



MAYOR'S TASK FORCE ON CONFEDERATE MONUMENTS MEETING MINUTES

Friday, September 15, 2017

2 p.m.

Dallas City Hall, Council Chambers
1500 Marilla Street, 6EN
Dallas, Texas 75201

PRESENT: [20]

Frances Cudjoe Waters, Buddy Apple, Coymelle Murchison, Jesse Hornbuckle, Ervin Seamster, Jr., Marilyn Mayse, Frederick Haynes, Norma Minnis, Coy Poitier, Jo Trizila, Maggie Murchison, Michael Waters, Rene Martinez, Joli Robinson, Larry Schoenbrun, Arman Rupani, Terrance Perkins, Glenn Newman, Sara Mokuria, Mary Orsak (Youth Commission)

ABSENT: [2]

Barvo Walker, Bryce Weigand

CITY STAFF PRESENT:

Bert Vandenberg (CAO), Juan Garcia (CMO), Jennifer Scripps (OCA), David Fisher (OCA), Clifton Gillespie (OCA), Kay Kallos (OCA), Lynn Rushton (OCA), Rhonda Ivery (OCA), Glenn Ayars (OCA), John Jenkins (PKR), Daniel Huerta (PKR), Peter Bratt (PKR), Neva Dean (DEV), Patricia Blasquez (MCC), John Slate (SEC), Liz Casso (DEV)

I. Call To Order

A quorum of the task force members being present, the Chair called the meeting to order at 2:06 p.m.

II. Public Comments

The task force provided "open microphone" opportunities for individuals to comment on matters pertaining to Confederate monuments, symbols and names.
[EXHIBIT A]

III. Approval of Minutes of the September 7, 2017 Meeting

MAYOR'S TASK FORCE ON CONFEDERATE MONUMENTS
MEETING MINUTES – SEPTEMBER 15, 2017

Mr. Schoenbrun moved to adopt the minutes as presented. Motion seconded by Dr. Waters and unanimously adopted.

IV. Briefing on Dallas Historical Context - 1890s and 1930s

Presented by Joyce King.

V. Briefings and Discussions on Task Force Work

a. Confederate Monument [EXHIBITS B & C]

Briefed by Kay Kallos.

b. *Robert E. Lee and the Confederate Soldier* Statue [EXHIBITS B & C]

Briefed by Kay Kallos.

Dr. Haynes moved to recommend that the statue of Robert E. Lee, now in storage, shall be disposed of in a way that prevents it from being placed on public display ever again within the City of Dallas, including the preservation of the statue by donation to a museum or educational center outside of Dallas that shall, in the event of public display, properly describe the statue in its accurate historical context, relative to the history of slavery and the Civil War, the mythology of “Lost Cause” and “gallant South” promotions in the post-Reconstruction era, and the history of segregation and discrimination that followed, or limit the sale of the statue to a private individual or entity upon condition that it will not be displayed in a public place or in public view. Motion seconded by Mr. Martinez.

Mr. Schoenbrun made a motion to hold Dr. Haynes' motion under advisement until the next meeting of the task force. Motion seconded by Ms. Trizila. Following discussion, the Chair called the vote and declared the motion by Mr. Schoenbrun failed on a divided vote (8-12).

Dr. Waters moved the previous question. The motion failed for lack of a second.

Ms. Robinson moved to amend Dr. Haynes' motion by deleting “within the City of Dallas” between “again” and the “,”. Motion seconded by Mr. Schoenbrun.

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Dr. Waters made a point of order regarding his motion for the previous question. Upon advice from Assistant City Attorney Bert Vandenberg, the Chair ruled against the point of order, as there was no second to Dr. Waters motion, and debate had moved to another motion.

Following discussion, the Chair called the vote and declared the motion to amend by Ms. Robinson failed on a divided vote (1-19).

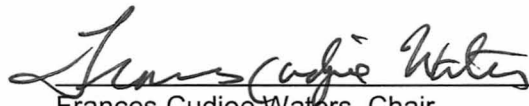
On the original motion by Dr. Haynes, following discussion, the Chair called the vote and declared the motion failed on a divided vote (10-10).

