

Lawrence Historic Resources Commission	Item No. 5
707 Vermont Street	DR-18-00181
Mural Installation	June 21, 2018

<p>Applicant</p> <p>Standards for Review Chapter 22</p> <ul style="list-style-type: none"> • Standard 9 <p>Environs of Fire Station 1 (745 Vermont Street)</p> <ul style="list-style-type: none"> • Area 1 <p>Environs of House Building (729 Massachusetts Street)</p> <ul style="list-style-type: none"> • No environs definition <p>Environs of Miller’s Hall (723-725 Massachusetts Street)</p> <ul style="list-style-type: none"> • No environs definition <p>Downtown Design Guidelines</p> <p>Associated Process Lawrence Cultural Arts Commission</p> <p>Lawrence City Commission Review as library owner</p>	<p>Request The applicant is requesting to paint a mural on the unpainted board formed concrete surface of the southwest corner of the structure located at 707 Vermont Street, the Lawrence Public Library.</p> <p>Reason for Request The property is located in the Downtown Conservation Overlay District and is located in the environs of Fire Station No. 1 (745 Vermont Street), the House Building (729 Massachusetts Street), and Miller’s Hall (723-725 Massachusetts Street), Lawrence Register of Historic Places.</p> <p>Staff Recommendation</p> <p><u>Certificate of Appropriateness</u> In accordance with <i>Chapter 22 of the Code of the City of Lawrence</i>, the standards of evaluation, staff recommends the Commission find that the proposed project will not significantly encroach on, damage, or destroy the landmarks or their environs and issue the Certificate of Appropriateness for the proposed project.</p> <p><u>Downtown Design Guidelines Review</u> In accordance with Chapter 20-308(f)(3) of the City Code, staff recommends the Commission approve the proposed project using the Downtown Design Guidelines and determine that the project, as proposed, meets these development and design standards.</p> <p><u>Additional Recommendation</u> Staff recommends the Commission forward to the City Commission a finding that the proposed application method for the project has the potential to irreversibly damage the character defining board formed concrete element for the city owned library building.</p>
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IT IS IMPORTANT TO NOTE: This review is only for the application of the mural. It does not review in any way content or design of the proposed mural.

Project Description

The applicant proposes to paint a mural on the southwest corner of the structure located at 707 Vermont Street. The mural will be on both the south and west elevations of the structure with the majority of the mural on the south elevation of the structure. The length of the mural on the

south elevation will be approximately 46½ feet and the length on the west elevation will be approximately 17 feet. The height of the mural will range from approximately 7 feet to 9 feet on the west elevation and from approximately 9 feet to 5½ feet on the south elevation. The proposed installation method will be masonry primer directly applied on the board formed concrete with no separation between the concrete and the primer, Nova Color Acrylic Paint, and Nova Color Exterior Varnish.

Project Review

The modern structure located at 707 Vermont Street was constructed in 2015. It is not considered a vernacular structure because it is architect designed, but it does not have a specific architectural classification. The foundation of the structure is two parts, as is the building, because portions of the original library structure are incased in this modern designed structure. The new foundation wall that surrounds the structure is board formed concrete. The property slopes from east to west so that the basement level of the structure is at ground level on the west exposing the west foundation wall, and the east of the building main floor is at ground level. The west portion of the ground floor is cantilevered over the board formed concrete foundation wall creating a covered space for a book/media return area and the Friends of the Library donation area. It also provides covered bicycle parking. A portion of the cantilevered main floor is also located on the south elevation in this area. Because this extends over a public sidewalk, there is a code required metal railing system that can't be removed. This rail protects pedestrians from clearance issues associated with the cantilevered portion of the structure. The character defining features for the structure are the board formed concrete foundation–exposed on all four sides of the structure–terra cotta rain-screen system, glass, and how they are integrated to form shapes like angles and lines.



Vermont Street Elevation



7th Street Elevation

Concrete is a mixture of two components: aggregate and paste. Modern concrete is typically made up of Portland cement (paste and water) which then binds with aggregate (sand, gravel or crushed stone). Portland cement is commonly made with limestone, shells, and chalk or marl combined with shale, clay, slate, blast furnace slag, silica sand, and iron ore. When these ingredients are heated at high temperatures, they form a rock-like substance that is ground into fine powder. Concrete is inherently porous. The pores (some the size of human hair), reside in the cementitious paste. Poured concrete for foundations, like other concrete surfaces, is porous.

Board formed concrete foundations are specifically poured to be part of the architectural detail of a structure. It can be used both on the interior and exterior of structures. It is created just as

the name implies. Instead of using large plain sheet forms to contain the concrete flow, individual wood boards are stacked on their thickness side, pressed, and stabilized. When the concrete is set, the boards are removed and the result is a concrete wall that has all of the indentations and impressions, including graining and imperfections (the imperfections cause voids in the surface of the concrete), of the wood boards. It also has the indentations of the area that was between each board and this creates strong horizontal lines across the foundation walls. This gives the appearance of concrete that looks like wood boards. Because of the fabrication process, the design on the concrete is only as deep as the graining and lines between boards that were created with the pressure of the forming of the concrete. This is not typically a process that creates deep grooves but rather surface definition. However, the overall texture of the wall is rough. While the design of the wood grain and horizontal lines of the board form are not deep grooves, some of the voids created by the imperfection of the boards used can be significant.



Details of the Board Formed Concrete on the Library Building

Due to the porous nature of concrete and the surface of board formed concrete, finishes for board formed concrete should be carefully considered when used as an architectural detail. Both paint and stain will penetrate the porous surface of the concrete. Unlike water, which is also absorbed through the pores of concrete, primer, paint and stain bind to the concrete surface. Once the primer, stain, or paint is applied to the concrete, the primer, paint, or stain that is absorbed into the concrete pores can only be removed by removing the concrete with methods that can remove the affected surface or can penetrate to the affected surface and be removed with high pressure. Higher pressure systems are typically some type of sand/particle blasting or high water pressure blasting. Both systems remove surface material and can cause pitting of the concrete surface. Some chemical removal systems can be used, but the removal of the chemical from the concrete can damage the face of the concrete particularly where the surface of the concrete has voids.

The use of tinted and non-tinted primers is intended to create a surface for strong paint bonding. The primer will be absorbed into the concrete pores and the paint will adhere to the primer. Similar to the removal of paint directly on the board formed concrete, this application would require the removal of the concrete surface of the bonded particles to remove the associated pigment. For this reason, concrete walls, like masonry walls, should not be painted if they have not been previously painted and the intent is to have the exposed concrete in its original state and color as a part of the overall architectural detailing of the structure.

Painting or staining a concrete wall typically begins with the cleaning of the wall. The applicant has not specified how this wall will be cleaned. The most common method of cleaning is a high pressure washer or power washer. The PSI of a light duty pressure washer is strong enough to remove the edges of the void areas of the board formed concrete, as well as some of the edges of the horizontal lines. If the pressure is high, it can remove enough of the concrete face removing some of the wood grain detailing. Another method of preparing the concrete for painting or staining is the application of low pressure water like a simple garden hose with soap, water, and stiff brushes. The potential damage to the concrete wall with this method is dependent on the type of brush used. A softer brush may only remove some of the edges of the void areas and possibly rough edges of the horizontal board lines. A stronger, stiff brush with pressure can alter the detail of the graining of the board formed concrete by creating new scoring with the brush, as well as removing the edges of the void areas and rough edges of the horizontal board lines.

The structure located at 707 Vermont Street is not historic. But like historic structures, alterations to significant structures should be considered for their long-term effects or irreversible damage. When considering alterations or changes to a building, all alternatives should be explored before choosing a course of action. Because painting the board formed concrete foundation wall has the potential to permanently alter a character defining feature of the structure, alternatives should be considered.

