# JOINT COMMITTEE MEETING

## MEETING

BEFORE THE

## JOINT COMMITTEE OF CONGRESS ON THE LIBRARY

## HOUSE OF REPRESENTATIVES

ONE HUNDRED NINTH CONGRESS

SECOND SESSION

MEETING HELD IN WASHINGTON, DC, JUNE 28, 2006

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# BUSINESS MEETING

**WEDNESDAY, JUNE 28, 2006**

HOUSE OF REPRESENTATIVES,
JOINT COMMITTEE ON THE LIBRARY,
*Washington, DC.*

The joint committee met, pursuant to call, at 3:06 p.m., in room H–140, The Capitol, Hon. Vernon Ehlers (chairman of the joint committee) presiding.

Present: Representatives Ehlers, Miller, Taylor, Millender-McDonald, and Lofgren.

Chairman EHLERS. Good afternoon. The only good news I received so far is an e-mail I just received that said we probably won't have votes in the House until 4 o'clock, at the earliest, so that means our meeting should not be interrupted. The bad news is that we are likely to not have any Senators present because of various meetings and circumstances they have in the Senate. However, we have full representation for the House, so we, under the rules, are allowed to proceed without any Senators present, and so we will take up our business.

First item of business is—this is to remind me as much as anyone—please turn off cellular phones, pagers, et cetera, so we can have a nice progressive quiet meeting.

I will proceed with the opening statement.

I certainly welcome our representatives here. I am glad you are setting an example by all showing up. And I won't say anything about that indicating better operation of the House, that would be impolite, so I didn't say that. But I just wanted you to know I am not saying it.

The committee's agenda has some important business items that need our immediate consideration. Our first witness is the Librarian of Congress, Dr. James H. Billington. Dr. Billington will be discussing two items with us today. First, the Librarian is seeking JCL endorsement of his plans to redesign the space within the Jefferson Building. This proposal has the potential to open up nearly triple the amount of existing to the public within the Jefferson Building, and I look forward to hearing more of Dr. Billington's plans on this topic.

Second, the Librarian is seeking JCL approval to explore the possibility of naming the National Audio Visual Conservation Center in Culpeper, Virginia after Mr. David Woodley Packard, a distinguished gentleman from the State of California. Mr. Packard had donated the majority of the money for the creation of this new facility which will house the entirety of the library's audio visual collections. The committee appreciates the intention of the Librarian to

recognize Mr. Packard's generosity, and looks forward to hearing more about the exploratory efforts into naming the facility for its primary benefactor.

I have personally met Mr. Packard's father some years ago, and in fact, would not have been able to complete my Ph.D research without the wonderful equipment that he generated when they first started Hewlett Packard company.

Next we will hear from the Architect of the Capitol, Mr. Alan M. Hantman. Mr. Hantman will be discussing several issues with us today pertaining to statues and their placement, and will give us an update on the status on the National Garden Project that is nearing completion.

Regarding the proposal for the relocation of statues in the National Statuary Hall collection to the Capitol Visitor Center and the subsequent relocation within the Capitol, I want to stress the importance of bringing this to the JCL members' attention now, as we are roughly 1 year from the opening of the CVC. This proposal has been developed in conjunction with House, Senate and Capitol curators, and some input from me after I had an initial briefing.

From the earliest discussions, one of the benefits of the CVC facility was that it would lessen the congestion in the Capitol by increasing the amount of space available for artistic and historic works in the CVC.

I urge all members to review this proposal, and we will soon be organizing meetings for members to meet with the curators to assist in the development of a final plan that will meet JCL approval.

Mr. Hantman will also discuss concerns about a proposed design of a replacement statue requested by the Alabama Statue Committee. Members may remember that in 2001, the JCL approved the Alabama Statue Committee's request to replace their statue of Jabez Lamar Monroe Curry with a statue of Helen Keller. Last year, the JCL approved their request to depict Helen Keller as a child. The Statue Committee has now submitted their final design plan for JCL approval. The architect will present concerns regarding this design. The JCL will send a letter to the Alabama Statue Committee outlining those issues, and state that final JCL approval is contingent upon addressing those concerns.

Also on our agenda today is the discussion of H.R. 4145, which was signed into law last December directing the JCL to procure a statue of Rosa Parks. Following the adoption of H.R. 4145, JCL staff approached the House, Senate and Capitol curators to determine an appropriate process.

In keeping with the precedent set with the procurement of the bust of Martin Luther King, Jr., the Architect of the Capitol has approached the National Endowment for the Arts to run the artist selection process. The NEA has outlined how they would manage this process, and is ready to proceed as soon as an interagency agreement is signed. Included in the House version of the Legislative Branch Appropriations Act of 2007 is $370,000 for the commission of the statue, and an administrative provision giving the JCL the authority to direct the Architect of the Capitol to sign that interagency agreement. It is my intention that we will formally endorse this process today.

Finally, Mr. Hantman will give the committee a construction update on the progress of the National Garden.

We look forward to hearing from our witnesses today and coming to resolution on several of these matters.

Again, I want to welcome all of the members here today. And I was about to turn to the vice chairman for his statement, but there will not be one; mine was long enough to make up for both of us.

This is probably one of the busiest JCL meetings that I have ever attended. There has been lot of activity with the CVC and with other areas of the Library, partly as a result of the work on the CVC, and so we have a lot of business today.

Next we turn to Dr. James Billington, the Librarian of the Congress, for some brief comments regarding the issues of the Jefferson Building redesign and the naming of the National Audio Visual Conservation Center.

Dr. Billington, you are recognized.

## STATEMENT OF JAMES H. BILLINGTON, LIBRARIAN OF CONGRESS

Mr. BILLINGTON. Thank you, Chairman Ehlers, members of the committee, it is really an honor and pleasure to be able to speak before you today. In the interest of time, I would ask that my statement be submitted for the record, along with the updated information we provided about a number of important developments in the Library.

Chairman EHLERS. Without objection, so ordered.

[The statement of Dr. Billington follows:]

**Statement by Dr. James H. Billington**
**Librarian of Congress**
**Joint Committee on the Library Business Meeting**
**June 28, 2006 H-140 The Capitol**

Chairman Ehlers, Vice Chairman Stevens and Members of the Committee:

It is a pleasure and an honor to appear before this, the oldest joint committee of the Congress, and to thank the Congress for being the greatest single patron of a library in the history of the world. The Library plans to highlight Congress's unique role with a new visitors' experience in the Jefferson Building. With Congress's support since 1800, the Library has amassed the world's largest collection of knowledge and the nation's most comprehensive record of private sector creativity and made it freely available to the public.

The Library's Jefferson Visitors' Experience will focus on "Bringing Knowledge Into Life" with ten exhibitions that will highlight enormous areas of the Library's collections and utilize state-of-the-art technology to link the visitor back to the Library's on-line digital resources for teaching and life long learning. As the passageway/ tunnel from the Capitol Visitors Center to the Jefferson Building nears completion in the next few weeks, the Library has begun raising the private funds that will make the Visitors' Experience come to life. It will complement the exhibits in the CVC and celebrate the Congress's role in bringing knowledge into the lives of an even larger audience.

We are gratified that 1.5 million items have already been transferred to the new center for national audiovisual conservation in Culpeper, VA. Authorized by Congress (PL 105-44), the center has been built and funded by the Packard Humanities Institute (PHI) at a projected cost of more than $150M and will comprise four buildings on 45 acres when the complex opens in spring 2007. I deeply appreciate the $53M the Congress has appropriated in support of this project over the past three years, giving assurance that America will better preserve and provide access to our audio-visual, as well as our written, heritage.

The moving force behind PHI and NAVCC is David Woodley Packard, son of the late David Packard (co-founder of Hewlett Packard who was himself a generous donor to the Library). In recognition of the fact that the Packard gift will be the largest ever made to the Library, I hope that the Joint Committee would approve the Library's request to designate the NAVCC facility as the Packard campus of the Library of Congress. The Joint Committee previously approved naming the Kluge Center for Scholars in recognition of John Kluge's generous endowment of the center and its associated Kluge Prize. The completion of NAVCC will represent a milestone in generosity to Congress' Library from the private sector. Like John Kluge, David Woodley Packard never asked to have anything named after him, but it seems to me all the more reason for this recognition.

The Library is committed to raising funds from the private sector to augment financial support for scholarship, preservation, significant acquisitions (such as the Jay I. Kislak Collection), and exhibitions, but the Library's principal sustaining support comes almost entirely from the United States Congress. Appropriations for FY2007 are incomplete at this time but early indications – beginning with the Library's hearings – make it clear that the Library's modest budget increase

will not be achieved at a time when the Library is struggling to maintain traditional acquisitions, add essential digital content, and maintain the quality of service and resources that Congress and the American people expect of us.

Last year, I briefed the Committee on the Library's inescapable and on-going transition from an analog library to the Library of the 21st century. This has necessitated conversion of virtually all our processes. We must also transform our workforce so that the Library's processes seamlessly integrate the digital world with our traditional ways of identifying, acquiring, authenticating, interpreting and providing access to information both on line and in print from all corners of the globe. By way of example, I remind you that the Library pioneered some years ago a bilateral online project with Russia, "Meeting of Frontiers", highlighting the often surprising historic and geographic parallels between the United States and Russia. The Library has now secured funding to create bilateral digital partnerships with four European national libraries, and two larger new partnerships with Brazil and Egypt. The Library has provided the committee with updates on the plan for the World Digital library, the expansion of the Library's education program, and our partnership with the Ad Council to promote literacy and lifelong learning.

I am particularly grateful for the Senate's support of the Library's modest request for $781,000 for Workforce Transformation. Associate Librarian, Dr. Deanna Marcum, has provided an excellent overview for the committee of the challenges the Library faces in meeting Congress's and the public's need for instant information from the Web combined with the traditional knowledge of the Library's staff. We must adapt to change and continue to lead the library community through the biggest information revolution since the invention of the printing press.

Of deep interest to the Library's scholarly work is the hope I mentioned last year of renovating the Special Facilities Center (formerly St. Cecilia's School on East Capitol Street) which was acquired in 1991 by the Architect of the Capitol for the Library and was partially renovated for use as a child care facility but its second designated use – housing for scholars – has remained unrealized. The flow of young scholars to the Library has increased with the advent of the Kluge Center but they find it difficult to afford housing in Washington, DC. A possible private donor has provided an excellent plan for accommodating both the child care facility and scholarly housing. I still hope to find the additional funding that would be needed to permit us to complete the renovation and bring a concrete proposal to the Joint Committee in the future.

Also of interest to the Library is historian David McCullough's plan creating a memorial to John Adams, the only major Founding Father not recognized in our Nation's Capital (other than the Library's own Adams Building). The Adams Memorial Foundation has its authorization and plans to proceed with private fund raising to create what David describes as "a library in a garden" – echoing John Adams. If this project can be realized – as I would very much hope – the Library would plan to bring before the Joint Committee a proposal for collaboration with the Adams Foundation on research, exhibitions, and other scholarly programs.

It has been a challenging year at the Library but we look forward eagerly to the launch of the Jefferson Visitors' Experience in 2007 – which will also mark my 20th year of service as Librarian of Congress. I am grateful for the oversight of the Joint Committee on the Library and for the time and attention that each of its Members and their staffs devote to the Library throughout the year.

Mr. BILLINGTON. I will confine my remarks to the two topics that appear on your agenda, the Jefferson's Visitors Experience and recognition in naming the Audio Visual Center in Culpeper, Virginia for its principal donor, David Woodley Packard. The Library will provide briefing materials on both of these topics.

The Library's Jefferson experience will focus on Bringing Knowledge into Life, that is the theme, with 10 exhibitions that will make accessible in new ways vast areas of the Library's collection. With Congress's support, since 1800, the library has amassed the largest collection anywhere of the world's knowledge and of our Nation's creativity. The Visitor's Experience in the Jefferson Building will introduce a greatly expanded number of visitors permitted by the passageway from the new CVC, a great number of—increased number of visitors to the richness of what Congress has preserved in its library. It will use state-of-the-art technology to link the visitor to the on-going quest for knowledge into the library's Web-based resources for learning. We ask for the committee's endorsement today of this general project, noting that the Library will continue to update the committee as we finalize all of the specific plans for the individual exhibition elements.

Our excellent chief of staff, Jo Ann Jenkins, behind me here is managing the development of the Jefferson Visitors Experience, and she, as well as I, will be glad to answer any questions that the committee has about it.

The second item, the Library has received a number of major gifts over the course of my tenure here. The completion of the new National Audio Visual Conservation Center by the Packard Humanities Institute——

Chairman EHLERS. May I interrupt you for a second? Let's dispose of the Jefferson Building exhibit issue first. Do you have any drawings or charts that you wish to enter?

Mr. BILLINGTON. Yes. Mr. Chairman, this outline of the proposal with a visual explanation, timelines and some visual depiction of the plan.

Chairman EHLERS. I just wanted to make certain that all the members had seen this. I have seen it before, but——

Mr. BILLINGTON. Yes, sir.

Chairman EHLERS. I want to make sure everyone had.

Mr. BILLINGTON. If there are for any specific questions that have been raised about this, either now or later, of course we will be happy to answer them.

But we are proceeding on the basis of respect for the integrity of the marvelous restoration that the Congress has done of the extraordinary Jefferson building, but at the same time, utilizing new techniques, and above all, the connection between the enhanced exhibits in the public spaces of the Library and the online virtual library, which, as you know, received about nearly 4 billion electronic transactions last year and will probably receive a great deal more than that, it is an educational tool free for everyone everywhere.

So we want to make a connection with that, but we also want to accommodate the vastly increased number of visitors that are expected with the opening of the CVC and the passageway through to the Library.

Chairman EHLERS. And this will not involve any major reconstruction, correct? It is just operating within the existing facility.

Mr. BILLINGTON. No. We are carefully trying to keep from restructuring and reconfiguring in any major way. We are building some new exhibition space in one area for this collection, and there will be some other minor accommodations to the new exhibits and the new materials. But it basically will respect the integrity of the building. In fact, part of the purpose of it, one of the major exhibits is the building itself—is to illuminate in new ways to enable people to see some of those marvelous frescoes drawings, and mottos, the various exuberant features of the interior space there.

Chairman EHLERS. And I understand this is going to be financed entirely with contributions?

Mr. BILLINGTON. Yes. This is all privately funded. We have just received, I am happy to say, just yesterday, a million dollar private donation for the creation of America exhibit, which we will be putting on since the Library of Congress has practically all the documents of the 18th century which led to the creation of the United States.

So as we celebrate creativity, we kind of begin by celebrating the creativity involved in the very creation of the United States of America.

Chairman EHLERS. Any questions from members?

Representative MILLENDER-MCDONALD. Mr. Chairman.

Chairman EHLERS. Yes, Ms. Millender-McDonald.

Representative MILLENDER-MCDONALD. Thank you very much.

And this is really quite an innovative program. I was struck when I got this from staff and saw the first thing creating the United States. That is something that I am going to go online and look at and see what is going on, because those are important things that when I speak to students on the high-school campuses, they are asking all of these things, discovering the world. I think these are not only innovative, I think they are very much exciting for a new breed, a whole new infrastructure, if you will, for the Library of Congress. And so I applaud you on this. I certainly am very excited about the interaction through technology because within—I hope I am not overstepping in saying that this is something that our children in the schools and all can then access so that they can have this outstanding—these galleries brought right into their schools and into their homes.

And Mr. Chairman,—it is all privately funded, an important aspect. So I am very thrilled and excited about this, and I certainly endorse it. Thank you, Mr. Chairman.

Chairman EHLERS. Thank you. The gentlewoman from Michigan, the wonderful state of Michigan.

Representative MILLER. Yes. We do love our state of Michigan, Mr. Chairman, but I just want to associate myself with Representative Millender-McDonald's remarks as well, because this is an exciting thing.

Watching the Library of Congress and all of this technology that you are talking about incorporating reminds me of when the Internet was really coming into its heyday 10 years ago, and people would think about librarians or libraries almost becoming passe, because of all this technology. But instead of that the libraries,

with the national model of the Library of Congress, have really become the role model of how we can utilize kiosks and technology in everything.

Our younger generation, of course, is so used to accessing all kinds of information electronically, and as you incorporate all that into this, I think it is going to be a fantastic thing. And particularly with the new Capitol Visitors Center, I was thinking, just coming to this meeting here today, trying to get through the hallway with all the visitors that are all lined up into the hallways trying to get over into taking a Capitol tour, and how we might take advantage of attracting visitors into the Jefferson Building.

I was just wondering, do you have any idea or estimate of how many additional visitors you might think would come to the Library of Congress once all of that is melded into itself?

Mr. BILLINGTON. Well, the figure that we have been given by experts who study this is it is likely to be as many as 3½ million people, as distinguished from the somewhat over a million that we annually get already. There will be two entrances, not only the entrance from the Capitol Visitors Center, which is of course very important—and by the way, this will celebrate an aspect of the Congress that will be in addition to those celebrated in the Visitors Center itself because we are the only government in the world that has preserved the private sector creativity of its people in all its different aspects.

And by locating the Copyright Office in the Library of Congress, the Congress, as the legislative branch of government, has, in fact, been the preserver of its own creative heritage of not just of what governments do, but really what individuals have done in all different walks of life.

So yes, the entrance will be not only for the Capitol Visitors Center, but also from the upper steps through the building's main entrance. So they will be able to go in, and the first experience will be the Great Hall itself, this marvelous space. And there will be the entry point direct from those steps so that we will be able to welcome visitors but interfere with the entry or work for scholars or the work of the reading rooms. Scholars and researchers will enter from the other side of the building. The new entrance will permit a greatly increased flow of visitors which current estimates indicates might be as much as three times or perhaps 3½ times as much as now visiting.

Representative MILLER. Okay, well, thank you very much.

Chairman EHLERS. Other questions or discussion?

Just one comment, I don't know to what extent the members of this committee, the newer members have had an opportunity to tour the Library of Congress, but I certainly hope you would contact all of them and offer a tour. And I should take another one, it has been several years since I have been there.

Thank you very much. So your request at this point is to proceed with the design. And I therefore move that we endorse the Library of Congress Jefferson Building Exhibit Space Redesign Plan contingent upon the commitment of the Librarian to keep the JCL fully apprised of the progress being made with regard to the redesign plans it moves forward. The question——

Representative MILLENDER-McDONALD. I second that, Mr. Chairman.

Chairman EHLERS. The question is on the motion, all those in favor say aye. Aye. Those opposed, no. The motion is adopted. The motion is agreed to, the plan is endorsed.

Next we move to the naming of the National Audio Visual Conservation Center.

At this time, the committee is moving to approve the Librarian's request to explore naming the NAVCC after its major donor. The committee also expects that we will be kept fully informed of developments of your discussions and design plans, and that final approval of the naming will be brought before this committee again for review and approval.

Representative LOFGREN. Mr. Chairman.

Chairman EHLERS. Yes, Representative Lofgren.

Representative LOFGREN. I would just like to know—I was actually not focused on the fact that we have long ago set the precedent of naming things for private individuals in the Library. And although one could argue we should not have ever done that, that is long past us. And so, I will certainly not raise that issue today.

I would just like to say that David Packard was a resident of my county and I knew him, and he was a marvelous individual. And his son, really it couldn't be a better choice because of the premier role he has played, actually, in the preservation of film in a very generous way. So I think this is very fitting, and I appreciate the Librarian's leadership in this, not to mention the great generosity of the Packard family.

Chairman EHLERS. I appreciate your comments because there has been some controversy about naming—not this particular naming, but naming of certain other things in the Library. But this particular facility is far outside Washington, and I think there should be no question about proceeding with this.

Congressman Taylor.

Mr. TAYLOR. Mr. Chairman, I would support what the young lady has just said. As a member of the legislative branch sub-committee since 1993, I have seen the great works that the Packard family has done and the contributions they have made to the Library. And I will certainly echo what the young lady said that tribute should be paid to people who make that kind of contribution.

