

MINUTES OF THE APRIL 30, 2015  
REGULAR MEETING  
OF THE PUEBLO CONSERVANCY DISTRICT

Directors Present: Bill Alt, Barb Bernard, Matt Cordova, Corinne Koehler, Dennis Maroney,  
Ron Serna, Paul Willumstad

Also Present: Administrator Rick Kidd, Attorney Joe Bower

Guests: Kim Kock, NorthStar Engineering  
Chris Woodka, Pueblo Chieftain  
Shanna Lewis, Colorado Public Radio  
Jim Sbarbaro, David Archuletta, Sally Lincoln

The regular meeting of the Pueblo Conservancy District was called to order at 10:31 am. A quorum was present.

**Public Forum:**

Sbarbaro – Mr. Sbarbaro passed out some information for the Board to consider with respect to the murals and art along the Levee. Charging a fee for the use of painting murals along the Levee would generate money that could be used toward maintenance of the art. There needs to be a mechanism so that what is painted on the Levee looks as good 20 years from now as it does today. The art does not have to be permanent in the first place. How about fastening canvases instead? Does all art have to be the same? What about using light shows to display art like has been done on the Empire State Building? Can we open up the Levee and Pueblo art work up to the world? Invite experts in to judge the art that is displayed. Invite Cristo in for his ideas along with his proposed project along the Arkansas River canyon.

Archyuletta – Art should allow people to think and express themselves, even though their art could be considered political by some. His mural is about adoption and this may be considered a political topic. People should be allowed to express that they want.

**Minutes:**

The minutes of the March 25, 2015 regular meeting were reviewed. Koehler moved to approve the minutes. Motion passed.

**Treasurer's Report:**

The March 2015 accountant's compilation report was reviewed. Alt moved to receive and file the compilation reports. Motion passed

Kidd stated that the payments to ASI Constructors and the HARP Authority would exceed the amount of money in the Vectra checking account. Therefore, he recommended transfer of \$100,000 from the Morgan Stanley investment account to the Vectra checking account, and then transferring \$90,000 from the Vectra account into the ABC Bank construction account. Bernard so moved. Motion passed.

Koehler moved to approve payment of the bills. Motion passed.

**Bills –** The following bills were posted for review and approval:

\$ 650.00	Black Hills Energy, Runyon Lake Electricy
\$ 375.00	MBD&G, Monthly Accountant fees
\$ 500.00	Banner and Bower, Attorney fees
\$ 1,200.00	Kidd Engineering, Administrator/Engineer fees

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\$ 2,590.00	Kidd Engineering, Levee Construction Meetings, CA/CO
\$ 200.00	Alt, Director's Fee
\$ 200.00	Bernard, Director's Fee
\$ 200.00	Cordova, Director's Fee
\$ 200.00	Koehler, Director's Fee
\$ 200.00	Maroney, Director's Fee
\$ 86.25	Maroney, Mileage Reimbursement for Fountain Creek committee meetings
\$ 200.00	O'Hara, Director's Fee
\$ 200.00	Phillips, Director's Fee
\$ 200.00	Serna, Director's Fee
\$ 200.00	Willumstad, Director's Fee
\$26,106.00	NorthStar Engineering, Task E Construction Support Services, Geotechnical Testing, Staking, As-Builts Contract
\$ 440.00	NorthStar Engineering, Maintenance Fund Assessment State Assessed Tiers and Valuations
\$50,000.00	HARP Authority, 2015 IGA Contribution
\$10,000.00	HARP Authority, Annual O&M Allocation
\$90,000.00	ABC Bank, Transfer Funds to Construction Account
\$73,477.00	ASI Constructors, Arkansas River Levee Phase 1 – PR#5
\$12,823.19	ASI Constructors, Pueblo Sales Tax Liability – PR#2

#### **President's Report –**

Willumstad reported that Jerry Pacheco, Pueblo City Planner, gave him a set of preliminary plans for the connection of downtown, the lower west side, and Pueblo Boulevard. They are currently doing an urban renewal study for this area. It is believed the route will help some of the traffic flow between Pueblo and Pueblo West, and will also lead to more development in the west side of Town. Bernard said that she was at a meeting and CDOT may have some money to add another west bound Highway 50 lane from Wills to Pueblo Boulevard. There may also be an overpass at Pueblo Boulevard one day. The concepts are on the CDOT website. Willumstad said that the new Levee section looks good and the fences are down.

