

HISTORIC AND DESIGN REVIEW COMMISSION

October 07, 2020

HDRC CASE NO: 2020-424
ADDRESS: 602 E COMMERCE ST
LEGAL DESCRIPTION: NCB: 872 P-100 (TAXABLE LEASEHOLD IN LAND & LESSEE OWNED IMPTS)
ZONING: D, RIO-3, PUBLIC PROPERTY, RIGHT OF WAY
CITY COUNCIL DIST.: 1
APPLICANT: Jordyn Patrias/City of San Antonio Department of Arts & Culture Public Art Division
OWNER: City of San Antonio
TYPE OF WORK: Public art installation
APPLICATION RECEIVED: September 11, 2020
60-DAY REVIEW: Not applicable due to City Council Emergency Orders
CASE MANAGER: Edward Hall
REQUEST:

The applicant is requesting a Certificate of Appropriateness for approval to install three (3) permanent public art works and a marketing wall as part of Phase 2 of the River Walk Public Art Garden. The first sculpture is titled Stargazer and will be located at River Level, Bloom will be located on the Mezzanine, Labor Plaza will be located at street level on Market Street, and the marketing wall, called Title Wall, will be located on the River Level.

APPLICABLE CITATIONS:

Unified Development Code – Section 35-640 – Public Property and Rights-of-Way

- (a) Public Property. Generally, the historic and design review commission will consider applications for actions affecting the exterior of public properties except in the case of building interiors that are the sites of major public assemblies or public lobbies. The historic and design review commission will also consider applications for actions affecting public properties such as city parks, open spaces, plazas, parking lots, signs and appurtenances.
- (b) Public Rights-of-Way. Generally, the historic and design review commission will consider applications for actions affecting public rights-of-way whose construction or reconstruction exceeds in quality of design or materials standards of the design manual of the public works department.

Unified Development Code – Section 35-646 – Construction in Public Rights-of-Ways

Sec. 35-646. - Construction in Public Rights-of-Way.

(a) General Provisions. All construction in the public right-of-way shall conform to all city codes. In considering an application, the historic and design review commission shall be guided by the following:

(1) Sidewalk Zones. Pedestrian movement should be pleasant, allowing for store browsing, comfortable transit waiting and easy accessibility for disabled people. Where possible, sidewalks should at least five (5) feet in width. Existing sidewalks should not be narrowed when replaced.

(2) Sidewalk Paving and Surfaces. Materials should complement stylistic differences of individual buildings, particularly when related to historic buildings.

A. Materials. Materials should be chosen for beauty, strength, longevity, easy maintenance and traction when dry or wet.

B. Color and Texture. To ensure the safety of pedestrians, all changes in surfaces should be defined by contrasting color, texture or materials.

(3) Street Features and Arrangements. Historic districts and the downtown, as well as other distinct areas of the city have diverse character and any street furniture selected for these areas should complement these differences. In addition, the clustering of street furniture in one (1) place is recommended. Trash receptacles, seating, telephones and other street furniture should be grouped together.

A. Circulation. A clear path-of-travel of thirty-six (36) inches wide shall be maintained in and around street features and arrangement.

B. Seating. Seating should be physically comfortable and inviting, durable and attractive. Plaza and open space seating should also be socially comfortable by offering a variety of choices such as in the sun or shade, near traffic and activity or not, and alone or in groups.

C. Drinking Fountains. Placing drinking fountains in new development is encouraged. Fountains should be placed within general areas of pedestrian traffic and located on accessible surfaces.

D. Trash Receptacles. Trash receptacles should blend visually with their surroundings and their design and location should make use as convenient as possible.

E. Vending Machines. Vending machines will not dispense items other than newspapers and periodicals. Vending machines shall be clustered together and away from intersection corners.

F. Vending Carts and Kiosks. Vending carts and kiosks are encouraged in locations that do not impede normal pedestrian traffic.

G. Outdoor Dining. Lease of public right-of-way for outdoor dining is encouraged in appropriate locations. Lease of sidewalk space for outdoor dining shall be managed through the department of parks and recreation and shall comply with all city codes. It is recommended that at least eight (8) feet of sidewalk be retained between the curb and the leased or licensed space to provide an uninterrupted public walkway.

H. Street Objects. Utility boxes, vending machines and so on should not be located in sidewalk zones. Their design and color should be compatible with character of their surroundings.

(4) Streetscape Landscaping. Landscaping, particularly streets trees, are an important addition to the streetscape because of the hot Texas climate. Appropriate application along sidewalks strengthens the visual quality of public streets. Careful selection of plant materials, using native and low-water use plants, is recommended.

(b) Skywalks and Underground Walkways. Skywalks and underground walkways between buildings but over (or under) public right-of-way shall be integral design elements of a total development, not merely passageways.

(1) Skywalks. Skywalks should avoid impeding vistas and views, particularly in the downtown, of historic landmarks, the river, and other important buildings. Construction shall be considered on an individual basis but shall not occur over the river. Skywalks shall facilitate interoffice communication and traffic rather than serve as a public walkway.