Representative LOFGREN. Well, I certainly appreciate being referred to as a young lady, that is the first time that that has happened in quite some time.

Chairman EHLERS. I will refer to you that way more frequently.

I take it there is general agreement——

Representative MILLENDER-McDONALD. Mr. Chairman, may I just make a statement, though? I certainly do concur with you as long as they say "young lady."

While I concur with my colleague from California and those on the committee, Mr. Chairman, I am concerned about naming of buildings. We can go on and on ad infinitum with this. Hopefully we can review this to be very cautious as we move because once something starts, then it becomes a rippling effect. And we just cannot name all of these public buildings after folks, irrespective of the contributions that they make.

So at one point, I suppose we need to review that. I will not oppose this, but of course, I think this is something we need to look at.

Chairman EHLERS. Point well taken. And as you know, there is an absolute rule against naming anything in the Capitol Building for any person, other than someone who has served here. Similarly, when the Visitor Center concept was developed, there was an attempt to raise money. We couldn't raise large amounts of money without naming things, and the Speaker, in his wisdom, absolutely refused and said we will pay for it ourselves then.

The Botanic Garden, there has been some controversy about that, and there has been controversy about various artifacts in the Library as well. And there is a loose policy, I don't think there is a tight policy at this point.

Representative LOFGREN. Mr. Chairman, I was wondering, the same question about a policy—and clearly I think we are all one mind on this particular instance, but I would like to see a written policy so that we don't get into trouble down the line, and perhaps that is something the Librarian could suggest to us.

Chairman EHLERS. I think there is a written policy, but I would request that the staff go back and review the various policy decisions made in the past and see if they form a coherent picture or whether we really have to come up with a stated policy.

In view of the affirmative comments, I move to authorize

Dr. Billington and his staff to explore the idea of naming the National Audio Visual Conservation Center after Mr. David

Woodley Packard. The question is on the motion. All those in favor say aye. Aye. Those opposed, no. The ayes have it, and the motion is agreed to and the request is approved.

Thank you, Mr. Billington, for your testimony and your efforts. And thank you to the Library staff, too. The Library staff is very dedicated. I have a daughter who is a librarian, and she is also very dedicated. And so I appreciate——

Representative MILLENDER-MCDONALD. Kudos all over the place today.

Chairman EHLERS. Yes. I thought of a phrase, Congresswoman Miller, as you were talking about the change of computers, and that was survival for libraries and librarians, and survival brings progress in this case. So the libraries of today are far, far more useful and more valuable than they were 20 years ago.

Chairman EHLERS. Now the committee turns its attention to Mr. Alan Hantman, the Architect of the Capitol. We look forward to hearing briefly from him on several matters pertaining to the Capitol Visitor Center's statue plan, other statues and the National Garden. Mr. Hantman, we turn to you for any comments or testimony you would like to offer.

## STATEMENT OF HON. ALAN M. HANTMAN, FAIA, ARCHITECT OF THE CAPITOL

Mr. HANTMAN. Good afternoon, Mr. Chairman, members of the Joint Committee, and thank you for this opportunity to testify here today.

I would like to update you on, of course, several of the issues that you mentioned, the first of which would be the CVC statue plan.

As final construction issues continue to progress on the Capitol's Visitor Center, we are turning our attention to the exhibits and the art work that will enhance the CVC. Not only will the CVC welcome visitors, it will provide them with an introduction to the U.S. Capitol. Therefore, it is important to reflect the present, but also be respectful of the past.

A way to link today with the traditions of yesterday is to relocate some of the statues in our National Statuary Hall collection from the Capitol to the CVC. As you mentioned before, Mr. Chairman, many of the statues that we have are kind of stuck in corners or backed up one to the other and not really displayed respectfully, and as you indicated, I think the CVC gives us an opportunity to do there that so they can actually be seen as they were designed.

So the Architect of the Capitol, the House and the Senate curators have drafted a plan which outlines criteria for selecting statues to move and the reasons for moving them. Based on their knowledge, their experience and expertise, they originally identified 14 statues to be relocated from the National Statuary Hall collection to the CVC. Upon receiving feedback from the JCL staff, as well as you mentioned for yourself, Mr. Chairman, I had my staff revisit the plan and identify 14 additional locations in the CVC based on load capacity which could support statues.

In reality, if we identified spaces throughout the CVC, spaces, some of which were not really visible to the public, we could probably go up to about 48 statues, but I am not sure that is a recommendation we want to make at this point.

It is recommended, however, that statues selected to be moved into the CVC include those most recently added to the collection, only one per State, however, to allow for more diversity in the people represented and showing citizens who are part of our representational government.

Another factor in placement should be the safety of both the statue and the visiting public. Other statues are very popular with visitors, and as a result, require additional care and conservation. Other considerations will be given to statue placement such as aesthetics, balance in the room in which each statue is placed, and its visibility.

Given the costs associated with relocating the statues, we recommend that anywhere from 20 to 28 be moved to the CVC great hall and its surrounding areas. Other statues from the collection would be relocated within the Capitol Building to increase visibility and visit or accessibility to their home State statues. A list of statues recommended for relocation has been provided to the committee for its consideration. Exact locations have not yet been fully determined, nor has a schedule for these moves been decided.

I would like to note for the record that the current arrangement of statues in the National Statuary Hall and the idea from having statues from the 13 colonies in the east front lobby was proposed by my predecessor, George White, in 1975. This plan went into effect as part of the partial restoration of the hall for the 1976 Bicentennial. The plan was approved at the time by the Chairman of the Joint Committee on the Library and the Chairman of the Senate Committee on Rules and Administration. In addition, the plan was reviewed and approved by an advisory committee consisting of a

curator from the Smithsonian, director of the National Collection of Fine Arts, director of the National Gallery of Art, and the chairman and executive secretary of the Fine Arts Commission.

Our plan, Mr. Chairman, is to return to this concept by placing 13 statues representing the original 13 colonies in the crypt. The plan's goal was to restore order and beauty to the whole. Ten statues representing original States were moved to the east front lobby, which reduced overcrowding in the hall. In the National Statuary Hall there was a careful alternating arrangement of bronze and marble, with the bronzes placed in front of the columns. The statues were arranged in descending order of height on either side of the north entrance, and the seated statues were placed on either side of the fireplaces.

Mr. Chairman, what we are presenting to you is a recommendation that was not developed in a vacuum, however, it is vital to have the committee's input and support of any plan that moves forward.

[The statement of Hon. Hantman follows:]

# Meeting of the Joint Committee on the Library

## *Statement of the Honorable Alan M. Hantman, FAIA, Architect of the Capitol*

## June 28, 2006

Chairman Ehlers, Vice-Chairman Stevens, and Members of the Joint Committee; thank you for this opportunity to update you on the National Garden project; the plans to relocate part of the National Statuary Hall collection from the Capitol into the Capitol Visitor Center, and the status of the other statues that will be joining the Capitol art collection.

**CVC Statue Plan**

As construction winds down on the Capitol Visitor Center, we are now turning our attention to the exhibits and artwork that will enhance the CVC. Not only will the CVC welcome visitors, it will provide them with an introduction to the U.S. Capitol. Therefore, it is important to reflect the present but also be respectful of the past. A way to link today with the traditions of yesterday is to relocate some of the statues in our National Statuary Hall collection from the Capitol to the CVC.

The AOC, House, and Senate curators have drafted a plan which outlines criteria for selecting statues to move and the reasons for moving them. Based on their knowledge, experience, and expertise, they identified 14 statues to be relocated from the National Statutory Hall Collection to the CVC. Upon receiving feedback from JCL staff, as well as you, Mr. Chairman, I had my staff revisit the plan and identify 14 more locations in the CVC, based on load capacity, which could support statues.

It is recommended that statues selected to be moved into the CVC include those most recently added to the collection — only one per state — to allow for more diversity in the people represented, therefore showing citizens who were part of our representational government. Another factor in placement should be the safety of both the statue and the visiting public. Other statues are very popular with visitors and, as a result, require additional care and conservation.
Other considerations will be given to statue placement such as aesthetics and balance of the room in which each statue is placed and its visibility.

Given the costs associated with relocating the statues, we recommend that 20 to 28 be moved to the CVC Great Hall. Other statues from the Collection would be moved within the Capitol Building to increase visibility and visitor accessibility to their home state statue. A list of statues recommended for relocation has been provided to the Joint Committee for its consideration. Exact locations have not yet been fully determined, nor has a schedule for these moves been decided.

I would like to note for the record that the current arrangement of statues in National Statuary Hall and the idea of having statues from the 13 colonies in the East Front Lobby was proposed by Architect George M. White in 1975. This plan went into effect as part of the partial restoration of the hall for the 1976 bicentennial. The plan was approved at the time by the Chairman of the Joint Committee on the Library and the Chairman of the Senate Committee on Rules and Administration. In addition, the plan was reviewed and approved by an advisory committee consisting of the curator from the Smithsonian Institution; the director of the National Collection of Fine Arts; the director of the National Gallery of Art, and the chairman and executive secretary of the Fine Arts Commission. Our plan is to return to this concept by placing 13 statues, representing the original 13 colonies in the Crypt.

The plan's goal was to restore "order and beauty" to the hall. Ten statues representing original states were moved to the East Front Lobby, which reduced overcrowding in the hall. In National Statuary Hall, there was a careful alternating arrangement of bronze and marble, with the bronzes placed in front of columns. The statues were arranged in ascending order of height on either side of the north entrance, and the seated statues were placed on either side of the fireplaces. Mr. Chairman, what we are presenting to you is a recommendation that was not developed in a vacuum. However, it is vital to have the committees input and support of any plan that moves forward.

**Rosa Parks Statue**

Mr. Chairman, in accordance with Public Law 109-116, a statue of Rosa Parks will be placed in National Statuary Hall to honor her role as a pioneer in the Civil Rights movement.

The majority of the works of art in the U.S. Capitol have been donated by outside entities and have been accepted by Congressional authority, generally by the JCL. The last time full-length statues were commissioned by the Congress was in the 1870s.

The most recent example of a joint commission for a work of art was the Martin Luther King, Jr., bust dedicated in 1986. The artist was selected through a competition run by the National Endowment for the Arts (NEA), and the artist contract was with the JCL.

Currently there is an amendment to the FY 2007 Legislative Branch Appropriations bill that would provide the JCL with the ability to grant authority to the AOC to contract for a sculpture of Rosa Parks. Once the legislation is passed, the AOC will enter into a Memorandum of Understanding with the NEA, but the JCL will remain the decision making authority.

The approach we propose to take to commission the statue, on the advice and recommendation of the AOC, Senate, and House Curators, is to follow the general guidelines for replacement statues to the National Statuary Hall Collection that were approved by the JCL in 2000. With these guidelines and requirements in place, an open, national design competition would be held under the administration of the NEA. A deadline would be established and the proposals sent in by prospective sculptors would be screened for completeness and suitability by the NEA.

The NEA, in consultation with the JCL, AOC, Clerk of the House and Secretary of the Senate, would set up an outside advisory panel of approximately nine people to include experts on Civil Rights history, African American art and history, and portrait sculpture, as well as museum directors and curators and one lay person. At least five semi-finalists would be selected by the panel. These semi-finalists would be commissioned to create maquettes which would then become property of the U.S. government. The maquettes would be displayed, evaluated by the advisory panel, which would then make recommendations. The JCL would then select an artist. A contract between the sculptor and the AOC would then be signed and the statue created. Upon its completion, the JCL will approve the statue's permanent location and Congress would determine the date and location of an unveiling ceremony.

My office has submitted a detailed plan for the record and we look forward to receiving the Committee's final approval to move forward with the process upon passage of the FY 2007 Legislative Branch Appropriations bill.

**Helen Keller Replacement Statue**

My last update with regard to statues, Mr. Chairman, involves the proposed replacement of one of Alabama's statues — that of Jabez Lamar Curry with one of Helen Keller. The JCL approved the proposal in September 2001 and approved the concept of depicting Helen Keller as a child at the pump when she first understood the word "water," in May 2005. The Committee has yet to give its final approval to the design of the statue or the inscriptions intended to appear on the pedestal.

Based on the expertise and advice of the AOC Curator, I recommend to the Committee that modifications to the statue's design and inscriptions be made before final approval is granted. These changes would ensure that the statue is consistent with others in the National Statuary Hall Collection. These recommended changes include increasing the height of the pedestal; eliminating overhanging ivy and reducing the number of ivy leaves projecting from the statue which could pose a safety hazard; modify and/or reduce the number of plaques on the pedestal to ensure all information will be seen, and minimize use of colored patinas to ensure that the statue can be easily maintained and repaired.

With these changes, we are certain the Helen Keller statue will be a beautiful and suitable addition to the Collection.

**National Garden**

Lastly, Mr. Chairman, I am pleased to report that the National Garden will be opening to the public on October 1. To date, construction is 93 percent completed and the finishing touches are underway in the Rose Garden, Hornbeam Court, Lawn Terrace and Butterfly Garden.

There are three areas where work is ongoing. In the Regional Garden they are completing the boardwalk, amphitheater seating, and the fence installation. The boardwalk is 40 percent completed; and the fence is 50 percent installed. Gates will be installed once the fence is completed. General site work, specifically the gravel pathway, is 40 percent complete; the bluestone curbing is 80 percent complete, and the placement of the donated soil is 85 percent complete. In addition, we awarded a separate contract for the sidewalk work in April. Work is progressing along Independence Avenue and up Third Street.

The National Garden and Capitol Grounds sidewalk project teams are coordinating their efforts to ensure there are no project disruptions.

According to the contractor, construction is scheduled to be completed on August 15. The planting and landscape is occurring in conjunction with the ongoing construction, thereby allowing us to remain on schedule for the planned opening. Contractual communications have been exchanged addressing changes in completion dates and the potential for the assessment of liquidated damages after a full review.

Mr. Chairman, we soon will be coming full circle on this project. It was on October 1, 1988, that Public Law 100-456 was signed authorizing the Office of the Architect of the Capitol to construct a National Garden to be funded solely by private donations raised by the National Fund for the U.S. Botanic Garden. This project is the first public-private partnership project for the AOC and we are immensely proud of this partnership's success as we carried out our mission.

This project has been an amazing collaboration and the stage is being set for a beautiful, grand opening thanks to the members of this Committee, the Congress, the National Fund, the sponsors, the contractor, and the AOC staff.

This concludes my prepared remarks. Thank you, Mr. Chairman, Mr. Vice-Chairman, for this opportunity to discuss these issues with you today.

Chairman EHLERS. All right. I thank you for your summary of that. Just a bit of history, when the plans for the Capitol Visitors Center were being developed, the idea was to move approximately—and we talked only in rough numbers of 25 to 45 statues over there because the Capitol really looks a bit cluttered with the large number of statues we have here. And the worst part is visitors frequently cannot see the statues to good advantage because some are in front of others et cetera. So the idea was to move quite a few over to the CVC.

And so when I heard the lower number that Mr. Hantman gave, I thought that was really not enough. So I appreciate you coming back with new plans and new ideas.

I don't think there is any further action needed from us on this issue, is there, other than discussion?

Mr. HANTMAN. That is correct, sir.

Chairman EHLERS. All right. The gentlelady from California?

Representative LOFGREN. Yes, Mr. Chairman.

I understand that having the original 13 and not all of them, I mean, that makes total sense. But taking a look at—it is appendix A that would be moved, I do have a concern—well, two suggestions. First, I think that the delegation of each State ought to be consulted before we move forward to solicit their point of view. And I would just note because it is in order, it has the unfortunate impact of all native peoples being moved to the basement, and I don't think that is something we necessarily want to do. I mean, you have got the New Mexico statue and North Dakota, Wyoming and even Hawaii, and it has only been in recent times that we have recognized native peoples, but I think there will be some concern about that. And I think it is better to raise it early than late. And I would suggest maybe some other method than just time might want to be considered.

Mr. HANTMAN. Mr. Chairman, if I may, just one comment.

Chairman EHLERS. Yes, Mr. Hantman.

Mr. HANTMAN. I think your comments are certainly appropriate. One thing that I want to point out to you is when you talked about moving them to the basement, what I would like to show you is a rendering of the great hall. And there are skylights over here letting in lots of light from the outside. These are representational statues that might be placed in the great hall. In fact, again, I want to thank you, Chairman Ehlers, for having so many Members of the House come on down and take a look at the space. I welcome the opportunity to walk all of you down there and show you what the space looks like because I think it is actually a space of honor, a space of quality that we are talking about over here.

Clearly, States may choose to have their statues remain in the original Capitol as opposed to this complement to the Capitol, and that needs to be determined by people, other than myself certainly. But the ability to move statues I think is a good one.

In fact, many of the delegates and the people from the State of Hawaii had come and basically asked to have their statue moved to the great hall over here because clearly, King Kamaya, for instance, is displayed in the second row——

Representative LOFGREN. He is stuck in the corner.

Mr. HANTMAN. He really is. So I think, again, there are quality locations, and I welcome the opportunity to show it to you.

Representative LOFGREN. I actually toured, I think we all have—if I may continue, Mr. Chairman—there is something about being there right outside the floor of the House and to have all the statues of all the native peoples someplace else is going to become an issue, I guarantee you. So I think that we need to explore that and come up with a different method as well as consulting with the delegation.

Chairman EHLERS. Thank you for the comment. Any further comment?

Representative MILLENDER-MCDONALD. Mr. Chairman, let me concur with the gentlelady from California, it is a sensitive issue that I think really deserves some further exploration. And I also concur that the Hawaiian statue that is hidden certainly should come out and come forward and be seen. And it is imperative that we do consult with those representatives representing those states so that we can ensure that they are satisfied with what you are saying.

I also concur with what you are saying, that you are putting them in, I guess, a better light that will be representative of where and who they are, but it is very important that we get some sense of those who are representative of those States.

And in saying that, Mr. Chairman, I just want to reiterate that Congresswoman Norton does have an issue that I hope we can resolve as well with reference to statues depicting and representing the District of Columbia.

Chairman EHLERS. Any further discussion or comments? I would like to thank Ms. Lofgren for her comments on this and your affirmation of that. And obviously, we can't do that in this formal setting, but it may very well be that we should call a meeting with—or invite Members of the House, Members of the Senate to review the document, submit their comments to us before we make any final decision. I appreciate the wisdom of that.

Any further discussion on the Architect's testimony up to this point? If not, we will move on to discussion of selection of the National Endowment For the Arts in connection with the Rosa Parks statue. You may proceed.

Mr. HANTMAN. Yes, Mr. Chairman.

In accordance with PL 109–16, a statue of Rosa Parks will be placed in National Statuary Hall to honor her role as a pioneer in the civil rights movement. The majority of the works of art in the U.S. Capitol have been donated by outside entities and have been accepted by Congressional authority, generally by the Joint Committee.

The last full length statues were commissioned by the Congress in 1870, and the most recent example of a joint commission for a work of art was that for Martin Luther King, Jr., the bust that was dedicated in 1986. The artist was selected through a competition run by the National Endowment for the Arts and the artist's contract was with the JCL.

Currently, there is an amendment to the 2007 leg branch appropriations bill that would provide the JCL with the ability to grant authority to the AOC to contract for a sculpture of Rosa Parks.

Once the legislation is passed, the AOC will enter into a memorandum of understanding with the NEA, but the JCL will remain the decision-making authority.

The approach we propose to take to commission the statue on the advice and recommendations of the AOC, the Senate and the House curators is to follow the general guidelines for replacement statues to the National Statuary Hall collection that were approved by the JCL in 2000.

With these guidelines and requirements in place, an open, national designed competition would be held under the administration of the NEA. A deadline would be established and a proposal sent in by prospective sculptors would be screened for completeness and suitability by the NEA. The

NEA then, in consultation with the JCL, the AOC, the Clerk of the House and Secretary of the Senate, would set up an outside advisory panel of approximately 9 people to include experts on civil rights history, African American art and history and portrait sculpture, as well as museum directors and curators and one layperson.