VI. Upcoming Meetings and Agenda Items (dates, times, and locations)

The Chair announced that the next meeting of the task force would be September 19, 2017, 6 p.m., in the Council Chamber at Dallas City Hall.

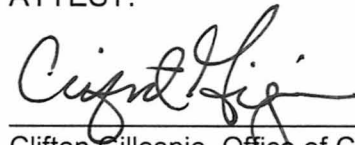
VII. Adjournment

After all business properly brought before the task force had been considered, the task force adjourned at 5:00 p.m.



Frances Cudjoe Waters, Chair

ATTEST:



Clifton Gillespie, Office of Cultural Affairs

9/19/2017

Date Approved

**MAYOR'S TASK FORCE ON CONFEDERATE MONUMENTS
PUBLIC COMMENTS**

EXHIBIT A

Tuesday, September 15, 2017
2 p.m.

Dallas City Hall, Council Chambers
1500 Marilla Street, 6EN
Dallas, Texas 75201

Edward H. Sebesta
1502 Seevers, Dallas
Position: In Favor

Richard Thacker
7001 Green Tree, Dallas
Position: Opposed

Rex Weigand
4170 Walnut Meadow Ln,
Dallas
Position: Opposed

Elaine Everitt
5106 Kelsey, Dallas
Position: Opposed

Philip Kingston
5901 Palo Pinto, Dallas
Position: In Favor

Chris Carter
9523 Highedge Dr, Dallas
Position: Opposed

Elizabeth Biesel
3608 Southwestern, Dallas
Position: Opposed

Jan Gentry
3832 N Versailles, Dallas
Position: Opposed

Beth Biesel
3608 Southwestern, Dallas
Position: Opposed

Mary Cook Blanshard
4424 Manning, Dallas
Position: Opposed

William Murchison
4625 Greenville, Dallas
Position: Opposed

Joe Longino
3008 Fondren Dr., Dallas
Position: Opposed

Renee Farrer
Dallas
Position: Opposed

Sam Ratcliffe
6915 Dalhart, Dallas
Position: Opposed

Sue Ann Kinsey
3116 Robin Rd, Plano
Position: Opposed

Sam Hocker
6154 Yorkshire, Dallas
Position: Opposed

Sandra Crenshaw
900 Rosa Park Plaza, Dallas
Position: Opposed

Linda Russell
9016 Maguires, Dallas
Position: Opposed

Paul Rich
3131 Maple #11-C, Dallas
Position: General Information

Diane Benjamin
6530 Waggoner, Dallas
Position: Opposed

Ben Shrewsbury
7039 Casa Loma Ave, Dallas
Position: In Favor

Craig Holcomb
3601 Turtle Creek, Dallas
Position: None Stated

Rhonda Taylor
6001 W I-20 #200, Arlington, Tx
Position: Opposed

David Preziosi
2922 Swiss Ave, Dallas
Position: None Stated

Office of Cultural Affairs

OPTIONS FOR CONFEDERATE MONUMENTS

September 15, 2017

Jennifer Scripps, Director

Kay Kallos, Public Art Program Manager

**Lynn Rushton, Public Art Collection and
Conservation Manager**



Purpose

- Identify options for
 - Robert E. Lee sculpture
 - Confederate Monument
 - Fair Park



