

SLAVERY EMANCIPATION EQUALITY

Proposal for the Virginia Emancipation Proclamation & Freedom Monument

Daub & Firmin Studios

May 21, 2014



SUMMARY

shall be then, thenceforward, and forever free.¹

The Emancipation Proclamation occupies a prominent place in our shared struggle to move the reality of our nation closer to the center of its democratic foundation as defined in the Declaration of Independence.

We believe that an effectively designed Virginia Emancipation Proclamation and Freedom Monument can animate many visitors' knowledge, imaginations, feelings, and actions in the service of equal citizenship and opportunity for all Americans. While this aspiration may sound naïve to some, to us it is based on the historical reality of the power of popular belief to recast entire societies for the better.

Our design is intended to inspire, objectively and emotionally, by:

- informing or reminding visitors about the fact that slavery existed as an original and massive institution in this country
- evoking emotional response to its brutality and the redeeming power of freedom from it
- honoring the contributions and extraordinary bravery of the millions of people who fought or are fighting for the right of all Americans to be equal citizens
- informing or reminding visitors of Virginia's roles in slavery, abolition, and establishment of Constitutional and social equality

Specifically, the design uses visual angles largely prescribed by access points to Brown's Island to focus attention on three massive objects in the monument: slavery represented by a shackled foot with a recently broken chain; emancipation by a portrait bust of Frederick Douglass; and equality by a portrait bust of Charles Hamilton Houston. Reliefs on all three sculptures enrich the historical context, further enhanced by informative text. The sculptures are arranged in a triangle without hierarchy of importance. Analysis of the sun's angles contributes to the arrangement.

The landscape is designed to provide an attractive but non-distracting setting for the sculptures, free flow for pedestrian traffic to and through the space, plentiful 360° interactive viewing of the all sides of the sculptures, and seating for visitors that directs their attention to the monument without intruding on its visual space from any approach. The design satisfies practical constraints of safety, construction, durability, and maintenance.

Our team of three is inspired to create and deliver this emotional, philosophical and historical monument. We have the motivation and proven wherewithal to create and deliver it on time and within budget.

¹ The Emancipation Proclamation, January 1, 1863

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DAUB & FIRMIN DESIGN PHILOSOPHY

Fundamentals

We adhere to three fundamentals in our design philosophy.

- Gain as deep an understanding of our subject as practicable
- Our second element of design philosophy was stated quite elegantly in 1856 by early-American sculptor, Erastus Dow Palmer:

*The mission of the sculptor's art is not to imitate forms alone, but through them to reveal the purpose and best of our nature. And no work in sculpture, however well wrought out physically, results in excellence, unless it rests upon and is sustained by the dignity of a moral or intellectual emotion.*²

Palmer's vision mandates meaningful content, and transcends sculpture to all design.

- Create the highest, most timeless, aesthetic for our work

We have a long record of commemorating the fight for equality and respect for the diversity of all Americans, from our commemoration of Rosa Parks in the U.S. Capitol to Abraham Lincoln near his birthplace. We promote ideals, but recognize, along with Reinhold Niebuhr, "... that the limitations of the human imagination, the easy subservience of reason to prejudice and passion, and the persistence of irrational egotism, particularly in group behavior, make social conflict an inevitability in human history, probably to its very end."³ Yet we see this monument as an opportunity to encourage the power of enlightenment through honest revelation and discourse.

Collaboration

We view the Emancipation Proclamation as a collaboration with the Virginia Dr. Martin Luther King, Jr. Memorial Commission. We understand that the Commission has devoted much thought and work to this project. While we will not compromise our vision for the design, we are open to critiques and suggestions by the Commission, and are willing to make adjustments that are compatible with our vision.

THE THREE SCULPTURES IN HISTORICAL CONTEXT

This section summarizes our historical perspective on slavery, emancipation and the struggle for equality as it relates to the monument. (Our own research into African American history and the fight for equality spans years of work. But the historical summary must of necessity be brief; and most of it is widely known.)

Virginia people, places and events are included in the design.

² Palmer, Erastus Dow, 1856, as quoted in Solender (1986), p. 1

³ Niebuhr, 1932, in Kennedy (1950) p. 65

Slavery

Slavery was introduced to the American colonies in 1619 in Virginia. European cultural propensities and slave revolts in the same century led Virginia and other slave-holding regions to pass punitive restrictions on slaves and African-Americans in general, until all freedom was destroyed before 1700. While a large proportion of whites in all parts of the colonies tended toward racism, economic interest and fear of uprisings nurtured a system of deep racial indoctrination of the population in the colonies where slavery became the dominant means of production.⁴ This *de facto* indoctrination embedded racist beliefs into whites from childhood and for life.

Frederick Douglass recalled from his time in slavery that “It was a common saying, even among little white boys, that it was worth a half-cent to kill a Negro, and a half-cent to bury one. . . . Under its [slavery’s] influence, the tender heart [of a white woman] became stone, and the lamblike disposition gave way to one of tiger-like fierceness.”⁵ The legally enforced cultural norms of slavery permeated all ranks in the slave-holding region, including of people who held no slaves. A fuller statement challenging his readers to imagine the horror and abasement of slavery can be seen in Appendix A. This system, and the racism in the North and West, constitutes one-half of the reasons why we are motivated to create the monument.

The slavery sculpture is the initial focal point of the monument. It represents the foot of a slave that stands on an earthlike foundation. Reliefs on the foundation depict stages of enslavement. The left side relief depicts a procession of recently captured slaves in Africa on their march to the sea. The back has a high relief of the Richmond slave market that operated on Wall Street. The woman on the block looks out defiantly rather than in defeat. An image of a slave whose back is covered in whip scars is based on the famous photograph of the escaped slave named Gordon).

The chain on the shackle has been broken.

⁴ See Franklin (2011) for a comprehensive scholarly history of African Americans.

⁵ Douglass (1845), p. 33

Figure 1. Slavery - Right Side with Broken Chain [Height: 8' 3"]



Figure 2. Slavery - Left Side with Relief of Capture in Africa



Note that the reliefs on the maquettes are extremely small. The full size reliefs will rise to the status of truly fine art. The central figure will be about 20 inches tall.

