



Historic Architectural Review Commission Staff Report for Item 12

To: Chairman Haven Burkee and Historic Architectural Review
Commission Members

From: Daniela Salume, MFA
Historic Architectural Preservationist

Meeting Date: October 22, 2024

Applicant: AIPP, City of Key West

Application Number: H2024-0115

Address: 111 Olivia Street

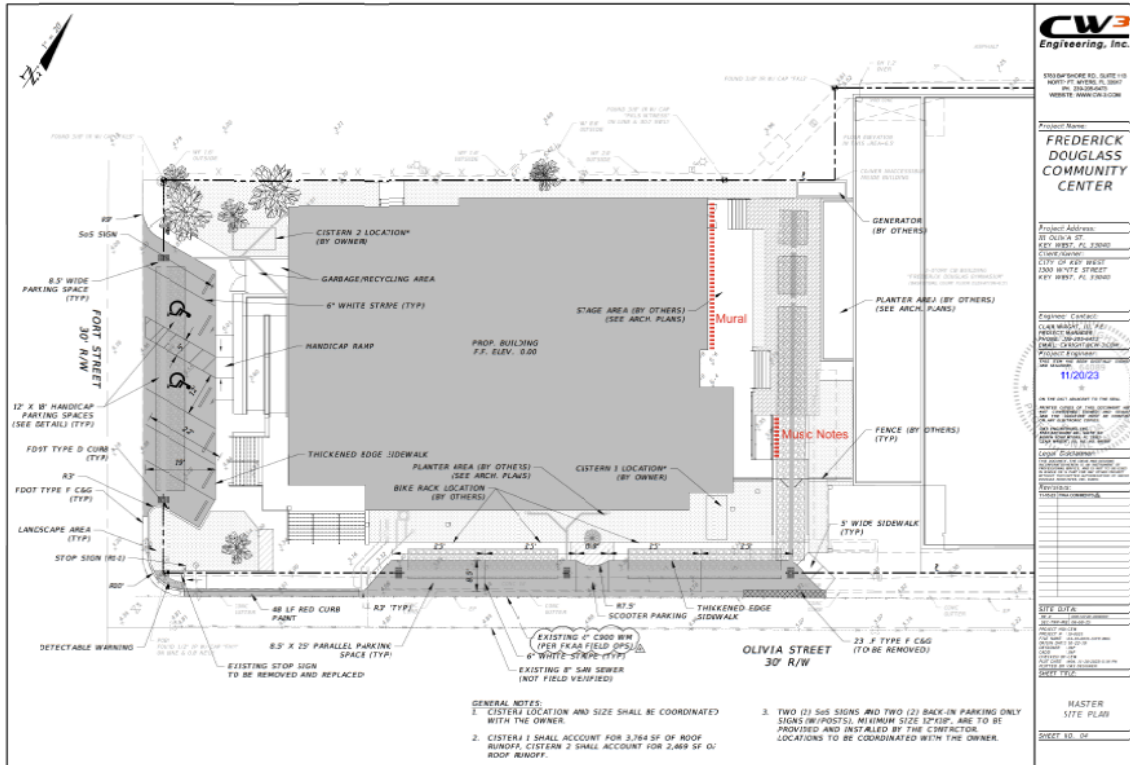
Description of Work:

Public Art as a requirement for Major Development Plan.

Site Facts:

The building under review is non-contributing to the historic district and part of a Major Development Plan which requires 1% of the construction cost to be dedicated to Art in Public Places. There will be a total of two murals on the Northeast elevation of the new building. Parts of the mural will be visible from Olivia Street. Art in Public Places Advisory Board approved the art on October 4, 2024.

Currently the structure sits on the ground, and it is in an AE-7 flood zone.



Site Plan with public art locations.

Guidelines Cited on Review:

- Guidelines for Murals in the Historic District (page 51), specifically guidelines 1, 2, 3, 4, and 5.

Staff Analysis:

A Certificate of Appropriateness is currently under review for two murals on the southeast elevation of the building. The first mural will be located on the outer handicap wall between the Douglas Gym and the newly constructed Community Center. It will feature an original composition called “The Isle of Key West” by Ellen Welter Sanchez. The bars of sheet music will be carved into the concrete wall to a depth of between ¼” and ½” and will be painted with a durable Black Lithicrome stone engraving color. Additionally, original handwritten notations will be integrated into the carving. The dimensions of the mural are approximately 20 feet in length and 4 feet in height.

Maintenance for the engraving will involve hand painting the black paint with an artist brush, and it can be effectively cleaned using a pressure washer. The paint has a lifespan of approximately 20 to 35 years.

This design draws inspiration from the roots of Bahama Village Music, where Ellen Welters Sanchez served as a music teacher from the 1920s onward. The proposed design features an excerpt from the sheet music of Fats Navarro, Coffee Butler, and Ms. Sanchez titled “The Isle of Key West,” which celebrates Harry Truman’s presidential victory. The concept for this engraving is for people to play the notes displayed on the wall.



Photo of “Sheet Music Artwork” engraving.

The second mural will also be located on the southeast elevation of the building, slightly set back further from Olivia Street. The colors selected for this mural draw inspiration from the style and feel of mid-century jazz artists. Two color swatches are provided for each hue, with the final selection falling within that range. The paint will be an acrylic-latex formulation. The overall dimensions of the mural will be 42 feet in length and 15 feet in height, which includes a 6-inch brown border. An unpainted 6” border will surround the entire mural to keep it off the ground and windows. There are three different sized squares on the grid, each containing a portrait. The door on the right has been incorporated into the design. Maintenance for the mural will include repainting within the first five years as this side of the building gets direct sunlight.

The idea behind this mural came from “It takes a village to raise a child...”, being traced back to African culture. It features 17 individuals from Bahama Village who have made significant contributions to the community. Some of the names depicted on the mural include Harry Chipchase, Lang Milian, Robert Gabriel, Floyd Sweeting, Fats Navarro, and Carmen Turner.

SWATCHES:



Photo of swatches for the mural.



Photo of "It Takes A Bahama Village" mural.

About the artists – Craig Gray and Billy Kearins

Craig has been carving stone for the past 25+ years. His passions include his family, surfing, skiing, hiking, creating works of art out of simple means, and enjoying nature to the fullest. He enjoys his days in Key West, Florida where he lives with his wife & children. You can usually hear him sculpting at 5:00 a.m. each morning before the sun comes up, 12 months of the year.

Billy Kearins is a Bahama Village based visual artist, a business owner, and a father. Has lived in Key West for more than two decades. A former sailor, he finds solace in coastal communities, where the ocean's influence has shaped his life and art. Through photography, design, and writing, he expresses his experiences and emotions, drawing inspiration from timeless aesthetics and life's challenges. His work, including the Key West-based Coast Projects brand, reflects his personal journey and artistic exploration. While open to collaborations and sales, his portfolio primarily serves as a personal chronicle and creative outlet.

Consistency with Guidelines Cited Guidelines:

It is staff's opinion that the proposed public art meets cited guidelines for murals. The proposed public art will be painted on a non-contributing building and the applicants submitted a maintenance plan. If approved, this item must be approved by the City Commission as required by Resolution 99-430.

APPLICATION

HARC MAJOR PROJECTS CERTIFICATE OF APPROPRIATENESS

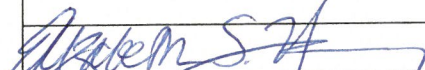


City of Key West

1300 White Street
Key West, Florida 33040

HARC COA # HARC2024-0115	REVISION #	INITIAL & DATE
FLOOD ZONE	ZONING DISTRICT	BLDG PERMIT #

A PRE-APPLICATION MEETING WITH HARC STAFF IS REQUIRED PRIOR TO SUBMITTAL

ADDRESS OF PROPOSED PROJECT:	111 OLIVIA STREET, DOUGLAS COMMUNITY CENTER	
NAME ON DEED:	CITY OF KEY WEST	PHONE NUMBER 305-809-3963
OWNER'S MAILING ADDRESS:	1300 WHITE ST	EMAIL director@keysarts.com
	KEY WEST, FL 33040	
APPLICANT NAME:	AIPP, CITY OF KEY WEST	PHONE NUMBER 305-295-4369
APPLICANT'S ADDRESS:	ELIZABETH S. YOUNG, ADMIN.	EMAIL director@keysarts.com
APPLICANT'S SIGNATURE:		DATE Sept. 28, 2024

ANY PERSON THAT MAKES CHANGES TO AN APPROVED CERTIFICATE OF APPROPRIATENESS MUST SUBMIT A NEW APPLICATION.

FLORIDA STATUTE 837.06: WHOEVER KNOWINGLY MAKES A FALSE STATEMENT IN WRITING AND WITH THE INTENT TO MISLEAD A PUBLIC SERVANT IN THE PERFORMANCE OF HIS OR HER OFFICIAL DUTY SHALL BE GUILTY OF A MISDEMEANOR OF THE SECOND-DEGREE PUNISHABLE PER SECTION 775.082 OR 775.083. THE APPLICANT FURTHER HEREBY ACKNOWLEDGES THAT THE SCOPE OF WORK AS DESCRIBED IN THE APPLICATION SHALL BE THE SCOPE OF WORK THAT IS CONTEMPLATED BY THE APPLICANT AND THE CITY. THE APPLICANT FURTHER STIPULATES THAT SHOULD FURTHER ACTION BE TAKEN BY THE CITY FOR EXCEEDING THE SCOPE OF THE DESCRIPTION OF WORK, AS DESCRIBED HEREIN, AND IF THERE IS CONFLICTING INFORMATION BETWEEN THE DESCRIPTION OF WORK AND THE SUBMITTED PLANS, THE AFOREMENTIONED DESCRIPTION OF WORK SHALL BE CONTROLLING.

