

# MOSCOW ARTS COMMISSION



Sonja Foard  
Commission Chair  
[mac@ci.moscow.id.us](mailto:mac@ci.moscow.id.us)

Regular Meeting  
~Agenda~

Megan Cherry  
Staff Liaison  
208.883.7036

<https://www.ci.moscow.id.us/452/Moscow-Arts-Commission>

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Tuesday,  
May 12<sup>th</sup>, 2026

5:00 PM

Council Chambers  
206 E. Third St.

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## WELCOME AND ATTENDANCE

## REGULAR AGENDA

### 1. Reading of the Mission Statement

The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all forms of art and culture. Fulfillment of this purpose shall be based upon the following values:

- Recognition and promotion of artists' value by creating opportunities for work to be experienced.
- Facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community.
- Performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.

### 2. Approval of Minutes from April 14<sup>th</sup>, 2026 (ACTION ITEM)

**PROPOSED ACTION:** Approve minutes, amend minutes, or take such other action deemed appropriate.

### 3. Public Comment and Response to Previous Comments (limited to 10 minutes)

Members of the public may speak to the Commission regarding matters NOT on the agenda or currently pending before the Commission. Please state your name and address for the record and limit your remarks to three (3) minutes.

### 4. New MAC Member: Hannah Baker (INTRODUCTION)

### 5. Public Art Guidelines Update (ACTION ITEM)

Arts staff has prepared and the Legal Department has reviewed updates to the Public Art Guidelines. The last document was last updated in 2021. MAC members are invited to:

- Review the proposed updates and recommend any changes.

Upon recommendation by the MAC, Arts staff will present the Guidelines to City Council for approval.

**PROPOSED ACTION:** Recommend Public Art Guidelines update or take such other action deemed appropriate.

**6. East City Park Stage Mural (DISCUSSION)**

During the February 10<sup>th</sup>, 2026 MAC meeting, members discussed possible themes for a mural to be installed at the East City Park Stage. Members discussed the possibility of abstract or non-representational imagery. The following words and concepts were identified as possible points of reference for the artists: celebratory energy, volunteerism, and spirit of community. One possibility is to work with the current Moscow Poet Laureate (MPL), Miriam Akervall, to write a poem to serve as a creative prompt for the mural artists. MAC members are invited to discuss:

- The concept of utilizing a poem written about the park as a creative prompt.
- Possibilities for public outreach that would support the poet’s writing process.

Staff will prepare a draft of the RFQ for this project to be considered by the MAC at a meeting later in the summer.

**7. Third Street Gallery 2027 Schedule (DISCUSSION)**

The MAC is invited to discuss options for Third Street Gallery exhibitions. The packet includes show proposals received throughout the year. The MAC may choose to incorporate these, if appropriate, or propose other exhibitions for 2027. Following this discussion, Arts staff will draft a gallery schedule for MAC review and vote at a later meeting.

**REPORTS**

**1. Volunteer Hour Tally for April 2026**

**2. Subcommittee Reports:**

- ITC Sculpture Garden Selection Panel

**3. Staff Report (Cherry)**

- City Shop Mural
- MPD Sculpture
- Temporary Collection
- TSG Upcoming Shows
- Poetry in the Park on August 27<sup>th</sup>

**ADJOURN**

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# MOSCOW ARTS COMMISSION



Sonja Foard  
Commission Chair  
[mac@ci.moscow.id.us](mailto:mac@ci.moscow.id.us)

**Regular Meeting**  
~Minutes~

Megan Cherry  
Staff Liaison  
208.883.7036

<https://www.ci.moscow.id.us/452/Moscow-Arts-Commission>

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**Tuesday,  
April 14<sup>th</sup>, 2026**

**5:00 PM**

**Council Chambers  
206 E. Third St.**

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**Foard called the meeting to order at 5:00 P.M.**

MEMBERS PRESENT: Sonja Foard, Chair: Cindy Barnhart, Michelle Chamberlain, Kim Crimmins, Sandra Stoops, Donna Woolston, Stefan Yauchzee  
MEMBERS ABSENT: Erica Wagner  
OTHERS: Scott Sumner  
STAFF: Megan Cherry, Britany Luft

## **REGULAR AGENDA**

### **1. Reading of the Mission Statement**

*The mission of the Moscow Arts Commission is to enrich the community by celebrating and cultivating the expression of all forms of art and culture. Fulfillment of this purpose shall be based upon the following values:*

- *Recognition and promotion of artists' value by creating opportunities for work to be experienced.*
- *Facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community.*
- *Performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.*

Stoops read the mission statement.

### **2. Approval of Minutes from February 10<sup>th</sup>, 2026 (ACTION ITEM)**

Yauchzee moved to approve the minutes as presented, seconded by Woolston. Roll Call Vote: Ayes: (7). Abstentions: (0). Nays: None. Motion carried.

### **3. Public Comment and Response to Previous Comments (limited to 10 minutes)**

*Members of the public may speak to the Commission regarding matters NOT on the agenda or currently pending before the Commission. Please state your name and address for the record and limit your remarks to three (3) minutes.*

None.

### **4. Nichoel Baird Spencer, Community Development Director/Deputy City Administrator (INTRODUCTION)**

**5. Storm Drain Mural RFP (ACTION ITEM)**

*Arts staff has prepared a call for Storm Drain Mural designs to be installed in vinyl on aluminum sign stands. Artworks were last added to this collection in 2023. Changes to this program in 2026 include the elimination of hand-painted artworks. In addition, selection is proposed to be completed by the MAC rather than a separate Selection Panel. MAC members are invited to:*

- *Review the RFP draft and propose any changes.*

*Upon recommendation by the MAC, Arts staff will publish the RFP.*

**PROPOSED ACTION:** *Recommend RFP or take such other action deemed appropriate.*

Staff discussed the following changes that will need to be noted / made before advertisement:

Submission timeline updated to April 16<sup>th</sup> – 29<sup>th</sup>

Staff also noted that MAC members will be the voting members for the Storm Drain Mural, so no MAC members can apply.

Woolston moved to recommend the Storm Drain Mural RFP as presented with the updated submission dates noted above, seconded by Yauchzee. Roll Call Vote: Ayes: (7). Abstentions: (0). Nays: None. Motion carried.

**6. Mayor's Arts Awards RFP (ACTION ITEM)**

*The biennial Mayor's Arts Awards event is set to take place on Thursday, November 5<sup>th</sup>, 2026. Proposed changes to this program include the elimination of the call for artworks to be given to award recipients. MAC members are invited to:*

- *Review the RFP draft and propose any changes.*

*Upon MAC action to recommend the RFP, Arts staff will publish the nomination form.*

**PROPOSED ACTION:** *Recommend RFP or take such other action deemed appropriate.*

Staff discussed the possibility of eliminating the commission of an artist for the Mayor's Art Awards. There are some ideas for substitution that will stay within budget.

Yauchzee moved to recommend the Mayor's Arts Awards RFP as presented, seconded by Chamberlain. Roll Call Vote: Ayes: (7). Abstentions: (0). Nays: None. Motion carried.

**7. City Shop Mural Finalists (ACTION ITEM)**

*The City Shop Mural selection panel met on Tuesday, March 24<sup>th</sup> to discuss the twenty-one (21) artist submissions for the City Shop Mural. All submissions are viewable here:*

<https://moscowarts.submittable.com/gallery/4457ea8d-b522-499f-9651-895e2c1ed951>

*The panel identified four top scoring artists: Joshua Martel, Sasha Primo, Taylor Shaw, and Matt Sunderman. The MAC is invited to:*

- *Discuss the slate of finalists and propose any changes.*

*Upon MAC action to recommend the finalists, Arts staff will complete design contracts with each artist.*

**PROPOSED ACTION:** *Recommend the slate of finalists or take such other action deemed appropriate.*

Staff discussed the finalists of round #1 submissions: Martel, Shaw, Primo and Sunderman.