Figure 3. Slavery – Back of Base – Richmond Wall Street Slave Market



The taller high-relief figure will be approximately 18 inches tall, including hat.

Emancipation - Frederick Douglass

The portrait of Frederick Douglass is modeled after a pre-Civil war photograph, taken before he had grown his full beard. This was selected because we are honoring him primarily for his abolition leadership.

We agree that “Frederick Douglass was the most important black American leader of the 19th century.”⁶ His collective writings serve well as his definitive biography. The abolition movement was strengthened by reports about slavery, but powerfully motivated by personal accounts of former slaves. The reader can see the aspirations of the majority of slaves in Douglass’s work. In his first book he wrote:

*“My discontent grew upon me. I was ever on the look-out for means of escape ... I have been frequently asked how I felt when I found myself in a free State. I have never been able to answer the question with any satisfaction to myself. It was a moment of the highest excitement I ever experienced.”*⁷

He became one of the finest American orators in our nation’s history as he delivered addresses that engaged significant power of popular belief in favor of emancipation. Douglass deserves to be recognized in this monument as the image of African-American resistance to slavery.

His name is beneath the front of his portrait on the bronze.

⁶ Blight, David W., in Wilson & Ferris (1989)

⁷ Douglass (1845), pp. 92, 95, 43

Figure 4. Emancipation - Frederick Douglass Portrait – Front [Height: 9']



As there are too many significant contributors to abolition to specifically include all of them, we are open to discussing alternative choices. Our small sample of representatives of resistance to the institution is to be depicted in relief sculpture on the back and sides of the rock-like formation that embraces the Douglass portrait. We have not shied away from violent resistance as it played a major role in the history of slavery and its abolition. The representatives in relief are: Harriet Tubman, Dred Scott (born in Virginia), John Brown (whose famous raid was in pre-Civil War Virginia), William Lloyd Garrison, and the Virginians Nat Turner, Dred Scott and John Mercer Langston. (See Figure 6.)

Langston, depicted on the right side of the Douglass sculpture, was a pre-Civil war abolitionist, the first African-American representative elected to Congress from Virginia, organized the law department at Howard University, first president of Virginia Normal and Collegiate Institute, and Inspector General of the Freedman's Bureau, among other accomplishments.⁸ He is a bridging figure between abolition and post-Civil War activism. (See Figure 5.)

Three artists who were influential as abolitionists are depicted on the left side of the Douglass sculpture: Steven Foster, whose song "My Old Kentucky Home" (1852); Harriett Beecher Stow, author of *Uncle Tom's Cabin* (1852); and Julia Ward Howe, lyricist of the "Battle Hymn of the Republic" (1861), (although she later established Mothers' Day as a pacifist). "My Old Kentucky Home" is often misinterpreted as racist, when in reality it was written to expose the arbitrary plight of slaves, as were several other songs by Foster. It was praised by Douglass for its effectiveness in the abolition cause.⁹ (See Figure 6.)

The Emancipation Proclamation will be presented in excerpted form on the rock-like formation behind the Douglass portrait. A relief portrait of Abraham Lincoln is inset at the beginning of the text. (See Figure 6.) The selected text is in Appendix B.

Additional text will provide brief biographical notes for Douglass, Langston, and the abolitionists and artists depicted in relief.

⁸ Langston (1894), pp. 260, 298, 498 [Langston met with members of the Richmond Board of Education to receive his college presidency. p. 409]

⁹ Clark (1936)

Figure 5. Emancipation - Frederick Douglass – Right Side with John M. Langston



Figure 6. Emancipation – Reliefs and The Emancipation Proclamation



Equality - Charles Hamilton Houston

“Equal protection of the laws under the Federal Constitution must be made to mean what it says.”¹⁰ Do not lose heart if victory does not come at once. Persevere to the end.”¹¹

Charles Hamilton Houston’s name is not as well known to the general public as that of his brilliant student, dedicated colleague and friend Thurgood Marshall. But Houston was the single most critical captain and warrior in the successful fight to realign Supreme Court interpretations of equal rights. Marshall repeatedly highlighted this fact, as in this example that will appear on the rock-like surface embracing the Houston sculpture:

*We wouldn’t have been anyplace if Charlie hadn’t laid the groundwork for it . . . That man was the engineer of all of it.*¹²

We read Mr. Houston’s own writings to help us understand his thoughts and dedication. Early in his civil rights crusade he studied the disproportionate lack of black lawyers. After finding relatively few, he built an army of highly qualified, socially motivated lawyers at Howard University Law School, which he transformed from an unranked night school into one of the most rigorous law schools in the country. Writing in 1935:

*The lines are drawn, however, and neither the law schools nor the lawyers can retreat. The great work of the Negro lawyer in the next generation must be in the South and the law schools must send their graduates there and stand squarely behind them as they wage their fight for true equality before the law.*¹³

Mr. Houston struck at multiple areas of discrimination, but his fight to end segregation in education is best known. His strategy was founded on fundamental principle:

*The existence of Negro separate schools is itself a negation of democracy ...*¹⁴

His name is in the bronze beneath the right side of his portrait, with the scales of justice above his name.

¹⁰ Houston (December 1935), p. 370

¹¹ Houston (February 1936), p. 59

¹² “College Honors Charles Houston ’15,” *Amherst Magazine*, Spring 1978, pp. 12, 14, as quoted in McNeil, G. R. (1983), p. 3

¹³ Houston, Charles H. (January 1935), p. 52

¹⁴ Houston, Charles H. (July 1938), p. 460

Figure 7. Equality – Charles Hamilton Houston Portrait - Right Side [Height: 9' 3"]



Figure 8. Equality – Front



A critically important American-historical document is Mr. Houston's *Crisis* article in which he explained his long-term legal strategy: "Educational Inequalities Must Go!"¹⁵ It is virtually unknown by the public, but it proclaimed the broad offensive that would banish discrimination under the Constitution.

His cases hollowed out the constitutional basis of Jim Crow step by step, then swept aside the remaining shells of constitutional interpretation that had formed legal barriers to equal rights. His twenty-year strategy culminated in *Brown v. Board of Education*. The courageous, fundamental work of the Reverend Dr. Martin Luther King and many others was subsequently able to greatly accelerate and expand on Mr. Houston's social-engineering work, greatly expand societal awareness and induce passage of new civil-rights law.

