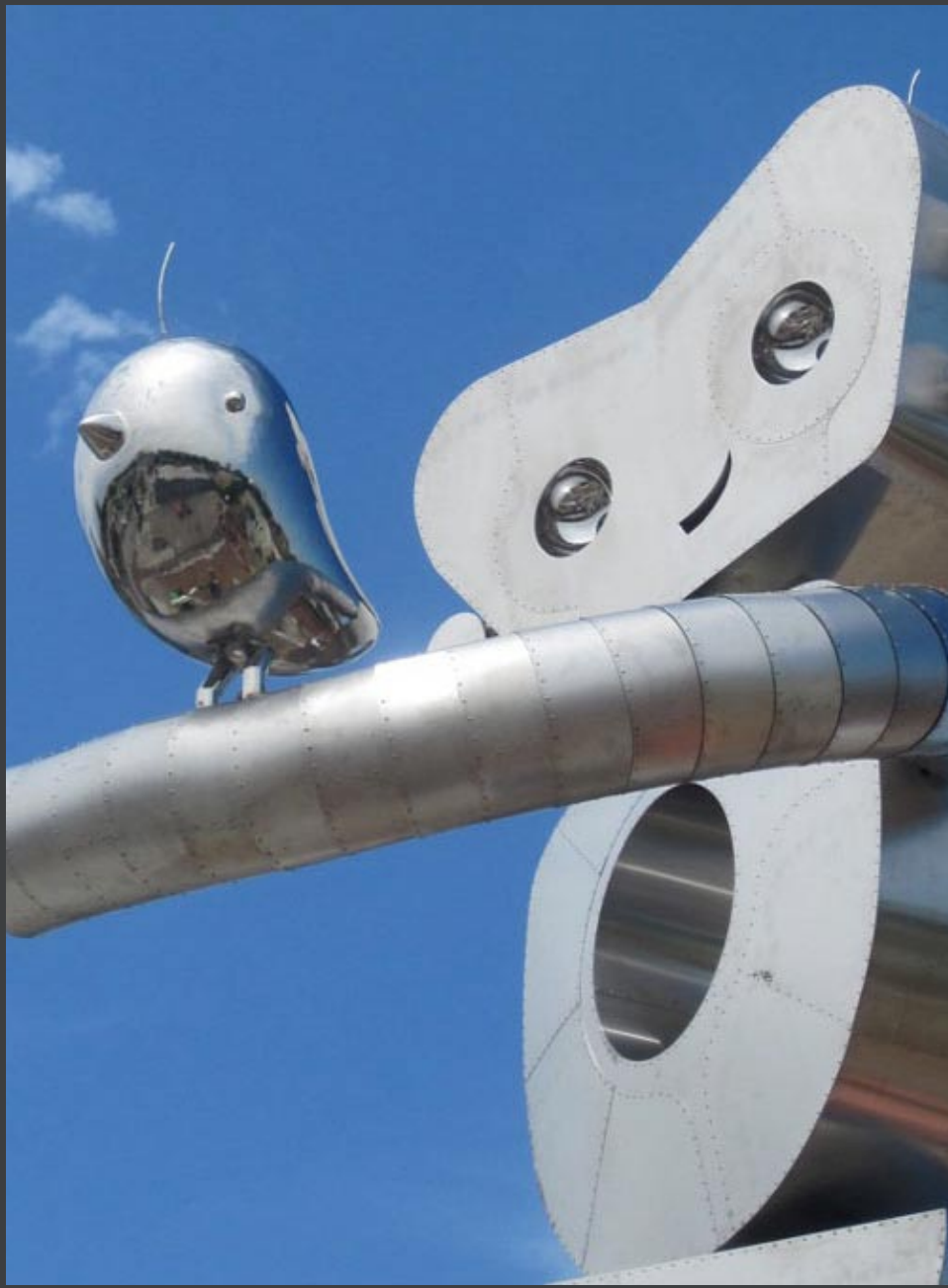


THE TRAVELING MAN: COMMUNITY & CONTEXT



Located near the DART Deep Ellum Rail Station - just east of downtown Dallas, Texas - *The Traveling Man* is a \$1.4 million sculptural series designed by Brad Oldham, Brandon Oldenburg, and Reel FX Creative Studios. The artistic concept plants one foot in the rich history of Deep Ellum and the other foot in the neighborhood's bright future. Born of the railroads in the late 1800s, Deep Ellum took root as a diverse, multi-cultural community with a thriving blues and jazz music scene amongst meat markets, restaurants, bars, theaters, and off-the-beaten-path businesses. In a more recent incarnation, Deep Ellum consisted of trendy shops, lofts, restaurants, nightclubs, live music venues, art galleries, and tattoo parlors. Today, having suffered the loss of numerous businesses, the neighborhood seeks a revival. When DART needed to replace the railway underpass entrance to Deep Ellum, which was covered in colorful murals, to make way for the at-grade passenger rail station, DART made a commitment to the neighborhood to develop a new artistic "gateway." In September 2009, the light rail station opened concurrently with the introduction of *The Traveling Man* on three distinct sites along Good Latimer Avenue. *The Traveling Man* ushered in a new icon for the neighborhood, symbolizing Deep Ellum's history and future.

