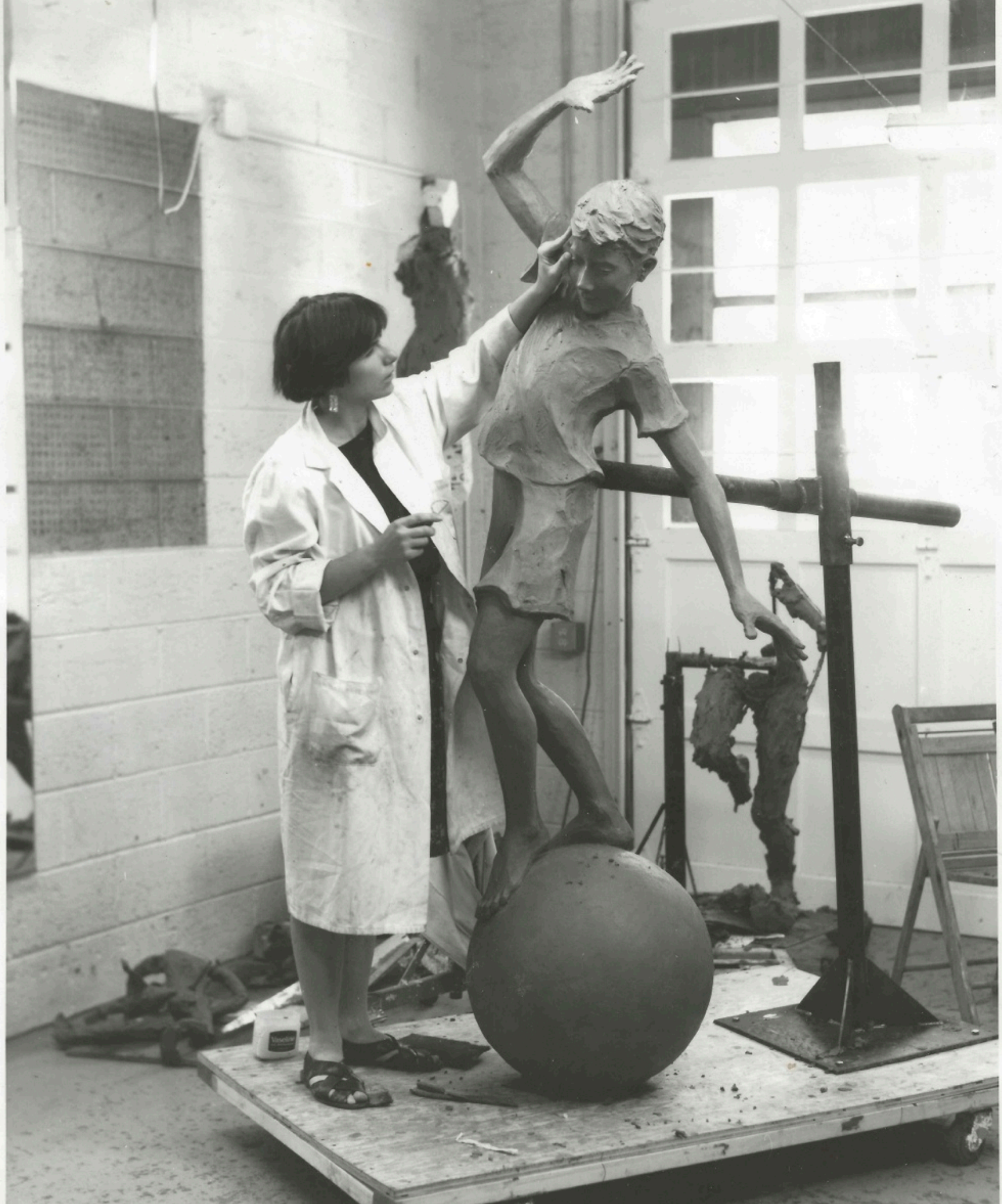


Jane DeDecker
Proposal
for the
Interstate 25 & Highway 34
Intersection



My work is a cumulative
process made of my life
experiences
and my desire to sculpt
the human form.

Each piece tells
a story of how it
was created -
every stroke
supporting the
narrative.



I can see in each of my
pieces the evolution of
learning
and the discovery that
takes place when I
develop
the soul and likeness of
my subject.