PROJECT INCLUDES: REPLACEMENT OF WINDOWS___ RELOCATION OF A STRUCTURE___ ELEVATION OF A STRUCTURE___
 PROJECT INVOLVES A CONTRIBUTING STRUCTURE: YES___ NO X INVOLVES A HISTORIC STRUCTURE: YES___ NO X
 PROJECT INVOLVES A STRUCTURE THAT IS INDIVIDUALLY LISTED ON THE NATIONAL REGISTER: YES___ NO X

DETAILED PROJECT DESCRIPTION INCLUDING MATERIALS, HEIGHT, DIMENSIONS, SQUARE FOOTAGE, LOCATION, ETC.
GENERAL: NEW COMMISSIONED. SITE SPECIFIC PUBLIC ART PER CKW 1% FOR PUBLIC ART ORDINANCE. ELIZABETH YOUNG AND KAREN WILMAN ON BEHALF OF AIPP.
MAIN BUILDING:
DEMOLITION (PLEASE FILL OUT AND ATTACH DEMOLITION APPENDIX):

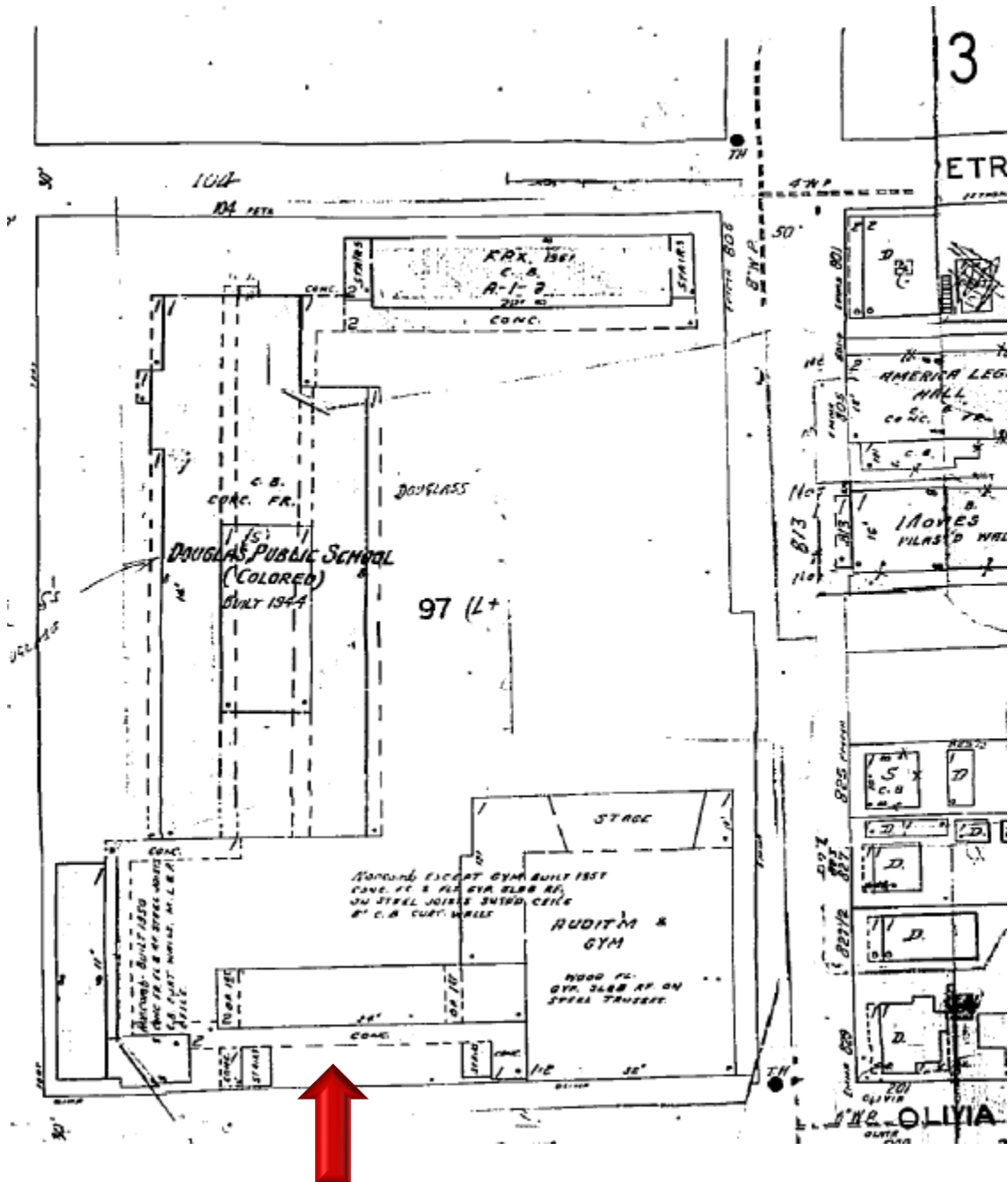
APPLICATIONS MUST BE SUBMITTED IN PERSON WITH HARD COPIES BY 3PM ON THE SCHEDULED DEADLINE
 PLEASE SEND AN ELECTRONIC COPY OF ALL DOCUMENTS CITY_HARC@CITYOFKEYWEST-FL.GOV

ACCESSORY STRUCTURE(S): N/A	
PAVERS: N/A	FENCES: N/A
DECKS: N/A	PAINTING:
SITE (INCLUDING GRADING, FILL, TREES, ETC): N/A	POOLS (INCLUDING EQUIPMENT): N/A
ACCESSORY EQUIPMENT (GAS, A/C, VENTS, ETC): N/A	OTHER: PUBLIC ARTWORKS TO BE DETERMINED.

OFFICIAL USE ONLY:	HARC COMMISSION REVIEW	EXPIRES ON:
MEETING DATE:	___ APPROVED ___ NOT APPROVED ___ DEFERRED FOR FUTURE CONSIDERATION	INITIAL:
MEETING DATE:	___ APPROVED ___ NOT APPROVED ___ DEFERRED FOR FUTURE CONSIDERATION	INITIAL:
MEETING DATE:	___ APPROVED ___ NOT APPROVED ___ DEFERRED FOR FUTURE CONSIDERATION	INITIAL:
REASONS OR CONDITIONS:		
STAFF REVIEW COMMENTS:		
FIRST READING FOR DEMO:	SECOND READING FOR DEMO:	
HARC STAFF SIGNATURE AND DATE:	HARC CHAIRPERSON SIGNATURE AND DATE:	

THIS APPLICATION MAY BE REVIEWED BY PLANNING DEPARTMENT STAFF.

SANBORN MAPS



1962 Sanborn Map

PROJECT PHOTOS



Photo taken by Property Appraisers Office.

SURVEY



Project Name:
FREDERICK DOUGLASS COMMUNITY CENTER

Project Address:
111 OLIVIA ST.
KEY WEST, FL 33040
Client/Owner:
CITY OF KEY WEST
1300 WHITE STREET
KEY WEST, FL 33040

Engineer Contact:
CLARA WRIGHT, III, P.E.
PROJECT MANAGER
PHONE: 239-205-6473
EMAIL: CWRIGHT@CW-3.COM

Project Engineer:
THIS ITEM HAS BEEN DIGITALLY SIGNED AND SEALED BY
11/20/23

ON THE DATE ADJACENT TO THE SEAL.
PRINTED COPIES OF THIS DOCUMENT ARE NOT CONSIDERED SIGNED AND SEALED AND THE SIGNATURE MUST BE VERIFIED ON ANY ELECTRONIC COPIES.

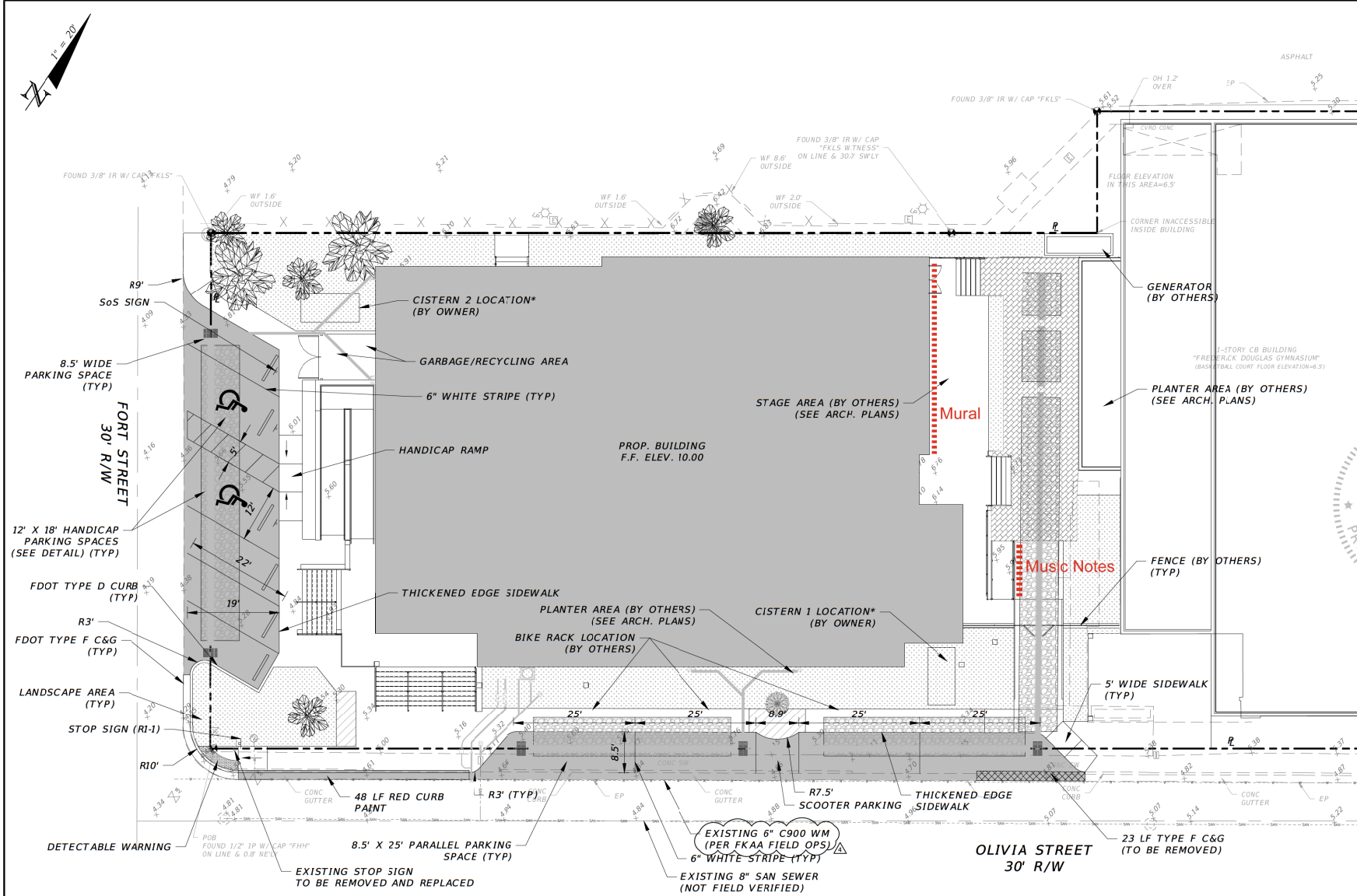
Legal Disclaimer:
THIS DOCUMENT, THE DESIGN AND DETAILS INCORPORATED HEREIN IS AN INSTRUMENT OF PROFESSIONAL SERVICE AND IS NOT TO BE REPRODUCED OR TRANSMITTED IN ANY FORM OR BY ANY MEANS WITHOUT THE WRITTEN AUTHORIZATION OF DAVID WRIGHT ENGINEERS, INC.