THE TRAVELING MAN WALKING TALL

Corner of Good Latimer & Swiss Avenues

The
Traveling
Man



From the northeast side of the Deep Ellum Rail Station, *The Traveling Man is Walking Tall* at 38-feet, creating a stunning welcome to visitors and residents of the neighborhood. He's taking a jovial step toward the rail station on the other side of the street. In this single step, he links the neighborhood with the rail station. *The Traveling Man* has dancing, silver eyes and a clever smile about his face. He majestically towers over the station with an outstretched hand of friendship. The circular hole in his body represents his acceptance of all.

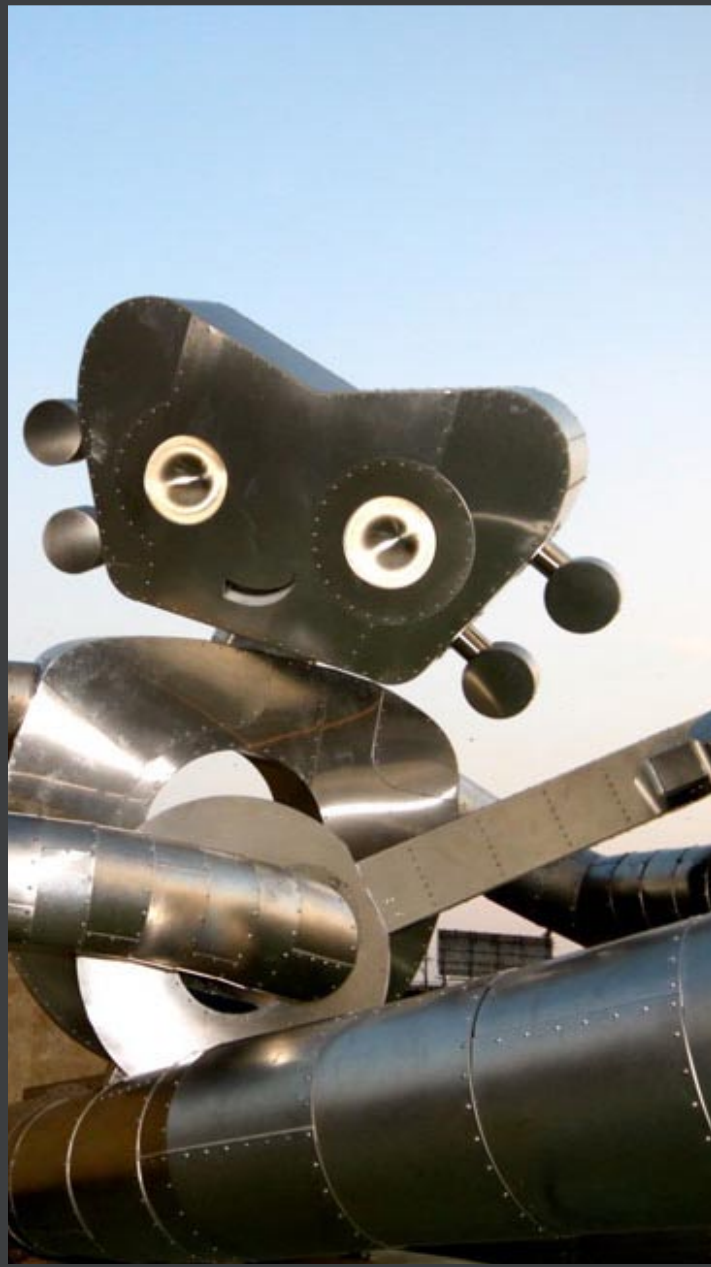
The four-story-tall sculpture is securely rooted in place by 32-foot deep piers that are five foot in diameter. The internal construction of *The Traveling Man* is structural steel, similar to what is used for bridges. The sculpture's exterior is brushed stainless steel. The stainless steel sheets were hand cut and formed to create his unique shape. Thousands of stainless steel rivets hold his "skin" in place. The stainless steel material reflects ambient colors and light from the neighborhood, creating daily intrigue for the rail commuters and those in Deep Ellum.

On the move with a happy stride, *The Traveling Man* is accompanied by his bird friends, who add an approachable scale to the sculpture and signify that this large man is friendly. Artistically, the birds represent the artistic souls who have been and will be in Deep Ellum. In particular, the bird on his arm represents the heights of possible achievements with a can-do creative spirit found in many of the artists, musicians, and entrepreneurs in the neighborhood. Four bird sculptures are included at this location. These 42-inch-tall sculptures are cast in 304 stainless steel and polished to a mirror finish. The scooped backs create a perfect place for visitors to perch.

Encased in stainless steel boxes to match sculpture, freestanding LED lighting washes *The Traveling Man* in a complimentary glow at night. The site is finished with Cherokee rock and custom-stained concrete, creating a peaceful, playful feel to *The Traveling Man*. Viewers can imagine him humming a pleasant tune as he silently wishes the passers-by well.