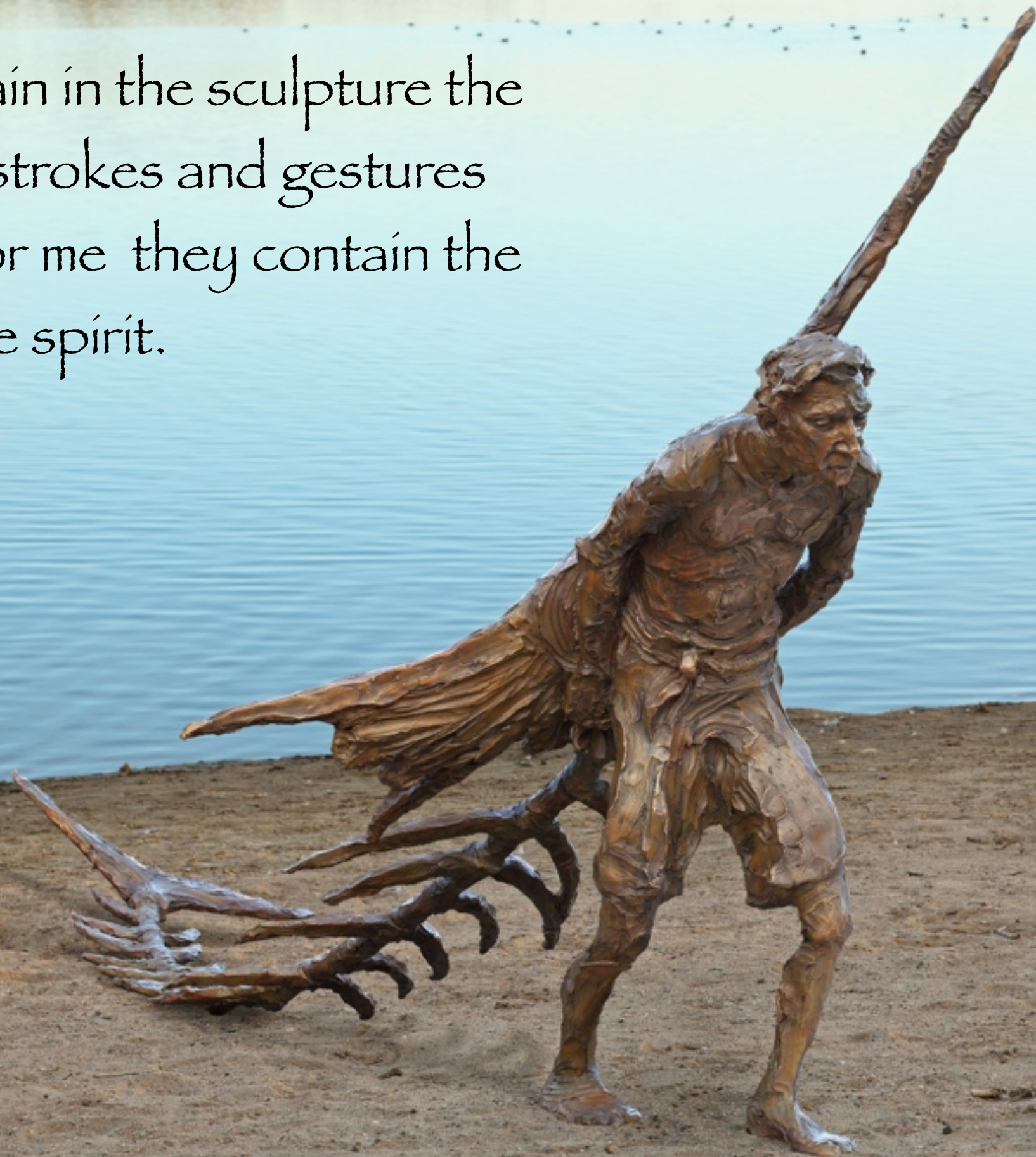


Study

Short Cut



I try to retain in the sculpture the beginning strokes and gestures because for me they contain the truth of the spirit.