The reliefs and text on the rock-like surfaces of the Houston sculpture honor a small sample of courageous civil rights activists, including a number who preceded Houston. They include: The Reverend Dr. Martin Luther King, Thurgood Marshall, Buck Colbert Franklin, Roy Wilkins, Rosa Parks, Benjamin L. Hooks, William Francis White, James Weldon Johnson, Ida B. Wells, WEB DuBois, William Monroe Trotter. They are arranged in approximate chronological order from bottom to top. Their names and lifetime dates are next to their images. (We are open to discussion regarding who should appear in these reliefs. Please keep in mind that to maintain effectiveness the number should not exceed the number proposed.)

Text will also include Virginia civil rights legal history, e.g., *Virginia v. George Crawford*, 1933 [jury selection]; and *Alston v. School Board of Norfolk*, 1940 [equal pay], and the fact that Virginia was the state in which the NAACP filed the most lawsuits, among other events.

¹⁵ Houston, Charles H. (October, 1935), pp. 300-16

Figure 9. Equality - Relief of 11 Civil Rights Leaders - Right Back Quarter



Each relief figure is identified by name on the relief in small lettering. Larger text to the left of the incised relief portraits is in two paragraphs. The first tells visitors who Houston was. The second is about the figures in relief. The proposed text is in Appendix C.

A quote from William H. Hastie's funeral oration for Houston is on the sculpture's left side.

He guided us through the legal wilderness of second-class citizenship. He was truly the Moses of that journey. He lived to see us close to the promised land of full equality under the law, closer than even he dared hope when he set out on that journey and so much closer than would have been possible without his genius and his leadership.

The imperative to help inform people today and in the future about the astonishing honor and courage of the resisters to slavery, to Jim Crow and to inequality in all parts of the nation, constitutes the other half of the reasons why we are motivated to create the monument.



MONUMENT DESIGN

Flow of Visitor Experience

The design openly reveals the good and the bad, in reverse order, with a flow of visitors' attention from: the shackled foot, to the broken chain; to two of the giants (historically and in sculpture) of the struggle for equality; to details (in reliefs and text) about a host of major contributors to American freedom.

As visitors approach each sculpture they will see a single word on inlaid tile in front of it: SLAVERY in front of the foot; EMANCIPATION in front of the Douglass sculpture; and EQUALITY in front to the Houston sculpture. The Slavery foot sculpture is oriented so that visitors crossing the 5th Street pedestrian bridge easily see the broken chain.

The sun has been recruited in support of the design: as it rises it illuminates the face of Frederick Douglass and abolition at an angle. Later in the day it illuminates the text of The Emancipation Proclamation and on the other side of the monument the Charles Hamilton Houston portrait—the face of Constitutional realignment for freedom—and its supporting commemoration of the modern civil rights movement. The sculptures will change dramatically during the day.

Pedestrian Flow

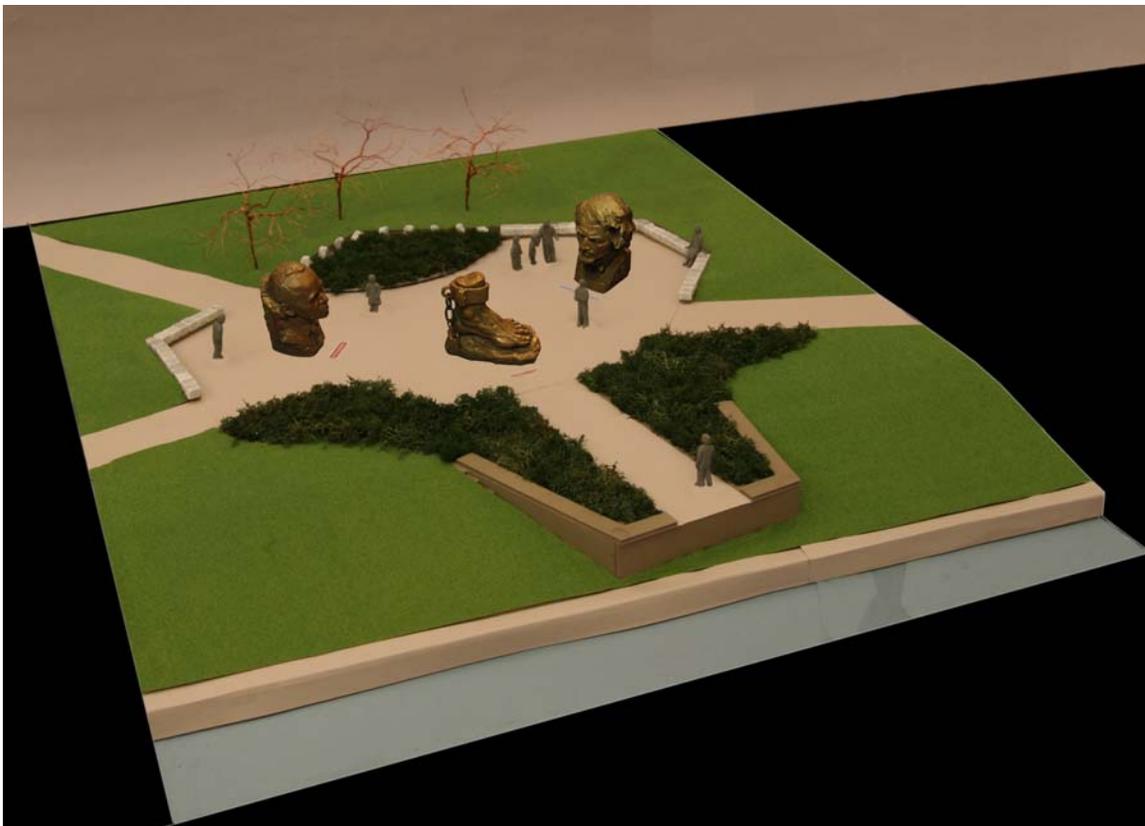
Existing pedestrian flow to and from the island is fully supported in the design. Because of the arrangement of the sculptures and the broad spaces around them, there is no obstruction to existing access to the island introduced.