#### **Administrator's Report –**

Kidd said he had received a call concerning trees being cut down and apparently poisoned in the area between the bike trail and the River, north of the Aberdeen Bluffs neighborhood. The District cannot afford to police this area but it is a concern. The Colorado Division of Parks and Wildlife contacted him about a large log jammed into the inlet to Runyon Lake. They are also concerned about homeless people that appear to be living in some old concrete structures northeast of Runyon. Kidd said that he had called Spaccamonti Excavating and they have scheduled to remove the log at Runyon.

#### **Fountain Creek Committees Reports –**

Maroney said that O'Hara had attended the meetings but he is not in attendance today.

#### **Arkansas River Levee Construction Contract –**

**NorthStar** – Kock reported that the construction work is finished, with some minor cleanup remaining. They have worked with ASI to prepare a final change order for the project. The net effect is that it will reduce the final contract amount by approximately \$700,000 from the combined award and approved change order amounts. The final construction contract amount is \$3,413,609.20. Part of the reduction is due to stopping full Levee reconstruction approximately 500-feet short of the intended construction limit, and part is due to actual quantities being less than in the bid schedule. All project specifications have been met. The concrete tested from 5500 to 6500 psi compressive strength, and there were no failed test for either the concrete or compaction. There is some minor cracking and both they and CTL Thompson recommend

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waiting until near the end of the warranty period to address them. This should allow for full development so that all of the cracking, as deemed necessary, can be treated at one time. ASI separated out over 100 tires from fill that they excavated out and then put back in along the Levee wall. The City of Pueblo hauled the tires off. They met with the I-25 at Ilex subcontractor (Scott Contracting) on April 29<sup>th</sup> and discussed them demolishing the concrete along the top of the Levee and excavating the dirt for use in the new Interstate reconstruction. Scott is to have a proposal to the District for consideration at the May Board meeting. The District and the Pueblo Board of Water Works are still trying to come to an agreement for the reconstruction of the haul road out to 11<sup>th</sup> Street. Banner has offered a draft agreement, with a recommendation of placing \$180,000 into an escrow account to ensure funding for reconstruction. ASI still needs to repair the haul road to a condition acceptable to Water Works. This also is an issue that is being negotiated with Water Works. This District does not want to pay for full reconstruction every year, and it would be very expensive to construct the road to standards required for the loading that is being put on it for the relatively short duration of the Levee reconstruction work. CTL Thompson would like to do a write up on the Levee project for publishing in the National Pueblo Works Association Journal. This is acceptable to the Board. CTL Thompson will send a draft of their write up prior to sending it in for publication. Kock requested approval of the project cost reconciliation change order. Maroney so moved. After discussion the motion was amended for approval to be contingent upon Kidd's review of the final numbers. Motion passed.

**Old Business:**

**Levee Mural Policy** – Koehler said that there is not yet a final draft. She will be calling another meeting of the committee within the next couple of weeks. She is continuing to receive suggestions and is open to more. She hopes to have a draft to submit for consideration at the June meeting.

**Recreation Committee** – Koehler said that she had a meeting last week with the City and received their input on concepts for multiple uses. There will be another meeting held Friday at 9:30 am.

**CORA** – Bower presented the draft prepared by Banner. He stated that the reimbursement rates are the current maximum amounts allowed. Bernard moved to approve the policy. Motion passed.

**Non-Profit Assessments Committee** – Bernard said that the committee needs to come together and form what they believe is the best way to approach this. Based upon her research the entities are receiving a significant financial benefit to have the Levee in place and certified to meet FEMA requirements. Serna and Phillips were appointed to help Bernard with this.

