
Dewey Park for Racial Equity, Inclusion and Belonging
Finalist Selection Packet
December 2021

Public Art Project presented with consideration to:

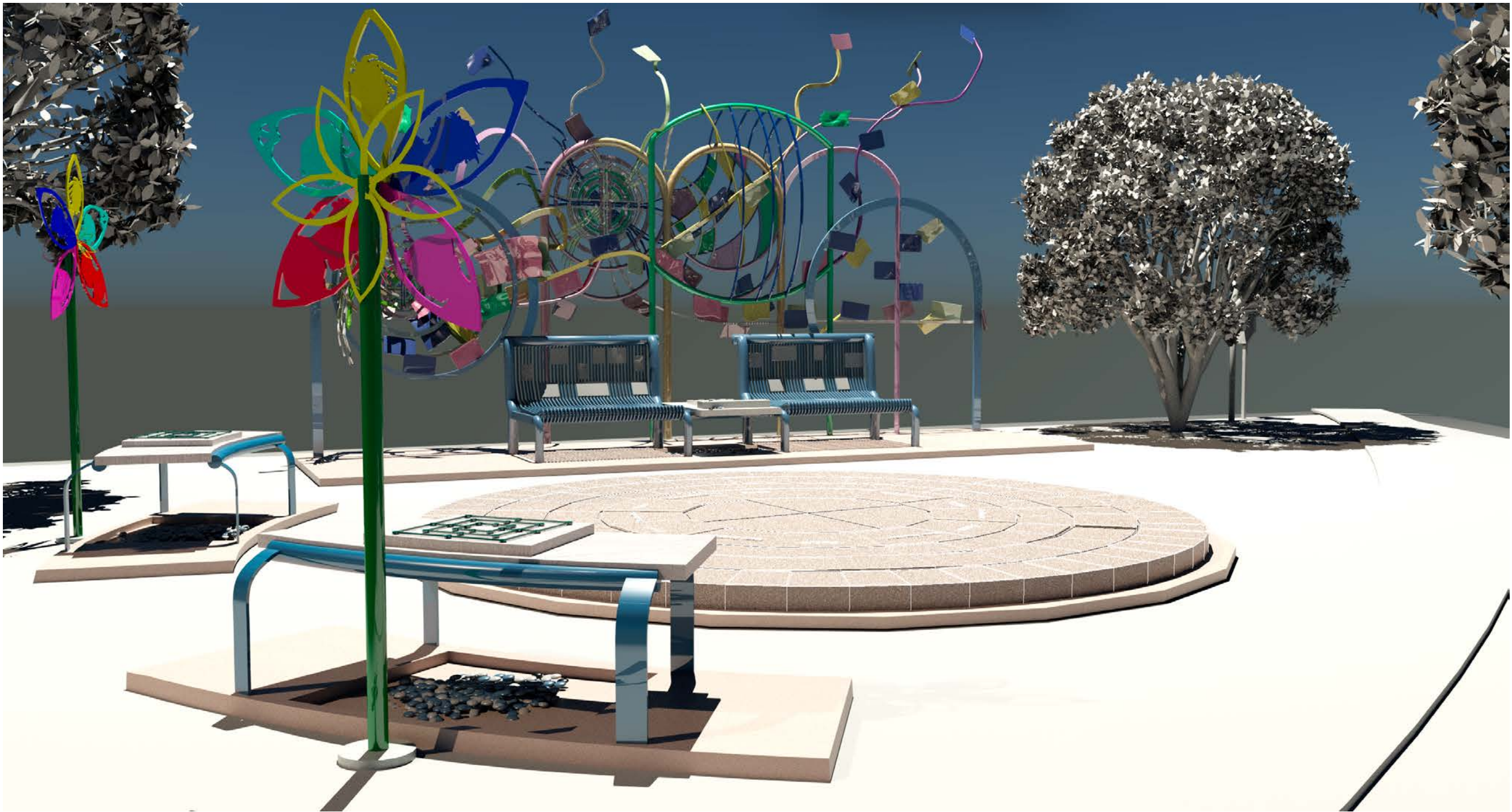
Old North End in the City of Burlington | The Racial Equity, Inclusion, & Belonging Committee | Burlington City Arts

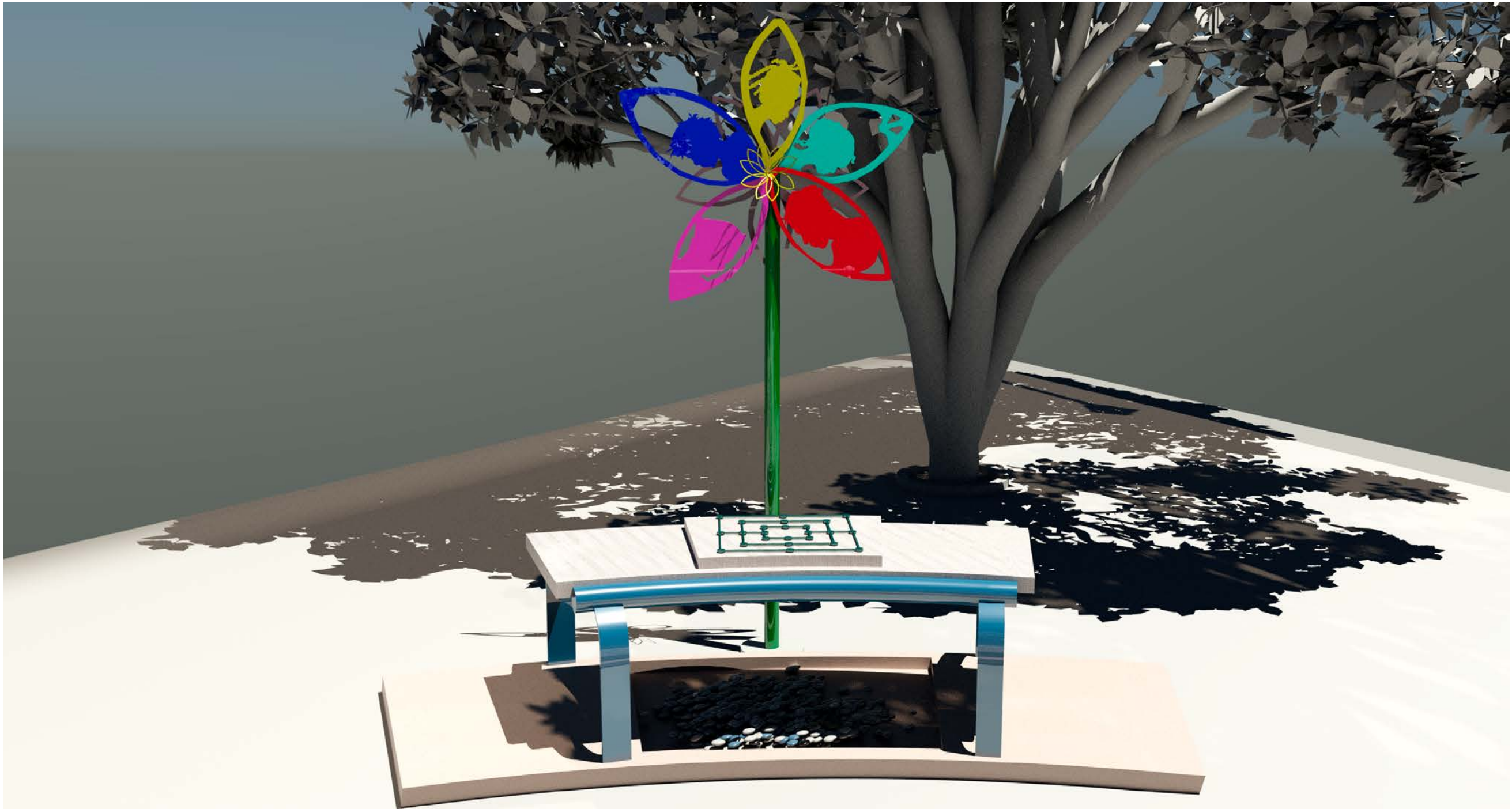
Public Art Piece:

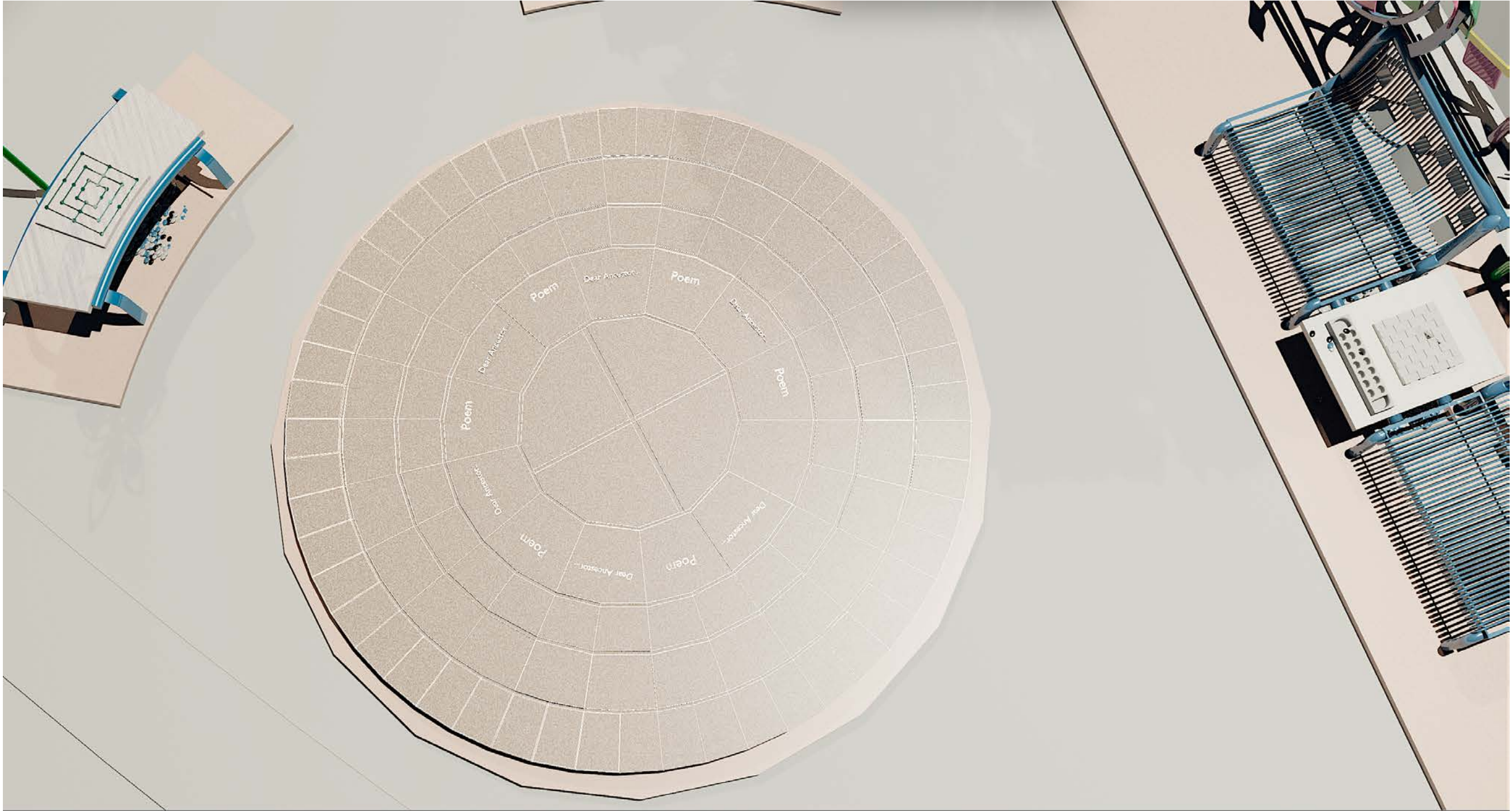
Postcards | Players | Performance | Petals
prepared by Lead Artist, Christopher Kojzar

