

**LEGEND**

- OPEN SPACE**  
 ① ② ③ ..... SEE TABLE BELOW
- COMMISSIONED ART**  
 (A) CUSTOM METAL SCREENS AT GARAGE  
 (B) "GATEWAY" ELEMENT  
 (C) 6' CUSTOM METAL FENCE WITH GATE
- (E) FIRE HYDRANT, SEE CIVIL DWG  
 (N) FIRE HYDRANT, SEE CIVIL DWG

EXTERIOR OPEN SPACE			
Number	Level	Name	Area
1	1ST FL	SOUTHEAST GARDEN	741 SF
2	1ST FL	SOUTHWEST GARDEN	1,138 SF
3	1ST FL	LANDSCAPE ALONG 10TH ST	2,597 SF
4	1ST FL	COURTYARD	3,568 SF
5	2ND FL	SOUTH TERRACE	1,755 SF
6	2ND FL	NORTHEAST TERRACE	3,986 SF
7	2ND FL	NORTH COURTYARD	10,909 SF
<b>TOTAL USEABLE OPEN SPACE:</b>			<b>24,694 SF</b>

**BELMONT VILLAGE ALBANY**

ALBANY, CA

JOB NO. 70074  
 DRAWN PL  
 CHECKED PM  
 JOB CAPTAIN PM

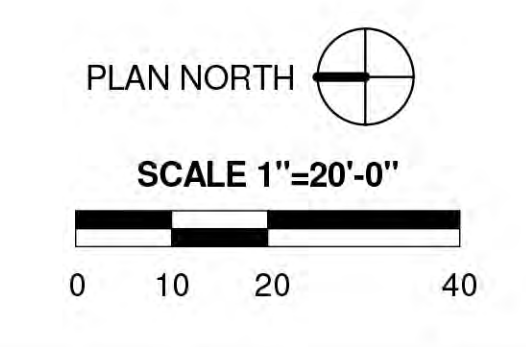
ISSUE

DATE	DESCRIPTION
8/13/2013	100% SD

DRAWING TITLE  
SITE / ROOF PLAN

SCALE As indicated  
**A1.0**  
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**1 SITE / ROOF PLAN**  
1" = 20'-0"



## Belmont Village Project: Letter of Interest

I would like to thank the committee for considering my proposal for a signature sculpture for the new Belmont Village in Albany. I have enjoyed the collaborative process with the Belmont team and feel the evolving monumental sculpture reflects this engaged design process.

I realize that for Seniors and their families, deciding on an optimal elder living situation is fraught with many emotions and ambivalence. Belmont Village has embraced refined aesthetic and architecture as a model for all their communities. I am excited to contribute my work to this mission as I agree that creating environments that are inviting, memorable, and well-built provides visitors, residents, and their families with reassurance and confidence. To include a similarly thoughtful, sophisticated artwork as a way-finding gateway reinforces the excellent practices Belmont Village embraces. A thoughtful artwork upholds the caliber of care and quality of life that is celebrated at Belmont Village. This art is intended to be a welcoming ambassador reassuring visitors, residents and families that their hopes for a robust senior experience will be honored.

The enclosed concept for a signature gateway sculpture that proudly announces the border between Albany and Berkeley consists of a 22' h burnished stainless steel sculpture. There is a strong verticality to this work which is accented through a series of gracious curving forms that ascend upwards. The sculpture is quite distinct and will be highly visible in both day and nighttime conditions. The scale and scope of this work will serve to anchor the South east corner of the Campus and act as a beacon, orienting the audience to Belmont Village and the Albany-Berkeley border. This sculpture will be a significant contribution to not only the Belmont Village community but to the community at large who reside in and around Albany or Berkeley. In time, this art will become a beloved icon within the region, elevating the neighborhood, and encouraging a warm, family-centric gathering opportunity at Belmont Village. Of utmost priority to me is creating a draw or interest to enjoy the safe, outdoor environment that Belmont Village has crafted for residents. This is a place where elders can gather to enjoy fresh air, companionship, and engaging conversation.