At least five semifinalists would be selected by the panel. The semifinalists would then be commissioned to create maquettes, which would then become property of the U.S. government. The maquettes would be displayed, evaluated by the advisory panel, which would then make recommendations. The JCL would then select an artist. A contract between the contractor and the AOC would then be signed and a statue will be created. Upon its completion, the JCL will approve the statue's permanent location, and Congress will determine the date and the location of an unveiling ceremony.

My office has submitted a detailed plan for the record, and we look forward to receiving the committee's final approval to move forward with the process upon passage of the fiscal year 2007 leg branch appropriations bill.

Chairman EHLERS. Any question or comment on this process?

Representative MILLENDER-MCDONALD. Mr. Chairman.

Chairman EHLERS. Ms. Millender-McDonald.

Representative MILLENDER-MCDONALD. I thank you very much, Mr. Architect, for your comments. It seems to me a thorough understanding of the principle of placing Rosa Parks statue in a place that is visible and that will be complimentary of the work that she did.

Most people think that it was Dr. Martin Luther King who started this. It was really Rosa Parks refusing to get up from a bus that really catapulted the civil rights movement. So your outside advisory panel is right in order to ensure that you have experts who really know about the civil rights movement.

I was a young girl at the time, so I certainly have my knowledge of it, but I applaud you for getting this outside panel that will have a deep understanding of the civil rights movement. And I would hope, Mr. Chairman, and Mr. Architect, that we do not have a statue that is depictive of Dr. Martin Luther King. I do not like that sculpture because his hands are all underneath some type of a panel or podium. This man was a great orator, it should seem that his hands would be up in the air someplace as opposed to tucked down in this base that is there. And so I am hoping that perhaps

we can get someone to really do another statue of Dr. Martin Luther King that is depictive of the outstanding American that he was.

So I am hoping that Rosa Parks sculpture would be one that really depicts this lady, either sitting on the bus or something that really connotes her outstanding contribution to this country and the world. It is not just for African Americans that these contributions were made, it was for all Americans.

And so Mr. Chairman, I hope we approve this proposal, which will supply an orderly process to select a sculpture and to generate a magnificent statue of Rosa Parks for display in Statuary Hall or wherever that final destination will be.

I commend the curators of the Capitol and of the House and the Senate for their efforts here, and we need to move forward on this. And that is my recommendation, thank you, Mr. Chairman.

Chairman EHLERS. Thank you.

Yes, Ms. Lofgren.

Representative LOFGREN. This is the first time I have been involved in this, I don't know what the process is. Does the committee get another look at this before—I was in local government for a long time, and I learned the sad story that delegating the art work to a committee can actually lead to problems. And so I am hoping that we might get another look at this before the whole process is done.

Mr. HANTMAN. This committee actually has the final say on the selection.

Representative LOFGREN. But we would get a mark up before——

Mr. HANTMAN. Yes. The NEA would select five finalists and the maquettes, the small models of these, would come before this committee for selection of the one that actually gets to be implemented.

Representative LOFGREN. Thank you very much.

Thank you, Mr. Chairman.

Chairman EHLERS. Thank you for the comment.

Yes, Ms. Miller.

Representative MILLER. Yes, very briefly. It is my understanding there is about $300,000 in the appropriation process, it may be a little more than that.

Mr. TAYLOR. 370.

Representative MILLER. I have no idea how much a statue like this costs, and I am not really that interested in it; whatever it is going to cost, I know we are going to want to fund it.

And I would also say this, many people think about Rosa Parks as being from Alabama, but subsequently, she moved to Detroit, Michigan and we called her Mother Parks. And last October at her funeral it was an unbelievable event. And then to have her lie here in state—the first woman, actually, I believe, and the second African-American ever to do so, so it is very appropriate that we do move forward in this and make sure we fund it to whatever we need to do to recognize an extraordinary American. Thank you.

Chairman EHLERS. Thank you. And I would also mention for everyone's information that this process was started by a statue. And so much of what we are talking about is determined in that initial piece of legislation, including placement. And so if there are questions about that, look at it.

But I would like to hear input from all my members about this as we go along, but also from you. I hope we see the progress of it rather than—I have been precisely the same position as Mrs. Lofgren at the local level. You cannot imagine the horror of dealing with 20,000 angry constituents about how their money has been spent, and so we want to be certain that we are kept up to date as this progresses. Thank you.

On that, we need to go through a legal motion on this. I move to allow the Architect of the Capitol to enter into an interagency agreement with the National Endowment of the Arts to run the selection process for selecting a group of appropriate artists for the Rosa Parks statue. The JCL will then be responsible for making the final selection from the panel of artists, and the Architect will sign a contract with the artist. The question is on the motion——

Representative MILLENDER-MCDONALD. So moved, Mr. Chairman.

Chairman EHLERS. All those in favor say aye. Aye. Those opposed, no. The ayes have it. The motion carries.

Two other items that we have to cover, the first is the Helen Keller statue, and I believe you have something to report on that.

Mr. HANTMAN. Yes, Mr. Chairman, thank you.

The last update with regard to statues specifically involves the proposed replacement of one of Alabama's statues, as you mentioned, Mr. Chairman, Jabez Lamar Curry with one of Helen Keller. As you know, this would be the second replacement statue. The State of Kansas recalled Governor Glick and brought General Eisenhower into the Rotunda for us. And so that essentially was the logjam that broke the dam, and now we are seeing other States recommending replacement statues, and this is the first of the next batch.

The JCL approved the proposal in September of 2001 and approved the concept of depicting Helen Keller as a child at the pump where she first understood the word "water" in May 2005. The committee has yet to give its final approval to the design of the statue or the inscriptions intended to appear on the pedestal.

Based on the expertise and advice of the AOC curator, I recommend to the committee that modifications to the statue's design and inscriptions be made before final approval is granted. These changes would ensure that the statue is consistent with others in the National Statuary Hall collection. These recommended changes include increasing the height of the pedestal, eliminating overhanging ivy and reducing the number of ivy leaves projecting from the statue which could pose a safety hazard. To modify and to reduce the number of plaques on the pedestal to ensure that all information would be seen, and to minimize use of colored patinas to ensure that the statue can be easily maintained and repaired.

Chairman EHLERS. Thank you for that report. I just want to make two quick comments on that.

First of all, I am concerned about the request to increase the height of the platform because I thought one of the assets of this statue, since it portrays Helen Keller as a child, one of the major assets would be that the children visiting the Capitol would see a statue of someone their size and someone similar to them. And it seems to me that the higher the pedestal, the less the children will

regard this as a compatriot, someone that they can aspire to be. And I just wanted to pass on that comment.

As far as the ivy, that is a very tricky question, I am not sure how they will solve that. One of my fictitious suggestions is that we just plant ivy in a pot and change it every six weeks. It would make it the most interesting statue in the Capitol.

With that, we will turn to other——

Representative MILLENDER-MCDONALD. Mr. Chairman.

Chairman EHLERS. Ms. Millender-McDonald.

Representative MILLENDER-MCDONALD. I, too, was concerned about the ivy all around, but I was deeply concerned about a woman who dared to be different, a woman who is recognized as a woman for all of her contributions. I have a book here that speaks to her meeting with numerous presidents and had a long tradition of meeting with presidents from Grover Cleveland through John F. Kennedy, Harry Truman was moved to tears by this extraordinary woman.

And so, as I go further into the book, we talk about her visiting wounded soldiers at a hospital in North Carolina in 1945. Most of us—and perhaps while there is flattery about continuing to say "young women" around this room, this is where I best remember Helen Keller. And it seems to me that it will be more prudent, I guess you might say, or certainly should be thought about that we display her as a woman as opposed to a child.

And I understand what the chairman speaks about in terms of children, but a lot of her contributions, top fund raiser for The Blind Foundation, many, many other contributions that she has made to this society, an extraordinary American, it seems to me that no boundaries to courage that you will find her more as a woman who received degrees in different places.

Mr. Chairman, it just seems to me that while we are awaiting the final decision from Alabama in terms of changing the statue from Mr. Monroe Curry to Ms. Keller, it seems to me fitting for that to happen. But of course, as my colleague from California says, we have to make sure that full representation of Alabama is on track. I am not sure whether they have made the final approval of that, and you can answer that. But my suggestion would be to have a picture of this extraordinary American woman who dared to be different as a woman as opposed to a child. Thank you, Mr. Chairman.

Chairman EHLERS. I believe—well, I will have to ask you what the role is of the Federal government versus the state. But it is my understanding the state's specific request is that they be allowed to portray her as a child; is that correct?

Mr. HANTMAN. That is correct, Mr. Chairman. In May of 2005, in fact, that specific request came through the State, and this committee approved that.

Chairman EHLERS. And does the Congress have a role in choosing the statues, or do we generally accept——

Mr. HANTMAN. Each individual state basically chooses their own sculpture and how they will portray the individual, how they are honored, and this would be the first child, of course.

Chairman EHLERS. Perhaps you would like to express our concern to the Alabama delegation.

Representative MILLENDER-MCDONALD. Well, having been born in Birmingham, Alabama, I will certainly revert back—though I have lived in California for 51 years, I will revert back to my—bring it up in Alabama and talk with them.

Thank you, Mr. Chairman.

Chairman EHLERS. Please do that. And I didn't realize you were born in Alabama. That means in another 50 years your statue will replace——

Representative MILLENDER-MCDONALD. I thank you very much, Mr. Chairman.

Chairman EHLERS. Well, we can now proceed—yes, Ms. Lofgren.

Representative LOFGREN. I understand the Architect's point that this statue at this stature is going to look very out of place; I mean, it doesn't look like—it doesn't have the gravitas of the rest of the statues. And I understand our position about children being able to see it, but I am wondering if that issue could be addressed, it will go in the new Visitors Center in all likelihood, because it is the last one through placement so the children might be able to see it well and allow it still to have the kind of presence that matches the other statues. Is that a—I am just trying to visualize——

Mr. HANTMAN. That is absolutely one of the issues. Most of the statues in the collection are about 7 feet high and about 10 feet with the bases on it. This statue basically is 6′8″ high, and the statue itself is only 57 inches high.

So the concept of if it is part of a collection in the hall, how does it have the gravitas, how does it have the presence in the space while still accomplishing what the chairman is talking about so that children can appreciate that? We think that the 2-foot base is rather low at this point in time, which is why the recommendation was made to increase that.

Representative LOFGREN. I think from my own point of view that the draft letter that is before us is appropriate. And I don't know if you want to do a motion or alteration of the letter, but that is my opinion.

Chairman EHLERS. We can certainly proceed and keep interacting with the Alabama delegation and their legislature on this issue. Speaking for myself, I look much, much better as a child than I do today. That is pretty obvious. Everyone would smile at my childhood picture.

We have one other item, the National Garden, you are to report on that?

Mr. HANTMAN. Yes, Mr. Chairman. I am pleased to report that the National Garden will be open to the public on October 1st. To date, construction is 97 percent complete, the finishing touches are underway in the Rose Garden, the Hornbeam Court, the Lawn Terrace, and the Butterfly Garden. What you see before you over here on this easel is a photograph taken earlier this month. So when we talk about the Hornbeam Garden, we are talking about this area here. And of course, this is the conservatory building. The Capitol building is off to the top left. We are talking about the lawn panel over here, the Rose Garden, First Lady's Water Garden over here. This is the regional garden coming through this area, with a bridge crossing over it. So what we are seeing here, we already have 130 trees planted there. Much of the foliage is being put into place.

So there are three areas really where work is ongoing. In the regional garden, they are completing the boardwalk, the amphitheater seating, and the fence installation. The amphitheater is down over here, and we are using stone actually from the east front expansion that was done back in 1959, stone from that east front expansion will be on the amphitheater seats over here. The boardwalk is 40 percent complete, the fence is 50 percent installed, and gates will be installed once the fence is completed.

General site work, specifically the gravel pathway, is about 40 percent, blue stone curbing about 80 percent, and the placement of the donated soil is 85 percent complete. In addition, we awarded a separate contract for the sidewalk work in April, and work is progressing along Independence Avenue and also up 3rd Street over here.

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Mr. Chairman, we will soon be coming full circle on this project. It was on October 1, 1988 that PL 100456 was signed, authorizing the Architect of the Capitol to construct a National Garden to be funded solely by private donations raised by the National Fund For the U.S. Botanic Garden.

This project is the first public/private partnership project for the AOC, and we are immensely proud of this partnership's success as we carry out our mission.

This project has been an amazing collaboration, and the stage is being set for a beautiful grand opening, thanks to the members of this committee, the Congress, the National Fund, the sponsors, the contractor and the AOC staff.

Chairman EHLERS. Thank you for that report. Are there any questions? Yes, Ms. Lofgren.

Representative LOFGREN. I have a suggestion that I think is completely compatible with what you have outlined. Recently—I think yesterday as a matter of fact—a volunteer from a non-profit organization called Open Parks came to visit me, and I raised this issue in when we had the Smithsonian before us as well—their goal is to make Wi-Fi access available throughout the Mall and even up here. And I was, as we were talking earlier about the digital collection and accessing what we have in the Library, I was thinking wouldn't it be great if we could have free Wi-Fi also in this library, and people could access parts of the collection that relate to this.

So I am wondering if you would be willing to sit down with this nonprofit—if there are other nonprofits, I don't want to discriminate against them either—so that we could have a free Wi-Fi service in this park. And I think there is a goal. And I want to talk to the Chairman about other opportunities to make sure that visi-

tors to the Capitol can access all the information on our rich history while they are here online.

Mr. HANTMAN. We are certainly always interested in enriching our visitors' experience; we would be more than happy to explore any possibilities out there.

Chairman EHLERS. Might I just mention, our staff has done a fairly extensive study of this issue. And I personally, as a techy, think it is a great idea, but there are also some problems involved. So I would like to suggest that your staff and our staff sit down and hash this out.

I think it is a policy issue that is not going to go away, and I would like to find some suitable solution; but it is not obvious what a suitable solution is.

Representative LOFGREN. Well, I would welcome that, Mr. Chairman, in the hoping that we can move forward.

And I think actually the ability to put Wi-Fi in, it is not constrained by—there is no need to slow this up. It is a small addition, it is compatible with what you have got, so thank you very much.

Chairman EHLERS. Thank you.

Any further questions? Any further comments, Mr. Hantman?

Mr. HANTMAN. I thank you very much for the opportunity to share these issues with you. As you started off up front, the issue of trying to work through the statues for the CVC and the rearrangement of the statue collection in the Capitol is an important one, and I look forward to working with you to resolve them, and work with the states involved as well.

Chairman EHLERS. Thank you. That concludes our business, although I am going to ask some of you to stay so please don't rush off, but that concludes the business before the Joint Committee today.

I certainly thank everyone who has worked hard for this. I personally think this is one of the most productive meetings of the JCL that I have participated in for some time, and we got a lot accomplished.

I want to thank Senator Stevens and his staff as well for their work in helping us prepare for this, I just regret that the Senators were unable to be here, but their staff is here representing them, and so I am sure they will be briefed on all these issues.

I ask unanimous consent that members have 7 calendar days to submit material into the record, and for those statements and materials to be entered into the appropriate place in the record. And without objection, the material will be so entered. So ordered.

I ask unanimous consent that staff be authorized to make technical and conforming changes on all matters considered by the committee at today's meeting. Without objection, so ordered.

Having completed our business for this meeting, the meeting is hereby adjourned.

[Whereupon, at 4:06 p.m., the committee was adjourned.]

ALABAMA

HELEN KELLER
THE BEST AND MOST BEAUTIFUL THINGS IN THE WORLD
CANNOT BE SEEN OR EVEN TOUCHED, THEY MUST BE
FELT WITH THE HEART.
-HELEN KELLER
ALABAMA

DRAFT

Governor Bob Riley and First Lady Patsy Riley
Office of the Governor
State Capitol
Montgomery, Alabama 36130

Dear Governor Riley and First Lady Riley:

We appreciate the efforts of Dr. Joseph Busta of the University of South Alabama in keeping this committee updated about the progress of the model for the statue of Helen Keller that the State of Alabama is proposing for the National Statuary Hall Collection in the United States Capitol.

The Joint Committee on the Library has reviewed the latest images and dimensions and needs to have some concerns relating to the design of the statue and pedestal addressed before the design is approved and the process of casting it in bronze begins. As you are aware, under the guidelines for replacement statues, the committee is taking an active role in reviewing the designs for the statues before they are completed.

First, it is recommended that the dimensions of the overall statue be adjusted. The figure will be the smallest in scale of any in the collection. It is of course the only child honored, but it would be very desirable to have the statue more in proportion with others in the collection. Most of the statues in the collection are around 10 feet total. Sarah Winnemucca, the smallest standing statue, is 8 feet total in height, in comparison with the 81 inches of the current model of Helen Keller. This change could be accomplished by enlarging the height of the pedestal. This change would also make any inscription or information on the plaque much more accessible to viewers.

In regard to the design of the sculpture, we are concerned that the ivy leaves with sharp points projecting from the edge of the base will be a safety hazard. They may also be fragile and easily broken. We ask that the projecting leaves be eliminated from the design. It is also strongly recommended that the number of ivy leaves be reduced to allow the viewer to focus more clearly on the figure and to make the overall statue more dignified and more in keeping with the rest of the National Statuary Hall Collection. The use of color on the bronze should be minimal, since it would make long-term care of the statue more difficult.

The four pedestal plaques as presented are of concern. First, having plaques on all four sides of the pedestal is not wise since it is unlikely that the back will be visible. The committee would like to see a single plaque at the front of the statue. The design of any plaques should be simple and dignified. The flowery frame should be eliminated or reduced to make the design more compatible with others in the collection. It is recommended that there be a single plaque at the front of the statue in keeping with most others in the collection.

**Recommended Changes to Helen Keller Statue Model**

1. **Increase height of the pedestal**. The overall height of the statue and pedestal is 81 inches. The smallest standing statue currently is 96 inches. The pedestal is only 2 feet high and could be increased in height.

2. **Eliminate overhanging ivy and reduce number of ivy leaves.** The ivy at the back could be a safety hazard depending on its display location. Reducing the amount of ivy would bring more attention to the figure and make the statue look more dignfied in keeping with others.

3. **Consider reducing the number of plaques on the pedestal.** One plaque on the front of the statue would be sufficient. A plaque on the back may never be seen. The design of the plaques should be simplified as much as possible, and raising the height of the pedestal will also increase their legibility for visitors.

4. **Minimize use of colored patinas or paint** to keep the statue consistent with most in the collection and to make future maintenance less difficult.

Summary of Concept of Statue Plan:

1. No state will have 2 statues relocated to the Capitol Visitor Center (CVC).
2. 20-28 locations have been identified as potential sites in the CVC. Of the 20-28 statues, they will be the most modern and most recent statues added to the National Statuary Hall collection, provided they comply with step 1.
3. A single statue from each of the original 13 colonies will be located in the crypt of the U.S. Capitol.
4. Statues would then be arranged throughout the Capitol based on safety, visibility and aesthetics. They would be located in one of four areas:
    a. Statuary Hall
    b. Rotunda
    c. Senate Wing – 1st Floor
    d. House Wing – 1st Floor

Note: A list of statues have been provided as a recommendation. Their exact location is still not fully determined. Also there is no determination of a time frame for these changes.

