

## City of Alexandria, Virginia

## MEMORANDUM

DATE: MAY 6, 2004

TO: THE HONORABLE MAYOR AND MEMBERS OF CITY COUNCIL

FROM: PHILIP SUNDERLAND, CITY MANAGER *PS*

SUBJECT: CONSIDERATION OF THE INSTALLATION OF PUBLIC ART IN THE DUKE STREET CONCOURSE

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**ISSUE:** City Council consideration of a recommendation from the Alexandria Commission for the Arts regarding the minimum installation of public art in the Duke Street Concourse for a two-year minimum period.

**RECOMMENDATION:** That City Council:

- (1) Accept the Commission for the Arts' recommendation in favor of Ashley Spencer's proposal for the creation of 12 panels--historic maps of Alexandria and six paintings depicting historic scenes of the Carlyle neighborhood to be placed in the 12 bays located in the Duke Street Concourse for at least a two-year period (Attachment 1); and
- (2) Authorize the City Manager to prepare and execute a written agreement between the City of Alexandria and the artist providing that the City will pay up to \$300 per panel is for materials, transportation and installation of the panels.

**BACKGROUND:** In the Spring of 2000, members of the Alexandria Commission for the Arts' Public Art Committee were invited to attend a series of Ad Hoc Carlyle-PTO Livability Task Force meetings to explore locations for public art to be incorporated into the plans of the Carlyle-PTO Development project. The Transportation Subcommittee's subgroup from the Ad Hoc Carlyle-PTO Livability Taskforce developed a formal Carlyle Pedestrian Passage report in August 17, 2000 (Attachment 2). The report outlined concepts which could be incorporated into the design of the pedestrian passage.

In April 2002, the Ad Hoc Carlyle-PTO Livability Task Force presented the Report of the Subcommittee on the Pedestrian Passage Under Duke Street to the Carlyle engineering design consultants. By June, the Carlyle Design Review Board approved the concept and architectural character of the plaza, landscaping and concourse with the incorporated of a wall for the concourse for future public art display by others in the City. By October 2002, The Carlyle Design Review Board approved the design and system of large wall panels for future public art

displays. The design of the concourse consists of twelve bays, six on each side of the concourse. Each bay will support a panel which is four feet high by six feet wide.

**DISCUSSION:** In the Fall of 2003, a media advisory was distributed to local media sources and a “Call for Artists” for the Duke Street Concourse Public Art Project to artists in the Greater Washington, D.C. Metropolitan region (Attachment 3). The “Call” invited artists to submit proposals for new work designed explicitly for the concourse, or existing work that could be adapted to fit the space. The selected artist would be awarded \$300 per panel to cover the costs of materials and installation.

Two proposals were received. The Public Art Committee believes that the reason for the low response in the number of artists proposals was largely due to the amount of money available to artists for the public art project. Members of the Public Art Committee, although disappointed that more proposals were not received, wanted to have both proposals sent to a Selection Panel for consideration.

A Selection Panel, consisting of individuals from the Carlyle neighborhood, artists, architects and Alexandria residents (Attachment 4), met on February 11, 2004 to review the two artists’ proposals and prepare a recommendation. Ashley Spencer’s proposal consisting of a series of six Alexandria historical maps and six paintings depicting historic scenes of the Carlyle neighborhood was recommended to be sent forward to the Public Art Committee and to the Alexandria Commission for the Arts.

The acceptance of art as a commission by the City of Alexandria falls under the City’s Policy on Acquired Art (Attachment 5). The Policy requires the Alexandria Commission for the Arts, through its Public Art Committee, to study materials presented by the artist, assess the design, consider installation and maintenance issues associated with the proposed commission, and make a recommendation to City Council. The Policy also requires the Commission to solicit comments from the public by displaying information about the artist and the proposal for the commission of art work for the City.

A display of Ashley Spencer’s proposal for the Duke Street Concourse Public Art Project was available to the public for their comments (Attachment 6) from February 27-March 17, 2004, at the Lee Center. Based on the recommendation from the Public Art Committee, and the public comments received, the Commission voted at its April 6 meeting to recommend that Ashley Spencer’s work be accepted and exhibited on a temporary basis for a minimum of two years in the Duke Street Concourse (Attachment 7).

**FISCAL IMPACT:** The Alexandria Commission for the Arts has designated the Duke Street Concourse public art project as one of its 20<sup>th</sup> Anniversary Celebration events, and budgeted \$300 per panel for a total of \$3,600 from the Commission’s grant program to be paid to Ashley Spencer upon approval by City Council.