Landscape Model

The model is scaled at 3/8":1', or 1/32 of actual size. The tallest visitors represent 6' in height.

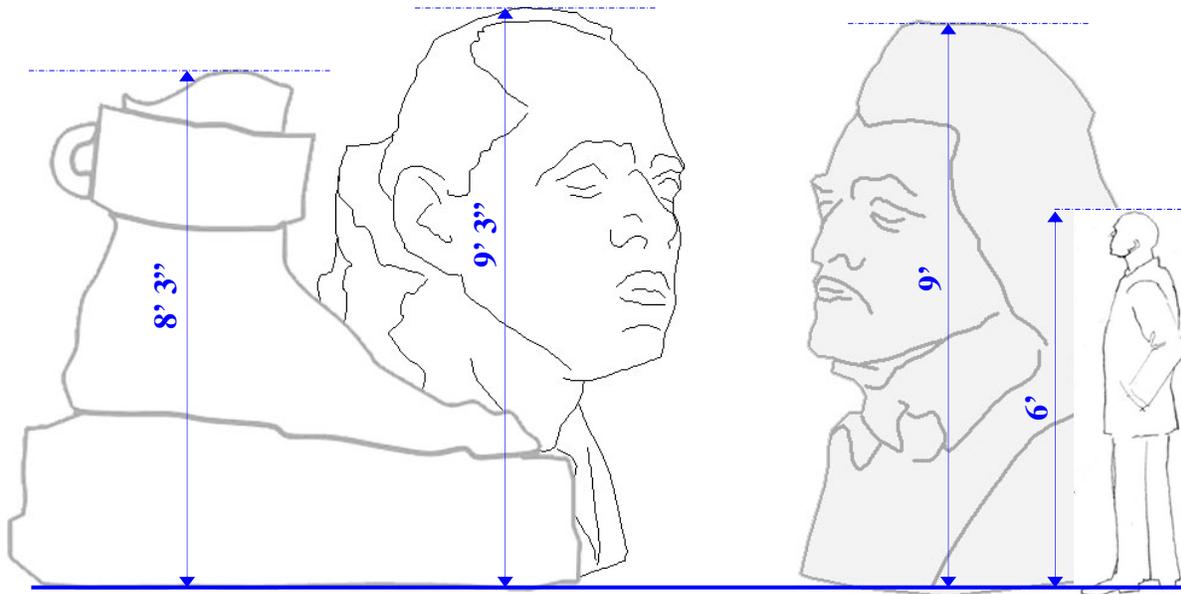
Contour data are from the Richmond Geographic Information Systems web site: <http://www.richmondgov.com/GIS/FTPLaunch.aspx> and are applied to the model.

Figure 10. Monument Landscape Model

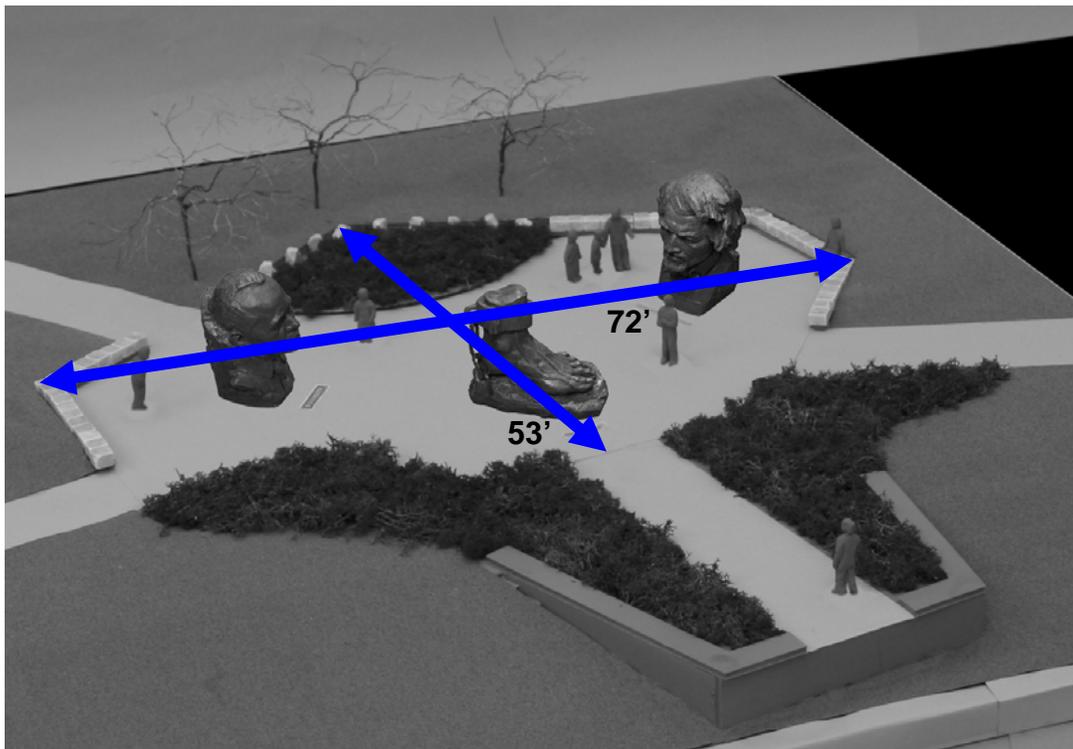


DIMENSIONS

Figure 11. Sculptures' sizes relative to a six-foot person, and landscape dimensions



Some dimensions will vary slightly from plans. For example, the bronze-casting process includes shrink that is not totally predictable. We have collected much data from our projects which we use to predict shrink, so that we can over-size our pre-mold enlargements to compensate.



Surface

The monument's concrete surface will closely match the pavement leading up to it. Additional pavement details, about brush strokes for example, will be decided as the sculptures emerge from the foundry when we get to see the full impact of their size. Our initial submission included options for a decorative surface, possibly in large-piece mosaic. While we have colleagues experienced in that medium for large outdoor application, we decided upon further reflection that such decorative work could distract from the monument's purpose. We can discuss this option further if the committee so desires.