# RELOCATION PLAN
# FOR NATIONAL STATUARY STATUES

**Prepared by the**
**Curator for the Architect of the Capitol**
**Exhibition Project Director for the CVC**

**Revision of June 21, 2006**

## Contents

**Background and Rationale**

**Plan for the CVC Opening**
- **Great Hall**
- **Upper Level**
- **Capitol Crypt**
- **Other Capitol Areas**

**Appendix A. - Proposed Statues and Locations in CVC**
- **Statues from the National Statuary Hall Collection Proposed for Placement in the CVC**
- **Floor Plan Showing Proposed Statue Locations - Upper Level**
- **Floor Plan Showing Proposed Statue Locations - Lower Level**

**Appendix B: List of Statues Proposed for the Crypt**
- **Floor Plan Showing Current Arrangement of Statues**
- **Floor Plan Showing Proposed Arrangement of Statues**

**House Wing, Second Floor: Current Arrangement**
**House Wing, Second Floor: Proposed Arrangement**

**Rotunda and Small House Rotunda: Current Arrangement**
**Rotunda and Small House Rotunda: Proposed Arrangement**

**Senate Wing, First Floor: Current Arrangement**
**Senate Wing, First Floor: Proposed Arrangement**

**Senate Wing, Second Floor: Current Arrangement**
**Senate Wing, Second Floor: Proposed Arrangement**

**House Wing, First Floor: Current Arrangement**
**House Wing, First Floor: Proposed Arrangement**

## Background and Rationale

### Mission Statement for Art in the Capitol Visitor Center

The Capitol Visitor Center is an integral part of the Capitol and also acts as a prologue to it. As a 21st-century building, it reflects the time period in which it is built but should be respectful of the largely 19th-century building to which it leads.

Because the facility is oriented toward the public, the art within the Visitor Center should reflect the contributions of the nation's citizens and emphasis should be placed on the people, events, and places—both the built environment and natural assets—of the 20th and 21st centuries. It should reflect the geographic diversity of the country and the wide diversity of the American people.

### Plan for Statue Placement for the Opening

There is strong interest expressed by various individuals to relocate a large number of statues from the National Statuary Hall Collection into the CVC. Much of this interest appears to come from a legitimate concern regarding the crowding of the statues in some areas. However, with preservation in mind, and until the building opens and traffic patterns are well established, the curators recommended that initially only 14 statues be relocated from the National Statuary Hall Collection to the CVC. This revised plan includes lists and locations for a total of 20 or 28 statues. Additionally, other statues currently in the Capitol will be moved into the Crypt as exhibits are removed from that space (see Appendices) and other statues will be moved to the Hall of Columns so that statues are grouped in major areas accessible to the public.

There are a limited number of places in the CVC that can structurally support the load of statues.

**Lower Level**

**• Great Hall**

After careful consideration, it is suggested that the most recent statues added to the collection be moved to the space (see Appendix A). This rationale would:

- allow for more diversity in the people represented;
- would display people who lived in the 20th century;
- would allow for better visibility of some of the statues;
- and would be in keeping with the Mission Statement to emphasize citizens rather than lawmakers in the CVC.

In selecting statues to be displayed in the CVC, the following principles have been applied:

- only one statue from a given state will be moved into the CVC;

- statues currently in display in the Rotunda (presidents) or in National Statuary Hall itself (except those behind pillars and one to the Crypt) will not be moved;
- Founding Fathers and Revolutionary leaders will remain in the Capitol.
- all statues should be accessible to visitors
- statues currently displayed in crowded circumstances will be relocated.

**Congressional Auditorium Lobby and Meeting Room Lobbies**
There are potential places for statues in these areas, but any state statues placed here would not be accessible to the public except those using the auditorium or meeting rooms.

**Upper Level**

**• Statues**
Four (4) statues at the entrances to the House and Senate expansion spaces and up to ten at the upper-level visitor entrance area, for a maximum total of 14. These would continue the progression of most recent additions to the collection (see Appendix A).

**Capitol Crypt**

Once the Capitol Visitor Center opens, the Crypt will be traversed by most visitors to the Capitol, as well as being a central point for people moving through the Capitol from all directions. It is an impressive and unique architectural space with its rings of supporting Doric columns. It was constructed by Charles Bulfinch in the 1820s. The Crypt has gone through many changes over time.

In recent years, the Crypt has served as a prime area for educational exhibitions about the architecture and art of the Capitol. Once the CVC exhibition hall is open, these exhibits will no longer be needed.

The Capitol Guides anticipate moving groups from the CVC through the Old Supreme Court Chamber and up the Law Library stairs to the Rotunda and National Statuary Hall, then down the west stairs to the Crypt and out through the CVC. The Crypt will probably be the last stop on tours before visitors head back to the CVC.

**• Statues**
It is proposed that the Crypt become a secondary "Hall of Fame" after National Statuary Hall and the Rotunda. Up to sixteen statues can be displayed in the Crypt; five are already in residence there (see Appendix B.) Many of the statues will represent the founding of the nation and the early states in the Union, including the thirteen colonies. Ten of these statues were formerly displayed in the East Central Hall.

With improvements to the space, as noted below, the statues will have a prominent place at the center of the Capitol, will be seen by visitors as they exit the Capitol to go back into the CVC, and will complement the statues displayed in National Statuary Hall and the

rest of the Capitol. In addition, the architectural integrity of the Crypt space will now be better appreciated.

**• Proposed Physical Enhancements to the Crypt**

1. Investigate improvements to lighting fixtures and lighting and perform necessary work. (A consultant should be brought in as soon as possible to make suggestions about options and to make sure that any statues placed in the area are well-lighted.)

2. Evaluate telecom and life safety needs and perform necessary work.

3. Re-paint the Crypt to improve and enhance the architectural space. (At this time paint analysis is not recommended as it is doubtful it would yield much historical information.)

4. Remove framed wall cases, free-standing display cases, and large niche cases and repair the sandstone walls and floor as necessary.

5. Move the carved wooden benches to the window wells and arched wall spaces and refurbish the benches as necessary. (The Lincoln bust can remain in place.)

6. Remove the touchable model of the Mall to a more convenient location.

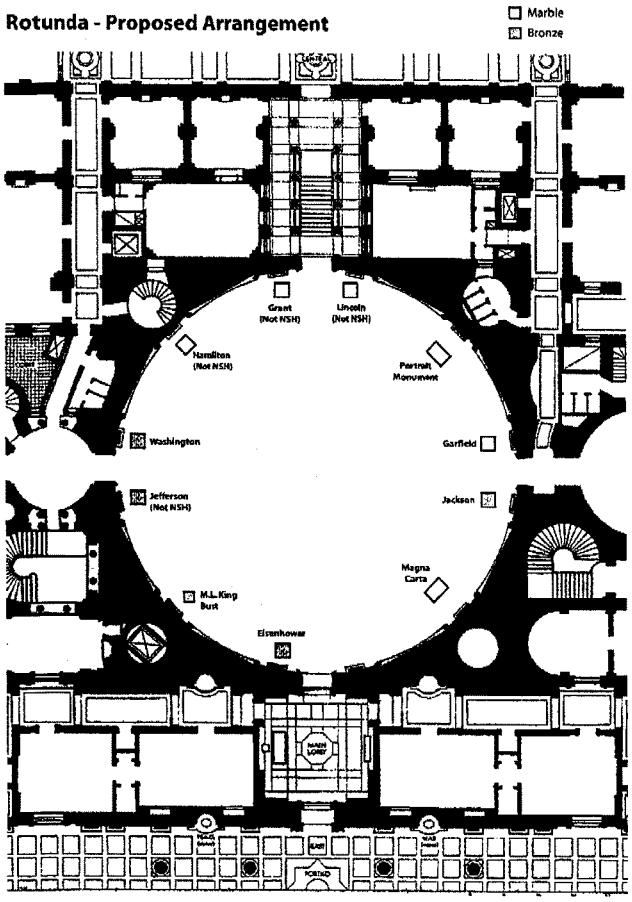
**First Floor Senate Connecting Corridor**

Three (3) of the statues representing early states can be displayed in this area. The current exhibit panels are planned to be removed once the CVC opens.

This plan proposes no statues on the second floor connecting corridors. They are not always accessible to visitors, and the Senate Curator would like to display Vice Presidential busts in this area as future additions are made to the collection.

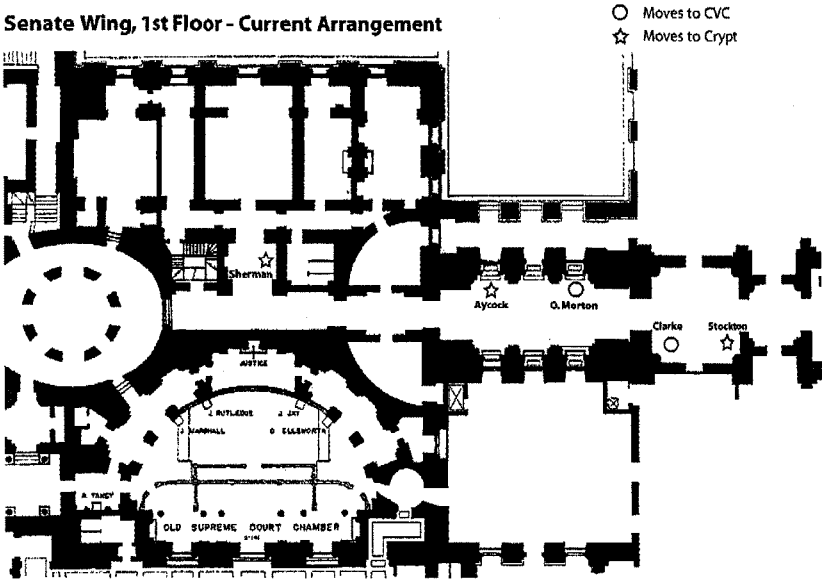
**Hall of Columns, First Floor, House Wing**

Statues will be relocated from other areas to the Hall of Columns to fill in gaps caused by movement to the CVC.


Rotunda - Proposed Arrangement
Marble
Bronze
Grant (Not NSH)
Lincoln (Not NSH)
Hamilton (Not NSH)
Portrait Monument
Washington
Garfield
Jefferson (Not NSH)
Jackson
Magna Carta
M.L. King Bust
Eisenhower

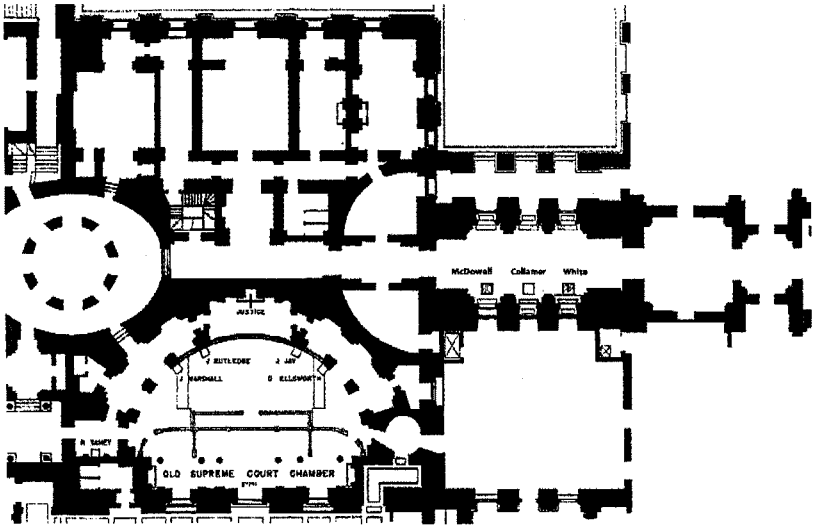
June 19, 2006

**Senate Wing, 1st Floor - Current Arrangement**

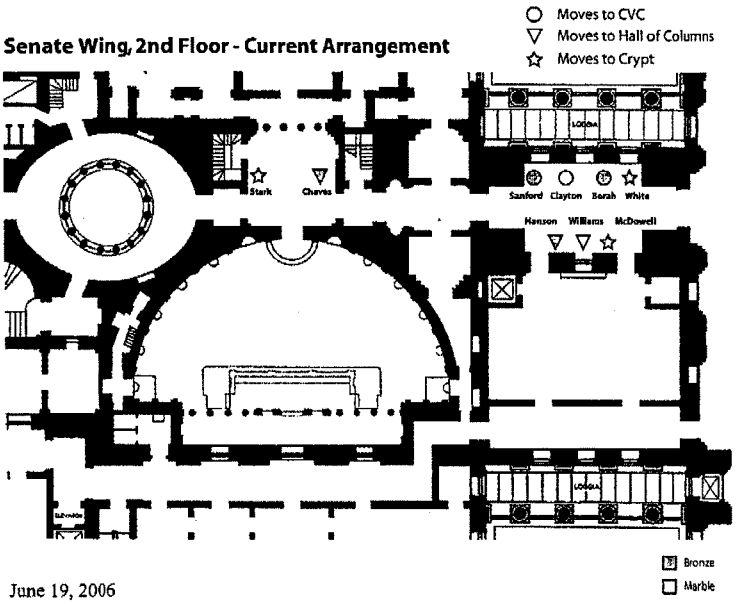



June 19, 2006

**Senate Wing, 1st Floor - Proposed Arrangement**

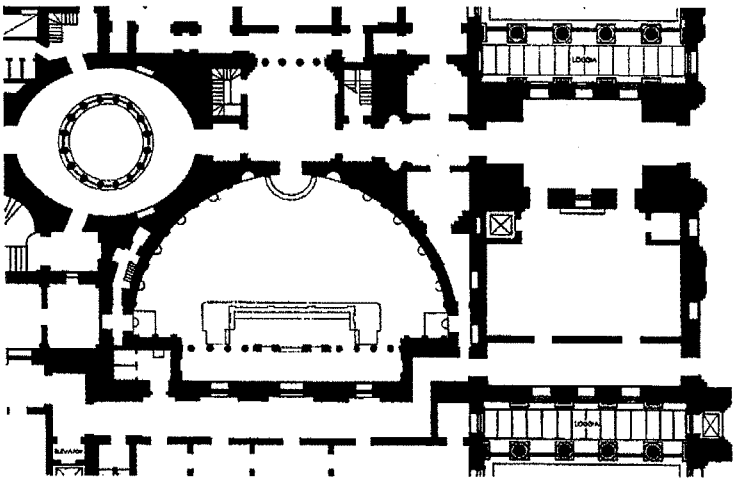



June 19, 2006


Senate Wing, 2nd Floor - Current Arrangement
Moves to CVC
Moves to Hall of Columns
Moves to Crypt
Stark
Chaves
Sanford
Clayton
Borah
White
Hanson
Williams
McDowell
Bronze
Marble

June 19, 2006

**Senate Wing, 2nd Floor - Proposed Arrangement**



June 19, 2006

## Appendix B: List of Statues Proposed for the Crypt

These statues are listed in order of the donating state's admission to the Union. Statues shown in boldface type are proposed for location in the Crypt.

| | State | Statue | Sculptor | State Order | Height (in.) | Medium | Current Location |
|---|---|---|---|---|---|---|---|
| 1 | Delaware | **Rodney, Caesar** | Bryant Baker | 1 | 126 | Marble | Crypt |
| | | Clayton, John Middleton | Bryant Baker | | | Marble | Senate Connecting Corridor, 2nd Fl. |
| 2 | Pennsylvania | **Muhlenberg, John** | Blanche Nevin | 2 | 117 | Marble | Small House Rotunda |
| | | Fulton, Robert | Howard Roberts | | | Marble | National Statuary Hall |
| 3 | New Jersey | **Stockton, Richard** | Henry Kirke Brown (completed by H. K. Bush-Brown) | 3 | 115 | Marble | Vestibule North of Senate Connecting Corridor, 1st Fl. |
| | | Kearny, Philip | Henry Kirke Brown | | | Bronze | Hall of Columns |
| 4 | Georgia | **Long, Crawford** | J. Massey Rhind | 4 | 128 | Marble | Crypt |
| | | Stephens, Alexander H. | Gutzon Borglum | | | Marble | National Statuary Hall |
| 5 | Connecticut | **Sherman, Roger** | Chauncey B. Ives | 5 | 129 | Marble | Senate North-South Corridor, 1st Fl. |
| | | Trumbull, Jonathan | Chauncey B. Ives | | | Marble | House Connecting Corridor, 2nd Fl. |
| 6 | Massachusetts | **Adams, Samuel** | Anne Whitney | 6 | 116 | Marble | Crypt |
| | | Winthrop, John | Richard S. Greenough | | | Marble | Hall of Columns |
| 7 | Maryland | **Carroll, Charles** | Richard E. Brooks | 7 | 130 | Bronze | Hall of Columns |
| | | Hanson, John | Richard E. Brooks | | | Bronze | Senate Connecting Corridor, 2nd Fl. |
| 8 | South Carolina | **Calhoun, John C.** | Frederic W. Ruckstull | 8 | 131 | Marble | Crypt |
| | | Hampton, Wade | Frederic W. Ruckstull | | | Marble | House Connecting Corridor, 2nd Fl. |
| 9 | New Hampshire | **Stark, John** | Carl Conrads | 9 | 117 | Marble | Vestibule North of Rotunda |
| | | Webster, Daniel | Carl Conrads (after Thomas Ball) | | | Marble | National Statuary Hall |
| 10 | Virginia | **Lee, Robert E.** | Edward V. Valentine | 10 | 129 | Bronze | National Statuary Hall |
| | | Washington, George | Jean Antoine Houdon | | | Bronze | Rotunda |
| 11 | New York | **Livingston, Robert** | Erastus Dow Palmer | 11 | 112 | Bronze | Crypt |
| | | Clinton, George | Henry Kirke Brown | | | Bronze | Small House Rotunda |
| 12 | North Carolina | **Aycock, Charles** | Charles Keck | 12 | 128 | Bronze | Senate Connecting Corridor, 1st Fl. |
| | | Vance, Zebulon | Gutzon Borglum | | | Bronze | National Statuary Hall |
| 13 | Rhode Island | **Greene, Nathanael** | Henry Kirke Brown | 13 | 113 | Marble | Hall of Columns |
| | | Williams, Roger | Franklin Simmons | | | Marble | Senate Connecting Corridor, 2nd Fl. |