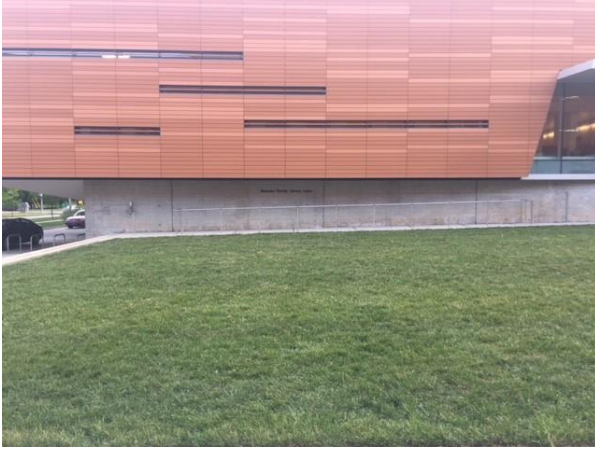
Staff has researched potential sealers for concrete that could protect the board formed concrete from paint. Sealants applied to concrete would prevent some adhesion, but not all, of the paint to the concrete surface. These sealants, however, would significantly shorten the lifespan of the painted surface. The preparation of the surface for the paint still has the potential to impact the surface of the foundation wall. The use of a sealants to protect the board formed concrete is not a viable option because preparation for the sealant will damage the concrete surface, and removal of the paint over sealer will be similar to paint removal.

Another alternative would be to paint the mural on panels that can be attached to the foundation walls. This is a very common approach to mural painting in historic areas. The attachment anchors can be strategically placed and appropriately installed minimizes the impact on the foundation wall. For this application, if the panels are removed in the future, simple rough concrete patches matching the color of the existing concrete can be applied.

Public art, specifically murals, is not reviewed for content by the HRC. The art is reviewed for its physical compatibility with the context of the area, including but not limited to: size, scale, massing, materials, color, and setbacks.



Project Location



Project Location

The location of the proposed art has no impact on the environs of the listed properties, nor does it impact the overall character of the Downtown Urban Conservation Overlay District. The location of the art on the southwest corner of the structure places the art outside the viewshed of the listed properties and the Downtown Urban Conservation Overlay District, with the exception of a limited line of site from Vermont Street. The size and scale of the art appears large for the structure when viewed from close proximity, but is in size and scale with the overall building size. The art is flat and has no mass. While this building has no painted exterior surfaces, there are painted exterior surfaces in the environs and the overlay district. Painted surfaces may be repainted and therefore the overall art is temporary and will not have a permanent effect on the environs of the listed properties or the overlay district. The review of setbacks is not applicable to this project. The guidelines for the overlay district encourage public art.

Certificate of Appropriateness

Environs review for a Certificate of Appropriateness begins with a presumption that a Certificate of Appropriateness will be approved unless the proposed construction or demolition would significantly encroach on, damage, or destroy the landmark or historic district. The review focuses on the environment of the listed property and how the project interacts with the environment of the listed property, not how the project affects the subject property.

The proposed project is located in the environs of Fire Station No. 1, the House Building, and Miller's Hall.

General Standard 9 in Section 22-505(B) of the Conservation of Historic Resources Code states that contemporary design for alterations should not be discouraged when they do not, "destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environs." While this is most often related to building additions, it can also be used to review smaller changes to existing structures.

The proposed project is physically a contemporary project. It is large in size and scale for the environs of the listed properties, but it is more proportional to the large free-standing library building. The color palette is also atypical for the environs of the listed properties; however, while brick color is often a concern for the HRC because of its permanence, painted color is temporary and can be altered.

While the paint of the art will have an impact on the subject property, the project will not significantly encroach on, damage, or destroy the landmarks. There are painted surfaces in the environs of the listed properties and painted surfaces can be repainted making this art temporary in nature.

Painting of unpainted masonry on a historic structure does not meet Standard 9.

Staff is of the opinion that the project, as proposed, meets the intent of Chapter 22 and the environs definition for Fire Station No. 1. There are no environs definitions for the House Building or for Miller's Hall.

Downtown Design Guidelines

The Downtown Design Guidelines have a specific guideline (Part Two 4.5) that encourages the integration of public art into development. (The project is not public art as part of a development project but will be art on a public building that may appear as public art.) The guidelines do not specify specific types of public art nor are there guidelines for the review of public art. There are guidelines for preserving architectural details of buildings (Part Two: 15.2 Retain and preserve any architectural features and details that are character-defining elements of downtown structures) and for not painting unpainted masonry. (Part Two: 10.8 Existing unpainted masonry walls, except in rare instances, shall not be painted. This includes publicly visible party-walls.) Staff is of the opinion that the characteristics of the board formed concrete on the structure located at 707 Vermont Street may make Guidelines 15.2 and 10.8 applicable. The board formed concrete on the structure is an architectural feature that is character-defining for the structure and the material is very similar to masonry in its use as an architectural detail and its reaction to paint and stain.

Finding an alternative approach to painting directly on the board formed concrete would be a better solution to achieve the project goal while complying with the guidelines stated above.

The intent of the guidelines is to maintain and enhance Lawrence's unique character, identity, and scale, and to regulate exterior scale, massing, design, arrangement, texture, and materials within the downtown area in order to promote compatibility with the downtown's existing architectural character. The guidelines are not prescriptive statements to discourage new development or alterations. The guidelines should be used holistically and not always as individual statements. But key to the intent of the guidelines is the protection of historic materials and historic resources of the downtown district.

Painting the board formed concrete on the structure located at 707 Vermont Street, while likely detrimental to the architectural character of the structure itself, will not harm historic material and will not have a significant impact on the character of the downtown district. Murals exist in the downtown area on painted surfaces and are part of the culture of the district. While no mural should be painted on a historic, unpainted masonry surface, murals on existing painted surfaces are temporary in nature.

Because the structure located at 707 Vermont Street is not historic and because the board formed concrete surface is not unpainted historic masonry, staff is of the opinion that the proposed project meets the intent of the guidelines to encourage public art and to allow for alterations that do not impact the historic materials, historic resources, and historic character defining elements of the Urban Conservation Overlay District.

However, because the library is a building that went through its own public design process, staff recommends the Commission forward a finding to the City Commission that the proposed application method for the project has the potential to irreversibly damage the character defining board formed concrete element for the city owned library building.

STANDARDS FOR REVIEW

Chapter 22 of the Code of the City of Lawrence (Certificate of Appropriateness)

(A) An application for a certificate of appropriateness shall be evaluated on a sliding scale, depending upon the designation of the building, structure, site or object in question. The certificate shall be evaluated on the following criteria:

- 1. Most careful scrutiny and consideration shall be given to applications for designated landmarks;*
- 2. Slightly less scrutiny shall be applied to properties designated as key contributory within an historic district;*
- 3. Properties designated contributory or non-contributory within an historic district shall receive a decreasing scale of evaluation upon application;*
- 4. The least stringent evaluation is applied to noncontributory properties and the environs area of a landmark or historic district. There shall be a presumption that a certificate of appropriateness shall be approved in this category unless the proposed construction or demolition would significantly encroach on, damage, or destroy the landmark or historic district. If the Commission denies a certificate of appropriateness in this category, and the owner(s) appeals to the City Commission, the burden to affirm the denial shall be upon the commission, the City or other interested persons.*

(B) In considering an application for a certificate of appropriateness, the Commission shall be guided by the following general standards in addition to any design criteria in this Chapter and in the ordinance designating the landmark or historic district:

- 1. Every reasonable effort shall be made to provide a compatible use for a property that requires minimal alteration of the building, structure, site or object and its environment, or to use a property for its originally intended purpose;*
- 2. The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural feature should be avoided when possible;*
- 3. All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historical basis and that seek to create an earlier appearance shall be discouraged;*

4. *Changes that may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected;*
5. *Distinctive stylistic features or examples of skilled craftsmanship that characterize a building, structure or site shall be treated with sensitivity;*
6. *Deteriorated architectural features shall be repaired rather than replaced, whenever possible. In the event replacement is necessary, the new materials should match the material being replaced in composition, design, color, texture, and other visual qualities. Repair or replacement of missing architectural features should be based on accurate duplication of features, substantiated by historic, physical, or pictorial evidence, rather than on conceptual designs or the availability of different architectural elements from other buildings or structures;*
7. *The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building material shall not be undertaken;*
8. *Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, and project;*
9. *Contemporary design for alterations and additions to existing properties shall not be discouraged when such alteration and additions do not destroy significant historical, architectural, or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood, or environs.*

Environs for Fire Station #1

The Environs for Fire Station No. 1 at 745 Vermont Street are divided into three areas and the proposed project is located in Area One. Area One is reviewed in the following manner.