(2) Underground Walkway. Underground walkways or tunnels shall facilitate interoffice communication rather than serve as a public walkway. Underground walkways should include light wells, skylights, landscaping, and fresh air ventilation.

(c) Awnings and Canopies. The primary purpose of an awning shall be to provide shade and weather protection to pedestrians.

(1) Size and Shape. Awnings shall be proportionate in shape and size to the scale of the building facade to which it will be attached. On historic landmarks or on older buildings, awnings shall be historically appropriate in design and materials.

(2) Materials and Lettering. Preferred materials for fabric awnings are fire resistant canvas. Metal canopies may also be appropriate. Lettering on fabric awnings shall be permitted on the front flap only of the awning in a manner proportional to the awning size, but not to exceed one-half (1/2) the area of the front flap. Symbols or logos may be allowed on the top of the awning not to exceed one-sixth (1/6) of the square footage of the top of the awning.

Unified Development Code, Chapter 12, Public Art

Historically, cities embrace the arts of their time. The character, personality and spirit of the city is often conveyed most vividly through its arts and culture. Downtown stakeholders benefit from a commitment to public art, for maintaining a strong arts and cultural presence is a significant factor in cultivating livable neighborhoods. As a result, Downtown is an increasingly popular destination to experience art and cultural activities, including viewing public art, attending art openings and festivals, or to enjoy a performance or traditional celebrations within a rich and enhanced urban setting. For these reasons, projects within Downtown should include public art and aspire to meet the following goals and guidelines:

A. GOALS

Integrate public art in the overall vision of the project's architecture, landscape and open space design by incorporating the artist into the design team early in the process. The goals are as follows:

- Artistic excellence. Aim for the highest aesthetic standards by enabling artists to create original and sustainable artwork, with attention to design, materials, construction, and location, and in keeping with the best practices in maintenance and conservation.
- Visibility. Generate visual interest by creating focal points, meeting places, landmarks, modifiers or definers that will enhance Downtown's image locally, regionally, nationally and internationally.
- Authenticity. Enliven and enhance the unique quality of Downtown's sense of place, adding to its diverse visual and cultural environments. Provide meaningful opportunities for communities to participate in cultural planning, and for citizens and neighbors to identify and connect with each other through arts and culture in common areas.
- Cultural literacy. Foster common currency for social and economic exchange between residents, and attract visitors by ensuring that they have access to visual 'clues' that will help them navigate and embrace a potentially unfamiliar environment. This can be further achieved through promotional materials and tours that enhance and expand upon the impact of public art installations.
- Appropriateness. Artworks must meet or exceed professional standards for visual art, ultimately adding to the relevancy and appreciation of the city's collection of public art and will illustrate themes and levels of sophistication that are appropriate for their location.
- Responsiveness. Without formally injecting art into the early stages of the planning process for each new development, it will either be left out, or appear out of sync with the overall growth of the built environment.

B. GENERAL GUIDELINES

1. All artwork erected in or placed upon City property must be approved by the Public Art Board. In cases where artwork is erected or placed upon private properties located within a designated historic districts or historic overlay districts, approvals must be approved by the Public Art Board and the Historic and Design Review Commission.
 - a. The applicant is requesting a Certificate of Appropriateness for approval to install three (3) permanent public art works and a marketing wall as part of Phase 2 of the River Walk Public Art Garden. The first sculpture is titled Stargazer and will be located at River Level, Bloom will be located on the Mezzanine, Labor Plaza will be located at street level on Market Street, and the marketing wall, called Title Wall, will be located on the River Level.
 - b. PREVIOUS APPROVAL – The applicant received approval for a master plan for the River Walk Public Art Garden on March 20, 2019. That approval included site improvements, an innovative program of permanent and temporary art installations, and a site signage package.
 - c. SCULPTURE INSTALLATIONS – As noted in finding a, the applicant has proposed to install three (3) permanent public art works and a marketing wall as part of Phase 2 of the River Walk Public Art Garden. The first sculpture is titled Stargazer and will be located at River Level. The second is titled Bloom and will be located on the Mezzanine. The third is titled Labor Plaza will be located at street level on Market Street. Staff finds the locations of each to be appropriate. Final text and language for Labor Plaza will be submitted for review and approval at a later date.
 - d. TITLE WALL – As noted in finding a, a marketing wall, called Title Wall will be located at the river level. The applicant has submitted the panel dimensions, design, and general layout, which staff finds to be appropriate. Final text and language will be submitted for review and approval at a later date.
 - e. ARCHAEOLOGY – The property is located within a River Improvement Overlay District and the San Antonio Downtown and River Walk National Register of Historic Places District. In addition, the Acequia del Alamo, a previously recorded site and designated National Historic Civil Engineering Landmark, traverses the project area. Furthermore, a review of historic archival documents identifies

structures within or adjacent to the property as early as 1873. Therefore, archaeological investigations are required. Development within public property is subject to the Texas Antiquities Code. The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology, as applicable.