**Statutory Changes** – Bower presented a draft, prepared by Banner, to allow the District to use maintenance money to support art and recreation. Kidd asked about the several changes to improve the statute that Banner had suggested a couple of years ago. Alt asked about setting a percentage cap that could be used for these purposes. Banner had recommended that the district boards should control this rather than a stipulated cap. Bower said that the individual districts could adopt a policy for caps that would be commensurate with the size of their budgets and the needs within their districts.

**New Business:**

**Weed Control** -- Kidd presented a proposal from Colorado Vegetation Management for control of weeds along the water side of the concrete Levee face. The amount is \$4000 for the year. Kidd said that it had been \$7500 per year (total) in past contracts with the County. The length of the face has been reduced 2800-feet, but Kidd thinks that this is a good proposal. Koehler moved to approve the contract. Motion passed.

**McPherson, Breyfogle, Daveline & Goodrich, PC** – They have submitted a letter of engagement for their accounting services to the District. Their proposed charges for 2015 are \$375 per month, plus \$6000 for audit support services. Kidd stated that they have been at \$350 per month for several years. Bernard moved to approve the engagement letter. Motion passed. Kidd said that we should be getting a letter from Garren Ross & DeNardo, Inc for audit services before the next meeting.

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**Other Business:**

Website – Alt will be emailing out another page for the website. He requests the members to check the roster to make sure the contact information is correct.


Environmental Council – The Arkansas River, Wildhorse Creek, and Fountain Creek pick up selenium from the geologic formations that they flow through. These all come together upstream of where the Arkansas River flows past the Pueblo Waste Water treatment plant. Environmental regulations have the City of Pueblo Waste Water Department responsible for selenium levels downstream of their discharge into the Arkansas. Flows from Wildhorse Creek have selenium levels ten times that of Fountain Creek. The District needs to make sure that their work along Wildhorse Creek does not do anything to contribute to the selenium loading.

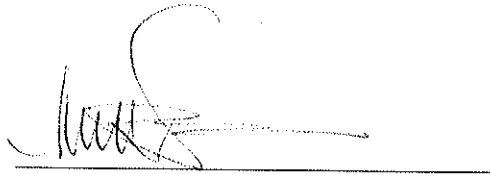
Access Requests – Kidd said that he had received requests from the Bureau of Reclamation to enter onto District properties along the 11<sup>th</sup> Street area for test borings in support of the Arkansas Valley Conduit. He also had a request for access for environmental testing in conjunction with the Smelter Hill superfund site investigations. Alt moved to allow Kidd to sign these requests. Maroney wanted to make sure that the entities would restore the sites after their work. Motion passed.

Kidd was requested to invite Steven Meier and Jim Munch to the May meeting.

The business meeting was adjourned at 11:58 am. The next regular meeting date will be May 27, 2015, at 10:30 am.

APPROVED:

  
\_\_\_\_\_  
Paul Willumstad, President

  
\_\_\_\_\_  
Matt Cordova, Secretary

April 29, 2015

## LEVEE CONCEPTS

Assuming that the completed levee is 30 feet tall from river edge to top, 443,520 ft.<sup>2</sup> of area will be available for development. If done properly, I believe Pueblo will have an opportunity to be recognized not only nationally, but perhaps internationally as well. It's already in the Guinness book of world records.

My idea of dividing the levee into 492 30 x 30' segments, and charging \$300/yearly (lease duration 1-2 years) for the privilege of decorating such segments was designed to ensure a constant revenue source for upkeep and maintenance, so as to prevent the project from deteriorating to its current state. Giving individuals a bucket of paint, a paintbrush, and the ability to create art which will remain static for 10, 20, 30, or 40 years seems to me to be a recipe for something which will not be attractive in a reasonably short period of time.