Yauchzee moved to approve the four (4) finalists noted above for the City Shop Mural project, seconded by Crimmins. Roll Call Vote: Ayes: (7). Abstentions: (0). Nays: None. Motion carried.

**8. Moscow Police Department Finalists (ACTION ITEM)**

The MPD Sculpture selection panel met on Tuesday, April 7<sup>th</sup> to discuss the six (6) artist submissions for the MPD Sculpture. All submissions are viewable here:

<https://moscowarts.submittable.com/gallery/5db0de19-5d5c-4d5c-a50d-e62a20cb1f98>

The panel identified two top scoring artists: James Dinh and Ken McCall. The MAC is invited to:

- Discuss the slate of finalists and propose any changes.

Upon MAC action to recommend the finalists, Arts staff will complete design contracts with each artist.

**PROPOSED ACTION:** Recommend the slate of finalists or take such other action deemed appropriate.

Staff discussed the finalists of round #1 submissions: Dinh and McCall.

Yauchzee moved to approve the two (2) finalists noted above for the Moscow Police Department project, seconded by Chamberlain. Roll Call Vote: Ayes: (7). Abstentions: (0). Nays: None. Motion carried.

## REPORTS

### 1. Volunteer Hour Tally for February and March 2026 (Cherry)

#### 2. Subcommittee Reports:

- Vinyl Wrap Selection Panel

Met on March 10<sup>th</sup> – Selected artists: Josiah Nance, Rose Graham, Susan Fluegel, Clancy Bartlett

- City Shop Mural Selection Panel

Met on March 24<sup>th</sup> – Finalists include: Joshua Martel, Sasha Primo, Matt Sunderman, Taylor Shaw

- MPD Sculpture Selection Panel

Met on April 7<sup>th</sup> – Finalists include: Ken McCall, James Dinh

### 3. Staff Report (Cherry)

- March Exhibitions

Currently available for viewing in the gallery. Around 200 people showed up for the reception.

- East City Park Stage

60% design from the Architect is ready. Cherry brought up the idea of potentially working with the Poet Laureate to create a poem to guide the creative direction for the mural at the East City Park Stage. This would stay within budget and within the contract terms of the Laureate.

- Temporary Collection

Temporary Collection Public Art projects are in full swing. ITC Sculpture selection is scheduled for April 20<sup>th</sup>.

## The meeting adjourned at 5:26 PM.

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CITY OF MOSCOW  
PUBLIC ART GUIDELINES

I. GENERAL PROVISIONS

A. PURPOSE

The purpose of the Moscow ~~Public Art Program~~ is to provide access to the arts by integrating a wide range of public art into the community, reflecting a diversity of artistic styles, disciplines, and points of view.

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B. PROGRAM GOALS

Goals of the public art program include:

1. ~~Broadening the role of the artist in the community;~~
2. ~~Increasing awareness of public art's value as well as selection and management processes;~~
3. ~~Prioritizing artist and community member input when identifying public art locations and project parameters;~~
4. ~~Encouraging early collaboration among artists, architects, engineers and owners;~~
5. ~~Ensuring that public agencies and community representatives participate in the selection of public artworks and their locations;~~
6. ~~Promoting public dialogue and understanding of public art;~~
7. ~~Installing public art throughout the City of Moscow;~~
8. ~~Developing project budgets and timelines in accordance with current arts industry standards;~~
9. ~~Maintaining good stewardship of grant and donation monies as well as resources from the 1% for the Arts fund;~~
10. ~~Facilitating the inclusion of art in public places in order to beautify public areas, to enhance the quality of life for Moscow citizens, to attract tourism, and to provide incentives to businesses to locate within the City, thus expanding Moscow's economic base;~~
11. ~~Providing proper cataloging and maintenance of the public art collection;~~
12. ~~Preserving and relocating artworks displaced through improvement projects;~~

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~~Deleted: developing project budgets and timelines in accordance with current arts industry standards; maintaining good stewardship of grant and donation monies as well as resources from the 1% for the Arts fund; ...~~  
~~Deleted: encouraging early collaboration among artists, architects, engineers and owners; dispensing public art throughout the City of Moscow; ...~~

and II. MOSCOW ARTS COMMISSION

A. ORGANIZATION OF MAC

The Moscow Arts Commission (~~MAC~~) was established by City Council on October 2, 1978 (by Ordinance No. ~~1978-1370~~) and was codified into Moscow City Code Title 3, Chapter 4. Currently, pursuant to Moscow City Code, Title 3, Chapter 4, Section 4-1. ~~The MAC~~ is comprised of not more than twelve (12) voting members, serving without pay. A non-voting member of the ~~MAC~~ shall not be considered in determining the number required for a quorum or whether a quorum is present. Members of the ~~MAC~~ shall be appointed by the Mayor, with the advice of and subject to the approval of the Council. ~~The MAC~~ of not more than twelve (12) members shall also consist of not more than three (3) Latah County residents who do not reside

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within City Limits. One (1) ex-officio member thereof shall be a member of the Council, who shall not vote and to serve a term of one year. The other members thereof may be appointed at large. Except as otherwise specifically provided herein, the term of office of the MAC members shall be four (4) years, or until their successors are appointed and qualified, except that the members of such MAC first appointed shall be appointed such that the terms of four (4) members shall expire annually thereafter. The members shall hold office at the pleasure of the Mayor. The Mayor may revoke their appointment at any time and for any reasons deemed sufficient by the Mayor, with the advice of and subject to the approval of the Council. Vacancies in the MAC, occurring otherwise than by expiration of term, shall be filled by the Mayor with the advice and subject to the approval of the Council, for the unexpired term. Where possible, the MAC, shall include at least one (1) student enrolled at least three quarters (3/4) time in a post-secondary educational program, who shall serve a one (1) year term, which term may be renewed. At least one (1) student enrolled in high school or an equivalent educational program shall serve as a non-voting member of the MAC, for a one (1) year term, which term may be renewed. The MAC, shall also include at least one (1) Latah County resident who does not reside within City limits who shall serve as a non-voting member of the MAC, for a four (4) year term.

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#### B. MOSCOW ARTS COMMISSION ROLE

Pursuant to Moscow City Code, Title 3, Chapter 4, Section 4-3. The purpose of the MAC is to enrich the community by celebrating and cultivating the expression of all forms of art and culture. Fulfillment of this purpose shall be based upon the following values: recognition and promotion of artists' value by creating opportunities for work to be experienced; facilitation and promotion of the social, educational, and economic value of all forms of art and culture in the community; performance of leadership, collaboration, and outreach in the conversation between all forms of art and culture with partner agencies, city leaders, and the community.

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MAC members shall provide advice, information, and recommendations to the Mayor and City Council, via the Arts Manager on City Arts programming and policies; provide outreach to arts organizations and connectivity between arts activities in the City; provide information and assistance for arts organizations, artists and anyone interested in cultural advancement of the community; support cooperation between existing organizations in the City with schools and regional, State and national art organizations; recommend to the City of Moscow Arts Manager relevant sources of private, local, State and Federal funds and grants available to promote the arts in the City and surrounding communities; offer advice and assistance in aesthetic matters of the City regarding community planning or in any other artistic activities as may be referred to it by the City; and encourage and aid programs for the cultural enrichment of the Moscow and surrounding communities.

