

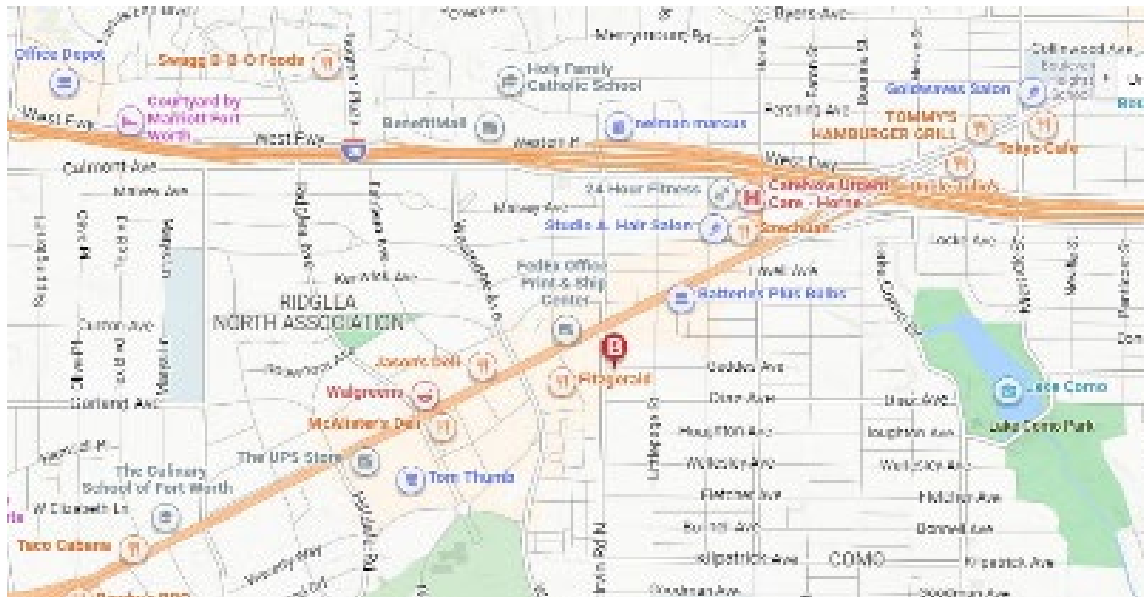
**MEETING DATE:** June 12, 2023

**AGENDA ITEM:** V.a.

**PROJECT NAME:** FIRE STATION 16

**ACTION ITEM:** Approve Project Outline for the New Fire Station 16, to be constructed in the vicinity of the current Fire Station 16 at 5933 Geddes Ave, 76107 (Council District 3)

**AREA MAP**



The City of Fort Worth is replacing existing Fire Station 16, which will be located near the current Fire Station 16 in Council District 3, and adjacent to Council District 6. The new Fire Station 16 will be based on a two-story prototype previously developed for Fire Station 26 by Komatsu Architects. The city expects to begin design in summer of 2023 and complete construction in May 2025.

**FIRE STATION PROTOTYPE DESIGN by Komatsu Architecture**



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**PUBLIC ART SITE AND APPROACH**

Once the property is purchased for the new Fire Station 16, it is likely that incorporating the artwork into the building's exterior may be the best approach. This would ensure the artwork is visible from the streets and experienced primarily by motorists. If the site allows, the artwork could also be free-standing. As with other recent fire station projects, the selected artist will be required to participate in a micro-residency with the firefighters at the current Fire Station #16. After approval of the Project Outline, the Project Core Team will meet via video conference and receive a project orientation during which they will have the opportunity to share their communities' unique qualities and collectively shape their goals and approaches for the artwork that are relevant to the heart of Fort Worth's westside and the fire fighters who serve them.

**PUBLIC ART BUDGET**

Approximately \$174,500.00 (including contingency) from the *Public Art Plan for the 2022 Bond Program, Proposition D*, is available for the Fire Station #16 Public Art Project. The project is included in the *Fort Worth Public Art Fiscal Year 2023 Annual Work Plan*, adopted by the Fort Worth City Council on November 29, 2022 (M&C 22-0932).

