

Entry 1



In this design, as in his paintings, Wildcat presents realistic figures in historical settings. He hopes that his viewer will see history in a new light:

I want the viewer to be barraged by history, and to ask questions. Who are these people? What is happening here? Why is the school for Blacks a shack, and the school building for Whites so grand? If they see the hate on White faces when a Black student enters school, or see sharecropper shacks in 1958, hopefully they will realize the need for change that Brown decision v. Board mandated, and what new society we have because of it. Viewers may be moved to say: "I didn't know it was that bad. Now I see what it was all about, and why the Brown decision was so important."

At the center of the design, three of the lawyers, Hayes, Thurgood Marshall, and Nabrit, walk victorious down the steps of the Supreme Court after arguing the *Brown v. Topeka Board of Education* case before the Justices who unanimously decided that "Separate is not Equal." Their decision overturned the 1896 decision in *Plessy v. Ferguson*, that "Separate is Equal." Other NAACP Legal Defense lawyers who argued the cases that were part of *Brown v. Board* stand by them. The grandparents of these lawyers were slaves. They argued the law with a moral mission. Houston, in front of Thurgood Marshall, spent his whole life fighting to defeat *Plessy v. Ferguson*, but died before 1954.

The Supreme Court Justices, not their building, occupy the center of the painting because of their great influence. Who the Justices are makes such a difference; their decisions shape society for years. How rare a moment in time that all Justices agreed that "Separate is not Equal" in schools. Rays of the sun stream down from Blind Justice above them in the design, indicating the breakthrough event that the Brown decision represented, and shining light on injustices so that they might be healed. President Johnson could be referring to the *Brown v. Board* decision *and* the Voting Rights Act:

At times history and fate meet at a single place to shape a turning point in man's unending search for freedom...Rarely in any time does an issue lay bare the secret heart of America itself... The issue of equal rights for American Negroes is such an issue. (LBJ, 3-25-65 Passage of Voting Rights Act)

The real battle was for equality, Thurgood Marshall said. Houston felt that litigation should do more than settle a case; it could shape society. They attacked segregation laws where the laws were weakest, in education. In the 1930's and 1950's Marshall and Houston won cases that attacked segregation in University law and graduate schools. Next the lawyers applied their winning strategy to public education. The Brown case was actually five cases from different areas of the country (Kansas, South Carolina, Virginia, Delaware, Washington D.C.). Initially in these cases, Blacks had only politely requested equal facilities, or a ride on the bus going to the richer, closer White school. After their repeated rejections for these simple equalities, Lawyer Nabrit decided they should challenge the whole system of segregation as they appealed the cases to the Supreme Court. Wildcat includes elements of the 5 cases in the design. The children of those five cases stand in stair step in the design in front of Houston. The 15 year old girl front and center of the group of students, led them to STRIKE, to protest poor conditions in the Farmville Virginia school. Their White school closed for five years

rather than integrate it. In all five cases, parents suffered greatly for their participation.

On the left, Black children of all ages line up for learning in that one room wooden school house (similar to the one in S.C. case). This provides a clear contrast with the grand building in the distance, the actual White school in the South Carolina case. The inequality of conditions and money spent on education is visible; 24 cents vs. \$1 per student. A family of sharecroppers stands in front of their shingled shack, **1958**.

Asked to memorialize the significance of the *Brown v. Board* case by “capturing its antecedents, elements, and effects,” Wildcat provides an extensive view of historical antecedents, that viewers need to see to understand the need for equality. He paints the students, lawyers, Justices and unequal school buildings of the *Brown* decision, shows it as a catalyst for equality, and reveals reactions against the decision.

The history portrayed in the design moves chronologically from left to right, each level representing one layer of time. On the left, enslaved people are portrayed; the words beneath them, “ALL MEN ARE CREATED EQUAL,” reveal the unfulfilled promise of America. Slaves were not allowed an education. Punishment for reading or educating themselves was harsh. “Fingers were lost” (*Jim Crow’s children*). Slave auctions were held daily, weekly. Sojourner Truth and Harriet Tubman two of many Underground conductors, stand next to boys they rescued from slavery .

A meeting of abolitionists follows in the design. Thoreau stands. His writing “On the Duty of Civil Disobedience,” provided a form of non violent civil disobedient protest for King, Ghandi, Mandela and others. Abolitionist William Lloyd Garrison sits holding a copy of his paper, *The Liberator*, as they both listen to a lecture by Frederick Douglass, an American slave. “Education makes a man unfit to be a slave”, Douglass said. A reviewer of his book in 1845 wrote: “If you read his book you can see what a mind would have been wasted in slavery.”

Next, Kansas Abolitionists stand together after they rescued fellow Underground Railroad Agent, Dr. Doy, after his capture by pro-slavers while he was enroute to freedom with 13 Blacks. Free State men came to Kansas in 1854 to ensure that Kansas became a Free State. Their central position in the design suggests the importance of Kansas’ role in this struggle for equality (1854-1954.) Abolitionist and Underground Railroad conductor, John Brown stands, pledging to end slavery. John Ritchie, Abolitionist and Underground Railroad agent from Topeka, stands beside him, and defended Brown as he left Kansas on his last Underground Railroad journey, 1859. Brown attacked slavery next at Harper’s Ferry. Dred Scott’s painting hangs on the wall; in 1857 Scott lost his plea for his freedom. The Supreme Court decision inflamed the slavery question: Blacks were not citizens, and government had no right to decide slavery in territories. John Speer, Free State editor, defied the Fugitive Slave Law of 1850 which said return slaves to their masters, and do not speak of aiding or aid fugitive slaves. He holds his “DEFY”: “Persons have not the right to hold Slaves in this Territory.”

Jim Lane, Kansas Free State leader, stands by Capt. Matthews and other Black soldiers that he mustered into the army in October 1862, forming the First Kansas Colored Infantry. Blacks fought first in Kansas, even before Lincoln authorized their enrollment.

Lincoln stands near his Emancipation Proclamation of 1863, and his Congress passed the 13th amendment, abolishing slavery. Soon after his death, other "Reconstruction Amendments" were passed: the 14th granted to Blacks equal protection under the law, and the 15th granted voting rights. Next to Lincoln, children study in one of the Freedmen's Bureau's schools formed to educate Blacks during reconstruction. But Lincoln's dream of reconstruction soon died with him. "Pap" Singleton, called the Black Moses, moved thousands of his people, free yet suffering, from the Jim Crow South to Kansas, 1877. Black Codes became slavery by another name. Racists taught the Black person his place, and kept freedom, justice and equality out of his grasp.

On the left, in the second layer of history in the design, Plessy stands. Only 1/8 Black, he challenged the Jim Crow car laws in New Orleans which required separate train cars for Whites and Blacks. The Supreme Court decided in 1896 *Plessy v. Ferguson* that "Separate is Equal", and went further to say that the 14th amendment

"could not have been intended to abolish distinctions based upon color, or to endorse social, as distinguished from political, equality...If one race be inferior to the other socially, the Constitution of the United States cannot put them upon the same plane." (Justice Brown)

After his defeat, Plessy said: "We, as freemen still believe that we were right and our cause is sacred." The only dissenting opinion was by Justice Harlan who said "all citizens are equal before the law," and "the Constitution is color-blind...The present decision will stimulate aggressions and defeat the purposes of the recent Constitutional amendments." He felt that "government shall not permit the seeds of race hate to be planted under the sanction of law." After the Plessy decision, Jim Crow ran wild, and race hate was now sanctioned by law. At the top left of the design, Wildcat portrays one of the many lynchings with the Klan, racist participants and spectators attending, often in a carnival atmosphere with the whole family. Women of the NAACP from Kansas and other states, are shown marching against these brutal acts.

The Brown decision came in 1954, after years of inequality. On the right side of the design, smiling boys and girls run out of the brick school with the arch familiar to White secondary schools. This school integrated in 1954, as the Justices hoped all schools would do "in due time." But the Brown decision did not come without hateful, defiant, deadly reactions. Above the children, women protest with hateful signs. Near them, one Black Little Rock student walks to class, a hate filled girl follows her. A boy stands near her with a sign: "Segregation is God's Plan...Genesis." Little Rock's Central High's resistance to integration was a constitutional challenge. Eisenhower had to send Federal troops to enforce the Supreme Court order to integrate. In this same year, 1957, Eisenhower signed the Civil Rights bill (upper right in the painting), fully aware of how scenes of occupying troops at schools in the U.S. looked to Khrushchev and the world.

Civil rights leaders kneel in prayer in the design, on either side of the lawyers, as they did before marches. Below the school children are the 1963 Birmingham protests and the Selma March for voting rights and the police brutality that followed. The whole world was watching and horrified at scenes of violence; this reaction influenced foreign policy and Kennedy proposed the Civil Rights Act. If America could not live up to its own ideals, it could not criticize other nations and hold them to some higher standard. In the design's timeline of history, the Birmingham scene of 1963 appears just above Lincoln's Emancipation Proclamation, of 1863. King noted this 100 year struggle; the Negro was not yet free in 1963, 100 years after their emancipation. King explains non-violent protest: "We are not the creators of tension, we merely expose the tension that already exists." Joy is evident on the faces of the crowd carrying the banner "We March with Selma." Later, however, there was bloodshed, Bloody Sunday; people died for voters' rights. At Selma and in the design, police beat John Lewis (now Congressman Lewis).

On the upper right side, King preaches, "I have a Dream" to 1/4 million people at the non-violent March on Washington in 1963. Those marching beneath him, arm in arm, sing "We Shall Overcome;" others march above him. LBJ, with King by his side, signs the Civil Rights Act; in his speech the President echoes, "We Shall Overcome." In this act, LBJ enforced the Brown decision - no federal funds for schools without integration. King was awarded the Nobel Peace Prize in 1964. LBJ's Voting Rights Act passed in 1965. On that same platform for equality, the brave Malala stands, fighting for equality from the Taliban, and Mandela lifts his hand, a sign that "It is in our Hands." He, like the Justices and lawyers of the Brown Decision, and King led a nation out of apartheid.

Some debate the impact of Brown in education. Schools have re-segregated, private schools vs. public, vouchers, Blacks scores still don't equal Whites. Thurgood Marshall said, you can't expect a person to come out of hundreds of years of slavery, and overcome that in a few decades (1954-2014). But there can be no question of the impact of the Brown decision in society. It brought equality in schools, and was the catalyst and crucible for pervasive equality in society. And Thurgood Marshall made it clear: Equality itself was their goal, to shape society, not merely to integrate schools. As Houston said, litigation should not be just to win legal cases, but to shape society.