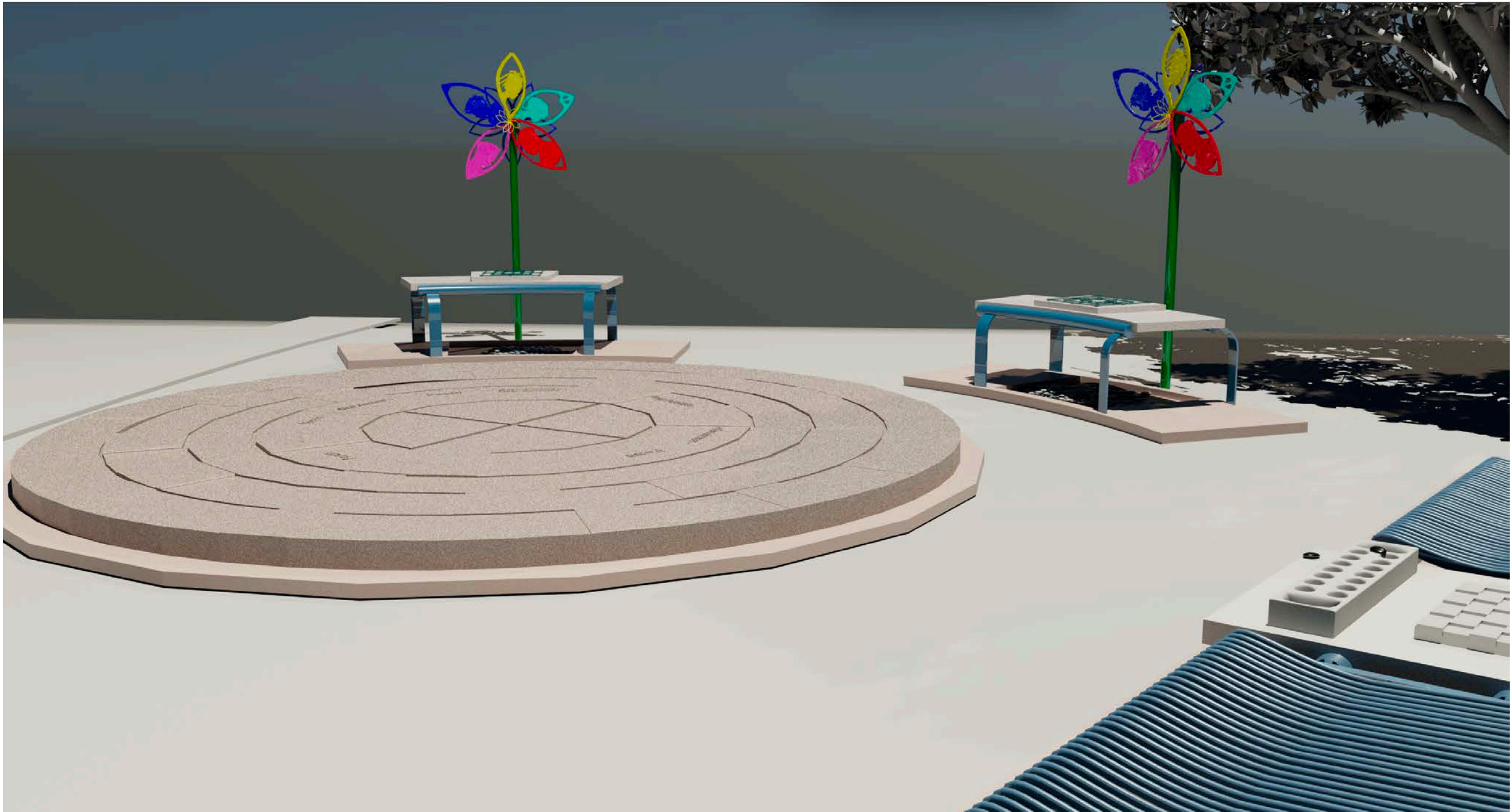
















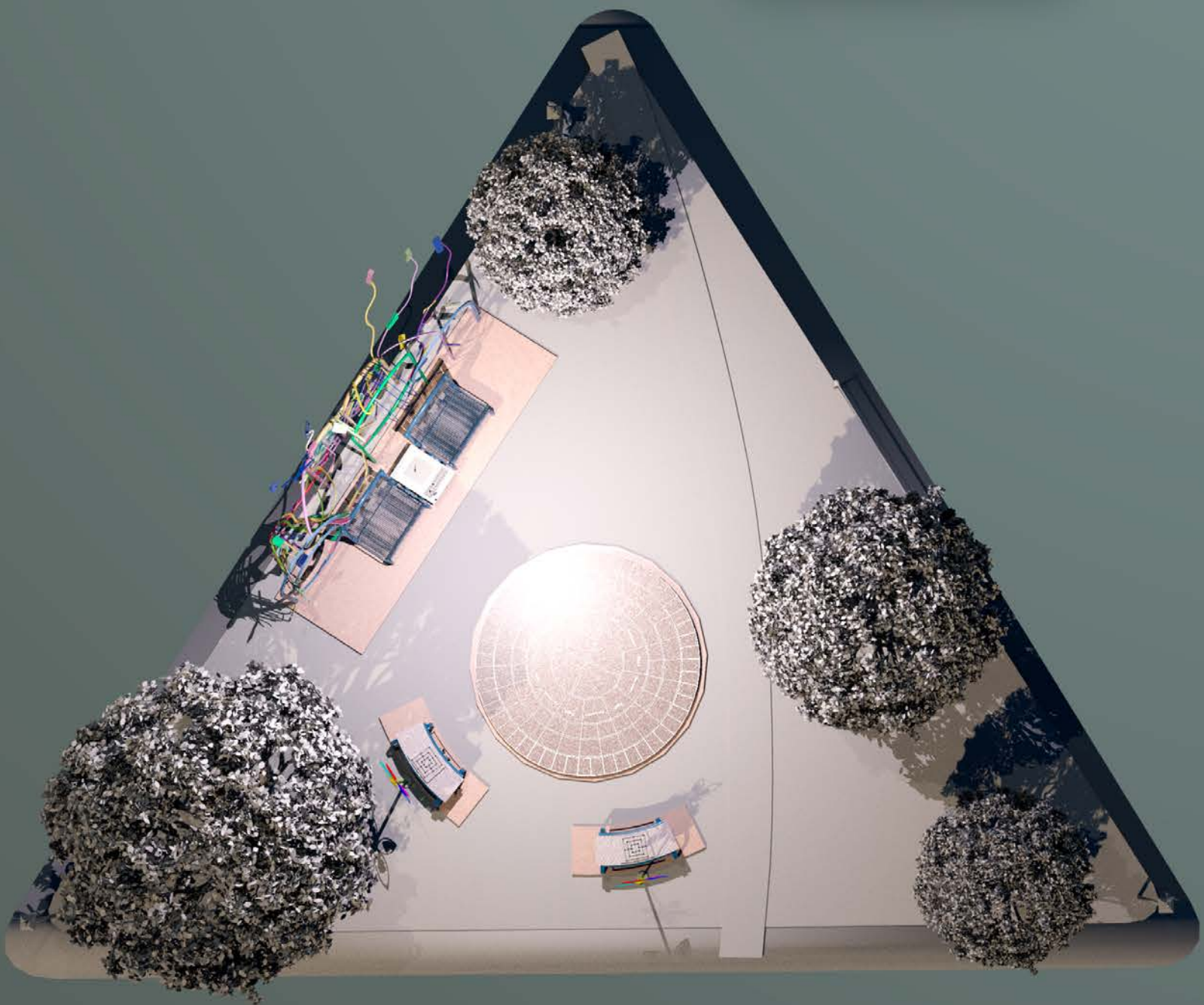


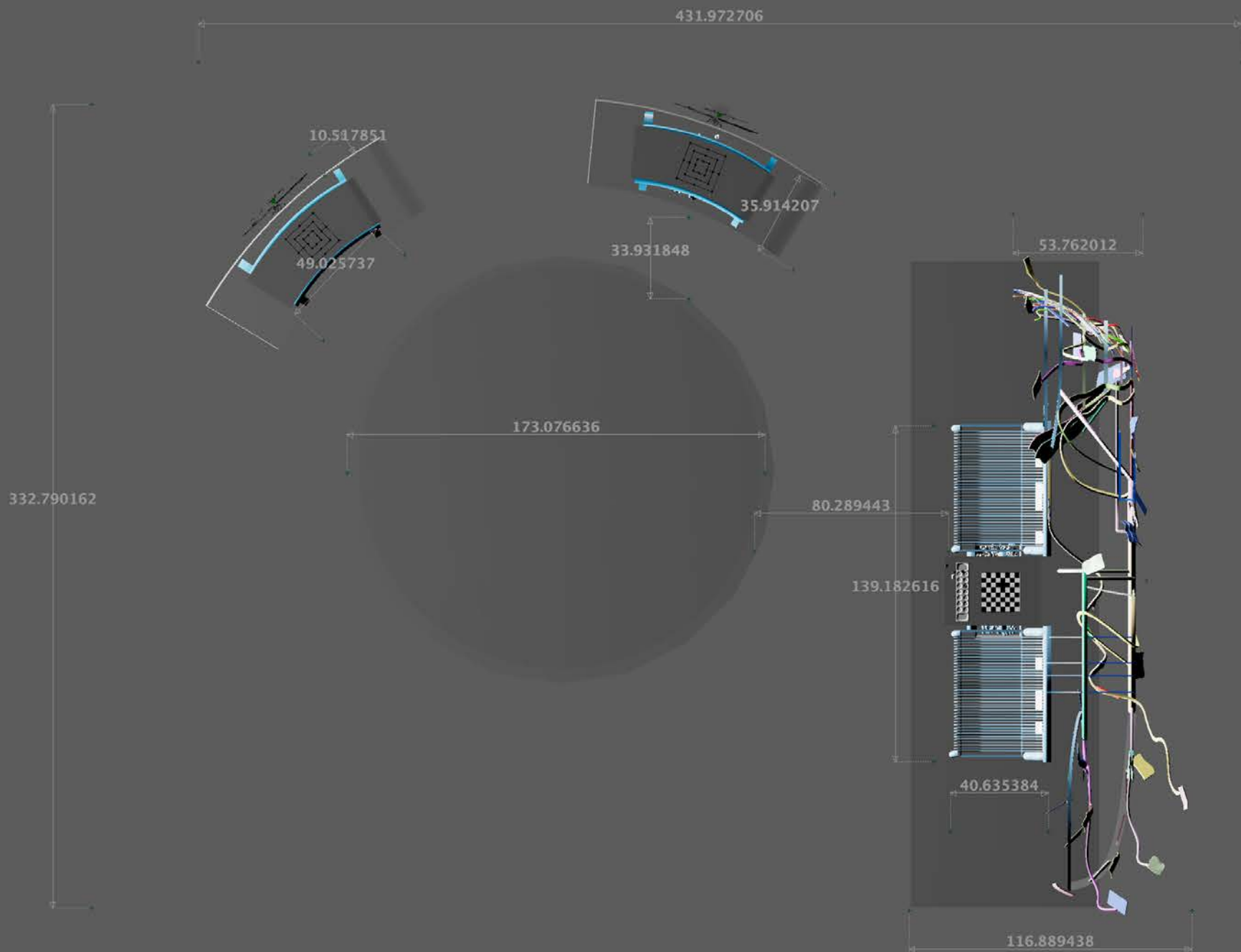












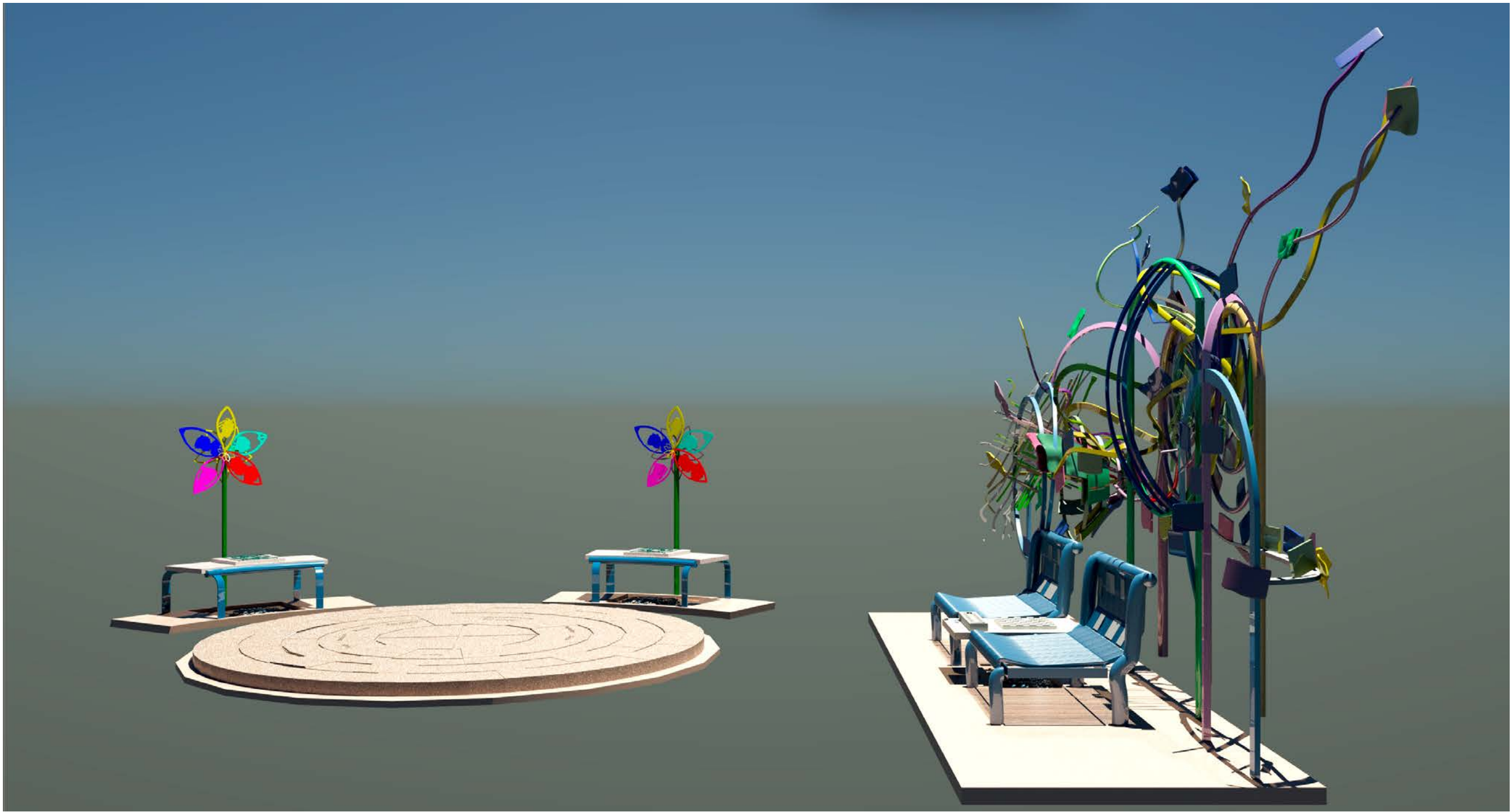


82.676429

162.293853

254.759651

53.946766



Dewey Park - Public Artwork - Finalist Budget Spreadsheet - Christopher Kojzar

General Conditions	Unit of Measure	Total Cost
Professional Liability Insurance	150/mo	\$ 1,500.00
Total General Conditions		\$ 1,500.00
Professional Services		
Artist(s)'s Fee (typically 15-20% of total project budget)	Total budget	\$ 25,000.00
General Consulting and Image Rights		\$ 2,000.00
Civil Engineer		\$ 750.00
Structural engineer	lump sum	\$ 2,000.00
Total Professional Services		\$ 29,750.00
Fabrication - Postcards, Players, Performance and Petals		
Major material (describe): 70 Metal Sheets 3/8 - 1/2" thick various sizes		\$ 3,000.00
Major material (describe): Water Jet Cuts		\$ 9,500.00
Major material (describe): 6 Metal Sheets 8' x 4' x 3/8"		\$ 3,360.00
Major material (describe): Metal Pipe 4" - 6" diameter		\$ 2,400.00
Major material (describe): 45 Metal Bars 2 1/2' x 3/4"		\$ 2,275.00
Major material (describe): Engraving Halftone Etched Steel Metal plaques		\$ 9,500.00
Major material (describe): Coating Paints		\$ 4,800.00
Major material (describe): Foundation Materials (Concrete)		\$ 9,000.00
Labor (assistants, subcontractors, fabricators) for above materials, installation, transport		\$ 50,000.00
Other Fabrication Cost: Landscaping / stones / Granite Specialist - Flagstone Pavers for Patio and Bench Design and Installation		\$ 24,000.00
Total Fabrication		\$ 117,835.00
Contingency		
Contingency	3.0%	\$ 4,472.55
TOTAL (total project budget		\$ 153,557.55

Dewey Park Public Art Proposal °

The proposal for the Dewey Park Public Artwork for Belonging entitled “Postcards, Players, Performance and Petals” interweaves several visual designs and narratives that are meant to display diversity and inclusion as central tenets to Dewey Park in the Old North End community. This is a multifaceted piece that commends community ambassadors, forerunners, and everyday Burlingtonians, while subtly calling upon references from domestic labor symbology, present-day community engagement strategies, and lastly, underpinnings of game culture and education. This proposal divides the public art piece into its four main components listed below:

Postcards and Players °

An undulating woven-like structure stands at the north end of Dewey Park beside Archibald Street and serves as a centerpiece to offer onlookers a chance to read etched community-written postcard sized letters, history, and notes. Respectively, passer-bys could sit at the bench and either play board games or gaze upon images that would be etched as halftone photographic images on stainless steel plates.

