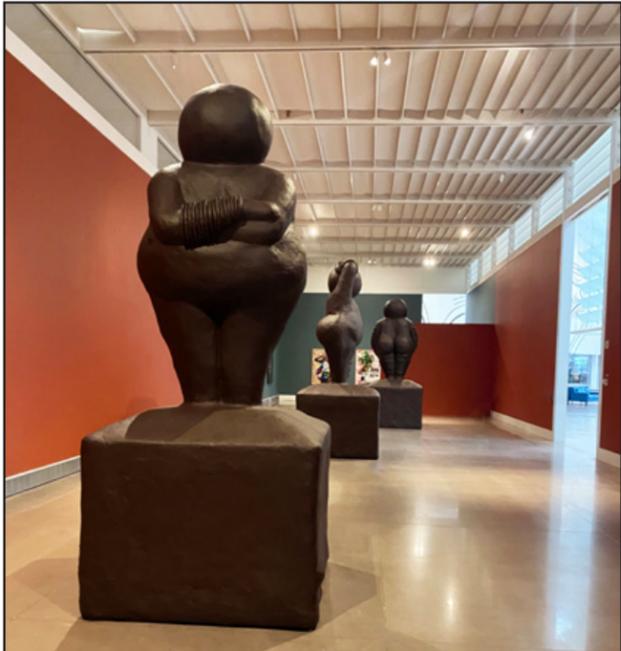


RECTANGULAR PAD DIMENSIONS AND PLACEMENT:



DESIGN CONCEPT

Xaviera Simmons Studio Selected Work



DESIGN CONCEPT

Xaviera Simmons Studio Selected Work



MATERIALS

THE LOST-WAX CASTING PROCESS

Silicone Mold

From an original sculpture made of wood, stone, clay, plaster, or terracotta, a rubber mold is created and secured using a fiberglass master mold.

Wax Pouring

Hot wax is poured into the rubber and plaster mold to create a uniform thickness of approximately 0.9 mm. Once cooled, it is removed from the mold, leaving a highly detailed positive image of the sculpture.

Retouching Wax

Once the wax pattern is removed from the mold, cleaning and retouching the model begins with many of the same tools the artist used to model the original.

Sprues system

The wax bars and pouring container are carefully secured to the wax model. This ensures proper flow of the molten metal and helps control the solidification process.

Ceramic shell

First, the wax positive (the wax model) is created. This positive receives several layers of liquid ceramic slip (a fine suspension of silica or refractory oxides).

Between each layer, coarser ceramic grains (silica or zirconium sand) are sprinkled.

This process is repeated until 10 to 12 layers are formed, creating a very strong core.

Reinforcing the Channels

The channels (the wax passages that will later be used for the flow of molten metal) are also coated.

This additional coating ensures that they do not break when the hot metal flows through them and that they maintain their shape.

Dewaxing

This is the process by which the wax model (along with the steps and the wax channel system) is removed from inside the ceramic shell.

With heat, the wax melts and drains through the channels.

After dewaxing, the wax disappears, leaving only the empty ceramic mold, which is fired to further harden it and prepare it to receive the molten metal.

Metal Casting

After dewaxing, the molten metal is poured into the shell and allowed to cool. The molten metal can reach temperatures of up to 1,900 degrees Fahrenheit.

Demoulding

Once the metal is poured and solidified in the ceramic mold, the piece is trapped within the refractory "shell."

This ceramic shell is broken mechanically (with hammers, vibrators, sand-blasting, or pressurized water) to release the metal piece.

What emerges is the raw sculpture with its solidified sprue (with the risers and runners still attached).

Removing the Sprue

Once the ceramic shell is broken and the raw metal piece is exposed, the sprue must be removed.

This includes cutting the channels, slots, and grooves necessary to direct and feed the molten metal during casting.

Specialized tools such as saws, torches, or grinders are used.

Once removed, the surface is polished and smoothed to prepare it for finishing.

Welding

Regardless of the level of welding required, we always ensure that the joints are perfectly crafted so that every piece and detail of the original work fits together perfectly.

Grinding and Sanding

This is the first stage of cleaning after removing the welding system.

Grinders, abrasive discs, or files are used to remove excess metal, burrs, and marks.

Sanding: After grinding, finer sandpaper of varying grits is used. This smooths the surface and prepares the sculpture for subsequent processes, such as patina or surface finishes.

Cold or Hot Patina

Various finishes and chemicals are applied to the bronze surface to achieve the desired color effect.