Revisions:
11-18-23 FMA COMMENTS

SITE DATA:
RE # 00014720-000000
SHEET NO. 04 OF 04
PROJECT NAME: FREDERICK DOUGLASS COMMUNITY CENTER
PROJECT # 19-001
FILE NAME: 19-001-SITE.DWG
ORIGIN DATE: 10-22-19
DESIGNER: JWP
CADD: JWP
CHECKED BY: JWP
PLOT DATE: 10/11/2023 5:19 PM
PLOTTED BY: CW3 DESIGNER
SHEET TITLE:

MASTER SITE PLAN

SHEET NO. 04



GENERAL NOTES:

- CISTERN LOCATION AND SIZE SHALL BE COORDINATED WITH THE OWNER.
- CISTERN 1 SHALL ACCOUNT FOR 3,764 SF OF ROOF RUNOFF, CISTERN 2 SHALL ACCOUNT FOR 2,469 SF OF ROOF RUNOFF.
- TWO (2) SoS SIGNS AND TWO (2) BACK-IN PARKING ONLY SIGNS (W/POSTS), MINIMUM SIZE 12"x18", ARE TO BE PROVIDED AND INSTALLED BY THE CONTRACTOR. LOCATIONS TO BE COORDINATED WITH THE OWNER.

PROPOSED DESIGN

RFP #24-015
City of Key West, Florida
“Sheet Music Engraving Reworked”
Frederick Douglas Community Center
Committee Review
Original Copy



Proposal:
CR Gray Sculptor
Key West, Florida USA
[**craig@crgray.com**](mailto:craig@crgray.com)
All design concepts
Are property of CRGray LLC

C.R. Gray LLC

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

October 14, 2024

City of Key West
RE: Frederick Douglas Community Center
Public Art Call Finalist
Elizabeth Young
Public Art Manager
1300 White Street
Key West, Florida 33040

Greetings Ms. Young and the selection committee,

I am honored to have been selected as a finalist for the Douglas Community Center public art project.

Ms. Young, Ms. Wilman, Ms. Salume, and myself were able to conduct a meeting last week to clarify some of the details for the project. With their feedback I was able to rework my proposal for a new space- a single engraving on the outer wall of the handicap ramp. This location faces the walkway between the Douglas Gym and the Douglas Community Center. With the new location I can increase the size of the engraving on the wall, include a third line of music, and add some hand notations from the original sheets.



These adjustments helped reduce the budget. My new proposal is for \$30,000. Unfortunately my original intention of incorporating stone album covers has been deleted because of the reduction in the amount of monies available.

Out of my meeting with stakeholders- we determined it would be best to recognize Ms. Ellen Welters Sanchez, an early female Key West composer, piano teacher, Godmother to many, and mentor with engraved sheet music. There is a very special story I will share with the committee at the AIPP in finding her only known written music and lyrics.

This art commission has the opportunity to share the narrative of Bahama Village, diversity of our Island, with storytelling and music.. I am happy to be considered for the prestigious project in the Florida Keys-my home.

Warm Regards,

A handwritten signature in blue ink, consisting of a stylized 'C' followed by a flourish.

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

Proposed location for "Sheet Music Artwork"- outer handicap wall between Douglas Gym and newly constructed Community Center



C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

“Sheet Music Artwork”- original composition *The Isle of Key West* by Ellen Welter Sanchez



Description; The bars of sheet music carved into surface of wall, then painted black with a long-lasting Black Lithicrome stone engraving coloring. Original hand notations included in the carving. Dimensions for engraving are roughly 20 feet long and 4 feet tall. Single wall to be engraved estimated budget \$30,000.00

THE ISLE OF KEY WEST

ref
add
6-21-48
ref.

Words and Music by
ELLEN WELTERS SANCHEZ



Nordyke 1948
MUSIC PUBLICATIONS
HOLLYWOOD, CALIFORNIA

With Compliments.



THE ISLE OF KEY WEST

Words & Music By
ELLEN WELTERS SANCHEZ

PIANO

Waltz

C G7 C

Key West, ————— The beau- ti- ful Isle — of Key West, —

Gdim G7 C

— Where trop- i- cal moon — and sun- set, — Will wel- come you

G7 C Gdim G7 C

ev- 'ry day, ————— Key West, —

G7 C

— The beau- ti- ful Isle — of Key West, — Where moon- tides and

g HST (trans. mss. coll.) 2-24-66



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Hollywood, California

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ALL RIGHTS RESERVED

Gdim G7 C Gdim G7 C

love can be set, ————— And joy can have full sway, —————

Chorus: B7 C

On the Isle of sweet contentment, —

C7 F G7 C G7 C

Where they never hold resentment, ————— The breeze and the

G7 C Gdim G7

trees, The blue sky and palms growing high, —————

C G7 C

In Key West, ————— The beautiful Isle of Key West, —————

G7 C F G7

With trop-i-cal moon, The lov-ers can spoon on THE ISLE OF KEY

1. WEST. WEST. 2. Fine

F C F C F C G7 C

Fish- ing, spong- ing, plung- ing, all in a day,
Rain- bows, show- ers, flow- ers, Love- ly to see,

Gdim G7 F C F C F C

Laugh- ing, danc- ing, croon- ing,
Moon- light, sha- dows cast- ing

G7 C Gdim G7 DS

the time a- way, On the
all a- round me,

C.R. Gray LLC

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

Maintenance Plan for “Sheet Music” engraved:

- Method of engraving is by creating a rubber sheet mask and sandblasting into the concrete wall. It is similar to how the sidewalk poetry and how a gravestone is carved. The depth will be between 1/4” and 1/2” deep and will not impact the structure of the concrete wall. The lettering is then sprayed with a granite/concrete paint called Lithicrome which has a life span of between 20-35 year. Touch can be done in the future by hand painting with an artist brush (Product data sheet attached)
- Cleaning can be done with pressure washer. Cleaner to use is “Zep- Housing and Siding Pressure wash” or “Simple Green House and Siding Cleaner” . The setting on pressure washer should be 1250-1500 psi and maintain distant of 12”-18” from sculpture.
- If the sculpture is “Tagged” with spray paint by vandals - “Tagaway” product may be used with the standard pressure washer as noted above. (Product data sheet attached)
- Please be aware that if the wall is later repainted the engraving should be masked off to protect from drips and runs of the wall paint. .

PRODUCT DATA SHEET

LITHOCHROME® Chemstain® Classic

A chemically reactive stain that etches and permanently colors cementitious surfaces with color effects that are variegated and natural looking.

PRODUCT DESCRIPTION

LITHOCHROME® Chemstain® Classic is a chemically reactive stain that etches and permanently colors cementitious surfaces with color effects that are variegated, mottled, and natural looking. Application requires a complex multistep process and should only be attempted by experienced contractors and artisans. LITHOCHROME® Chemstain® Classic can be left uncoated to simulate natural stone, or sealed with a polymeric topcoat to develop dramatic increases in color depth and intensity.

USES

Use to create permanent and uneven decorative artistic effects on interior or exterior cementitious hardscapes including floors, walls, stairs, ramps, pools, ponds, precast structural pieces, rock simulations, statues, or other concrete objects.

Different stain and sealer combinations will develop very different visual effects. Low solids water based sealers can be used to create concrete rock features that lose their commonplace appearance and assume a rich, natural beauty. High solids water based or solvent based acrylic, epoxy, or polyurethanes can be used to develop dramatic jewel tones made to look like polished marble, leather, metal, wet sand deposits, or richly stained wood. Examples of variations in final result can be found at www.scofield.com.

PRODUCT INFORMATION

Chemical Base

A corrosive, acidic, solution of metallic salts. FOR PROFESSIONAL USE ONLY.

CHARACTERISTICS / ADVANTAGES

The longevity of chemically stained concrete is superior in color durability and abrasion resistance to that of concrete surfaces coated with acrylic paints or stains. They do not weather off quickly or delaminate. Their chemical reaction to the concrete allows pigments to become embedded as part of the surface. They will not fade, chip, crack, or peel.

APPROVALS / STANDARDS

LITHOCHROME® Chemstain® Classic complies with applicable air quality management regulations.

Packaging	1-gallon (3.8 L) containers.						
Appearance / Color	LITHOCHROME® Chemstain® Classic is available in the six standard colors below and shown on Scofield's Color Chart A-412 LITHOCHROME® Chemstain® Classic. Because the stain is reactive with the surface, final color produced is unique to each surface and will be influenced by surface composition. Color depth will depend upon the type of sealer selected. Colors shown on the chart are results from application onto pre wet smooth troweled concrete made with gray cement, allowed to dry, neutralized, and sealed with SCOFIELD® Cureseal-W™. <table border="1"> <tr> <td>CS-11 Fern Green*</td> <td>CS-2 Padre Brown</td> </tr> <tr> <td>CS-13 Copper Patina*</td> <td>CS-12 Weathered Bronze*</td> </tr> <tr> <td>CS-15 Antique Amber</td> <td>CS-16 Faded Terracotta</td> </tr> </table>	CS-11 Fern Green*	CS-2 Padre Brown	CS-13 Copper Patina*	CS-12 Weathered Bronze*	CS-15 Antique Amber	CS-16 Faded Terracotta
CS-11 Fern Green*	CS-2 Padre Brown						
CS-13 Copper Patina*	CS-12 Weathered Bronze*						
CS-15 Antique Amber	CS-16 Faded Terracotta						
	* indicates colors that are only suitable for interior dry conditions.						
Shelf Life	2 years from the date of manufacture.						
Storage Conditions	Store closed, upright, and only in original containers below 120°F (49°C).						

APPLICATION INSTRUCTIONS

Coverage Rates

Coverage will vary widely depending on the porosity and texture of the surface, composition and age of the concrete, surface preparation and application technique. Typical coverage rates are 200–300 square feet per gallon (4.9–7.4 m²/L). For deep or high intensity effects, a second application should be performed.

EQUIPMENT

LITHOCHROME® Chemstain® Classic is corrosive. Read and understand this entire document and the product SDS before using this product. Always wear personal protective equipment when handling or using this product. If using spray equipment, always wear protective respirator, and mask adjacent areas to protect property from overspray. Never use high pressure spray equipment.

Stain can be applied using acid-resistant garden type pump sprayer with a conical tip, then worked into the surface with soft nylon brushes, mops, or lamb wool applicators. Avoid stiff bristles that can flick stain onto unwanted areas. An additional sprayer, mop and pail will be needed to apply and remove neutralizing or rinsing solutions. An industrial vacuum can be used to remove neutralized rinse water.