Wildcat shows the amazing alignment of forces and personalities that this Supreme Court decision represents with the Justices and lawyers and the children who led them. The Brown decision reversed hundreds of years of history, and his design shows some of that history. The sun's light breaks through at the top of the design as it must have in that moment history. It shines from the Justices of the Supreme Court for their 1954 Brown decision. It shines light on the injustices of our history and society so that they may be healed, like the sun heals a wound. Slaves, Negroes, Blacks, African Americans had waited for centuries for such a moment, for the freedom and equality Brown et al. v. Topeka Board of Education brought. As Lincoln said at Gettysburg:

It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced... that this nation under God shall have a new birth of freedom and testing whether our nation, or any nation conceived in Liberty and dedicated to the proposition that all men are created equal can long endure.

WILDCAT PAINTINGS to SHOW HIS USE of COLOR



Quest for Freedom

This painting shows my use of color. The scenes are from the Birmingham Protests, with Martin Luther King, Jr. and the Astronauts in the center image. Although I did not add extensive color in the DESIGN SUBMITTED, the actual painting can have much more color. Exhibit history; LBJ Museum and Library, Austin Texas; Brown v. Board of Education and NPS National Conference, Initiative on Race, Topeka Ks; numerous one-man exhibits.

Quest for Freedom (9 ft., 6" x 30 ft.) five panels, oil on canvas by Wayne Wildcat



Solidarity: March of the Amazon Army

This painting illustrates my use of color in my paintings, here combined with historic sepia, like 1921 historic photographs. This too is Kansas history, from Pittsburg, Kansas, ten thousand women marched for coal miners' right to strike.

Painting by Wildcat and student and community artists, permanent exhibit in Carnegie Library, Pittsburg, Kansas.

Solidarity: March of the Amazon Army, (9 ft., 3" x 10 ft.), oil on canvas by Wayne Wildcat

CENTER of MURAL DESIGN, COLUMN of CRUSADERS 1854-1954
 THE UNITED STATES SUPREME COURT—SEPARATE IS NOT EQUAL



Center of Mural Design-SEPARATE IS NOT EQUAL

The artist forms a column of crusaders for equality in the center of the painting, 1854-1954, from the Kansas Free-Staters and Abolitionists in 1854, including John Brown and Frederick Douglass, up through time to the students who fought for equality of schools in the 5 cases of the Brown case in 1954, and the NAACP Legal Defense lawyers who argued their case successfully, and the Supreme Court Justices who decided that inherently “Separate is Not Equal” in Brown et al. v. Topeka Board of Education.

Blind Justice and Justices themselves are at the top of the painting. The artist uses the sun’s rays to indicate the dramatic breakthrough that the Brown decision represents, and to shine light on injustices of society so that they might be healed.

Center of Mural Design-Column of Crusaders, 1854-1954



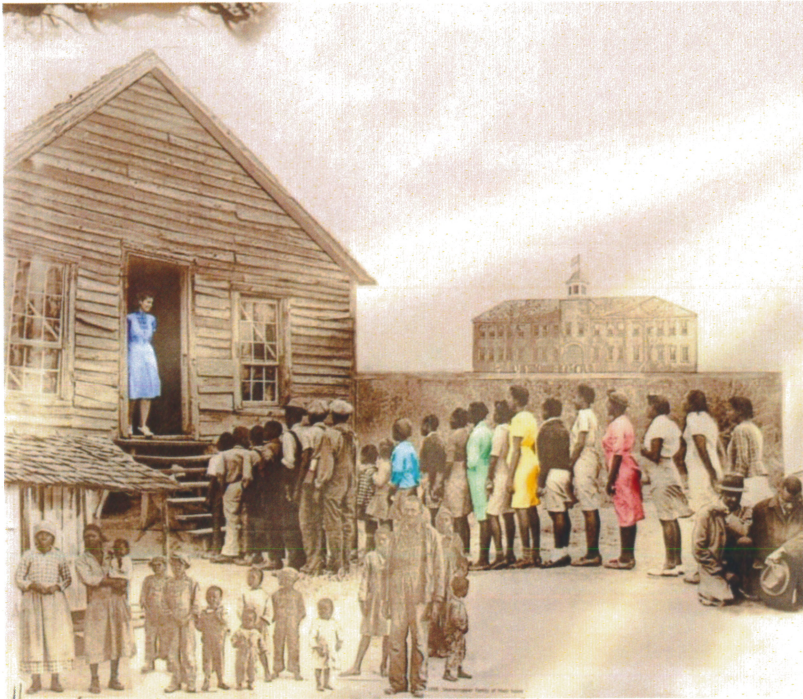
The “Immortal Ten”

Previous painting by Wildcat of *The “Immortal Ten”* appears at left and at bottom center of the Mural Design, featured in the photo above.

Wayne Wildcat researched the Kansas Underground Railroad and painted *The “Immortal Ten”* based upon ambrotypes by A.G. DaLee, Lawrence, Kansas Territory, 1859. Painting exhibited at Kansas National Underground Railroad Conference, Topeka, Kansas; printed in *Symphony in the Flint Hills Field Journal*, 2011.

The “Immortal Ten”-Kansas Abolitionists after their Rescue of Dr. Doy, Underground Railroad Agent, 1859 (36” x 48”, oil on canvas)

(TOP LEFT AND RIGHT) SECTIONS of MURAL DESIGN
 CONTRAST in SCHOOL HOUSES—BROWN DECISION as CATALYST

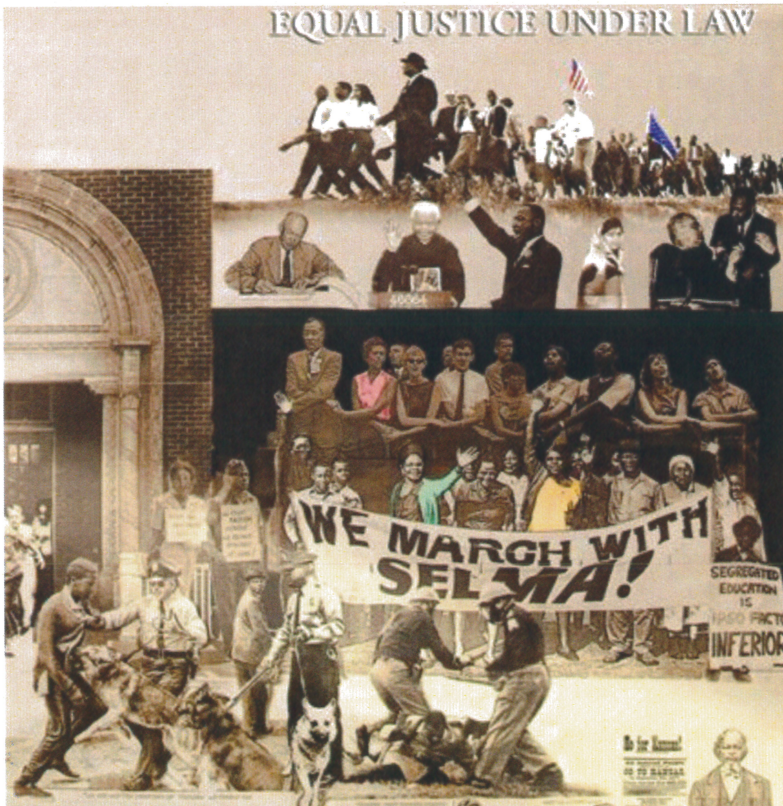


Detail of Mural Design (top left)-Contrast in School houses

Detail of Mural Design-School Houses

Children of all ages stand in line to learn in this one-room school house. This wooden school house for “colored,” similar to the one in South Carolina of the Brown decision, provides a striking contrast to the actual South Carolina school for Whites, (seen in the distance) in the Brown decision’s Briggs v. Elliott case. The county spent 24 cents for each Black student compared to \$1 for each white student.

A sharecropper family stands in front of the school, their small shack beside them. This image is from 1958, which speaks of the shocking inequality in education and society near the time of the Brown decision of 1954. Again, the actual painting will have more color.



Detail of Mural Design-Brown Decision as Catalyst

The Brown decision was a crucible for America, and there was a severe backlash even with the “Brown II” decision to integrate schools “in due time.” The quote at the top of this part of the design is carved into the Supreme Court building: EQUAL JUSTICE UNDER LAW.

The Brown decision was a catalyst for equality throughout society. People at various marches are pictured. (more color will be in the actual painting). Wildcat shows the Birmingham and Selma police response to the Civil Rights non-violent actions; violent scenes prompted world-wide reaction, and prompted Kennedy to propose the Civil Rights Bill, later signed by LBJ, and King by his side (top of design). Choosing Mandela and Malala to “speak” nearby King, near the top of this scene in the design. Wildcat suggests the international effect the Brown decision had.

Detail of Mural Design (top right) Brown decision as CATALYST:
 The whole world was watching the Marches in Selma and Birmingham. Civil Rights helped shape foreign and domestic policy.

Installation of painting

I would rely on a professional company to attach the linen or canvas directly onto the wall. ForcadeAssociates, Kansas and Chicago can do the work. We talked with William Seale today (3/30) and he suggested to consult the Capitol Architect or Treanor Architects. We can get bids from them, and others, at the appropriate time. We contacted various Museums and galleries to find a company (Kansas Museum of History, Brown NPS Historic Site, American Legacy Gallery in Kansas City, etc.). None do that job, or know anyone that does. We have not yet contacted the Spencer Museum of Art, or Flint Hills Discovery Center, but will. None of my public paintings have ever had damage, although I will leave that to the professionals' experience when installing the painting.

I paint on canvas or linen, building the stretchers myself for my large paintings. At exhibits and one man shows, and museums, these hang on the wall. If the exhibit site does not want the large painting to be directly hung on their wall, I provide a metal base which bears the weight of the painting. My 12 ft. x 15 ft painting *The Strategy* was on exhibit at the Topeka Capitol during an entire legislative session. The architect of the Capitol at the time (now retired) hung it directly on the wall, maybe because he knew what renovation was coming. My 30 foot painting *Quest for Freedom* (shown in the Visual Pages) was on exhibit at the LBJ Museum and Library in Austin, with an exhibit of *Photos of the Sixties* from the Smithsonian Museum (including one featured in my painting). The painting was hung, but also rested on the floor.

Choice of Location for the Painting

Although I welcomed the chance to have more room on the 3 walls to paint this complicated and significant history, I chose this 20 ft. wall for several reasons. It is framed beautifully when viewed from other points in the Capitol, across the rotunda. It is adjacent to the Supreme Court room itself where cases such as the Brown case are heard....(not the actual Brown case, which was heard downtown). This location offers enough room to view the painting, and would allow the people on the tours enough room to stand and view the painting and listen to the history, without interfering with people trying to enter the open door into the House of Representatives balcony area.

Also the other location, three walls, while giving more room to present this history, has an open door where the heart of the painting should be. The painting would be interrupted by this open door, which we learned is always kept open. And the wall to the right of the open door has a fire alarm on the wall, which cannot be moved.