June 19, 2006

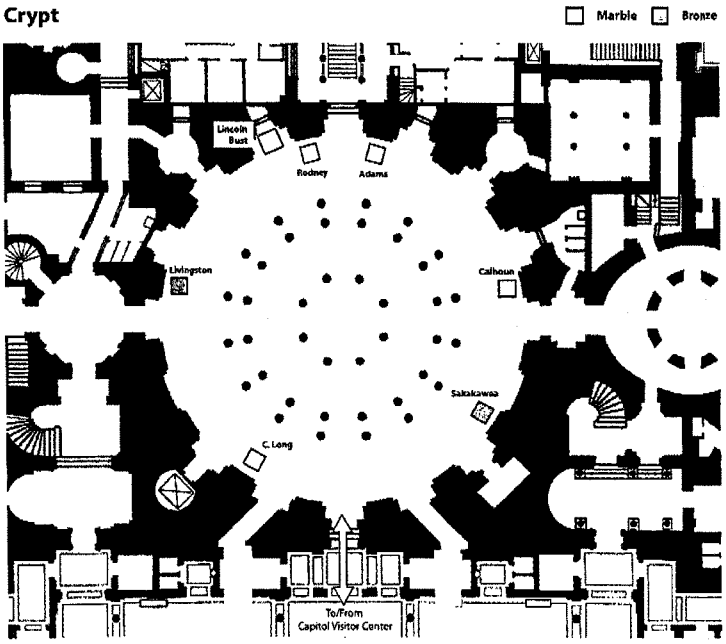
**Appendix A:**
**Statues from the National Statuary Hall Collection**
**Proposed for Placement in the Capitol Visitor Center**
Listed in Reverse Order of Donation

| | Date | Statue | State | Sculptor | Medium | Present Location |
|---|---|---|---|---|---|---|
| 1 | 2006 | Keller, Helen | Alabama | | | |
| 2 | 2005 | Po' pay | New Mexico | Cliff Fragua | Marble | Rotunda (temporarily) |
| 3 | 2005 | Winnemucca, Sarah | Nevada | Benjamin Victor | Bronze | Hall of Columns |
| 4 | 2003 | Sakakawea | North Dakota | Leonard Crunelle | Bronze | Crypt |
| 5 | 2000 | Washakie | Wyoming | Dave McGary | Bronze | House connecting corridor, 1st fl. |
| 6 | 1997 | Swigert, John L. "Jack" | Colorado | George and Mark Lundeen | Bronze | House connecting corridor, 1st fl. |
| 7 | 1990 | Farnsworth, Philo T. | Utah | James R. Avati | Bronze | House connecting corridor, 1st fl. |
| 8 | 1990 | Rankin, Jeanette | Montana | Terry Minmaugh | Bronze | House connecting corridor, 1st fl. |
| 9 | 1980 | Joseph, Mother | Washington | Felix W. de Weldon | Bronze | Hall of Columns |
| 11 | 1969 | Kamehameha I | Hawaii | Thomas R. Gould | Bronze | National Statuary Hall |
| 10 | 1977 | Gruening, Ernest | Alaska | George Anthonisen | Bronze | Hall of Columns |
| 12 | 1965 | Kino, Eusebio F. | Arizona | Suzanne Silvercruys | Bronze | Hall of Columns |
| 13 | 1963 | Ward, Joseph | South Dakota | Bruno Beghe | Bronze | Hall of Columns |
| 14 | 1958 | Sanford, Maria L. | Minnesota | Evelyn Raymond | Bronze | Senate connecting corridor, 2nd fl. |
| 15 | 1953 | McLoughlin, Dr. John | Oregon | Gifford MacG. Proctor | Bronze | House connecting corridor, 2nd fl. |
| 16 | 1947 | Borah, William E. | Idaho | Bryant Baker | Bronze | Senate connecting corridor, 2nd fl. |

| | Date | Statue | State | Sculptor | Medium | Present Location |
|---|---|---|---|---|---|---|
| 17 | 1937 | Morton, J. Sterling | Nebraska | Rudulph Evans | Bronze | Hall of Columns |
| 18 | 1934 | Clayton, John M. | Delaware | Bryant Baker | Marble | Senate connecting corridor, 2nd fl. |
| 19 | 1931 | George, James Z. | Mississippi | Augustus Lukeman | Bronze | Hall of Columns |
| 20 | 1931 | King, Thomas Starr | California | Haig Patigian | Bronze | Hall of Columns |
| 21 | 1929 | Hampton, Wade | South Carolina | Frederick W. Ruckstull | Marble | House connecting corridor, 2nd fl. |
| 22 | 1922 | Smith, Edmund Kirby | Florida | C. Adrian Pillars | Bronze | Hall of Columns |
| 23 | 1921 | Clarke, James P. | Arkansas | Pompeo Coppini | Marble | Vestibule north of Senate connecting corridor, 1st fl. |
| 24 | 1913 | Chandler, Zachariah | Michigan | Charles H. Niehaus | Marble | Hall of Columns |
| 25 | 1910 | Harlan, James | Iowa | Nellie V. Walker | Bronze | Hall of Columns |
| 26 | 1905 | Austin, Stephen | Texas | Elisabet Ney | Marble | Small House rotunda |
| 27 | 1903 | Carroll, Charles, of Carrolton | Maryland | Richard E. Brooks | Bronze | Hall of Columns |
| 28 | 1901 | Kenna, John E. | West Virginia | Alexander Doyle | Marble | Hall of Columns |

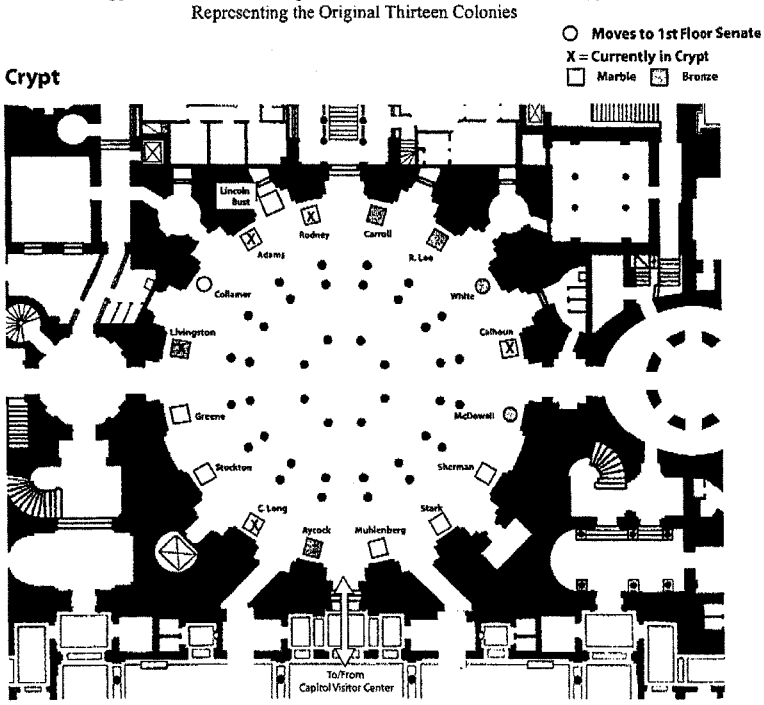
Office of the Curator
June 19, 2006

Appendix B: Current Arrangement of Statues in the Crypt



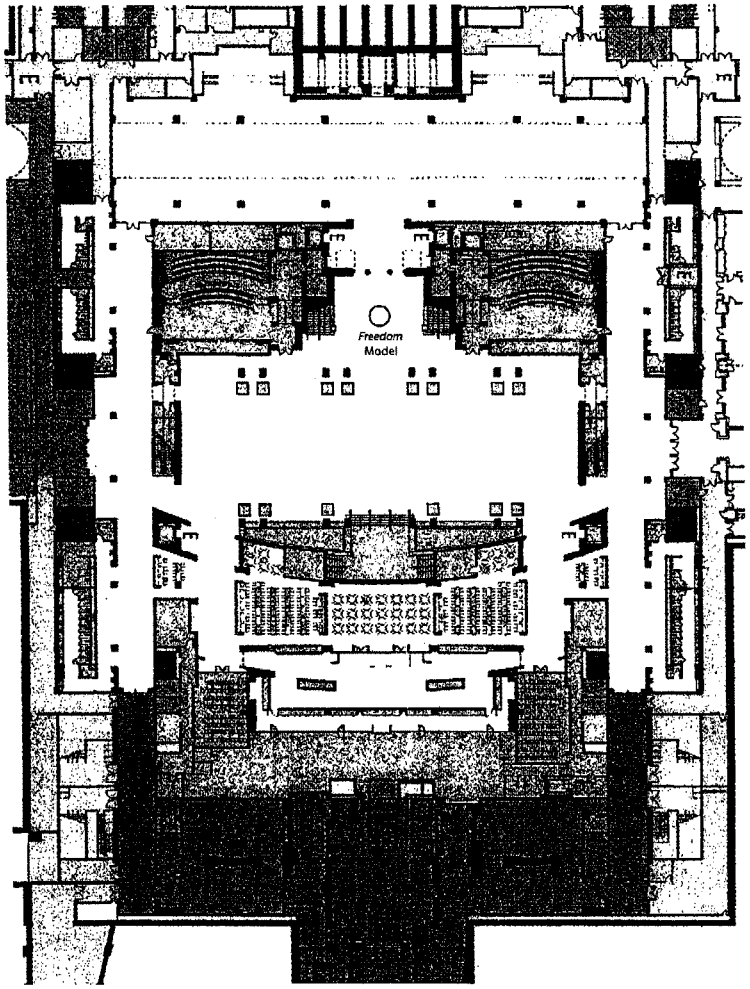

June 19, 2006

Appendix B: Alternate Proposed Arrangement of Statues in the Crypt
Representing the Original Thirteen Colonies



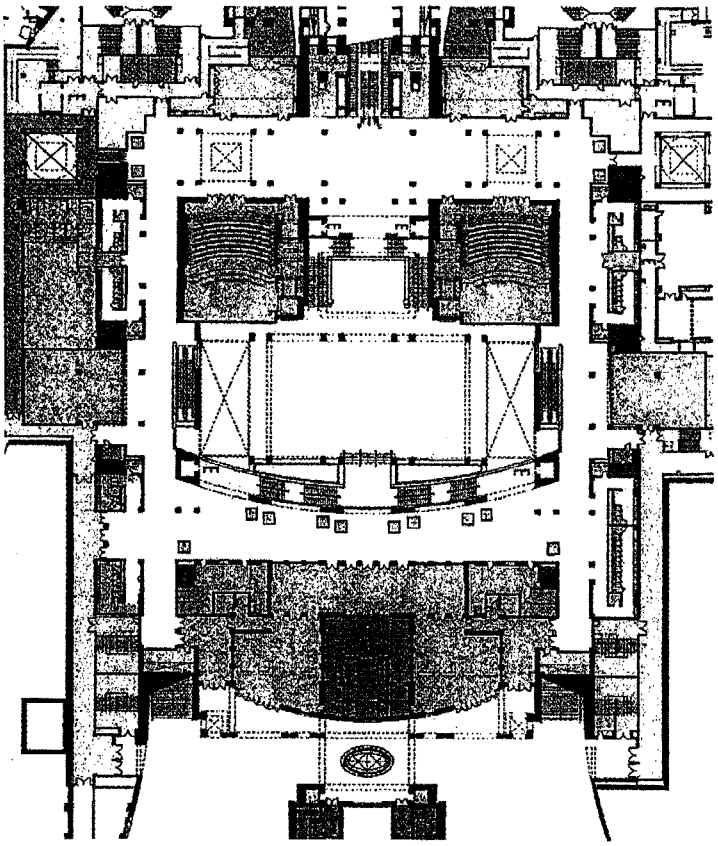

June 19, 2006

Appendix A: Proposed Statue Locations for CVC Lower Level




June 19, 2006

Appendix A: Proposed Statue Locations for CVC Upper Level



June 19, 2006

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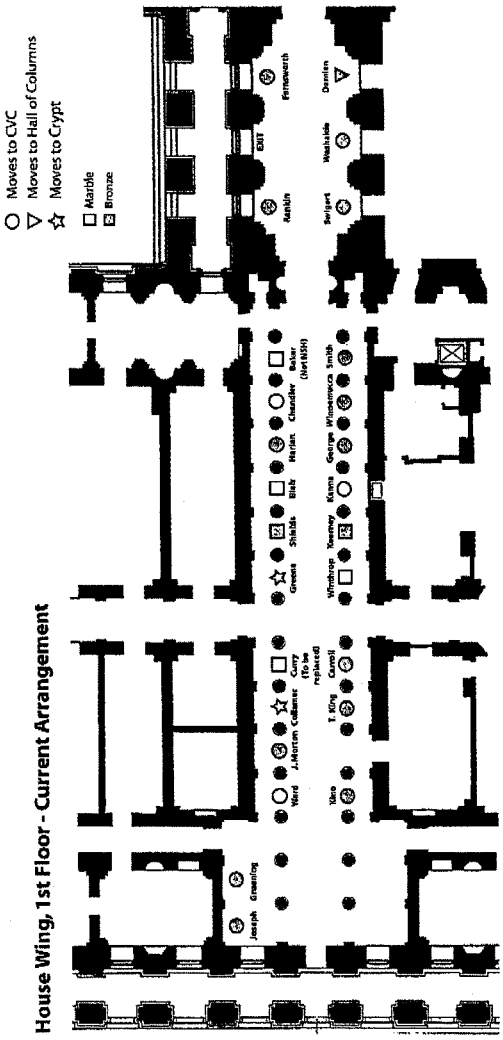
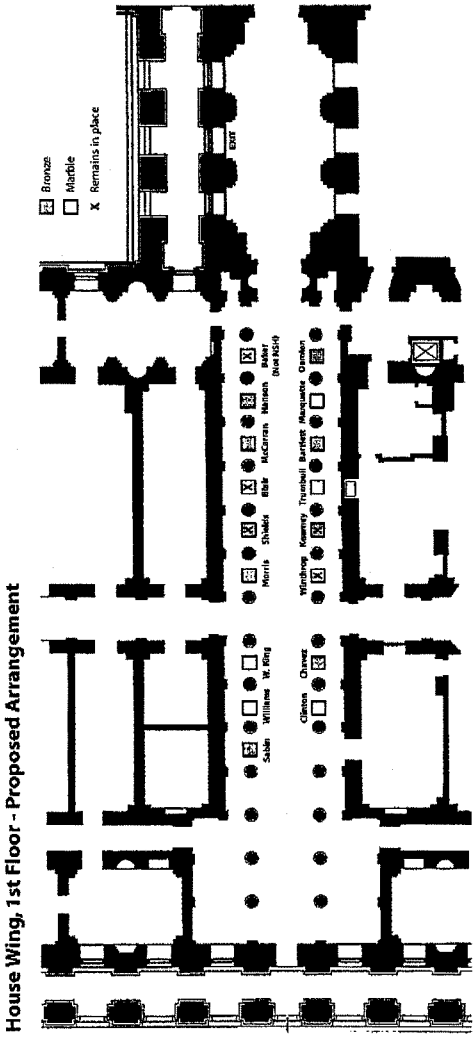
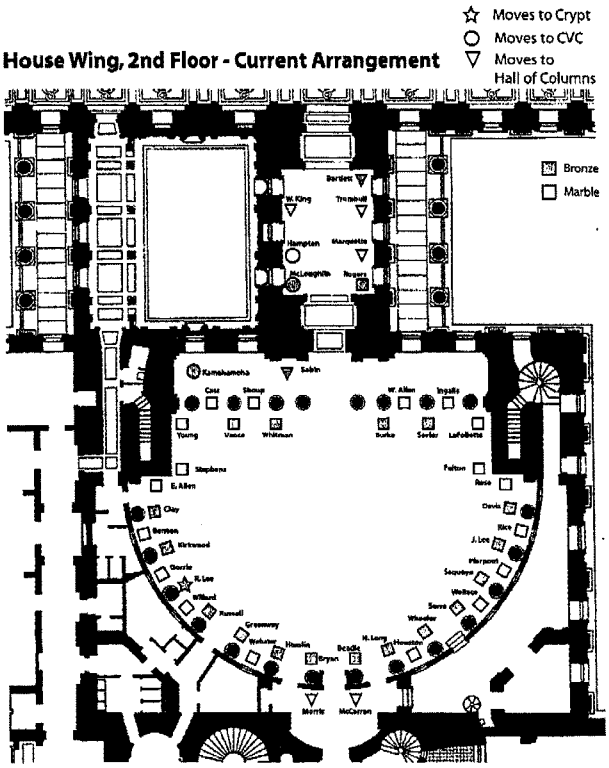



June 19, 2006



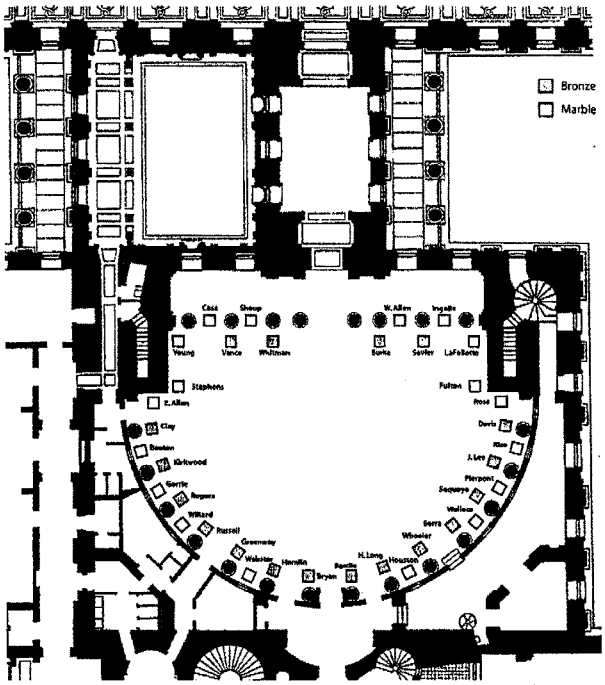

House Wing, 1st Floor - Proposed Arrangement

June 19, 2006

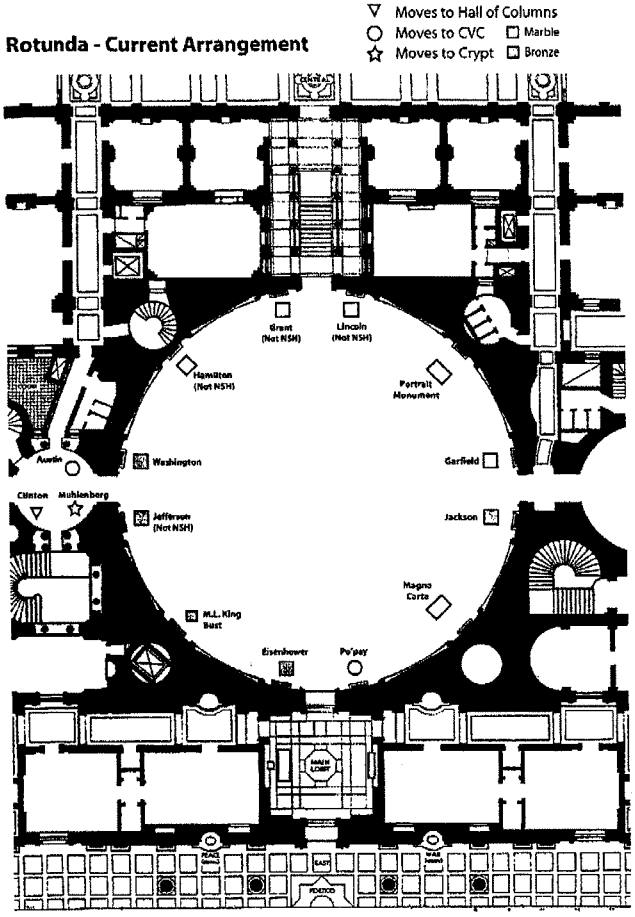

House Wing, 2nd Floor - Current Arrangement
Moves to Crypt
Moves to CVC
Moves to Hall of Columns
Bronze
Marble

June 19, 2006

**House Wing, 2nd Floor - Proposed Arrangement**




June 19, 2006


Rotunda - Current Arrangement
Moves to Hall of Columns
Moves to CVC
Moves to Crypt
Marble
Bronze
Grant (Not NSH)
Lincoln (Not NSH)
Hamilton (Not NSH)
Portrait Monument
Austin
Washington
Garfield
Clinton
Muhlenberg
Jefferson (Not NSH)
Jackson
Magna Carta
M.L. King Bust
Eisenhower
Pa'gay
MAIN LOBBY
EAST
PORTICO

June 19, 2006

# Procedure for Replacement of Statues in the National Statuary Hall Collection

United States Capitol

THE CREATION OF the National Statuary Hall Collection was authorized by the United States Congress in 1864 to allow each State to provide two statues of notable citizens for display in the United States Capitol. The Joint Committee on the Library of Congress has oversight of the collection, and under the committee's direction the Architect of the Capitol (AOC) is responsible for the reception, placement, and care of the statues.

In accordance with legislation enacted in 2000, "Any State may request the Joint Committee on the Library of Congress to approve the replacement of a statue the State has provided for display in Statuary Hall" under two conditions:

(A) the request has been approved by a resolution adopted by the legislature of the State and the request has been approved by the Governor of the State, and

(B) the statue to be replaced has been displayed in the Capitol of the United States for at least 10 years as of the time the request is made, except that the Joint Committee may waive this requirement for cause at the request of a State.

**Steps**

1. The State legislature enacts a resolution that identifies the statue to be replaced, names the individual to be newly commemorated and cites his or her qualifications, selects a committee or commission to represent the State in selecting the sculptor(s), and directs the method of obtaining the necessary funds to carry the resolution into effect. Expenditures for which the State is responsible include the cost of paying the sculptor; carving or casting the statue; creating a pedestal and any desired inscription; transporting the statue and pedestal to the United States Capitol; removing and transporting the replaced statue; temporarily erecting the new statue in the Rotunda of the Capitol for the unveiling ceremony; expenses related to the unveiling ceremony; and any other expenses that the State commission may find it necessary to incur.

2. A letter from a duly authorized state official with a copy of the legislation approved by the governor is then sent to the Architect of the Capitol, who will inform the Joint Committee on the Library that the State wishes to replace a given statue.