Why does the art have to be permanent in the first place? How about fastening 30 x 30' panels over respective segments of the levee, decorated with water- and weatherproof materials. If not maintained they can be removed and that segment readied for another concept, another artist. If the paint-artist route (whether permanent or removable) is selected, have a national competition for the right to participate. Designate a reasonable number of the 492 panels for local artists, and then let the best submitted art ideas cover the rest.

Better yet, how about using light technology to decorate the levee. I have attached with this letter a copy of a recent article in the New York Times outlining the infinite variety of light combinations and images displayed on the Empire State Building. In the near future an innovative project by the Whitney Museum of American Art will allow New Yorkers to view images of some of the museums most notable paintings. The Empire State building lights up in color nearly every light, recognizing everything from sports teams to charities to college commitments and now American art.

Another attached New York Times article refers to the laser light three dimensional time lapse panorama of 500 years of New York's skyline which unfolds on three walls of the elevators carrying tourists to the top of the new 2 World Trade Center. Please refer to the articles for additional fascinating details.

Finally the artist Christo has spent millions of dollars trying to drape the Arkansas River west of Pueblo. How about contacting him to see if he would have any interest in advising us regarding the levee project. Decorating over 400,000 ft.<sup>2</sup> of surface area might be of some interest to him.

In closing, I don't think I need to remind you of the importance of getting this project right. We have an opportunity to propel our community forward as a thought leader in civic development, and a great place to which to relocate businesses and good paying jobs.

Dr. Jim Sbarbaro

- DIFFERENT ART FOR DIFFERENT PARTS ?
- ENTERPRISE ZONE ?

**The New York Times** <http://nyti.ms/1DpRg6c>

**N.Y. / REGION**

# A Dozen Whitney Works to Be Displayed in Lights on the Empire State Building

APRIL 26, 2015

Grace Notes

By **JAMES BARRON**

“King Kong” was so 20th century. All that climbing and heavy breathing — so low-tech. This is the 21st century. Marc Brickman can have his way with the Empire State Building from wherever he happens to be, which, on Friday, will probably be his usual hangout, somewhere in a hotel with an unobstructed view.

Mr. Brickman, a lighting designer, has worked with Pink Floyd, Bruce Springsteen and the Blue Man Group, and has created light shows for the Summer Olympics in 1992 and the Winter Olympics in 1998. On Friday, to take note of the Whitney Museum of American Art’s move downtown, he will conjure representations of a dozen works of art onto the sides of the Empire State Building.

More about the idea behind those representations later.

The paintings are not Mr. Brickman’s, although he does paint as a hobby, he said. The paintings are from the Whitney collection. “We’re dealing with Andy Warhol and Elizabeth Murray and Rothko,” he said. “Giants.”

Of course, the Empire State Building is a giant in its own right, and Mr. Brickman’s representations will be displayed with its almost infinitely

morphable light system, on the giant space starting at the 72nd floor and climbing 31 stories, as well as 200-plus feet on the antenna structure that gives the building its full 1,454-foot height. “It’s like the biggest gallery in the world,” said Donna De Salvo, the chief curator and deputy director for programs at the Whitney Museum.

For the record, the paintings in question are measured in mere inches. Warhol’s “Flowers” is 36 inches by 36 inches, to name one that Mr. Brickman considers a personal favorite. Murray’s “Children Meeting” is larger, at 101 3/16 inches by 127 inches. Mark Rothko’s “Untitled (Blue, Yellow, Green on Red)” is in-between, at 77 3/4 inches by 65 1/2 inches. Jasper Johns’s “Three Flags” is 30 5/8 inches by 45 1/2 inches, and 4 5/8 inches deep.

Translating — or transforming — paintings like this is a first for the Empire State Building. It lights up in color nearly every night, recognizing everything from sports teams to charities to college commencements. Ms. De Salvo said the light show for the Whitney’s move “could have been the simplest of the red, white and blue.” That would have recognized the “American” in the Whitney’s full name, she said, stretching out the word “American” for emphasis.

But the planners at the Empire State Building “really got into it,” Ms. De Salvo said. “They started to think about works in our collection.”