The Old Man and the Sea



The finished piece
hopefully reveals
my thoughtful
study of the
subject

Setting The Pace
Evergreen Fire Department
Evergreen, Colorado



and the energy of the
creative process

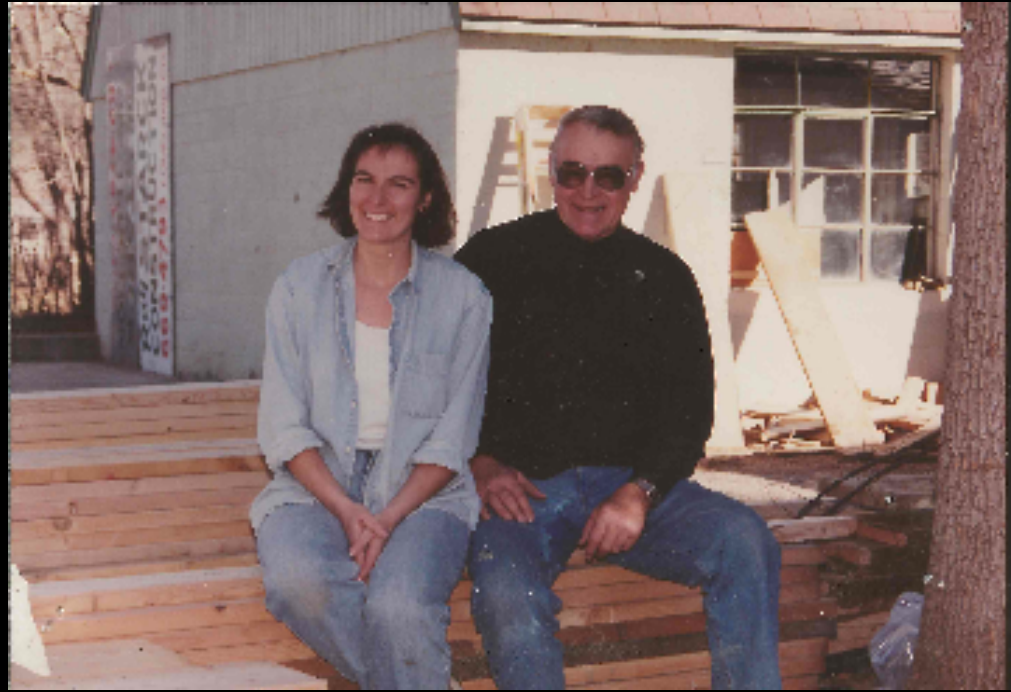
Can Can



Man of All Seasons

This loose depiction of my father carries more the sense of his dedication and slow, steady strength, which is a constant inspiration in my life and work.





When I was fifteen my father, on this very highway, taught me how to drive. As I peered between the curve of the steering wheel and the hood of the car my father said,

“Janie, you’ll get nowhere starrng at the nose of the car, just find a point out on the horizon and drive to it.” Each of my sculptures are a point on that horizon.

The spontaneous gestures and impressionistic quality of my work parallels the pace of the world in which we live--continuously describing the sensitivity and fragility of humanity as we speed by.

The signature piece that I want to create for
the city will iconically identify the unique
beauty of Loveland