Area One Public and Commercial Areas

The proposed alteration or construction should meet the intent of the Criteria set forth in 22-505, 22-506, and 22-506.1. The forms in this area should continue to represent public and commercial architectural styles. Design elements that are important are scale, massing, site placement, height, directional expression, percentage of building coverage to site, setback, roof shapes, rhythm of openings and sense of entry. Maintaining views to the listed property and maintaining the rhythm and pattern in the environs are the primary focus of review.

Minor projects will be approved by the Historic Resources Administrator. The proposed alteration or construction should meet the intent of the Criteria set forth in 22-505, 22-506, and 22-506.1.

Major projects (demolition, partial demolition, new construction, new additions, and significant façade alterations) will be reviewed and approved by the Historic Resources Commission. The proposed alteration or construction should meet the intent of the Criteria set forth in 22-505, 22-506, and 22-506.1.

Downtown Design Guidelines

The City Commission and the Historic Resources Commission have adopted a set of *Downtown Design Guidelines* (2009) to review projects within the Downtown Urban Conservation Overlay District. The guidelines that relate to this project are:

PART TWO – PRINCIPLES, STANDARDS, AND CRITERIA

4. General Urban Design Principles

- 4.5 Encourage the integration of public art into public and private development.
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9. Detached Building Forms

- 9.3 The overall design of a detached building should be carried throughout all of the facades; for detached buildings, primary and secondary facades may be appropriately differentiated by changes in material and by degrees of architectural embellishment.
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10. Building Materials

- 10.1 Original building materials, whether located on primary, secondary, or rear facades, shall be retained to every extent possible. If the original material has been overlaid by such coverings as aluminum or stucco, these alterations should be removed and the original material maintained, repaired or replaced with similar materials.
- 10.2 Building materials shall be traditional building materials consistent with the existing traditional building stock. Brick, stone, terra cotta, stucco, etc., shall be the primary facade materials for buildings fronting along Massachusetts Street.
- 10.3 While traditional building materials such as brick, stone, terra cotta, stucco, etc., are the preferred building materials for buildings fronting New Hampshire, Vermont Street, or numbered streets, consideration will be given to other materials.
- 10.4 Materials should be compatible between storefronts or street-level facades, and upper levels.
- 10.5 The secondary facades of buildings facing Massachusetts Street shall be composed of building materials consistent with the existing traditional building stock brick, stone, terra cotta, stucco, etc.
- 10.6 While permanent materials should be considered for party-wall construction, other materials which meet associated building and fire code requirements will be considered.
- 10.7 Masonry walls, except in rare instances, shall not be clad with stucco, artificial stone, parging, or EIFS (Exterior Insulation and Finish Systems). This includes publicly visible party-walls constructed of brick or rubble limestone.
- 10.8 Existing unpainted masonry walls, except in rare instances, shall not be painted. This includes publicly visible party-walls.
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15. Architectural Details, Ornamentation, and Cornices

- 15.1 Existing ornamentation such as curved glass displays, terra cotta detailing, cast iron pilasters, transoms, ornamental brickwork, brackets, decorative cornices, quoins, columns, etc. shall be maintained.
- 15.2 Retain and preserve any architectural features and details that are character-defining elements of downtown structures, such as cornices, columns, brickwork, stringcourses, quoins, etc.
- 15.3 If original detailing is presently covered, exposing and restoring the features is encouraged.
- 15.4 Existing identifying details such as inset or engraved building names, markings, dates, etc. should be preserved.

- 15.5 Cornices shall not be removed unless such removal is required as a result of a determination by the Chief Building Inspector that a cornice poses a safety concern.
- 15.6 Original cornices should be repaired rather than replaced. If replacement is necessary, the new cornice should reflect the original in design.
- 15.7 New construction should provide for a variety of form, shape, and detailing in individual cornice lines.

18. Signs and Signage

- 18.1 All signs shall conform to the Sign Code provisions in Article 7 of the Code of the City of Lawrence.
- 18.2 The primary focus of signs in Downtown Lawrence shall be pedestrian-oriented in size, scale, and placement, and shall not be designed primarily to attract the notice of vehicular traffic.
- 18.3 'Permanent' sign types that are allowed are: awning, hanging, projecting, wall, and window signs. Freestanding signs will not be considered except in cases where a detached building is set back from the street.
- 18.4 Temporary (i.e., sidewalk, easel-mounted or freestanding) signage is permitted as long as it is in compliance with other City codes, and does not obscure significant streetscape vistas or architectural features.
- 18.5 In no case shall a temporary sign substitute as a permanent sign.
- 18.6 Wall signs must be flush-mounted on flat surfaces and done in such a way that does not destroy or conceal architectural features or details.
- 18.7 Signs identifying the name of a building, the date of construction, or other historical information should be composed of materials similar to the building, or of bronze or brass. These building identification signs should be affixed flat against the building and should not obscure architectural details; they may be incorporated into the overall facade design or mounted below a storefront cornice.
- 18.8 Signs should be subordinate to the building's facade. The size and scale of the sign shall be in proportion to the size and scale of the street level facade
- 18.9 Storefront signs should not extend past the storefront upper cornice line. Storefront signs are typically located in the transom area and shall not extend into the storefront opening.
- 18.10 Signs for multiple storefronts within the same building should align with each other.
- 18.11 Existing signs of particular historic or architectural merit, such as the Varsity or Granada theater marquees, should be preserved. Signs of such merit shall be determined at the discretion of the Historic Resources Commission.
- 18.12 Wall-mounted signs on friezes, lintels, spandrels, and fascias over storefront windows must be of an appropriate size and fit within these surfaces. A rule of thumb is to allow twenty (20) square inches of sign area for every one foot of linear facade width.
- 18.13 A hanging sign installed under an awning or canopy should be a maximum of 50% of the awning or canopy's width and should be perpendicular to the building's facade.
- 18.14 A projecting sign shall provide a minimum clearance of eight feet between the sidewalk surface and the bottom of the sign.
- 18.15 A projecting sign shall be no more than fifteen square feet in size with a maximum sign height of five feet.
- 18.16 A larger projecting sign should be mounted higher, and centered on the facade or positioned at the corner of a building.
- 18.17 A projecting sign shall in no case project beyond 1/2 of the sidewalk width.
- 18.18 A window sign should cover no more than approximately thirty percent (30%) of the total window area.
- 18.19 Sign brackets and hardware should be compatible with the building and installed in a workman-like manner.
- 18.20 The light for a sign should be an indirect source, such as shielded, external lamps. Consideration may be given to internal or halo illumination.

- 18.21 Whether they are wall-mounted, suspended, affixed to awnings, or projecting, signs must be placed in locations that do not obscure any historic architectural features of the building or obstruct any views or vistas of historic downtown.
- 18.22 Signs illuminated from within are generally not appropriate. Lighting for externally illuminated signs must be simple and unobtrusive and must not obscure the content of the sign or the building facade.

PROJECT TITLE:

WAK'Ó MUJERES PHỤ NỮ WOMXN MURAL

Our project title encompasses a few of the many languages representative of past and present womxn who called this land their home. Each word translates literally into "womxn" so that the title stands alone as an homage to womxn's histories. The project is a multi-sensory one that highlights Womxn of Color across various heritages, linguistic ties, and cultures.

Wak'ó : Representing the indigenous women of Kanza.

Mujeres : Spanish, the second most spoken language in KS.

Phụ nữ : Vietnamese, the third most spoken language apart in KS.