Ideally, I would like for there to be a Kiosk, narrative or hashtag beside the painting so that visitors coming alone, might hear or read the history or identify the characters and scenes in the painting. This could have a fixed volume,, so that sound could not be abused, and so that the sound of this would not interfere with other events at the Capitol (the nearby court room, and the House of Representatives, the rotunda etc.). In our research for the history and photos, we found amazing quotes which we could include, voices commenting on the history viewers see in the painting.

Entry 2

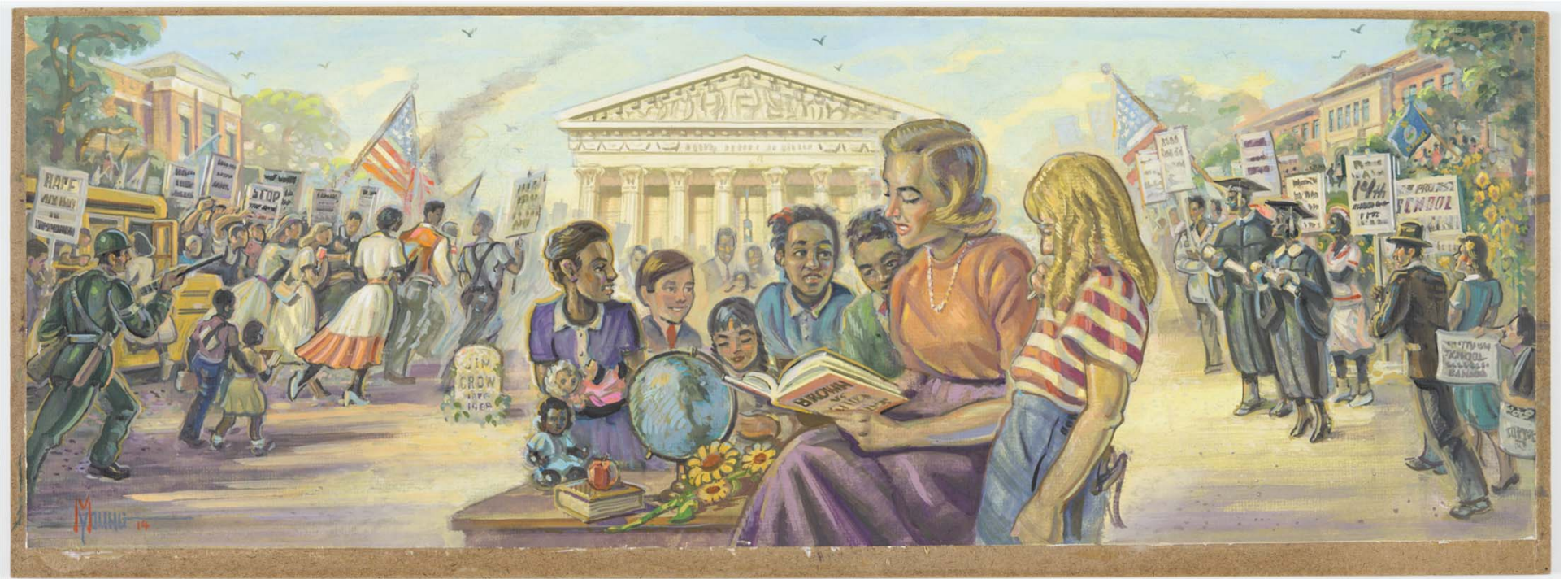


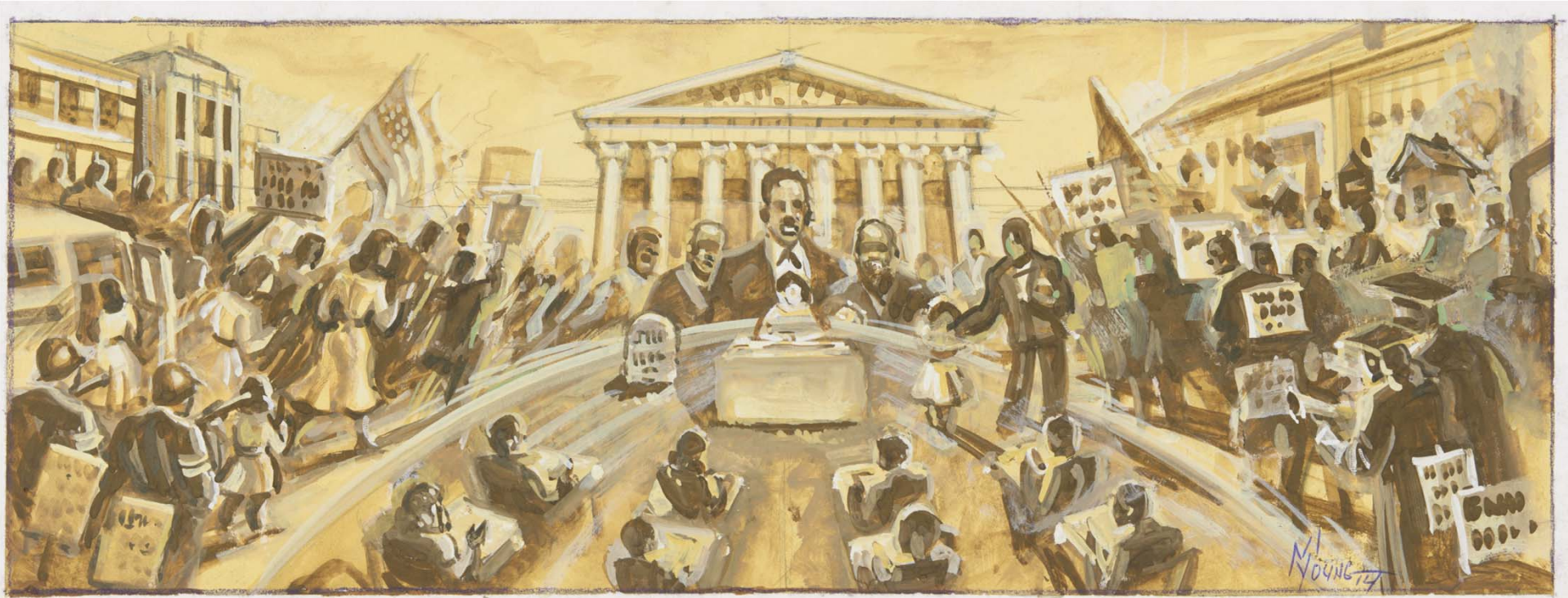
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Hughes
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KANSAS
ENG

SUMMER







Michael Young Fine Art

13821 Donahoo Road

Kansas City, Kansas 66109

913-721-5434

KANSAS CAPITOL MURAL: BROWN v. BOARD OF EDUCATION March 20, 2014

Dear Capitol Preservation Committee, Thank you for the opportunity to submit my ideas for the Capitol mural commemorating Brown v. Board of Education. My rendering is in scale for the third floor space of 6'10 by 20' 8" Enclosed, a Black and white study, sepia study, color facsimile of proposed wall and final painting. I felt this painting more graphic, to the point and will be read easily up close as well as from across the rotunda. I'm not employing a team but do have very talented people in my corner for any assistance I may need. Tom Young of Young Sign Company in Leavenworth has installed several of my large canvas murals in the past including the 13x15 foot canvas mural in the Leavenworth County Courthouse and has sent information on the application of canvas murals.

My intention for the mural is to capture the importance of this landmark decision by the positive results it has had on our state and country. The unification of our citizens has helped heal and mend the division we have had for so many years, to all live together in a civilized union. It's important to capture some of the darker elements but how this positive ruling has changed the perspective of the multitude.

In my design I want to convey a final positive outcome of this time in history with a teacher reading with an integrated class of students already blending nicely together. On the desk are typical classroom items such as a book, world globe and apple for the teacher. I have her reading from Brown v. Board of Education, the Kansas state flower, the Sunflower. The girl at left playing with white and black dolls as in the Kenneth Clark experiment in Briggs v. Elliot (1951)

In the background I have the 2 Topeka schools showcased, the Monroe elementary school in the upper right where Linda Brown attended and the Sumner elementary school in the upper left where her white friends attended and much closer to her family home. From the left I have a school bus picking up black students on their first day of school being jeered at from the white students onboard. The fire and smoke represents the burning of several buses which occurred in the South. I elected to use a scene from Arkansas called the "The Little Rock Nine" for a hint at some of the dramatic ugliness which occurred during this time. I have hostel picketers carrying signs, shouting names, the throwing of apples and tomatoes etc.

MICHAEL YOUNG MARCH 20, 2014 KANSAS CAPITOL MURAL: BROWN V. BOARD OF EDUCATION

The Topeka KKK protest (upper left) by hanging black dummy's in front of schools and beating them with sticks (symbolic) but, it did happen in several of the cases. I have the National Guard at left protecting young students from the protesters from any sort of violence.

This, I know, is a sensitive issue but needs to be addressed without much emphasize. Superimposed through the flags and sky I'd like to have signs such as WHITES ONLY, No NEGROES ALLOWED etc. This will be very faint. But I feel important to show the reality of how African Americans were treated in this time in History.

On the right side, I show enthusiastic white and black picketers carrying signs protesting school segregation, since this is about education, I wanted to have black students in their caps and gowns graduating from college knowing the importance of becoming professionals and a success in our state and our country. I show our two graduates as a practicing doctor and nurse. In front of Monroe school I have students with their signs and Kansas flags. In lower right I have an "Extra Extra read all about it" Topeka State Journal newspaper boy with his bag of papers proudly displaying the Mornings headlines "SCHOOL SEGRAGATION BANNED"

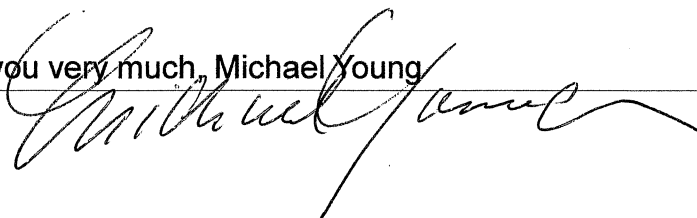
On the left I have a grave stone with the name Jim Crow 1876 to 1968. This proclaims the death of Jim Crow laws where blacks are told what they could and could not do in public. At the base, I have poison ivy instead of flowers. In the background I have the Supreme Court Building where the court decided "Separate but equal" is inherently unequal listed in the Fourteenth Amendment. In front of the Supreme Court I have Attorney Thurgood Marshall, the most important influential lawyer involved in all five cases along with Linda Brown and her father Oliver Brown in celebration of the victory (symbolic).