The inspiration behind this part of the design is three-fold:

The structure is an ode to derivatives of the wood products, baskets and paper. Firstly, the choice for basket patterns is deliberate in that it realizes a universal visual backdrop to represent the many cultures who’ve come to call the Old North End their home. The warp and weft techniques in basket-weaving are meant to embellish this sculpture’s concentric circles and lines (either by laser-jet cut or welded-and-forged), calling upon various methods carried out by basket weavers in cultures or nations of origin to include: (but not limited to) the Abenaki, African-Amerian, potential Afghan, Congolese, Bhutanese, Burundian, Burmese, Iraqi, Jewish, Somali, Sudanese and French Canadian communities. The sculpture is conceptually framed as an unfinished woven basket, or many baskets that come into contact with one another through lines of what amounts to the second inspiration: postcards.

Throughout the piece, placards ranging from approximately from 3” x 5” to 16” x 20” will be arranged on flat or slightly bent rectilinear surfaces, and welded onto flat steel bars that will be forged to mimic the design of paper or paper cards being blown in the wind. Flat placards on the structure and the bench will be mounted with up to 30 halftone black and white photographic images on stainless steel plates curated by the Artist, who will personally select 10 images from historical research, while members of the community will submit 20 images. An additional 15 placards will reveal texts written by members of the community, and all 45 images on .063" steel plates will be epoxy-affixed onto ¾” thick slightly rounded metal plates. The remaining plates will be bent and blank with the hope that people could post/affix their own actual photographs. In its reductive qualities, the simplicity of a postcard— typically represented by a recto photograph side and a “blank slate” verso side— provides a rich platform for one to investigate many topics such as:

tales of adventure, exposing the foreigner as colonizer, and/or reclamation of the antiquated custom of post and paper.

The postcards that the Artist incorporates will be presented from findings through historical research and will focus on African American, immigrant and/or Indigenous histories and stories in the Old North End. For example, displays could include an ode to Filipina emigre, Cleta Pate, who ran the Pates Hotel on 85 Archibald Street and listed it in the *Green Book for Coloured Travelers*; or a featured photograph of Fenwick Watkins, who grew up on 