SURFACE PREPARATION

Surfaces to be stained must be free of evaporation or surface retarders, concrete curing compounds, form release, coatings, sealers, oils, waxes, or any other material that might prevent stain from penetrating the surface. Concrete must be a minimum of 14 days old, and readily absorb sprayed water. Power wash, or scrub surfaces with rotary equipment or stiff bristle brushes

and pH neutral detergents to clean surfaces or remove any laitance that does not allow for the easy absorption of water. Do not clean surfaces to be stained with acids or detergents that can chemically etch the surface. Older or weathered concrete can be difficult to chemically stain. Test small areas to ensure surfaces are reactive. If reactivity is low, neutralization will be needed as indicated in the application section.

APPLICATION

Factors Influencing Final Color & Appearance

The final color and appearance will be influenced by the concrete age, composition, technique used to finish the concrete, and application technique. Application to undisturbed slabs will be more paint like. Application to slabs with the top paste layer removed will be grainier. Variations in concrete finishing will become color swirls and variegations. Stain application to dry or wet surfaces will alter color development, as will the amount of stain applied and the amount of effort used to work stain into the surface. Take care not to over apply or overwork stain into the surface, or color may not remain after rinsing,

Jobsite Test Sections

Verify and approve suitability and appearance by making jobsite test sections prior to general application. Apply each chemical stain color onto each type and age of concrete or topping surface, and use each sealer technique that is to be used. Test sections must be of adequate size to be representative and be produced by the same workers who will apply product to the larger job. Test completed systems for wet and dry slip resistance to ensure they are safe. Do not proceed with products, techniques, or finishing systems that do not meet required safety specifications or site owner approval.

Stain Application

Chemical stain is permanent. Mask all areas not to be stained to safeguard against splashes, overspray, and runoff from application, neutralization, or residue removal. Only work in a well ventilated area. Wear all required safety equipment. Keep a five gallon pail of water with 1 pound of baking soda added to neutralize spills or accidental contact. Take care not to allow tape adhesive to interfere with surfaces to be stained.

The following 8 steps have proven successful for floors in a wide range of conditions.

1. Optional Pre-wetting of surface.

Many artisans prefer to pre-wet the concrete prior to stain application. This maximizes color penetration and variegations. Spray clean water to saturate the concrete surface. Remove puddles by spreading water or soaking up with a clean mop. The surface should now be cool, damp to the touch, yet not allow a towel to readily absorb water.

2. Apply the LITHOCHROME® Chemstain® Classic. This can be done with an acid resistant low pressure garden sprayer, mop or broom. Apply in a circular motion to just saturate the surface. LITHOCHROME® Chemstain® Classic should fizz or effervesce when it first comes in contact with the concrete.

3. Immediately work in stain. Use a foam, lamb's wool, or soft nylon bristle broom working in circular motions to avoid the creation of lap marks. Do not walk on recently stained areas or footprints will result.

4. Allow surfaces to dry. This will take about 4 hours depending on weather conditions and water used in step 1.

5. Apply a second coat if desired and allow it to dry.

6. Neutralize the surface: Use a solution of 1 pound of baking soda per 5 gallons of water. Apply this with a clean garden sprayer. Move neutralization liquid across the surface with a wet mop or soft broom in a circular motion. Neutralization is complete when surfaces are saturated and no effervescence is seen.

7. Remove pigment residue. Use a soft broom or mop and a wet-dry vacuum moving in circular motions to avoid creating lap lines. Rinse surfaces until all easy to remove residue is removed. If a second complimentary color is to be used, apply it at this stage. Failure to remove all residue prior to sealing the surface can cause loss of adhesion, peeling, or reduced sealer durability. When complete, little to no residue should appear after rubbing with a clean cloth.

8. Allow to dry and apply sealers/topcoats as desired.

For Vertical Applications: Apply by garden sprayer consistently from the bottom up or the top down. Brush out drips immediately. Allow to dry at least 4 hours before neutralization and rinsing. Seal if desired.

CLEANING OF TOOLS

Clean equipment with water and baking soda solution to neutralize residual stain. Rinse with clear water.

Product Data Sheet
LITHOCHROME® Chemstain® Classic
March 2020, Version 01.02
020815110010000012

AVAILABILITY/WARRANTY

Availability

Scofield offers a complete line of engineered systems for coloring, texturing, and improving performance of architectural concrete. These include coloring admixtures, color hardeners, colored cementitious toppings, stains, curing compounds, sealers, coatings, repair products and texturing tools. Visit the Scofield website at www.scofield.com for further information.

BASIS OF PRODUCT DATA

Results may differ based upon statistical variations depending upon mixing methods and equipment, temperature, application methods, test methods, actual site conditions and curing conditions.

OTHER RESTRICTIONS

See Legal Disclaimer.

ENVIRONMENTAL, HEALTH AND SAFETY

For further information and advice regarding transportation, handling, storage and disposal of chemical products, user should refer to the actual Safety Data Sheets containing physical, environmental, toxicological and other safety related data. User must read the current actual Safety Data Sheets before using any products. In case of an emergency, call CHEMTREC at 1-800-424-9300, International 703-527-3887. VOC = 0 g/l.

LEGAL DISCLAIMER

- KEEP CONTAINER TIGHTLY CLOSED
- KEEP OUT OF REACH OF CHILDREN
- NOT FOR INTERNAL CONSUMPTION
- FOR INDUSTRIAL USE ONLY
- FOR PROFESSIONAL USE ONLY

Prior to each use of any product of Sika Corporation, its subsidiaries or affiliates ("SIKA"), the user must always read and follow the warnings and instructions on the product's most current product label, Product Data Sheet and Safety Data Sheet which are available at usa.sika.com or by calling SIKA's Technical Service Department at 1-800-933-7452. Nothing contained in any SIKA literature or materials relieves the user of the obligation to read and follow the warnings and instructions for each SIKA product as set forth in the current product label, Product Data Sheet and Safety Data Sheet prior to use of the SIKA product.

SIKA warrants this product for one year from date of installation to be free from manufacturing defects and to meet the technical properties on the current Product Data Sheet if used as directed within the product's shelf

life. User determines suitability of product for intended use and assumes all risks. User's and/or buyer's sole remedy shall be limited to the purchase price or replacement of this product exclusive of any labor costs. **NO OTHER WARRANTIES EXPRESS OR IMPLIED SHALL APPLY INCLUDING ANY WARRANTY OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE. SIKA SHALL NOT BE LIABLE UNDER ANY LEGAL THEORY FOR SPECIAL OR CONSEQUENTIAL DAMAGES. SIKA SHALL NOT BE RESPONSIBLE FOR THE USE OF THIS PRODUCT IN A MANNER TO INFRINGE ON ANY PATENT OR ANY OTHER INTELLECTUAL PROPERTY RIGHTS HELD BY OTHERS.**

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Sika Corporation

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Fax: +1-201-933-6225
usa.sika.com

Sika Mexicana S.A. de C.V.

Carretera Libre Celaya Km. 8.5
Fracc. Industrial Balvanera
Corregidora, Queretaro
C.P. 76920
Phone: 52 442 2385800
Fax: 52 442 2250537



Product Data Sheet

LITHOCHROME® Chemstain® Classic
March 2020, Version 01.02
020815110010000012

LITHOCHROMEChemstainClassic-en-US-(03-2020)-1-2.pdf



SAFETY DATA SHEET SDS: TAGAWAY®**Section 1—Identification****Product Identifier:** TAGAWAY®**Product Use:** Graffiti Removal Liquid for Painted and Smooth Surfaces, Biodegradable, VOC Compliant.**Manufacturer's Name:** Equipment Trade Service Co. Inc.**Address:** 20 East Winona Avenue Norwood, PA 19074 USA**24 Hour Emergency Telephone:** ChemTel 800-255-3924**General Telephone:** 1-610-583-7657 8 AM— 4 PM EST. M—F**Website:** www.etscompany.com**Section 2—Hazard's Identification****Classifications:** Skin Irritation Category 2, Eye Irritation Category 2B, Reproduction Toxin Category 2 (See Section 11) Flammable Liquid Category 3 (Although will not sustain flame, See notes, sections 5, 9)**Symbols:** Flame, Health Hazard**Signal Word:** Warning**Hazard Statement:** Causes skin irritation. Causes eye irritation. Suspected of damaging the unborn child. Flammable, Liquid and vapor. (Although will not sustain flame, See notes, sections 5, 9)**Precautionary Statements:****Prevention:** Wear protective impervious gloves and clothing /eye protection/face protection. Wash hands thoroughly after handling. Obtain special instructions before use. Do not handle until all safety precautions have been read and understood. Keep away from heat/sparks/open flames/hot surfaces. No Smoking. Keep container tightly closed. Use explosion-proof electrical/ventilating/lighting/equipment. Use only non-sparking tools. Take precautionary measures against static discharge.**Response:** In case of fire use CO2, Dry Chemical, Foam, Water Spray. If on skin or hair: Wash with plenty of water and bar soap. If skin irritation occurs: Get medical advice / attention. Take off contaminated clothing and wash before reuse. If in eyes: Rinse cautiously with water for several minutes. Remove contact lenses, if present and easy to do. Continue rinsing. If eye irritation persists: Get Medical advice / attention. If exposed or concerned: Get medical advice / attention**Storage:** Store in a well ventilated place. Keep cool. Store locked up.**Disposal:** Dispose of contents / container in accordance with local, state, federal and international regulations.**Environmental:** Biodegradable**NFPA Rating:**

0=Safe, 4=Danger; Health (Blue) 1 Flame (Red) 1 React (Yellow) 0 Special (White) 0

Section 3—Composition / Information on Ingredients

Component	CAS#	% By Weight
1-Methyl-2-Pyrrolidinone (NMP)	872-50-4	20—30

In compliance with OSHA HCS and UN GHS, Trade Secret / Confidential business information has been omitted.