The application information was sent to me by Young Sign Co. 326 Choctaw, Leavenworth, Kansas 913-651-5432

To apply a canvas mural to a wall it first must be clean and dust free. If the wall has been painted prior it must be sanded with sandpaper to give the surface some tooth to help with the bonding canvas to the wall. Wipe down with wet cloth to remove any particles. Spread out some dropcloths in front of space, lay mural face down on floor with plenty of space for additional dropcloths to protect floor from adhesive. Next apply wallcovering adhesive, we use McDonald Lamin-all Adhesive to all edges and work toward the center until all the canvas surface is coated. Fold mural from left and right edge to center and "book" for approximately 5 minutes to allow for expansion. Then carefully pick up the edges and line up mural on wall working out all air pockets with a foam roller from the center out to the edges.

Committee members: Thanks again for this unique opportunity. I sincerely hope you've liked what I've done so far and have trust in me for this challenge.

Thank you very much, Michael Young

A handwritten signature in black ink, appearing to read "Michael Young", written over a horizontal line.

Entry 3



Mark Flickinger

March 31, 2014

Kansas Capitol Mural: Brown v. Board of Education

Mural Description:

This is a proposal for the fourth floor, west wing, south wall, measuring 20'-3" x 10'-2". The mural will be composed of 3 large panels, joined together tightly, each 6'-8" x 10'. These sections will make a total image of 20'x10'. The panels will be a heavy 18 oz. canvas, stretched over sealed maple plywood and a poplar wood cradle. This is a painting in oil, using the finest archival colors and mediums available.

As a basic outline, the image is organized in three sections as well. The left panel deals with the antecedents, the center section deals with the victory in the Supreme Court, and the right panel deals with the effects and results of the three Brown decisions.

Content

This is study for a painting about people. It is partly about the academic details of the Brown decision but more so about the way people treat each other, the hopes and aspirations of American citizens, and the way people reacted to this landmark decision. I want the mural to encourage a dialog about the rule of law and the way people think in their hearts, and treat each other. This is a discussion I feel must take place where we live, around our dinner tables. The notions we have about our neighbors and ourselves begin at home.

The painting is sourced from many photographs taken from the Library of Congress, NAACP, and Brown v. Board of Education National Historic Site archives. I've designed the entire painting with a harmonic armature. This is a way of dividing the entire panel mathematically into sections and shapes that connect and interlock. This gives a sense of organization to what is a complex series of images from different times and places. My hope is that it gives structure to this image and imparts a sense of unity and inevitability.

I've also made the decision to paint certain figures in full color while leaving others in their original black and white state. The principle figures in the panel on the left are painted in color while images of racism are rendered in black and white. The center panel is in full color. The panel on the right illustrates all protagonists in color. The figures who demonstrated antipathy are rendered in black and white for two reasons: first, it is a way of depicting how they saw the world, in black and white terms. Second, it

Mark Flickinger

March 31, 2014

Kansas Capitol Mural: Brown v. Board of Education

is a way of showing that this is the past. It is an old way of thinking. I've tried also to render some figures in a limited color palette to illustrate a **changing perspective**.

The left panel

The left panel, more specifically, illustrates 'separate but equal' doctrine, pervasive in many states. Beginning in the lower left, I've included a portrait of **Homer Plessy**, beneath a sign from a Louisiana train station. To his right, I've included a portrait of **Lucinda Todd and her daughter Nancy**. I've also included the table from her home, where many important decisions and plans were made. I've also included **Walter White**, Executive Secretary to NAACP, who stayed in her home. To the right, I've illustrated...

Moving up from Plessy, I've painted a flipped image of **Linda and Terry Lynn Brown**, walking to school through a Topeka rail yard. Moving right, I've illustrated a portrait of **Charles Hamilton Houston**, arguing in court. To the right of Houston I've included an illustration from a photograph of **Kenneth Clark and a child** during the Doll Test. The results of which were successfully used in the Brown case to argue that, "separation according to race creates a feeling of inferiority...". Above Charles Hamilton Houston, I've included an image illustrating a **typical' Jim Crow' law**. To the right of this I've included a view of **black students** in a classroom. Above that, along the top, I've included images painted from photographs which **Houston** took on his travels through the south, chronicling the way blacks were treated and underserved by local school boards.

I've juxtaposed two **Paxville, South Carolina schools**, one 'white', one 'colored', and their respective buses and facilities. I've colorized the white school as a postcard and left the Paxville 'colored' school in monotonies.

The Central Panel

The central panel illustrates the Supreme Court decision of Brown v. Topeka Board of Education et.al, and the dream of an integrated society.

Beginning at the top, I've surrounded the Supreme court with the blue sky of clarity and reason. I've flanked a simplified view of the west pediment of the U.S. Supreme Court with two monumental figures found there. I wanted to connect with existing American

Mark Flickinger

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Kansas Capitol Mural: Brown v. Board of Education

iconography. On the left of the Supreme Court pediment, I've placed the **contemplation of justice**; on the right, **contemplation of law**. **Justice** looks over the left panel of images, **Law** looks over the effects on the right.

Top center, I've placed the three lawyers who argued the case before the Supreme Court, **George E.C. Hayes, Thurgood Marshall, and James Nabrit**.

To the left I've included **Chief Justice Earl Warren**, who wrote the unanimous opinion.

On the right of the three Lawyers I've included a portrait of **Nettie and Nikie Hunt**. Below them I have a group of plaintiffs from the 5 cases comprising Brown v. Board. I've included **Barbara Johns- VA, Linda Brown, Oliver Brown- Topeka, Shirley Bulah, Ethel Belton- Delaware, and other children from the Brown case**. I've placed them walking forward in the center of the mural. The armature of converging lines at their feet helps give an overall sense of inevitability.

The Right Panel

The right panel, under the gaze of **Law**, begins at the top with scenes from the Little Rock Nine, including one student, **Roberts**, confronted by a National Guard blockade.

Continuing right, I've shown the 101st Air Born escorting students into Little Rock Central High school. Moving left, **George Wallace** stands before the University of Alabama.

Below this, I've included **Ruby Bridges with one of the U.S. Marshalls** escorting her from school. To the right, I've included a picture of **Dorothy Geraldine Counts** walking through a crowd of antagonistic boys in Charlotte, N.C.

I've also included a cameraman to comment on the role of news media in the civil rights. Below this is an integrated class room from 1960 in Washington, DC.

This section also includes busing initiatives and the Boston Busing Protests.

I've included Martin Luther King Jr. with a popular poster behind him, a symbol of optimism.

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Kansas Capitol Mural: Brown v. Board of Education

The bottom of the right panel includes an empty table, a symbol inviting much needed conversation.

A legend, along the bottom will contain all of the information in the mural.

Mark Flickinger

March 31, 2014

Kansas Capitol Mural: Brown v. Board of Education

Installation

The Mural will be painted on 18 oz. canvas over sealed maple plywood with a poplar cradle behind.

This method works well for murals within public spaces as it does not sag, will not puncture and can be cleaned easily with a damp cloth. This is also a fairly light structure that will not require additional structural support.

I've included a sample cleat which will be placed every four feet with adjoining cleats mounted to a furring strip that is mounted to the wall. Small brackets, also included will be mounted before the painting is placed these will secure the painting to the wall.

This is a method that I developed with technicians from Indiana University for the mural I painted for them some 20 years ago.

The lighting is already in place for this wall and should suffice.

Entry 4



Dave Loewenstein March 30, 2014
Kansas Capitol Mural: Brown v. Board of Education

Mural Proposal Description

What a remarkable opportunity, to imagine a mural that commemorates the end of legalized segregation in public schools and the case that helped ignite a burgeoning civil rights movement. It is also an awesome responsibility. No mural could tell the whole story of this case with its vast cast of participants, influences and effects. What a mural can do is draw viewers in to reflect on the significance of this story, how it relates to their own lives and perhaps inspire them to learn or do more.

My research for this project has been and continues to be illuminating. From the devastating effects of the separate but equal era and the scars left on our country to the brave and bold leadership of the NAACP that attacked segregation head-on, I have been reminded that our civil rights are often won only after great struggle and loss.

The more I read, the more I notice that the students at the center of this historic event are rarely seen in books and films. We see the lawyers, parents and Supreme Court justices, but the young people who's lives and educations were being debated are conspicuously absent. In part this must have been to protect them from media scrutiny (unlike today). When we do see a student from the case, it is almost always Linda Brown - alone. This makes sense since it is her surname that is emblazoned in our collective memory, but we forget there were other students who along with their parents made up the five cases that were to become *Oliver Brown et al v. Board of Education of Topeka, Kansas*.

My proposal for this project focuses on those students, including Vicki Henderson, Donald Henderson, Linda Brown, James Emanuel, Nancy Todd, and Katherine Carper, and how they were tasked with living out the mandate of the court. These six young people did not choose to become symbols of desegregation or young heroes of the growing Civil Rights movement, but they were. They represented millions of other students, teachers and citizens who were considered second-class under *Plessy v. Ferguson* and were thrust into the position of leading us toward a new era of justice.

The title of my proposal is "Marching Toward Justice: The Legacy of Brown v. Board of Education." The preliminary design included is intended for the south wall of the third floor South Wing Corridor. This location just outside of the Kansas Supreme Court is the right place to remember this groundbreaking case. This color study represents a general concept, but does not include many of the details and subtleties of a fully realized design. The description below explains many of those details not yet incorporated into the rendering.

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The design is divided into three main sections composed around a giant staircase leading to the Supreme Court, which is just out of sight above the top of the mural. The staircase is literally an impediment that needs to be climbed to reach the court, and symbolically a series of incremental obstacles in the way of progress on civil rights. In the foreground, at the base of the stairs are six students from the Brown v. Board of Education case. They stride toward us, marching out of the mural and into the future, their arms interlocked in solidarity recalling the many civil rights marches that would follow. Above them access to the court is further impeded by the nine Supreme Court justices who stand atop the stairs listening to the arguments of the attorneys below.

To the left of the staircase, the ruins of segregation lay abandoned and broken. Among the pieces of buildings and weeds are glimpses of the exclusionary signs that marked the era of separate but equal. In the rubble we see the words "only," "colored," and "white" that once stood before drinking fountains, movie theaters and bathrooms. In front of the ruins, a lone figure drops his sign protesting desegregation onto a growing pile that marks the end of a bitter and hateful period of our history. As he leaves his cause, this former segregationist looks up toward the lead attorney defending separate but equal in the Brown v. Board case, John W. Davis.

Standing just behind student Vicki Henderson, Davis's attention is focused away from the Justices on the stairs, and instead on a set of scales he holds in his right hand. He leans over desperately trying to balance Monroe School on the left with Sumner on the right, but they will not balance. They are not equal. In his outstretched left hand he waves the Plessy v. Ferguson ruling in the direction of Justices to no avail as the winds of change blow toward the right and the inevitability of desegregation to come.