Confederate Monuments and Memorials in Dallas

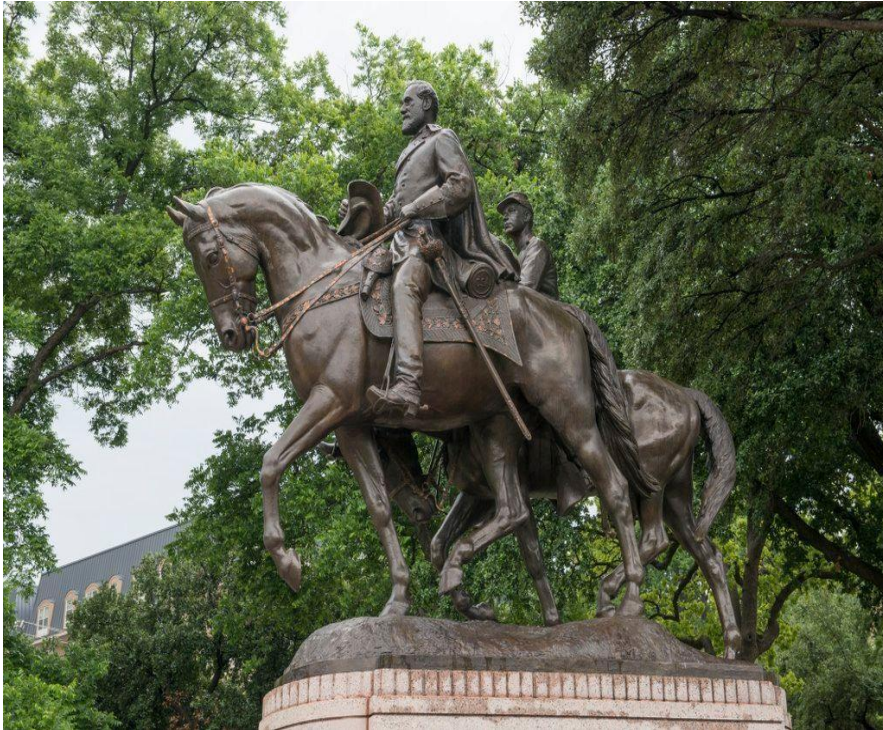


Frank Teich, *Confederate Monument*, 1896-97



Alexander Phimister Proctor, *Robert E. Lee and the Confederate Soldier*, 1936

Robert E. Lee Sculpture



Relocate to

- Museum
- Historic Civil War Battlefield or Civil War National Park
- Private Property

Sell

- Artist's Foundation
- Heirs
- Original Donor
- Locations listed above
- Auction through Fine Art Auction Firm

Long-term Loan

**Retain in situ and
re-contextualize with signage**

Confederate Monument



Relocate to

- Museum
- Historic Civil War Battlefield or Civil War National Park
- Private Property

Sell

- Artist's Foundation
- Heirs
- Original Donor
- Locations listed above
- Auction through Fine Art Auction Firm

Long-term Loan

**Retain in situ and
re-contextualize with signage**

Fair Park

**Retain in situ and
re-contextualize with
signage, printed material,
digital site.**



BACKGROUND

Confederate Monuments and Memorials in Dallas

Title of Work	Artist	Date	Location	Information
Confederate Monument	Frank Teich	1896-97	Pioneer Cemetery, Young Street	Donated by the Daughters of the Confederacy Has Dallas Landmark Status
Robert E. Lee and the Confederate Soldier	Alexander P. Proctor	1936	Lee Park, 3400 Turtle Creek Blvd	Donated by the Southern Memorial Association On Park Property

Additional Representations of the Confederacy in Fair Park

Artwork at Fair Park is under Dallas Landmark, State of Texas Landmark and National Historic Landmark Protection

Title	Artist	Date	Location	Information
Female Figure as the Confederacy	Laurence Tenney Stevens	1936	Fair Park, Esplanade	One of six figures depicting Texas History
Roundel depicting the Confederate Flag with 7 stars	Not known	1936	Fair Park, Esplanade	One of six roundels depicting the flags of Texas History
Great Seal of Texas	Joseph Renie	1936	Hall of State, Far end of the Great Hall	Female figures representing the six historic republics of Texas
History of Texas Mural	Eugene Savage, Reveau Basseit, James Buchanan Winn	1936	Hall of State, Great Hall	Each of the six flags of Texas is included in the mural
Bronze Lanterns	Not known	1936	Hall of State, Entrance	Figures of soldiers representing the 6 historic republics of Texas