**ATTACHMENTS:**

Attachment 1. Ashley Spencer's proposal for the Duke Street Concourse public art project

Attachment 2. Carlyle Pedestrian Passage report in August 17, 2000 from the Transportation Subcommittee's subgroup from the Ad Hoc Carlyle-PTO Livability Taskforce

Attachment 3. "Call for Artists" for the Duke Street Concourse Public Art Project

Attachment 4. Listing of Selection Panel Members for the Duke Street Concourse Public Art Project

Attachment 5. City of Alexandria's Policy on Acquired Art

Attachment 6. Public Comments from the Exhibition for the Duke Street Concourse Public Art Project

Attachment 7. Minutes April 6, 2004, Alexandria Commission for the Arts meeting

**STAFF:**

Kirk Kincannon, Director, Recreation, Parks and Cultural Activities

Janet Barnett, Deputy Director, Recreation, Parks and Cultural Activities

Cheryl Lawrence, Supervisor, Special Events/Cultural Arts Office

Cheryl Anne Powalisz, Cultural Arts Administrator, Special Events/Cultural Arts Office

C. Ashley Spencer  
121 Harvard Street  
Alexandria, VA 22314  
703-549-1622  
paspencer@aol.com  
www.ashley-spencer.com

Statement of Interest  
for the Call for Artists for the Duke Street Concourse Public Art Project:

Dear Review Panel Members,

I am submitting a proposal for six artistic panels to be painted on wood for the Duke Street Concourse based on an historical interpretation of what was once known as the "West End" area. These can be displayed in sequence or interspersed with reproduced, dated, city maps to create 12 panels (see maquette for possibilities). I believe somewhat simplistic artistic renderings, meant to be viewed at a glance, will help animate the space, engage the viewer, link the present with the past, and serve as educational reminders that this is an important area that has undergone much change. Throughout history, this area has served as an economic engine for the Alexandria community.

The panels I hope to paint represent landmarks in change and are as follows: 1) 1755—Founding of area by John West, a prosperous land owner and businessman. Through his initial efforts, the town of Alexandria formed around West's Point Tobacco Inspection site at the base of Oronoco Street. The agricultural economy and tobacco made the West End area and beyond thrive; 2) 1800's—Early industry of slaughterhouse tanneries, tailors and taverns and the abundance of water pumped from the Mill Race and flour from the Cameron Farm Grist Mill continued to secure the area's abundance. Catt's Tavern was located right on the corner of Diagonal and Duke. There is also a reference to the developing railroad depicted in the next panel; 3) 1863—Civil War and documented historical places like the encampment on Shutters Hill, Sough Hospital and the Slave Pen (at Payne and Duke). The Military Railroad also signifies that transportation would be a key to industry; 4) 1900's—The establishment of the Virginia Glass Company (1893 - 1916) was significant to the post Civil War reconstruction efforts. This company made packaging for foods, medicines and beverages, convenient and available. In addition a brewery had come on the scene. The main industry being supplied by the railroad was coal. This panel is derived from an actual photo of Duke Street over Hoof's Run; 5) 1950 - 2000—Transportation, via Southern Railway, which then owned the present Carlyle property, and the metro brought major changes to the development of the adjacent Upper King Street community; 6) 2004—Final panel shows the current PTO business complex, with reference to the residential Carlyle Towers and the two attractive garden spaces, in which employees and residents will enjoy together.

My personal interest in the subject is linked to having lived in the Upper King Street almost 15 years. I'd consider it a great honor to depict change that has come to this area through artwork—something I appreciate and I love to do.—Sincerely, Ashley Spencer

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Proposed Materials for Concourse Panels:

To accommodate change in temperatures and humidity, I propose that the artwork be painted on 4 x 6 foot cut, sanded, primed, and base painted wood panels that are at least one half to one inch thick. The surface will be smooth and durable, making painting easier than canvas, and the thickness should withstand warping. Wood panels should be easy to mount on a rigid type of frame. Without direct exposure to rain, sun and snow, wood could last a lifetime. Also, the wood foundation will allow good coverage of at least two coats of protective clear finish over the artwork to withstand any needed cleaning, touching, and elements from exterior exposure.

I plan to build wooden frames to "wrap around" the edges of the wooden panels to fit within the space. At this point, however, there is not enough information to know if it is best to hang or mount the artwork directly to the wall. I will work in consultation with the city with regard to mounting the artwork.

Note: If I am awarded the public art project, it would be particularly helpful to notify me as soon as possible, for I would need ample time to produce the panels and would have to fit this in between scheduled commissioned projects.

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### Slide List

#### Murals:

- 1) *Trompe l'Oeil Self Portrait*, currently on loan and displayed at Alexandria Paint Company, Bradlee Center, September 2001
- 2) Detail *Palladian Mural*, private acquisition, January 1995
- \* 3) *Exterior Trompe l'Oeil Horse Head* (full view and detail), Calvert residence, Wolfe ~~A/B~~ and S. Fairfax Street Alley, May 2003
- 4) *Tropical Mural* (section), Chasson residence, July 2002
- 5) *Sea Life Mural* (details), Jelks residence, February 1999

#### Illustrations:

- 6) Winburn Christmas Card, 8 1/2 x 11" (original size before card reduction), 2003
- 7) Portrait Birth Announcement, 4 x 6 inch card size, October 1999
- \* 8) *Kundahl House Renderings*, Spring and Winter versions for correspondence cards, ~~A/B~~ 1996 and 1998
- 9) *Officer Review*, March 1999 issue cover of inside illustrations

\* These were supposed to be scanned as one slide per direction, which were not followed at the camera store. There was no extra time to redo.