ABOUT

This project is a celebration of the daily life and work, past and present, of Womxn of Color* (WoC) in Lawrence, Kansas; a monumental honoring of our presence, our creativity, and our labor as indispensable and integral members of this community. With the support of several grants (Rocket Grant & a Creative Arts Industries Commission grant from the Department of Commerce), we will collect oral histories from WoC who have stories they wish to share about their personal experiences in Lawrence. After this initial phase of the project reaches completion, our team will transcribe these gathered histories, interpret them into a visual design, and move towards the collaborative mural-making phase of the project. We aim to complete this project in its entirety by Summer of 2018 and the oral histories collected by our team will be archived on this website.

*Womxn A spelling of women, that is more inclusive to individuals who are: non-binary, femme, trans, and Women of Color.

*Womxn of Color —Womxn who are unable to escape from racism; Black, Brown, and Asian womxn. (For this project we are using the word Asian; as the racialized term.)

WAK'Ó MUJERES PHỤ NỮ WOMXN MURAL

wocmural.ks@gmail.com
www.wocmural.com
twitter @WoCMuralLFK
instagram @wocmurallfk_ks

Connie Fiorella Fitzpatrick —Project Organizer

conniefitzp@gmail.com
316-789-3492

Imani Wadud

—Project Research Mentor

Chancellor Doctoral Fellow
PhD Student, Department of American Studies
University of Kansas
imani.wadud@ku.edu

PROJECT FUNDERS AND PARTNERS:



**SPENCER
MUSEUM of ART**
The University of Kansas

PROPOSED WALL FOR THE MURAL:



Why this wall?

This wall has the most interaction with the general public. The importance of this Lawrence histories mural to be painted outside the Lawrence Public Library is of highest regard to our project. Painting this mural on a civic space where the community can directly interact with these yet-untold histories is key element to our mission and vision.

Why not to paint on panels:

- 1) Aesthetically; because murals function best when they are integral and incorporated into the architecture. This comes from a long tradition of muralist where these artworks are part of the building and the surrounding space in which they will be viewed.
- 2) Practically, it is less invasive to paint directly on the wall than to drill holes into the concrete for the panels to be properly attached. Also, the added expense and labor require, and time required to fabricate and install panels may be beyond the budget that we have for this project.

MURAL COLOR STUDY:



MURAL DESIGN:



PROJECT TITLE:

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WAK'Ó MUJERES PHỤ NỮ

WOMXN MURAL

wocmural.ks@gmail.com

www.wocmural.com

twitter @WoCMuralLFK

instagram @wocmurallfk_ks

Connie Fiorella Fitzpatrick

—Project Organizer

conniefitzp@gmail.com

316-789-3492

Marilyn Hinojosa

—Lead Artist

Nedra Bonds

—Lead Artist Mentor

Imani Wadud

—Project Research Mentor

Chancellor Doctoral Fellow

PhD Student, Department of American Studies

University of Kansas

imani.wadud@ku.edu

PROJECT FUNDERS AND PARTNERS:



Meet the Core design Team

The Core Design Team; consists of Girls and Womxn of Color. Together they have translated the collected histories of Lawrence's WoC into a visual mural design.

RESHAPING THE SOCIETAL NORMS OF "WHO GETS TO TELL HISTORY" AND "HOW".



Vanessa Reynaga—Core Design Team



Sierra Two Bulls—Core Design Team



Ivory—Youth Core Design Team



Iris Cliff—Core Design Team



Jasmine Deng—Core Design Team



Mónica Carvajal Regidor—Core Design Team



Addie Mehl—Core Design Team



Nia—Youth Core Design Team



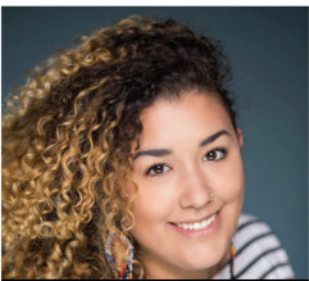
Yueyang (Sally) Jiang—Core Design Team



Sandra Yoder—Core Design Team



Nohemi Alvarez-Landa—Core Design Team



Leah Evans—Project Lead Photographer



Aminah—Youth Core Design Team



Nedra Bonds—Project Artist Mentor



Connie Fiorella Fitzpatrick—Project Lead Artist



Imani Wadud—Project Research Mentor



Marilyn Hinojosa—Project Lead Artist

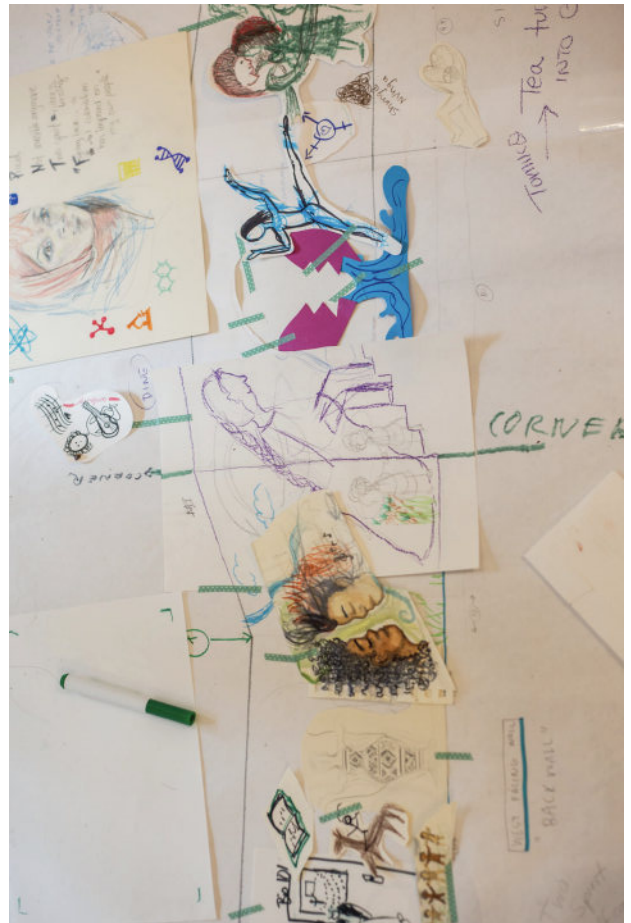
Process



Process



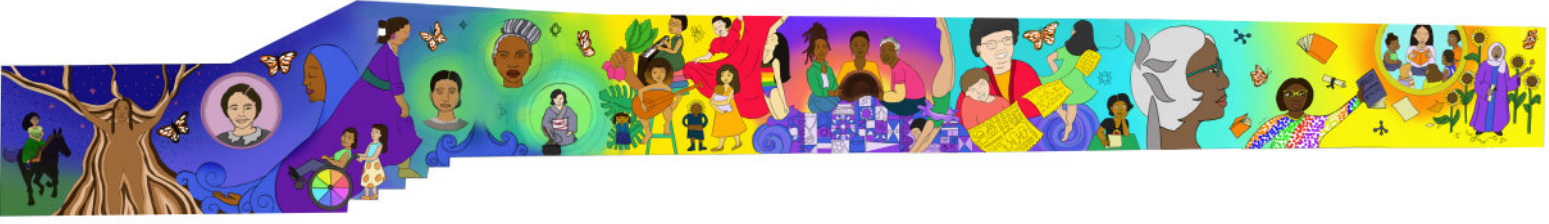
Process



Process



Mural Design & Color Study



ARTISTS BIO + WORK

Nedra Bonds

Nedra Bonds is an artist who uses her talents to share messages about social justice and to teach and preserve history. Her primary art medium is quilt making, and has created more than 100 so far. These have been displayed in various traveling art shows, and locally at the Jazz Museum, Bruce R. Watkins Cultural Heritage Center, University of Missouri-Kansas City and Park University. She majored in American Studies at the University of Kansas and spent some time teaching college classes and working in the field of education.



ARTISTS BIO + WORK

Connie Fiorella Fitzpatrick

Connie Fiorella Fitzpatrick is an artist, designer, and adventure cartographer. Her work often reflects her Peruvian heritage and an inspiration to create community growth through visuals and communication. As a community member Connie is currently engaged in the Women Of Color Maker collective. She has also served as a Community Coordinator for the Lawrence Sunrise Project; collecting data through alternative methods such as story sharing and photo-voice collection for the Douglas County Food Policy Plan. She has been selected as one of 15 nationwide Latinx to attend the National Association of Latino Arts and Culture: Advocacy Leadership Institute in D.C this April of 2018.