Additional Representations of the Confederacy in Fair Park



Laurence Tenney Stevens, *The Confederacy*, 1936



Confederate Roundel, 1936

Additional Representations of the Confederacy in Fair Park



Joseph Renie, *The Great Seal of Texas*, 1936

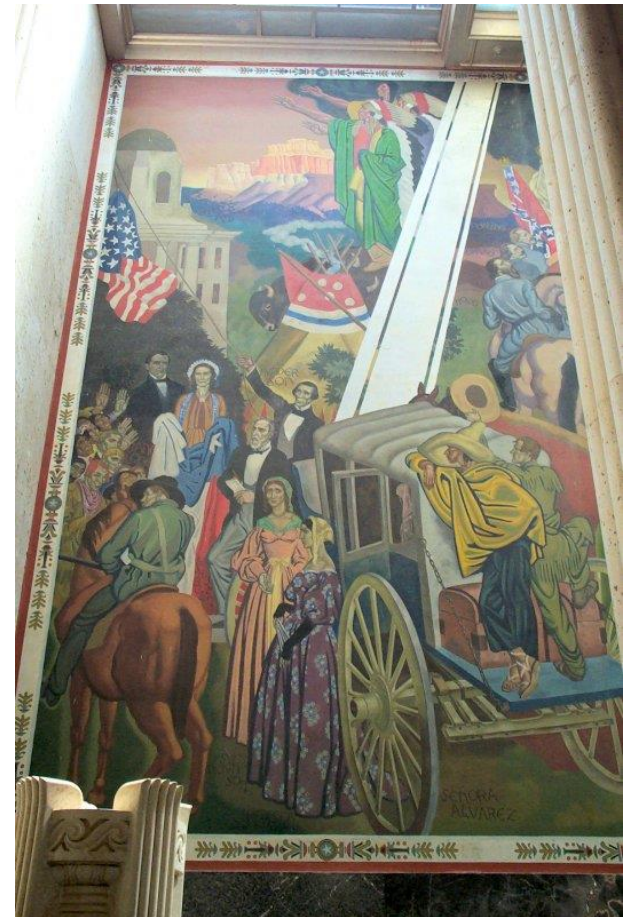
Detail of the Confederacy figure –right



Additional Representations of the Confederacy in Fair Park



The Confederate Soldier, 1936



Detail of the State of Texas
History Mural with flags

Texas History Mural in the Great Hall



Office of Cultural Affairs

OPTIONS FOR CONFEDERATE MONUMENTS

September 15, 2017

Jennifer Scripps, Director

Kay Kallos, Public Art Program Manager

Lynn Rushton, Public Art Collection and
Conservation Manager



**Mayor's Task Force on Confederate Monuments
Follow-up Responses
September 15, 2017**

1. Briefing on Dallas Historical Context 1890s and 1930s

Joyce King

2. Biographical information on Alexander Phimister Proctor.

See attached

3. What were the responses to the monuments in their time?

Confederate Monument (newspapers and condition report)

- In 1896, 42,000 people came to the dedication of the Confederate Memorial. Both Union and confederate Soldiers wore uniforms. The Texas governor attended as did descendants of the figures pictured. There was a parade and a ball. Trains changed their routes to bring more Texans to the event.
- 1897 people are reported to be tying their horses to the monument
- 1946 the Monument is in poor condition with graffiti-words and hearts were carved in the stone. Jefferson Davis was missing an index finger. He had lost half his nose and initials were carved in his back, Jackson's sabre had been broken. Lee's nose was broken off and there was a crack behind his left ear.
- In 1962, when it was dedicated at Pioneer Park, 75 people attended.

According to Dr. Amy Earhart, (Associate Professor, Texas A & M-with specialization in African American and African Diaspora Literature) the voices of the African American community were often silenced and therefore few records identify their responses to the Monuments.

4. What are the options for each monument?

See PowerPoint Presentation, "Options for Confederate Monuments"

5. Where are the voices/monuments to the enslaved?

List of monuments to the enslaved and information about Freedman's Memorial attached

6. Is the sculpture of MLK in Dallas the only one west of the Mississippi?

list of sculptures and monuments attached.

7. Who is buried in the Confederate Cemetery?

See http://www.dallasgenealogy.org/DGS_Apps/DGS_Cemetery.php

8. **Does the fountain at Fair Park have a Confederate connection?**

See: <https://tshaonline.org/handbook/online/articles/fch57>

Created by artist, Clyde Giltner Chandler, a noted women sculptor in 1916 to personify the areas of Texas. It is composed of female personifications of the regions of Texas under the gulf cloud
The work is titled, *Gulf Cloud*

It was dedicated to Sydney Smith for his 26 years as director of the Fair. He did serve in the confederate military. The sculpture is unrelated to confederate imagery.