Lighting

Public figurative sculptures can be dramatic at night if properly lighted. Optimal contrast effects are achieved by placing lights at approximately 40° above the bronzes as in Figure 12, and not straight on. Ideally, lighting angles will be tested on site. (Lighting from below, e.g., from lights embedded in the concrete, should never be inflicted on figurative sculptures.)

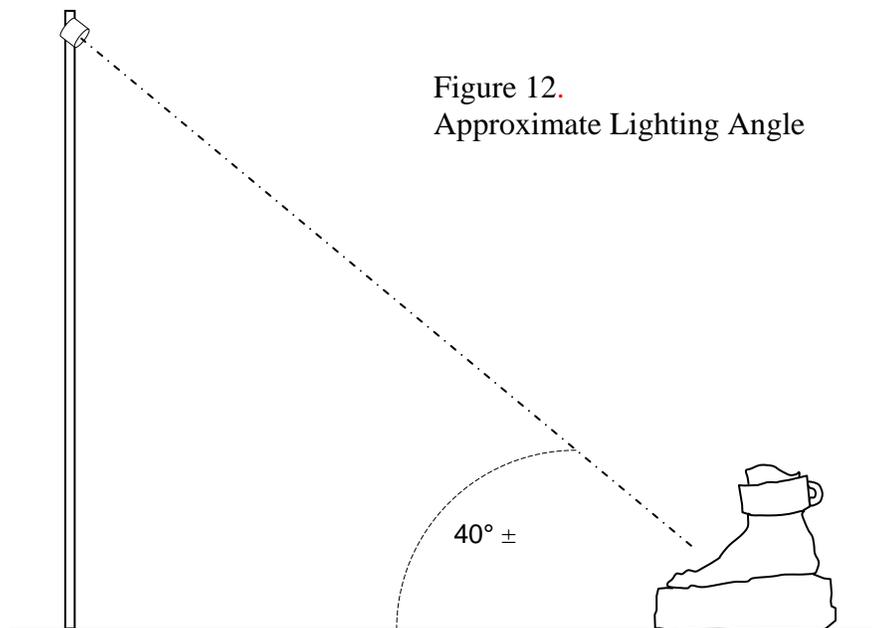


Figure 12.
Approximate Lighting Angle

Light poles should be sufficiently distanced from the monument to avoid visual interference with it, subject to reasonable height constraints. (The pole in Figure 12 is about 31' tall and about 34' from the center of the foot sculpture. In the monument the distance and height might be greater.)

We believe the design is compatible with the Richmond Riverfront Draft Plan. Also, the design in no way competes with the headman sculpture, but rather jointly enriches the Brown's Island heritage with it.

TEXT

The text letters for the names of Douglass and Houston are about 3.3 to 4.24 inches tall.

Text accompanying the reliefs on the sides and backs of the bronzes will be in raised lettering and sized for legibility from at least 6 to 10 feet, depending on the subject.

The letters embedded in the concrete in front of each sculpture (Slavery, Emancipation, Equality) will be approximately 7-8 inches tall.

PATINA

Patination offers an opportunity to enhance the bronze's appearance. The detailed specification of its color usually awaits completion of the bronze so that we have all of the visual information required. But at present we think the colors will be in the rich-brown range as seen on the maquettes—a bit brighter than 19th century traditional browns. Importantly, this will make the sculpture's various forms read to their maximum advantage. We will apply a hot patina, which is the best-practices standard for durability.

MATERIALS

The sculptures will be cast in silicon bronze in a California foundry. Cost could be reduced by casting in China or Mexico, but quality would be seriously compromised. (For example, one of our collaborative foundries experimented with offshoring some of its casting to Mexico and terminated the test after pieces came back with inferior metal and technique.)

The sculptures will have stainless steel frames inside to support the large threaded rods that will embed into non-shrink epoxy or grout in pre-cast receiving holes in the concrete.

The three embedded titles in front of the sculptures will be fired tile.

The seating walls will be made of quarry stone.

SAFETY

The bronze sculptures will have no sharp edges, and will be securely attached to the concrete.

MAINTENANCE & DURABILITY

The memorial has been designed to keep maintenance to a minimum. We have developed and repeatedly refined a comprehensive maintenance guide over the years which will be provided upon selection.

Bronze is one of the most durable materials—bronze sculptures have survived the elements on land and under water for thousands of years. (A metallurgist has projected that a bronze sculpture will remain recognizable for over ten-million years. Another source simply states “practically forever”)¹⁶ Maintenance involves routine cleaning and application of fresh wax during dry, low-humidity days.

We have collaborated with structural engineers on many monuments to ensure a strong footer for the sculptures, and will do so again for this monument.

PROCESS

Process phases will be punctuated by reviews with the Commission. Each review by one or more Commission-designated representatives will be conducted at the milestones of the process, at which time irreversible decisions must be made. Each review results either in written approval to proceed to the next phase, or in adjustments and another review. Once a reviewed phase receives written signoff, the project moves forward irreversibly, unless the sponsors issue a change order. The reviews are:

- Small-scale maquettes: authorizes us to proceed with enlargement
- Each full-scale clay sculpture: authorizes us to mold and cast into bronze
- Completed bronzes with patina: authorizes shipment to the site for installation.

PROJECT PLAN

The sculpture and landscape project is expected to require approximately 17 to 20 months from award of the commission to completion.

Figures 13 a and 13 b present two timelines providing details behind the expected range in time to completion in months. The timelines are in the form of Gantt charts. They show a healthy degree of parallel processing, which compresses the schedule considerably.

We use computer modeling of our project plans so that the schedule and use of resources can be optimized. Both our project plan and budget include recent input from our various suppliers.

The plan accounts for holidays and other commitments known to date. While we do all of the design and sculpting, the final schedule also depends on workloads of various collaborators and the Commission’s scheduling.

¹⁶ Weisman (2007) p. 246

Our longstanding relationships with enlargers, mold makers and foundries are invaluable to success in meeting deadlines.

Gantt-chart details:¹⁷

- The first column lists ID numbers for the tasks. The second column lists the tasks, which are indented under project categories (e.g., Sculpture). The third column (Duration) lists the time in elapsed work days estimated to complete the task. The fourth column lists the weeks in which tasks begin. The last column lists the weeks in which tasks conclude, also counting from week zero.
- The red bars and blue bars depict task duration. Red bars are on the critical path; a slip in a red task slips the overall schedule.
- Arrows connecting task bars depict dependencies between tasks, i.e., most tasks cannot begin until one or more other tasks it is dependent upon have concluded.