THE TRAVELING MAN WAITING ON A TRAIN

Corner of Good Latimer & Gaston Avenues



At the southwest corner of Good Latimer and Gaston Avenues, *The Traveling Man* is leaning against a concrete artifact, waiting on a train, and strumming his unique guitar as his bird friends look on. This location helps frame the Deep Ellum Rail Station as it is across from *The Traveling Man-Walking Tall* sculpture, providing a gateway entrance to the neighborhood. In this pose, *The Traveling Man* shows that he's an artist giving birth to his spirit. The birds surrounding him also represent the souls of the other artists, musicians, entrepreneurs, and fellow travelers who have passed through or will become part of the Deep Ellum community. Rather than a brash street artist performing for money, *The Traveling Man* is simply practicing his music and hanging out with friends for the sake of enjoyment. He has a "Huck Finn" quality to him that naturally invites people to join in. The circular shape of the guitar body resembles the core of his own body, asking viewers to believe that his music comes from his heart. His head is tilted to the side as he listens to his instrument and smiles.

Visitors and residents can imagine what kind of music is made from this unusual instrument, which looks as if it came out of him. *The Traveling Man* is so approachable in this installation that kids often climb onto his lap, and he's sturdy enough to accommodate such visitors. When the tunnel entrance to Deep Ellum was torn down, a 15,000-pound portion of the bridge was rescued and incorporated into this sculpture, providing a place for *The Traveling Man* to rest. This installation is very near where the tunnels stood. The artifact is positioned on site to create a tall bench. By sitting on this "bench," viewers can look into the heart of Deep Ellum. The artifact links the old and the new neighborhood gateway in a very tangible manner.

The 9-foot-tall sculpture sits on a concrete pad. The internal construction of *The Traveling Man* is structural steel while the exterior is brushed stainless steel held together with thousands of stainless steel monobolt rivets. Four stainless steel birds are included in this installation. These 42-inch-tall sculptures are cast in 304 stainless steel and polished to a mirror finish. The scooped back creates a perfect place for visitors to perch. To keep *The Traveling Man* aglow, freestanding LED lighting is on the ground, encased in custom stainless steel boxes to match the sculpture. The site is finished out with hand-stained concrete and Cherokee rock.

THE TRAVELING MAN AWAKENING

Corner of Good Latimer & Elm Street

The
Traveling
Man



To tie the rail station with the neighborhood, the 1,000-square-foot piece of land near the corner of Good Latimer and Elm Street is incorporated into *The Traveling Man* installation. This location not only brings *The Traveling Man* concept into the heart of the neighborhood, but also encourages visitors and residents to gather, recharge, and continue exploring Deep Ellum. *The Traveling Man*'s head is coming up from the ground, as if he is waking up from the earth below Deep Ellum. His eyes are closed: He is sleeping, but nearly awake. Perhaps he is still dreaming. His bird friends gather around because they know well that the jolly man will soon join them.

The Traveling Man's head is a familiar shape, similar to a guitar head, which is where a musician controls the tuning of the strings. It is meaningful that this is the installation where people can meet, talk, sing, wait, and get "in tune" with Deep Ellum. They can lounge on *The Traveling Man*'s approachable head. The birds offer their bodies for generous seating to guests as well.

The 41/2-foot sculpture is made of brushed stainless steel sheets with thousands of stainless steel monobolt rivets adhering the pieces of this head together. The 42-inch-tall bird sculptures are cast in 304 stainless steel and polished to a mirror finish. The site is finished off with custom-stained concrete and Cherokee rock.

THE TRAVELING MAN THE BACK STORY



Since 1884, when the first industrial business opened in Deep Ellum, the land has absorbed an overrun of businesses, great entrepreneurial ambitions, and industrial parts along with the next-to-arrive restaurants, art galleries, retailers, bars and visitors. Many feet, tires, and tracks have packed the earth of Deep Ellum. The culmination of all these elements in this entertainment-district borne from an industrial heritage provided the materials for creation of *The Traveling Man*.

At some point before 1900, an old steam train was buried near the intersection of what is today Main Street and Good Latimer. A majestic elm tree grew nearby in a grassy area, providing a shady spot for visitors to gather as well as shelter for many song birds. As the roots of the elm tree grew closer to the buried train, magic emerged. The surrounding dirt, fertilized with all that is Deep Ellum, created a womb. *The Traveling Man* was conceived late one night when a splash of gin spilled onto the dirt reached the tip of an elm tree root that rested on the train. His gestation near completion, an inspirational vibe of hope was felt throughout the neighborhood. This incredible man was born in August 2009.

In 2007, *The Traveling Man* reached out to Brandon Oldenburg and a team of artists in Deep Ellum at Reel FX Creative Studios. As *The Traveling Man*'s image and personality began to reveal himself, the folks at Reel FX knew something special was about to happen, but they needed a little help from Dallas sculptor Brad Oldham to complete his image. Just as *The Traveling Man* has for years, he facilitated yet another creative collaboration – this time between Reel FX and Brad Oldham - to bring him alive above ground.