Joyce King-recommended by Dr. George Keaton. Remembering Black Dallas, Inc.
<https://www.rbdallas.com/>

Joyce King is a native Texan, an award-winning broadcaster, and, the author of the critically-acclaimed *HATE CRIME: The Story of a Dragging in Jasper, Texas (Random House)*. Her work has been featured on *CNN, Book TV, BET, TV One, NPR, MSNBC*, and, *The Oprah Winfrey Show*.

Joyce King was the first non-lawyer to serve on the board of directors for the Innocence Project of Texas and part of the contingent that worked to pass *The Timothy Cole Compensation Law*. She is a frequent contributor to the popular "Hidden History" series published by *The Dallas Morning News*.

As part of her '1 Million Readers' campaign, King is working to ensure universities in all 50 states allow students greater access to her signature book, *HATE CRIME*. King launched her initiative at Southern Methodist University in Dallas, where she was an Honors Department Lecturer on the topic. "For any reader who has the courage to go on this journey to justice with me," King explained, "I promise they will never be alone in the story. If my words have an impact, written or spoken, then I am truly blessed to use hate to show love, and, injustice...to seek justice."

BIOGRAPHICAL INFORMATION FOR ALEXANDER PHIMISTER PROCTOR

From the biographical information at <http://www.proctormuseum.com/about-alexander-phimister-proctor/>

Born in Canada and raised in Colorado, Proctor was a genuine Westerner whose love of the American wilderness-its social and natural history-never left him. Although he dubbed himself the “sculptor in buckskin,” Proctor’s academic training made him as comfortable in international artistic circles as he was hunting grizzlies in the Rocky Mountains.

He studied at the Art Students’ League and the National Academy of Design in New York City, and later at the Académies Julien and Colarossi in Paris, where he learned to translate his keen observations into works of art that memorialized the West without sentimentality.

Proctor was born on September 27, 1860, in Bosanquet, Ontario, to Alexander and Tirzah (Smith) Proctor, the fourth in a family of eleven children. The family moved to Michigan in 1863, Iowa in 1864 or 1865, and six years later to Denver, Colorado. There Proctor developed a love for hunting and sketching wild animals. He took his first art lessons in Denver, and his first employment in art was with a wood-engraving firm, for which he made twenty wood engravings for a book entitled Hands Up (1880). In 1885 he sold a gold claim and with the proceeds went to New York to study at the National Academy of Design. Later he took drawing and anatomy classes at the Art Students League. Whenever finances permitted, Proctor visited his friends in the West and his family, who had moved by 1890 to the Pacific Northwest.

Unlike his contemporaries-Frederic Remington, Charles Russell and James Earle Fraser-Proctor dedicated his life to creating monumental statues throughout the United States and gave much effort to making available his smaller bronzes to the general public.

His works of art celebrate both famous heroes and anonymous, iconic figures.

- General William T. Sherman rides a Proctor horse in Central Park and
- General Robert E. Lee and Young Soldier travel stoically through time against the Dallas skyline.
- The Pioneer Mother on the campus of the University of Oregon, and
- equestrian group of the same name in Kansas City, honor the dauntless character of the West’s early pioneers.
- In Denver, the Bronco Buster and On the War Trail embody untamed frontier spirit.
- Proctor’s tribute to Theodore Roosevelt, The Rough Rider, was the subject of the Metropolitan Museum of Art’s first educational film on the work of a sculptor.
- Proctor’s genius in depicting animals can be seen in the Tigers in front of Princeton University’s Nassau Hall.
- The Animal House in New York’s Zoological Gardens carries his monkeys, elephants, rhinoceros and frogs on its frieze.
- Lions flank Pittsburgh’s Frick Building, and four Buffalo guard the Q Street Bridge in Washington, D.C. His last monumental commission, Mustangs, which resides on the campus of the University of Texas at Austin, is a sublime symbol of freedom and self-reliance-a fitting finale to a spectacular career.