I have thoroughly enjoyed the process of refining this artwork for the new Belmont Village in Albany. I feel this sculpture harmoniously integrates into the site, provides the audience with an interesting sculpture which offers new vignettes of color and shadow throughout the day and evening, and will be a warm steward for many decades.

I look forward to continuing this endeavor and finalizing installation, landscape, and technical details with the key team members. Thank you for your confidence in my work and your consideration.

Bruce Beasley

## *Answers to the Albany Public Art Master Plan, Criteria for Standards of Review*

*A). Is the site location and public visibility of the artwork appropriate?*

Considering the visibility of the site and scope of the architecture, I feel it is critical for the sculpture to be significant in scale and yet integrate seamlessly within the surrounding environment. As currently envisioned, "Sculpture" is 22' high x 10' wide x 9' deep. It will occupy a footprint of Y' x Y' on the South East corner of the Belmont Village Campus. This Sculpture will be entirely within the bounds of the Campus but its strategic siting ideally enables the art to function as an important, memorable Southern Gateway feature. The sculpture brings both day and nighttime interest to the corner of San Pablo and the Cycle/Pedestrian ROW along Codornices Creek and is prominently visible to viewers approaching from either the North or South. This art feature addresses the need for a Southern Gateway at site 3B which was identified as a priority in the Albany Public Art Master Plan; it will serve as a stately ambassador for decades to come. In addition to serving as an iconic way-finding feature, the art will work in harmony with the surrounding vistas and architecture to imbue the site with a warm, welcoming entree; residents and visitors will benefit from the positive art experience that greets them as they approach the intersection and Belmont Village. "Sculpture's" ability to interact with ambient light, to provide nighttime interest, and to make a strong visual impact on the audience insures the art will be a universally uplifting, enduring processional experience along the Albany Berkeley boundary.

*B) Is the artwork appropriate for the project site, environment and community?*

Introducing a significant public artwork into a community requires a thoughtful approach. Finding the delicate balance between an apt fit and an uncomfortable co-existence is a strong point to consider; art needs to work as a unifier, and it is this quality that I strive for within all my commissions. Albany is home to a diverse group of people and creative endeavors and was born from a fiery independence by a few tough ladies. Through the past one hundred plus years Albany continued to grow and thrive while cultivating a diverse milieu of people and interests. "Sculpture" is a significant artwork that will add to the caliber of the "Albany Experience". The scale and composition of "Sculpture" is monumental and graceful; the confluence of art and art experience that "Sculpture" imparts will provide Belmont Village, the community, and the City of Albany with a dynamic gateway. The art will integrate wonderfully with the site and surrounding landscape. It will not impact, interfere, or disturb any environmental factors at the site. Lastly, the art will contribute to a warm, safe environment which encourages exploration and pedestrian interaction.

*C) Is the artwork potentially offensive to the public ?*

The sculpture is a purely joyous, celebratory art experience. Born from a clean and contemporary aesthetic, this art feature -provides Belmont Village and the City with a robust sculpture made from enduring, classic materials, and with superb craftsmanship. It is a fine example of a timeless artwork that is accessible and interesting to a diverse range of people. There are no implied political, socio-economic, or cultural messages inherent in this art. It is an unapologetic exploration of form, scale, and interactive properties. It is by design, for the people.

*D) Does the artwork create a physical or visual safety hazard to the public?*

The design and integration of this piece does not present any pedestrian or vehicular hazards. The burnished stainless steel has a warm glow both during the day and at night (when up-lit) but it does not have a surface which reflects strong glare or visual distractions. It is a monumental work but the nuance of its siting insures the art does not block motorist sight lines or pose as a distraction to motorists; it may in fact serve as a traffic calming device. The art has been professionally engineered to insure it is robust, responsible and appropriate for a Bay Area installation; it is strong, stable, and safe. Additionally, there are no sharp edges or protuberances which may pose a hazard to pedestrians. The composition of the sculpture is not conducive to climbing or attractive nuisance explorations.