RECOMMENDATION:

Staff recommends approval based on findings a through e with the following stipulations:

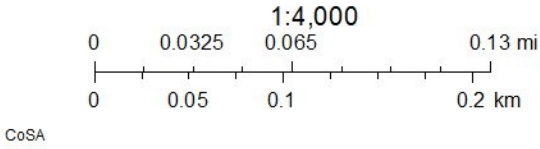
- i. That signage, art installations and site elements be installed in a manner that does not damage existing River Walk elements.
- ii. ARCHAEOLOGY – The project shall comply with all federal, state, and local laws, rules, and regulations regarding archaeology.

City of San Antonio One Stop



October 1, 2020

- Community Service Centers
- CoSA Parcels
- ⦿ Pre-K Sites
- BCAD Parcels



HDRC application form: Public Art Garden Master Plan
Public Hearing, March 20, 2019

In 2018, the City of San Antonio established a new public art initiative, the River Walk Public Art Garden. The Public Art Garden is located on the San Antonio River Walk at street and river level on the City-owned block bound by East Commerce Street and East Market Street, and S. Alamo Street and Bowie.

Conceived as an outdoor museum, the River Walk Public Art Garden utilizes land not considered since 1968—when it was built as a link to the World's Fair—to celebrate public art throughout San Antonio. This initiative will reinvent three acres along the River Walk, as a welcoming space for residents and visitors to connect with art in a beautiful outdoor setting. The intent is to create inviting gathering spaces, commission iconic and place-defining artworks by diverse artists, and become a garden that grows and connects artworks throughout San Antonio's far-reaching neighborhoods.

Implementation of this multi-year initiative will be guided by the River Walk Public Art Garden Master Plan. The Department of Arts & Culture, through its Public Art Division is leading the project in coordination with CCDO and Parks & Recreation. The master plan includes three major focuses: 1) site improvements; 2) an innovative program of permanent and temporary art installations; and 3) a site signage package.

1. Site improvements concentrate on the street and river-level gardens. The river-level improvements are intended to create distinct gardens with new character defining artworks, focal plantings, and gathering spaces. Peak's Park, located on north river-level terrace is identified as one garden; the Heart, located on the east river-level in front of the Marriot is another; and the street level lawn on Market Street will become an inviting civic space with plantings and pathways that will draw visitors to River Walk overlooks. As part of the site improvements, the City will deinstall and relocate the Samuel Gompers statue to storage due to condition concerns that were assessed by conservators in 2017.
2. Public art locations have been identified for artwork installations that will be phased into the Public Art Garden over the next three years. Four locations have been identified as opportunities for large-scale permanent artworks to highlight the gardens described above, and the site entrance through the Alamo St Bridge tunnel. In addition to the four permanent artworks, five to seven locations will be established as art locations with pedestals, foundations or wall anchors. These art locations will be used to exhibit commissioned and/or loaned artworks, including neighborhood public art that will debut downtown before being relocated permanently to parks, creeks, greenway trails, city owned facilities and other public spaces. Upgrades will be made to the site to ensure pedestrian access, enhance lighting, add artwork signage, and open lines of sight to view new artworks.
3. Signage for the Public Art Garden will consist of artwork labels, introductory panels, location signage, and any appropriate updates to the existing directional and information signage at river and street-level. A color palette has been identified in order to match signs to their surroundings and receding into the background environment. Mirrored stainless steel signs will be placed at street-level that will serve as monument signs (exact text and location still to be determined), as well as placement of a flag pole that announces new artworks through artist-designed nylon flags. A package of temporary signage, such as bridge banners, event signs and construction fencing, will highlight upcoming installations, and establish a distinct visual continuity within the grounds of the Public Art Garden.

The River Walk Public Art Garden Master Plan envisions a world-class destination dedicated to public art by distinguished local and international artists set within the lush garden environment of the San Antonio River Walk extension. This transformative initiative builds on the legacy of 1968 to create a cultural hub in the heart of downtown that will deepen San Antonio's access and appreciation of art and inspire generations to come.

The Antonio River Walk Public Art Garden Master Plan is funded through the 2017-2022 Bond Program and will connect with public art commissions being developed in all ten city council districts.



CITY OF SAN ANTONIO
**DEPARTMENT OF
ARTS & CULTURE**



River Walk Public Art Garden: Phase 2 HDRC Application

September 10, 2020

River Walk Public Art Garden: Phase 2 HDRC Application



Additional Documents included in Phase 2 HDRC Application:

- ***Original River Walk Public Art Garden HDRC Application***
- ***100% River Walk Public Art Garden Phase 2 Drawings***
- ***Labor Plaza Bid Text Package***

River Walk Public Art Garden: Phase 1



Phase 1 of the River Walk Public Art Garden was completed in 2019. It features:

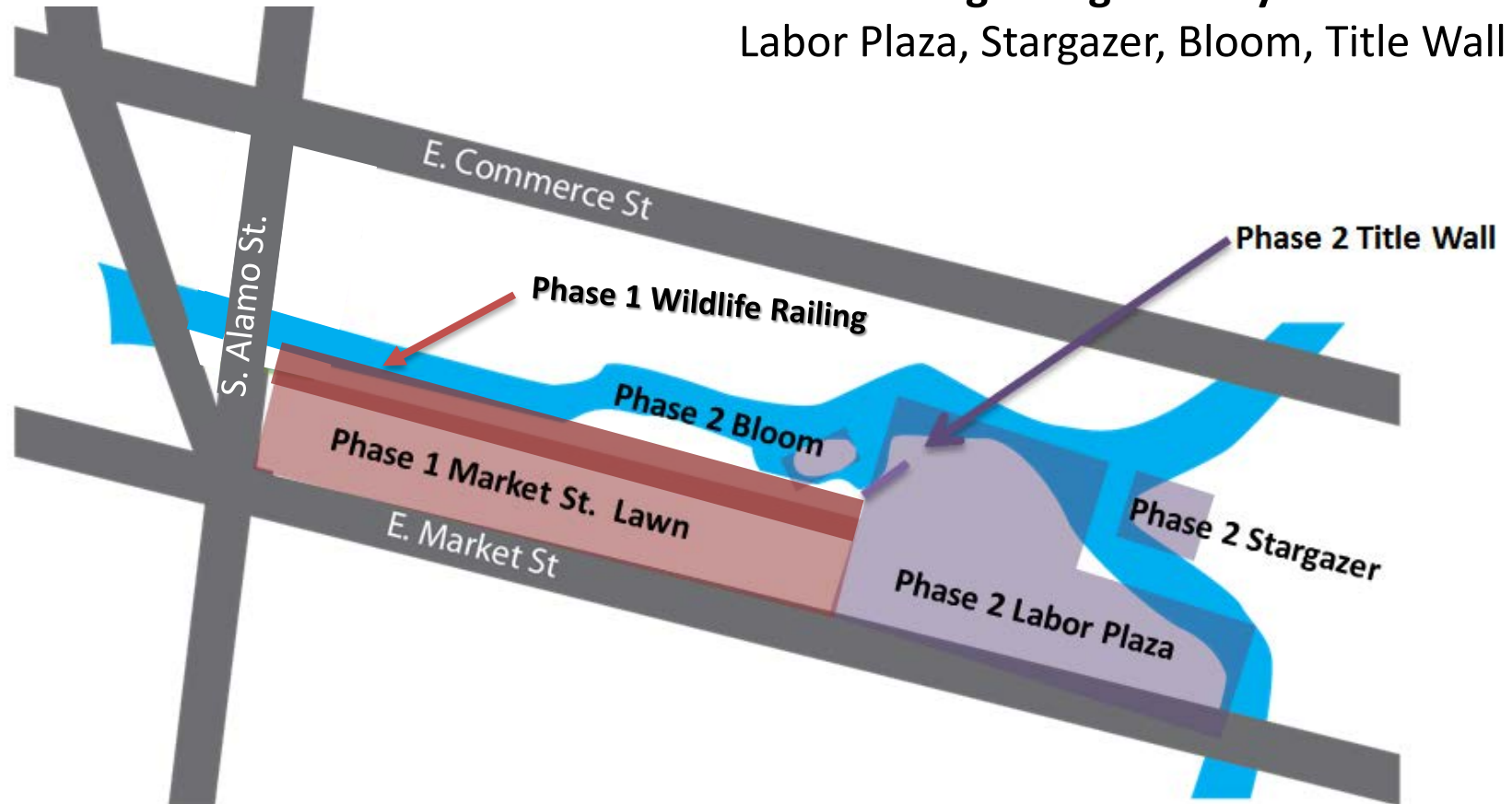
- Five sculpture pads***
- Landscape and hardscape improvements***

Currently on view: Sebastian in San Antonio

River Walk Public Art Garden: Phases Map

Phase 2: Beginning January 2021

Labor Plaza, Stargazer, Bloom, Title Wall



Phase 1: Dedicated November 2019

Market Street Lawn

Wildlife Railing

Currently on view: *Sebastian in San Antonio Exhibition*



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River Walk Public Art Garden

Phase 2

Project Manager: Jordyn Patrias

River Walk Public Art Garden: Project Map





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River Walk Public Art Garden

Stargazer

Project Manager: Kimberly Mirelez

River Walk Public Art Garden: Stargazer at River Level

Artwork Name: *Stargazer*

Description: *Stargazer* by Mexican artist Pedro Reyes is a sculpture of a woman holding a star. The sculpture references Meso-American imagery and local indigenous history both in its design and use of volcanic stone.

Location: The Heart—River level where the river forks

Dimensions: (w/o base) h. 16 ft x w. 10 ft. x d. 12 ft.

Installation: Summer 2021

Dedication: Summer 2021



Riverwalk Public Art Garden: Stargazer at River Level

****Note: Not exact rendering**





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River Walk Public Art Garden

Bloom

Project Manager: Kimberly Mirelez

River Walk Public Art Garden: Bloom at the S. Mezzanine

Artwork Name: *Bloom*

Description: *Bloom* by San Antonio Artist, Leticia Huerta, is a series of flowers that represent flora of the area and resonate with local community.