Topeka's Youth Voices mural, made with drawings by Topeka young people at the Topeka and Shawnee County Public Library- Teen Zone, NOTO First Friday and the Boys and Girls Club of the Kickapoo Tribe. 2017

Lead Artist— Dave Loewenstein

Assistant muralist — Connie Fiorella - Fitzpatrick

Connie Fiorella Fitzpatrick

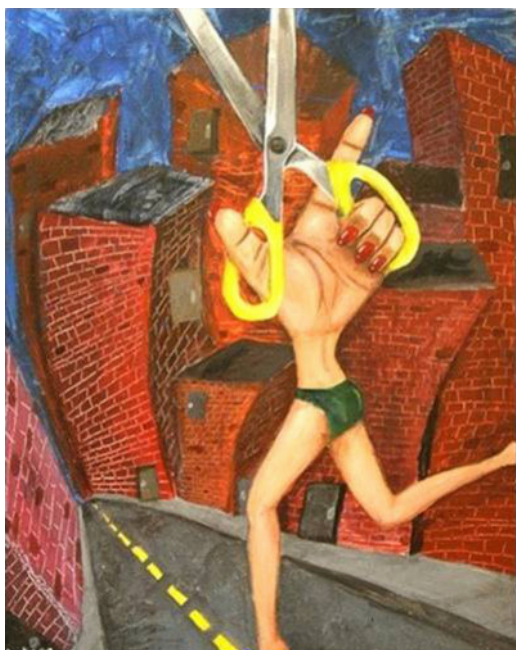


THE LAWRENCE KS PARKS & GREEN SPACES MAP 2017
—Lawrence Public Library

ARTISTS BIO + WORK

Marylin Hinojosa

Marylin Hinojosa is a multi-disciplinary artist in Kansas. She is a Latinx woman from southwest Kansas. She earned an Associate of Arts at Dodge City Community College 2011 and graduated from the Arts Program at the University of Kansas in 2015. She has experience with multiple community mural projects. Marylin was a part of a large, collaborative commissioned sculpture project for the Federal Reserve of Kansas City in 2014. She is also a board member of the Enclave, an art collaborative, and a member of W.O.C* Makers in Lawrence KS. *w.o.c.: pronounced woke; woman of color.



Marylin Hinojosa personal work

Mural artist participant for the Lawrence "Polinators" Mural and the Baldwin City KS Mural

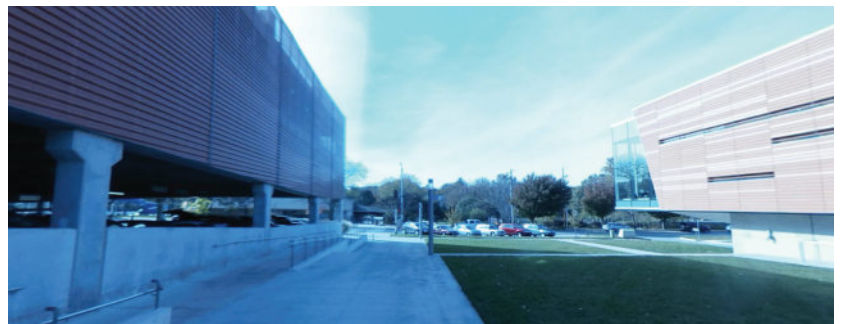
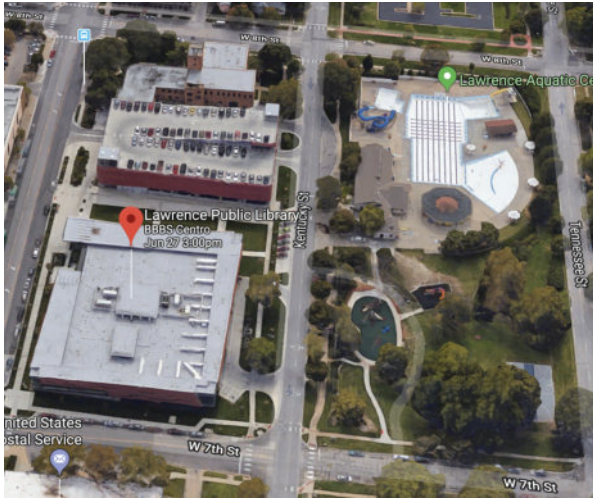


OTHER— LCAC MURAL REVIEW CRITERIA

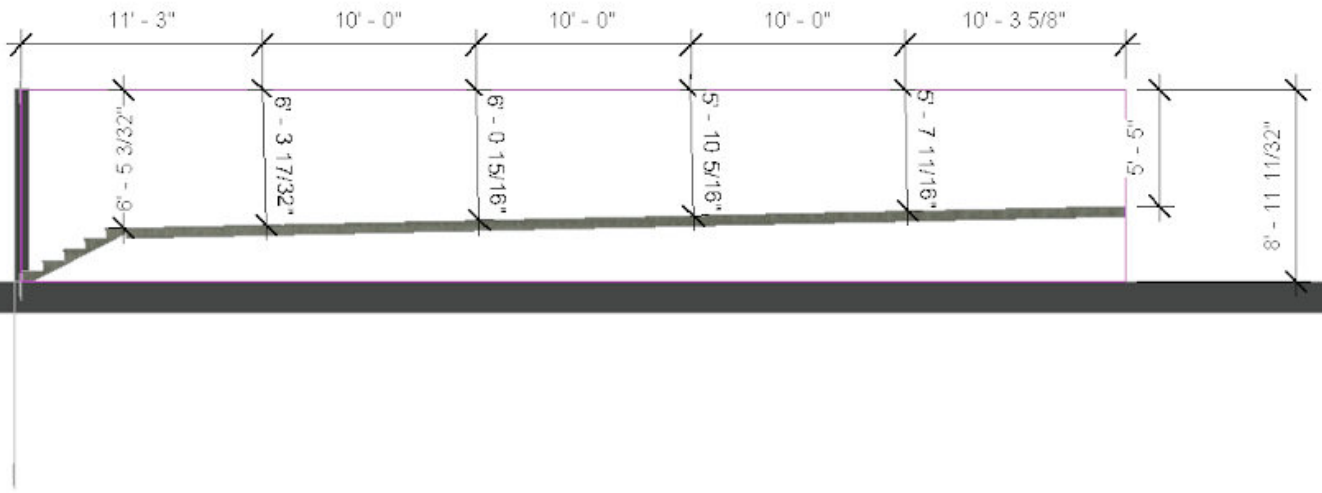
Detailed description of the location of the proposed work of art sufficient to show visibility of the site by the public and determine whether there are any issues related to public safety or impacts on operating functions of the city.

WOC Mural's planned installation is at the Lawrence Public Library, on the south-facing (facing the parking garage) and wraps around the west-facing (facing Kentucky St) corner of the building.