It's important to note that *The Traveling Man* is not a representation of a single element of Deep Ellum; rather, he uniquely encompasses many aspects of the community in a timeless manner. The guitar-shaped head is a nod to the musical history and demonstrates that he's "in tune"

with the neighborhood. The robotic shape demonstrates the playful and engaging nature of Deep Ellum and its industrial roots. The height, lengthy spiral legs, and outstretched arms represent the high aspirations of the Deep Ellum community and its future growth. *The Traveling Man*'s position in motion shows this is a part of town "on the move." The open heart symbolizes the acceptance of Deep Ellum. The materials used in *The Traveling Man* are metals commonly used in the industries that first established this neighborhood and that inherently have a reflective quality to pick up on nearby colors and lights. Finally, his sense of humor and whimsy seen in his playful smile originate from the many creative people who live, work, and visit Deep Ellum.

The Traveling Man has subconsciously inspired artists for years. Deep Ellum has a certain allure that has gone unidentified for more than a hundred years, but can now be traced back to *The Traveling Man*. His thoughts emerge through the elm tree roots and are carried by the song birds throughout the neighborhood. Birds are his best friends; they dance in the sky and sing beautifully to communicate his inspiration, as *The Traveling Man* never speaks. His wisdom comes from years of listening to everything that happens at the street level.

Hints of *The Traveling Man*'s influence can still be found in the subject matter of restless artists, in the manifestation of visitors to Deep Ellum for business owners, and even in the designation of a new DART rail station for the community. Whether it's the classic artist or the artful businessman, travel is an essential component of success - and travel is the common thread that ties Deep Ellum's history to its future. This gentle, wise man now stands tall, raising with him the dreams and aspirations of those who believe in him.

Written by Christy Coltrin as told by Brandon Oldenburg and Brad Oldham, October 2007.



FACT SHEET

What: *The Traveling Man* is a three-site sculpture series near the DART Deep Ellum Rail Station.

Why: When the need for an at-grade light rail station on Good Latimer required the demolition of the mural-covered tunnel entrance to Deep Ellum, DART committed to the community to provide a new artistic gateway to create a memorable sense of arrival.

Project Budget: \$1,404,845.00

Primary Materials: The internal structure is comprised of 5/8-inch to 1 1/4-inch thick steel, ASTM 572 grade 50k. The exterior the sculpture is 1/8-inch brushed 304 stainless steel connected with thousands of visible stainless steel monobolt rivets. The birds are cast and fabricated 304 stainless steel, 1/8-inch thick.

Sculpture Names & Sizes: *The Traveling Man-Walking Tall* is 38-feet tall
The Traveling Man-Waiting on a Train is 9-feet tall
The Traveling Man-Awakening is 41/2-feet tall

Locations & Sq. Footage: Good Latimer & Swiss Avenue – lot size 2,220 square feet
Good Latimer & Gaston Avenue – lot size 1,875 square feet
Good Latimer & Elm Street – lot size 1,000 square feet

Project Timeline: March 2007 – Initial concept submission by Reel FX (RFX)
April 2007 – Brad Oldham, Inc. (BOI) joins the team
June 2007 – Second concept submission by RFX and BOI
June 2008 – Contract awarded to BOI-RFX team
May 2009 – On-site installation started
August 2009 – Installation complete

Owner: Dallas Area Rapid Transit System

Artists: Brad Oldham, Brandon Oldenburg & Reel FX Creative Studios

Construction Manager: Brad Oldham, Inc.

Engineer: Nathan D. Maier Consulting Engineers

Construction Supervisor: C1S Group, Inc.

Structural Steel Fabricator: Warhogg Customs

Stainless Steel Fabricator: LM Fabrication

On-Site Welders: Welders Unlimited

Concrete: Axis Contracting

FUN FACTS



The “bones” of *The Traveling Man* are made of structural steel similar to what is used for bridges and buildings. The thickness of the structural steel varies from 5/8” to 1-1/4” and there are more than 1,800 pounds of welding rod anodes in the sculptures.

The “skin” of *The Traveling Man* is primarily 12-gage stainless steel, which retains its beauty under harsh circumstances. Stainless steel provides the ideal material for the exterior due to its high nickel content - just think about the use of stainless steel kitchen utensils endure.

The Traveling Man-Walking Tall is 38-feet tall and weigh more than 35,000 pounds. At nearly four stories tall, this one sculpture is taller than the Alamo in San Antonio.

The Traveling Man is not moving. When he is “*Walking Tall*,” his feet are attached to reinforced concrete piers using sixteen bolts that are 5-feet long and 1-1/2 inches in diameter. The concrete piers go 32-feet into the ground for support. When the above-ground and below-ground heights are combined, the collective height is 70 feet for *The Traveling Man-Walking Tall*.

There are 190 cubic yards of concrete in this series. With the rebar, there is nearly 30,000 pounds of concrete in *The Traveling Man*.