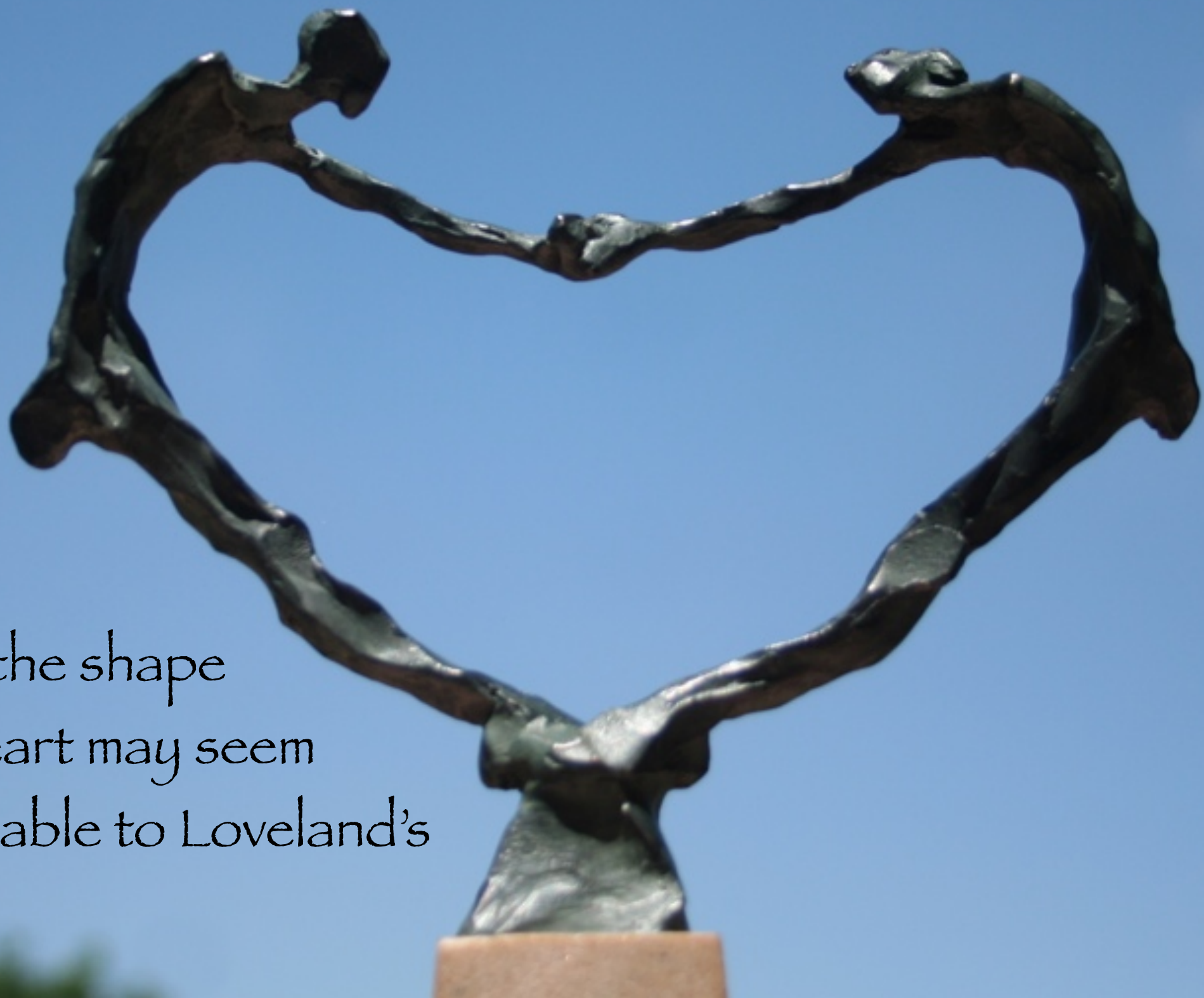


The sculpture depicts two figures standing with their feet together at a center point, they move apart and then join again grasping each others hands.

This intricate and delicate balance of trust between the two figures creates the unique shape of a heart.

...a gentleness,
that reflects life in
Loveland

The organic silhouette of the figures echo the movement of the meandering rivers interpreted in the gestural movements of the clay. The clasping hands of the two figures mimic the valleys rise and fall. The perfect balance reflects our beautiful view of the mountain peaks, Longs and Meeker outstretched before us. The deep crevice of the base where their legs converge imitates the valleys filled with the rushing rivers. One figures imbues a sense of yearning while the other welcomes. With its outreaching arms in a spirit of trust and warmth, the sculpture invites the traveler into this beautiful landscape.



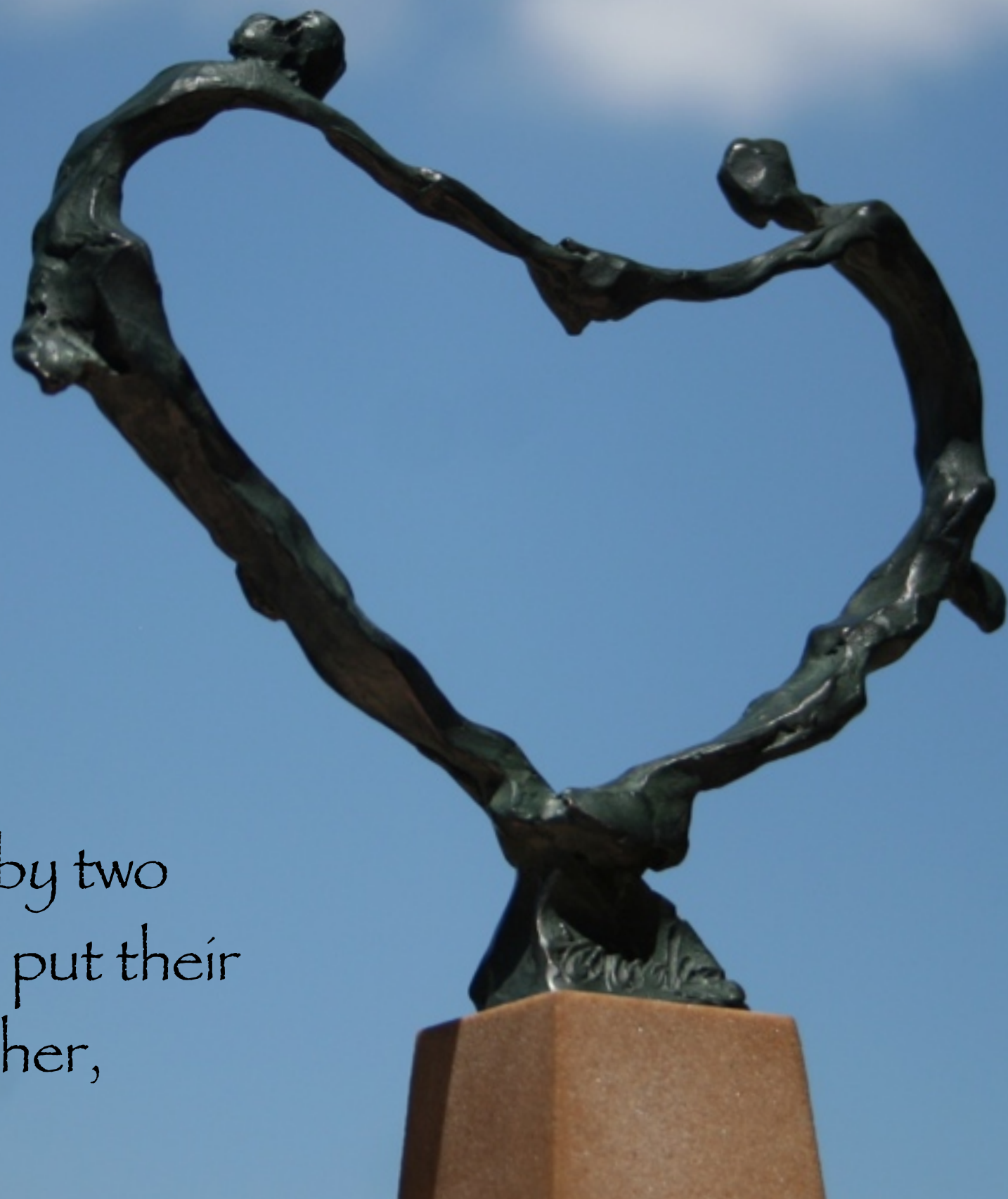
Though the shape
of the heart may seem
unmistakable to Loveland's
identity,