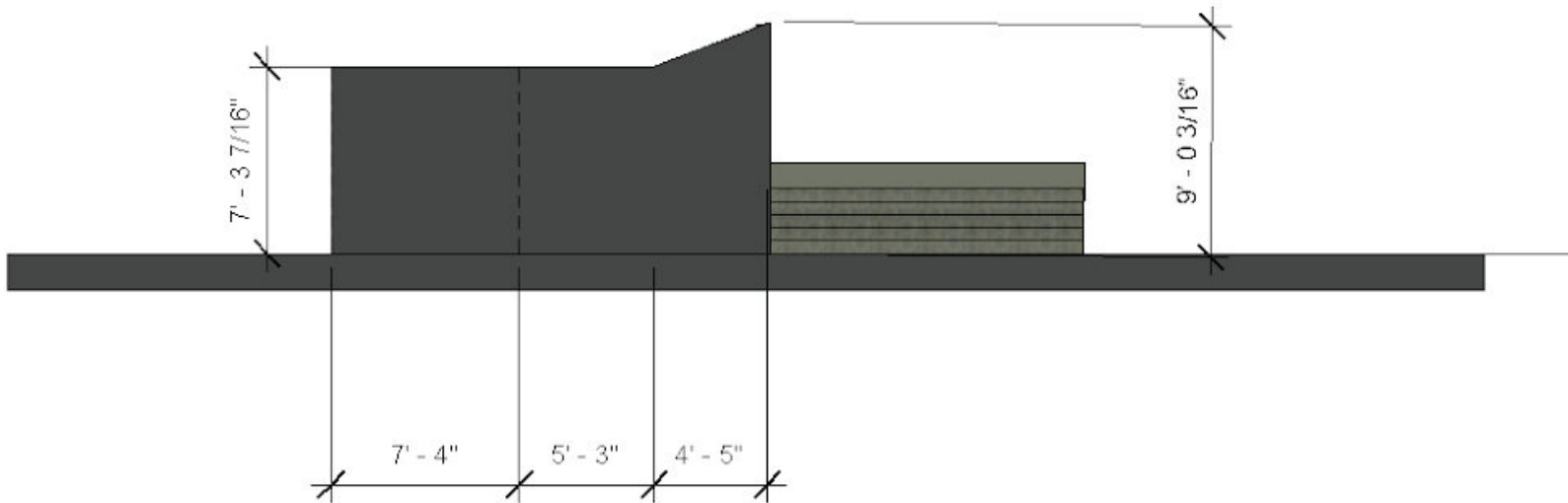
Description should include physical dimensions of the work of art, property boundaries, and existing buildings, streets, and sidewalks, marked with proposed changes associated with the work of art, including photographs of the location from adjacent sidewalks and streets.



south wall



west wall



OTHER— LCAC MURAL REVIEW CRITERIA

Technical feasibility of the project, including degree of permanence of structural and surface components such as wall materials and finishes; any preparation work; primer and paint specifications; or protective finishes; and site considerations such as landscaping, drainage, grading, lighting, and seating; and historical, cultural, and environmental impact.

It's a new construction the surface is excellent for mural application there are no aging issues. It will last on a surface as long as the Lawrence Public Library wishes to.

Neighborhood engagement as evidenced by documentation that artist has presented the project to the neighborhood association or like body and gained approval for the project.

We have presented the project to:

The East Lawrence Neighborhood Association
To City Commissions
Old West Lawrence
City Mayor and City Commissioners
NAACP

Engaged groups:

South Middle school feminist club
South Middle school mural club
7th Grade Class —Liberty Memorial Central Middle School
Kennedy Elementary School Boys and Girls Club
East Lawrence Neighborhood Association
KU and Haskell Womx Of Color Collective
Haskell Library
Supported by the Lawrence Public Library Board of Trustees and Library Director Brad Allen.
NAACP

Local supportive groups:

The Emily Taylor Center for Women & Gender Equity
NAACP
Girls Rock Lawrence

Relationship of the proposed work of art to the site in terms of the history and cultural and social dynamics of the neighborhood, and the local architectural character and surrounding context of the site, existing or planned.

One side of it faces a parking garage and the other side faces the park and the swimming pool. We understand that the HRC will also review this.

The design team and many people we have worked with across the community have supported this mural at the location that it's proposed. We believe that it is an enhancement to the LPL and supports the mission and vision of the LPL.

OTHER— LCAC MURAL REVIEW CRITERIA

Detailed installation plan with timeline.

Budget plan, including installation, anticipated future maintenance costs, and party responsible for paying the estimated costs, as shown in the owner / artist agreement.

This project is funded by outside source: Rocket Grant and the Kansa Creative Arts Industries. Regular maintenance will include touching up the mural which the artists will execute and fund. If a full restoration is necessary the artist, the city, and Library will discuss funding mechanisms.

Upon approval of potential approval: We will start July 15th and end in August 15th.(2018)

Upon approval we will:

Clean the surface (July 15)

Prime it with professional masonry primer (July 16)

Project the design onto the wall using a digital projector (July 17)

We will have community painting days (July 18-21)

The design team will complete doing the duration of the month.

Upon completion we will have a community celebration.

Specification of the materials required for maintenance, including wall materials and finishes, any preparation work, primer and paint specifications, or protective finishes, as appropriate;

Masonry Primer, Nova Color Acrylic Paint, and Noiva Color Exterior Varnish.

Written text that is part of, or associated with the work of art must be submitted for approval with this application:

Sonja Johnson

Donna Bell

Odessa Pierce

Janice Grubbs Cobb

Mrs. Rosa R. Sims

Ursula Minor

Barbara Ballard

Dorothy Lee Pennington

Deborah Dandridge

Nedra Bonds

Marla Jackson

ALEXANDRIA CAPRI KIMBALL WILLIAMS

BRENDA J NUNEZ A

YAKO MIZUMURA

JOANNE HURST

TOMIKO MEHL

Mary Patterson Langston

Carrie Langston

Ella Cara Deloria

Alice Fowler

<https://www.wocmural.com/>



LAWRENCE PUBLIC
LIBRARY

April 23, 2018

Dear Connie, Imani, and Marylin,

Thank you for your presentation about the Wak'ó Mujeres Phũ nũ Womxn Mural at the April 16 Library Board meeting. It was a pleasure to meet leaders, participants, and supporters of this community project.

Lawrence Public Library is a space for everyone in our community and takes great strides to ensure that all are welcome and feel represented here. In that spirit, Lawrence Public Library Board of Trustees writes this letter in support of the Wak'ó Mujeres Phũ nũ Womxn Mural. We support the concept of the project and are open to the proposed location on the south wall of the library.

We acknowledge there are many factors for the City to consider and seeing as the Lawrence Public Library is a city-owned building, the decision inevitably lies with the City of Lawrence.

Best wishes and best of luck on this important community project.

Sincerely,

Brady Flannery
Library Board Chair

6-10-18

Cultural Arts Commission

Re: Womxn of Color Mural

Our city is about to receive a gift of outdoor art. This is a wonderful thing. This process of acquiring art has two components: choosing the art itself, and then, where to place it. Placement has become an issue here.

I live in the area near the library, and walk through it frequently. The new public space created between the library and the parking garage is quite attractive, and we as a community are still learning how best to use it. We will make decisions over the years that will hopefully enrich the community experience to be had there.

As I examine the two proposed options for installation of the mural, I am struck by this thought: neither seems like a good location for a mural, or art of any sort. I can't imagine the designers of this space at any point thinking either location would lend itself to such a thing.

In general, I would think public art here should be easily seen by people using the plaza area near and to the south of the library entry, and should also be visible from within the library for anyone looking out the large windows on its south elevation. Neither of the proposed sites accomplishes this very well.

The site on the library is tucked away on a back corner, in a recessed area. People entering the space from the west could see it at least, but from some distance away. There is a large hose connection that appears to me would be within the mural field. This is clearly a utilitarian space; not a formalized aesthetic one. The site on the garage, if I understand the location correctly, is also utilitarian in nature. A long handrail is attached to the wall there which would bisect the mural lengthwise. Both sites are below eye level of those passing by, rather than at or above.

To me, a more prominent location would be to do the mural on panels, and attach the panels over the rust-colored screening material on the second level of the garage, near the structure's northeast corner and on its north elevation. It might also be possible to choose a prominent free-standing location somewhere in the public space, where the panels could be installed. The mural panels could still be created in public, in full view of anyone passing by. Installation costs could be covered by a small fundraising effort that library patrons have offered to help with.

My suggestion would be for the Cultural Arts Commission to reject both proposed locations as poor choices for display of public art, and then set up a committee of stakeholders to choose a better location within this space.

Dennis Brown
806 Ohio
Lawrence Ks.