There are more than 10,000 monobolt stainless steel rivets used in the series holding together more than 3,340 square feet of stainless steel “skin” on the sculptures.

The engineering of *The Traveling Man* was unique in that it required the development of a three-dimensional computer model using a combination of sophisticated software and custom programs, as well as numerous hand calculations to analyze all the stresses and forces acting on the structure such as wind and the weight of the structure itself.

An artifact from the torn-down tunnel into Deep Ellum was rescued and incorporated into *The Traveling Man-Waiting on a Train* sculpture. The concrete artifact weighs more than 15,000 pounds.

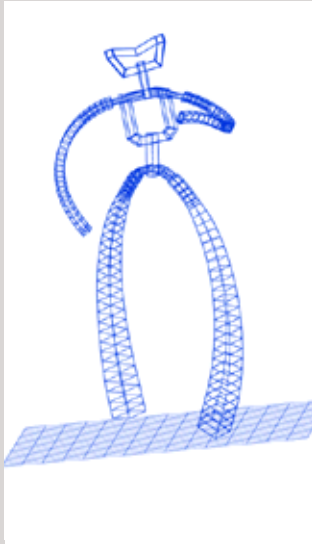
The birds in the series represent the souls of the artists, musicians, restaurateurs, club/shop owners, and entrepreneurs who have and do live and work in Deep Ellum. In total, there are eleven stainless steel birds across the three sites. The upturned tail and scooped back create a perfect perch to slow down with *The Traveling Man* to appreciate life.

The birds are cast using 304 stainless steel and are 1/8-inch thick. The industrial-strength stainless steel used in the birds is often used for the top of workbenches, so its durability is well established and is naturally corrosion resistant to prevent rusting.

The Traveling Man has his own website and FaceBook page, with nearly 600 friends following his story. Look for his page under “Traveling Man Dallas.”

More than 12,000 man hours have been invested to bring *The Traveling Man* to life. This is a passion project for the team which believes the artwork is much more than the sum of the raw materials required for *The Traveling Man*.

THE TRAVELING MAN'S ENGINEERING STORY



The team at Brad Oldham International, Inc., worked with Dallas-based Nathan D. Maier Consulting Engineers, Inc., to fine-tune the design and shop drawings for the two larger sculptures in *The Traveling Man* installation. The sculptures were required to withstand a minimum of 100 mph winds and endure other long-term weather-related concerns, such as corrosion of the interior skeleton. The engineers performed structural analyses and modeling of the steel skeletons and foundations and made material recommendations to ensure the structural integrity of the *The Traveling Man* sculptures, which involved three-dimensional modeling to create the complicated and unconventional structural skeletons.

One engineering challenge encountered in *The Traveling Man-Walking Tall* was its connection to the ground. Two options were considered to support the skeleton and stainless steel skin of the 38-foot tall sculpture: a large reinforced concrete mass footing or reinforced concrete piers. The team chose the reinforced concrete piers due to the limited space in which the sculpture was to be installed as well as cost/time considerations. The process of locating the two piers, including the development and placement of the bolt pattern and creating a 21,500-pound set of legs to fit over the anchor bolts like a glove with relative ease was considered during the design process, but several “unknowns” remained until installation day.

Meanwhile, in contrast to *The Traveling Man-Walking Tall* pier foundation, *The Traveling Man-Waiting on a Train* involved a mass concrete foundation. This was a much smaller structure than *Walking Tall*, but it also involved a much more complicated geometry and had multiple connection points to the ground. Therefore, a mass concrete foundation was the better option.

The engineering of *The Traveling Man* was unique in that it required such an extensive amount of structural analysis and the development of the three-dimensional computer model using a combination of sophisticated software and custom programs - as well as numerous hand calculations - to analyze all the stresses and forces acting upon the structure. Because none of the structural members included uniform/symmetrical sizes, stresses and forces were difficult to evaluate and required an extremely high level of analysis.

The materials used include:

5/8-inch thick to 1 1/4-inch thick steel, ASTM 572 grade 50k

1/8-inch brushed 304 stainless steel

Stainless steel monobolt rivets

Foundation notes:

Each pier for *The Traveling Man-Walking Tall* measures 4.5 feet in diameter and goes 32 feet into the ground. The anchor bolts in each pier were 1.5 inches in diameter and 72 inches in length, and included eight per pier.

The concrete and rebar mass foundation for *The Traveling Man-Waiting on a Train* measures 28 feet by 14 feet by 3 feet thick.

Quality assurance and quality control were extremely important on this project since it would be interactive with the public. Material testing, such as weld inspections and concrete strength testing, were performed routinely to ensure that all materials met design specifications. Inspectors were regularly on site to monitor the work as well ensures design conformance.

Nathan D. Maier Consulting Engineers (NDM), the structural engineering consultant on the project, is a full-service local civil engineering and land surveying firm specializing in all disciplines of civil engineering, including structural, transportation, water resources, municipal, construction management, land surveying, and development.