**ELIGIBILITY**

Staff will recommend 6-8 local artists from the *2022 Fort Worth Public Art Pre-Qualified List of Emerging Artists* whose work would be a good fit for the project.

**ARTIST SELECTION PROCESS**

**SELECTION PANEL MEETING #1**

FWPA staff shall present a pool of 6-8 artists for consideration by the Artist Selection Panel. Artists will be contacted prior to being considered, to ascertain their interest and availability. The Artist Selection Panel shall review the artists' qualifications and select 3 finalists and 1 alternate.

**FINALIST ORIENTATION**

The finalists shall participate in an orientation for the project, including an in-person site visit.

**SELECTION PANEL MEETING #2 (In Person Preferred)**

The Artist Selection Panel shall interview each of the 3 finalists individually. The Panel may then ask questions pertinent to the project and/or about the artist's professional experience. The Panel will then recommend one artist and one alternate for the project. Upon the Fort Worth Art Commission's approval, a Preliminary Design contract will be executed with the selected artist.

**MEETING FACILITATOR:** Anne Allen, Public Art Project Manager, Arts Fort Worth

**ARTIST SELECTION PANEL (Voting)**

1. TBD, Elected Project Core Team Member from Council District 3
2. TBD, Elected Project Core Team Member from Council District 6
3. James Talambas, Vice Chair, Fort Worth Art Commission
4. TBD, Artist/Arts Professional
5. TBD, Fire Department Representative

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**ADVISORS** *(Non-voting)*

1. Danel Mason, District 3 Director
2. Josh Rivers, District 6 Director
3. Michael Kazda, Sr. Management Analyst, Fire, City of Fort Worth
4. Don Isaacs, Project Manager, City of Fort Worth
5. Other Project Core Team Members
6. Others, as may be appropriate

**PROJECT CORE TEAM**

1. Ella Burton, Lake Como Council
2. Lydia Guajardo Rickard, Camp Bowie District
3. Annabel Stephan, Ridglea
4. Stephanie Muzi, Ridglea North
5. Dimitra "Dee" Campbell, Como

**TIMELINE** *(Subject to change)*

Project Outline Approved	June 12, 2023
Project Core Team Orientation	June 2023
Selection Panel Meeting #1	July 2023
Finalist Orientation	August 2023
Selection Panel Meeting #2 (Interviews)	September 2023
FWAC approval	October 16, 2023

**MEETING DATE:** JUNE 12, 2023 **AGENDA ITEM:** V.b.  
**PROJECT NAME:** NORTH SERVICE CENTER  
**PRESENTATION:** Approve the Project Outline and Direct Selection of Artist Julie Richey for the North Service Center Public Art Project, at 301 Hillshire Drive, 76052 (Council District 10)

**North Service Center  
Public Art Project Outline**

**Area Map**



**BACKGROUND AND HISTORY**

The City of Fort Worth has developed a municipal service area in northwest Fort Worth in Council District 10. The complex includes the North Service Center for municipal vehicles, the Hillshire Drop-off Station, and the North Animal Care and Control Center. This cluster of civic services is located just north of Bonds Ranch Road, northeast of Highway 287, at the intersection of Hillshire Drive and Shire Meadow Drive.

Funds to construct the North Service, Drop-off, and Animal Care and Control Centers were included in the 2014 and 2018 Bond Programs, and this municipal service area was identified as an impactful place for public art. The public art funds for these facilities were combined to create a larger installation at the North Animal Control Center Campus where Julie Richey recently completed a series of mosaic sculptures. Since some funds remain, an additional project for the municipal complex is possible.

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**PUBLIC ART BUDGET**

*The Public Art Plan for the 2014 Bond Program, Proposition 6*, designated \$95,700 in 2% public art funds for the North Service Center Project. Upon completion of the North Animal Care and Control artwork, \$70,750.00 remains.

**PUBLIC ART SITE AND APPROACH**

The municipal complex sits in an undeveloped area that is not close to a main arterial. At their meeting on April 11, 2019, regarding artwork for the municipal complex, the Project Core Team discussed their interest in artwork that may serve as a way-finding element, helping citizens find the location and understand the purpose of the campus.