Location: South Mezzanine level of the River Walk across from Peaks Park

Dimensions: about h. 13 ft. x w. 8 ft.

Installation: Spring 2021

Dedication: Spring 2021



River Walk Public Art Garden: Bloom at the S. Mezzanine



****Note: Placement within Mezzanine not final**



CITY OF SAN ANTONIO
**DEPARTMENT OF
ARTS & CULTURE**

River Walk Public Art Garden

Labor Plaza

Project Manager: Jordyn Patrias

River Walk Public Art Garden: Labor Plaza at Street Level

Artwork Name: *Labor Plaza*

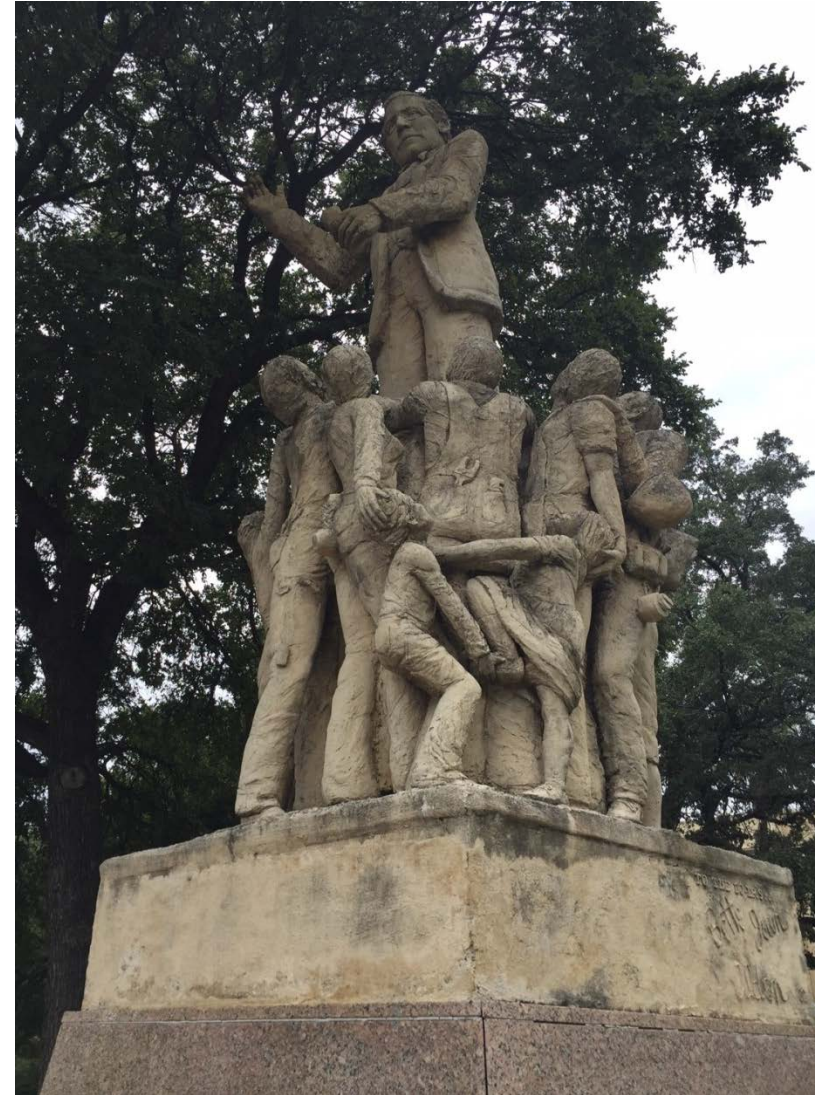
Description: *Labor plaza* works to create a plaza/ gathering space to honor and reflect the numerous labor events and pioneers of the labor movement who have impacted San Antonio.