A bronze sculpture of two stylized human figures holding hands, forming a heart shape. The figures are dark and textured, with visible musculature. They are positioned against a clear blue sky with a bright sun in the upper center. The sculpture is mounted on a light-colored, rectangular stone pedestal.

The complexities
that make the
design
successful

directly relates
to the intricate
balance of a
community,
where trust is
vital.





The shape of a
heart, created by two
individuals who put their
trust in each other,

captures the
endless possibilities
of this community.





The iconic heart
shape they
create identifies
who we are



and what we love
about our
community.



Folklore has it that
Princess Namaqua
had cast a spell,



*“if you
fall in love
in the area
you will always
come back to it.”*

City photos

Inspired, created and produced by local artists & craftsmen
cast in bronze locally
engineered to meet CDOT guidelines



20' tall
24' wide
3' to 4' concrete base

I suggest an Old World Green Patina by Pat Kipper
Which will enhance the natural setting
adding to the organic feel
and age beautifully



...just driving around

The purpose of this particular design represents how the sculpture captivates the views of Loveland. This specific point romantically draws one into a picturesque viewpoint, that we know as Loveland, Colorado.

The physical design of the sculpture creates a heart shape that outlines the city of Loveland and the gateway to the Rocky Mountains.



stoplight on 34 heading into Loveland

For the traveler entering Loveland coming from the North, South, West, or leaving town towards the East, the visual affect of this design is to capture several snapshots depicting the Loveland community and its characteristic landmarks.



coming into Loveland on 34



northbound to Cheyenne



northbound to Cheyenne



northbound to Cheyenne



northbound to Cheyenne

Depending on the vantage point, the sculpture will frame the beauty of the Rocky Mountains, the city of Loveland, farm communities, water systems, businesses, schools, medical centers, parks, homes, and Colorado's big sky.