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MAC advisory responsibilities to the Moscow Public Art Program include the following areas of interest:

1. Moscow public art projects
  - a. Collaborate with the City Arts Manager or designee to locate and select public art;
  - b. Make reports regarding the public art selected from time to time as requested by the Mayor and/or the Council; and
  - c. Abide by the requirements contained in Title 5, Chapter 18 of the City Code.
2. Donations of artwork to the public art collection

**Deleted:** The Arts Commission shall represent the City's interest in art matters; act as a spokesperson for art matters in the City and keep the Mayor and Council informed on all such matters; coordinate arts organizations and arts activities in the City; provide information and assistance for arts organizations, artists and anyone interested in cultural advancement of the community; develop cooperation between existing organizations in the City with schools and regional, State and national art organizations; search for sources of private, local, State and Federal funds and grants available to promote the arts in the City and surrounding communities; offer advice and assistance in aesthetic matters of the City regarding community planning or in any other artistic activities as may be referred to it by the City; and encourage and aid programs for the cultural enrichment of the Moscow and surrounding communities.¶

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3. Deaccessioning artwork from the public art collection
4. Developing guidelines for the public art collection

### III. PUBLIC ARTS PROJECTS

#### A. FUNDING OF PUBLIC ARTS PROJECTS

1. Overview of dedication and disbursement of funds
  - a. The public art fund is a dedicated fund of the City.
  - b. Once it is determined that a public improvement project qualifies under Title 5, Chapter 18 of the City Code, the Community Development department calculates the one percent (1%) for art funds available for such project and coordinates with the Finance department to transfer the funds to the public art fund at the end of the fiscal year in which they were generated.
  - c. The City, through its Arts Manager, contracts with artists and manages payment as appropriate.
2. Expenditure of arts monies in conjunction with Capital Improvement Projects
  - a. Capital Improvement Projects (CIP) that qualify for public art funding shall be subject to the provisions of Title 5, Chapter 18 of the City Code.
  - b. If a CIP is identified by the Arts Department and the MAC as being in alignment with Public Art program goals and timelines, Arts monies collected through the public art fund shall be set aside when the qualifying public improvements project construction budget has been calculated. Funds representing the one percent (1%) dedication for the arts may be incorporated into the project during construction or upon completion of the improvement project. Public art may be an integral part of a structure, attached to a structure or detached from a structure within or outside of it.
  - c. The art component of a qualifying CIP will be allocated from the public art fund as follows:
    - i. No less than seven five percent (75%) shall be allocated toward such public art, including purchase, design, fabrication, and installation.
    - ii. No more than twenty five percent (25%) shall be used for administrative costs, including, but not limited to, costs of selection, maintenance, repair, conservation, and on-going documentation and cataloging of the Public Art Collection (done, in part, to adequately insure all City-owned artwork).

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#### B. EXEMPTIONS FROM PUBLIC ART PROJECT CONSIDERATION

A project considered for funding through the public art fund shall comply with Title 5, Chapter 18 of the City Code. In addition, the following shall not be considered for City public arts projects paid for by the City:

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1. Works which are not entirely original (unless the non-original content is used with permission or is part of the public domain and comprises only a small portion of the work).
2. Decorative or functional elements designed by the project architects, landscape architects, interior designers, or their consultants, without the original artist's collaboration.
3. Artfully-designed objects which are mass-produced and of standard design, such as playground equipment, bike racks, or limited edition cast decorations.
4. Directional elements such as signs, maps, color coding, unless designed and/or executed by an artist.
5. Standard architect's, landscape architect's, engineer's, or interior designer's fees, unless such work was approved prior to construction.

**C. IDENTIFICATION OF PUBLIC ART PROJECTS**

1. Artwork Site Selection

In selecting a site for public art, the [Arts Manager](#) and MAC should consider whether:

- a. The site is publicly accessible at reasonable times, allowing for contemplation and interaction between the public and the work of art;
- b. The site is on public property or property managed or controlled by the City;
- c. The site suggests art opportunities that would extend the breadth, vitality, and quality of ~~the~~ [Moscow Public Art Program](#);
- d. The art is likely to enhance the cultural experience of the space and contribute to the visual interest of the area;
- e. The site falls within the prominent paths of circulation (e.g., an entry point, transit corridor, or plaza area), or is near a place of congregation (e.g., park, transportation center, entertainment or retail center) in order to reach a significant portion of the population;
- f. The site meets the conditions necessary to receive public art funding or grant funding; and
- g. The site has been identified and prioritized in the most recently-updated [Public Art Stewardship Plan](#).

2. [Public Art Stewardship Plan](#)

- a. The [Public Art Stewardship Plan \(PASP\)](#) outlines the following:
  - (1) Program scope, vision, and alignment with MAC mission.
  - (2) Intersection of Arts, Parks, and Community Development goals.
  - (3) Project location prioritization identified by means of public input surveys.
- b. [PASP](#) updates shall be completed at least once every [ten \(10\)](#) years and shall take into consideration the following:
  - (1) Adjustments to long-range program vision.

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- (2) Public art project or location proposals presented by the public or City staff.
- (3) Project and location prioritization adjustments made with input from the public and direction from City Council.

c. During the time between [PASP](#) updates, public art locations already identified in the [PASP](#) will have priority over newly-identified potential locations. When new potential project locations or concepts are presented, whether by community members or by city departments, the [Arts Manager](#) and the MAC shall consider their viability pursuant to these Public Art Guidelines.

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3. Public Art Integration into CIPs

In the planning stages of a potential project, the project lead proposing or responsible for public works project or improvement will notify the [Arts Manager](#) of a qualifying improvement project to be considered for the one percent (1%) for the arts assessment. The [Arts Manager](#) (with advice from the MAC, when appropriate) should determine whether art should be considered as part of the proposed CIP project or whether it should be added to future art project(s).

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After identifying [a CIP](#) that qualifies for the one percent (1%) funding, the project lead and the Finance Director shall calculate the one percent (1%) of the total project cost and notify the [Arts Manager](#) of that estimate. The [Arts Manager](#) will work with the project lead to explore possibilities for a public art project to be affiliated with the CIP. If an art project is not deemed a suitable fit given the CIP scope, location, or timing, the one percent (1%) funds will be transferred into the future art(s) project fund for future use.

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Where a public art project will be affiliated with the [CIP](#), the [Arts Manager](#) will meet with the respective department head and will attend pre-construction meetings as necessary. The [Arts Manager](#) will work with the CIP project lead and will provide the scope, location, and budget for the public art project with advice from the MAC and approval from City Council.

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The [Arts Manager](#) or designee will conduct a survey of comparable public art projects and recommend a budget based on current market standards. The [Arts Manager](#) or designee will work with the CIP project lead to coordinate any necessary work with the architect, landscape architect, engineer, or others to review the following, as appropriate:

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1. Allocated art budget
2. Design and construction schedule
3. Appropriate sites and project goals for artwork
4. Other items specific to the project

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The Arts Manager and City staff will prepare and issue a Request for Qualifications (RFQ) for the arts project affiliated with the improvement project with input from the MAC and following approval of the Art Project concept by the Council. Any public art chosen shall be located in a public place with public visibility and impact, and further shall comply with any addition to any guidelines established by Council upon recommendation of the MAC.

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The Arts Manager, in consultation with the MAC, may decide that funds from a specific improvement project are in excess, insufficient, or that the site is inappropriate for public art.