To expedite the project timeline and for continuity of design, staff recommends using the same Project Core Team as the North Animal Care and Control project:

**PROJECT CORE TEAM**

Jeffrey Bass, Bonds Ranch  
Dave Fancher, Tehama Ridge HOA  
Diana Mudwilder, Dorado Ranch HOA  
Cynde Rodriguez, Copper Creek HOA

**ARTIST SELECTION PROCESS**

To expedite the project timeline and for continuity of design, staff recommends the Direct Selection of Julie Richey as project artist. This Direct Selection is an option included in the *Fort Worth Public Art Master Plan Update*, Appendix 4d, Section IV.7. on page 56.

**TIMELINE** *(Subject to change)*

Project Outline Approved	June 12, 2023
Council Member Blaylock and project core team briefed	June 2023
Preliminary Design Contract Execution	July 2023
Project Core Team Input Meeting	August 2023

<b>MEETING DATE:</b>	JUNE 12, 2023	<b>AGENDA ITEMS:</b> VII.b. and VII.c.
<b>PROJECT NAME:</b>	WRMC HISTORIC TILE MURALS INTERPRETIVE PLAQUES	
<b>ACTION ITEMS:</b>	b. Approve Text for the Interpretive Plaques for the Historic Tiles Murals on the Facades of the Auditorium and Coliseum at the Will Rogers Memorial Center, 3401 West Lancaster Avenue, 76106 (Council District 7 / Citywide) c. Approve Final Design for the Interpretive Plaques for the Historic Tiles Murals on the Facades of the Auditorium and Coliseum at the Will Rogers Memorial Center, 3401 West Lancaster Avenue, 76106 (Council District 7 / Citywide)	

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### PROJECT SUMMARY

- September 2019 - Mayor's Office asked the Art Commission to gather community input and make recommendations in response to a citizen's concern about the portrayal of African Americans on the tile mural on the Auditorium
- October 7, 2019 - Special Called Art Commission Meeting included City of Fort Worth Historic Preservation Officer Murray Miller's presentation of the historic context of the murals
- November 11, 2019 - Art Commission Meeting included citizen comments on the murals
- November 21, 2019 - Art Commission Public Hearing resulted in community consensus for keeping the murals in place and providing historical context at the site
- December 9, 2019 - Art Commission Meeting includes citizen comments on the murals
- January 22, 2020 - Art Commission makes general recommendations and appoints an Advisory Panel
- February 27, 2020 - Advisory Panel Meeting to discuss overall approach
- April 17, 2020 - Advisory Panel Meeting to review a conceptual design for Auditorium Mural plaques
- December 8, 2020 - Agreement executed with Elements of Architecture to design the plaques
- Jan – May 2021 - Arts Fort Worth staff conducts research and drafts interpretive text for auditorium mural
- May 14, 2021 - Advisory Panel Meeting to review preliminary design and layouts for Auditorium Mural plaques
- June 25, 2021 - Advisory Panel Meeting to review scale samples, materials, and implementation budget
- July 16, 2021 - Advisory Panel Meeting to finalize size, materials, and text recommendations
- July 19, 2021 - Fort Worth Art Commission Meeting to review Advisory Panel's recommendations
- August 10, 2021 - Informal Report (#21-10630) to City Council with City staff funding recommendation
- October 19, 2021 - City Council approves American Rescue Plan Act Funding for plaques (M&C 21-0820)
- Sept. 2021 - May 2022 - Arts Fort Worth staff conducts research and drafts interpretive text for Coliseum Mural
- April 8, 2022 - Advisory Panel Meeting to review draft plaque text for Coliseum Mural plaques
- May - July 2022 - Local cultural and history experts review plaque text for historic accuracy
- August 2022 – April 2023 - Cultural Focus Groups provide review plaque text and provide feedback
- May 5, 2023 - Final edited draft text provided to Advisory Panel for final review
- May 15, 2023 - Art Commission Endorses Final Draft Text and Sets Public Hearing for June 12, 2023
- June 2, 2023 – Advisory Panel reviews plaque design, material samples and installation plan