FABRICATION OF THE TRAVELING MAN

The
Traveling
Man



Brad Oldham International, Inc. (BOII) supplemented its internal fabrication capabilities by tapping two long-time, trusted partners. The BOII team is accustomed to building unique pieces. Much of what is created at our Dallas studio is one-of-a-kind, never-been-done-before pieces, so we already had the talent in place that was needed to build *The Traveling Man*. Warhogg Customs joined our project team to hand-cut and hand-welded the steel skeleton made of 5/8-inch to 1 1/4-inch thick steel plate, ASTM 572 grade 50k. This type of steel is typically used in the construction of bridges and other large structural projects. Keith Ashmore led the team of six welders in his Como, TX workshop that was set up specifically to build this sculpture. The skeleton took 12 weeks of cutting and welding to complete for “*Walking Tall*” and “*Waiting on a Train*.” To quantify the amount of welding required on this job, consider that there is more than 1,800 pounds of welding rod anodes in the bodies of the two large sculptures.



One fabrication challenge was how to bend 8-inch and 6-inch solid round bar into the positions required for the arms and pelvis. Engineering requirements dictated that the steel arms and legs, shaped like a trapezoidal box, were to fit precisely onto the solid round bar of steel. The team had to use a bulldozer tied onto the pelvis and hook a crane onto the end of the leg to create a strong pull. Three rosebud torches heated the bar to facilitate the bending as the bulldozer pulled from one end and the crane from the other. Working with steel pieces 26-feet-long was no simple task. Each leg had to be one continuous piece, while the bars for the shoulders and hips needed to be bent and fabricated to specific dimensions.

As work was underway on the skeleton, prep for the installation started for the three sites. With the ground cleared at Swiss and Good Latimer, McKinney Drilling Company drilled two 32-foot-deep piers for *The Traveling Man-Walking Tall*. The concrete and rebar piers provided a structurally sound base to support the steel bones of the sculpture.



Once welding was structurally complete, huge sections of the skeleton were slated to be galvanized. Galvanizing is a generic term for putting a coat of zinc on steel. It protects steel from corrosion, which is done through an electro-galvanizing, or dipping, process. The steel legs for *The Traveling Man-Walking Tall* were too large for the galvanizer’s tanks. Therefore, the team identified an alternative method for protecting the bones of “*Walking Tall*” that was more time-intensive and included sandblasting and cladding in zinc by hand.

Once the two legs for “*Walking Tall*” were on site, they were hoisted with cranes, at which point, the hips were welded in place. On-site welders, under the direction of Sam Cantu, put the final welds onto the zinc-coated steel bones. Many days of design and planning helped to reduce the amount of on-site welding that was required, and allowed for most of the work to be performed beforehand by Keith Ashmore’s team, in an atmosphere that was not rushed.

The brushed stainless steel 304 skin was cut and hand-bent into the general shape off-site. Once on-site, the artisans with LM Fabrication fined tuned the shape of each section and riveted the stainless steel panels in place. The BOII team worked along side LM Fabrication on this complicated and intricate installation of the skin. The stainless steel exterior work is detailed in the “Construction & Installation” segment as it comprised the bulk of the installation effort.

CONSTRUCTION & INSTALLATION OF THE TRAVELING MAN

The
Traveling
Man



Brad Oldham International Inc (BOII) hired C1S Group - a full-service engineering design and construction firm - to help oversee the construction and installation of *The Traveling Man*. C1S Group's Aaron Liles worked closely with Brad Oldham to develop and manage a project timeline and construction budget. When clients work with BOII, they gain the benefit of being supported by an entire team. In collaborative projects with so many moving parts, like *The Traveling Man*, communication, time and budget management are all equally crucial. We provided our client DART with regular updates and customized accounting in order to meet the project's requirements, and we conducted regular meetings to keep all parties informed throughout all phases of construction and installation.

Challenges with The Traveling Man installation included:

- Size, weight & number of pieces in sculptures
- Fabrication off-site and on-site
- Short timeline & limited resources
- Texas heat & safety protocol

The challenge involved more than merely standing two 24-foot-tall legs on top of the 32-foot-deep piers and welding them to the 4-foot-wide hip bones; the larger challenge was identifying exactly where *The Traveling Man* would stand. The correct angle and distance between the feet was critical to meeting the engineering specifications. Off-site, the legs and hips had been stood upright as the bones were being built. At that time, the fabrication team had made a template of the bottoms of his feet in correct position. The feet needed to slip precisely over the bolts that had been cast into the concrete piers. The template was made out of steel pipe and plate. At the site, the team located and poured the piers based on the measurements they had made of his foot placement back when he was standing up off site. Sounds easy? Basically, it was a low-tech solution to a complicated installation issue. This had to be a one-shot process due to the cost and volatility of the materials involved (i.e., cement sets) and the tight project timeline. The installation plan included cranes and manpower to handle and finesse the legs and the hips into place. The back leg set in place in less than two hours. The front leg, however, took another ten hours to successfully secure. Two cranes, a front loader and a four-man team worked with the large steel bones to ultimately tighten the bolts and lock the legs in place. The challenge for this phase of the installation was that, once the process started, there was no stopping point until the legs and hips were successfully installed. With leg and hip bones in place, the rest of the installation unfolded without any variance from the plan.