*E) Is the scale of the artwork appropriate for the intended location and surroundings?*

This sculpture is a fine study in proportion, scale, and siting. It is large enough to provide a memorable, valuable art experience but gentle enough to work with and not overshadow the architecture of Belmont Village. Truly these two entities work harmoniously together to provide a meaningful gathering place or a moment of quiet contemplation. In addition to serving as a gateway to Belmont Village and the cities of Albany and Berkeley, the balance of form and function provides Belmont residents or their visiting family members an accessible, lovely oasis in which to gather and converse.

*F) What physical elements (i.e. rain, sun, irrigation, landscaping) might change the appearance of the artwork over time*

Marine grade stainless steel is the most enduring man made material available for a significant exterior art application. It will not fade, rust, patina, or degrade over any period of time. It is the rare material that is beautiful today and two hundred years from today. It requires little to no maintenance and is easily re-burnished or repaired should a catastrophic incident occur. The sculpture will not be impacted by sun, rain, freeze/thaw, irrigation, or any other environmental factors.

*G) Is the artwork protected from vandalism or graffiti?*

The stainless steel plate that it is fabricated from is exceptionally strong, and quite hard. Nothing short of specialized power tools will affect the surface or integrity of this material. Sadly, nowhere in the world is art 100% absolutely protected from graffiti or vandalism but the materials and fabrication of "Sculpture" go a long ways to inoculating it from damage and maintenance. The smaller canvases provided by the curving surfaces are not desirable surfaces for graffiti and should the art be tagged the paint can easily be removed with most paint removal systems. These paint removal chemicals will not damage the underlying stainless steel and the surface can be easily cleaned.

*h) . Does the applicant have a maintenance plan for the artwork to ensure longevity?*

In advance of installation, I will provide the stakeholders with a comprehensive overview of the installation techniques, footing system, and any special directives to insure the art is safely installed and will be maintenance free long into the future. If there are any special instructions for cleaning and maintenance, those will be outlined along with any instructions for industry-specific practices. However, considering the proposed material of marine grade stainless steel, I do not anticipate there will be any maintenance required other than the occasional gently power wash with a mild detergent.

*l) Does the artwork include appropriate night or accent lighting?*

To optimally view "Sculpture" throughout the day or evening, integrated lighting within the surrounding plaza has been identified as a priority. I anticipate including four flush mounted, directional up lights into the site. These up-lights will allow for targeted lighting of the sculpture for rainy day and nighttime interest. The lights will be standard fixtures with LED bulbs and appropriate frosted glass covers. The fixtures will be flush mounted and will not pose any tripping or slipping hazards.

*J) Does the artwork include an identification plaque, with the artwork title, artist name and date of installation?*

I will work with the stakeholders to identify a size, material, font type, and identifying information for a permanent identification plaque.

*K) Does the project preserve and integrate with any natural features of the project site/environment? Natural features may include trees or other features of the natural terrain.*

As envisioned, "Sculpture" has a strong relationship to the adjacent vertical elements at the site. The trees, art, and architecture all possess a strong vertical flow of composition. This creates a logical and appealing geometry that invites the audience to explore the nuances of the sculptures' curves and flowing, vertically ascending form. The three major geometries are analogous to the diverse range of people living in Albany, whose lives are harmoniously intertwined to create a strong, proud, healthy whole.