219 Elmwood Avenue and had been noted in Arthur Ashe's *A Hard Road to Glory: A History of the African American Athlete 1619-1918*. Something of more incision could be a census registry engraving that lists Alexander Curtain, a Black Canadian worker from an iron foundry who, along with his sister Caroline C. Queen, migrated to Burlington in 1850. The collection of these stories and photographs would be positioned under a multi-seated bench, which will give access for contemplation as well as the third inspiration: games.

In quoting John Dewey from his work *Experience & Education*, "For even in a competitive game there is a certain kind of participation, of sharing in a common experience." The interplay between labor/play and education/assimilation are meant to be reflected in the juxtaposition between the postcards and these games. The benches will support 4 boardgame tables for Shax, Mancala, Bagh-Chal, and Checkers, all two-person strategy games that come respectively from Somalia, East Africa, Nepal and Iraq. These games, save the ubiquity of Checkers, call on the broader community, particularly senior living centers, to provide testament to the game culture of New Americans in Burlington. In order to prioritize Shax, Mancala, and Bagh-Chal, an open advertisement might call to action for seniors to come play in the park, while the Checker squares would, in effect, be positioned on the Mancala table for anyone who wishes to play. Black and white (and possibly other colored) high luster round stones could be contained under each table for prospective players to pick up and gather for play. For park goers to claim some ownership of the space, and depending on the budget, an alternative could be for the community to create colored rocks to disperse under the bench and around existing trees throughout the park.

Performance Platform and Petals °

The performance platform measures 14' in diameter and serves as a slightly elevated site for gathering. After fielding responses from locals, students of the Integrated Arts Academy and neighbors in the vicinity, the choice for a performance circle is meant to entice outdoor classes, local band performance, farmer market stands or even improvisational chalk writings under engraved prompts of "Dear Ancestor..." and "Poem". The granite patio is designed with these interspersed etched pavers so participants can chalk in their own poetry or notes that complement the postcard placards. There should be a maximum of 12 etched pavers. The inclination is to prioritize Abenaki poetry (which may be engraved) and text for an initial patio performance, based on full consideration and consultation with Abenaki member(s) of the community.