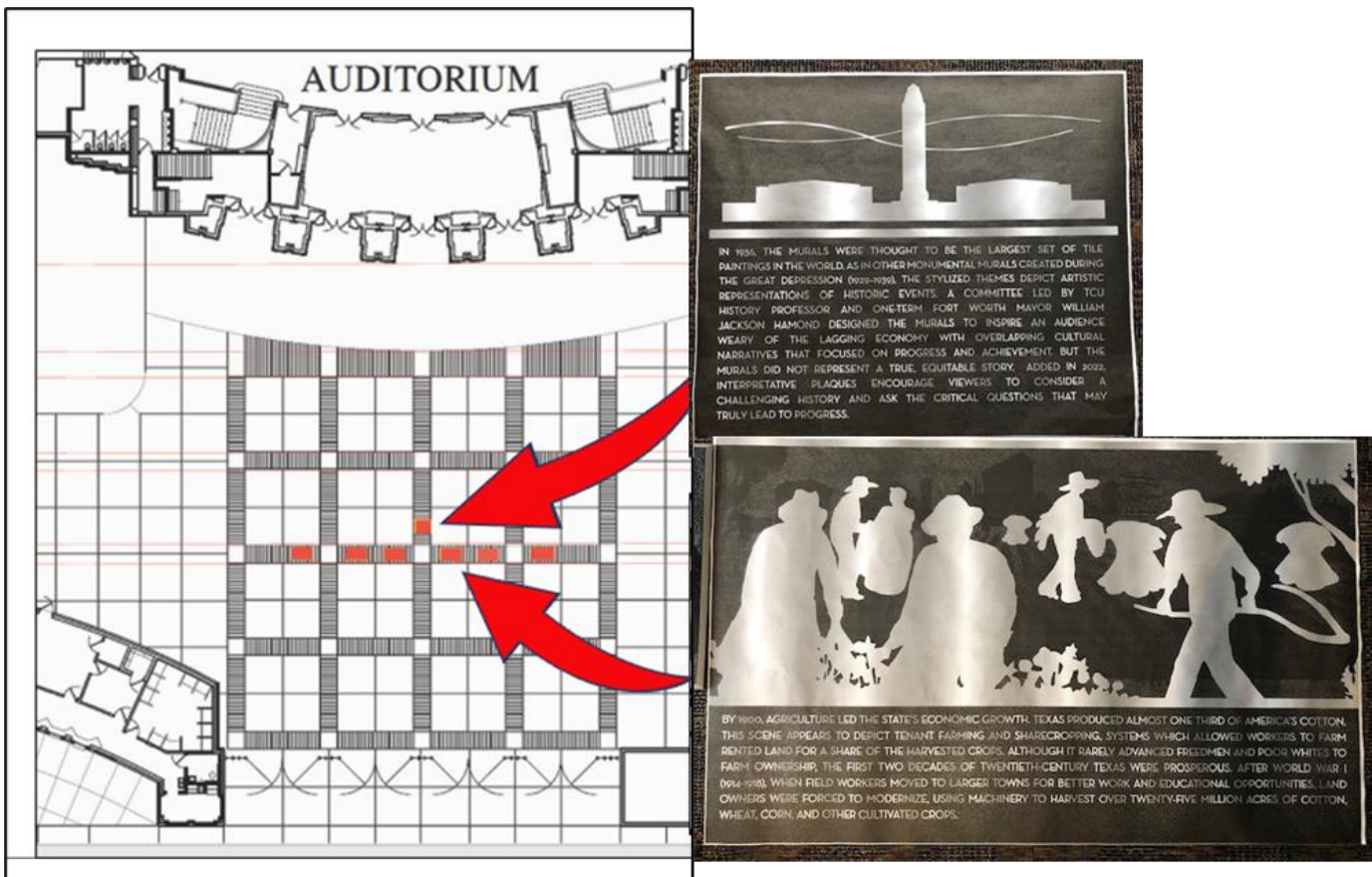
### ENDORSED DRAFT PLAQUE TEXT

The Art Commission's endorsed draft text is attached to this document and is available on the FWPA Website:

<https://www.fwpublicart.org>

- MEETING DATE:** JUNE 12, 2023 **AGENDA ITEMS:** VII.b. and VII.c.
- PROJECT NAME:** WRMC HISTORIC TILE MURALS INTERPRETIVE PLAQUES
- ACTION ITEMS:**
- b. Approve Text for the Interpretive Plaques for the Historic Tiles Murals on the Facades of the Auditorium and Coliseum at the Will Rogers Memorial Center, 3401 West Lancaster Avenue, 76106 (Council District 7 / Citywide)
  - c. Approve Final Design for the Interpretive Plaques for the Historic Tiles Murals on the Facades of the Auditorium and Coliseum at the Will Rogers Memorial Center, 3401 West Lancaster Avenue, 76106 (Council District 7 / Citywide)

**AUDITORIUM PLAQUE SITE MAP AND PLAQUE FINAL DESIGN** *(Coliseum plaque design and placement will follow same format)*



**NEXT STEPS**

The City Council will receive an Informal Report on the Art Commission’s recommendations for the project. In early August 2023, City Council will be asked to consider authorizing a Construction Contract to fabricate, deliver, and install the plaques at the site before the end of the calendar year.

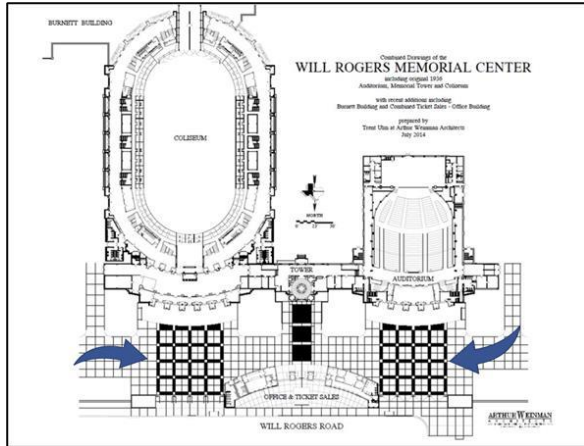
The Public Art Collection Manager (listed below) is available to answer questions prior to the meeting.



## DRAFT INTERPRETIVE PLAQUE TEXT

### Historic Tile Auditorium and Coliseum Murals

Will Rogers Memorial Center, 3401 West Lancaster Avenue, 76107



Created to commemorate the State of Texas Centennial (1836-1936), two 200-foot long, hand-painted tile murals trace the state's settlement and industrial development. The murals were integrated into the facades of the National Register listed Will Rogers Memorial Center auditorium and coliseum.

Following a concerning social media post about the depiction of African Americans in the auditorium mural, the Mayor's office asked the Fort Worth Art Commission to seek community input and make a recommendation. During the commission's public hearing of November 21, 2019, community consensus emerged strongly in favor of presenting historical context for the murals at the site.

The Art Commission appointed the Will Rogers Memorial Center Interpretation Advisory Panel in January 2020. They recommended that permanent interpretive plaques be embedded in the plazas in front of the coliseum and auditorium, an idea based on a concept by City of Fort Worth Historic Preservation Officer Murray Miller.

The result of more than two years of research and meetings with focus groups representing the diverse cultures depicted in the murals, the draft interpretive plaque text contained in this document was endorsed by the Art Commission on May 15, 2023. Local culture and Texas history experts were consulted to ensure historical accuracy.

The design for the interpretive plaques will be presented at the Fort Worth Art Commission immediately following the Public Hearing on June 12, 2023. Except for the introductory plaques for each mural, the images below are photographs of the six scenes in each mural along with corresponding draft plaque text. Limited to 600 characters, the total character count appears in parentheses.

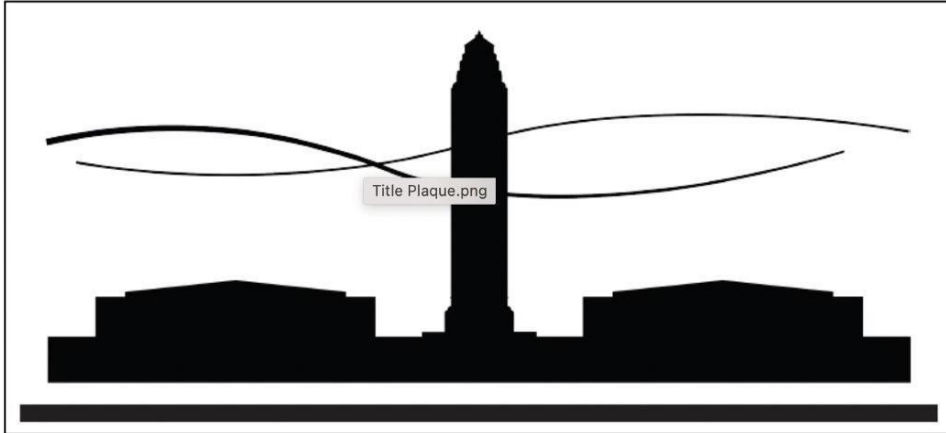
The goal of this project is to encourage viewers to learn more about Texas' multifaceted history and to foster cultural equity and understanding in our community. For more details about the Public Hearing please visit: <https://www.publicart.org>.