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#### 4. Public Art Project Development

Once a Public Art location has been identified, the Arts Manager shall coordinate the following process:

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- a. Develop the project description, site details, and identify suitable art forms and media (considering goals and sites already determined by the participating department and the MAC, when applicable).
- b. Determine a method for selecting an artist, which may include:
  - (1) Open competition (RFP or RFQ) in which artists apply according to the requirements and limitations established by the Selection Panel, the MAC, or the City;
  - (2) Invitation of one (1) or more artists to submit proposals;
  - (3) Direct purchase of a completed work of art that is selected from submitted applications or other methods deemed appropriate for the project; or
  - (4) Alternate process designed to meet the City's objective for the project.
- c. Present RFQ or RFP drafts with budget recommendation to City Council
- d. Publish RFQ or RFP documents using methods agreed upon for the project.
- e. Recommend members for an ad hoc Selection Panel to be appointed by the Mayor.

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## IV. PERMANENT COLLECTION SELECTION METHODS

### A. SELECTION PANEL APPOINTMENTS.

The Arts Manager will coordinate recommendation of selection panelists to the Mayor and Council. The MAC will consider the guidelines hereinbelow, requests by individuals, and staff recommendations. Selection Panel members shall serve at the appointment of the Mayor.

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Selection Panels will be comprised of at least the following:

1. Voting members:
  - a. Participating department representative or designee (1)
  - b. Moscow Council member or designee (1)
  - c. MAC members (2)
  - d. Community representative, preferably from project impact area (1)

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- e. Artist not involved with the respective CJP (1)
- 2. Non-voting members:
  - a. Arts Manager (Selection Panel facilitator)
  - b. Project architect, landscape architect, interior designer, or engineer
  - c. City staff members acting in a technical advisory capacity
- 3. Length of term.
 

Each Selection Panel member serves through the completion of one (1) public art project.

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**B. CONFLICT OF INTEREST**

- 1. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed.
- 2. MAC members shall declare a conflict of interest if a project comes before the Selection Panel from which he/she or the household or business could financially benefit. MAC members shall also declare a conflict of interest if a person with whom he/she shares a household or whom he/she professionally represents has a matter to be considered by Selection Panel. Such person shall recuse themselves from any participation in any process for the project the Selection Panel is considering.
- 3. No member of the project's architect or landscape architect, interior designer, or engineering firm may apply for a public art project being designed by that firm.

**C. SELECTION PANEL PROCEDURES AND RESPONSIBILITIES**

- 1. Moscow Arts Manager will hold an orientation for each Selection Panel. The orientation may take the form of a meeting or an email. The orientation may include a review of program guidelines, orientation to the specific project; and/or a review of any goals already established by the participating department and the Moscow Arts Manager and the MAC.
- 2. The Selection Panel will review all submissions pertaining to the public art project using the published criteria.
- 3. All recommendations must be approved by a majority vote of the full Selection Panel.
- 4. The Selection Panel will make recommendations on finalists and their work to the Arts Manager. MAC members on the Selection Panel will report the Selection Panel's recommendation to the MCA during a regular meeting, after which the MAC will vote to recommend an action on the project to City Council.
- 5. The Arts Manager will then generate a project report to present to the Mayor and Council for final approval.
- 6. The City reserves the option of making no recommendation from submitted applications and may require reopening of the competition or may propose other methods of selection, if no proposal is accepted.

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7. The Selection Panel must always adhere to the requirements of Code Title 5, Chapter 18 of the City Code.

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#### D. ARTIST ELIGIBILITY

Artists eighteen (18) years-of-age and older residing in the United States are eligible for Permanent Collection projects. Preference may be given to artists who live in Latah County, Nez Perce County, or those who are Nez Perce or Coeur d'Alene tribal members and/or have a significant Idaho economic presence, with secondary preference given to those artists who live in Asotin County or Whitman County. Artists are eligible regardless of race, color, religion, national origin, gender, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. Selection panelists and their immediate family members are not eligible for participation. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed.

#### E. ARTIST / ARTWORK SELECTION CRITERIA

Criteria to be used when considering retention of an artist or acquisition of artwork by either purchase or commission may include, but not be limited to, the following:

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1. Artist Qualifications  
Artists or design teams should ideally have the ability to think conceptually, the ability to communicate and be flexible, experience working with design professionals and integrating artistic concepts into construction documents, the ability to work with architectural drawings, and prior experience with collaborative group work situations and public art projects of a similar scale.
2. Conceptual Quality and Originality
  - a. The artist presents a compelling concept.
  - b. The proposed design is original to the presenting artist.
  - c. The design is unique (i.e. edition of one), rather than a mass-produced item.
3. Form
  - a. The proposed design reveals mastery of formal craftsmanship.
  - b. The scale of the proposed design is appropriate to the site.
  - c. The colors used, if any, are chosen with an awareness of local educational institutions as well as their athletic rivals.
  - d. The proposal aligns with the design parameters in the project description and does not present a hazard to public safety.
  - e. The proposed artwork is made with materials suitable for the location (i.e. designed with materials impervious to environmental degradation).
  - f. The proposed artwork is designed for resistance to theft or vandalism.
4. Content and Context
  - a. The content of the proposed design aligns with the project description.
  - b. The content of the proposed design is relevant to the City of Moscow's values, culture, and people.
  - c. The proposed design reflects the architectural, historical, geographical, geological, and socio-cultural context of the site.

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- d. The proposed design serves to activate or enhance the intended location.
  - e. The proposed design has the potential to expand the formal and conceptual range of the Public Art collection.
5. Budget and Production Schedule
    - a. The budget is clear, complete, and within the stated fiscal parameters for the public art project.
    - b. The production schedule supports the proposal’s feasibility and denotes installation according to the project timeline.
  6. Description of Anticipated Maintenance Needs
    - a. Maintenance needs for the artwork are described clearly and realistically.
    - b. Maintenance needs for the artwork are not excessive in terms of labor or material investment.
  7. Community Engagement
    - a. The artist’s proposal for community engagement aligns with the project’s goals and requirements.
    - b. The artist’s proposal for community engagement has the potential to reach a broad audience in the community.
    - c. The artist’s proposal for community engagement has the potential to foster understanding of one or more of the following:
      - (1) The goals of public art and its benefits to a community
      - (2) Moscow’s civic identity as it relates to the artwork’s content or context
      - (3) Formal art-making skills or conceptual strategies
      - (4) Professional experiences and/or practices in the arts field

**V. TEMPORARY PUBLIC ART COLLECTIONS**

**A. TEMPORARY COLLECTION OVERVIEW**

1. The City currently maintains three temporary collections: the Vinyl Wrapped Traffic-Control Boxes, Storm Drain Murals, and the Intermodal Transit Center (ITC) Sculpture Garden.
2. Costs associated with the Temporary Collection are paid for using the General Ledger code dedicated to Community Public Art. Arts staff may, at the direction of City Council, seek grant or sponsorship funding to offset General Fund support of these collections.
3. Temporary works of art commissioned will be documented with appropriate media either by the artist(s) or the City.
4. Where a work of art will be placed on a site not directly owned and/or controlled by the City, the placement terms and conditions shall be specifically approved of by City Council.
5. Artist eligibility, selection methods, and criteria for assessment will be tailored to fit the needs of each component of the Temporary Collection

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**B. TEMPORARY COLLECTION ELIGIBILITY AND SELECTION**

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1. Artist Eligibility

Eligibility for participation in this program is limited to artists 18 years of age or older who live in Latah County, Nez Perce County, Asotin County, Whitman County, Nez Perce or Coeur d'Alene tribal members. Artists are eligible regardless of race, color, religion, national origin, gender, age, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. MAC members who submit a proposal for a Temporary Collection opportunity must recuse themselves from the selection process for that project.