On the opposite side of the staircase to the right, Chief Counsel for the NAACP, Thurgood Marshall stands behind student Katherine Carper while making his case for overturning Plessy. With a supportive hand on her shoulder, he engages the Justices. In Marshall's left hand, he holds a pocket watch that emanates concentric waves of light and energy through a sea of organized marchers as they make their way to the Capitol carrying signs advocating for housing, jobs, education, an end to Apartheid in South Africa and other civil rights. To the right of Katherine, we see Nettie Hunt with her daughter Nickie holding a newspaper announcing "High Court Bans Segregation in Public Schools." They are joined by a group of contemporary onlookers cheering the marchers in their fight for justice.

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These marchers represent one of the legacies of Brown v. Board - the pursuit of justice in other realms, from the Voting Rights Act which was passed in 1965 to the Equal Rights Amendment which has yet to be adopted. The struggle continues and it is our responsibility as citizens to make our voices heard, especially with those who have been discriminated against by law.

This design is a beginning. If chosen, I will need to do much more in depth research, especially with scholars and hopefully living participants from the original case. I can also foresee this design developing more specific imagery relating to the people and events that led to Brown v. Board and to the influences the case has had on social and civil rights campaigns since. I believe this mural has the potential to become as culturally significant as John Steuart Curry's, iconic and nevertheless controversial, "Tragic Prelude." Its subject, the Brown v. Board of Education case, is a turning point in our young nation's development. That it has a deep connection to Kansas gives us the opportunity and I believe responsibility to take up its lessons in a spirit of empathy and justice. If we really want a better more just society, it will begin with insuring that our young people receive the best education possible. That is why young people are the heroes of my proposal and why they are marching out of the mural and into the Capitol, toward what we hope is a better future.

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Kansas Capitol Mural: Brown v. Board of Education

Mural Display and Installation

The mural will be made on stretched flame retardant canvas in my studio in Lawrence, Kansas*. It will be primed using a water based gesso and painted with Nova Color acrylic paint. The completed mural will be varnished and sealed using Nova Color acrylic varnish.

After the wall at the Capitol has been cleaned and prepared, the mural will be adhered using a clay-based wallpaper adhesive. Installation of the mural will be done with the help of two experienced assistants. The mural will be removable if needed.

Occasional cleaning of the mural surface can be done with a damp cloth. Any needed restoration of the mural due to damage or wear will be completed by the artist. Space should be provided near the wall for an interpretive panel that describes the content of the mural and the process of its creation.

* An alternative to painting the mural in my studio would be to paint the mural on-site at the Capitol after the canvas had been adhered to the wall. This would allow visitors to see the progression of painting and even give a select few the opportunity to put a few strokes on themselves.

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Kansas Capitol Mural: Brown v. Board of Education



Front row: Vicki Henderson, Donald Henderson, Linda Brown, James Emanuel, Nancy Todd, Katherine Carper Back row: Zelma Henderson, Oliver Brown, Sadie Emanuel, Lucinda Todd, Lena Carper.



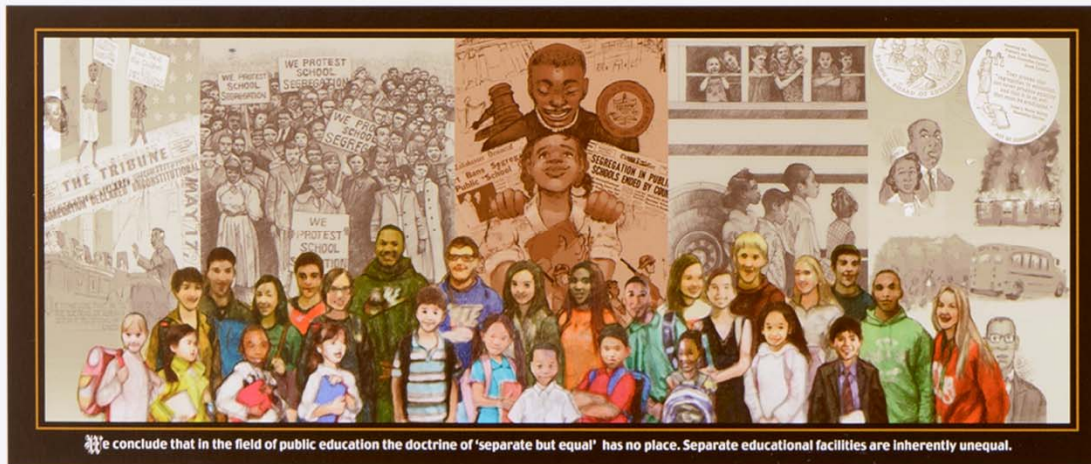
Entry 5



We conclude that in the field of public education the doctrine of 'separate but equal' has no place. Separate educational facilities are inherently unequal.

Our Mural design combines both the past and the present, and makes a statement about how far we have come to end segregation in education. Through line, color, and composition, we have illustrated the five cases and their stories.

The background is painted in yellow and brown sepia tones to reinforce the past and the historic significance of these events. The foreground is painted in color, the portraits of the students represents the celebration of diversity in the schools today because of the US Supreme Court's landmark decision.



Version 2 (background is painted in grey and brown sepia tones)



Example of style of ornate frame for mural



Photo simulation of mural on wall

MURAL DESCRIPTION

Our mural design is a celebration and dedication to the men, women, children and the NAACP, for they sacrificed their lives and livelihood to fight for civil rights, equality, and education for all.

These heroes and trailblazers endured physical, mental and verbal abuse during the days before and after the landmark decision was announced.

The mural is not only a representation but also an accurate account of what occurred in the five NAACP sponsored cases: Belton (Bulah) v. Gebhart (Delaware), Bolling v. Sharpe (District of Columbia), Brown v. Board of Education (Kansas), Briggs v. Elliot (South Carolina), Davis v. County School Board (Virginia).

Our design depicts some of the harsh realities of discrimination...for example, Barbara Rose Johns, a sixteen year old student who led a 450 student strike protesting unequal school conditions in the black and white schools. The painting combines both the past and present, and makes a statement about how far we have come to end segregation in education and life. Through line, color, and composition, we have illustrated the five cases and their stories.

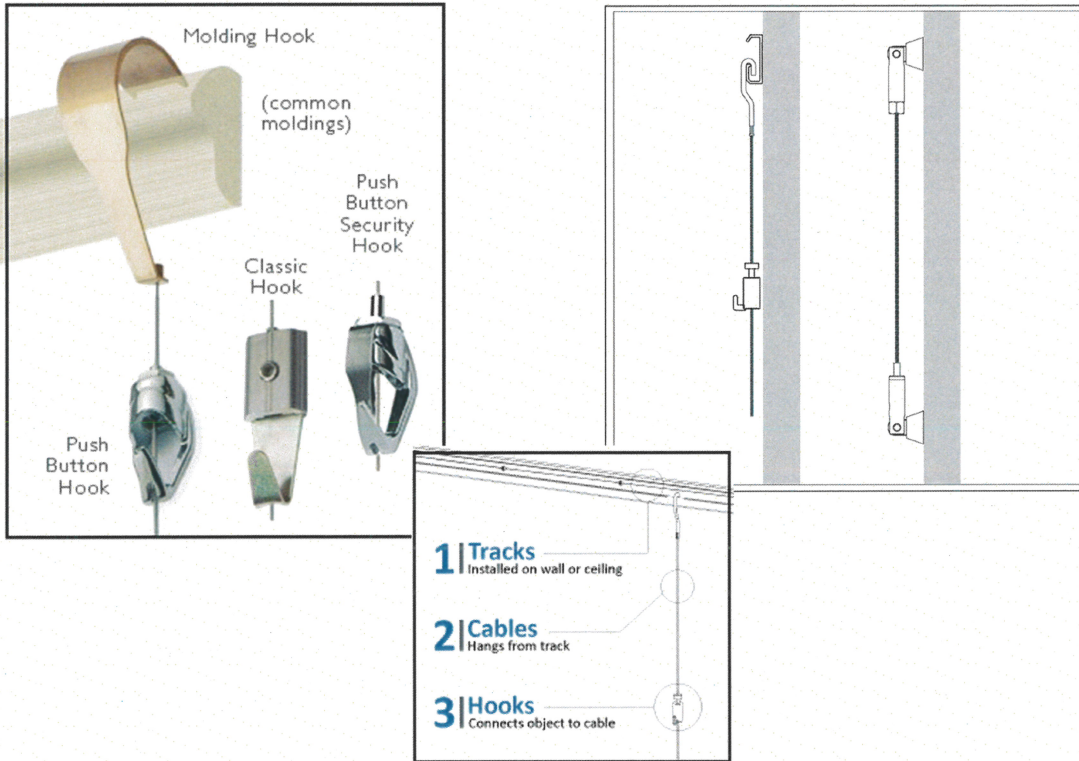
The background is painted in yellow and dark brown sepia tones to reinforce the past and the historic significance of these events. The foreground is painted in color, the portraits of the students represent the celebration of diversity in the schools today because of the US Supreme Court landmark decision.

We created this mural with the intent to connect the viewer to that time and place in history, and to serve as a reminder that we can affect change. We do not have to accept being treated unfairly and without dignity.