*L) Does the artwork have compatibility of design and location within a unified design character or historical character of the site?*

Having lived in the East Bay for many decades, I have the distinct privilege to know the site quite well. It has been a delightful exercise to consider options for elevating this site, improving the Belmont Village experience, and providing the City of Albany with a signature art feature. The confluence of streets, the plaza space, and the surrounding architecture provide an interesting set of criteria to design towards. I have deeply enjoyed this exploration and appreciated the stakeholders' insight. Your clear directives for the art have been instrumental to the final aesthetics for this gateway art feature. Albany, like all of the Bay Area, is still a young community in comparison to the East Coast. As such, there continues to be a fresh, innovative, more modern vein to Bay Area architecture, landscape design, and civic spaces; adding to this forward-thinking aesthetic is the seasonable climate which encourages construction of inside-outside environs. Historically, East Bay residents have always enjoyed a strong relationship with the outdoors and thus, providing an art experience that underscores the value of this continued relationship with nature is an important nuance to provide to Belmont Village residents.

# Bruce Beasley

**BORN** May 20, 1939; Los Angeles, California

**EDUCATION** Dartmouth College, Hanover, New Hampshire, 1957-59  
University of California, Berkeley, California, B.A. 1962

## MUSEUM COLLECTIONS

Museum of Modern Art, New York  
Musée d'Art Moderne, Paris, France  
National Art Museum of China, Beijing  
Kunsthalle Mannheim, Mannheim, Germany  
Fine Arts Museums, San Francisco, California  
Santa Barbara Museum of Art, Santa Barbara, CA  
San Jose Museum of Art, San Jose, California  
University of Kansas, Spencer Museum of Art  
The Crocker Art Museum, Sacramento, California  
Seattle Art Museum, Seattle, Washington  
Laguna Art Museum, Laguna Beach, California  
Xantus Janos Museum, Győr, Hungary  
Orange County Museum of Art, Newport Beach  
Islamic Museum, Cairo, Egypt  
University of Oregon Museum of Art  
Boise Art Museum, Boise, Idaho

National Art Museum of China, Beijing  
Solomon R. Guggenheim Museum, New York  
National Museum of American Art, Washington, D.C.  
Museum of Modern Art, San Francisco  
Los Angeles County Art Museum, Los Angeles  
The Oakland Museum, Oakland, California  
Hood Museum of Art, Dartmouth College, NH  
Franklin D. Murphy Sculpture Garden, UCLA  
Wichita Art Museum, Wichita, Kansas  
Fresno Art Museum, Fresno, California  
Norton Museum of Art, West Palm Beach, Florida  
Grounds for Sculpture, Hamilton, New Jersey  
de Saisset Museum, Santa Clara, California  
Stanford University Museum of Art  
Franklin D. Murphy Sculpture Garden, UCLA

## SELECTED PUBLIC COMMISSIONS

Federal Office Building, San Diego, California  
Federal Home Loan Bank, San Francisco, California  
State of California, Capitol Office Building, Sacramento, California  
State of California, State Office Building, San Bernardino, California  
San Francisco International Airport, San Francisco  
Miami International Airport, Miami, Florida  
City of Anchorage, Alaska  
City of Bad Homburg, Germany  
City of Beijing, Sculpture commissioned for the Beijing Olympic Games  
City of Shanghai, Sculpture commissioned for the Expo 2010  
City of Dortmund, Germany  
City of Eugene, Oregon  
City of Flossmoor, Illinois  
City of Mannheim, Germany  
City of Monterrey, Mexico  
City of Oakland, California  
City of Palo Alto, California  
City of Salinas, California  
City of South San Francisco, California  
Stanford University, Stanford, California, (2 sculptures)  
University of Oregon, Eugene, Oregon  
Miami University, Oxford, Ohio  
Sculpture Park Punta Sur, Isla Mujeres, Mexico  
Djerassi Foundation, Woodside, California  
Berkeley Repertory Theatre, Berkeley, California  
Gateway Center, Walnut Creek, California  
Landeszentral Bank, Hessen, Germany  
Voit Brea Business Park, Brea, California  
Central Square, New Castle, England