2. Selection of Artists/Artworks

Selection of artworks shall be conducted during a regular meeting of the MAC. Following a vote by a majority of MAC members to recommend an artist and/or artwork, the Arts Manager will coordinate artist contracts, payments, and installation of the artwork.

3. Selection Criteria

a. Conceptual Quality and Originality

1. The artist presents a compelling concept.
2. The proposed design is original to the presenting artist.

b. Form

1. The proposed design reveals mastery of formal craftsmanship.
2. The colors used, if any, are chosen with an awareness of local educational institutions as well as their athletic rivals.
3. The design files are prepared according to stated parameters and are scaled to fit the specific locations stated in the RFP.

c. Content and Context

1. The artwork's subject matter and content is appropriate for public exhibition and does not contain advertising, religious references, sexual content, negative imagery, or convey political partisanship.
2. The content of the proposed design is relevant to the City of Moscow's values, culture, and people.
3. The proposed design reflects the architectural, historical, geographical, geological, and socio-cultural context of the site.
4. The proposed design serves to visually activate or enhance the location.

VI. PORTABLE COLLECTION

- A. Two and three-dimensional works of art that are not site-specific are part of the Portable Collection.
- B. This collection is distinct and separate from the items in sculpture-on-loan programs such as the ITC Sculpture Garden.

**Deleted:** Selection panelists and their immediate family members are not eligible for participation. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed. ....

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**Deleted:** Selection Panel Formation. The Arts Program Manager and Public Art Subcommittee will recommend selection panelists to the MAC. The MAC will create the Selection Panel by a majority vote during a regular Commission meeting. The Selection Panel will be comprised of the following:

1. Voting members:
  1. Voting members:
    - a. Moscow Arts Commission Member (1)
    - b. Local Business Representatives (2)
    - c. Technical Consultant (1)
    - b. Local Business Representatives (2)
    - c. Technical Consultant (1)
    - c. Technical Consultant (1)
    - d. City Staff Member (1)
2. Non-voting members:
  - a. Arts Program Manager (Selection Panel facilitator)
  - b. City staff members acting in a technical advisory capacity

**Deleted:** Length of Term. Each Selection Panel member serves through the review and selection of one (1) round of annual submissions for the project at hand.

**Deleted:** INTERMODAL TRANSIT CENTER SCULPTURE GARDEN

Artist Eligibility

Artist Eligibility

Eligibility for participation in this program is limited to artists 18 years of age or older who live in Latah County, Nez Perce County, Asotin County, Whitman County, Nez Perce or Coeur d'Alene tribal members. Artists are eligible regardless of race, color, religion, national origin, gender, age, marital or familial status, physical or mental disability, sexual orientation, and gender expression or identity. Artist teams are eligible to apply, including teams of artists from multiple disciplines. Selection panelists and their immediate family members are not eligible for participation. No artist sitting on a Selection Panel may submit a proposal for the project for which the Selection Panel was formed.

Selection Panel

A. Selection Panel Formation. The Arts Program Manager and Public Art Subcommittee will recommend selection panelists to the MAC. The MAC will create the Selection Panel by a majority vote during a regular Commission meeting. The Selection Panel will be comprised of the following:

1. Voting members:
  1. Voting members:
    - a. Intermodal Transit Center Staff Member (1)
    - b. UI Art + Architecture Faculty or Graduate Student (1)
    - b. UI Art + Architecture Faculty or Graduate Student (1)
    - c. UI Facilities Staff Member (1)
    - d. Moscow Arts Commission Member (1)
    - d. Moscow Arts Commission Member (1)
    - e. Member of Artist Community (1)
2. Non-voting members:
  - a. Arts Program Manager (Selection Panel facilitator)
  - b. City staff members acting in a technical advisory capacity
  - b. City staff members acting in a technical advisory capacity

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- C. Items in the Portable Collection are installed in City facilities at the discretion of the [Arts Manager](#) upon consideration of the following criteria:
  1. Requests from City departments and staff members.
  2. Ideal conditions for preserving the artwork's condition.
  3. The potential for the artwork to have a positive impact on the staff and members of the public who frequent the proposed location.
- D. Accessions into this collection are made at the discretion of the [Arts Manager](#), with advice from members of the MAC when appropriate. [These accessions may be artworks exhibited at the Third Street Gallery or other local venues that fit the collection's needs and the current fiscal year's budget. Purchases may also be made from private collections. New accessions shall align with the Portable Collection's purpose to collect professional-level artworks and to represent a wide variety of established artists in the Moscow region.](#)
- E. Portable Collection accessions, maintenance, and display needs (e.g. framing, pedestals, and vitrines) are managed and funded through the Arts Department budget.

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**Deleted:** Annual additions may come from the following:  
 <#>Artwalk and Moscow Farmers Market Poster Art Competitions¶  
 <#>Palouse Plein Air ¶  
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**VII. OTHER CONSIDERATIONS**

**A. MAINTENANCE AND MANAGEMENT OF PUBLIC ART**

It is the responsibility of the [Arts Manager](#) to manage and coordinate the maintenance of all works of art in the City's public art collection.

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1. All commissioned artists will be required to complete a conservation record form that provides information on materials, fabrication methods, installation details, and recommended maintenance.
2. The [Arts Manager](#) will maintain a computer database inventory and a catalog of relevant documents for artworks owned by the City.
3. City will facilitate routine cleaning and maintenance of artworks based on recommendation by a professional art conservator or based upon information provided by the artist on the conservation record form.
4. A professional art conservator or person(s) trained by a conservator may be consulted or hired to provide maintenance and conservation work for the City's public art collection.
5. Participating departments should notify the [Arts Manager](#) immediately if an artwork is either damaged or stolen or if the participating department plans to move the artwork or in any way alter its location or use.
6. The City shall maintain adequate insurance coverage for its public art collection.

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**B. DONATIONS OF ARTWORK**

1. Donation of artworks to the City's Public Art Collection

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a. Works of art are occasionally offered as donations to the City. The Arts Manager (in consultation with the MAC) is responsible for reviewing and evaluating the suitability of a proposed artwork and recommending to the City Council whether or not to accept it as a gift, and/or allow it to be installed on City property. If accepted by the City Council, the maintenance of a gift of art is the responsibility of the City (unless otherwise specified). When considering a gift, the Arts Manager may recommend that the City Council require that the donor establish a maintenance endowment to ensure an adequate quality of care for the artwork.

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b. The Arts Manager and the MAC is responsible for review of all proposed gifts of art to the City, including donations by individuals, neighborhoods, community groups, and international organizations. Such donated artwork may be placed temporarily on City property without being offered to the City as a gift, provided that the donor obtains the appropriate approvals and/or revocable permits (if any) for placement of the works and the donor and City enter into an agreement for the donation. The donor agrees to maintain the art throughout the life of the work. The City reserves the right to decline offers of donated public art gifts, whether permanent or temporary.

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2. Donation of works of art to City's Portable Collection

a. Donor contacts Arts Manager to discuss the potential gift, providing photos or the actual artwork.

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b. Arts Manager presents consideration of the gift to the MAC. If presented in graphic form, the MAC reserves the right to postpone any decision until the actual artwork is reviewed.

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c. Arts Manager (in consultation with the MAC and as approved of by City Council) accepts or declines the gift. If accepted, the donor is acknowledged (if requested).

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d. Funds for maintenance are agreed upon by the donor and Arts Manager and deposited by the donor into a public art maintenance fund.