3. The Joint Committee on the Library will approve or deny the request.

4. If the request is approved by the Joint Committee on the Library, the Architect of the Capitol will formalize an agreement with the State to guide the process. The agreement consists of the state's commitment to follow the guidelines for the design and fabrication of statues (see below) and to take responsibility for any cost related to the design, construction, transportation, and placement of the new statue; the removal and transportation of the statue being replaced; and any unveiling ceremony. The state will also agree to submit photographs of the maquette, the model, and the completed statue to the Architect of the Capitol, who will make a recommendation to the Joint Committee on the Library regarding final approval.

5. The holding of an unveiling ceremony is optional. Permission to use the Rotunda must be granted by concurrent resolution of the Congress, and legislation by the Congress is required to authorize printing of the proceedings at Government expense. The State commission may contact the State delegation in Congress for assistance and for introduction of the required legislation. Any legislation relating to use of the Rotunda for unveiling ceremonies or to the printing of proceedings is referred to and acted on by the Senate Committee on Rules and Administration and the Committee on House Administration prior to action by the Senate and House of Representatives.

Although no law requires the Congress to accept statues by formal resolution, it is recommended that

acceptance of the statue by the Congress be included in the legislation introduced for the use of the Rotunda for the unveiling ceremony.

6. The program for the ceremony should be arranged with the Speaker of the House and should ensure that congressional participation is bi-partisan and bicameral and that the program concludes in a reasonable time. Unveiling ceremonies are usually held in the Capitol Rotunda; the Architect of the Capitol provides support for these events.

7. The State must then coordinate with the Curator for the Architect of the Capitol and the Superintendent of the Capitol Building all aspects related to the statue itself, its placement, and the removal of the replaced statue.

   The replaced statue must be removed before the new statue is brought into the Capitol. Before the replaced statue may be removed, a document transferring ownership of that statue from the federal government to the State will be signed by the Architect of the Capitol and the designated State official.

8. A new statue is usually placed on view in the Rotunda for up to six months and then moved to a permanent location approved by the Joint Committee on the Library. The National Statuary Hall collection is located in several areas of the Capitol: National Statuary Hall (the Old Hall of the House); the Rotunda; the first- and second-floor House and Senate corridors; the Hall of Columns; and the Crypt.

   The Architect will make recommendations for placement of the new statue with the least possible disruption to previously placed statues while maintaining a harmonious arrangement. To assist in developing this recommendation, the agency's structural engineer will determine whether the floor in any proposed location can safely support the weight of the statue. If the replacement statue is suitable in weight and dimensions, it will normally take the place of the older statue. If not, the Architect will, upon the approval of the Joint Committee on the Library and with the advice of the Commission of Fine Arts as requested, relocate statues within the Capitol.

9. Once the permanent placement of the statue has been approved by the Joint Committee on the Library, the Architect of the Capitol Curator will coordinate with the State and the Superintendent of the Capitol Building the details of the process.

**Guidelines for Replacement Statues**

The guidelines below are provided for reference only; they may be modified in particular cases by the Joint Committee on the Library. Images of the statues now in the collection are available at the Architect of the Capitol Web site (www.aoc.gov).

**Subject.** The subject of the statue must be a deceased person who was a citizen of the United States and is illustrious for historic renown or for distinguished civic or military service. Statues may represent only one individual (ruling adopted by the Joint Committee on the Library at meeting of March 13, 1950). Statues should represent the full length of the individual.

**Material.** The statue must be made of marble or bronze.

**Pedestal.** To reduce weight, the Architect of the Capitol recommends that the pedestal be a hollow steel frame faced in marble or granite or be made of bronze. It is also recommended that the pedestal be designed and constructed with a removable panel to allow access to attachment bolts. The pedestal design, dimensions, and weight must be submitted to the Architect of the Capitol for approval.

**Inscriptions.** Inscriptions on the pedestal should include the name of the State and of the individual represented. The preferred option is to carve such inscriptions. Alternatively, they can be engraved or cast on a plaque. Any additional inscription should be submitted for review and approval to the Joint Committee on the Library via the Architect of the Capitol.

**Size and Weight.** New statues should be no more than 7 feet in height, with the statue and pedestal not exceeding 10 feet in total height. The total weight of the statue and its pedestal should be no more than 10,000 pounds. A replacement statue should be no taller or heavier than the statue being replaced.

**Patina and Coating.** For bronze statues, the selected patina and coating must be easily maintained and repaired. Formulas must be provided to the Architect of the Capitol for use during future maintenance.

**Other Considerations.** The statue and pedestal should not be a potential source of safety hazards. They should not have any protruding or sharp element that could cause harm or be an obstacle for persons in the building.

**Relevant Legislation**

The law creating National Statuary Hall is the act of July 2, 1864 (2 U.S.C. §2131) (formerly 40 U.S.C. 187), which established that each state had the right to donate "statues, in marble or bronze, not exceeding two in number for each State, of deceased persons who have been citizens thereof, and illustrious for their historic renown or for distinguished civic or military services . . . ."

This law was modified in 2000 by Sec. 311 of H.R. 5657 (included by reference in H.R. 4577) and established as law by P.L. 106-554, which provides that "Any state may request the Joint Committee on the Library of Congress to approve the replacement of a statue the State has provided for display in Statuary Hall in the Capitol of the United States . . . ." 2 U.S.C. §2132.

Supervision and direction of the collection are assigned to the Architect of the Capitol by the act of August 15, 1876 (19 Stat. 147), 2 U.S.C. §2131.

With the approval of the congressional Joint Committee on the Library, the Architect of the Capitol is responsible for the reception and location of the statues in this collection, first established by H. Con. Res. 47, agreed to February 24, 1933, and included in P.L. 106-554. 2 U.S.C. §2132.

**Excerpt From Public Law 106-554**

SEC. 311. (a)(1) Any State may request the Joint Committee on the Library of Congress to approve the replacement of a statue the State has provided for display in Statuary Hall in the Capitol of the United States under section 1814 of the Revised Statutes (40 U.S.C. 187).

(2) A request shall be considered under paragraph (1) only if--

(A) the request has been approved by a resolution adopted by the legislature of the State and the request has been approved by the Governor of the State, and

(B) the statue to be replaced has been displayed in the Capitol of the United States for at least 10 years as of the time the request is made, except that the Joint Committee may waive this requirement for cause at the request of a State.

(b) If the Joint Committee on the Library of Congress approves a request under subsection (a), the Architect of the Capitol shall enter into an agreement with the State to carry out the replacement in accordance with the request and any conditions the Joint Committee may require for its approval. Such agreement shall provide that--

(1) the new statue shall be subject to the same conditions and restrictions as apply to any statue provided by a State under section 1814 of the Revised Statutes (40 U.S.C. 187), and

(2) the State shall pay any costs related to the replacement, including costs in connection with the design, construction, transportation, and placement of the new statue, the removal and transportation of the statue being replaced, and any unveiling ceremony.

(c) Nothing in this section shall be interpreted to permit a State to have more than two statues on display in the Capitol of the United States.

(d)(1) Subject to the approval of the Joint Committee on the Library, ownership of any statue replaced under this section shall be transferred to the State.

(2) If any statue is removed from the Capitol of the United States as part of a transfer of ownership under paragraph (1), then it may not be returned to the Capitol for display unless such display is specifically authorized by Federal law.

(e) The Architect of the Capitol, upon the approval of the Joint Committee on the Library and with the advice of the Commission of Fine Arts as requested, is authorized and directed to relocate within the United States Capitol any of the statues received from the States under section 1814 of the Revised Statutes (40 U.S.C. 187) prior to the date of the enactment of this Act, and to provide for the reception, location, and relocation of the statues received hereafter from the States under such section.

June 2004

**Congressional Support for Naming Library of Congress Facilities**

***I. Background: David W. Packard gift and NAVCC-Culpeper authorization***

Unprecedented in size, scope and funding for the Library of Congress, construction of the audiovisual conservation center in Culpeper has been made possible by a three-way partnership among the Library of Congress, the Packard Humanities Institute [PHI] and the Architect of the Capitol. To date, Congress has appropriated $53 million over 4 fiscal years (FY03-FY06) to support the facility at Culpeper. The genesis of this state of the art facility was the establishment of the American Television and Radio Archive (ATRA) in the Library of Congress as part of the Copyright Act of 1976 to preserve a permanent and accessible public record of the television and radio programs that are the heritage of the people of the United States. Thousands of items each year are acquired, preserved, cataloged, and added to the ATRA collection, making the Library of Congress the largest and most comprehensive research archive of historical American broadcast programming.

The Library's landmark 1997 ATRA study of the condition and survival rates of American radio and television media since the 1940s was the first nationwide survey of its kind. It documents lost segments of broadcast history and the lack of archival conditions in which many important private collections are held, underscoring the critical need for the conservation work to be undertaken in Culpeper.

With the growth of the Library's other audio-visual collections (film, sound recordings) the Library, with the support of Congress, has taken on a national leadership role in their preservation. On November 9, 1997, Joint Committee on the Library Chairman Bill Thomas introduced H.R. 2979, to authorize the Architect of the Capitol to accept from the Packard Foundation the gift of the facility in Culpeper County, Virginia, to be made available to the Librarian of Congress for use as a national audiovisual conservation center. The bill passed both chambers and on December 15, 1997 was signed into law (P.L. 105-144). In ensuing years, the Foundation has acquired the property from the Federal Reserve Board, renovated existing structures, and is constructing new facilities; while it is not possible to put a dollar amount on the total acquisition and construction costs, the Library estimates that the value of the gift will reach $150 million.

Subsequent to the congressional authorization of the acceptance of the gift of the facility at Culpeper, Congress also gave express recognition to its role in establishing state-of-the-art preservation and storage standards and techniques, through the authorization in 2000 of the National Sound Recording Preservation Program [P.L. 106-474] and the re-authorization in 2005 of the National Film Preservation Program [P.L. 109-9].

**The Library of Congress proposes to honor the donor of the Culpeper facility by designating the facility as:**

***Library of Congress***
***Packard Campus for***
***Audio-Visual Conservation***

***II. Precedents for Donor Names on Library Facilities***

With Congressional concurrence, the Library has named a number of its facilities for public figures (e.g., the Jefferson, Adams and Madison buildings; LaFollette Congressional Reading Room), for individuals who donated funds to construct the facility (e.g., Coolidge Auditorium, Whittall Pavilion); for individuals who donated collections, and often a supporting endowment, for which a space was created to house or exhibit the collections (e.g., Rosenwald Room, Bob Hope Gallery, Kislak Collection); and for individuals who donated funds to create a program for which a space was designated (John W. Kluge Center for Scholars).

For the most part, the naming of a new or renovated space in the Library for a donor has been contemplated within the gift instrument itself, and JCL approval of the naming occurs when the Committee approves or ratifies the action of the Trust Fund Board in accepting the gift. Under the Library's Trust Fund authorization [2 U.S.C. § 154 *et seq.*], substantial gifts are accepted by the Board, with subsequent ratification by the Joint Committee on the Library. The JCL Chairman (and, since 2000, the Vice-Chairman) also serves on the Trust Fund Board. Informing the Joint Committee and seeking its approval and ratification of Trust Fund Board actions was the process followed in most of the naming instances described below.

*A. Kluge Center* (Gift 2000; Center opened 2003)

As a Bicentennial Gift to the Nation, John W. Kluge pledged $60 million in 2000 to the Library to establish the *John W. Kluge Center at the Library of Congress* and the *John W. Kluge Prize in the Human Sciences*. At that time, this was the largest single donation in Library history. Today, the *Kluge Center*, located in the Thomas Jefferson Building of the Library, provides a scholarly setting with access to the Library's vast research collections for five Kluge Chairs, a scholars council, junior fellows, and research assistants. The Library has also awarded the $1 million John W. Kluge Prize in 2003 [Leszek Kolakowski] and 2004 [Jaroslav Pelikan and Paul Ricoeur].

By letter of October 6, 2000, the JCL formally approved the acceptance of Mr. Kluge's gift and the establishment of the Kluge Center/Kluge Prize.

In June 2002, the Kluge Center moved into its newly-renovated quarters in the North Curtain, first floor of the Thomas Jefferson Building, where scholars could pursue their independent study while maintaining a spirit of collegiality.

*B. Bob Hope Gallery of American Entertainment* (Gift 1998; gallery opened 2000)

The Bob Hope Gallery bears the name of both a generous donor and a cultural icon. Through the generosity of the Hope family, the Library created the *Bob Hope Gallery of American Entertainment at the Library of Congress*, a permanent exhibition space in the Thomas Jefferson Building that includes Mr. Hope's personal papers, extensive joke files, original radio and television programs. The Gallery also serves as a showcase in which to share with the public the riches of the Library's performing arts collection.

The gift instrument contemplated, *inter alia*, the outfitting of a permanent room to be named for Bob Hope. The gift was accepted at a May 19, 1998 gala celebration of Bob Hope's 95th birthday. Speaker Gingrich and Senate Majority Leader Lott, among other members, supplied letters thanking Bob and Delores Hope for their generosity.

JCL staff were first briefed about the Bob Hope gift and plans for the gallery at a meeting at the Library in March 1998. The Gallery opened to the public in May, 2000.

*C. Mary Pickford Theater (*collection first donated 1946; theatre named 1983)

In 1945 silent film star Mary Pickford made the first major donation to the Library's motion picture collection: 286 titles comprising 2,000 reels. In 1970 she added 50 titles to the collection, her 1909 - 1913 films made with American Biograph studios. In 1956 she donated $10,000 to the Library's film preservation efforts. As specified in her will, the remainder of her collection was transferred to the Library upon her death in 1979.

On May 10, 1983, the Library of Congress dedicated its *Mary Pickford Theater* in the Madison Building. A gift of $500,000 from the Pickford Foundation supported construction of and programming for the theatre, and associated costs, for ten years. The gift instrument, which was accepted by act of the Joint Committee on the Library subsequent to Trust Fund Board approval, included the condition that the Theatre in the Madison Building be named for Mary Pickford, and the designation be featured on a brass or bronze plaque.

*D. The Coolidge Auditorium/Whittall Pavilion*

In October 1924, Elizabeth Sprague Coolidge offered Congress a gift of $60,000 (about $632,000 in today's dollars) to finance the construction of an auditorium for public music performances at the Library of Congress. At that time, such an offer to the federal government from a private citizen to support an existing federal agency was unprecedented. Legislation allowing the acceptance of Mrs. Coolidge's generosity was approved by both House and Senate, and signed into law by President Coolidge (not a close relation) on January 23, 1925. The creation by Congress of the Library's Trust Fund Board arose out of the need for a permanent body at the Library to accept, invest and administer future large donations.

Mrs. Coolidge's philanthropy inspired not only the creation of the Trust Fund Board, but also further endowments for the Library's Music Division. In 1935 and 1936, Gertrude Clarke Whittall donated five stringed instruments to the Library made by Antonio Stradivari. She also established an endowment to maintain the instruments, establish a string quartet in residence, and construct, in 1938, the pavilion adjoining the Coolidge Auditorium where the instruments are housed and displayed.

*E. Other Examples of Named Spaces*

Other named spaces in the Library's buildings on Capitol Hill include:

- the *Swann Gallery* in the Jefferson Building, opened in 1998, based on the Caroline and Erwin Swann Collection of Caricature and Cartoon, donated in installments during the 1970's

- the *Rosenwald Room* in the Jefferson Building, used to house collections of illustrated books (incunabula) donated over a period of nearly 40 years by Lessing J. Rosenwald, chairman of Sears, Roebuck & Co.

- the *LaFollette Reading Room* for Members of Congress and staff, across from the Congressional Research Service main office in the Madison Building. This space was named not for a donor but for Robert M. LaFollette, a prominent Senator who in 1914 passed legislation establishing for the first time a national nonpartisan, independent legislative reference bureau in the Library of Congress (the precursor to the Congressional Research Service). The JCL approved this designation in 1984.

***III. Engraving of Donor Names***

At its Business Meeting on November 12, 1999, the Joint Committee on the Library, Chaired by Rep. Bill Thomas, discussed the issue of engraving the names of private sector donors on Library buildings. Working with the Architect of the Capitol, the Library submitted a proposal to engrave the names of major Library of Congress donors ($1 million or more) at the entrance of the Madison Building.

The Committee adopted the motion after a very brief discussion, but revisited it prior to adjourning and determined that they wanted the Architect of the Capitol to submit other options for recognizing donors. The Library was advised that donor recognition was appropriate in many ways but not by means of any permanent method such as engraving or fixed plaques. This decision was later mirrored in the Capitol Preservation Commission's decision not to engrave donor names in the Capitol Visitors Center. Henceforth, the Library has acknowledged donors on its web site, in print and collateral materials, and on temporary signage that has accompanied major exhibitions.

**Bringing Knowledge into Life: Experience the Library of Congress**

The United States Congress has collected and sustained the world's greatest repository of knowledge. Currently, about one million visitors each year tour the Jefferson Building. In the summer of 2007, visitors will be able to enter the Library's magnificent Thomas Jefferson Building – either through the passageway connection from the Capitol Visitors Center or through the grand bronze doors above the Neptune Fountain – and experience the art and architecture of the building and learn how the Library works to acquire and preserve knowledge and make it available. The new Jefferson Visitor Experience will complement the exhibits in the new Capitol Visitors Center and celebrate Congress' role in preserving the creativity of the American people.

**Elements of the Jefferson Building experience:**

***Phase 1:***

- **Invitation and Arrival** The CVC tunnel, signage, and graphics will lead Capitol visitors to the Library. Outside information stations will draw audiences directly to the Library. Visitors will enter the Library through its bronze doorways, laden with imagery and symbolism.
- **Orientation** Visitors will proceed to orientation galleries (on both sides of the Great Hall). This represents their first experience of the Library's universal collections. At interactive kiosks, visitors will be able to learn how they can pursue their interests and shape their visit. Visitors will be able to pick up their **Knowledge Quest Passports** to utilize throughout their visit to the Library and to link them back to information sources on the Library's website.
- **Illuminating the Temple of Knowledge** As a central experience, visitors will be able to take an interactive tour of the Great Hall. Comprised of sound and light presentations, audio interpretation, and strategically placed interactive stations, the tour will give all visitors the chance to see the beauty and understand the meaning of the Jefferson Building and its relationship to the Library's history.
- **Exploring the Original Library of Congress** A reinstallation of Jefferson's 6,487-volume library with state-of-the-art technology, this gallery will allow visitors to examine Jefferson's books and their influence on this institution, his thinking, and the world.
- The **Jay I. Kislak collection** given to the Library in 2004 will be a centerpiece of the 2007 experience. Visitors will enter the exhibition space, located in the NE Curtain and Pavilion, from two possible pathways. The first, "**Behind the Scenes**", will take visitors from the west to the east side of the Jefferson Building, giving them an unprecedented look into the distribution of books and other normally "hidden" workings of the Library. The second, "**Journey through the World of Books**" will allow visitors to sample a section of great books from different periods of history and offer an overlook view into the Main Reading Room.

***Phase 2:***

This phase consists of three galleries, each of which will have interactive features and a focus that emphasizes important aspects of the Library's collections.

- **Creating the U. S.:** This gallery, replete with original materials, will begin with a focus on the creativity involved in the founding of the American republic. The remainder of the gallery will present materials from different epochs of the American past, exploring how they have continued to shape the American experience.

- **Discovering the World:** With the 1507 Waldseemueller map as the centerpiece, this gallery will present an array of maps and other materials that document the early explorations of the western hemisphere.

- **Interacting with the Library through Technology:** A highly interactive, new technology gallery that is child and family oriented, this space will invite visitors to experience a fun filled but in depth sampling of the Library's most compelling collections: dance, song, poetry, the country's revolutionary roots: examining the thinking and words of U.S. presidents, viewing multi media presentations of historical periods, tracing the musical origins of popular songs, and performing in a classic comedy skit.

**Taking the Library of Congress Home:** Each visitor's "Passport to Knowledge" from the new Jefferson experience will direct visitors to the Library's acclaimed website where they will be able to continue their journey of exploration in the Library's on-line collection of more than 10 million items. It is our hope that visitors will also leave with an understanding and appreciation of Congress' role in creating and nurturing its Library and providing the means for broad access by the American – and global – community to the Library's collections.