## SELECTED SOLO EXHIBITIONS

M.H. deYoung Memorial Museum, San Francisco  
Rudolfinum Museum, Prague, Czech Republic  
Santa Barbara Museum of Art, Santa Barbara, CA  
Kunsthalle Mannheim, Mannheim, Germany  
Fresno Art Museum, Fresno, California  
City Center, Dortmund, Germany  
Mathematical Sciences Research Institute, Berkeley  
Purdue University, West Lafayette, Indiana  
Southern Oregon State University, Ashland, Oregon  
Pepperdine University Art Gallery, Malibu, California  
Cal Poly University, San Luis Obispo, CA  
Andre Emmerich Gallery, New York  
Kouros Gallery, New York  
Scheffel Gallery, Bad Homburg, Germany  
Everett Ellin Gallery, Los Angeles  
Hansen Fuller Gallery, San Francisco  
Harcourts Modern, San Francisco  
Hooks-Epstein Gallery, Houston, Texas  
Atrium Gallery, St. Louis, Missouri  
Severn Gallery, Ketchum, Idaho  
University of California at Berkeley,  
campus wide exhibition

San Diego Museum of Art, San Diego, California  
The Oakland Museum, 45-Year Retrospective  
Yorkshire Sculpture Park, Yorkshire, England  
Shanghai Sculpture Space, Shanghai, China  
Peninsula Art Museum, Belmont, California  
Mannheim City Hall, Mannheim, Germany  
California State University, Turlock, California  
Sonoma State University, Rohnert Park, California  
Richmond Art Center, Richmond, California  
Loma Linda University Art Gallery, Riverside, CA  
Richmond Art Center, Richmond, California  
Kornblee Gallery, New York  
Utermann Gallery, Dortmund, Germany  
Galerie Marie-Louise Wirth, Zurich, Switzerland  
David Stuart Gallery, Los Angeles  
Fuller-Goldeen Gallery, San Francisco  
Gwenda Jay Gallery, Chicago, Illinois  
Solomon-Dubnick Gallery, Sacramento, California  
John Natsoulas Gallery, Davis, California  
Jaffe Baker Gallery, Boca Raton, Florida  
Pangolin Gallery, London

## SELECTED GROUP EXHIBITIONS:

"The Art of Assemblage", Museum of Modern Art, New York, traveled to:  
The Dallas Museum of Contemporary Art, The San Francisco Museum of Modern Art, 1961-62  
"Painting and Sculpture Acquisitions", Museum of Modern Art, New York, 1962  
"Biennale de Paris", Musee d'Art Moderne, Paris, 1963  
"Contemporary California Sculpture", The Oakland Museum, 1963  
"Eleven American Sculptors", University of California Art Museum, 1964  
"Contemporary Sculpture", Albright Knox Gallery, Buffalo, New York, 1964  
"Some Aspects of California Painting and Sculpture", La Jolla Art Museum, La Jolla, CA, 1965  
"Selected Acquisitions", Solomon R. Guggenheim Museum, New York, 1966  
"Annual Exhibition", San Francisco Museum of Modern Art, 1966  
"Contemporary American Painting and Sculpture", Krannert Art Museum, 1969  
"Plastics and New Art", Institute of Contemporary Art, University of Pennsylvania,  
Philadelphia, Pennsylvania, 1969  
"Excellence", University of California Art Museum, Berkeley, 1970  
"1970 Biennial Invitational", Crocker Art Museum, Sacramento, California 1970  
"American Sculpture in Perspective", Sheldon Art Gallery, University of Nebraska, 1970  
"Looking West, Joslyn Art Museum", Omaha, Nebraska, 1970  
"Sculpture Here and Now", Stanford University Art Museum, Stanford, California, 1970  
"Expo '70", San Francisco Pavilion, Osaka, Japan, 1970  
"A Plastic Presence", The Jewish Museum, New York; Milwaukee Art Center,  
San Francisco Museum of Modern Art, San Francisco, 1969-70  
"Sculpture '72", Stanford University Museum of Art, Stanford, California, 1972  
"Salon d'Mai", The Luxembourg Gardens, Paris, France, 1973  
"Salon de la Jeune Sculpture", Musee d'Art Moderne, Paris, France, 1973  
"Refracted Images", DeCordova Museum, Worcester, Massachusetts, 1973  
"Oregon International Sculpture Symposium", Eugene, Oregon, 1975  
"Public Sculpture-Urban Environment", The Oakland Museum, Oakland, California, 1975  
"Contemporary American Painting and Sculpture", Krannert Art Museum, 1975