## DRAFT INTERPRETIVE PLAQUE TEXT

### COLISEUM

#### Will Rogers Memorial Center Coliseum Mural Introduction



The Will Rogers Memorial Center’s Coliseum and Auditorium were the centerpieces of the 1936 Frontier Centennial, a celebration of 100 years of Texas independence. Exciting displays and reenactments of frontier life glorified popular mythology of the “Old West.” The 200-foot-long, hand-painted tile murals on the two buildings’ facades feature highly romanticized interpretations of cultural histories. Installed in 2023, these plaques result from a community-centered City of Fort Worth initiative supported with federal American Rescue Plan Act funds to promote cultural equity and understanding.

[598]

#### Plaque 1



For thousands of years, various indigenous societies have inhabited the area now known as Texas. By the time European explorers came to the Americas, sophisticated tribal nations with unique languages, cultural practices and structured social systems hunted the plains, worked the land, raised families, and engaged in trade. In 1836, Republic of Texas President Sam Houston established policies promoting friendship and trade with indigenous people; however, they were overridden almost immediately when he left office, leading to mistrust and warfare between Native Americans and the colonists.

[597]

## DRAFT INTERPRETIVE PLAQUE TEXT

### COLISEUM

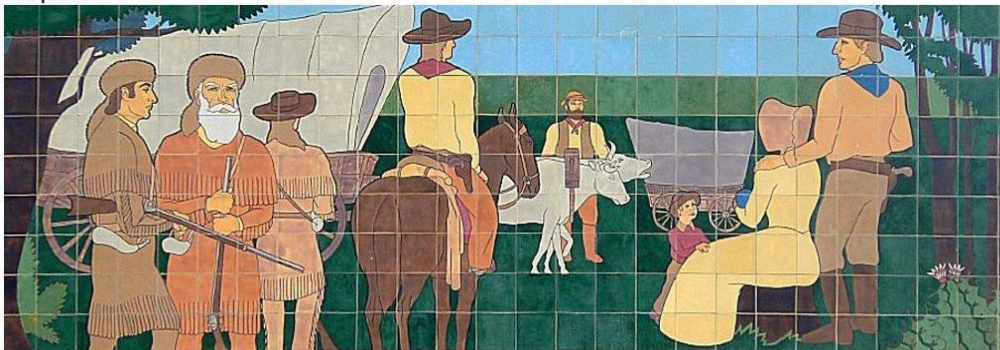
Plaque 2



Indigenous people lived in a harmonious and spiritual relationship with the American buffalo and all of nature. Many depended on the bison for food, clothing, and tools, and honored them in stories and ceremonies. Plains Nations Indians were also skilled horse riders and breeders as well as agile hunters. By the late 1700s, their settlements moved efficiently across the plains following herd migrations. When failed governmental policies led to the near extermination of the bison in 1878, Anglo colonists, moving further into native lands, were empowered to suppress and control Native people.

[600]

Plaque 3



In 1825, Stephen F. Austin brought 300 families to Mexican-governed Texas, where Indigenous people vastly outnumbered Anglo immigrants. To control Indigenous land, Mexico granted land agents (*empresarios*) like Austin to recruit Anglo colonists to settle expansive territories. The first colony, with a population of 1,790 including 443 enslaved people, spread between the Brazos and Colorado rivers. Stories of dangerous expeditions onto Native lands led by rugged frontiersmen shaped the stereotypes of the 'peaceful and industrious colonist' braving attacks of the so called 'uncivilized Indians'.