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3. Donation of commissioned works of art

a. Donor contacts Arts Manager and appropriate City staff for a meeting to discuss idea for commission as well as to plan for artist selection and location of art following completion of the artwork. All processes for artist and site selection shall be in alignment with those described in these Public Art Guidelines.

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b. Arts Manager (in consultation with the MAC) accepts or declines the idea and/or the selection process.

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c. If the City accepts the concept of the donated commissioned artwork, the Arts Manager presents the donation proposal to the MAC and City Council which may approve, reject, or provide further direction for the proposal. If the donated commission is accepted, a plan for its placement and maintenance is developed in conjunction with the donor and formalized in an agreement including agreed-upon value of the donation, maintenance, and donor recognition.

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d. A donor agreement is executed upon City Council approval.

C. RELOCATING SITE-SPECIFIC WORKS OF ART

1. While it is the intent that site-specific works will remain in the site for which they were created, the City reserves the right to relocate a piece of public art.

2. No site-specific artwork may be moved without the recommendation of the MAC and the Arts Manager and specific City Council action. The MAC may consider recommending relocating a site-specific artwork for one (1) or more of the following reasons:

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- a. The condition or security of the artwork can no longer be reasonably guaranteed at its current site;
- b. The artwork has become a hazard to public safety in its current site and condition; or
- c. The site has changed so that the artwork is no longer compatible with the site.

3. Once the MAC and Arts Manager have determined that an artwork meets one (1) or more of the above criteria, the following process shall be followed:

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- a. The Arts Manager makes a good faith attempt to discuss relocation of the artwork with the artist or representative of artist, if available.
- b. If the artist agrees to the proposed relocation, the recommendation will be considered by appropriate City staff, and the City Administrator or designee, then presented to City Council for approval.
- c. If the artist does not agree to the proposed relocation, the artist or representative may request that the artist's name not be used as the author of the artwork when relocated.

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D. DEACCESSION

In the event a work of art may need to be considered for removal, sale, trade, or gifting (deaccessioning), the Arts Manager (and the MAC) shall present the request to City Council. The Arts Manager or designee shall state in the request that the artwork is of no further use to the City; the recommendation of whether the artwork should be removed, sold, traded or gifted; the reasoning for the recommendation; and how the recommendation will provide for maximum value with attendant benefits to the citizens of Moscow (I.C. §§ 67-5722, 5732A). Proceeds of a sale shall cover the expenses of the sale with any net revenues deposited into the general account of the City.

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### **2026/2027/2028 Exhibition Slots**

September - October 2026	Palouse Plein Air	National Eligibility/Juried
November 2026 – January 2027		
February – April 2027		
May – July 2027		
August – October 2027		
October – November 2027	Palouse Plein Air	National Eligibility/Juried
December 2027 – January 2028		

### **Exhibition Types**

Solo / Two-person  
Regional Open Call  
Invitational  
National-eligibility / Juried

### **Exhibition Proposals**

of soil and sky (already approved for 2026 schedule)  
Open call for clay, wood, and fiber artworks

#### Color of the Year

Color field paintings with artist-provided color name and written description of why it fits the new year

#### A Few of My Favorite Things

An exhibition of paintings, drawings, photographs, or assemblages of the artist's treasures

#### Kasha Quilts

Solo show of quilts made by Karen Schoepflin Hagen (Genesee)

#### Nels Reese

Solo show of architectural drawings and models

#### Ludmilla Perez

Solo show of Palouse landscape paintings, still lifes, and collage/mixed media paintings

#### Moscow Carnegie Library Historical Display

Display created by Latah County Historical Society, exhibited at the Library in April 2026 and slated for a second showing at the Moscow Chamber of Commerce in September 2026.

#### Climate-themed Exhibition

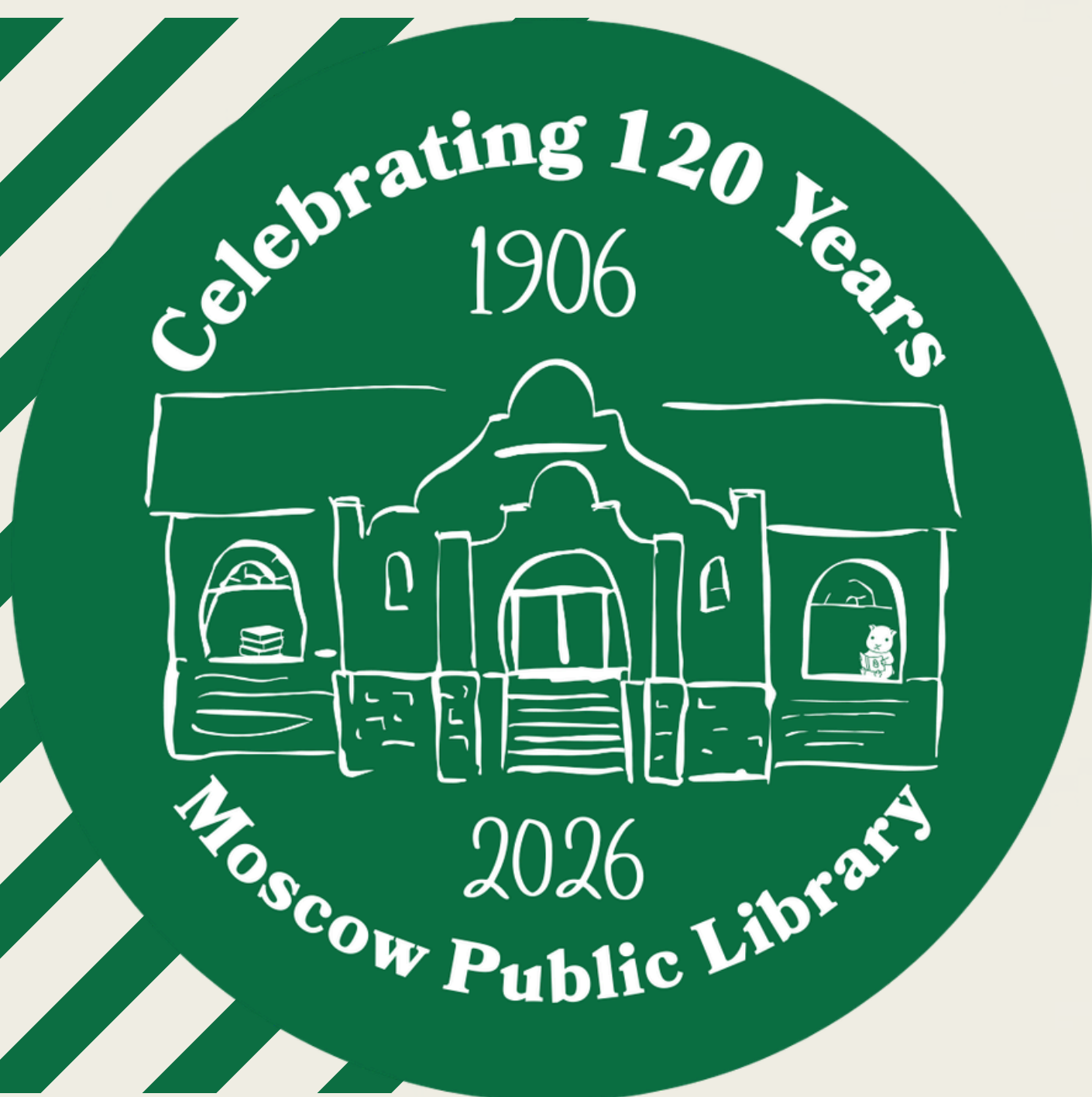
A community open-call exhibition based on the theme of climate and/or environment.