"Fine Art in New Federal Buildings", New Orleans Museum of Art, New Orleans, LA, 1976  
 "Across the Nation", National Museum of American Art, Washington, D.C. 1980  
 "100 years of California Sculpture", The Oakland Museum, 1982  
 "Forty American Sculptors", XII International Sculpture Conference, Washington, D.C. 1982  
 "The California Sculpture Show", Los Angeles Olympic Games, Musee d'Art Contemporain, Bordeaux, France, Kunsthalle Mannheim, Germany, Yorkshire Sculpture Park, Great Britain, 1984-85  
 "The Art of the San Francisco Bay Area, 1945 to 1980", The Oakland Museum, 1985  
 "Monumenta, 19th Sculpture Biennial", Middelheim Sculpture Park, Antwerp, Belgium, 1987  
 "Steel Sculpture", International Steel Sculpture Symposium at Park der Berg, Krefeld, West Germany; Wantipark, Dordrecht, Netherlands; Yorkshire Sculpture Park, West Bretton, Great Britain; Kunsthalle, Bremen, West Germany, 1987  
 "Budapest Triennial International Sculpture Exhibition", Palace of Exhibitions, Budapest, Hungary, 1987  
 "Sculpture-Modern and Contemporary", Anchorage Museum of History and Art, Anchorage; traveled to Alaska State Museum, Juneau, and Univ. of Fairbanks, 1987  
 "New California Sculpture", The Oakland Museum, 1991  
 "Fujisankei International Biennale", Hakone Open-Air Museum, Japan, 1993  
 "Chicago International Art Exposition", Chicago, 1993  
 "Sculpture Invitational", Landesgartenschau, Fulda, Germany, 1994  
 "Recent Acquisitions of 20th Century American Art", Fine Arts Museums of San Francisco, 1994  
 "California Color", Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, 1996  
 "Generations: The Lineage of Influence in Bay Area Art", Richmond Art Center, Richmond, CA, 1996  
 "Sculpture '97", Bad Homburg, Germany, 1997  
 "Darmstadt Sculpture Biennale", Darmstadt, Germany, 1998  
 "Pier Walk '97, '98", Navy Pier, Chicago  
 "Recent Acquisitions", San Francisco Museum of Modern Art, 1998  
 "7th International Cairo Biennale", Cairo, Egypt, 1999  
 "Blickachsen 2", Bad Homburg, Germany, 1999  
 "Pier Walk '99", Navy Pier, Chicago, 1999  
 "San Francisco International Art Exposition", San Francisco, 2000  
 "Celebrating Modern Art/The Anderson Collection", San Francisco Museum of Modern Art, 2000  
 "First International Sculpture Meeting", Isla Mujeres, Mexico, 2001  
 "Works from the International Sculpture Center Board", Grounds for Sculpture, Hamilton, NJ, 2001  
 "Sterling Stuff", Sigurjon Olafsson Museum, Reykjavik, Iceland; traveled to Royal Academy of Arts, London, United Kingdom, 2003  
 "Recent Permanent Collection Acquisitions", de Saisset Museum, Santa Clara, CA, 2006  
 "Fusion of Art and Technology", California State University, Fresno, CA, 2006  
 "Eye on the Sixties: Vision, Body, and Soul": Selections from the Collection of Harry W. and Mary Margaret Anderson. de Saisset Museum, Santa Clara, 2008