***Time line and Funding***

The creation of the Jefferson Experience will not require any capital construction beyond completion of the CVC tunnel passage (which is under the management of the AOC and on time and within budget). The Library will secure private funding to complete Phases I and II of the Visitors' Experience. The orientation galleries; celebration of the Great Hall; installation of the Jay Kislak collection; and viewing the Main Reading Room and inner workings of the Library with new interactive technology will be complete by fall 2007. Individual donors will be recognized for three years within exhibit areas, consistent with Library policy for the past decade.

Farar Elliott, House Curator
Diane Skvarla, Senate Curator
Barbara Wolanin, Curator for the Architect
Revised June 22, 2006

**Recommendations Regarding the Commissioning of a Statue of Rosa Parks for the Capitol**

The majority of the works of art displayed in the United States Capitol have been donated by outside entities and have been accepted by congressional authority, most by the Joint Committee on the Library (JCL). In recent times, the Senate Commission on Art and the House Fine Arts Board have had acceptance authority as well. The last time full-length statues were commissioned by the Congress as a whole was in the 1870s. The most recent example of a joint commission of a work of art was the bust of Martin Luther King, Jr., dedicated in 1986. The artist was selected through a competition run by the National Endowment for the Arts, and the contract was with the Architect of the Capitol. Currently, there are curators on staff for the Architect of the Capitol (AOC), the U.S. Senate, and the U.S. House of Representatives who can offer expertise to the JCL as requested.

An amendment is in progress to amend Public Law 109-116 that would allow the Joint Committee on the Library to authorize Architect of the Capitol to contract for a sculpture of Rosa Parks. Once the legislation is passed and under the Joint Committee on the Library's direction, the Architect of the Capitol will enter into a Memorandum of Understanding with the National Endowment for Art.

A cost analysis with a good estimate of funds required has been prepared in conjunction with the National Endowment for the Arts. The total amount for the sculpture and administrative costs will be close to $500,000. Because the NEA will cover the administrative costs and cost for the maquettes, request for funding of $370,000 has been included with the AOC Fiscal Year 2007 appropriation request to cover the cost of the maquettes and final sculpture. The legislation has been passed by the House but is not in the Senate version and will need to be discussed during the conference.

**Approach and Procedures**

1. The general guidelines for the statue will be modeled after the ones approved by the JCL for replacement statues for the National Statuary Hall Collection. It would seem logical to specify that the statue be made of bronze. It should be a full-length statue, but proposals could include standing or sitting poses. It should be traditional in style, with a traditional statuary bronze patina. The base should be hollow and granite clad, with a simple inscription. The statue will then be compatible with the others in National Statuary Hall. (See Attachment A.)

2. There is agreement that it would be desirable to have an open national design competition. Many sculptors from around the country have already expressed interest in the commission. Such a competition would need to be managed in a formal way with clear requirements and deadlines. The competition should be open to U.S. citizens only.

3. The JCL, working with the AOC, has contacted the National Endowment for the Arts, which is willing and eager to administer the competition and receive proposals. There were over 180 applicants for the Martin Luther King bust, and a similar or greater number for this competition is likely. At least one dedicated staff person (project director) with adequate working and storage space will be needed. The National Endowment for the Arts manages similar competitions on a regular basis and is willing to cover the approximately $100,000 of administrative costs. The NEA will announce the competition widely on its and other Web sites. Dear Colleague letters will be prepared for Members to notify them of the competition. The sculptors who have already expressed interest in the commission will be notified.

4. At the direction of the JCL, the Architect of the Capitol and the National Endowment for Art will sign a Memorandum of Understanding.

5. A deadline will be established, and the proposals sent in by prospective sculptors will be first screened for completeness and suitability by the NEA.

6. The NEA in consultation with the AOC, JCL, Clerk, and Secretary, will set up an outside advisory panel of approximately 9 people, to include experts on Civil Rights history, African American art and history, and portrait sculpture as well as museum directors and curators and one lay person. The panel will be structured according to NEA guidelines. The NEA will make arrangements to pay for panel travel expenses. The panel members will be expected to meet in Washington, D.C., at least twice. Guidelines for the meetings of the advisory panel will be established, including who will chair the meetings, whether they will be open or closed, and, if closed, who may observe or assist, such as the three curators. At least 5 semi-finalists will be selected by the panel. (The NEA recommends a minimum of 5 and a maximum of 10 semi-finalists.)

7. The semi-finalists will be commissioned to create maquettes by a specific deadline (two to three months). They will be paid for this work (and all paid the same amount). The final owner of the maquettes will be the U.S. Government (under the care of the AOC).

8. The maquettes will be displayed and possibly presented by the artists. The advisory panel evaluates them and makes recommendations to the JCL, which will review the proposals, maquettes, and recommendations, and select the winner.

9. A contract between the sculptor and the Architect of the Capitol will be prepared. The contract should include approval of the clay model before casting. The artist's selection of a foundry should be subject to approval. The fabrication of a suitable pedestal could be included in the contract, as well as the transportation and setting up of the statue by a professional rigger in the Capitol. The wording on the pedestal will be reviewed and approved by the JCL. The government ownership of all sketches and the copyright will be included in the contract.

10. The process of the creation of the sculpture will be documented. Creation of the full-size model and casting will take one year or more. The fabrication of the pedestal could take place simultaneously once the final dimensions of the statue are known.

11. The JCL will approve the permanent location for the statue and the relocation of another statue, if necessary.

12. Congressional approval for the location of the unveiling ceremony will be obtained, and plans made for the program.

13. The NEA turns over records of the competition for appraisal and archiving by the AOC.

**Attachment A: Guidelines for the Statue of Rosa Parks**

A statue of Civil Rights heroine Rosa Parks, to be placed in National Statuary Hall in the United States Capitol, was authorized by Public Law 109-116. The statue should be compatible with the historical statues in the room in size, materials, and style. The concept and design of the statue will be approved by the Joint Committee of the Library through the stages of maquette, clay model, and finished casting.

**Material**. The statue must be made of bronze and finished with a traditional statuary bronze patina.

**Patina and Coating**. The selected patina and protective coating must be easily maintained and repaired. Formulas must be provided to the Architect of the Capitol for use during future maintenance.

**Pedestal.** The pedestal should be a hollow steel frame faced with granite. It should be constructed with a removable panel to allow access to attachment bolts. The pedestal design, dimensions, and weight must be submitted to the Architect of the Capitol for approval.

**Inscription**. The inscription on the pedestal should be carved into the stone or engraved or cast on a bronze plaque. The wording and design of the inscription (including size and style) should be submitted for approval by the Joint Committee on the Library via the Architect of the Capitol.

**Size and Weight**. The statue may depict the subject sitting or standing. If standing, it should be no more than 7 feet in height, with the statue and pedestal not exceeding 10 feet in total height. The total weight of the statue and its pedestal should be no more than 10,000 pounds.

**Other Considerations**. The statue and pedestal should not contain anything that could be a potential safety hazard or obstacle, such as protruding or sharp elements.

**Maquette and Preparatory Drawings**. The approved maquette and any preparatory drawings will become the property of the U.S. Government.

**Project Documentation**. The artist will make and submit photographic documentation and notes describing the progress of the statue. These will be incorporated into a written report that describes the concept behind the sculpture, the specific materials used, and the casting process. The report will be submitted to the Architect of the Capitol by the time the statue is delivered to the Capitol.

**Transportation and Rigging.** The artist will be responsible for transporting the finished statue and pedestal to the U.S. Capitol. The artist must hire a professional rigging company approved by the AOC to set the statue on the pedestal in the designated location and coordinate the move with the AOC.

**Copyright.** The U.S. Government will be the holder of the copyright, and this will be a provision in the contract.

SUMMARY OF PROCESS FOR COMMISSIONING OF ROSA PARKS STATUE

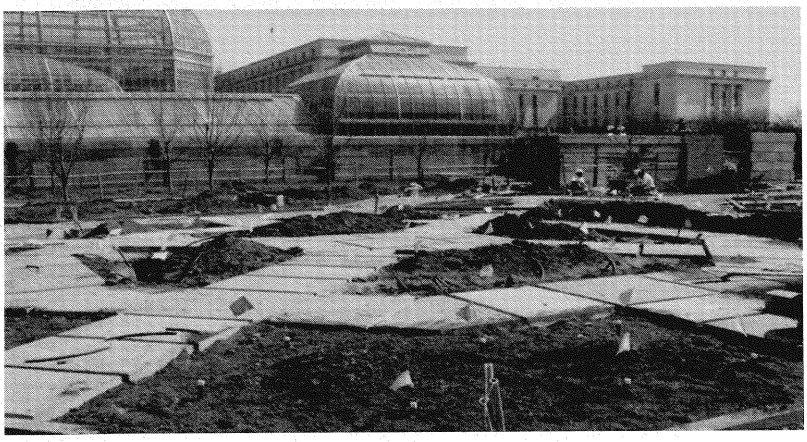
- JCL was designated through statute to enter into an agreement to commission a statue of Rosa Parks.
- In consultation with House, Senate and AOC curators the following process is recommended for JCL approval.
- As set by precedents in the commissioning of the MLK bust, an MOU between the Congress (AOC on behalf of the JCL –pending legislation) and National Endowment for the Arts will be entered into to allow NEA to oversee a national design competition. [NEA has raised private funds to address administrative costs for competition]
- NEA will create expert panel (including experts on Civil Rights history, African- American Art and history and portrait sculpture.)
- The expert panel will choose at least 5 sculptors to produce a maquette and preparatory drawings. These would be forwarded to the JCL with the panel's recommendations for JCL approval. The AOC will enter into contracts with the semi-finalists to produce maquettes.
- The expert panel will make recommendations about the finalist to the JCL, which will make the final selection.
- Upon JCL approval, AOC would enter into a contract with sculptor to produce the statue. (pending passage of legislation).

# National Garden at the U.S. Botanic Garden, Washington, D.C.

**Quarterly Project Report No. 7 for the Joint Committee on the Library**

For period ending March 31, 2006

Prepared by the Office of the Architect of the Capitol



March 28, 2006 – Rose Garden's bluestone stepping stones are in place. Irrigation installation is underway - pending pressure test approval, prior to placement of sprinkler heads. Rows of new Hornbeam trees are visible in the background.

The National Garden at the U. S. Botanic Garden is the first public-private partnership project for the Architect of the Capitol and is solely funded by private donations raised by the National Fund for the U. S. Botanic Garden. The contract completion date for the construction portion of the project consisting of the base bid, Option 1, Option 2 and including Option 3 for the First Ladies Water Garden is currently April 18, 2006. There are supplemental agreements for the amphitheater seating section of the Regional Garden, revising the detailing under the salvaged marble steps (from the east front of the Capitol) and adding new granite risers for improved long term maintenance; Boardwalk material revisions and gate installation. These agreements had separate performance times beyond the contract completion date in anticipation that this work required a longer period of time for completion. There have been schedule delays due to bluestone supplier delivery and quantity delivery differences in donor supplied soil. These issues have negatively affected the contractor's schedule and we currently expect all construction activities to be complete by August 15, 2006. Enhancement landscaping of the Garden by USBG will be coordinated with the completion of areas. This will take place through the summer of 2006 for growth and beautification of the gardens for opening day. A separate Capitol Grounds contract for replacement sidewalks is scheduled to be awarded by April 28, 2006. There will be phased installation coordination between the Garden and the sidewalk replacement project. Installation completion of the first phase of sidewalk on Independence Avenue is expected by June 30, 2006. Remaining sidewalk completion is expected prior to opening day. The National Garden is on schedule to open to the public on October 1, 2006.

The project currently under construction includes a base bid, which consists of a Rose Garden, Butterfly Garden, Lawn Terrace, Hornbeam Court, Option one, which is a beautifully landscaped garden path that will meander through the site, Option 2 - the Regional Garden, a Mid-Atlantic garden and now Option 3 - the First Ladies Water Garden, where the First Ladies of our nation will be honored in a shimmering water garden sculpture, based on a Martha Washington quilt pattern and created from a mosaic of native granites. The total project site design is comprised of a base plan and four options. The last planned phase is Option 4 - the Environmental Learning Center, which may be awarded at a future date if funds become available. The project is within budget and approximately 91% construction complete, as explained in the next pages.

**Project Number: 930271 - Contract Number: AOC – 0400047**

# Executive Summary

## Project Background Statistics

**Location:** Construction of The National Garden - adjacent to the U.S. Botanic Garden.
**Associate Consulting Architect:** The Smith Group
**Contractor:** William V. Walsh Construction Co.
**Type of Contract:** Best value construction contract (Best Technical/Best Price)
**Date of Construction Award:** March 16, 2004
**Initial Construction Contract Award Amount:** $ 7,320,000 for base bid and Option 1.
**Added Options**: Option 2 & 2A – $675,000 for the Regional Garden on March 15, 2005
Option 3 – $1,030,555 for the First Ladies Water Garden on July 15, 2005.
**Modifications and Supplemental Agreements to Date:** $ 1,193,390
**Total Contract Amount to Date:** $9,977,143.00
**Original Contract Completion Date for Base Bid, Option 1, 2 & 3:** March 16, 2006
**Revised Contract Completion Date by Modification:** April 18, 2006
**Estimated Completion Date:** August 15, 2006
**Garden Enhancement work by USBG:** Through September 2006
**Scheduled Opening Date:** October 1, 2006

## Construction Status at the end of this reporting period:

The project's construction is approximately 91% complete. With warmer weather and an added Saturday work schedule since first week of February 2006, there has been continued progress above the ground. Since the last report, the contractor Walsh Construction's progress around the Garden has been:

**Hornbeam Court:**

- Completed the bluestone edging and Hornbeam tree placement.
- Continued gate wall framing and electrical work
- Completed the damp proofing of the limestone walls and existing USBG Conservatory wall.
- Completed the foundation work for the connecting perimeter granite base adjacent to the Conservatory's West Gallery. Ready to receive the granite finish, on site and pending placement.
- Area planting revisions were made to accommodate the Hornbeam tree's root expansion growth.
- Gravel pathway grid and stone mix to arrive early April for installation
- Irrigation underway, pending line pressure test and additional soil placement
- Completed the wiring and boxes for lighting

**Rose Garden:**

- Completed the bluestone stepping stones and edging in the Rose Garden's rosette areas, framing the shape of this feature
- Completion of the irrigation installation is underway, pending approval of water line pressure tests prior to sprinkler head placement
- Placed donated soils, and adding more when delivered
- Roses have been received and are temporarily in pots ready for planting by USBG
- Gravel pathway grid and stone mix to arrive in early April for installation

- Pergola frame is awaiting finishing paint and the pergola area's light sconces have been boxed and wired. Installation of light fixtures will occur last, after danger of construction activity damage has passed
- Bluestone edging along the pergola walls is complete
- Pointing of limestone walls is underway

**Lawn Terrace:**

- Completed the Lawn Terrace's tent anchors, perimeter concrete band footings and approximately 90% of the bluestone veneer topping
- Completed the concrete stair foundation with the stone veneer steps from the Lawn Terrace to Butterfly Garden
- Irrigation is underway, pending line pressure test and additional soil placement, prior to Geoblock grid and placement of donated sod
- Completed the installation of conduit for future wiring needs of lawn terrace events

**Butterfly Garden:**

- Majority of the donor pavers have been fabricated, delivered and installed
- Pergola frame is awaiting finishing paint and the pergola area's light sconces have been boxed and wired. Installation of light fixtures will occur last after danger of construction activity damage has passed
- Pointing of limestone walls is underway
- Final grade around the butterfly garden to the fence posts and sidewalk has been completed
- Garden gate wall and limestone veneer installation is underway
- Sundial plinth is on site for installation

**First Ladies Water Garden**

- Completed the First Ladies Water Garden's underground mechanical/plumbing work, air shaft, and water feature drainage installation
- Installed the perimeter walls, waterproofing, and drains
- Poured the concrete base for receipt of the granite mosaic for the water feature's quilt pattern
- Started the mosaic installation of the FLWG pattern, all vertical wall stone sections are in place
- Wiring for lighting is complete and light fixtures are being installed

**Regional Garden**

- Set the Regional Garden mechanical vault and connection piping
- Pond layout and rough grading of this garden feature is underway
- Pond liner installation is pending additional soil placement and regrading
- Poured the concrete base for receipt of the bluestone edging along the south side
- Installed the concrete footings for the Boardwalk
- General pathway is shaping up and temporarily utilized as a construction equipment movement zone for soil placement and tree movement to permanent site locations
- CMU walls for amphitheater seating is underway
- Completed placement of the drainage weir

**Service Yard**

- Service Yard is essentially complete with the exception of limestone pointing, completion of remaining of limestone wall caps, some painting and semi interior door installation.
- Wiring and boxes for light fixtures is complete. Installation of light fixtures will occur last after danger of construction activity damage has passed.

**Perimeter Site Work:**

- Completed the construction of the fence pier footings and the limestone fence plinth (square blocks to receive the fence posts), throughout the site.
- Started fence post framing of the Maryland Avenue gates
- Completed the waterproofing of the new gate walls and damp proofing of the limestone walls throughout the site.
- Continued placement of all of Scott's Company donated top soil deliveries, beginning from west to east side of site. Additional soils are needed to complete the project.
- Continued the installation of underground electrical conduit for lighting, audiovisual and security in progress throughout the site.
- Placed the garden curb footings and started the bluestone garden curbs, at the east side of the site
- Continued the installation of site concrete work, pathway concrete footings that receive the bluestone edging, air shafts, and drains.
- Continued progress on the fine grading of the site

**Tree Planting and Enhancement Planting**

Depending on soil delivery schedules,

- All trees, with the exception of 10 trees, are expected to be installed by May 15, 2006. The ten trees noted above are in the construction site access zone that needs to remain accessible for heavy equipment and movement of large items. Trees are donated material, installed by the contractor
- Rose Garden installation by May 30, 2006 (by USBG)
- Shrub installation by June 30, 2006 (by USBG)
- Herbaceous "beautification" plantings will be installed through September 2006 (by USBG)

## Safety:

There have been no accidents or serious/significant safety violations since the last report. Walsh conducts daily inspections and employees continue to participate in "Tool Box Talk" safety meetings weekly on Mondays at 6:30AM. The Contractor's safety consultant continues to perform onsite inspections monthly, with the last inspection within this reporting period held on March 7, 2006. Any minor violations are corrected immediately.

## Project Problems and/or Delays:

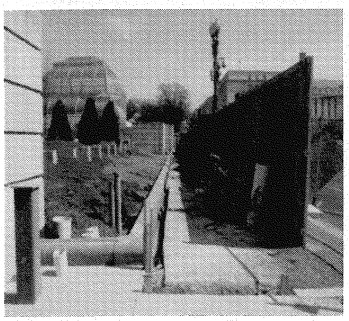
In the last quarterly report, we reported the potential for a 30-day delay in three areas of the Garden - the boardwalk, gates and amphitheater seating. As explained in the summary, these agreements had separate performance times beyond the contract completion date in anticipation that this work required a longer period of time for completion. This was done to not jeopardize the scheduling of subsequent separate contract work for replacement sidewalks and planting coordination in time for opening day. With this action, the bluestone curb along the sidewalk will be installed ahead of the sidewalk installation schedule. Sidewalk installation will be accomplished under a separate contract scheduled to be awarded by April 28, 2006.

In the last 60 days, three unforeseen conditions have arisen that were not known at the time of the December 2005 report. They are supplier delivery delays in bluestone curbing, the gravel "Smithsonian type mall" mix which fill the pathways, and the need for additional quantities of donated soil to complete the project. The bluestone curb supplier deliveries are a major delay as the bluestone curb shape all areas of the garden features. Supplier deliveries are not sufficient for the scheduled work. A second major delay occurred and was mitigated, when we had to issue a replacement material modification for the specified "mall mix" used in the pathways throughout the site. Due to their plant's equipment problems, the supplier had no foreseeable delivery date for the material A third delay of donated soil volume shortages prevented the start and completion of scheduled subsequent activities. Scott's Company representatives are working on additional deliveries. Delivery dates and quantities will be confirmed. The contractor has been requested to provide a final project schedule for AOC agreement to a revised completion date. The fence subcontractor's fabrication schedule also changed from what was agreed to and is currently under negotiation by the contractor for an improved schedule. Contractual communications have been exchanged addressing completion dates and the potential for assessment of liquidated damages, after full review and fair resolution of these delays.