Section 4—First Aid Measures**Inhalation:** Unusual exposure to mist will irritate respiratory system. Move person to fresh air.**Eyes:** Contact will cause irritation. Continually flush with water remove contact lenses if present and easy to do. If irritation persists seek medical attention.**Skin:** Contact may cause skin irritation. Remove contaminated clothing, flush skin with water and bar soap for 15 minutes**Ingestion:** Swallowing may cause irritation to mouth, throat and digestive system, or cause vomiting and diarrhea. If swallowed, wash mouth, seek immediate medical attention. Call poison Control. Do not induce vomiting unless directed to do so by medical personnel.**Always seek medical attention if complications develop.****Section 5—Fire Fighting Measures****Note: Product will not sustain combustion, burning or flame per ASTM D4206****Suitable Extinguishing Media:** CO2, Dry Chemical, Foam, Water Spray**Unsuitable Extinguishing Media:** None Known**Unusual Fire & Explosion Hazards:** May produce toxic fumes of carbon monoxide if burning. Empty containers may contain residue. Do not pressurize, cut, heat, or expose containers to flame.**Special Protection & Procedures:** Cool fire-exposed containers. Do not enter confined fire space without proper protective equipment including NIOSH approved self-contained breathing apparatus.**Section 6—Accidental Release Measures****Personal Precautions:** Keep unnecessary people away; isolate area and deny entry. Stay upwind. Do not eat, drink or smoke while cleaning up. (Also see section 8).**Protective Equipment: EYES:** Chemical Safety goggles and or face shield **SKIN:** Gloves, Nitrile or PVC, waterproof boots, waterproof clothing. Keep personal water rinse near by **RESPIRATORY:** Chemical mist respirator in poorly ventilated areas.**Emergency Procedures:** Use appropriate safety equipment. Eliminate sources of ignition. Collect and contain all spill with absorbent material for disposal. Cover drains. Contain large spills and pump into suitable tank for disposal.**Waste Disposal methods:** Obey all local, state and federal regulations.**Section 7—Handling and Storage****Precautions & Conditions for Safe Handling:** Wear impervious gloves. Do not get in eyes, on skin or on clothing. Keep container closed when not in use. Do not mix with other chemicals. Avoid

breathing mist. No eating, drinking or smoking. Wash hands after use. Store in a well ventilated place. Keep cool. Do not store near open flame or heat. Do not store near incompatible materials. Do not take internally. Transfer material only to approved, properly labeled containers. KEEP OUT OF REACH OF CHILDREN.

Incompatible Materials: Strong acids, alkalis and oxidizers.**Section 8— Exposure Controls/ Personal Protection**

Exposure Limits	OSHA PEL	ACGIH TLV	Other
1-Methyl-2-Pyrrolidinone (NMP)	Not Available	Not Available	Not Known

Ventilation: Local & mechanical recommended**Personal protective equipment (PPE): EYES:** Chemical Safety goggles and or face shield **SKIN:** Gloves, Nitrile or PVC, waterproof boots, waterproof clothing. Keep personal water rinse near by **RESPIRATORY:** Chemical mist respirator in poorly ventilated areas.

Section 9—Physical and Chemical Properties

Appearance / Color: Liquid, yellow
Odor: Mild
pH: Not Applicable
Melting Point: Does Not Apply
Freezing Point: Less than –10 Degrees F.
Boiling Point: Not Available
Flash Point: 126 Degrees F. Closed Cup ASTM 56 **Note:** Product will not sustain combustion, burning or flame per ASTM D4206, therefore ships Not Hazardous.
Evaporation Rate: Not Available
Lower Flammable Limit: Not Available
Upper Flammable Limit: Not Available
Vapor Pressure: Not Available
Vapor Density: Not Available
Relative Density / Specific Gravity: 1.01 gm/ml
Solubility(ies): Emulsifies with water.
Partition Coefficient: n-octanol/water Not Available
Auto-ignition Temperature: Not Available
Decomposition Temperature: Not Available
Viscosity: Thin Liquid
V.O.C. Content: Less than 30% by weight.

Section 10—Stability and Reactivity

Reactivity: Not available / none known
Chemical Stability: No decomposition, if handled and stored according to specifications.
Possibility of hazardous reactions: Avoid incompatible materials.
Conditions to avoid: Heat, sparks, flame.
Materials to avoid: Strong acids, alkalies and oxidizers.
Hazardous decomposition products: May produce toxic fumes of carbon monoxide if burning. Empty containers may contain residue. Do not pressurize, cut, heat, or expose containers to flame.

Section 11—Toxicological Information

Signs and symptoms of overexposure:

Acute Effects:

Inhalation: Exposure to mist may irritate respiratory system.

Eyes: Contact will cause irritation.

Skin: Contact may cause skin irritation.

Ingestion: Swallowing will cause irritation to mouth, throat and digestive system.

Target Organ Effects: None are known

Chronic Effects: None are known

Carcinogenicity: None are known

Germ Cell Mutagenicity: None are known

Reproductive Toxicity: Some studies of ingredient NMP (CAS#872-50-4) found detrimental fetal effects in lab animals. The US CDC, OSHA and the European Union ECHA classify ingredient NMP as "Possible" human reproductive hazard. The US EPA is reassessing the NMP health hazards due to ambiguous findings.

California Proposition 65 requires the following, Warning: This product contains a chemical known to the state of California to cause birth defects.

Medical Conditions Aggravated by Exposure: Not Known

Section 12—Ecological Information

Persistence and degradability: All components contained in the product are classified as "readily biodegradable". This product is expected to be inherently biodegradable.

Bio-accumulative potential: There is no evidence to suggest bioaccumulation will occur.

Section 13—Disposal Considerations

Obey all local, state, federal and international regulations.

Section 14—Transportation Information

U.S. Department of Transportation (DOT)

UN/NA Number:

Proper Shipping Name: Not Hazardous

Hazard Class:

Packing Group:

Labels Required:

U.S. / Canada Emergency Response Guide #:

International Maritime Organizations (IMDG)

UN/NA Number:

Proper Shipping Name: Not Hazardous

Hazard Class:

Packing Group:

Labels Required:

Section 15—Regulatory Information

[WHMIS Classification]:

[OSHA]:

[SERA]:

[TSCA]:

Section 16— Other Information

Date SDS Prepared: May 1st 2015 **Revised:** May 1st 2024

The information in this SDS was obtained from sourced which we believe to be reliable. However, the information is provided without any warranty, expressed or implied. We do not assume responsibility and expressly disclaim liability for loss, damage or expense rising out of, or in any way connected with the handling, storage, use or disposal of the product. This SDS may not be applicable if the product is used as a component of another product.

Prepared in accordance with the OSHA Hazard Communication Standard (HCS) to conform with the United Nations (UN) Globally Harmonized System of Classification and Labeling of Chemical (GHS)

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856
craig@crgray.com

CV- Resume Summary For 2020- 2024

This guide is to assist the review of the Qualifications for CR Gray. Below I have highlighted accomplishments which qualify sculptor Craig Gray as an artist to create public art for the community.

Artist Statement- Connecting community and building cultural relationships -constructing guideposts of life through art, this is my goal. Weaving a story through sculpture with the objective of warming the creative soul and bring joyfulness to the heart. I use rugged materials, incorporating recognizable symbols, embracing aspects of locality to bridge generations of people from diverse walks of life.

Recent work summary-

CR Gray in 2024 - Two projects have been completed in Newport Beach CA (\$15,000) and Howard County, MD (\$14,500). In addition CR Gray was awarded a second project with with the City of Homestead, FL for (\$125,000) to be completed in August 2024, awarded a project with the Department of General Services for Washington DC (\$55,000) to be completed in September of 2024, and awarded a project with the Museum of Black History in Augusta, GA (\$15,000) to be completed by October 2024. Total budgets in 2024- \$224,500

CR Gray in 2023 - CR Gray has completed five temporary exterior sculpture installations in Augusta, GA, Wilton Manors FL, Key West FL, Columbia MD, and Deland FL. Four permanent public sculpture were installed - one in Augusta, GA (\$18,000), one in Marathon, FL (\$10,000) and two in Pflugerville, TX (\$38,000).

CR Gray in 2020-22(During COVID) - CR Gray continued to complete multiple projects that have total cumulative budgets of over \$200,000 - Deerfield Beach Florida (\$55,000), Hillsborough County Florida (\$55,000) and City of Key West Florida "Benches" (\$40,000). In the fall of 2021 CR Gray was Commissioned by the City of Homestead, Florida for a public art project totaling (\$75,000). Progress image included of the "Gator"



CR Gray has completed stone projects with budgets of well over (\$175,000), this includes the Wentworth Douglas Fountain, and The State of Maine Veterans Cemetery. CR Gray designs, fabricates, and installs all his own artworks.

I have direct control over all aspects of creation of the sculpture during the commission process. When questions are asked about schedule, delivery, and review you have the answers immediately

CR Gray has been carving stone for over a quarter of a century. Originally working in the commercial stone industry in the Northeast United States he is skilled in working in extreme environments to build rugged stone sculpture. He has also created forged steel sculpture for twenty years. Provided are letters from across the nation. Feel free to contact any of his references.

A full 30 year work and project history can be found at www.CRGRAY.com

C.R. Gray, Sculptor
10 1st Street
Key West, Florida 33040 USA
305-432-6856

Curriculum Vitae

Profession: Sculptor 1989-Present

Education:

University of Southern Maine Gorham 2006-2008
Diamond Tool Training Tyrol Inc. Vicenza, Italy 2003
Quarrying Techniques Blue Pearl Quarry, Larvik Norway 2001
Stone Finishing Training Granite Centre, Stanstead, Quebec 2000
Stone Carving Training Republic Granite Elberton, Georgia 1997
United States and NH Department of Labor Recognized as a Master Stone Carver 1996
Apprenticeship Desilets Granite Montpelier, Vermont 1990-1993
Owner/Master Stone Carver of Union Marble and Granite Works LLC- stone fabrication studio 1989-2005
University of New Hampshire 1987-1989

Major Projects/Commissions/Collections:

2024 Augusta, GA Museum of Black History
Newport Beach, CA Public Art Collection
Howard County, MD Public Art Collection
Washington, DC Public Art Collection
Homestead, FL Public Art Collection
2023 Marathon, FL Public Art Collection
Pflugerville, TX Public Art Collection
Augusta, GA Public Art Collection
2022 Homestead, FL Public Art Collection
Fayetteville, NC Public Art Collection
Key West, FL White Street Stone Bench Project
2020 Hillsborough County FL, Public Art Collection
Deerfield Beach, FL Public Art Collection
2019 Key West, FL Public Art Collection
2018 South San Francisco, CA Public Art Collection
2017 Olathe, KS Public Art Collection
Woodstock, VA Public Art Collection
2016 University of Mississippi Oxford, Museum of Art
North Charleston, SC Public Art Collection
Lakeland, FL Private Collection Mrs. Dena Webber
Wellington, FL Public Art Collection
Coral Springs, FL Museum of Art Collection
2015 Key West, FL Public Art Collection
Key West, FL Private Collection of Ms. Fran Decker
Portsmouth, NH Pease Tradeport Collection
Bentonville, AR and Crystal Bridges Museum of Art Collection
Bonita Springs, FL Public Art Collection
Loxahatchee National Wildlife Refuge, FL Art Collection
2014 Key West, FL Conch Republic Public Sculpture
Safety Harbor, FL Public Art Collection
2013 South Hiram, ME Public School exterior sculpture
Topsfield, MA Northeast Seafoods Corporate Collection
Coral Springs, FL Public Art Collection
2012 Key West, FL Studios of Key West Art Collection
2011 Portsmouth, VA Public Art Collection
Portland, ME University of New England Museum of Art Collection
2003 Dover, NH Wentworth Douglas Hospital Corporate Sculpture
2001 Augusta, ME Maine Veterans Cemetery Commission