Reply Reply All Forward IM

Sun 6/10/2018 9:17 PM



Susan Esau <sus.esau@gmail.com>

Integrity of Lawrence Public Library

To Porter Arneill; Stuart Boley; Lynne Zollner

Going to the public library

for books

, to study or to meet friends has been a part of my life for 50 years. I

it was a no-brainer for me to

support the \$18M bond

issue

to rebuild

the

Lawrence Public Library

. I understand an additional million dollars was generously donated by private citizens to subsidize the public funds. We now have a beautiful library because of

the efforts of many, many people. I am

concerned

that anyone is suggesting painting on the face of a city building not even

four

years old. Our award-winning library should not be used as a canvas for any and every group that wants to make a

public

statement. I

enjoy seeing

murals on old, privately-owned buildings whose owners have

allowed

groups/

artists a medium to express their sentiments. Damaging the architectural integrity of an iconic city-owned structure

, however,

should not be arbitrarily granted

, and it

open

s

the door for anyone

else wanting

to

do the same

,

no matter how legitimate th

eir

statement may be. There are, surely, more appropriate options for permanent or rotating displays available for art depicting

persons or

groups who are part of Lawrence's unique fabric of history.

Thank you for taking the time to read this, and I would appreciate it if you could share it with the rest of your respective boards.

Susan

Esau

Lawrence, KS

From: Blanca Herrada [<mailto:bee.herrada@gmail.com>]

Sent: Saturday, June 16, 2018 6:10 PM

To: Lynne Zollner <lzollner@lawrenceks.org>; brenna.buchanan@me.com;
dave.evans@gouldevans.com; stan@hernly.com; kelly.erby@gmail.com; mveatch@gmail.com;
abailey@sloanlawfirm.org; kentfry@gmail.com

Subject: Historic Resources Commission meeting on Thursday the 21st

Greetings,

My name is Blanca Herrada and I am a local artist and constituent. I cannot attend the Historic Resources Commission meeting on Thursday the 21st due to work, but I wanted to write an email to all of you in regards to the Wak'ó Mujeres Phų nŭ Women Mural.

This mural needs to happen and it needs to happen on the walls of the Lawrence Public Library. My reasoning for this is because these women of color have worked tirelessly on this project. They have been laboring to bestow a gift to this city because they recognize the need for a mural like this in this community. They have had to jump through hoops that I have never heard of any white, male muralist having to jump through. Now, you may all ask yourselves, "why does race always have to factor into things?"

And the answer is, because it does.

Because as people of color, we cannot speak our native languages, wear clothing attributed to our beautiful and unique cultures or exist without judgment or intrusive questioning. Because we fear for our lives every time we are pulled over. Because we are killed, incarcerated, and stigmatized at higher rates than our white counterparts.

Because we live in predominantly white communities who continually show us that they don't give a rat's ass about us, our cultures, our well being, or our opinions unless they can be profited from.

I ask you to support this mural because since this mural has gone public, the racism that still thrives in this community has reared its ugly head in the form of "concerned citizens." It has sparked a greater need for something like this for the communities of color in Lawrence. There is no representation of the people of color in this city and we deserve to feel like we belong. We give our time, money, labor, cultures, and bodies to this community and we deserve something in return. We deserve this mural.

If Lawrence is the community that it tries to say it is, then you will support this mural. If you are people who believe in true equity and liberty for everyone, you will support this mural. If you are people who believe in the betterment of their community, you will support this mural. If you have any respect for the labor and talent of this group of women, you will support this mural.

Please, support this mural.

Thank you,
Blanca Herrada

From: lora jost [<mailto:lorajost@hotmail.com>]
Sent: Tuesday, June 19, 2018 1:49 PM
To: Lynne Zollner <lzollner@lawrenceks.org>
Subject: Support for WOC community mural at library

Dear Lawrence Historic Resources Commission,

As a member of the Lawrence community, I wish to share my enthusiastic support for the painting of a community mural on a portion of the south wall of the Lawrence Public Library titled *Wak'ó Mujeres Phụ nữ Womxn Mural*, that celebrates the daily life and work, past and present, of Womxn of Color (WoC). I believe that *Wak'ó Mujeres Phụ nữ Womxn Mural* is a project in keeping with the best of community murals, those that share stories and histories of communities who have been marginalized, designed and painted by artists who are themselves from those communities. I hope that you will enthusiastically support this project, too, to help ensure its success.

I have read the request and staff recommendations to the Lawrence Historic Resources Commission and support their recommendations that the mural will not encroach on the environs of protected sites and should be approved based on the Downtown Design Guidelines. The staff noted a risk of damage from the paint to the surface of the library. In my view, this risk is small and should not outweigh the considerable value of having this project on the public library, a prominent public building in Lawrence. I urge you to help to ensure that this project will be approved and carried out.

Wak'ó Mujeres Phụ nữ Womxn Mural is an important project. It is important because it is the rare public mural in Kansas to focus on the everyday stories and histories of Womxn of Color. I have traveled extensively across the state documenting murals with my colleague Dave Loewenstein for our book *Kansas Murals, A Traveler's Guide* (2006 University Press of Kansas). Of the more than 600 public murals we documented, I can't think of any other that focuses its theme on "intersectional" identities, such as being both a womxn and a person of color. Although Kansas murals are amazingly diverse in themes, styles, and approaches, the majority depict the stories of white Kansans, focusing on pioneers, farming, the railroad, and other references to colonialism, westward expansion, and white settlement. One mural that may be the most similar to the proposed womxn's mural is *We Are The Dream*, a collaborative effort that began in 1979 to express the cultural pride of Chicano, black, and Native American students. Significantly, *We are the Dream*, like the mural proposed for the Lawrence Public Library, appears on a library, the Hale Library on the Kansas State University campus. But even *We are the Dream* is in a way hidden deep inside the building. So, *Wak'ó Mujeres Phụ nữ Womxn Mural* helps to fill a tremendous gap in the stories that our murals tell. It is past time to support murals that tell a broader range of stories and histories.

The design and collaborative process for *Wak'ó Mujeres Phụ nữ Womxn Mural* will be a model for how to do a project like this, perhaps inspiring womxn in other Kansas communities, too, to depict and share their own stories. The design team includes 17 womxn and girls of color working in collaboration with each other, bringing diverse stories together into a united vision. The mural celebrates the stories and histories of 23 womxn of color, 20 of whom are alive and live in Lawrence. The use of x in the spelling of women, indicates inclusion of individuals who

are non-binary, femme, trans, and Women of Color. The histories they will visualize are based on interviews, and text from the interviews will be archived on a related website as a resource for the community. The mural's bright colors, organic forms, and people-imagery will be a nice juxtaposition against the library's sleek, spare, siding. The mural will add so much to the meaning of our library by representing itself to passers-by as a place that values womxn of color, their histories, and their aesthetic vision.

Murals not only depict histories, but they also represent historical moments. This mural will be seen in the future as one that was painted during a time when racism, sexism, and homophobia seemed on the rise, a time when the Lawrence community, as it also has at key points in the past, chose to prominently support a different vision, one of justice and inclusion. I hope that you will enthusiastically support the painting of this mural on the Lawrence Public Library.

Sincerely,
Lora Jost

From: ross williams [<mailto:rwillguitar@gmail.com>]

Sent: Tuesday, June 19, 2018 4:12 PM

To: Lynne Zollner <lzollner@lawrenceks.org>

Subject: WOC Mural

Hello,

I would like to voice my support for the Women of Color Mural being painted onto the library itself, as the artists have determined it to be the most impactful placement. Based on my experience as a library employee I can say that the area where I work (the technology desk downstairs) is a very diverse place with many people of color regularly visiting. As a staff, at this time we do not reflect that diversity and therefore must compensate for it. The mural is a great opportunity for the library to demonstrate its commitment to the people of color in our community, and the visibility of the mural onto the building itself provides the best chance for that demonstration to be seen by those who need to see it.

Where I work in the library, people are often dealing with important things in their lives. Helping people fill out job applications, completing resumes, and accessing legal documents are all things that I help people with on a regular basis. Sometimes patrons share very sensitive information with me because they feel they have no where else to turn to get what they need. Trust and respect are of utmost importance in these situations. In my opinion the mural would be one sign to any incoming patron of color that we will treat them with respect and are willing to extend ourselves to earn their trust. The symbolic importance of having the image on the building itself would be a powerful sign that yes, we see you as a part of our community, your needs matter, and we want to serve you the best we can.