The performance platform is flanked by two benches, each with their own game table to maintain the theme of the bench that runs parallel to Archibald Street. The material of choice for the patio and bench tops is a medium to light colored granite measuring about 4 inches thick. Behind each bench will stand two steel cut flowers with $\frac{3}{8}$ " water-jet or laser-cut petals that include silhouetted portraits of people in the community. The silhouette templates would be gathered through a community engagement project with the Integrated Arts Academy and a maximum of ten portraits can be included on the petal designs. Sessions at forums at the Ramble or the Integrated Arts Academy during the final design phase could invoke both students and residents to participate. The flower itself is meant to reference the dahlia flower that one might find in gardens or storefront windows throughout the immediate area. There are several people in the immediate vicinity of Dewey Park that give space for the flower to bloom.

The steel structures will be primed with PPG Amerlock Sealer HRD soaked into seams prior to installation. They would be blasted with Primer Amerlock 2 (epoxy primer) and a final top coat of PSX700 Gloss would be applied using multiple colors. The paint system used on the sculpture is a top quality marine grade finish, and will eventually show signs of age and wear after 20-25 years. Granite will be the stone of choice, which includes the performance patio, the dahlia flower bench tops, and the game tables. Foundation work will be concrete similar to the color of the pathway that exists in the park.

Final Notes °

For me, art as public sculpture is conditional on the culture that surrounds it. I would like this project to proportionally re-invest ideas, imagery and resources of the people who frequent the area, today and in the past, and who seek comfort and leisure. I imagine that because Dewey Park caters primarily to the school and residents who are around it, I am proposing designs that ease into the park's natural ecosystem, so there's hope to keep as much greenspace as possible since there are few areas like it in the neighborhood. Needless to say, the only areas that may be uprooted are the two existing small trees and the stump that sits approximately where the performance platform sits. All submitted designs assume that the park is left as a greenspace, instead of the monotone color presented in the renderings.

I have a vested interest in envisioning, acknowledging and celebrating the residents who would want to participate in the sculpture's design, which through its playful appeal, would serve as a point of access to the historical and theatrical components subtly interspersed throughout. The City of Burlington's Public Art Call for Dewey Park is also a chance to express how I plan to offer naturalistic, historical, and artistic inquiries into an accessible and visionary landmark, especially for those residing in Old North End.

*Prepared by Christopher Kojzar
For Dewey Park Public Art Finalist Proposal
12/2021*

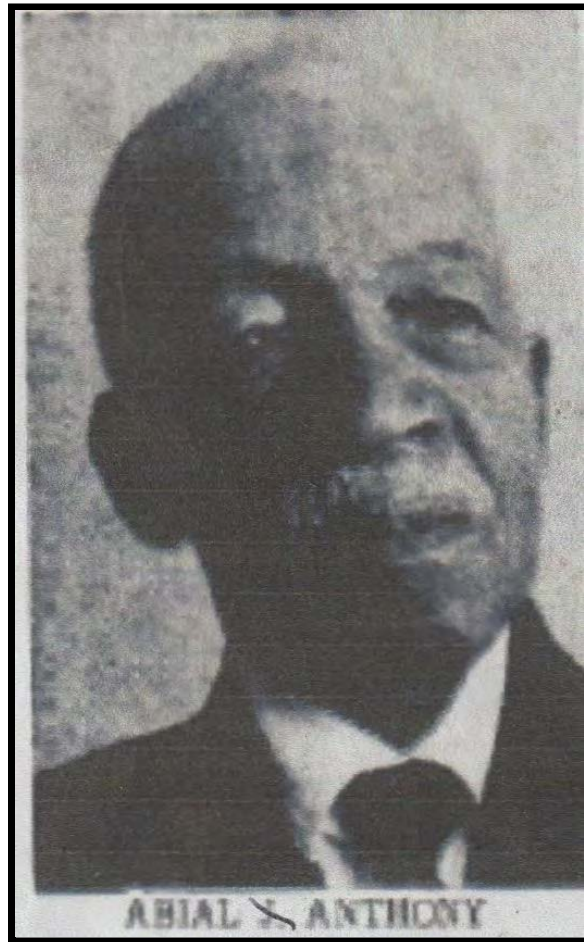
These images and a paraphrasing of complementary texts are meant to be engraved:

SCHEDULE I.—Free Inhabitants in Burlington in the County of Chittenden State of Vermont enumerated by me, on the 22nd day of May 1850. L. Thompson Ass't Marshal. 320

The Name of every Person whose usual place of abode on the first day of June, 1850, was in this family.		SEX AND AGE.			Profession, Occupation, or Trade of such Male Persons over 15 years of age.	Value of Real Estate owned.	Place or Birth. Naming the State, Territory, or Country.	Whether blind, deaf, idiotic, pauper, or convict.				
1	2	3	4	5	6	7	8	9	10	11	12	13
	Mary Hudson	31	F				Vt.					
	James Hudson	21	M		Manufacturer		Vt.					
	Philander Trenchard	22	M		Leve-engineer		Vt.					
	Bridget Garry	12	F				Vt.					
786	Charles W. Dorr	28	M		Farmer		Vt.					
	Catherine Dorr	22	F				Vt.					
	Kellen J. Dorr	12	F				Vt.					
	Bridget Pondett	14	F				Vt.					
607 787	Albert B. Gypson	43	M		Cob-maker		Conn.					
	Emeline Gypson	41	F				Conn.					
	Edward Gypson	12	M				Conn.					
	Walter Gypson	9	M				Conn.					
	Martin E. Gypson	5	F				Conn.					
	Henry J. Gypson	7	M				Conn.					
	Charles A. Gypson	2	M				Conn.					
	Cyprian F. Cheeney	23	M		Shoe-maker		Vt.					
	Catherine Smith	18	F				Vt.					
608 788	Caroline Queen	24	F	B			Conn.					
	Mary Queen	5	F	B			Conn.					
	Emma Queen	5	F	B			Conn.					
	Alexander Curtain	26	M	B	Iron Foundry		Conn.					
609 789	James Wheeler	58	M		Shoe-maker	3000	Vt.					
	Laura Wheeler	51	F				Vt.					
	John J. Wheeler	20	M		Student		Vt.					
	Corndelia Wheeler	16	F				Conn.					
	Caroline Wheeler	9	F				Vt.					
	Catherine Garry	43	F				Vt.					
10 790	D. F. Russell	46	M		Shoemaker		Vt.					
	Mary E. Russell	40	F				Conn.					
	Mary Russell	17	F				Vt.					
	Caroline Russell	15	F				Vt.					
	Charles Russell	13	M				Vt.					
	Edward Russell	7	M				Vt.					
	George Russell	5	M				Vt.					
	Richard Peters	74	M				Vt.					
	R. D. Ballou	27	M		Cooper		Vt.					
	L. F. Ballou	20	F				Vt.					
	John Fay	17	M		Clock Store		Conn.					
	Clarence Williams	18	M		Clock Store		Vt.					
	Joseph Adams	17	M		Clock Store		Vt.					
	Margaret Peters	18	F				Vt.					
	Maria Don	20	M		Shoemaker		Conn.					