## **Selected Books**

*The Aesthetic Experience.* Jacques Maquet. Yale University Press, New Haven. 1986.  
*Artforms*, 6th Ed., Duane & Sarah Preble and Patrick Frank. Addison Wesley Longman Publishers, New York. 1999.  
*The Art of Assemblage.* William Seitz. The Museum of Modern Art. New York. 1961.  
*The Art of California.* Christina Orr-Cahall. The Oakland Museum. 1984.  
*Art of the Digital Age.* Bruce Wands. Thames & Hudson. New York. 2006.  
*The Art of the San Francisco Bay Area: 1945 to 1980.* Thomas Albright: University of California Press. Berkeley. 1985.  
*Art Today.* Faulkner-Ziegfield. Holt Rinehart Winston. New York. 1969.  
*Bruce Beasley / Sculpture.* Peter Selz & Manfred Fath. Mannheim Museum of Art. 1994  
*A Captive Flow of Light.* Editorial Authors. Nature-Science Annual. Time-Life Books, New York. 1970.  
*Celebrating Modern Art / The Anderson Collection.* San Francisco Museum of Modern Art. University of California Press. Berkeley. 2000.  
*Contemporary American Painting and Sculpture.* James R. Shipley and Allen S. Weller. University of Illinois Press. Urbana. 1974.  
*Contemporary Outdoor Sculpture.* Brooke Barrie. Rockport Publishers, Inc. Gloucester, Mass. 1999.  
*A Decade of Sculpture.* Julia M. Bush. Associated University Presses Inc. Philadelphia. 1974.

*Dictionnaire International de la Sculpture Modern & Contemporary*, Editions Du Regard, Paris, 2009  
*Dictionary of American Sculptors*. Glenn B. Opitz. Apollo Book Co., New York. 1984  
*Dictionary of Contemporary American Artists*. Paul Cummings. St. Martin's Press. New York. 1988.  
*Direct Metal Sculpture*, Revised Ed., Dona Z. Meilach. Schiffer Publishing. Pennsylvania. 2001.  
*Handbook of Acrylics*. Jerry D. Stachiw. Best Publishing Company, Flagstaff, Arizona. 2003  
*International Directory of Arts*, 20th Ed., Verlag Muller, Frankfurt, Germany. 1992.  
*In the American Mold: A Cultural History of Plastic*. Jeffrey L. Meikle. Rutgers University Press. 1995.  
*Late Modern, The Visual Arts Since 1945*. E. Lucie-Smith. Praeger Publishers, New York. 1969.  
*Living Materials*. Oliver Andrews. University of California Press, Berkeley. 1983.  
*Mazes for the Mind*. Clifford A. Pickover, St. Martin's Press. New York. 1992.  
*Music in Stone: Great Sculpture Gardens of the World*. Sidney Lawrence. Scala Publications. N.Y. 1985.  
*Painting and Sculpture in The Museum of Modern Art, 1929-1967*. Alfred H. Barr, Jr. The Museum of Modern Art, New York. 1977.  
*The Place of Art in the World of Architecture*. Donald Thalacker. Chelsea House Publishers. New York: 1980. Preface by Sam Hunter, Princeton University.  
*Plastics as an Art Form*. Thelma. R. Newman. Chilton Book Company, New York. 1969.  
*The Sculpture Reference*, Arthur Williams, Sculpture Books Publishing, Gulfport, Mississippi, 2004  
*The Security Pacific Collection*. Teressa R. Miller. Security Pacific Corp., Los Angeles. 1985.  
*Sculpture by Bruce Beasley: A 45-Year Retrospective*. Oakland Museum of California. April 16 – July 31, 2005.  
*Sculpture: Technique-Form-Content*. Arthur Williams. Davis Publications, Worcester, Mass. 1989.