[599]

## DRAFT INTERPRETIVE PLAQUE TEXT COLISEUM

Plaque 4



The Lone Star flag flew over the Texas Republic in 1839. Trading posts promoted the exchange of Native textiles, jewelry, and basketry for food, clothing, and other necessities. Although this scene depicts peaceful trade, the years preceding Texas Independence were full of conflict and violence. When Mexican law banned slavery in 1827, differences in cultural and political thinking led to revolution. To protect their families, Indigenous peoples and nations moved deeper into their ancestral homelands as more Anglos came to the new Republic. Eventually, Native Americans were forcibly removed.

[598]

Plaque 5



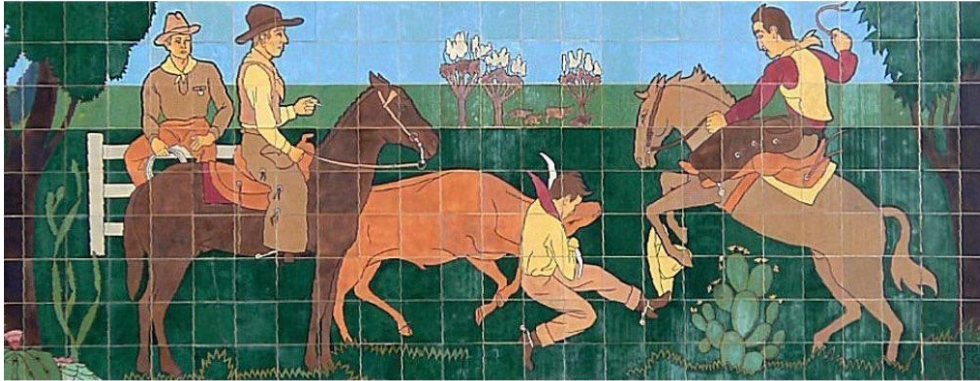
The United States annexed The Republic of Texas in 1845, as the 28th state. The first census (1850) listed 212,592 people residing in Texas. The Texas economy depended on agriculture, particularly cotton, and the railroad was important for long-distance travel and transportation of goods. Cattle ranching brought prosperity to Texas and large landowners. Although slavery was abolished in the Confederate States in 1863, news of emancipation did not come to Texas until June 19, 1865, which, through the tireless efforts of Fort Worth's Opal Lee, became a national holiday, Juneteenth, in 2021.

[595]

## DRAFT INTERPRETIVE PLAQUE TEXT

### COLISEUM

Plaque 6

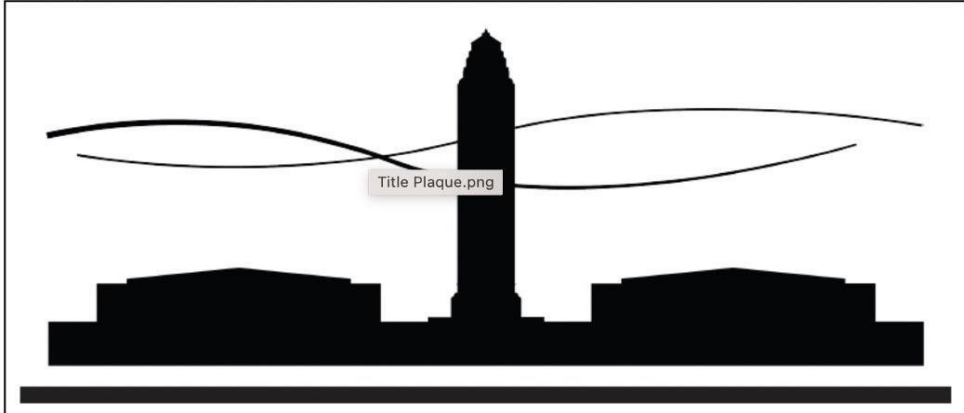


Although the Mexican Vaquero is not shown in this scene, many modern-day ranching techniques and popular cowboy practices can be traced to them. Skilled horse and cattlemen, Vaqueros participated in traditional sporting events called *charrería*, the precursor of the modern-day rodeo. Working ranch hands by day, *mestizo* (mixed Native American and Spanish people), Black, Anglo and Indigenous horsemen often competed in roping and riding competitions in their free time. By the 1890s, organized rodeos were popular spectator events that gave cowboys a chance to demonstrate skills honed on the range. [599]