Total 31,000

1850 Census: Caroline C. Queen and her brother Alexander Curtain's names are contained in the gray box above. They migrated from Quebec City to Burlington where their parents, John and Mary Curtain, lived. John had been born in Barbados about 1793. He was of African descent and may have been formerly enslaved. By 1816 he had migrated to Quebec City and was a stevedore working at the Quebec Harbor. That same year he married Mary Peters of Quebec City. Mary was described as "a negro woman of the same city, spinster, aged nineteen years."



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1871-72 Burlington City Directory

Abial B. Anthony (1839-1938) was born in Burlington and grew up with his parents, Tony & Eliza, and his siblings in the Old North End of Burlington. Abial was a prominent citizen, with many news stories about him and his business. Most noted by his own account was that he cut Grover Cleveland's hair and shaved P.T. Barnum.



Fenwick Watkins was a member of UVM's class of 1909 and was noted in Arthur Ashe's *A Hard Road to Glory: A History of the African American Athlete 1619-1918*. City directories record that he grew up on 219 Elmwood Avenue, and his father William worked as a janitor at the Converse School. This photo portrays Fenwick as a coach for Fargo College in North Dakota. In 1943, Burlington Free Press described Watkins as "one of the most outstanding football and basketball stars the university has ever produced".



Immigrant families owned or own many of the small markets in the neighborhood. This contemporary image displays the family-run business RGS Nepali on North Ave. Technically, this is the New North End now, but no distinction was made for this in the past.



Clelatti Harrison, a Filipina emigre and her husband Frank Pate, an African American, ran the Pates Hotel from their sprawling home on Archibald Street for decades as it was published in the Green Book for 36 years. Between 1936 and 1967, the Negro Motorist Green Book was essential for the survival of thousands of Black Americans in an era of segregation cemented into the American legal system through Jim Crow laws, sundown towns where African Americans were under threat of violence after sunset, and a sharp increase in lynchings and other forms of hate crimes.¹

¹ Lifted from <https://savingplaces.org/>



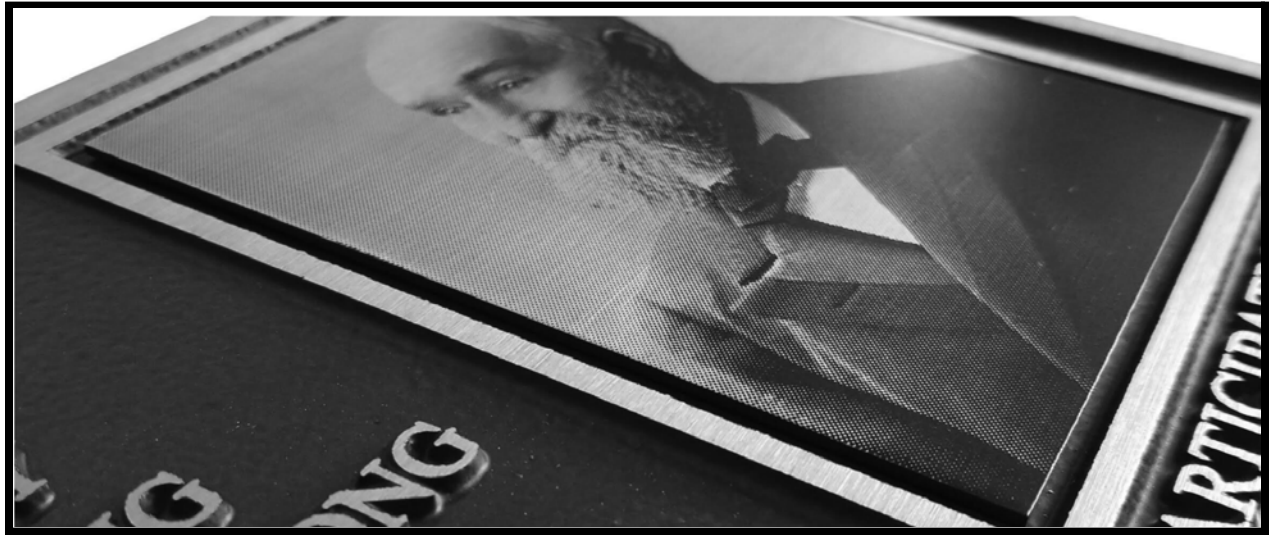
The (Pentecostal) Church of God in Christ at 142 Archibald St., was a black congregation first mentioned in the City Directories in 1946 to 1962. The Rev. Walter Cheatham was pastor and elder until 1961 and also a cook at the Wishbone Café.



Georgie George's family hailed from Hadath el Jebbeh, a small village in Mount Lebanon, a district of Greater Syria until independence in 1943. Between 1896 and 1905, three George brothers—Daniel, Albert, and Sam—traveled to Burlington, where each eventually opened a market. Like many new arrivals, Georgie's father, Daniel, worked in a mill to save enough money to open his own business. Between about 1920 and 1935, Daniel and his wife, Remeé Shadroui, operated a market in different neighborhoods in the Old North End.² Albert George, Georgie's uncle, is photographed in his market at 55 North Avenue, Burlington, Vermont, c. 1912

² Lifted from <https://morethanamarket.org/>

Images like the prior placeholders will be reproduced as etched halftones on .063" thick stainless steel like this image below and mounted on placards for the bench and public art sculpture.



Dahlia Flowers on display in Barrio Café and Dahlia Roots held by a neighbor adjacent to Dewey Park who grows the flowers in his garden.

Budget Narrative °

This proposal considers an overall artist fee roughly under 17% and a contingency fee of 3% to meet a combined total just above \$150,000. Main consideration is given to major materials (both variable and fixed) and a labor fee provided by a fabricator in the Vermont area. The goal is to hire a fabricator in Vermont, which will reduce shipping costs and storage fees. The team will work with a structural engineer in order to assure that certain supports that aren't included in the image designs are accounted for. The labor and material for these support structures are, however, included in the bid.

Public Art Dimensions °

Site A : approx. 320 sq. ft.