## Scheduled Progress:

| | |
|---|---|
| Approximate percent of construction work complete: | 91% |
| Contract Award Date: | March 16, 2004 |
| Contract performance time – Original: | 600 Calendar Days |
| Time extension–with Option 3 Award for First Ladies Water Garden: | 130 Calendar Days |
| Contract Completion Date with Option 3: | March 16, 2006 |
| Revised Contract Completion Date by Modification: | April 18, 2006 |
| Pending Contract Time extensions: | To be determined |
| Estimated Completion Date: | August 15, 2006 |
| Scheduled Opening Date: | October 1, 2006 |

## 90 day "Look Ahead" Project Completion Schedule:



March 28, 2006 – Granite curb installation along Independence Avenue. The new sidewalk replacement by separate contract will be installed adjacent to the new curb

Activities that will be performed within the next 90 days:

- Majority of project completion
- Progress towards supplemental agreement completion of gates, amphitheater and boardwalk
- Beginning punch list activities
- Planting of the Garden by USBG staff
- Mobilization of the separate contract for the perimeter sidewalks
- Continued planning for National Garden's public opening

## Project Construction Funds:

| | | |
|---|---|---|
| **Original Contract Amount:** | | **$ 7,320,000.00** |
| Contract Modifications to date: | | |
| 1. | Beautification of the Construction fence | $ 20,000.00 |
| 2. | Abatement of abandoned underground ACM Steam Line | 10,735.00 |
| 3. | Service Yard Roof, Walls and Footings | 60,000.00 |
| 4. | Steam Line Changes | 25,000.00 |
| **5.** | **Option 2 & 2A - Regional Garden** | **675,000.00** |
| **6.** | Additional Service Yard Revisions related to Change Order #3 Incremental cost to No. 3 above for mechanical vault connection to existing BG steam lines and necessary shoring for footing excavation. Replaced 3b. in previous report | 111,685.00 |
| **7.** | Steam Line Infrastructure for future FLWG | 195,445.00 |
| **8.** | **Option 3 – First Ladies Water Garden** | **$ 1,030,555.00** |
| **9.** | Demolition of Footings and new construction for egress and security gate revisions | 19,382.00 |
| **10.** | Additional conduit from existing USBG sleeves to site | 8,839.00 |
| **11.** | Revisions to Hornbeam Court tree root planting Area | 10,000.00 |
| **12.** | Additional conduit for future electrical needs of Lawn Terrace activities | 5,000.00 |
| **13.** | Site Egress Redesign resulting from USCP single security entry services and activation after contract award | 132,364.00 |
| **14.** | Site Lighting Changes for improved better methods | 42,951.00 |
| **15.** | Granite Slab Connection Edging at Conservatory's Perimeter | 25,220.00 |
| **16.** | Public Address System Conduit for future USBG installation | 27,713.00 |
| **17.** | Misc. Storm sewer revisions and deletion of garden underdrains | (46,170.00) |

| | | |
|---|---|---|
| **18.** | **(SA#1) Supplemental Agreement** –Separate performance time Amphitheater seating installation revisions | 61,241.00 |
| **19.** | Performance Time Clarification to Modification No. 18 | 0.00 |
| **20.** | Relocate Area drain, reroute piping due to emergency egress changes - interference with tree placement's root zone | 3,487.00 |
| **21.** | Gravelpave material supplier replacement for "mall gravel mix" | 95,669.00 |
| **22.** | **(SA#2) Supplemental Agreement** –Separate performance time Boardwalk material revisions-delta from bid's allowance amount Better ecologically and to achieve curvature | 54,916.00 |
| 23. | Misc. items modification to proceed with necessary items pending completion of written documentation. | 83,208.00 |
| 24. | Description Clarification to Modification #23 | 0.00 |
| 25. | Modify gates,overlook rails,gate supports, stormwater backflow gate valve | 4,522.00 |
| 26. | Revision time extension to Modification No. 21 | April 18, 2006 |

**Total Contract Amount to date:** **$ 9, 977, 143.00**

Pending issues and "potential modifications" are reviewed and resolved as part of daily project management. They are not listed here unless approved and obligated. There is a pending modification for a time extension to be resolved after schedule and quantities for all soil deliveries are known.

## Progress Payment Summary:

| | | |
|---|---|---|
| 1. July 31, 2004 | $ | 219,500.00 |
| 2. August 31, 2004 | $ | 348,450.00 |
| 3. September 30, 2004 | $ | 258,900.00 |
| 4. October31, 2004 | $ | 66,250.00 |
| 5. November 30, 2004 | $ | 373,500.00 |
| 6. December 31, 2004 | $ | 339,900.00 |
| 7. January 31, 2005 | $ | 343,850.00 |
| 8. February 28, 2005 | $ | 204,536.00 |
| 9. March 31, 2005 | $ | 392,350.00 |
| 10. April 30, 2005 | $ | 815,050.00 |
| 11. May 31, 2005 | $ | 451,378.00 |
| 12. June 30, 2005 | $ | 287,250.00 |
| 13. July 31, 2005 | $ | 222,891.00 |
| 14. August 31, 2005 | $ | 187,220.00 |
| 15. September 30, 2005 | $ | 284,351.00 |
| 16. October 31, 2005 | $ | 489, 172.00 |
| 17. November 30, 2005 | $ | 208,818.00 |
| 18. December 31, 2005 | $ | 339,872.00 |
| 19. January 31, 2006 | $ | 623,118.00 |
| 20. February 28, 2006 | $ | 818,388.00 |
| 21. March 31, 2006 | $ | 1,161,022.00 |

**Total construction contract payments to date:** **$ 8,435,766.00**

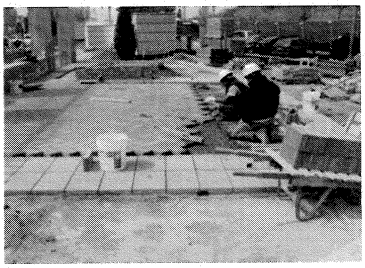
## National Fund

**Client Communications:**
Project monthly meetings are scheduled on the last Tuesday of every month at the AOC jobsite trailer. The AOC project team consisting of AOC Project Management Division's Project Manager, Construction Manager, Construction Inspector, and the U. S. Botanic Garden Executive Director and key personnel, with the Smith Group Architects and Walsh Construction jointly present and review the project's monthly progress and key issues with the Fund's representatives. Fundraising updates and donated material issues are a standard part of our meeting agenda. The scheduled donated top soil deliveries progressed well. The soil quantity shortage is being addressed for impact to schedule. The difference in volume occurred in settlement of soils between plant mix and delivery to job site. Scott's representatives are addressing the soil shortages and delivery to be part of the solution.

March 28, 2006 – Monthly Project Team Meeting with National Fund Executive Director, Steve Ward. Around the table, Holly Shimizu, Rob Pennington, Jeff Foreman-Walsh Construction, Bill McLaughlin, Kelly Goodman-National Fund Administrative Assistant, Bruce Wheeler, Jack Creeden, Steve Ward, Bill Jones-SmithGroup, John Gallagher, Marilyn Wong-Wittmer, Fred Witcher

**Fund Raising Update:**
The Fund has completed its major fundraising effort for the contract underway. Additional contributions to the project will be through the accrued interest invested by the AOC's Accounting Division.

March 10, 2006 – Donor paver installation

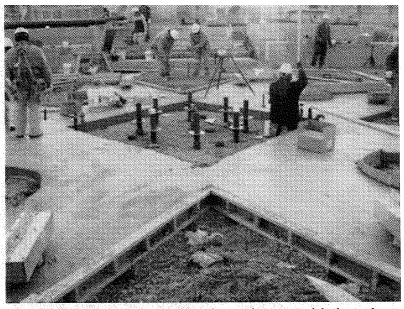


March 23, 2006 – Continuation of donor paver installation in the Butterfly Garden area

**National Garden at the U. S. Botanic Garden, Washington, D.C.**
Progress photos for quarterly period ending on March 31, 2006
Prepared by the Office of the Architect of the Capitol

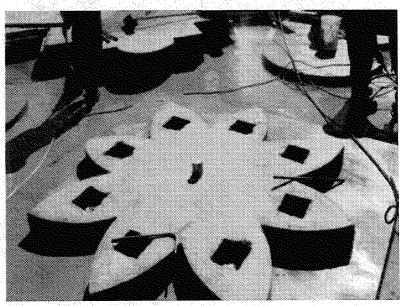
January 2006 - Aerial photo of site – Visible features are the Service yard, fence plinths around the perimeter, beginnings of the Rose Garden framework, Butterfly Garden, steps to and perimeter outline of the First Ladies Water Garden

March 1, 2006 – First Ladies Water Garden (FLWG), pipe installation for water feature

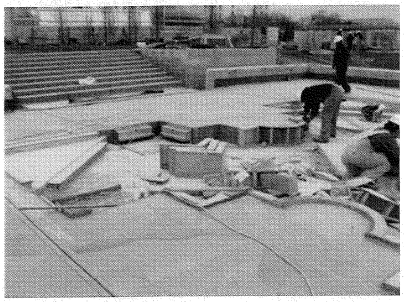


March 8, 2006 – FLWG formwork and poured concrete slab shows the outline of this garden feature's pattern

March 10, 2006 - FLWG – Site preparation and formwork for quilt pattern



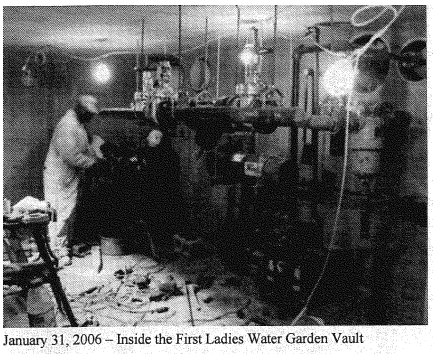
March 14, 2006 – FLWG - Poured concrete fountain pattern



March 14, 2006 – Inside the water feature

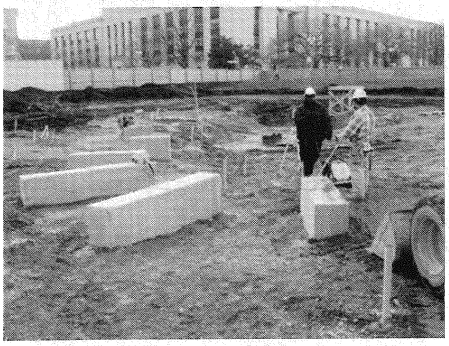
March 14, 2006 – Phased concrete pour , continuing the water feature's pattern

**First Ladies Water Garden - March Progress Activities**

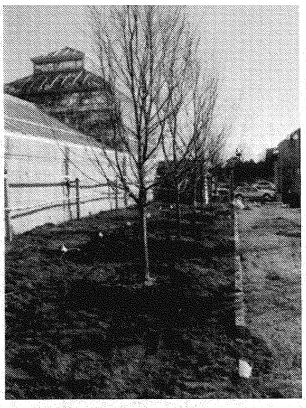


January 31, 2006 – Inside the First Ladies Water Garden Vault

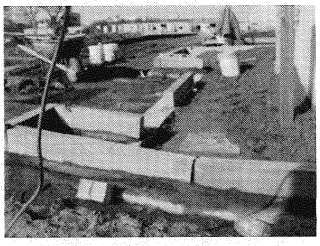
February 20, 2006 – Formwork in place, pouring the concrete footings for the Regional Garden's Boardwalk



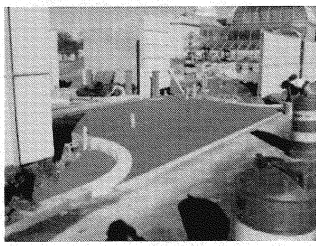
February 23, 2006 – Boardwalk footings



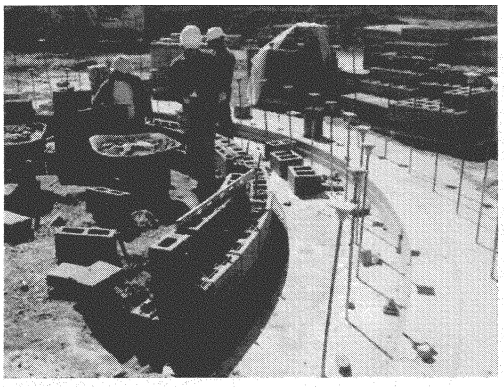
February 28, 2006 – Hornbeam Court Tree Plantings



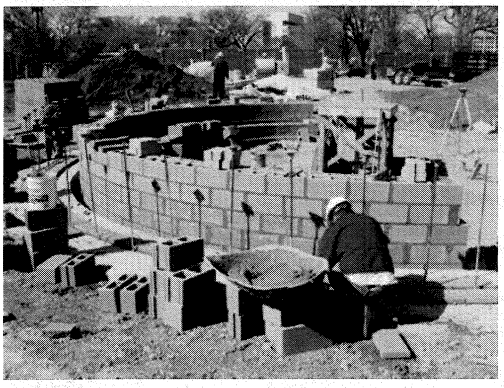
February 1, 2006 – Setting bluestone curbing along the Rose Garden



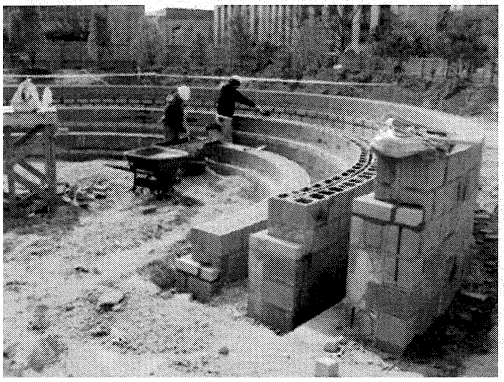
February 24, 2006 – Just poured concrete apron from Service Yard to Independence Avenue



March 14, 2006 – Setting concrete masonry unit walls as the frame for amphitheater seating area adjacent to the Regional Garden

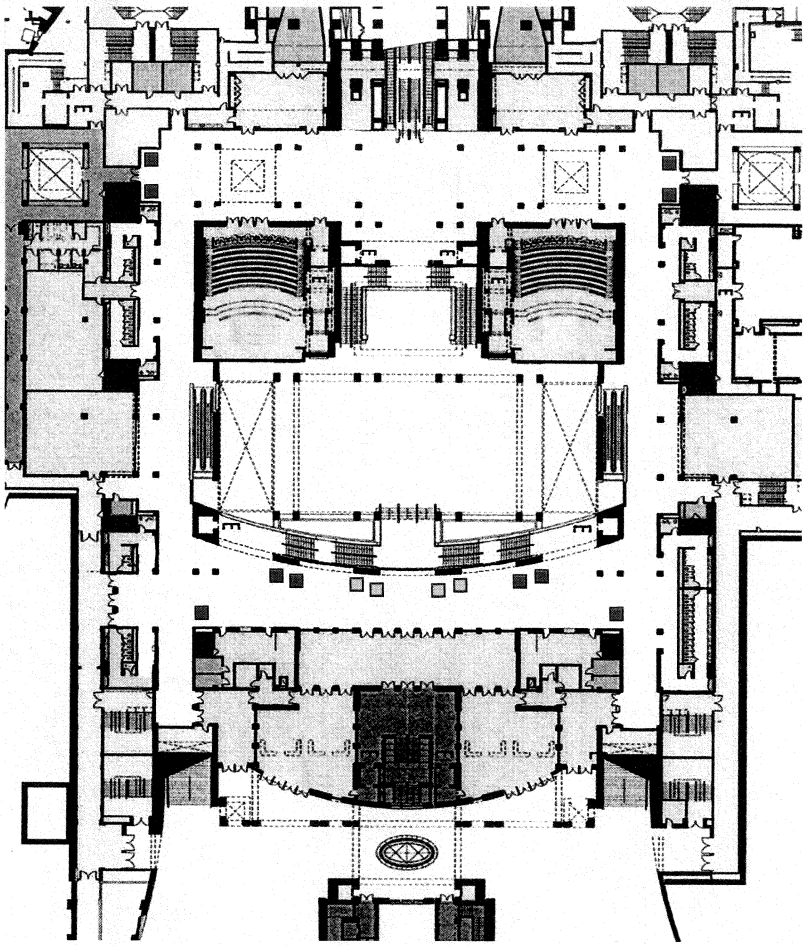


March 15, 2006 – CMU next day progress



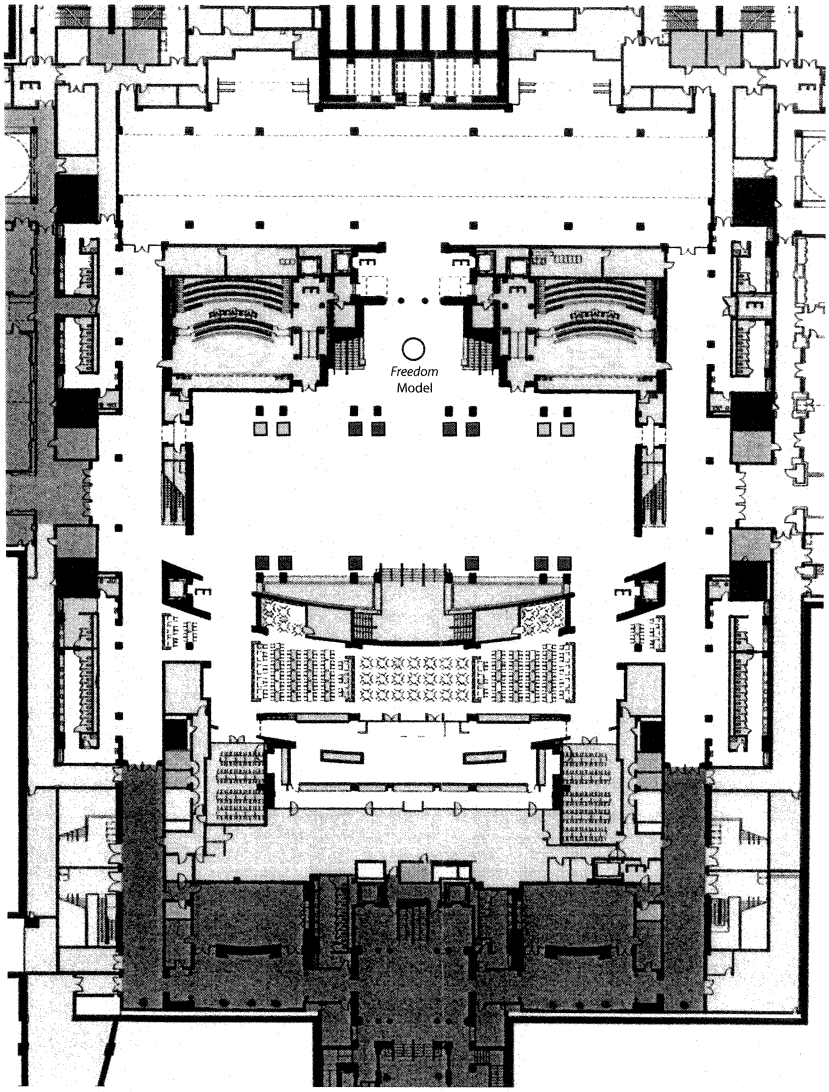
March 20, 2006 – CMU wall frame. When the frame is completed, it will receive salvaged stone steps from the U.S. Capitol as the seating area.

Appendix A: Proposed Statue Locations for CVC Upper Level



June 26, 2006

Appendix A: Proposed Statue Locations for CVC Lower Level




June 26, 2006

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