They could consider such possibilities because in 2012 the Empire State Building installed an LED lighting system that could generate 16 million colors. It was a far cry from the outdoor lights — four beacons — that were installed by 1956, 25 years after the building opened. They were replaced by more powerful floodlights in 1964, just in time for the World’s Fair, and by colored lights in 1976, just in time for the nation’s bicentennial. For years, the colors were changed by maintenance workers who put colored plastic lenses on more than 200 bulbs.

The new system can be programmed to change colors by itself, no plastic lenses necessary. But conveying paintings on that scale? A painting is paint on canvas. This is light on limestone.

“This is not meant to be a reproduction; it’s meant to be representational,”



said Anthony E. Malkin, the chairman and chief executive of Empire State Realty Trust, which owns and operates the building. "This is performance art."

"It's using the color palette" of the paintings, Mr. Malkin said. "It's trying to convey the sense of what the artists presented."

"Personally, I collect Wyeths," he said, "but I know a Rothko from a mile away. You know a Jasper Johns. We're not trying to go with subtlety here. We're trying to go with visually recognizable themes of major works. I've heard Mozart's Piano Concerto No. 23 a million times, and if you were a real aficionado and you owned a lot of recordings, you would have heard it dozens and dozens of times and you would recognize the subtleties of each performance. If you're that guy, you'll connect to this in a different way than someone who clicks on Google for Jasper Johns. Somebody who's a collector is going to appreciate it differently from someone who is not, but we're making it possible for somebody who's not to appreciate it as well."

The Whitney sent Mr. Brickman high-resolution images of some of the paintings, and there was a test of what he had in mind. A "virtual representation," Ms. De Salvo called it — images on a computer screen, not on the building itself. "It didn't happen in the middle of the night and you missed it," she said.

But there was a run-through in the middle of the night last Friday. Photographers who documented it captured an extravaganza that was more of a light show than a gallery show.

"It was taking what I do and putting it in the context of the art world rather than doing a Pink Floyd show or the Olympics or just another lighting of the Empire State Building," Mr. Brickman said. "I thought this was an opportunity to take the greatest artists in the world and use that as inspiration, their color palettes and the way they painted — for instance, Rothko and how he used color — and really try to emulate that on the building."

And as for whether everything will happen on cue this Friday, he said there were backup systems and "redundancy everywhere." He mentioned the night Hurricane Sandy roared through in 2012: "The lights stayed on while a good portion of New York went black that night. The redundancy was so good,

the lights stayed on like a beacon.”

The light show will coincide with the Empire State Building’s 84th anniversary, and there is more of a Whitney tie-in than just this event with the lights. The Whitney’s collection includes a Lewis Hine photograph of one of the ironworkers who pushed the building’s steel frame into the clouds. “Sky boys,” Hine called them.

On Friday, Mr. Brickman’s plan is to walk out of the control room inside the Empire State Building before the lights go on. He will head for his hotel, leaving Dietrich Juengling, a special effects artist, to run the computers that control the light show.

Mr. Brickman will be in touch by cellphone, which, for all the technology involved, will echo the building’s very first day, in 1931. President Herbert Hoover turned on the lights inside — but he was not on the premises, either. He, too, did the honors by remote control, from Washington.

A version of this article appears in print on April 27, 2015, on page A14 of the New York edition with the headline: A Bigger, Brighter and Loftier Take on a Dozen Works of Art.



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# On Time-Lapse Rocket Ride to Trade Center's Top, Glimpse of Doomed Tower

By DAVID W. DUNLAP APRIL 19, 2015

An imposingly realistic vision of 2 World Trade Center, the ultimately doomed south tower, will begin appearing next month in a most unlikely place: the five special elevators servicing the observatory atop the new 1 World Trade Center.

From the moment the doors close until they reopen 47 seconds later on the 102nd floor, a seemingly three-dimensional time-lapse panorama will unfold on three walls of the elevator cabs, as if one were witnessing 515 years of history unfolding at the tip of Manhattan Island.