southbound I-25 to Denver



vantage from the I-25 exit ramp into Loveland



southbound on I-25



exit ramp from Greeley to Denver



eastbound on 34



at stoplight eastbound on 34



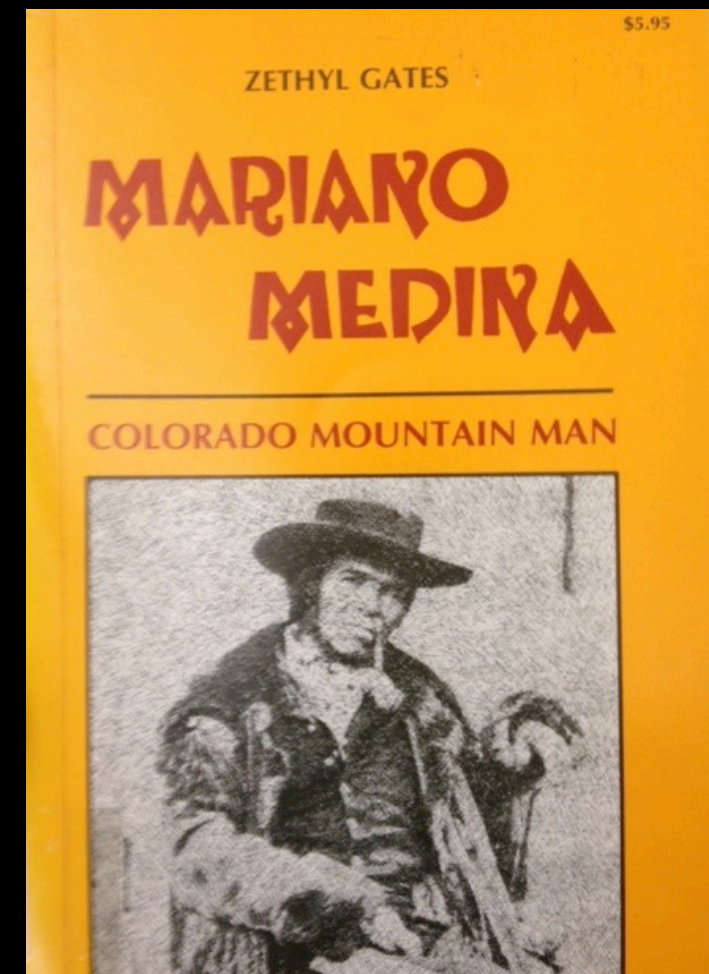
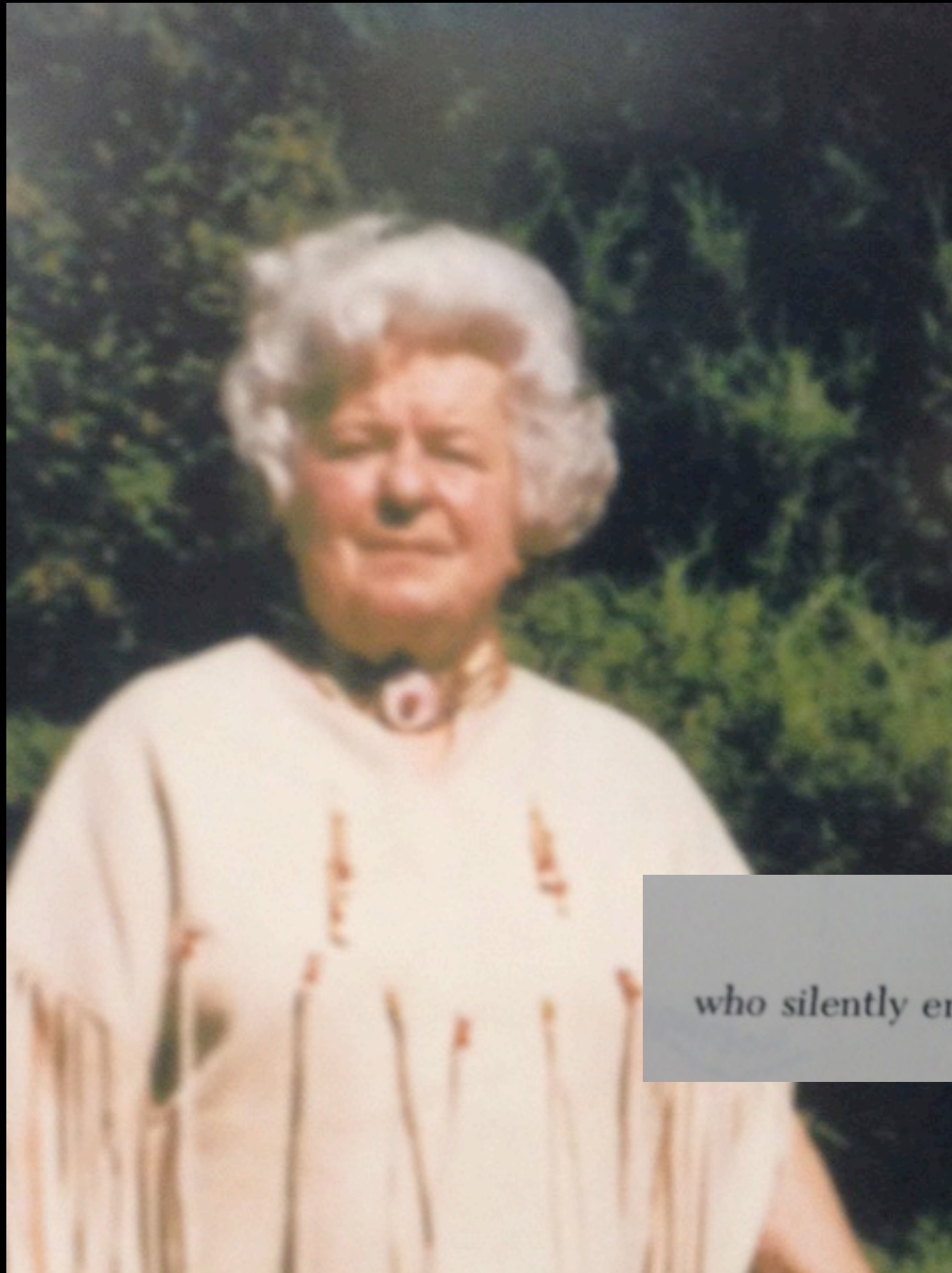
Turning in from Denver to Loveland



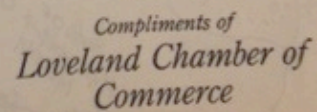
back at stoplight on 34 heading into Loveland

I fell in love with the stories of the area after moving here when I was ten.
The writings of Isabella Bird, tales of Princess Namaqua, Zethel Gates and the
stories of Mariano Medina even our own remailing program have given Loveland its
identity.