Location: Market Street Level next to Market Street Lawn

Dimensions: 127' L X 125' D

Installation: Fall/Winter 2021

Dedication: Fall/Winter 2021



River Walk Public Art Garden: Labor Plaza at Street Level

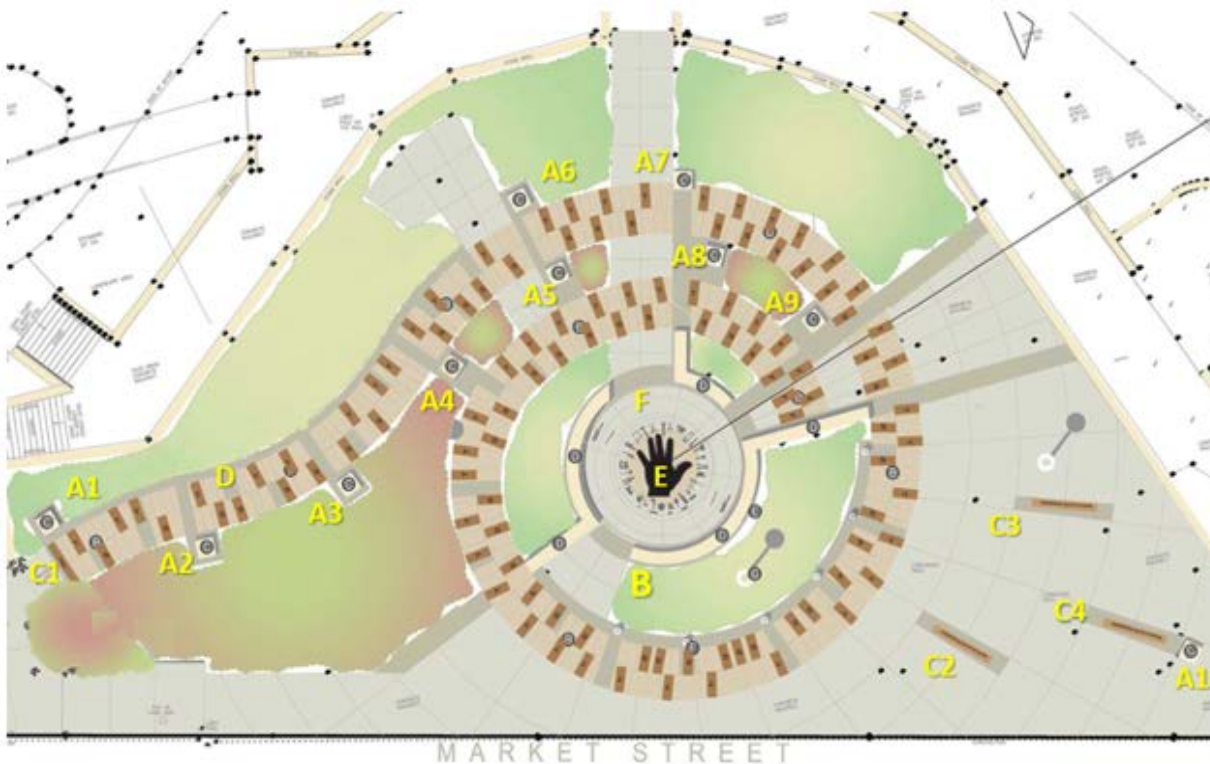


Labor Plaza features:

- A series of five timeline entries and accompanying images that discuss the history of labor in San Antonio—these etching will be located along the spiral path way.
- Ten pillars with biographies of notable labor leaders
- 4 quotes
- A central image of hand surrounded by tools of labor
- A central poem related to Labor

River Walk Public Art Garden: Labor Plaza at Street Level

Labor Plaza Design Map



A—10 Biography Pillars 250 words max.

- A1: AFL-CIO
- A2: Linda Chavez-Thompson
- A3: Robert Thompson
- A4: Hank Brown
- A5: Joan Suarez
- A6: Emma Tenayuca
- A7: Rebecca Flores
- A8: Mario Salas
- A9: Shelley Potter
- A10: Samuel Gompers

B—Title wall (Labor Plaza cut out letters facing street no scope on inside)

C—quotes

- C1- Lincoln quote 1' X 6'; 39 words
- C2—JFK Quote 1' X 5'; 41 words
- C3—MLK Quote 1' X 5'; 62 words
- C4 Solidarity Forever 12 sq. ft; 96 words (2 stanzas + Corus)

D—spiral walk way location of 5 timeline entries 100 words max.

E—central image 10 sq. Ft

F—Octavio's Poem 13' diameter; 150 words

The Labor Plaza Text and image package is being vetted by OHP currently—once finalized it will be submitted to HDRC



CITY OF SAN ANTONIO
**DEPARTMENT OF
ARTS & CULTURE**

River Walk Public Art Garden

Title Wall

Project Manager: Stacey Norton

River Walk Public Art Garden: Title Wall at River Level

Artwork Name: Title Wall

Description: The Title Wall features a steel frame that holds two panels. The panels will describe the River Walk Public Art Garden.

Location: River Level Wall under Labor Plaza

Dimensions: 8' X 5'

Installation: Spring 2021

Dedication: Spring 2021

***Sample Images*



River Walk Public Art Garden: Title Wall at River Level

****Sample Images and Rendering**

Title Wall information subject to change. Finalized text/images to be reviewed by HDRC



****Note: rendering is not to scale**

River Walk Public Art Garden: High Level Timeline

2021 Projects	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC
Phase 2: Bloom	Site Work	Concrete Cure	Installation	Dedication								
Phase 2: Pedro Reyes, Stargazer	Site Work			Concrete cure (closed for Fiesta)	Installation	Dedication						
Phase 2: Title Wall				Installation								
Phase 2: Labor Plaza	Project Laydown Area (Closed for Fiesta)					Sitework		Construction			Dedication	