For less than four seconds (roughly proportional to the time the twin towers stood), a jarringly familiar pinstripe facade will loom into view on one wall of the cab. Then, in a quick dissolve, it will evanesce.

There would have been no way around Sept. 11, 2001, said David W. Checketts, the chairman and chief executive of Legends Hospitality, the company chosen by the Port Authority of New York and New Jersey in 2013 to operate the three-level observatory.

“The event is certainly a key part of history,” he said. “We did not think you could ignore it. Having it appear in the year it did and disappear in the year it did was the respectful way of addressing the fact that it was part of the landscape.” Two World Trade Center was the site of the original observatory.

Mr. Checketts acknowledged that the plan to confront sightseers with an image of the old tower spurred a lot of debate within his own company and

with the Port Authority and the Durst Organization, developers of the new tower.

“There were strong opinions and emotional reactions all around,” he said.

Whether the public regards the depiction as a tribute, as sacrilege or as a simple matter of fact awaits the opening of One World Observatory on May 29.

But from a documentary point of view, the brief presence of 2 World Trade Center in the time-lapse sequence is consistent with its generally high degree of historical fidelity.

Nine 75-inch, high-definition monitors are arrayed in each cab behind windowlike mullions to convey the impression that one is in a glass-walled elevator.

At first, one feels enclosed in bedrock. The year is 1500 and the elevator is 55 feet below ground. As it rises, time advances. The cab seems to head skyward from an offshore marsh, a reminder that the trade center site was originally underwater.

A peaceful riverfront settlement is then seen, just before the Europeans arrive. Soon enough, the still verdant island is dotted with the steep, crow-stepped gables of New Amsterdam, as windmill vanes poke up over the treetops.

Just after the cab passes the 250-foot mark in the 1760s, during the British colonial era, St. Paul's Chapel rises splendidly on the eastern horizon, occupying the same site it does today.

Prominent landmarks of the 19th and early 20th centuries come and go: the behemoth of a Post Office in City Hall Park; the Astor House hotel across Broadway; the spiky New York Tribune and domed New York World buildings along Newspaper Row; the Hudson Terminal buildings that preceded the trade center.

Height records are made and broken by a succession of “tallest” towers: the Park Row Building, the Singer Building, the Woolworth Building and the original trade center.

Then, the steel framework of the new 1 World Trade Center seems to assemble itself around the cab before visitors once again find themselves

within an enclosed space — this time, an elevator shaft.

The descent experience is more fanciful. The elevator cab appears to leave the confines of the tower entirely and sail around it in a great arc before re-entering through windows that obligingly slide apart. That was another sensitive detail that had to be worked out carefully so as not to reawaken memories of 2001, said David Kerschner, the Legends president of attractions.

The show was designed and produced by the Hettema Group of Pasadena, Calif., and Blur Studio of Culver City, Calif. The overall architect is Montroy Andersen DeMarco of New York.

Mr. Kerschner said the elevators travel at 2,000 feet a minute, or 23 miles an hour. The observatory is 1,268 feet above ground, making it the third highest in the Americas, after the CN Tower in Toronto (1,467 feet) and the Willis — formerly Sears — Tower in Chicago (1,354 feet). The adult admission fee is \$32.

Publicity surrounding the observatory's opening next month may temporarily divert public attention from the scrutiny being paid to the friendship between Gov. Chris Christie of New Jersey, who exercises a great deal of control over the Port Authority, and Jerry Jones, the owner of the Dallas Cowboys and an owner of Legends.

The Manhattan district attorney's office is seeking records in connection with the contract between Legends and the Port Authority, The Wall Street Journal reported on April 8.

### ***Correction: April 19, 2015***

*An earlier version of a video caption with this article misidentified the century in which 1 World Trade Center's time-lapse elevator panorama begins. It is the 1500s, not the 1600s.*

A version of this article appears in print on April 20, 2015, on page A16 of the New York edition with the headline: Time-Lapse Rocket Ride to New Trade Center's Top.