Given the plan's assumptions, if the commission was awarded near June 2nd this year, for example, and no external factors intervene, then the sculptures could be expected to be installed November 2015 – February 2016. External factors include foundry load, and shipping accidents, among others.

¹⁷ Dr. Firmin has published several peer-reviewed scientific articles introducing advanced methods of project planning and process control. This experience is applied to our projects.

Figure 13 a.
Project Plan
17 Month
Estimate

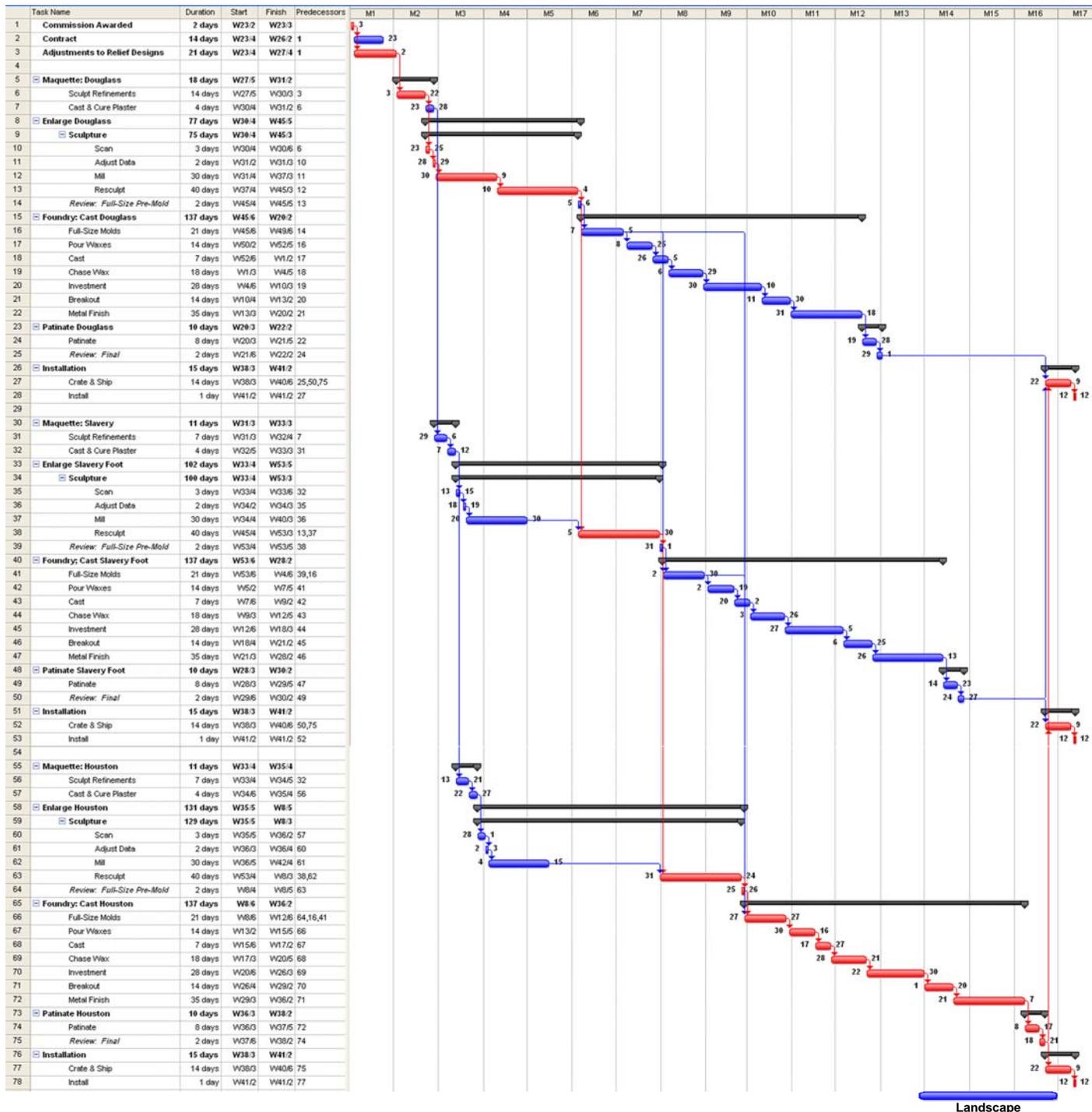
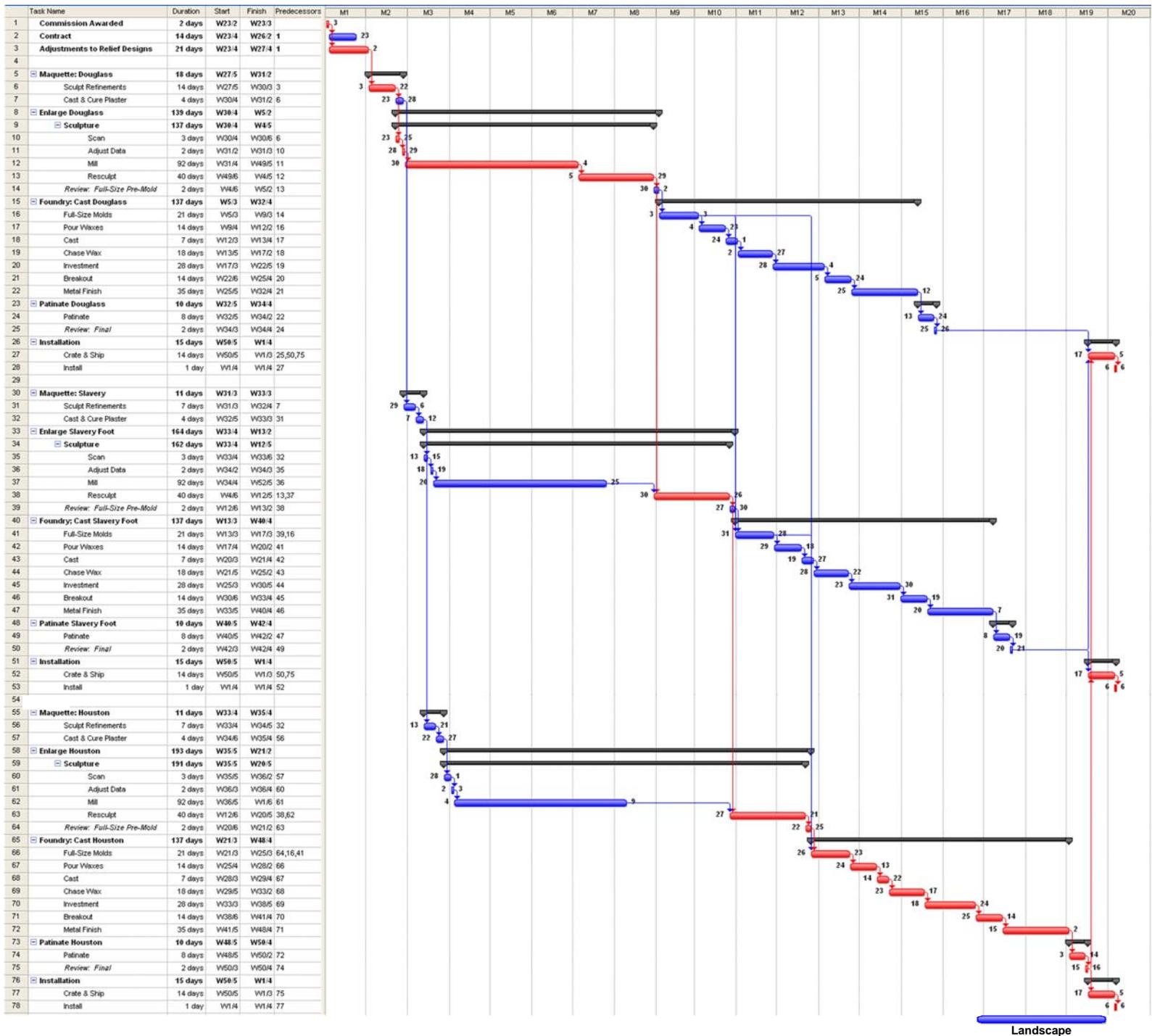