C.R. Gray, Sculptor

10 1st Street
Key West, Florida 33040 USA
305-432-6856

Temporary Public Art Installations/ Exhibitions:

- 2023 Wilton Manors, FL Temporary exterior sculpture
Augusta, GA Temporary exterior sculpture
Deland, FL Temporary exterior sculpture
Key West, FL Temporary exterior sculpture
Columbia, MD Temporary exterior sculpture
- 2022 Newport Beach, FL Temporary exterior sculpture
Lee's Summit, MO Temporary exterior sculpture **Solo**
Maryland Heights, MO Temporary exterior sculpture **Solo**
Olathe, KS Temporary exterior sculpture
Urbana, IL Temporary exterior sculpture **Solo**
- 2021 Wilton Manors, FL Temporary exterior sculpture
Augusta, GA Temporary exterior sculpture
Springfield, MO Temporary exterior sculpture
Oskalossa, Iowa Temporary exterior sculpture
University of New York Oswego Two Temporary exterior sculpture
Kingsport, TN Temporary exterior sculpture
- 2020 Coral Springs, FL Temporary exterior sculpture
Manchester, MO Temporary exterior sculpture
Lee's Summit, MO Temporary exterior sculpture
Wilton Manors, FL Temporary exterior sculpture **Solo**
Fayetteville, NC Temporary exterior sculpture
- 2019 Peoria, IL Temporary exterior sculpture
Howard County, FL Temporary exterior sculpture
Springfield, MO Temporary exterior sculpture
Wauwatosa, WI Temporary exterior sculpture
Salina, KS Temporary exterior sculpture
Ames, Iowa Temporary exterior sculpture
Newport Beach, CA Temporary exterior sculpture
Kingsport, TN Temporary exterior sculpture
- 2018 Goldsboro, NC Temporary exterior sculpture
Urbana, IL Temporary exterior sculpture
Fayetteville, NC Temporary exterior sculpture
Decatur, GA Temporary exterior installation
Columbia, MD Johns Hopkins Medical Center Temporary exterior sculpture **Solo**
Sioux City, Iowa Temporary exterior sculpture
Roswell, GA Temporary exterior sculpture
Springfield, MO Temporary exterior sculpture
Greeley, CO Temporary exterior sculpture
Hutchinson, MN Temporary exterior sculpture
Lawrence, KS Temporary exterior sculpture
Ellicott City, MD Temporary exterior sculpture
- 2017 Kalamazoo, MI Temporary exterior sculpture **Solo**
Deland, FL Temporary exterior sculpture
Fredericksburg, VA Temporary exterior sculpture
Mankato, MN Temporary exterior sculpture
Clive, Iowa Temporary exterior sculpture
Winter Haven, FL Temporary exterior sculpture
Rosemary Beach, FL Temporary exterior sculpture
Oak Park, IL Temporary exterior sculpture
Howard County, MD Temporary exterior sculpture
Wake Forest, NC Temporary exterior sculpture
Clayton, NC Temporary exterior sculpture
Newport Beach, CA Temporary exterior sculpture
Jacksonville, FL Temporary exterior sculpture
Oathe, KS Temporary exterior sculpture

- Maintenance Plan

- Colors

It Takes A Bahama Village

**A New Mural Seeking HARC Approval
At Frederick Douglass Community Center
From Art In Public Places, RFP #24-015
Submitted By Billy Kearins**

HARC Review of AIPP Mural *It Takes A Bahama Village* by Billy Kearins

OVERVIEW:

The mural *It Takes A Bahama Village* aims to pay respect to the neighborhood leaders and legends of Old Town's most vibrant and storied district. Through street art style portraits and a saturated subtropical palette, the piece serves as a classic yet contemporary installation to proudly welcome both the community and outsiders alike to the new Frederick Douglass Community Center. Please feel free to read the unabridged narrative description (attached) of the mural which includes the inspiration and research that brought the concept to life.

COLOR PALETTE:

The colors for the mural were selected for a few reasons – each of which tie into the larger concept and subjects within. I wanted something that felt lively, bright, and tropical – to symbolize both optimism and setting. However, I didn't want to go too touristy/tropical, so the palette remains bold without being tacky. Beyond that, considering there are a few musicians featured on the mural, I drew heavily on the style, feel, and color choices of mid-century vinyl jazz albums from my own collection.

Please Note: I am offering two swatches for each color in the mural's palette. The idea is that the final color should fall somewhere in the color range between these two swatches. Also note, these swatches are not from the manufacturer, but simply provide a close approximation to the final palette choices.

MATERIALS:

I plan to use Sherwin Williams DURATION paint – a premium quality, exterior acrylic-latex paint compatible with concrete buildings. First, I want to double check with the contractors to make sure they agree this is a preferred product – though I have used this in the past on similar structures and have had plenty of success, not only for its coverage, durability and UV protection, but also its ease of use.

The paint will be applied with rollers (color blocking) and brushes (portraits) with a wheeled scaffolding platform for upper areas. When applied outside, there should be no need for additional ventilation or respirators.

MAINTENANCE:

In general, for exterior walls (like this) that get heavy sunlight and exposure throughout the year, you could expect a repaint (or at least a touch up to specific areas) within the first five years. Due to pigment and opacity differences, it is possible that certain colors (usually yellows and oranges) may fade more quickly. However, since the mural is made to be very blocky – without color overlap or blending – retouching and repainting (when needed) is quite simple.

After the initial painting and first retouch (at around five years) the built up coverage (multiple coats and more even aging overall) maintenance will come at longer intervals – possibly every ten years depending on general exposure and more isolated events like storms and hurricanes.

I would prefer to handle all necessary maintenance moving forward and can work out a plan and contract should that be required.

Mural Mock Up



DETAILS:

Overall Size: 42'(L) x 15' (H) – includes the 6" brown border

Note: There will be a 6" unpainted border surrounding the entire mural. This will keep it off the ground, off the building corners, and off the window sills – making it float on the wall.

Individual Portrait Sizes:

- Large portraits are 9'x 9'
- Medium portraits are 6'x 6'
- Small portraits are 3'x 3'

Note: The double-doors will not have a portrait, but will be painted with solid palette colors.

SWATCHES:



Written Proposal: *It Takes A Bahama Village*
Prepared for: AIPP Board, RFP#24-015
Submitted by: Billy Kearins for Coast Projects, LLC

In my more than two decades of living and working in Key West, the historic Old Town neighborhood of Bahama Village is where I've always called home. It's where my first residence was – a small Conch house on Thomas Street owned by native resident Cliff Mingo – and where, for the past decade, I've set up shop for my arts-based company, Coast Projects.

I've been fortunate enough to live, work, create, and build a life with my two kids in one of the neighborhood's oldest structures – a worn and weathered cedar planked dwelling on Whitehead Street that somehow, despite its old age, still manages to house my studio, store, gallery, upstairs loft apartment, backyard skateboard ramp, and unending collection of family dreams under a tattered and rusty metal roof that's equidistant from Hemingway's House, Blue Heaven, and Green Parrot.

History surrounds us – and seeps into every turn we make on our morning walks around the block or afternoon bike rides to the beach. We are lucky to have landed here for our own moment in time and have worked hard to leave a positive mark on the community for the future.

And so, when I was notified of the request for proposal for this important neighborhood project at the new Frederick Douglass Community Center just two blocks away, I was delighted to get to work – head buzzing with ideas, followed quickly by late nights mapping it all out in my studio with the windows open and the Bahama Village ambient soundtrack mixing together with a scratchy old Miles Davis record in the corner near my drafting table. I felt like this project was made for someone like me – a quiet longtime resident looking to contribute something enduring to the community that has always had my back.

Having painted a handful of large-scale murals over the past ten years – my primary focus will be on the large wall designated as Area B1. Surrounding (and complementing) that wall will be smaller accenting murals on the ramps and walkways (A1 & A2) that greet visitors and tie all of the works together through the use of a common palette and pattern. Inside (Area C1) a gridded wallpaper collage containing photo prints of the old Frederick Douglass High School will run the entire length of the panel.

Knowing that I wanted the largest mural (B1) to pay respect to the people in the community who settled and, ultimately, galvanized Bahama Village through the years, I came up with the concept of *It Takes A Bahama Village*. This, of course, is using artistic license for the old adage "It takes a village to raise a child..." which has been traced back to various African cultures.

The essence of the idea, for me, is that there have been many people involved in building, strengthening, fostering, and ultimately continuing the legacy of this place and community. And so, the mural would highlight just some of these specific people who have made a mark on Bahama Village since it's settling, while simultaneously acknowledging that they are still only part of the Village's lasting legacy in Old Town.

Choosing the subjects was the hardest part of the process, so I started with a personal list of mostly obvious past and current residents, then branched out to ask local history experts who could offer more insight into the academic end of the spectrum.

But I also wanted to distinguish between "famous" residents and "important" ones because the two don't always overlap. So for this part of the research, I simply grabbed a notebook and walked around the neighborhood on a sunny Saturday afternoon. I ended up talking, at length, to a handful of longtime residents – a few of them native Bahama Villagers – who were happy and excited to offer names like Harry Chipchase, Lang Milian, Robert Gabriel, Floyd Sweeting, Fats Navarro, and Carmen Turner.

With a few dozen names written down in my pocket notebook, some quietly overlapping throughout conversations – others too obvious to ignore – I gridded out a map of the mural in my head to figure out the approximate number of people who I'd need to settle on.

Written Proposal: *It Takes A Bahama Village (Cont.)*
Prepared for: AIPP Board, RFP#24-015

Based on the sketch that followed, the magic number looked to be 17 – with the grid offering three different sized squares that would neatly (but still stylistically) tile the entire wall. Each square would contain a single portrait in my own recognizable street art style which uses high contrast to create one image using only two colors – a background color and a subject (or fill) color.

This is a technique I've slowly evolved (initially out of pure necessity) through more than a decade of work as a screenprinter when, early on, I only had access to a borrowed single-arm printing press. This limitation required all of my designs to work with only two colors – a background color (usually a t-shirt) and an ink color for the contrasted design. This printing method and design style has carried on throughout my career, even as I brought newer, multi-head presses into my equipment arsenal. In a way, it reflects and mimics the slow evolution of time and place. Strong, yet simple design ideas, rooted in history and harmony, are timeless – even as the modern world turns and attempts to displace them with convenience and comfort.

The same can be said of communities.

Working the number of portrait subjects down to 17 was no easy task, but I did consider a few guiding factors – time period of residency, number of times the name was mentioned in conversation, and diversity of their role within the community. This mix offered a wide range of residents over a long period of time – each one representative of the idea that specific people play an important and noteworthy role in the long term prosperity of an entire community.