#  
\* *Denver Post* 4/30/15

# City, state, feds try to get waterways back to nature

By Bruce Finley  
*The Denver Post*

Federal, state and city engineers embarked on an overhaul of metro Denver waterways Wednesday, launching a \$3 million feasibility study, aiming to replace cement-lined corridors with wider, flood-resistant natural creeks.

This shift would harness stormwater by slowing it in gulches, to be filtered naturally, and irrigate native plants — instead of funneling it directly into the South Platte River.

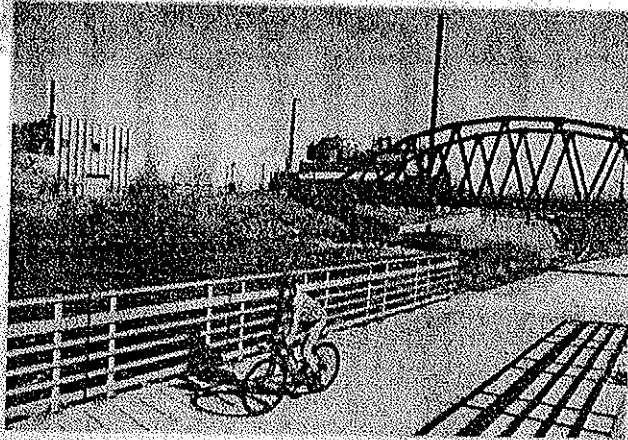
"We have a lot of opportunities to restore our ecosystems to a natural state. Definitely, the Platte River we can deepen. We can work with edges of the river. We can use native species," Denver public works director Jose Cornejo said.

"And in our drainage basins we can go from closed-pipe systems to open channels," Cornejo said. "Our tendency will be to use natural channels and to use stormwater in a different way. When you pipe it, you're not using it — you're just taking it to the river with all the contaminants."

Denver's emerging effort mirrors similar projects with the Army Corps of Engineers in other cities, such as Los Angeles, to rip out heavy cement structures of last century and restore natural systems.

It jibes with Denver's need to update flood-risk assessments for neighborhoods in the face of projected climate calamities. Ruinous flooding along Colorado's Front Range in 2013 has piqued city concerns about safety and resilience.

But such an overhaul of all



The point where Lakewood Gulch and the South Platte River meet is being discussed as a potential flooding problem. Aaron Ontiveroz, *The Denver Post*

gulches, drainage areas and rivers could cost hundreds of millions of dollars and be years in the making — depending on land acquisitions, cooperation with neighbors and how much funding the Army Corps can provide.

The engineers on Wednesday began a jointly funded \$3 million study by holding the first of three public forums in Sun Valley, Denver's lowest-income neighborhood. It sits at a risky area where Weir Gulch waters trickle, and sometimes gush, near ailing public housing inhabited by refugees.

Engineers said they want to hear as much as possible from residents.

They've enlisted Somali, Spanish and Vietnamese interpreters. Flash floods in 2007 swept away a toddler who was with his mother, and another toddler drowned last year. But residents who live in the area and grew up there said Wednesday they would prioritize having more natural green space with trails along water.

It's been nearly 50 years

since the major flood along the South Platte. Colorado responded with massive cement flood control projects to guard against periodic surges.

But water experts from the Environmental Protection Agency to the Army Corps increasingly see environmental and flood control benefits in letting waterways be natural.

Denver senior engineer Selena Klosowski said less cement, where feasible, would favor creation of an urban riparian oasis giving great opportunities for bike-riding — not to mention safety.

"What happens with a natural river is that it auto-corrects itself. When a large rainstorm happens, the river naturally adds curves to slow down the water. That self-correcting ability is desirable. It is resilient and more sustainable. Along with going to that curving natural pattern, using native grasses and shrubs allows it to grow. What we're trying to do is get back to that," Klosowski said.