Figure 13 b.
Project Plan
20 Month
Estimate



Landscape Plan

The landscape plan calls for construction to begin at least 13 weeks before sculpture installation. A parallel-processing Gantt chart is not necessary for optimizing the landscape part of the project as its steps are virtually all in serial sequence, and the landscape architect and contractors work independent of the sculpture resources. Landscape contractors will be based in the Richmond area.

Drawings and Permits: can begin early in the sculpture project cycle to be ready for construction when needed. This provides plenty of time for relative unknowns, e.g., permit processing time.

Produce a set of permit construction drawings	4 wks
Review by Virginia landscape architect	2 wks
Adjustments to plan	1 wk
Permits	

Hardscape Construction:

Mobilization	1 wk
Demolition and grading	2 wks
Stone wall/bench construction	2 wks
Paving [slightly < 4000 sq ft]	1 wk

Softscape:

Landscaping	1 wk
<u>Maintenance/plant self-establishment</u>	<u>6 wks</u>

Total 20 wks + permit process

BUDGET

The budget in Figure 14 assumes the design details in this document, and is based on estimates from our usual suppliers and on our experience.

The timing of each payment is allocated to the succeeding project phase. The three review payments are made upon approval of a completed full-size clay sculpture. The Begin Landscape payment is made when that construction phase begins, but much of the payment goes to the foundry.

Delays in payment delay the project, as each work phase at a collaborative partner requires a deposit before work begins. The phased-review process guarantees approval by the Commission of completed work to date.

Figure 14. Budget

Project Stages & Reviews	Payment
Contract Signing	200,000
Review Sculpture 1: Full-Size Clay *	100,000
Review Sculpture 2: Full-Size Clay *	100,000
Review Sculpture 3: Full-Size Clay *	150,000
Begin Landscape	125,000
Sculptures Installed & Landscape Complete	114,062
Total	789,062

* Finished sculpture at full size in clay, before it is committed to molding and casting

Sculpture costs are comprehensive. Landscape costs do not include irrigation (approx. \$7,000) as that needs to be discussed with the city. A final contract budget awaits the committee's response to the design and any adjustments made to it.

COLLABORATIVE PARTNERS

Enlargers

William Kreysler & Associates, American Canyon, CA
Daniels Engraving, San Fernando, CA

Foundry

Mussi Artworks, Berkeley, CA

Mold Makers

Mussi Artworks, Berkeley, CA
Bina Cronin Studio, Oakland, CA

Specialized Art Shippers

L.A. Crating & Transport, Inc., Los Angeles, CA

Landscape Construction

Richmond area local

Installation

Richmond area local

THE TEAM

Daub & Firmin Studios consists of Eugene L. Daub and Robert (Rob) L. Firmin. Sarah Gronquist is an experienced and creative landscape architect who has collaborated with Daub & Firmin on multiple occasions.

Eugene Daub is an internationally recognized artist with over thirty years of successful experience in creating public monuments. Especially unusual about Eugene are: a) the outstanding artistic excellence in the execution of his work—he is regarded in high esteem among his fellow artists and the sponsors with whom he has worked over the decades; and b) his versatility across the arts of in-the-round sculpture, relief sculpture, medals, and drawing. Rob Firmin came to professional public art after a twenty-five year career as an inventor and entrepreneur in the computer industry. He was an honor student in history, art history and in demography in graduate school (Ph.D. University of Chicago). He also earned an MBA (Columbia University). He has been sculpting for over ten years. Eugene and Rob work closely together on all phases of their projects.

Sarah Gronquist's landscape architecture training and experience includes virtually every aspect of design and implementation management for public and private spaces. Her designs are aesthetic while satisfying the host of practical constraints that confront every project. She is knowledgeable and experienced in hardscapes, materials, horticulture and its regional requirements, drainage, irrigation, CAD modeling, cost estimation, construction, regulations, and more. She teaches a course at University of California in Materials and Methods in addition to practicing. Her degrees are a BA with honors from Wellesley College and a Masters in Landscape Architecture (where she received the Rhoades Award for Outstanding Academic Achievement).