Thank you,
Ross Williams

From: Craig Penzler [<mailto:CraigPenzler@kbsci.com>]

Sent: Wednesday, June 20, 2018 8:52 PM

To: Porter Arneill <parneill@lawrenceks.org>; Tom Markus <tmarkus@lawrenceks.org>; Lynne Zollner <lzollner@lawrenceks.org>

Cc: Kathleen Morgan <kmorgan@lawrence.lib.ks.us>; Mary Gage <mergage@aol.com>; Brad Allen <ballen@lawrencepubliclibrary.org>; John Wilkins <John.Wilkins@GouldEvans.com>; Brady Flannery <brady.flannery@gmail.com>

Subject: Lawrence Public Library: Women of Color Mural; thoughts to consider.

Hello Lynn, Tom & Porter,

After attending the Arts Commission meeting last week I felt compelled to send my thoughts on the proposed Women of Color Mural. I am writing as a long-term Library supporter and I would like to open a discussion regarding the Women of Color Mural. During the ARTs Commission meeting last week, it is my understanding that the Board "contingently approved" the project with a positive recommendation to the City Commission. The contingent component was for the Women of Color Design Committee to complete their submission that was missing a Technical Plan for the painting of the mural, (concrete prep, paint, longevity, repairs from vandalism and long term maintenance) as well as a Budget for ALL for the aspects of the project. Please let me know if I have my facts are correct.

Like everyone that I have discussed the Mural with, I am in favor of its concept and message. However, I would like the City to engage the group in a civil discussion of the location for the mural. The Women of Color have essentially demanded to place the mural on the concrete wall of the Library and are not open to any discussions of alternate locations. As an Architect with knowledge of painting concrete....and after conversations with John Wilkins from Gould Evens I have serious reservations technically about painting the concrete wall of the library no matter the subject matter.

After my conversation with John, I believe that Gould Evans, as the Architect of Record for the project, should be asked to review the "technical" response of the application and should be allowed to provide the specification for any concrete sealer, prep and paint to be used on the project. I've been in the business for a long time and have never heard of a "35 year paint" as described by the Women of Color design team. The City of Lawrence and the Library need to make sure that if the library becomes the canvas for this gift, it is applied appropriately so that it does not become a long-term maintenance issue for the City. Quite frankly board-formed concrete would not be a substrate that anyone would suggest painting and the City should probably require that the mural be painted on panels that could be affixed to the building if that is determined to be the location for the mural.

Has anyone talked with Parks & Rec or a Landscape Architect about the design and use of the Library Plaza? I believe that if we asked a Landscape / Park Designer to review the space and give us a recommendation for the best location for a new gift of Art to be mounted in the park, I don't believe that the wall at the base of the Library would be considered as the "prime location". I believe that this discussion would benefit the process, and we should not allow any group to force us into their demands without real discourse. The City of Lawrence will set a precedent with this action. It should not enter into an agreement with any group without serious open discussions about locations and complete understanding of their technical process and long-term maintenance budget reality. The current situation feels reactionary and without adequate planning. The group has used the emotion of the content to drive the process but has not been open to alternate solutions. For the City to create this precedent without open discussion should not be allowed to happen.

I have an Idea. Is there a way we could ask the Women of Color to enter into discussions about expanding their concept. The mural could be the lead gift for a new "Stories Park" at the LPL. It would allow the City, Library and Architect to develop a long-term plan for creating a park that celebrates "stories". We could enhance the message by exhibiting their mural and adding additional locations for more "stories" about significant people from Lawrence's history. Many of the comments during the Arts Commission meeting struck a strong chord..."the Library is not about the building, it's about the stories inside the building." The women who will be memorialized as one of the images on the mural spoke about growing up during the Jim Crow years in Lawrence and how" the library was the only public building where I was allowed to sit down" Those are strong sentiments and should be celebrated. Why don't we expand the concept and memorialize this plaza for the "Stories" of all of Lawrence?

We have a great opportunity to not only do a wonderful thing for the community, but also make important decisions that impact one of the best public spaces in Downtown. During the New Library discussions, we talked of the many challenges in building a new Downtown library and agreed that the new library should include a "public space" and I believe that the lawn at the Library is now embraced by all. Let's not let this emotional situation set the course for the City and the use of their Public spaces. You will never have a second chance to alter this precedent. Let's work to make it a positive one.

Thanks for your consideration,

Craig Penzler

Business Development | Project Delivery



785-979-2616 cell

785-266-4222 work

craigpenzler@kbsci.com

From: Brady Flannery [<mailto:brady.flannery@gmail.com>]

Sent: Wednesday, June 20, 2018 10:04 PM

To: Craig Penzler <CraigPenzler@kbsci.com>

Cc: Porter Arneill <parneill@lawrenceks.org>; Tom Markus <tmarkus@lawrenceks.org>; Lynne Zollner <lzollner@lawrenceks.org>; Kathleen Morgan <kmorgan@lawrence.lib.ks.us>; Mary Gage <mergage@aol.com>; Brad Allen <ballen@lawrencepubliclibrary.org>; John Wilkins <John.Wilkins@GouldEvans.com>

Subject: Re: Lawrence Public Library: Women of Color Mural; thoughts to consider.

I very much appreciate the greater vision Craig has for this important project. I can not speak for the Trustees, but seeing as the mission of LPL is to "Imagine More" - a grander vision seems to be something that the Trustees would wholeheartedly support.

It is troubling and disappointing that we can not reach a compromise.

Please let me know how I can help.

Lynn, Tom and Porter - feel free to reach me on my cell (785-550-6142) if you have any questions or suggestions.

Thank you all,
Brady

Brady Flannery

On Jun 20, 2018, at 8:51 PM, Craig Penzler <CraigPenzler@kbsci.com> wrote:

Hello Lynn, Tom & Porter,

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Has anyone talked with Parks & Rec or a Landscape Architect about the design and use of the Library Plaza? I believe that if we asked a Landscape / Park Designer to review the space and give us a recommendation for the best location for a new gift of Art to be mounted in the park, I don’t believe that the wall at the base of the Library would be considered as the “prime location”. I believe that this discussion would benefit the process, and we should not allow any group to force us into their demands without real discourse. The City of Lawrence will set a precedent with this action. It should not enter into an agreement with any group without serious open discussions about locations and complete understanding of their technical process and long-term maintenance budget reality. The current situation feels reactionary and without adequate planning. The group has used the emotion of the content to drive the process but has not been open to alternate solutions. For the City to create this precedent without open discussion should not be allowed to happen.

I have an Idea. Is there a way we could ask the Women of Color to enter into discussions about expanding their concept. The mural could be the lead gift for a new “Stories Park” at the LPL. It would allow the City, Library and Architect to develop a long-term plan for creating a park that celebrates “stories”. We could enhance the message by exhibiting their mural and adding additional locations for more “stories” about significant people from Lawrence’s history. Many of the comments during the Arts Commission meeting struck a strong chord...”the Library is not about the building, it’s about the stories inside the building.” The women who will be memorialized as one of the images on the mural spoke about growing up during the Jim Crow years in Lawrence and how” the library was the only public building where I was allowed to sit down” Those are strong sentiments and should be celebrated. Why don’t we expand the concept and memorialize this plaza for the “Stories” of all of Lawrence?

We have a great opportunity to not only do a wonderful thing for the community, but also make important decisions that impact one of the best public spaces in Downtown. During the New Library discussions, we talked of the many challenges in building a new Downtown library and agreed that the new library should include a “public space” and I believe that the lawn at the Library is now embraced by all. Let’s not let this emotional situation set the course for the City and the use of their Public spaces. You will never have a second chance to alter this precedent. Let’s work to make it a positive one.

Thanks for your consideration,

Craig Penzler

Business Development | Project Delivery

<IMAGE001.PNG>

785-979-2616 cell

785-266-4222 work

craigpenzler@kbsci.com