SECTION 01015
LABOR PLAZA ARTIST PACKET

Contents

I. List of the 30 Texts for the Path

- I a. Path Texts: Base Scope
- I b. Path Texts: Add/Alts

II. Biography Pillars

III. Poem

IV. Quotes

V. Song

VI. Table of Fonts

VII. Center Hand Image

VIII. Symbols to pair with Text

IX. AFL-CIO local council Logo

SECTION 01015

LABOR PLAZA ARTIST PACKET

I. Path Texts

Highlighted entries are base scope and non-highlighted are add alt

1. 1886 The Knights of Labor
2. 1925 Brotherhood of Sleeping Car Porters
Graphic: Pullman Sleeping Car
3. 1933 Finck Cigar Company Strike
4. 1933-38 The New Deal, pro-union and worker legislation and relief
5. 1938 Pecan Shellers' Strike
6. 1947 Taft-Hartley and "Right to Work"
7. 1959 - 1963 Tex-Son Strike
Graphic: Garment workers' tools
8. 1960s Civil Rights Legislation
9. 1963 Project V.O.T.E. and Operation Bootstrap
10. 1966 La Marcha for farmworkers
Graphic: Farm tools
11. 1968 The Struggle for fair employment on San Antonio's military bases
12. 1969 Founding of San Antonio Chicano Organizers (SACO), a labor caucus
13. 1970s Community Organizations for Economic & Social Justice
14. 1972-74 Farah Strike
Graphic: Garment workers' tools
15. 2015 Hyatt Hotels on River Walk Unionize; City goes to \$13.00
Graphics: Bucket and mop; hotel bed
16. The Present Moment (Narrative)
17. The Present Moment (List Poem)
- 18 - 30. San Antonio Labor Timeline Excerpts
Graphic: Striker's umbrella
Graphic: Teachers' tools
Graphic: Electrical workers' tools

SECTION 01015

LABOR PLAZA ARTIST PACKET

I a. Path Texts: Base Scope

The base scope for the Path Texts will feature five (5) entries at 100 words or less. See sample entry. All 5 entries will be placed in spiral path in pre-determined location

1886 The Knights of Labor

The Knights of Labor was the largest and most important organization in San Antonio, not only of workers, but of citizens in general. The Knights' reform philosophy promoted a better society for all workers, rather than the narrow goals of the trade unions which focused on basic economic issues: funding of public education, the admission of women and black workers, equal pay for women, and mediation and the boycott rather than the strike.

In 1886, the multi-racial program of KOL District Assembly No. 78 concluded with a parade and ball. 2,000 people assembled at San Pedro Springs in violation of the customs of the community.

**SECTION 01015 LABOR
PLAZA ARTIST PACKET**

I b. Path Texts Add/Alts.

The base scope for the Path Texts will feature Twenty-five (25) entries at 100 words or less. See sample entry. All 25 entries will be placed in spiral path in pre-determined location

1886 The Knights of Labor

The Knights of Labor was the largest and most important organization in San Antonio, not only of workers, but of citizens in general. The Knights' reform philosophy promoted a better society for all workers, rather than the narrow goals of the trade unions which focused on basic economic issues: funding of public education, the admission of women and black workers, equal pay for women, and mediation and the boycott rather than the strike.

In 1886, the multi-racial program of KOL District Assembly No. 78 concluded with a parade and ball. 2,000 people assembled at San Pedro Springs in violation of the customs of the community.

SECTION 01015 LABOR
PLAZA ARTIST PACKET

II. Biography Pillars

All entries are base scope

All 10 will be placed on limestone pillars in pre-determined location

1. AFL/CIO
2. Linda Chavez-Thompson
3. Robert Thompson
4. Hank Brown
5. Joan Suarez
6. Emma Tenayuca
7. Rebeca Flores
8. Mario Salas
9. Shelley Potter
10. Samuel Gompers (To include bronze plaque)

**SECTION 01015 LABOR
PLAZA ARTIST PACKET**

II. Biographies Pillars: honored Labor Leaders

The base scope for biograph pillars will feature ten (10) entries at 250 words or less. See sample entries. All 10 will be placed on limestone pillars in pre-determined location

H. S. (Hank) Brown

b. Pittsburgh, PA (1920 – 2015)

Hank Brown joined San Antonio Local 142 of the United Association of Plumbers and Pipefitters in the 1940s and rose through the ranks, ultimately becoming President of the Texas AFL-CIO in 1961. During his tenure, he had presidential appointments under both Kennedy and Johnson.

In the summer of 1963, after years of trial and error, white labor and political activists and African American and Mexican American civil rights leaders sat down together in a Dallas hotel ballroom and committed themselves, as a group, to the fight for civil rights. Brown was one of the four co-chairs of the new Democratic Coalition of Texas. Shortly thereafter, he attended President Kennedy's White House Conference on Civil Rights and Equal Employment Opportunity. Following the conference, the national AFL-CIO approved and adopted for affiliates' guidance a five-step proposal for organized labor to take action in the "increasingly urgent and ever more critical civil rights crisis confronting our country." Organized labor supplied the Coalition's massive voter registration and mobilization campaign with on-the-ground organizers and funds.

South Texas had long been critical to the labor movement's political goals of building a liberal Democratic majority in the state. With the Texas AFL-CIO's Border Wage and Jobs Conference in 1963, Hank Brown and Roy Evans transformed a regular meeting of the Latin American Affairs Committee into the opening salvo of a campaign to organize the unorganized along the border into unions.