PROCESS DOCUMENTATION:



MATERIAL FINISHES:



Bronze with graphite finish



Traditional Bronze

CARE & CONSERVATION SUMMARY

Bronze Sculptures can be cleaned with soft brushes and cloths, using water and non-ionic detergent. A simple hose spray or very light pressure washing would be fine and a good way to get into undercuts and crevices. Paintbrushes also work well in crevices, but be careful since the metal ferrules can scratch the surface

Make sure the sculpture is thoroughly dry, even down in all the crevices. Apply a light coat of wax. We use Johnson's Floor Paste Wax, Trewax, or a similar product by Minnwax. Do not use car waxes, especially the creamy or liquid varieties, as they are meant for smooth painted surfaces only.

It is best, but not necessary, to do this waxing outside on a sunny day when the bronze is warm. Apply the wax with a brush, again being careful not to scratch the surface with the metal ferrule. Rub out the wax after only a few minutes – if you wait too long it can get amazingly hard and difficult to rub out. Though the wax applies best when the piece is warm, it may not cool enough to set for some time.

If the sculpture is so warm that the wax melts and runs, the wax can go on too thick and sometimes pool in crevices – so keep it light and remove any pools that may gather by dabbing with the brush.

Some conservators feel that it is ideal to do this twice a year on outdoor sculptures. However, the reality is that very few bronzes get such treatment and stand up pretty well - though a washing and waxing will always restore depth to the patina and help protect it.

Subcontractors:

Uldis Lopez
R.U.N Art Foundry
4589 SW 74th Ave. Miami. FL 33155
www.runartfoundry.com
(386) 338-7044

RUN Art Foundry has the special expertise and knowledge to conserve, restore, and repair any bronze sculpture that has been damaged by weather conditions, the effects of time, exposure to harsh environments, or any other cause.

We offer a complete service for the restoration and conservation of sculptures, including surface treatment, protection and cleaning, new patina, and casting and soldering of damaged pieces.

BUDGET

| DESCRIPTION | | AMOUNT |
|--|-----|------------------|
| Project budget | | \$175,000 |
| Artist Design & Project Management Fee | 15% | \$26,250 |
| Contingency %10 | 10% | \$17,500 |
| Shipping | | \$14,250 |
| FABRICATION* | | |
| Art model (Modeling in structure and clay 2 AB -200) 4 MODELS | | \$25,000 |
| Silicon Rubber mold and fiber glass counter mold 4 MOLDS | | \$16,000 |
| Casting wax | | |
| Retouch wax | | |
| Refractory mold | | |
| Casting in bronze (Silicon Bronze Cu 95% - Si 4% - 1) | | |
| Welding | | |
| Stainless Steel Structure Inside | | |
| Polish | | |
| Patina | | |
| Sealed Four human figures 20 000,00 x 2 & 14 000,00 x 2 | | |
| Surfboard (Mold and Bronze casting) | | \$68,000 |
| Base | | |
| Water jet cutting, welding, sculpture anchoring system and sanding | | |
| Matte Black Powder Coating Primer and Paint 4 000,00 x 2 | | \$8,000 |
| TOTAL | | |
| TOTAL | | \$175,000 |
| *Includes fabrication discount from R.U.N Art Foundry | | |

SCHEDULE

Proposal acceptance and contracts (November, 2025)

Meet with fabricators and engineer (December, 2025)

Refine aesthetic concepts of the sculpture (January, 2026)

Build model of sculpture out of clay or 3D (January, 2026)

Send model to fabricator for further refinement (February, 2026)

Produce a scaled down model of work in final material (February, 2026)

Produce figures 1-4 (March-May, 2026)

Site prep (Ongoing-May, 2026)

Refine and finish production (June, 2026)

Crate & Ship (July, 2026)

Install (Aug-Sep, 2026)

WORK PLAN

Studio

Technical Approach:

For this project, I will work with RUN Art Foundry to design the sculptures and plinths and then work with the foundry to fabricate the sculptures and plinths. My studio will produce a set of mock-ups, sketches and detailed renderings and RUN Art Foundry will produce 3D models of the sculptures. I will then work with RUN Art Foundry to refine details and fabricate the works for installation. Within my studio I have studio assistants, graphic designers, architects and build partners.

Milestones

- Design Development. (Xaviera Simmons Studio and RUN Art Foundry)
- Plan Check, Site Work, Permitting (Manhattan Beach)
- Prototyping and Fabrication (Run Art Foundry with Xaviera Simmons Studio)
- Crating & Shipping (Derrick Brooks Shipping)
- Installation (Xaviera Simmons and Manhattan Beach)
- Project close out, documentation and art work dedication (Xaviera Simmons Studio with Manhattan Beach)

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THANK YOU

Xaviera Simmons Studio