Although, the BOII team had set up a fabrication site expressly for the purpose of building of *The Traveling Man*'s bones in Como, Texas, the stainless steel skin had to be created in Brad Oldham's Dallas studio as well as several other shops nearby. It was a challenge to manage the number of pieces and the physical distance between them before the materials arrived on site. And even after they had been delivered to the installation sites, the fabrication continued.

continued...

CONSTRUCTION & INSTALLATION OF THE TRAVELING MAN

The
Traveling
Man



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In planning for the installation of the stainless steel skin, the team conceptualized the pieces by using sewing thimbles. There needed to be a top-over-bottom overlap so that water would be unable to run inside the piece. Half of the rivet holes in the pieces of skin were laser-cut off site to save time and money. The other half of the rivet holes had to be hand-drilled on site to enable the pieces to fit more exactly with those pieces that were already in place. In short, a combination of machine and artisan work on each stainless steel piece allowed enough flexibility to create a custom, tight fit.

After the first eight sections of skin had been installed, a rhythm was developed and the system progressed at a rapid rate. What was totally amazing was that just a few men handled the installation of almost all of the skin. One of the masterminds behind the skin installation was Lance Mayfield of LM Fabrication. Mayfield designed this process in order to be able to complete as much work off-site in his shop while allowing for on-site, installation flexibility.

The Traveling Man was installed in July and August, two of the hottest months of the year. The small, highly skilled crew worked on a tight schedule. While the skin was cut and bent off-site, a tremendous amount of work was performed on-site to finalize the shape of each piece.

While the installation of *The Traveling Man* was a very unusual construction project, it followed all DART rail line safety and protocol. The BOII team ensured a high level of safety planning and conducted a daily safety monitoring program. In fact, this sculpture was built to the same safety protocols that are followed by rail line construction projects.

The stainless steel birds were cast and polished to a mirror finish – ready to go before they reached the installation sites. The installation of the birds in each of the three sites was expected to be straightforward. The finished bird sculptures were bolted in place onto concrete/rebar bases. The 15,000-pound concrete artifact salvaged from the bridge that had been torn down to make way for the DART rail line was incorporated into *The Traveling Man–Waiting on a Train*. Each site was finished out with hand-stained concrete and Cherokee rock.

If sculpture is a labor of love, then the actual design, construction and installation of artwork on this scale requires a gargantuan heart. The BOII team completed *The Traveling Man* installation on time and on budget, thanks to project team members, and especially Aaron Liles of C1S Group, Lance Mayfield of LM Fabrication and Keith Ashmore of Warhogg Customs.

BRAD OLDHAM BIOGRAPHY



Brad Oldham is a sculptor with the mind of an engineer who enjoys creating artistic, useful pieces. Oldham established his stand-alone company in 1998 to design and produce sculpture, architectural features, and custom products for commercial and public projects. The company, known today as Brad Oldham International, Inc., builds upon Oldham's highly regarded tenure with the country's top interior design firms, well-known real estate owners, discriminating private art collectors and public entities.

While a stand-out artist growing up in an artistic family who lived around the world, Oldham's earliest victories came through his skills on the basketball court. It's significant to note that his first true successes were a result of his strong leadership and physical skills in a highly competitive team sport as this was when Oldham's collaborative spirit took root. A basketball scholarship helped Oldham earn a degree in economics from Texas Wesleyan University in Fort Worth.

Oldham's inherent artistic skills are such a part of who he is, that he didn't recognize his talent. Sculpting is something he did with Wonder Bread before he learned to read. He carved animals out of soap bars. It wasn't until 1989, when Oldham was enrolled in Texas Christian University's MBA program, that he left the classroom to hone his artistic craft by working first hand with the finest metalworking craftsmen in the industry. His skills brought jewelry and button manufacturing into the family apparel business, lead by his older brother Todd Oldham, an internationally acclaimed fashion designer. Along with his metalworking expertise, Oldham oversaw production and manufacturing of Todd Oldham's couture and bridge lines for more than eight years.

In 1998, when the family transitioned their apparel business into other market segments, Oldham launched his own company, providing sculpture, custom metal and tile products to architects, interior designers, and private collectors.

In 2002, Oldham joined forces with Phoenix I Restoration & Construction to launch a new division called Phoenix I Studios. This industry-first division broke new ground in historical restoration by providing custom-design accessories for commercial projects.

Today, Brad Oldham International, Inc. boasts an enviable list of clients ranging from public entities to Fortune 500 corporations and international art collectors. Oldham is one of the youngest sculptors on the national scene and his work is only getting better and more valuable. He enjoys blurring the traditional lines between fine art and commercial products. This unique offering makes sculpture more accessible and engaging to an emerging audience of art collectors.