It's worth noting that my specific graphic style – and, indeed, the gridded layout of the piece in general – make it entirely possible to amend the final design ahead of paint hitting the wall. So if, for instance, later input suggests worthy people may have been omitted, it would be possible to change the layout, make bigger squares smaller, and add additional tiles which could offer a dozen or more potential candidates.

Also worth noting, if this is the winning bid, I would be open to having some sort of community forum where long-time residents weigh in and vote for who should be a part of the final mural design. On paper this sounds like a workable idea and may have the added benefit of raising awareness and excitement within the community – so again, it's something I am open to.

Moving beyond the main wall, the walkway murals (A1 & A2) will use the same tropical palette and utilize a repeatable geometric pattern which complements the mural's overall look without the use of the figurative elements, while also tying the entire grounds together artistically – all without taking away from the importance of the main piece.

On the interior soffit panel (Area C1), I will continue the pattern and palette concept but also add large format screenprinted halftone snapshots of archival Bahama Village photos on top of the color blocks. The idea here is that, once inside, visitors get a more intimate look at the history of the community through historic prints – complementing the outside mural which works as a much bolder statement to draw people inside for a closer look.

All of the above said and considered, this proposal is an ambitious undertaking, and I am fully motivated and prepared to get to work should you find it a worthy bid. I truly think that when experienced as a single installation, the collection of murals will make a bold yet cohesive and contemporary artistic statement – while relying heavily on the historic strength and story of a neighborhood that continues to endure the change that surrounds it.

BILLY KEARINS



A Bahama Village based visual artist, business owner & dad.

PROFILE

The art of simple storytelling, communicated through bold color combinations and minimal design is the basis for all of my creative projects. As an established, professional Bahama Village based visual artist and graphic designer with more than a decade of experience in large scale creative building and commissioned arts projects, I am keenly aware of both the need for – and the demands that accompany – the creation and installation of art in public places. As a neighborhood business owner in the local arts and entertainment space, I have dedicated my career to bettering the community through experiential, interactive, and aesthetically stimulating artistic works and have collaborated with top local and nationally acclaimed artists as well as small, local businesses and large, regional corporations.

CONTACT

Email: billy@coastprojects.com

Cell: (617) 418-9085

Insta: @billykearins & @coastprojects

Web: kearins.com & coastprojects.com

Home: 803 Whitehead St, Key West, FL

EDUCATION

Phillips Academy – Andover, MA
College Prep, Class of '97

Boston College – Chestnut Hill, MA
BA Communications, Class of '01

Copenhagen Business School – Denmark
Master of Entrepreneurship & Innovation

COMMUNITY

Anne McKee Artist's Fund Grant (2021)

Truman Waterfront Arts Vision Team (2018)

Coast Is Clear Festival Director (2017-Present)

Save Our Pines Board Member (2015-Present)

Youth Soccer & Baseball Coach (2015-Present)

PROFESSIONAL EXPERIENCE

Coast Projects, Founder & Creative Director | Whitehead St, Key West, FL | 2012-Present

- Successfully launched & managed a multidisciplinary artist collective & live music venue.
- Developed the concept into a retail brand with brick & mortar presence in Key West, FL.
- Oversee all aspects of marketing & promotion – from print to digital & social media.
- Diversified & expanded the brand offerings & creative portfolio over the past decade.
- More information on the brand at coastprojects.com or @coastprojects on Instagram.

Terminal Artworks, Studio Manager | Emma Street, Key West, FL | 2020-Present

- Work as both a studio manager & artistic collaborator to local artist John Martini.
- Assist in the development of visual concepts & bodies of work for future exhibitions.
- Work in the management & oversight of site-specific installations around Key West.
- Manage the property & studio responsibilities while John is in France (June-November).

Freelance Artist & Designer | Key West, FL & Copenhagen, DK | 2007-Present

- Documented accomplishments – both independently & collaboratively – in a range of media in both fine & commercial art exhibitions & installations.
- Commercial artwork involves large-scale murals, public & street art installations as well as creative direction of venue & retail spaces.
- Fine art portfolio includes solo and group shows – for painting & photography – at well-established contemporary galleries.

THANK YOU!

M. Feow

NOTICING

Public Meeting Notice

The Historic Architectural Review Commission will hold a public meeting at 5:00 p.m., October 22, 2024, at City Hall, 1300 White Street, Key West, Florida. The purpose of the hearing will be to consider a request for:

PUBLIC ART AS A REQUIREMENT FOR MAJOR DEVELOPMENT PLAN.

#111 OLIVIA STREET

Applicant – AIPP, City of Key West Application #H2024-0115

If you wish to see the application or have any questions, you may visit the Planning Department during regular office hours at 1300 White Street, call 305-809-3973 or visit our website at www.cityofkeywest-fl.gov.

THIS NOTICE CAN NOT BE REMOVED FROM THE SITE UNTIL HARC FINAL DETERMINATION

ADA ASSISTANCE: It is the policy of the City of Key West to comply with all requirements of the Americans with Disabilities Act (ADA). Please call the TTY number at 800-955-8771 or 800-955-8770 (Voice) or the ADA Coordinator at 305-809-3811 at least five business days in advance for sign language interpreters, assistive listening devices, or materials in accessible format.

HARC POSTING AFFIDAVIT

STATE OF FLORIDA:
COUNTY OF MONROE:

BEFORE ME, the undersigned authority, personally appeared Karen Wilman, who, first being duly sworn, on oath, depose and says that the following statements are true and correct to the best of his/her knowledge and belief:

1. That a legal notice for Public Notice of Hearing of the Historic Architectural Review Commission (HARC) was placed on the following address: 111 Olivia St on the 16th day of October, 20 24.

This legal notice(s) contained an area of at least 8.5"x11".

The property was posted to notice a public hearing before the Key West Historic Architectural Review Commission to be held on October 22nd, 20 24.

The legal notice(s) is/are clearly visible from the public street adjacent to the property.

The Certificate of Appropriateness number for this legal notice is HARC 2024-0115.

2. A photograph of that legal notice posted in the property is attached hereto.

Signed Name of Affiant:

Karen Wilman
Date: 10/18/2024
Address: 1300 White St
City: Key West
State, Zip: FL 33040

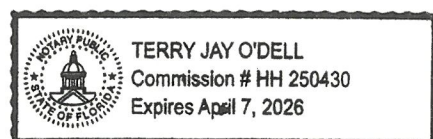
The forgoing instrument was acknowledged before me on this 18 day of October, 20 24.

By (Print name of Affiant) Karen Wilman who is personally known to me or has produced ID as identification and who did take an oath.

NOTARY PUBLIC

Sign Name: Terry O'Dell
Print Name: Terry O'Dell

Notary Public - State of Florida (seal)
My Commission Expires: April 7, 2026





Public Meeting Notice
PUBLIC MEETING NOTICE FOR
PUBLIC COMMENT AND REQUIREMENT FOR
MAJOR DEVELOPMENT PLAN.
MILLERDA STREET



Public Meeting Notice

PROPERTY APPRAISER INFORMATION

Monroe County, FL

PROPERTY RECORD CARD

Disclaimer

The Monroe County Property Appraiser's office maintains data on property within the County solely for the purpose of fulfilling its responsibility to secure a just valuation for ad valorem tax purposes of all property within the County. The Monroe County Property Appraiser's office cannot guarantee its accuracy for any other purpose. Likewise, data provided regarding one tax year may not be applicable in prior or subsequent years. By requesting such data, you hereby understand and agree that the data is intended for ad valorem tax purposes only and should not be relied on for any other purpose.

By continuing into this site you assert that you have read and agree to the above statement.

Summary

Parcel ID 00014720-000000
 Account# 1015091
 Property ID 1015091
 Millage Group 11KW
 Location Address 111 OLIVIA St, KEY WEST
 Legal Description KW PT LOT 6 & PT LOT 10 OF TRACT 3 H2-391/93 G13-54 OR56-396/99 OR61-451/52 OR61-451/52 OR1106-123/25 OR1122-1308/11
 (Note: Not to be used on legal documents.)
 Neighborhood 32060
 Property Class MUNICIPAL (8900)
 Subdivision
 Sec/Twp/Rng 06/68/25
 Affordable No
 Housing



Owner

[CITY OF KEY WEST](#)
 PO Box 1409
 Key West FL 33041

Valuation

	2024 Certified Values	2023 Certified Values	2022 Certified Values	2021 Certified Values
+ Market Improvement Value	\$3,176,091	\$3,176,091	\$3,176,091	\$3,176,091
+ Market Misc Value	\$15,705	\$15,705	\$15,705	\$15,705
+ Market Land Value	\$1,637,712	\$1,637,712	\$1,637,712	\$1,637,712
= Just Market Value	\$4,829,508	\$4,829,508	\$4,829,508	\$4,829,508
= Total Assessed Value	\$4,829,508	\$4,829,508	\$4,829,508	\$4,829,508
- School Exempt Value	(\$4,829,508)	(\$4,829,508)	(\$4,829,508)	(\$4,829,508)
= School Taxable Value	\$0	\$0	\$0	\$0

Historical Assessments

Year	Land Value	Building Value	Yard Item Value	Just (Market) Value	Assessed Value	Exempt Value	Taxable Value	Maximum Portability
2024	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2023	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2022	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2021	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2020	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2019	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0
2018	\$1,637,712	\$3,176,091	\$15,705	\$4,829,508	\$4,829,508	\$4,829,508	\$0	\$0

The Maximum Portability is an estimate only and should not be relied upon as the actual portability amount. Contact our office to verify the actual portability amount.