SECTION 01015
LABOR PLAZA ARTIST PACKET

III. Poem

The Poem is 147 words and part of base scope. It will be located in the center of plaza in pre-determined location

So That Our Crossing May Never Be Obstructed

You stand now in a city of sunlight, city named
after the kindest of saints, where those

who came before you unspool
themselves to meet you, at this

exact point in history
to remind you like a healed bone

long after a fracture might remind you
that whatever has been done

was not in vain, was not a trifle,
that whatever has transpired

has also been a part of what has made you,
just like your mother's hands have sewed

your name with love on your father's hands
and he in turn has left a sky for you to flag

around your life, and as such, this weaving is
nothing more than love in labor to procure

a decent wage for we who must live on,
for we who must persist to grind down fences

and hammer bridges up.

SECTION 01015

LABOR PLAZA ARTIST PACKET

IV. Quotes

There are three (3) quotes part of base scope. It will be located around the plaza in pre-determined locations

Martin Luther King 1961 speech to AFL/CIO

The labor movement did not diminish the strength of the nation but enlarged it. By raising the living standards of millions, labor miraculously created a market for industry and lifted the whole nation to undreamed of levels of production. Those who attack labor forget these simple truths, but history remembers them.

(58 Words)

JFK, 1960, speech

Our labor unions are not narrow, self-seeking groups. They have raised wages, shortened hours and provided supplemental benefits. Through collective bargaining and grievance procedures, they have brought justice and democracy to the shop floor.

(37 Words)

Abraham Lincoln 1861 State of the Union Address

Labor is prior to, and independent of, capital. Capital is only the fruit of labor, and could never have existed if Labor had not first existed. Labor is superior to capital, and deserves much the higher consideration.

(35 Words)

SECTION 01015
LABOR PLAZA ARTIST PACKET

V. Song

There is one (1) song part of base scope. It will be located around the plaza in a pre-determined location

Ralph Chaplin, ca. 1915

*When the union's inspiration through the workers blood shall run
There can be no power greater anywhere beneath the sun
Yet what force on Earth is weaker than the feeble force of one but
The union makes us strong*

Chorus:

*Solidarity Forever
Solidarity Forever
Solidarity Forever
For the union makes us strong*

*Is there aught we hold in common with the greedy parasite
Who would lash us into serfdom and would crush us with his might
Is there anything left to us but to organize and fight? For...
The union makes us strong*

(95 words)

SECTION 01015
LABOR PLAZA ARTIST PACKET

VI. Fonts

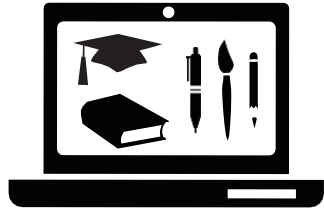
Item	Font	Font Size	Layout
Quotations in Plaza	Helvetica	<p>Body: 1-1/8" H for upper case letters 1" between lines</p> <p>Attribution: 3/4" H for upper case letters 9/16" between lines</p>	<p>Body: Justified</p> <p>Attribution: Align left</p>
Solidarity Forever	Helvetica	<p>Song: 1-1/8" H for upper case letters 1" between lines</p> <p>Attribution: 3/4" H for upper case letters 9/16" between lines</p> <p>Total Length of the three columns and spaces between is 118" L x 10.5" H</p>	<p>3 columns across.</p> <p>Align each column left.</p> <p>14" between columns.</p>
Poem	Helvetica	<p>1-1/2" H for upper case letters 1-1/4" between lines</p>	On curve, as shown
Texts in Path - "Stories"	Helvetica	<p>3/4" H for upper case letters 9/16" between lines</p> <p>Lines are 36" Long</p>	Justified
Texts in Path - Timeline excerpts	Helvetica	<p>Date: Bold, 1" H</p> <p>Body of text: 3/4" H for upper case letters 9/16" between lines</p> <p>Lines are 36" Long</p>	Align Left
Bios on Pillars	Arial or Helvetica	<p>1/2" H for upper case letters 3/8" between lines</p>	Justified

**SECTION 01015
LABOR PLAZA ARTIST
PACKET**

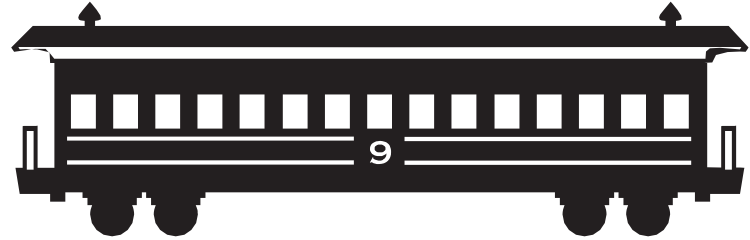
VII. Center Hand Image
*Part of base scope to go in
center of plaza at pre-
determined location*



5



7



8



18



23



30



**placeholder

29



VIII. Symbols

*All images are part of base scope. To
places along spiral path with text at pre-
determined locations*

VII. AFL-CIO Logo

Part of base scope. To be placed on AFL-CIO Limestone Pillar in Pre-Determined location