This area has been about LOVE
long before it was named after William A.H. Loveland

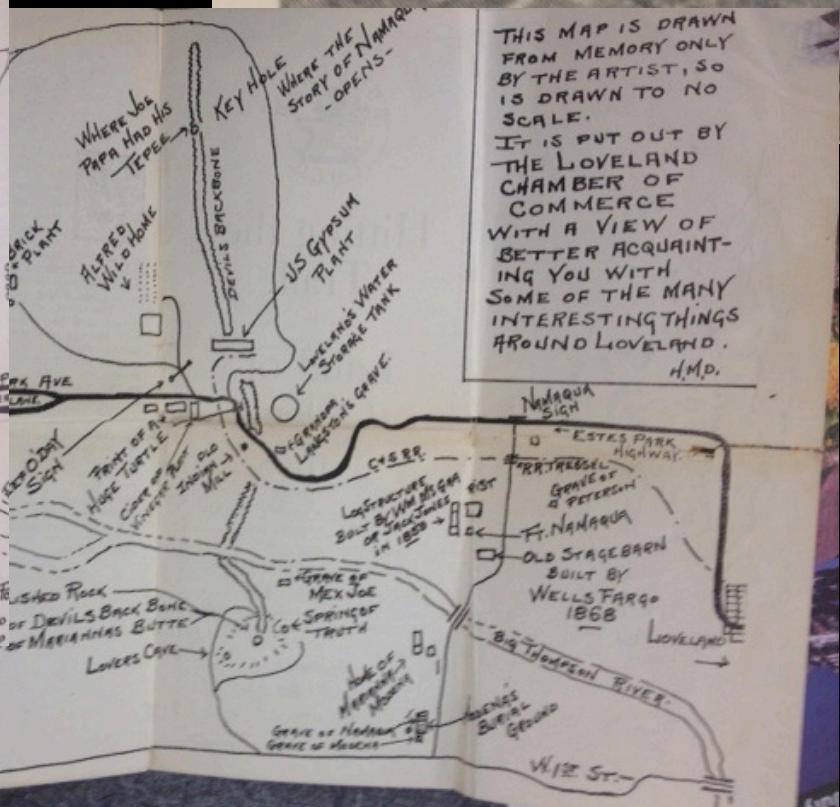
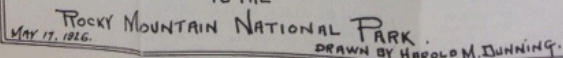