*Flip through the pages of Library history as we celebrate our past, present, and future.*



# 120 Years of the Moscow Public Library

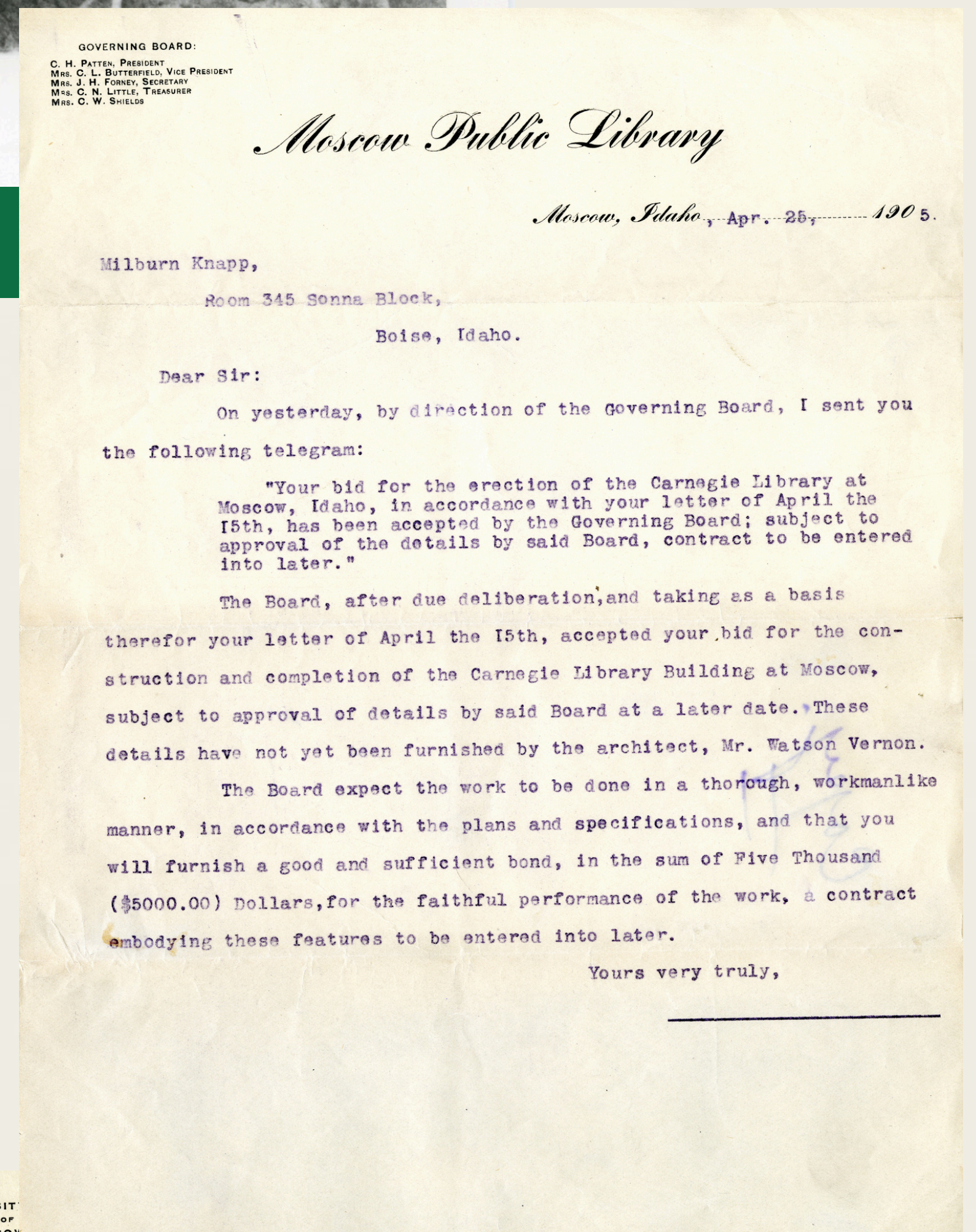


The Moscow Public Library celebrates the 120<sup>th</sup> anniversary of the Carnegie Library, which was built in 1906. Explore the history of the library from how it was created to present-day use.

The exhibit was made in collaboration with the Latah County Library District and the Latah County Historical Society.



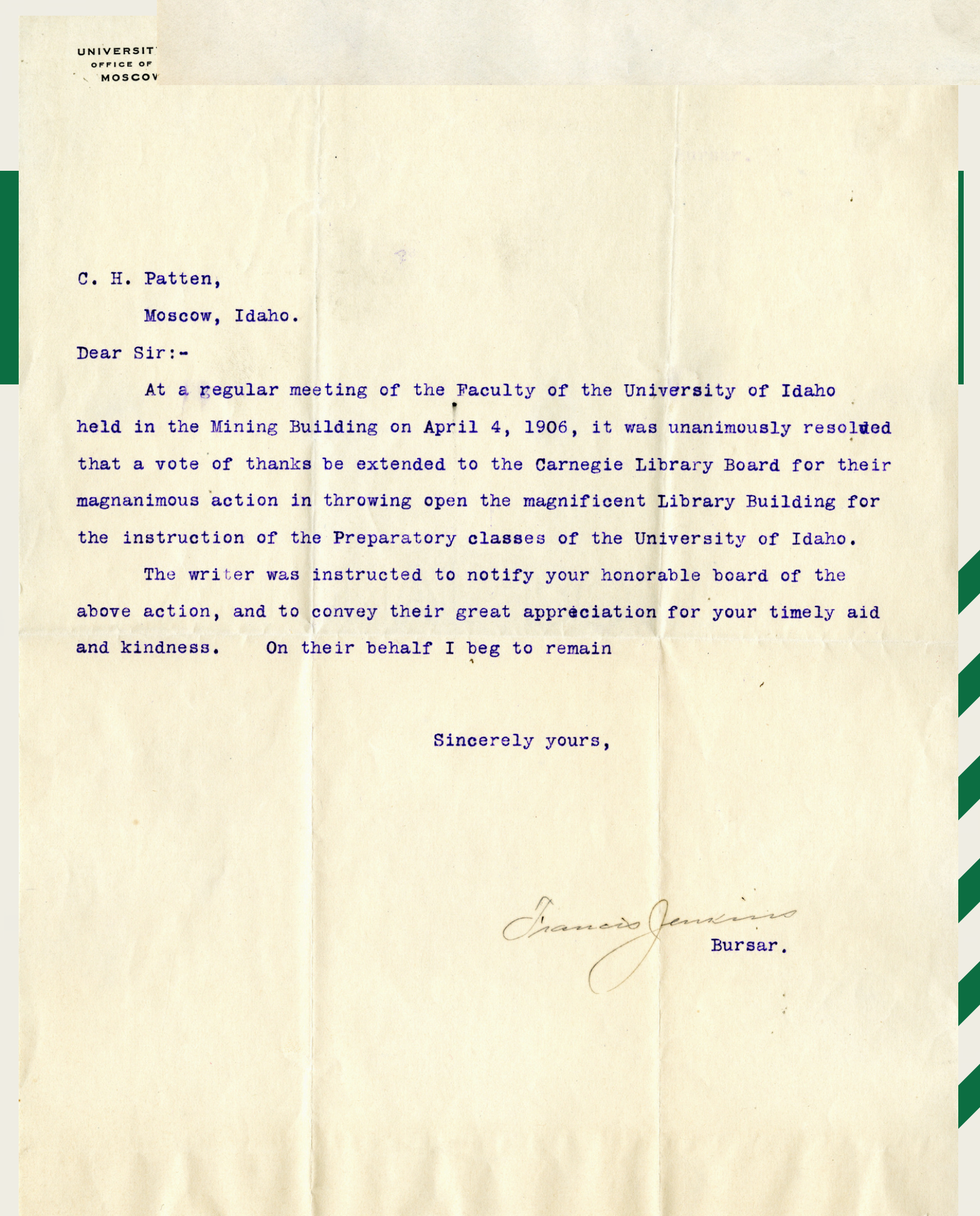
# From Humble Beginnings to Carnegie Creation