Oldham's art has been featured on *Good Morning America* and in *Architectural Digest*, *Better Homes & Gardens*, *Veranda*, *House & Garden*, *The Dallas Morning News*, and other national and local publications. In 2003, Oldham was honored with *The Craft Award* from Preservation Dallas for his dedication to preserving Dallas landmarks, and three years later, with *The Rising Star Award in Homes and Interiors* from Fashion Group International. In 2008, Coca-Cola named Oldham its arts role model to mentor and to work with high school students interested in pursuing art as a career. In 2009, Oldham introduced *The Traveling Man*, a \$1.4 million sculptural series, which has been dubbed by media as a new "hallmark" for the city and "Dallas' new photographic ambassador."

Oldham brings a background of education, craftsmanship, diverse culture and creativity to his endeavors. While proud of his accomplishments and upbringing, he is the rare individual who today is doing professionally what he's always dreamed of. The only thing that generates more passion than his work, is his family; Oldham is married with three children, whose individual creative pursuits he enjoys fostering.

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The
Traveling
Man



BRANDON OLDENBURG BIOGRAPHY

The
Traveling
Man



As of August 2009, Brandon Oldenburg is a founding, managing partner in Moonbot Studios in Shreveport, LA. The state of Louisiana courted him to help bring animation and movie projects to the state. For this assignment, Oldenburg brings his special brand of creativity to the project.

Oldenburg began his career as a co-founding member of Reel FX Creative Studios in 1995 doing a combination of design and special effects for television and film. There he worked with such clients as Troublemaker Studios, Pixar, Disney, DreamWorks and Blue Sky Studios.

As Senior Creative Director for the first 10 years of the company Oldenburg helped establish Reel FX's national reputation as a premier animation studio. Since 1998, Oldenburg has overseen a joint venture with famed author and illustrator, William Joyce (Robots & Meet the Robinsons.) What started out as an experimental puppet show has evolved into a joint venture to create three feature films. Joyce and Oldenburg's other collaborations include Halloween decor for Martha Stewart, Parade Floats for Disney Theme Parks and Installations for The 100th Anniversary Exhibit for Peter Pan. Most recently they sold a story DreamWorks ten years in the making called "The Guardians of Childhood" set to release November 4, 2012.

Oldenburg's work has won many industry accolades most recently an *Inspire Design Award for Best Title Design in a Feature Film*. Other works include multi-media installations, experimental puppetry and live drawing for fundraisers. Oldenburg and Brad Oldham collaborated on the initial design for the \$1.4 million sculptural commission for DART called *The Traveling Man*, which has drawn local and national attention.

Brandon's illustrations have graced the covers for such prestigious author's books as Elmore Leonard and Michael Chabon. A '95 Graduate of Ringling School of Art and Design, Brandon holds a B.F.A. in Illustration and a D.F.O. from the Lunar Lamadary in Nepal. He also holds a seat on the American Film Institute's Board of Directors and serves as Artistic Director of the Tex Avery Animation Award. Last year he accepted a seat on the alumni board for Ringling School of Art and Design.





Located in the heart of Deep Ellum, this creative studio is the birthplace of the idea for *The Traveling Man*. Brandon Oldenburg gathered artists over pizza one evening for a brainstorming session. Ideas generated in this gathering lead to the development of key aspects of the concept.

Reel FX Creative Studios is an integrated group of award-winning design and production studios (Reel FX Entertainment and Radium) that produce extraordinary animation, visual effects, entertainment content, commercials and conceptual designs. With digital studios in Dallas and Santa Monica, Reel FX's seasoned artists and producers are able to collaborate with clients from original concept to visual development through production to the final frame. To learn more about Reel FX's work, please visit www.reelfx.com

LOCATIONS AND DIRECTIONS

The
Traveling
Man



From Fort Worth

I-30E toward Dallas 31.5m
exit 46 for US-75N toward McKinney 0.9m
follow signs for Elm St and merge onto Elm St. 0.4m
turn right at S. Central Expressway 292ft
take 1st right onto Pacific Ave 0.2m
take 3rd left onto N. Good Latimer Expressway 453ft.

From Denton

I-35E/US-77S 36.5m
exit 428A on the left to merge onto I-30E towards Texarkana 1.4m
exit 46 for US-75N toward McKinney 0.9m
follow signs for Elm St and merge onto Elm St. 0.4m
turn right at S. Central Expressway 292 ft
take 1st right onto Pacific Ave 0.2m
take 3rd left onto N. Good Latimer Expressway 453ft.

East of Downtown

I-30W
exit 47B for US-75N toward McKinney 0.5m
follow signs for Elm St and merge onto Elm St 0.4m
turn right at S. Central Expressway 292ft
take 1st right onto Pacific Ave 0.2m
take 3rd left onto N. Good Latimer Expressway 453ft.

South of Downtown

I-35N
exit 428A to merge onto I-30E toward Texarkana/Downtown/Griffin St. 1.2m
exit 46 for US-75N toward McKinney 0.9m
follow signs for Elm St and merge onto Elm St 0.4m
turn right at S. Central Expressway 292ft
take 1st right onto Pacific Ave 0.2m
take 3rd left onto N. Good Latimer Expressway 453ft