Proctor died in 1950, just short of his 90th birthday, in Palo Alto, California. He was active in his studio up until two weeks before his death, and living up to his adventurous reputation, was shooting bears in Alaska at 84-years of age. He is buried next to his wife, Margaret “Mody” Gerow Proctor, in a family plot at Mount Pleasant Cemetery in Seattle, Washington.

AWARDS

- Académie Julien, Paris, France, Medal and Prize, Dog with Bone, 1894
- American Academy of Rome, Friend, Prix De Rome, 1926-27
- Architectural League, New York City, Gold Medal of Honor, Princeton Tiger, 1911
- Bohemian Club, Trap Shooting Tournament Winner, 1921
- Camp Fire Club of America, for Eminent Service, 1948
- Camp Fire Club of America, Man of the Year, 1946
- Columbian Exposition, Chicago, IL, Designer Medal for special contribution of 37 pieces including:
- Polar Bear, Moose, Buckaroo and On the War Trail, 1893
- Louisiana Purchase Exposition, St. Louis, MO, Gold Medal (Louis Jolliet), 1904
- Panama-Pacific International Exposition, San Francisco, CA, Gold Medal, 1915
- Pan-American Exposition, Buffalo, NY, Bronze Medal for watercolor, 1901
- Paris Exposition, Gold Medal for Sculpture Indian Warrior, Quadriga and Puma, American Pavilion, 1900
- Watercolor Society of New York, Second Place for Painting, 1889

HONORS

- Judge, Pendleton Roundup, Pendleton, OR, 1916
- Judge, Seattle Stampede and Frontier Days, Wild West Show in Seattle during Potlatch, 1915
- Judge, National Academy of Design, Ninetieth Annual Exhibition, Galleries of the American Fine Arts Society, NY, 1915
- Member, Louisiana Purchase Exposition, Jury of Selection for Sculpture, St. Louis, MO, 1904
- Member, Pan-American Exposition, Jury of Selection of Awards and Sculpture, 1901
- Member, Paris Exposition, Jury of Selection of Sculpture, 1900

Proctor created more public, equestrian monumental statues than any other sculptor in the United States.

His statues are located in many major American cities, on university campuses and libraries, museums, bridges, parks and plazas. Proctor’s monuments tell a story from the Old West, igniting our imaginations about our history and a time when the Western frontier was still alive and on the verge of transformation.

<http://www.proctormuseum.com/sculptures/proctor-monumental-public-sculptures/>

Autobiography

Sculptor in Buckskin: The Autobiography of Alexander Phimister Proctor 2nd Edition

Monuments to the Enslaved	
Monument to those who died in the slave trade	http://atlantablackstar.com/2015/03/26/united-nations-unveils-stunning-memorial-in-new-york-to-millions-who-died-and/
Robert Smalls Memorial	http://www.pbs.org/wnet/african-americans-many-rivers-to-cross/history/which-slave-sailed-himself-to-freedom/ https://www.charlestoncitypaper.com/charleston/charleston-begins-to-address-black-history-with-robert-smalls-memorial/Content?oid=4070879
Phyllis Wheatley	Boston
Harriet Tubman Memorial	New York
Harriet Tubman statue	Gainesville, GA
Harriet Tubman statue	Little Rock
Harriet Tubman statue	Ypsilanti, MI
Sojourner Truth statue (in memorial park)	Florence, MA
Sojourner Truth Memorial	Ulster County, NY
Freedman's Memorial	Dallas
Slave Memorial	Mount Vernon, NY
Underground Railroad Monument	Ontario
Underground Railroad Memorial	Battle Creek MI
Underground Railroad Freedom Center	Cincinnati, OH
Slavery and Civil War Museum	Selma, AL
Unsung Founders Memorial	Chapel Hill, NC
Slavery Memorial	Providence, RI
Memorial to Peace and Justice	Montgomery, AL
Thomas Embree Marker	Telford, TN
Emancipation Memorial	Washington, DC

History of Freedmantown and Freedman's Memorial

Freedmantown, located in the area we now know as Central Expressway, at the intersection of Lemmon Avenue, approximately two miles north of Downtown was a community of newly freed slaves. This community was designated by the City as a safe place for African Americans to live after the Emancipation Proclamation. A portion of this land was also given to them for use as a cemetery because it was unfit for farming.