Postcard Structure: approx 21'(length) x 14'(height) x 4 ½'(width)

Bench and Game Table under Postcards: approx 12'(l) x 4'(h) x 3 ½'(w)

Performance Patio: approx 15' (diameter)

Dahlia Flowers: 7'(h) x 3'(w) x 12" (depth)

Material Width Forged : minimum ½" to 7" at the longest width

Material Width laser cut : minimum 3/16" to 3/8" at the longest width

Granite Flagstones: approx 4" thickness

Total L x W x H : 36' x 27' x 14' (overall dimensions at longest run)

Timeline °

February 2022:

- Notify all partners of the project and select the fabricator through their provision in request of payment to itemize and secure their bid.
- Gather team for Proposal Development Phase to finalize design elements, verify research, and discuss options for intricate forging and/or water-jet cut steel in order to fit specified budget.
- Reach out to architect, structural engineer and civil engineer (whether they are UVM-related- interns with class or subcontracted out) for an in-depth discussion of the structural adjustment of the project, prioritizing goals in the design.
- Secure a point-person for the production capacities of any video or image documentation.
- Schedule potential interviews for project implementation, and attributable content formulation with the following institutions/consultants: Emily Titterton at the Integrated Arts Academy, [Prudence Doherty](#) at University of Vermont Special Collections, [Charlotte Barrett](#) (Historian), [Elise Guyette](#) (Historian), [Pablo Bose](#) (UVM Professor), [Judy Dow \(Moccasin Village\)](#), [Nathan Suter](#) (consultant).

March 2022:

- Complete reviewing sculpture specifications between BCA and the Artist.
- 1st Down Payment to Artist to reserve proposal development schedule.
- Coordinate with Fabricator to discuss an outline of the delivery schedule of models, fabrication schedule, and costs of shipping/installation as it will be implemented in the Final Design Phase.
- Schedule 1st Down Payment for April 2022 to Fabricator to order material.
- Schedule Deliveries and site visits to Fabricator during Final Design Phase and Fabrication.

April 2022:

- Artist finalizes all render models and drawings to deliver to the fabricator for April.
- Finalize Structural engineers scalable 3D site model for Artist and BCA approval.
- Contact and secure any lighting associated with the site (if sourced out from BCA and approved for light posts situated outside of OPEN CALL park boundaries).
- Provide 1st Down Payment to Fabricators.

May 2022:

- Consult with fabricators to adjust and finalize any model variation for the 2nd set of models.
- Line up Phase 2 and 3 production schedule for various elements to reduce storage costs.
- Manage Material checklist and fulfill invoices for first orders.
- Begin Phase 1 for production of sectional pieces of public art pieces.

June 2022:

- Work with structural engineer to figure proper placement of bench in order to ensure proper functioning with regards to finalized shade study and directional rod placement
- Contact Granite Specialist to pre-order stone for the site.

July 2022 - November 2022

- Begin Fabrication of steel and Landscape design.
- Begin Phase 2 of Production for sectional pieces.
- Provide 2nd Down Payment to Fabricators
- Schedule Public Relations for promotion (in conjunction with the Burlington Free Press and Seven Days).

August 2022 - December 2022

- Complete Phase 2 and Begin Phase 3 of Production for sectional pieces.
- Complete Welding sections.
- Complete Powder Coating and Painting for public art pieces
- Schedule Delivery and Installation of proposed sites
- 2nd Down Payment to Artist for development.

January 2023

- Complete Phase Three and Implement Shipping Schedule
- Organize installation with Park Service and Fabricator
- Finalize Payments and Documentation for Public Relations Promotion component.

Description of installation plan, including plans for engineering the concept and developing construction drawings:

Material(s): Metal Sheets 2 1/2' x 1/2" | Metal Sheets 8' x 4' x 3/16" | Metal Bars 2 1/2' x 3/4" | Structural Metal Pipe varying 3" – 6" in diameter, Granite Pavers of varying sizes

Material Finish: Pre Primer: PPG Amerlock sealer HRD soaked into seams prior to blasting. Then blasted Primer Amerlock 2 (epoxy primer) Top Coat: PSX700 Gloss using multiple colors. Repainting: The paint system used on the sculpture is a top-quality marine grade finish, but even this will eventually show signs of age and wear. It may take 15 to 20 years or more. Depending on the conditions it may be possible to just spray a new coat of PSX 700 over the existing surface following a thorough cleaning. One advantage of the PSX 700 paint is its ability to be re-coded without sanding first. Consider using PPG prep 88 for cleaning prior to repainting.

Potential Local Fabricator(s) and Potential Civil Engineer(s): [MetalWorks in Burlington](#) | [LWI Metalworks](#) | Civil Engineer design in conjunction with [UVM's Senior Capstone Project with John Lens](#), guided by consultation with [Jenn Karson, UVM Dept. of Engineering](#)

Potential Structural Engineer: [Structura](#) | Matthew Gladding, PE Senior Project Engineer
mgladding@structura-inc.com p: 443.219.9744

Potential out-of-state Fabricators, Contractors/Suppliers: [A.R.T. Research](#) | [Longview Graphics](#) | [Merkle Monuments](#).

Fabrication method: The sculpture will be fabricated in three major parts and assembled on site. Each piece will be mechanically attached to correlative pieces. Post drilled concrete anchors will be used to secure the sculpture to a specified concrete slab. All fabrication work will be completed prior to installation.

Installation: Installation will be done on site by assembling the structure using structurally rated hardware. Tools needed will be concrete drilling equipment and will require an electrical outlet with 110 power. Pre-specified (by the structural engineers) mason adhesive will be used to anchor sculpture. We will also be using a small mechanical crane on sight to be lifting and assembling all pieces. There also may be scaffolding used to assemble the final piece on sight. All electrical lighting work will be provided by Park Service if there is a reevaluation of the current light post outside of boundaries of the proposed project.

External Factors: Positioning of the artwork: Centered Northwest end of Park with longest dimension (21.5ft) parallel to Archbald Street.

Environmental factors which may affect the condition of the artwork: Foundations are required to anchor the sculpture in place. The top of the pier needs to be 4" above grade to prevent corrosion from water or de-icing salts. The structural engineer will determine how the sculpture may be affected by de-icing salts and ways to prevent large amounts of snow accumulation on benches. Wind force will be considered by the structural engineer when determining the thickness, weight, and overall integrity of the panels mounted for the postcard placards and dahlia petals.

Lighting of work and specifications for bulb, if lighting is an integral component of the work: A lighting element is not included in the budget, but may be negotiated with BCA based upon priority of sculpture design elements.

Maintenance: *Short-term* – The work should be approachable, and climbing the sculpture should be mitigated but allowed. Routine maintenance and more substantial conservation needs such as repainting a power-coating treatment can be considered in the long-term. *Long-term* – Depending on weather and pollution the sculpture should be maintenance free for 15-20 years. After such a period of time, the artwork should be inspected and re-painted.

Note desired appearance of the artwork: The artwork should remain relatively free of debris, leaves, snow, or any other general debris that accumulates naturally over time. In case of any vandalism (such as graffiti), artist should be notified, and BCA can administer a point-person to redress sculpture to its best original appearance at time of consideration.

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