Land

Land Use	Number of Units	Unit Type	Frontage	Depth
COMMERCIAL EXEMPT (100E)	33,700.00	Square Foot	106	292

Buildings

Building ID	39628	Exterior Walls	AB AVE WOOD SIDING
Style		Year Built	1967
Building Type	CITY BLDGS B / 89B	EffectiveYearBuilt	2005
Building Name	FREDERICK DOUGLAS COMMUNITY CENTER	Foundation	CONCRETE SLAB
Gross Sq Ft	12455	Roof Type	FLAT OR SHED
Finished Sq Ft	11960	Roof Coverage	MIN/PAINT CONC
Stories	1 Floor	Flooring Type	
Condition	AVERAGE	Heating Type	FCD/AIR DUCTED
Perimeter	1213	Bedrooms	0
Functional Obs	0	Full Bathrooms	0
Economic Obs	0	Half Bathrooms	0
Depreciation %	23	Grade	450
Interior Walls		Number of Fire Pl	0

Code	Description	Sketch Area	Finished Area	Perimeter
FLA	FLOOR LIV AREA	11,960	11,960	758
OPF	OP PRCH FIN LL	495	0	122
TOTAL		12,455	11,960	880

Yard Items

Description	Year Built	Roll Year	Size	Quantity	Units	Grade
ASPHALT PAVING	1991	1992	0 x 0	1	7850 SF	2
FENCES	1993	1994	0 x 0	1	2133 SF	2
CONC PATIO	1993	1994	0 x 0	1	276 SF	2
CH LINK FENCE	1996	1997	8 x 24	1	192 SF	1

Permits

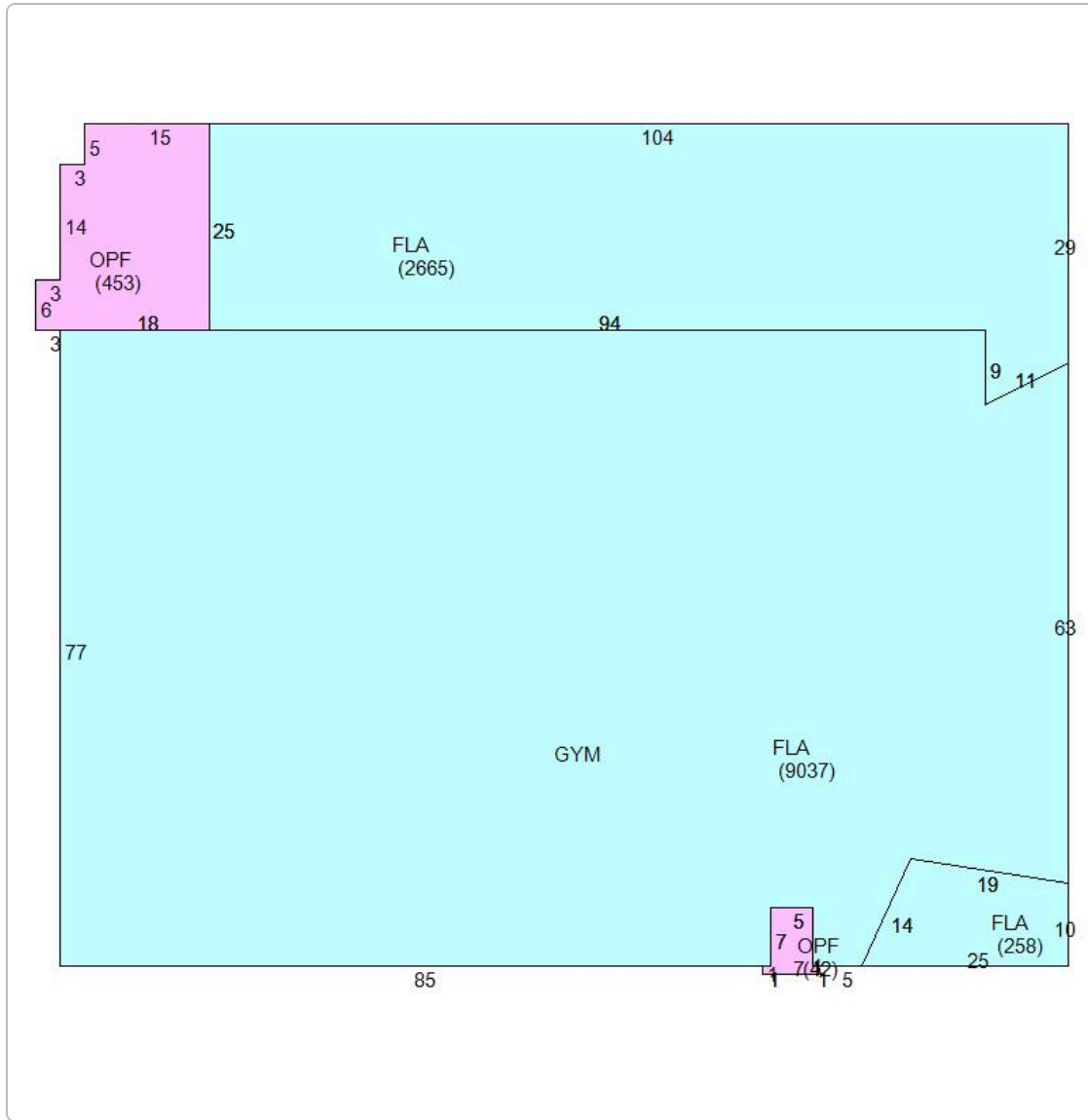
Number	Date Issued	Date Completed	Amount	Permit Type	Notes
2024-1497	6/4/2024		\$121,000	Commercial	Installation of rooftop solar photovoltaic (PV) system battery backup; no change to footprint; solar panels will be on the second story roof behind a parapet which will shield them from ground view.
2024-1008	4/15/2024		\$315,000	Commercial	Install 9800 sqft (98) 80mill TPO
2024-0094	1/19/2024		\$48,500	Commercial	Change out Rheem 6ton packeg units 4 - same for same
BLD2024-0050	1/18/2024		\$37,000	Commercial	FIRE ALARM
BLD2023-3199	11/16/2023		\$189,000	Commercial	Rough and Set 6-Toilet,2-Urinals,8-Bathroom Sinks,2-Showers,1-Mop sink,1-Triple compartment sink,2-hand sink,1-Grease Trap,5-Floor Drain,2-Floor sink,1-Water cooler and1-Water Heater.4-Hose Bibb. Run New Sewer and Water Line
BLD2023-1390	10/5/2023		\$7,623,678	Commercial	New commercial building Construction of 9587 sf 1 story building
BLD2023-2690	9/27/2023		\$1	Commercial	Demo of electrical per plans, permit associated w/BLD2023-2687
BLD2023-2691	9/27/2023		\$1	Commercial	Installation of electrical per submitted plans:Furnish and install temporary power. (Task lighting is not included) Supply and install lighting fixture as per drawings. Furnish and install service conductors as per drawing. Grounding of service equipment as per codes. Furnish and install panelboards as per drawings.Furnish and install feeders to panelboards as shown on drawings. Furnish and install power and 120-volt outlets as per drawings E2.0.1. Supply and install feeders to HVAC equipment as shown on drawings associated w2023-1390
BLD2023-2687	9/19/2023		\$100,000	Commercial	Demo and construction of 9587 sf 1 story building
BLD2023-0505	3/30/2023		\$0	Commercial	Equipment within 10ft of the roof edge will be required to comply with FBC-Mechanical-
BLD2019-3448	9/25/2019		\$2,500	Commercial	AIPP art installation of stained glass framed mosaics on exterior of Douglass Gym building.
17-2695	10/6/2017	12/14/2017	\$400	Commercial	POWER TO NEW CHANNEL LETTERS
17-3159	8/23/2017		\$110,000	Commercial	REMOVE EXISTING LOUVERED PANELS AND REPLACE WITH ENERGY EFFICIENT/IMPACTED RATED TRANSLUCENT PANELS.
16-2773	8/2/2016	5/10/2018	\$1,380,642	Commercial	RENOVATION OF FREDRICK DOUGLAS RECREATION CENTER. INCLUDES DEMO, NEW CONSTRUCTION.
10-2810	8/31/2010	8/8/2012	\$15,375	Commercial	AFTER THE FACT: REPAIR 20SF ROOF AND RECOAT FLAT ROOF WITH ELASTOMATIC ROOF PAINT COATING 9500SF
09-1358	2/24/2010	1/31/2012	\$100,000	Commercial	REVISION: NEW IMPACT WINDOWS AND DOORS, HANDRAILS; A/C CLOSET; HARDWARE AND SIGNAGE.
09-4081	11/30/2009	11/20/2011	\$4,800	Commercial	INSTALL 52 MICROWAVE OUTLETS IN KITCHEN. ALL MICROWAVE CIRCUITS SHALL BE FED FROM EXISTING HOOD VENT CIRCUIT LOCATED BELOW MICROWAVE OUTLET LOCATION
07-1744	4/12/2007	6/5/2007	\$12,000	Commercial	INSTALL WHEELCHAIR LIFT
06-1702	3/15/2006	3/15/2006	\$144,000	Commercial	REPLACE 55 CONDENSING UNITS
04-3441	11/5/2004	12/10/2004	\$50,000	Commercial	PAINT EXTERIOR
02-3422	12/18/2002	3/2/2003	\$2,200	Commercial	CHANGE 5-TON EVAP.
02-1813	9/5/2002	10/23/2002	\$500,001	Commercial	PLUMBING

Number ↕	Date Issued ↕	Date Completed ↕	Amount ↕	Permit Type ↕	Notes ↕
02/1813	9/4/2002	10/23/2002	\$54,000	Commercial	ELE.FOR 2 EXAM ROOMS
02-1813	9/4/2002	11/27/2002	\$58,000	Commercial	CHANGE EXIST DUCTWORK
02-1813	8/30/2002	10/23/2002	\$40,000	Commercial	REMODEL CLINIC
01-2811	8/9/2001	11/27/2001	\$1,400	Commercial	REPLACE 2.5 TON CONDENSOR
00-2078	7/25/2000	11/3/2000	\$47,000	Commercial	A/C UNITS
00-1900	7/11/2000	11/3/2000	\$3,300	Commercial	CONDENSING UNITS
00-1616	6/15/2000	11/3/2000	\$1,400	Commercial	AIR HANDLERS
99-2113	6/22/1999	11/2/1999	\$49,157	Commercial	HURRICANE SHUTTERS
97-3721	2/24/1998	1/1/1999	\$29,000	Commercial	REPAIR/REPAINT BLDG
9703870	12/1/1997	12/1/1997	\$40,500	Commercial	100 SQS POLYURETHANE ROOF
9702283	10/1/1997	12/1/1997	\$7,500	Commercial	CONSTRUCT GAZEBO
9700007	1/1/1997	7/1/1997	\$600	Commercial	ELECTRICAL
9604820	12/1/1996	7/1/1997	\$500	Commercial	REPAIRS
9603448	8/1/1996	7/1/1997	\$800	Commercial	MECHANICAL
9602853	7/1/1996	7/1/1997	\$36,000	Commercial	REPAIR/REMODELING
A951448	5/1/1995	8/1/1995	\$6,500		415LF PICKET FENCE
A951738	5/1/1995	8/1/1995	\$19,000		30 SQS ROOFING
M944118	12/1/1994	8/1/1995	\$1,000		INSTALL ANSUL SYSTEM
B943257	10/1/1994	12/1/1994	\$203,000		INTERIOR PARTITIONS
M943388	10/1/1994	12/1/1994	\$15,000		(2)3 TON (1)3.5 TON AC'S
M941425	5/1/1994	12/1/1994	\$5,000		5 TON AC
B941093	4/1/1994	10/1/1994	\$48,701		INTERIOR FINISHING

View Tax Info

[View Taxes for this Parcel](#)

Sketches (click to enlarge)



Photos



Map



No data available for the following modules: Sales, TRIM Notice.

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