Though many of the community members were former slaves and descendants of slaves, they were educated, industrious, and productive individuals. Within their community, the people of Freedmantown consisted of educators, doctors, journalists, ministers, wives, mothers, even soldiers in the army (there was the African American U.S. Army Regiment in the early 1900's). This community also had flourishing social clubs including the Priscilla Art Club, and the Knights of Pythias, which in 1905 boasted some 70,000 members. New Hope Baptist, St. James African Methodist, and St. Paul M.E. Churches also represent a thriving part of the era.

Some families living in Dallas today had ancestors living and buried in Freedmantown.

Today, we recognize the community of Freedmantown because of the rich community legacy that was nearly lost due to historical racism. The cemetery for this community, and those buried there, had been repeatedly disturbed and paved over to extend state highways. This inhumane practice of ignoring the burial grounds of African Americans was unfortunately commonplace, even though laws concerning designated or marked burial places applied to all cemeteries without exception; these laws were disregarded. This sacred burial ground was in no way marked or even publicly recognized.

In 1989, plans to widen Central Expressway north of downtown were announced again. Black Dallas Remembered, a local organization which preserves the historical and cultural documents of the Dallas African American community raised questions about how this widening would yet again impact the cemetery. The sad history of Freedman's Cemetery became national and international news of American discrimination at its worst. But, in 1990, the Texas Antiquities Committee designated the cemetery a State Archaeological Landmark. Since that time, Freedman's Cemetery and community of former slaves, has become a place of historical public art and a place of city honor.

In 1991, the City of Dallas Office of Cultural Affairs, designated money to establish the Freedman's Memorial Project. It had been determined: these pioneer community members had contributed greatly. Their lives and final resting place would be publically recognized.

The City of Dallas Office of Cultural Affairs conducted a national search. The Artist Selection Panel was chaired by Jacob Lawrence. The committee selected David Newton for the commission of Freedman's Memorial. His award-winning Freedman's Cemetery Memorial commemorates the lives of more than 5,000 freed slaves who were buried in a once forgotten cemetery. The sculptures, made of granite and bronze are an indefinably moving testament to the history and perseverance of African descendants in America. The use of sculpture and poetry by Dallas native, Nia Akimbo, and several children grades 1 through 12, guarantees that these formerly lost souls will forever be remembered in the universally honored spirit of triumph over adversity.

Related articles:

Facing the Rising Sun: Freedman's Cemetery Catalog

Facing the Rising Sun: Freedman's Cemetery African American Museum Dallas, Texas

Unearthing of Freed Slave Cemetery May Put Dallas Road Project on Hold -

<http://www.nytimes.com/1990/08/13/us/unearthing-of-freed-slave-cemetery-may-put-dallas-road-project-on-hold.html?mcubz=1>

Freedman's Cemetery Project - <https://dallaslibrary2.org/dallashistory/murphyandbolanz/about.html>

Old Times Not Forgotten - <http://www.dallasobserver.com/news/old-times-not-forgotten-6401256>

MLK sculptures and murals

National Memorial Sculpture	Washington DC
Crypt and Eternal Flame	Atlanta, GA
Sculpture on Westminster Abbey	London
National Civil Rights Museum at the Lorraine Motel	Memphis
King sculpture as Benin Priest	Chicago
Likeness at Madame Tussaud's Wax Museum	London, New York, Washington DC, Orlando
Sculpture	University of Texas at Austin
Free At Last sculpture	Boston
Liberation sculpture	Uppsala Sweden
MLK Park and Landmark for Peace Memorial	Indianapolis
Memorial and Waterfall	San Francisco
MLK Memorial Park and sculpture	Seattle
MLK Monument in City Park	Denver
Behold Monument	Atlanta
Peace Garden sculpture	Fresno
MLK quotation sculpture	New York
MLK Murals	Havana, Cuba
I have a dream mural	Newtown, Australia
Further the dream mural	Cambridge, MA
Dream Big mural	Grand Rapids
Share the dream mural	Harlem
Mural on Taco House	Los Angeles
King County Washington Logo	King County Washington
MLK Recreation Center	Dallas