## CORA REIMBURSEMENT POLICY

### PUEBLO CONSERVANCY DISTRICT POLICY NO. 1

**WHEREAS**, Pueblo Conservancy District is committed to providing access to all open and public records maintained by Pueblo Conservancy District pursuant to the Colorado Open Records Act ("CORA"), C.R.S. §24-72-201, et seq.; and

**WHEREAS**, C.R.S. §24-72-205, permits Pueblo Conservancy District to impose a fee in response to a request for the research and retrieval of public records if Pueblo Conservancy District has published a written policy that specifies the applicable conditions concerning the research and retrieval of public records by the custodian of records, including the amount of the current fee; and

**WHEREAS**, the establishment of a uniform schedule of fees for research, copying, printouts, photographs and other costs for services related to fulfilling a CORA request is in the best interest of Pueblo Conservancy District.

**THEREFORE, BE IT RESOLVED** by the Board of Directors of Pueblo Conservancy District that the following CORA request fee schedule is hereby adopted and published; and

**IT IS FURTHER RESOLVED** that in accordance with C.R.S. §24-72-205, Pueblo Conservancy District shall charge a twenty-five <sup>cents</sup> (\$0.25) fee per page, to be paid in advance, for copying a standard page of a public record or in the alternative, Pueblo Conservancy District shall impose a fee not to exceed the actual cost of providing a printout, photograph, or other kind of copy of a public record in a format other than a standard page, to be paid in advance; and

**IT IS FURTHER RESOLVED** the cost of postage will be charged to the CORA requestor; however, no transmission fee will be charged for sending public records via e-mail if so requested and if the records are available electronically.

**IT IS FURTHER RESOLVED** that Pueblo Conservancy District shall not impose a charge for the first hour of time expended in connection with the research and retrieval of public records. After the first hour of time has been expended, Pueblo Conservancy District shall impose a charge for the research and retrieval of public records at the rate of thirty dollars (\$30.00) per hour thereafter, or such greater rate as the law may provide.

# Memo

To: Directors of the Pueblo Conservancy District  
From: Don Banner  
Date: April 4, 2015  
Re: Proposed statutory change relative to art/beautification and recreation

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Proposed legislative change and reasoning:

In the past I have given the Board an opinion that the Maintenance Fund monies should NOT be used for recreational purposes. As I look at the relevant statutes, I think a slight modification of the General Powers section (CRS 37-3-103) would allow the use of the Maintenance Fund for recreational, artistic and beautification purposes.

The General Powers section CRS 37-3-103 (1) (k) currently reads as follows:

“(k) To participate in the development of parks and recreational facilities including, but not limited to, trails, greenways, and riverfront development within the boundaries of said district.”

I think it should be amended to read as follows:

“(k) To participate in the development of parks and recreational facilities including, but not limited to, trails, greenways, riverfront development, artistic and beautification projects within the boundaries of said district all as current expenses of the district. “

This change would allow the Directors of the Pueblo Conservancy District the opportunity to allocate monies for recreational, artistic and beautification projects and to fund these expenses out of the general income of the district or the maintenance fund assessments.



# Colorado Vegetation Management

1004 ASPEN PLACE, PUEBLO, CO 81005

PHONE (719) 545-6163

FAX (719) 545-0007

April 29, 2015

Mr. Rick Kidd  
Pueblo Conservancy District  
PO Box 234  
Pueblo, CO 81002

To Whom it May Concern,

Thank you for the opportunity to quote a price for your 2015 weed control on the Pueblo Arkansas Levee. The cost to treat the cracks in the Arkansas Levee with a Bareground Herbicide labeled for use in this area would be \$4,000.00. This includes the areas on the north side of the river from just west of 4th Street to Runyon Lake and an additional 1500 ft on the south side of the river from Santa Fe to the Railroad bridge

As in the past, Colorado Vegetation Management guarantees our bareground weed control for the growing season. In the event that re-growth occurs, Colorado Vegetation Management would re-treat those problem areas at no additional cost.

If you have any questions or comments about this quote or would like to add or delete any sites please contact me at 719-545-6163. We look forward to working with you again this year.

Sincerely,



Ray Barnard