Together, the team applies aesthetics to a wide range of concepts, and has extensive training and experience in the practical arts of planning, quantitative analysis, project management, and fiscal responsibility. Open communication with the committee, sophisticated project planning and financial management, and a disciplined review protocol translate into high quality and delivery on time within budget.

The studio's portfolio and works in progress include many prestigious commissions, with emphasis on commemoration of people who have made a significant difference in improving our democracy. The studio web site includes many of our works plus works by Mr. Daub that predate the partnership with Firmin. Examples include: Abraham Lincoln near his birthplace, Thomas Jefferson founding the University of Virginia, two large Lewis and Clark monuments, the Oklahoma Freedom for All Forever African-American History Park (in funding stage), Rosa Parks, and Allegories of Western Civilization, among many others.

The team's wholly owned studios are in San Pedro and Kensington California.

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Email: dfstudios@sbcglobal.net
Web site: www.dfsculpturestudios.com

SELECTED BIBLIOGRAPHY

Notes: The serious work on African-American history is one of the most extensive in American history literature. The large number of Houston references includes articles he authored as part of his twenty-year Constitutional-rights strategy. They provide excellent insight into his clear thinking and commitment.

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APPENDIX A.
Frederick Douglass on Slavery

The following passage was written in the form of a challenge to anyone who did not appreciate the barbarity of slavery.

Let him be a fugitive slave in a strange land—a land given up to be the hunting-ground for slaveholders— whose inhabitants are legalized kidnappers—where he is every moment subjected to the terrible liability of being seized upon by his fellowmen , as the hideous crocodile seizes upon his prey!— I say, let him place himself in my situation—without home or friends—without money or credit—wanting shelter, and no one to give it— wanting bread, and no money to buy it—and at the same time let him feel that he is pursued by merciless men-hunters, and in total darkness as to what to do, where to go, or where to stay—perfectly helpless both as to the means of defence and means of escape— in the midst of plenty, yet suffering the terrible gnawings of hunger—in the midst of houses, yet having no home— among fellow-men, yet feeling as if in the midst of wild beasts, whose greediness to swallow up the trembling and half-famished fugitive is only equalled by that with which the monsters of the deep swallow up the helpless fish upon which they subsist—I say, let him be placed in this most trying situation,— the situation in which I was placed— then, and not till then, will he fully appreciate the hardships of, and know how to sympathize with, the toil-worn and whip-scarred fugitive slave.

Frederick Douglass
Narrative of the Life of an American Slave, 1845, pp. 96-97

Douglass spoke and wrote on many occasions about the corrosive effect of the institution of slavery on all people who lived under, with it, for it, or who benefitted from it materially. One example is in the narrative. A more general example predicts the establishment and persistence of Jim Crow.

Slavery, like all other great systems of wrong, founded in the depths of human selfishness, and existing for ages, has not neglected its own conservation. It has steadily exerted an influence upon all around it favorable to its own continuance.

Frederick Douglass
“Reconstruction,” *Atlantic Monthly* 18, 1866, p. 761

APPENDIX B.
Selected Excerpts from the Proclamation

The Emancipation Proclamation

January 1, 1863, By the President of the United States of America:

A Proclamation.

That on the first day of January, in the year of our Lord one thousand eight hundred and sixty-three, all persons held as slaves within any State or designated part of a State, the people whereof shall then be in rebellion against the United States, shall be then, thenceforward, and forever free; and the Executive Government of the United States, including the military and naval authority thereof, will recognize and maintain the freedom of such persons, and will do no act or acts to repress such persons, or any of them, in any efforts they may make for their actual freedom.

And by virtue of the power, and for the purpose aforesaid, I do order and declare that all persons held as slaves within said designated States, and parts of States, are, and henceforward shall be free; and that the Executive government of the United States, including the military and naval authorities thereof, will recognize and maintain the freedom of said persons.

And upon this act, sincerely believed to be an act of justice, warranted by the Constitution, upon military necessity, I invoke the considerate judgment of mankind, and the gracious favor of Almighty God.

By the President: ABRAHAM LINCOLN
WILLIAM H. SEWARD, Secretary of State.

APPENDIX C. Text for Equality Sculpture

First paragraph on back:

Charles Hamilton Houston (1895-1950), was the single most critical captain and warrior in the successful fight to realign Supreme Court interpretations of equal rights in the Constitution. He transformed Howard Law School to graduate an army of civil rights attorneys who brought their best cases to him. As NAACP Special Counsel he defined and executed the twenty-year strategy that dismantled the legal barriers to racial equality. He built the case for *Brown v. Board of Education*, but died before it was heard.

Second paragraph on back [slightly smaller lettering]:

The civil rights leaders on this sculpture are a small sample of the heroes in the fight against bigotry. These descriptions are of necessity too brief to do them justice. W.E.B. DuBois (1868-1963), Ida B. Welles (1862-1931) who investigated lynchings, and William M. Trotter (1872-1934), were founders of the Niagara Movement, which became the NAACP. Buck C. Franklin (1879-1960) won blacks the right to rebuild their homes after the 1921 Tulsa Massacre. James W. Johnson was the first black director of the NAACP and author of the “Black National Anthem—Lift Ev’ry Voice and Sing.” William Francis White (1893-1955) directed the NAACP from 1931-1955 and helped President Truman draft armed forces integration. Rosa Parks (1913-2005), refused to give up her bus seat to a white man in 1955 becoming the spark that ignited the modern civil rights movement. Roy Wilkins (1901-1981) edited *The Crisis* and was a leader of the NAACP from 1955-1977, succeeded by Benjamin L. Hooks (1925-2010). Thurgood Marshall (1908-1993) was Charles Houston’s student and colleague who became the first black Supreme Court Justice in 1967. The Reverend Dr. Martin Luther King (1929-1968) gave his life to the cause of freedom. He became de facto leader of the civil rights movement in 1955 after Rosa Parks’s defiant act. His non-violence resistance movement and stirring oratory, including his “I Have a Dream” speech, produced major advances in legal and social equality. The struggle continues.