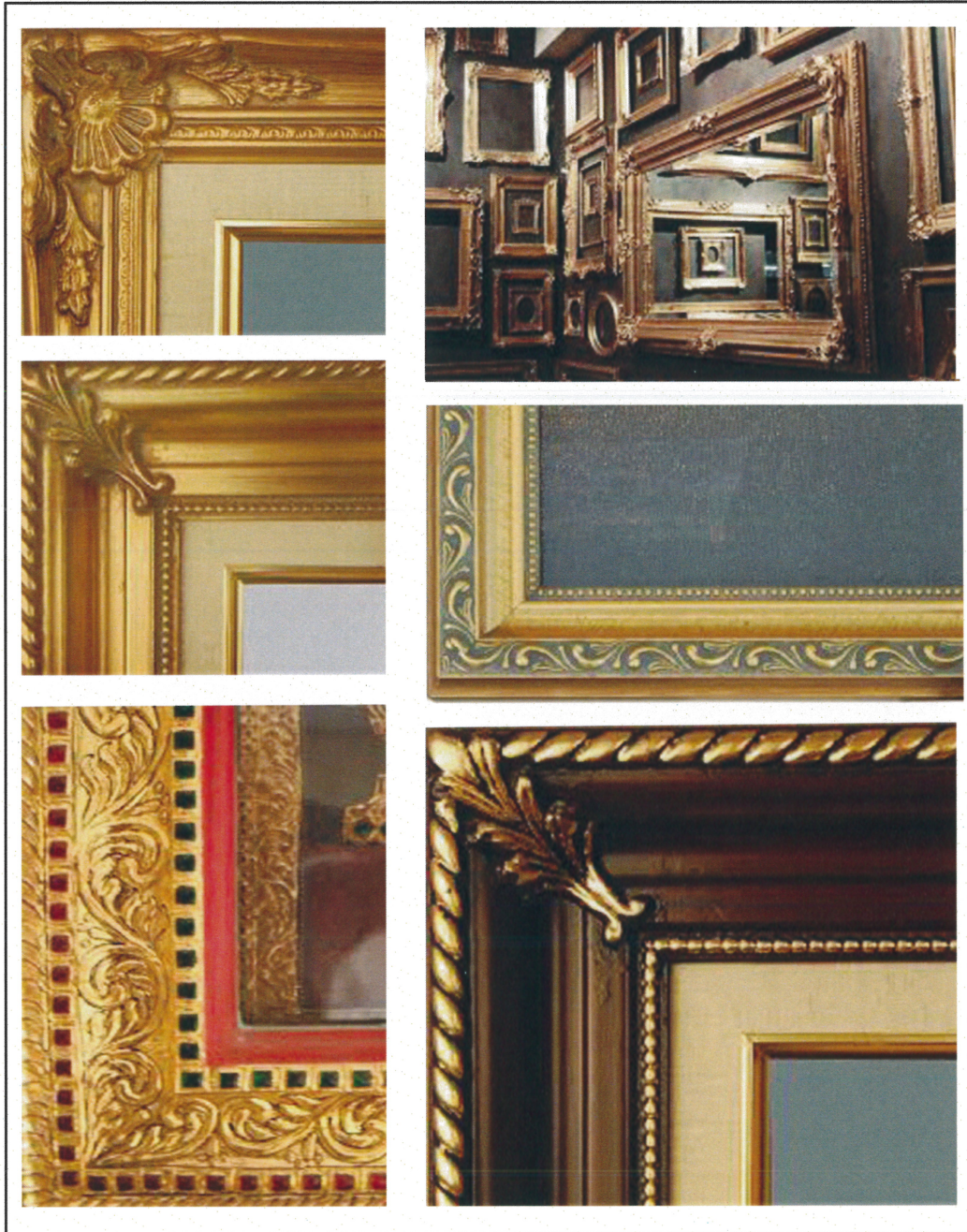
MURAL INSTALLATION

The mural will be painted on masonite panel, approximate dimension is 6'x20', or proportionate to the actual wall space. The masonite panel will be mounted on a poplar wood framing support system that will be fabricated by a local fine art framing company, which specializes in custom installation systems. To maintain the integrity of the interior wall space, steel cable wires will be mounted either on the back of or on top of the frame and hung according to the Capitol Preservation Committee guidelines.

Mural Installation detail visuals



Ornate Frames, possible ideas for framing mural painting



Entry 6

20'8"



PROJECT TITLE: KANSAS CAPITOL MURAL PROPOSAL
 30'PL. SOUTH WALL OF SOUTH WING CORRIDOR

BROWN v. BOARD of EDUCATION

TOM HOOPER SEAMAN 4/1/2014



TOM HOOPER SEAMAN
April 1, 2014
KANSAS CAPITOL MURAL: BROWN V. BOARD OF EDUCATION

DESCRIPTION:

MURAL

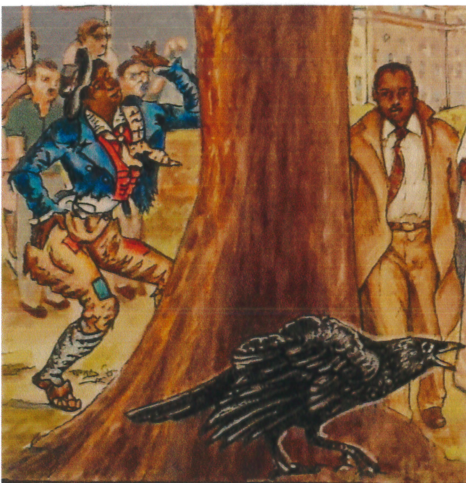
The proposed mural is both a narrative and metaphoric approach to the story of Brown v. Board of Education.



As the sun rises on integration and equality, a spiraling storm sweeps the Kansas heartland in the form of Brown v. Board of Education, marching towards the advancement and development of all people, to fulfill their potential and vision for the future.

The following sections describe the mural from left to right.

JIM CROW SECTION



Beginning on the left of the mural is the infamous illustration of Jim Crow taunting the protestors.

The Jim Crow laws were racial segregation laws enacted between 1876 and 1965 in the United States at the state and local level with a "separate but equal" status for African Americans.

TOM HOOPER SEAMAN
April 1, 2014
KANSAS CAPITOL MURAL: BROWN V. BOARD OF EDUCATION

LOCAL PROTESTOR SECTION

In front of the Kansas State Capitol are the organizers of the Topeka movement:



Charles Scott: a civil rights lawyer who recruited Oliver Brown to join the lawsuit.

Lucinda Todd: Topeka NAACP Chapter Secretary and retired segregated schoolteacher who also helped recruit families to be plaintiffs.

McKinley Burnett: Kansas strategist behind Brown v. Board of Education.

Walter Huxman: Chief Judge of the US District Court of Kansas whose opinion sent the case to the Supreme Court.

CHARLES HUSTON SECTION

Depicted within the tornado is Charles Huston, chief legal strategist.

In 1930, Huston began the process of ending segregation in public education. At his desk he is drafting his brief, referencing the 14th Amendment. The State Flowers placed on his desk represent the coordinated group of the five lawsuits against school districts in:



1. Kansas Sunflower
2. South Carolina Yellow Jessamine
3. Delaware Peach blossom
4. Virginia Dogwood
5. District of Columbia American Beauty Rose



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THURGOOD MARSHALL SECTION

To the right of Charles Huston is his star pupil, Thurgood Marshall, pointing to the 14th Amendment and a photo of the original Kansas plaintiffs.



To the left of Marshall are psychologists, Dr. & Mrs. Kenneth Clark.

Their revolutionary “Doll Test” demonstrated the negative impact of segregation on black children. I have symbolized this study by placing black and white dolls on a miniature-sized model of the Monroe Elementary School. This school became the Brown v. Board of Education National Historic Site.

Thurgood Marshall brilliantly executed Huston’s multi-year campaign in a series of cases over two decades. Marshall became the first Director-Counsel for the NAACP and Justice for the Supreme Court. To litigate these cases, Marshall recruited the nation’s best attorneys. Included here from left to right are *Robert Carter, Jack Greenberg, Louis Reddiing, Oliver Hill, Spottswood Robinson, Harold Boulware, James Nabrit, and George Hayes.*

SUPREME COURT SECTION

Behind the attorneys is the Supreme Court Building, where one of the most pivotal opinions was rendered, Brown v. Board of Education.



The Supreme Court decided that “separate but equal” educational facilities “are inherently unequal” and segregation in the school is therefore unconstitutional.

TOM HOOPER SEAMAN
April 1, 2014
KANSAS CAPITOL MURAL: BROWN V. BOARD OF EDUCATION



In homage to John Stewart Curry's existing murals, the attorneys hover over the vast Kansas heartland, captured from Curry's painting "Spring Shower, Western Kansas Landscape."

In front of landscape are black students courageously marching for integration.



To the right of the students is an integrated classroom with black and white children shaking hands.

In the foreground, a young black girl looks back on the story of this historically significant event, understanding it in relation to her vision of the future.

The success of the Brown v. Board of Education would not have been possible without the courageous effort of many important individuals. I look forward to the committee's input and feedback regarding my mural proposal.

TOM HOOPER SEAMAN

TOM HOOPER SEAMAN

April 1, 2014

KANSAS CAPITOL MURAL: BROWN V. BOARD OF EDUCATION

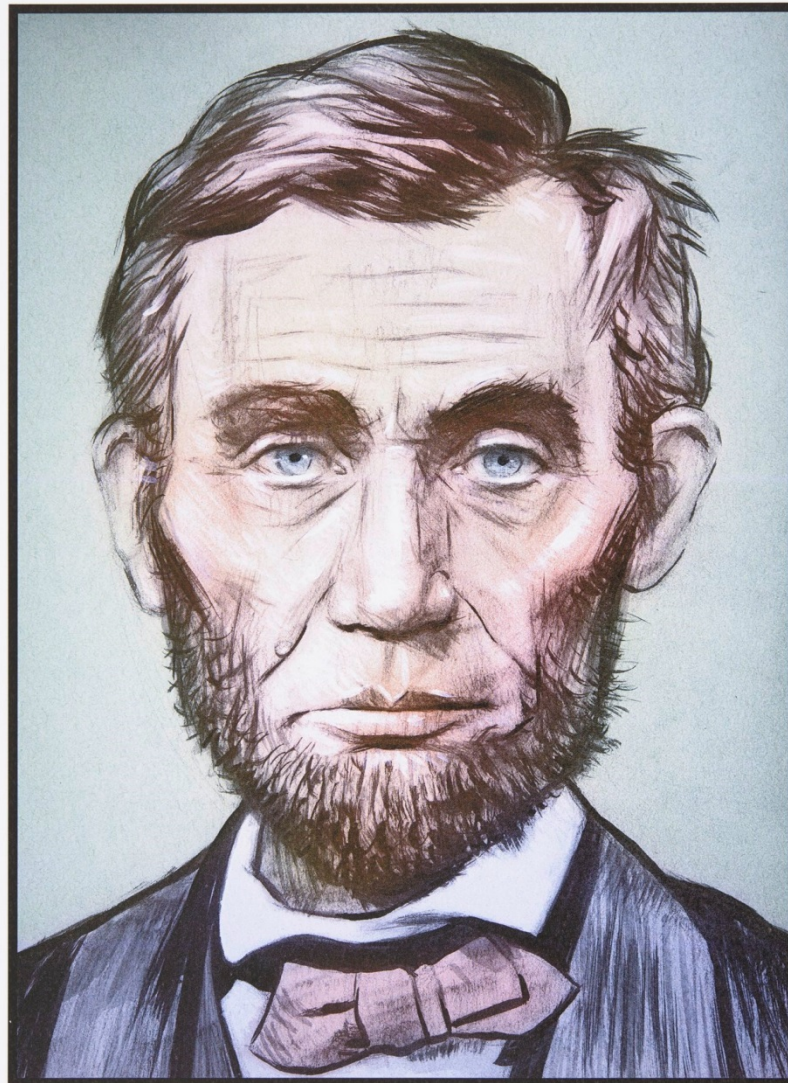
INSTALLATION:

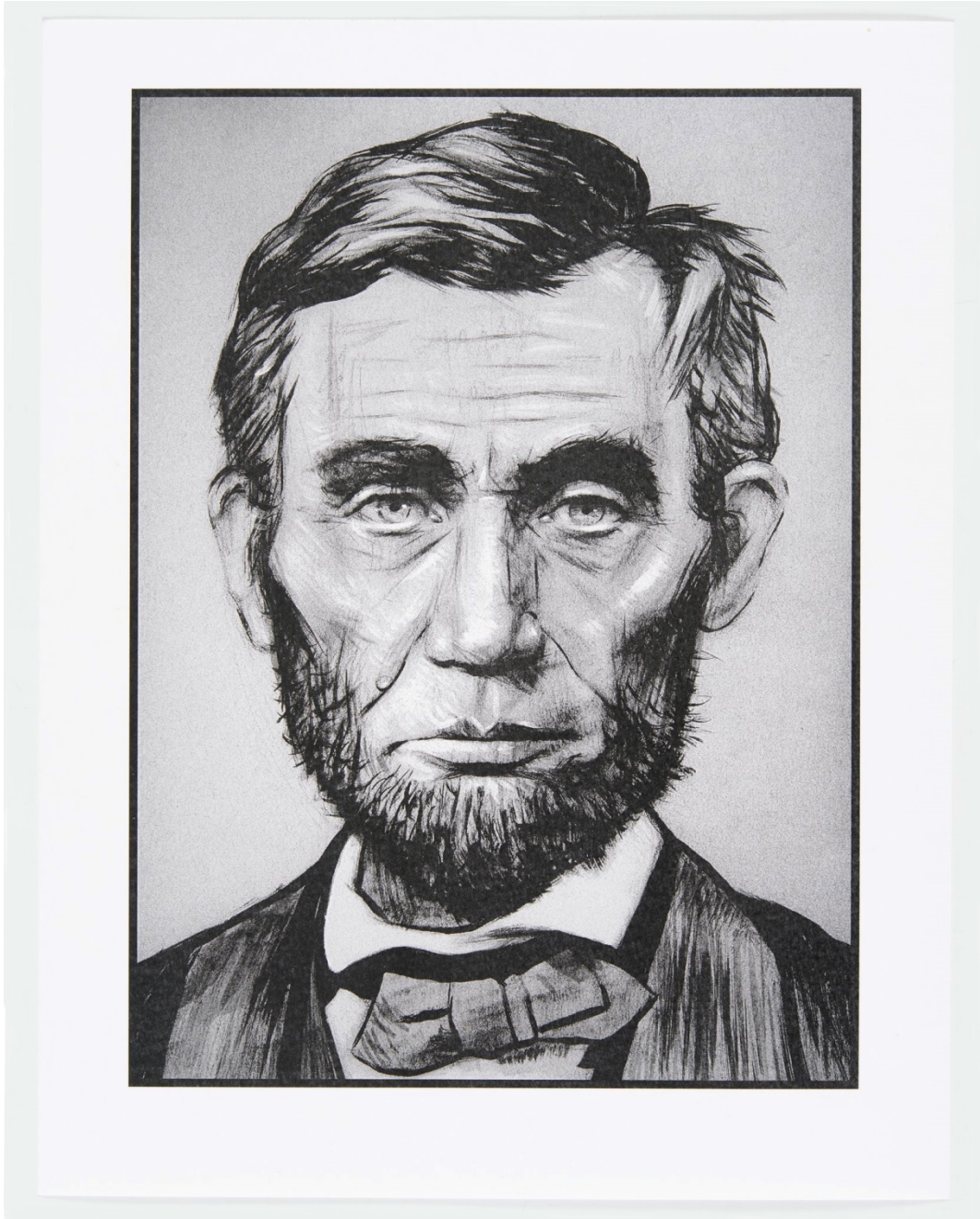
The mural will be painted with the highest quality acrylic paint on artist canvas, and installed directly to the wall surface using a clay-based adhesive. If prior to installation, inspection of the wall determines surface repair due to water damage is necessary for proper permanence and longevity of adhesion, a decision at that time will be made for an alternate means of installation. In this case the mural could be mounted on a pre-fabricated framing material that would set it safely away from the wall. A UV protective varnish will be applied to insure the color fastness of the mural. Properly designed lighting should be installed to maximize viewing pleasure.

Entry 7

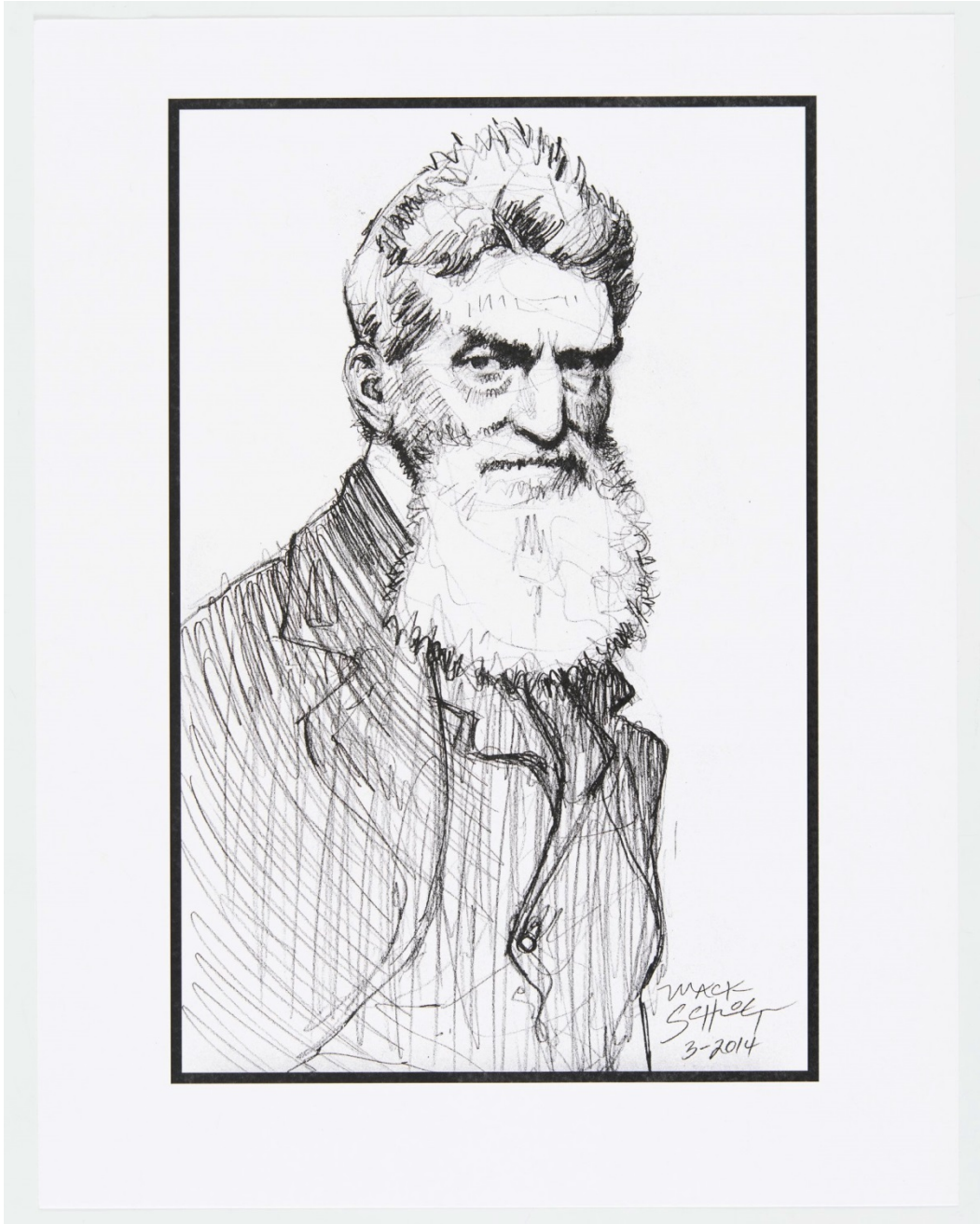












The design I am proposing will visually memorialize the significance of the Brown v. Board of Education decision by telling its story using the major characters leading up to the event and those that followed. The underlying theme of the mural is the rise of equal education in America through the shared sacrifice of key contributors throughout history from the breakout of the Civil War, to the Civil Rights Movement, to today. Through realistic rendering of these key contributors, I believe that I can make history come alive. Another major underlying theme is the rise and fall of Jim Crow laws, intended to keep African-Americans as lower class citizens since the ratification of the 13th amendment.

This pictorial story picks up where John Steuart Curry's "Tragic Prelude" left off. A somber beginning to this tale is the tragic martyrdom of John Brown at the hands of the Federal Government for acts against the state in the name of abolition. Above the hangman's gallows rests a black crow, symbolizing the deep-seated Jim Crow segregation laws soon after the Civil War. From upper left, where the crow rests, to the lower right of the panel, where the symbolic coffin of Jim Crow is being carried, the eye can trace a diagonal line representing the disintegration of inequality as these pivotal characters play out the history of America after the Civil War leading up to the Civil Rights Movement.

John Brown took action by leading a raid on Harper's Ferry, Virginia in 1859, and sparked the Civil War. The war was fought on the foundation of the Dred Scott v. Sanford decision, which reaffirmed the exclusion of African-Americans from the Constitution when Chief Justice Roger Brooke Taney wrote, "The Framers of the Constitution believed Negroes were so far inferior that they had no rights which the

Thurgood Marshall, a gentle giant and the main plaintiff on the Brown v. Board decision, carried the torch fighting for equality in America when he argued in front of nine, black robed Justices as to why America was caught up in a zeitgeist that if white children went to school with black children "the world would fall apart." Marshall testifies that, "There must be some recognition as to why of all the multitudinous groups of people in this country, you would have to separate out the Negroes and give them the separate treatment." Marshall rationalizes through sound logic that, "the only thing it can be is an inherent determination that the people who were formerly in slavery regardless of anything else shall be kept as near that stage as possible."

Marshall's key witness was psychologist Kenneth Clark, who used dolls in the hands of children to determine the psychological adverse effects on self-esteem on both whites and blacks in a segregated America. Clark concluded that at a very young age, African-Americans feel inferior because in their eyes, while holding a white baby doll, it was more trust worthy and likable than the black doll. This test was repeated over 400 times with very similar results. It is my intention to convey the superficiality of racial inequality through the image of a little, black boy clutching a white, plastic doll, meaning that racism is taught by previous generations and that those old customs can be broken. "Whether the barriers may be in custom, society, legal barriers or barriers of race and creed. All can be broken down, if the price is paid" according to Reverend Joseph A. Delaine.

Charles Houston, Thurgood Marshall's mentor, was instrumental in setting up Howard School of Law, of which he was Dean, and giving the NAACP a strong team of litigators to fight for equal justice. Houston paid that price by dedicating his life to overturning Plessey v. Ferguson in his adamant belief that separate but equal, is in fact unequal in the eyes of Constitutional law. Supreme Court Chief Justice Earl Warren, appointed by President Eisenhower, rests prominently next to Charles Houston. Warren was instrumental in persuading the other eight Supreme Court Justices in the unanimous Brown victory. Garbed

be broken. "Whether the barriers may be in custom, society, legal barriers or barriers of race and creed. All can be broken down, if the price is paid" according to Reverend Joseph A. Delaine.