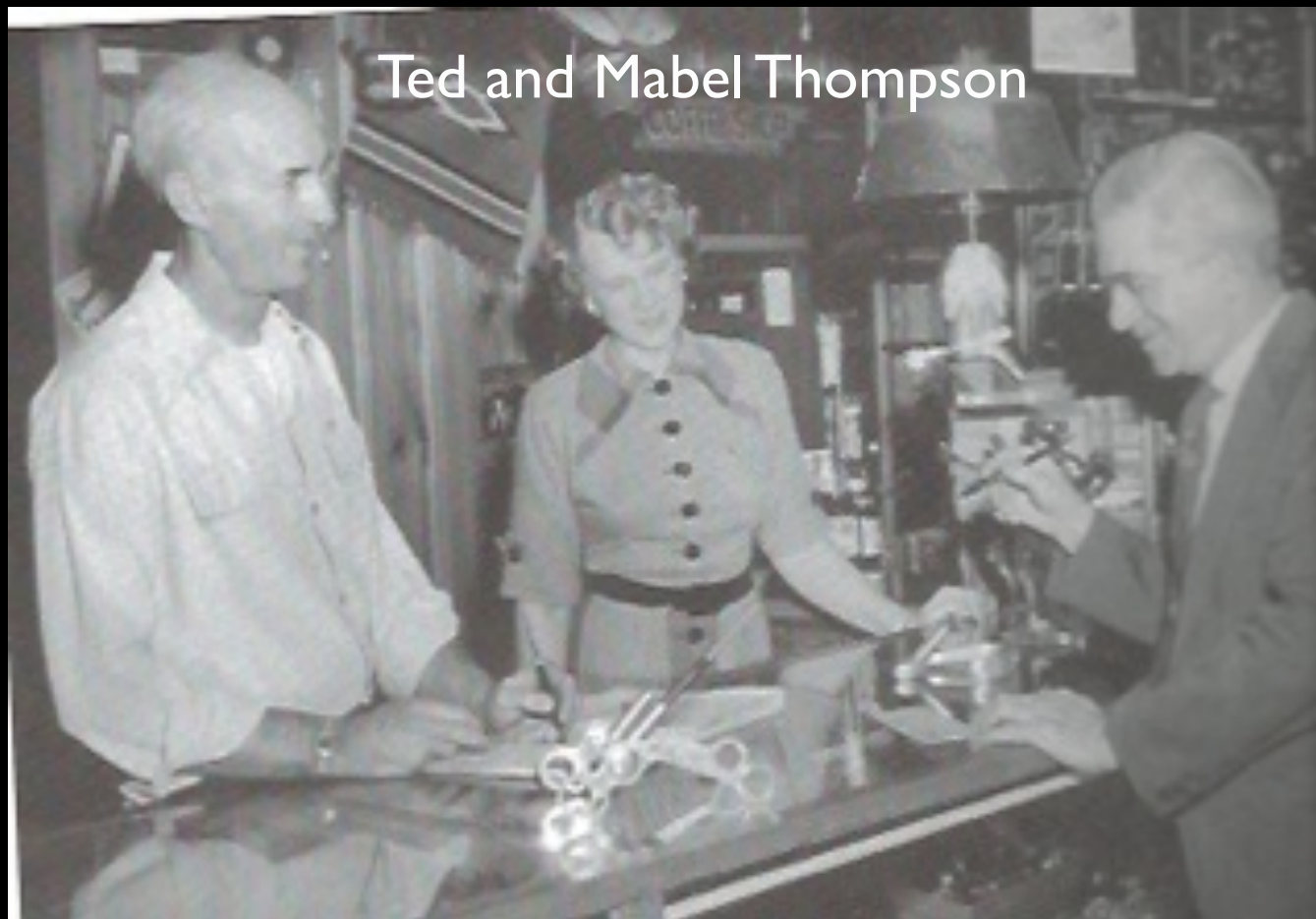
To My Husband
who silently endured my love affair with Mariano



DRAWN BY HAROLD M. I

It was in this cave that Jack told Namaqua of his love for her.





Ted and Mabel Thompson

WELCOME SIGN FOR LOVELAND

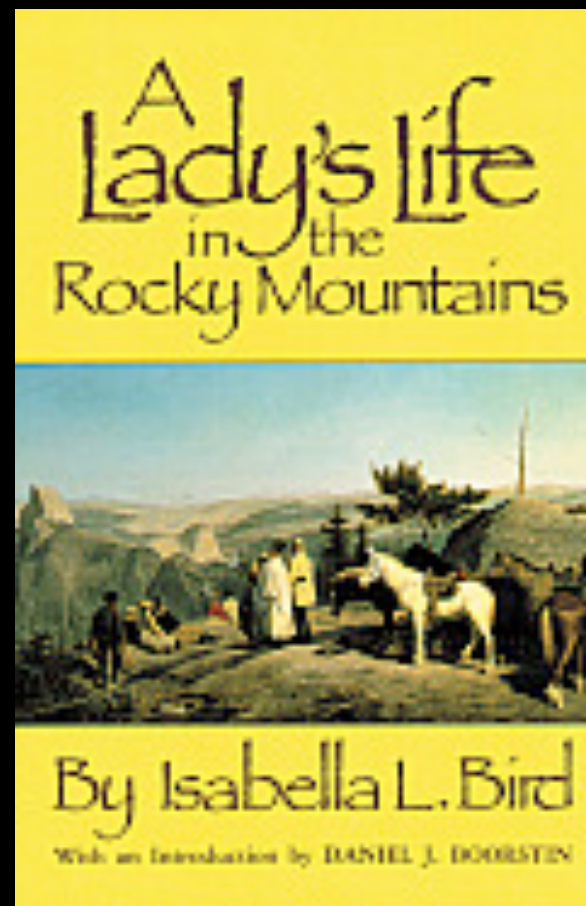
"Come in the evening, or come in the morning.
Come when you're looked for, or come without warning;
A thousand welcomes you'll find here before you,
The oftener you come here, the more we'll adore you."

241

from Harold Dunning's book *Over Hill and Vale*



1958
Bill McCreery



“I have found a dream of beauty at which one might look all one's life and sigh.”
— Isabella L. Bird, *Adventures in the Rocky Mountains*

With over 800 miles behind her, as she leaves, Isabella Bird looks back at the Thompson Valley, and she writes:



“...in the far blue distance, the Rocky Mountains,
and all that they enclose,
went down below the prairie sea.”