## DRAFT INTERPRETIVE PLAQUE TEXT

### AUDITORIUM

#### Will Rogers Memorial Center Auditorium



#### Introduction

In 1936, these murals were considered the largest set of mosaics in the world. Like other public artwork created during the Great Depression (1929–1939), stylized images feature intertwined cultural stories. Themes directed by Texas Christian University professor and one-term Fort Worth Mayor William Jackson Hamond focused on progress and achievement. Nevertheless, the murals did not represent an accurate story. The goal of these interpretative plaques is to encourage viewers to learn more about Texas' multifaceted history and to foster cultural understanding and equity in our community.

#### Plaque 1



Spain, France, and Mexico flew flags over Native American land from 1519 until 1836. Each nation's influence can still be seen today. First to claim the new territory, the Spanish named it *Tejas*, the Caddo word for "friendship." Spanish missions set up as cultural centers for training and education enabled Spain to take Native lands and resources by forcing religious and cultural assimilation. The departing Spanish conquistador and the stern-faced and traditionally dressed Mexican trio reference Mexico's rejection of colonial rule in 1810 and the fight for Mexican independence.

[587]

## DRAFT INTERPRETIVE PLAQUE TEXT

### AUDITORIUM

Plaque 2



After Stephen F. Austin brought the first colonizing settlers to Texas, other Anglo immigrants seeking new opportunities followed, including David "Davy" Crockett. Indigenous people far outnumbered Anglos when United States annexed Texas in 1845. Resisting intrusions onto their lands, many were killed, enslaved, or forced into Anglo society. The 1850 Texas Census, including immigrants and enslaved peoples, indicated that ethnic diversity in Texas was greater than any other southern state. Having seceded from the Union when the Civil War started, Texas did not fully rejoin until 1870.

[595]

Plaque 3



Texas ranching has been a major economic industry since 1730. The ancient practice of branding, permanently marking by hot iron, was brought to the New World by the Spanish. It became state law in 1848, requiring cattle owners to register unique brands as legal proof of ownership. With the invention of barbed wire (1874), Anglo land ownership, made possible after the forceable removal of Native people, boomed, and vast parcels of land for grazing cattle and farming were created. Workers, by necessity and by force, were ethnically diverse, including women and enslaved Blacks and Indigenous people.

[604]

## DRAFT INTERPRETIVE PLAQUE TEXT

### AUDITORIUM

Plaque 4



For the first two decades of 20<sup>th</sup> century, Texas agriculture led the state's economic growth. Texas produced almost one third of America's cotton. This scene depicts tenant farming and sharecropping, systems in which freedmen and poor white and Mexican workers farmed rented land for a share of the harvested crops. Sharecropping rarely resulted in farm ownership. After World War I (1914-1918), landowners were forced to modernize, using machinery to harvest over twenty-five million acres of cotton, wheat, corn and other crops. The use of and relationship to land began to change profoundly. [595]

Plaque 5



The modern Texas economy was booming in 1901. The discovery of oil in Beaumont was international news. Spindletop, the largest gusher the world had ever seen, blew oil more than 150 feet high and produced an unprecedented 100,000 barrels of oil per day and 3.5 million barrels the first year. Abundant oil became the economic powerhouse in Texas and new industries in shipping and transportation began to take off. In 1940, Texas led all U.S. states in oil production. The remaking of the land since the time of Native people, and its now commodified resources was a profoundly different place. [594]

## DRAFT INTERPRETIVE PLAQUE TEXT

### AUDITORIUM

Plaque 6



New Deal programs helped Texas recover from the Great Depression (1929–1939). Federal funding for parks, highways, and public buildings provided much-needed work and improved infrastructure. Though not acknowledged here, the diversity of men and women who contributed to the building of new school buildings, the county hospital, a new city hall and public library, and the Will Rogers Memorial Center, including the Pioneer Tower, Coliseum and Auditorium, was likely significant. Progress and achievement had changed the state, and the city, but not without commitment and not without sacrifice.

[596]





**DRAFT INTERPRETIVE PLAQUE TEXT**