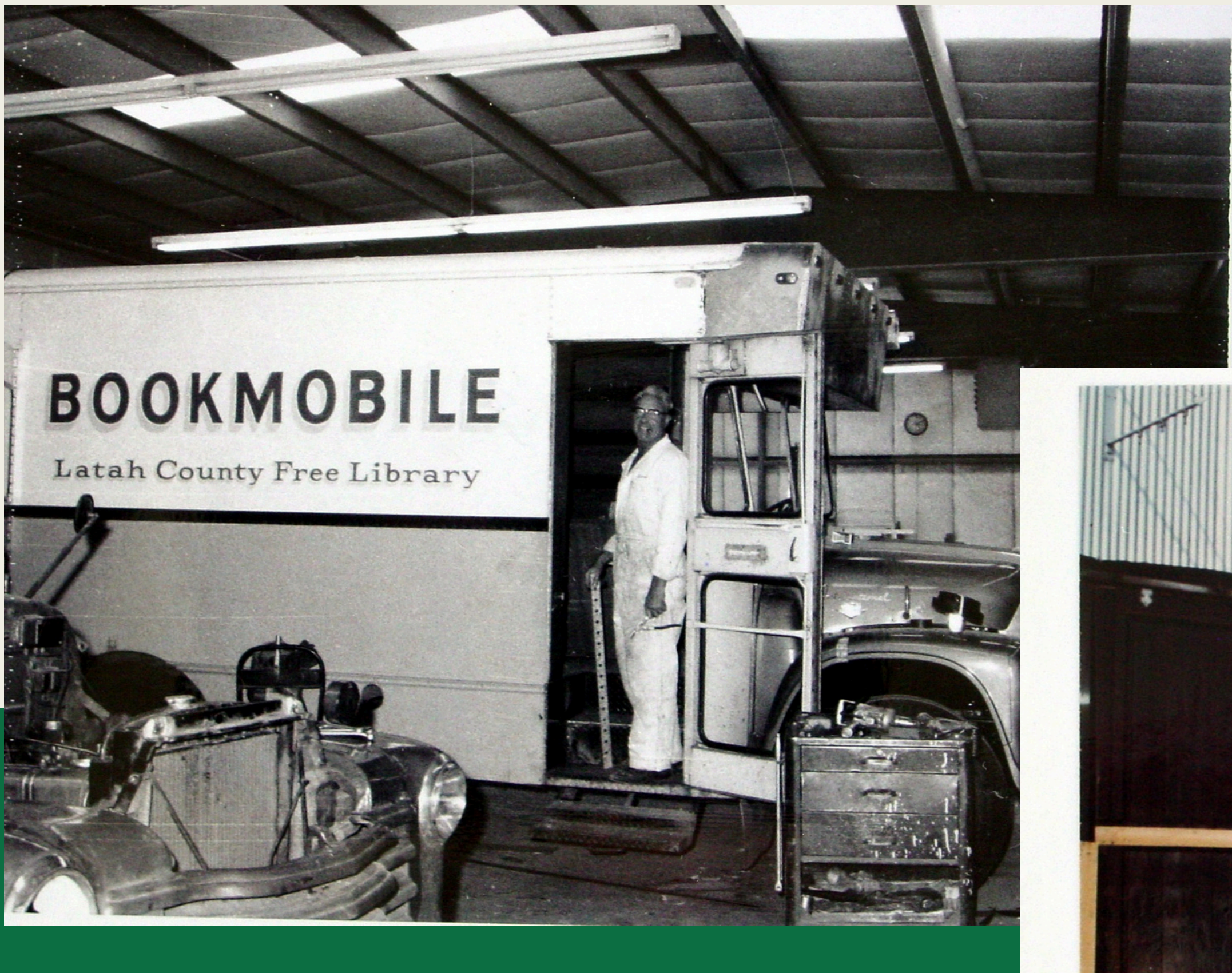
As Moscow began to grow, so did demand for more activities. Two women's civic organizations, Pleiades and the Historical Club, took action to create a free library and reading room for public use. The clubs formed committees in 1901, with the official Free Public Library and Reading Room on the second floor of Brown's Furniture Building opening on January 4, 1902. The room cost eight dollars to rent and with 115 donated books for lending.

Later in 1903, the Pleiades and Historical Clubs began fundraising for a building that would house the library. At this time, wealthy businessman Andrew Carnegie funded thousands of libraries across the country, requiring that they demonstrate public support. The clubs submitted a funding request for \$10,000 for a Moscow library. Carnegie approved the application on the condition that the city provide \$1,000 per year for operation expenses and provide a suitable building site. In 1905, a tax raise was passed by voters, and the land on Second and Jefferson Streets was acquired. The new library was completed in 1906 in the Mission Revival architectural style.

Before the building could be utilized as the library, the University of Idaho used the space for classrooms due to the destruction of the Administration Building in a fire. Classes were held at the library building everyday until 3:30 pm, with the library open at 4 pm for patrons. The arrangement continued until April 1907.



# Big Changes to a Small Library



The town and library both experienced rapid growth since its opening in 1906. By 1934, financial support from the City of Moscow increased from \$1,000 to \$3,000 a year. Similarly, the building accommodated that growth with an eastern addition, front steps rebuild, and basement remodel for a children's section.

The most notable transformation of the library occurred in the 1950s and the 1960s, as other libraries were forming throughout the rest of Latah County. Individual libraries in Troy and Potlatch were established, but they operated independently. During this time, Latah County voters approved the development of the Latah County Free Library District on May 3, 1958. The library operated out of a room in the Latah County Courthouse. Almost ten years later in 1967, the Moscow Public Library and Latah County Free Library District were combined to form the Moscow-Latah County Library System.

Prior to the merger, the Latah County Free Library District utilized the Bookmobile to keep up with the book requests throughout the county. However, demand was so great, the Bookmobile also serviced Benewah, Clearwater, and Shoshone Counties.

# Then an Addition, Now an Essential



Now that the library serviced the entire county, there was an increase in book circulation and a larger inventory of books and periodicals. This meant another addition. During 1977 and 1978, the library board presented multiple bond levies in order to expand, however, they were defeated at the county level. The board then launched its own fundraising campaign to match the county's allotted budget for the new building, but the monetary goal was not met.

Without additional space, the library staff were facing the physical constraints of what the Carnegie Library could provide based on their growing services. The library persevered and submitted another bond levy in 1982, which passed with 76% approval. Construction of the addition began in August 1982 and was open for public use in April 1983. Idaho Governor John Evans and Moscow Mayor Dee Hager cut the ribbons and assisted with the Carol Ryrle Brink Reading Room dedication.

By 1984, the Moscow Library housed 12,000 square feet of book inventory and served approximately 35,000 to 40,000 patrons per year. The addition has allowed for continued growth and services in the 43 years since completion.



The brick arch provides a visual distinction between where the 1982 library addition was added and the 1931 addition.



The pillar marks the eastern addition in 1931, which expanded the stack space and provided area for more offices.