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Above Chief Justice Warren is a young African-American girl raised to the level of equality. The mural is intended to read left to right, mimicking the written word, with the intention of drawing the viewer into the center, where a young, African-American girl in mind-expanding educational intake, breaching out into the cosmos, is prominently located. She is the focal-point of the mural, being centrally located and having a circle framing her with the Supreme Court backing her, because the entire concept of desegregating American public education is to instill in the minds of its people, regardless of color, is that as citizens we all deserve the right to pursue a life-long learning process to enrich ourselves and find our unique place in the world which we live.

From the girl in the center, the youthful protagonist representing future generations to come, the eye is led right to Dr. Martin Luther King Jr. delivering his famous speech. King's task was to lift his speech from the ordinary to the historic, from the mundane to the sacred. King, like Jefferson and Lincoln before him, projected an ideal vision of an exceptional nation. "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character...I have a dream today." King dreamed of expanding everyone into the realm of liberty originally reserved for white men. "This is our hope. This is the faith that I will go back to the South with. With this faith we will be able to hew out of the Mountain of Despair a stone of hope." The waving American flag symbolizes this ideal liberty for all its citizens. The tattered corner that trails the eye out of the composition and curbs the climax in the viewer's mind represents the idea that transforming that hope, which King bravely sacrificed for, into history remains the work at hand.

One of the main strengths of this mural is in the execution of rendering realistic likenesses of these pillars of history. Included are close-up renditions of Thurgood Marshall, President Lincoln and Justice Warren to give examples of how they will be portrayed. Given the scale of the mural, it will be truly powerful to see these people, who changed the course of American history, brought to life using a neo-classical, realistic style. History will come alive, while retaining a sense of timelessness for the sake of posterity. I would execute this vision to the absolute best of my abilities if given the opportunity.

Installation

The mural concept is designed for the area directly on the wall of the third floor, south wing, just outside the former Supreme Court Room. This is where the original Brown v. Board of Education decision was made at the state level, making it site specific. The dimensions measure roughly 20 x 10 feet.

I prefer to paint in oil to follow the long line of tradition of classical murals. I am trained in traditional rendering in oil and feel confident that I can freehand the design large scale with the aid of scaffolding. I am also skilled in acrylic, but I prefer oil. The integrity of the mural would be protected using a fine, transparent, non-yellowing finish. There are no foreseeable space requirements other than standard size scaffolding adjacent to the wall with a drop cloth underneath, and the ability to walk back and forth, from a distance to the mural to check my measurements.

Entry 8



Proposal response

**Kansas Capitol Mural: Brown v. Board of Education
Colleen Mitchell-Veyna
03/18/2014**

**Veyna Design Studios Inc.
425 N Fulgham
Visalia CA, 93291
559-7301918
colleenveyna@comcast.net**

veynadesignstudios.com

03/17/2014

Kansas Capitol Mural: Brown v. Board of Education

This mural was designed for the third floor of the Kansas State Capitol. It will memorialize the landmark significance of Oliver Brown vs. the Board of Education by capturing its historical elements and effects on Kansas, the US and the international community.

The style will be in a realistic style of the period. Tones will be muted and matched to the interior color scheme of the hall. The Mural tells a story, the right side of the design shows the status quo before Brown VS Board of Education, next the land mark decision as reveled by a mother and daughter reading the newspaper on the court house steps and the resulting integrated class room to the right. A sense of time flow and progression is depicted, resulting in an integrated classroom that became the moral standard for the United States and leading the way morally for the world.

6a. Description.

My mural design shows the conflict through hostile picketers on the far left side of the machete. The picketer's thoughts are shown on their picket signs and capture their aggression and frenzy. Their dress is typical of this time period in Kansas.

The middle section shows the effects of the case through the two figures on the superior court steps where the case was heard. The headline in the newspaper that the woman is holding says the outcome of the case. "High Court Bans Segregation of Public Schools".

The section on the right shows children both Black and White attending a public school and saluting the flag together, imparting a sense of a national influence. It symbolizes a more harmonic culture for Kansas, this country and abroad.

The border of gold depicts the scales of Justice in the left corner, a justice that was started in 1954. The trim is depicted in muted gold and earth tones to match the existing colors of the pillars installed at the Capitol on either side of the mural area. If in reality the pillars are not gold then the actual color of the pillars would be used for the designs trim. The Pillars abuts the mural and viewed from the

03/18/2014

Kansas Capitol Mural: Brown v. Board of Education

front give the impression of ends to an opened parchment or scroll, revealing the historical story.

6 b. Description of how the mural will be installed.

The mural will be installed by gluing the canvas to the wall as wallpaper would be attached. The mural will be painted on a single oversized canvas. We will also contract the services of a local wallpaper installation company to assist us in the application of the mural. After installation, touchups will be completed as needed. An exterior (Nova Gel ™) varnish will be applied over the finished product. This product is currently the standard for mural finishing and provides some degree of environmental protection and accidental surface wear.

6 c. Rendering is included in the packet.

The third floor plan is used.

6 d. Additional visual materials.

Column colors will be matched for the color in the trim so that the color flows into the mural (see next page for design placed on site).

Colleen Mitchell-Veyna

3

03/18/2014

Kansas Capitol Mural: Brown v. Board of Education



Entry 9









March 27, 2014

Re: Kansas Capitol Mural

To the Capitol Preservation Committee:

Thank you for selecting me as a semi-finalist. I am deeply honored. I have researched the Oliver Brown et al. v. the Board of Education of Topeka et al and have created a scaled mural rendering that will memorialize and honor this landmark event of American history. I have created this scaled mural rendering to fit the fourth floor space. I chose this space because I felt strongly in my capacity to integrate the theme and purpose of this project with the existing architecture and layout of the room. I also feel that this space will allow the mural to engage the viewer and take them on a purposeful visual journey of Oliver Brown et al. v. the Board of Education of Topeka et al.

My composition reads from left to right. It is important while viewing this rendering to keep in mind my style of composing and that it is designed not simply just to tell a story but, also to guide the viewer physically and emotionally through the story by way of content, movement, line and color. This story begins with the presence of slavery and the civil war. Elements you will see here are ropes, soldiers and slaves eagerly and curiously walking through the confederate flag. Above you can see the American flag entangled or coming out of the confederate flag. Above and in between the flags is a brown pelican. This is a

symbol of Plessy v. Ferguson. To reflect this I have people looking through a sort of barbed wire fence. On the other side of the fence you can see several drinking fountains.

In the background is the sun/moon and clouds. Coming out of this you can see a bus traveling towards the sky. In front of the bus is a group of people whom appear to be waiting for the bus on a balance platform. This portion represents segregation and the unbalanced effects of "separate but equal". To offset this unbalance is another platform found the base of the mural. Here you can see the creation of the NAACP, which is very significant in telling the story, and as the story evolves you will continue to see their presence. Followed by the creation of the NAACP is World War 2. Here, an African American troop of soldiers is marching and suddenly surprised by a group of racial extremists. This is where you can see the sociopolitical effects of racial segregation.

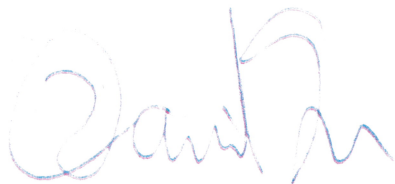
Above the soldiers is a political member of the NAACP riding an elephant. This is a symbol of political advancement for African Americans. Then above that, is the Roman goddess of freedom offering a tablet in one hand with the looming war behind the other. In this background you can see WW2 planes, fire clouds, and factory smoke stacks. Below, you can see the continued detrimental effects of "separate but equal" in the realm of education. It is here that you see a strong visual metaphor for the imbalance of the educational system of the time. This is portrayed by African American students sitting on boxes reading books, but the books are invisible or non-existent. At this point you have reached the center or middle of the mural. Here you can see the NAACP united and connected under the Washington State Capitol Building. This is a symbol of honor, strength, political identity and advancement.

Continuing to the right of the composition is the balancing of events and elements that happened on the left side of the composition. This begins with water followed by some of the greatest advancements or discoveries of the 20th century. Here you will see space, the earth, moon, quantum physics, and the theory of relativity being pulled by a flying boat. Below it all, at the base of the mural you begin to see organized marches for educational equality by adults and

children. These adults are representative of what will form the Five Cases of Oliver Brown et al. v. the Board of Education of Topeka et al. The adults and children are marching in front of a schoolhouse. To the right of the schoolhouse a member of the NAACP is advising the adults or parents to walk through the schoolhouse that they have unlocked by demanding justice for the future of education.

Above the NAACP is a group of people representing the Five Cases of Oliver Brown et al. v. the Board of Education of Topeka et al. As you move to the top of the mural will see a compilation of elements that represent Kansas, Delaware, Washington DC, South Carolina, and Virginia. At the base of the mural, the NAACP is pleading to the Supreme Court that the "Separate but equal" is "Unequal" and that African Americans, and any persons of color are stuck in this abyss of social inequality. However here, you can see pillars, representative of the Supreme Court. The pillars then become a platform for the Supreme Court Judges. The judges conclude that in the field of public education, the doctrine of "separate but equal", has no place. Above the judges is a heroic African American character holding a mallet in one hand and a balance staff in the other. Out of the staff is the future, beams of light radiate. At the base of the mural is a group of people of different racial backgrounds coming together to help people out of the abyss. Leading the group or in front are the courageous children reaching for there future through the radiant beams of light.

Thank you,



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Description of Materials

Note: This is an example suggesting possible materials and does not reflect the actual materials that will be used. An approved artwork/proposal will detail and determine the actual materials needed to realize the project.

100% Acrylic polymer

Primer & Gesso

Acrylic Varnish UV Clear Coat

Polytab Fabric

Fabrication of the Mural

Note: This Mural will be created in the studio and later installed.

Step 1 – Painting of Mural:

This mural will be painted on Polytab fabric. Polytab fabric is a water resistant cloth like fabric that can be installed in sections on just about any surface. Once the Polytab has been primed and let dry, a scaled grid of the final mural design will be applied followed by the drawing and painting of the mural design.

Step 2 - Preparation of Wall:

The second step of this mural process is to prepare the Walls for installation of the artwork. To do this, the wall must be inspected for repairs. Repairs will be made as needed. After all adequate repairs have been made, two coats of primer/gesso will be applied the walls.

Step 3 – Installation of Mural

After the wall surfaces have been prepared, the finished mural sections will be ready for installation. The finished painted mural sections will be applied to the wall and appear seamlessly integrated with the surface.

Step 4 – Sealing of Mural

After the mural has been installed the final step in the process is to apply a seal coat for durability and longevity. The mural will be sealed with a water resistant, UV varnish that can be easily maintained.