**C. Ashley Spencer**  
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Professional Artist

Started second business, CASART (1995 - present): Murals, decorative and faux finishing, including trompe l'oeil, various painting projects.

Started first business, *The Occasional Palette* (1988 - present): Illustration, custom design and graphics, portraits, birth announcements, house renderings

Work related Experience:

Art Editor - Consumers' Research magazine (1987 - 2001). Contributed illustrations (more than 350 originals--reproductions are still being used), cover photography, and consulting for this monthly, nationally circulated magazine. (Tear sheet samples included)

Stat Photographer - National Gallery of Art, Design & Installation Department (January 1988 - July 1988). Worked with Mark Leithauser, Director DID, photographed exhibition artwork, prepared scaled models, drafted exhibition layouts, worked with curators and gallery designers. (Also, Press Office intern, Summer 1985)

Special Projects Assistant - National Museum of Women in the Arts, Exhibition and Registration Departments (September 1987 - January 1988). Set up two of first major exhibitions, *Pre-Columbian Jade* and *Louise Dahl-Wolfe*, at gallery for display

Scenic Painter - Arena Stage (November 1987 - February 1988). Painted backdrops and stage sets for plays

Education:

University of the South (Sewanee) - B.A., Art History, Concentration Studio Art, 1987  
Parsons School of Design, Paris, Spring 1986

George Washington University - Courses in Scenic Design, Fall 1987

Corcoran School of Art - Graphic Art and Silkscreen, Summer and Fall 1987

Art League School - ongoing art classes: Watercolor, Etching, etc.

Personal:

UKSNA (Upper King Street Neighborhood Association) - Treasurer and past President

KSMF (King Street Metro Task Force)

PTO Livability Task Force (City Council Appointed as Civic Representative)

Grace Episcopal School Board (2000 - 2002)

TWIG, Women's Auxiliary for Alexandria Inova Hospital, Sustaining member

Volunteer, American Cancer Society, CancerMount Program

Married with two boys, 15 and 11 years old

Examples of Public and Published Artwork:

*Exterior Trompe l'Oeil Horse Head Mural*, Calvert Residence, Wolfe Alley, May 2003  
*Forty Foot Long Hand Lettered Spiritual Quote and Trompe l'Oeil Cross*. Meditation Room,  
 St. Stephen's/St. Agnes, Upper School Campus - April 2003  
*Trompe l'Oeil Self Portrait*, on loan and currently displayed, Alexandria Paint, 2001  
*Consumers' Research* magazine, 1987 to present. (Two tear sheet samples included)  
*Officer Review/ The Military Order of World Wars* magazine. Cover and illustrations,  
 March 1999 and illustrations, March 2000, May 1999, and January 1998 issues  
 Grace Episcopal School's Spring Benefit Program Covers, 1993 - 20003  
*Winged, Flying Coffee Cup Mural*, The Uptowner, November 1997  
*Floating Coffee Cup Mural*, St. Elmo's Coffee Pub, May 1997  
*Twig's Seaport Savories* cookbook. Title pages and illustrations, 1993. (Sample included)

Client References:

Dottie Hawkins, Designer for St. Stephen's/St. Agnes project, April 2003. Also various  
 commissioned projects since 1997. ( Contact: 703-549-8240)  
 Mary & Skipp Calvert, Exterior Trompe l'Oeil Mural, May 2003. (703-549-3929)  
 Fran Redmon, Faux gilding, Georgian painted trim, June 1999. (703-370-4066)  
 Heather Jelks, mural projects 1997 - 1999. ( 703-836-3860)



LIFE

# Placing the Capstone

BY LOUISE KRAFFT  
GAZETTE

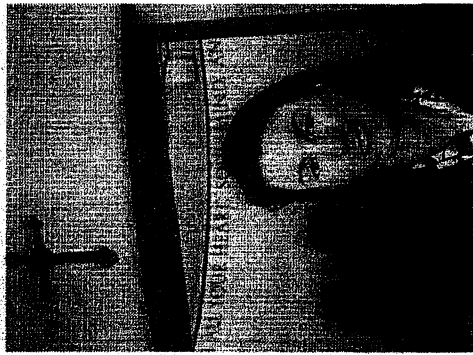
**D**edication ceremonies were long overdue, councilman David Speck said, but they were "well worth the wait."

Speck, a 1963 graduate of St. Stephen's/St. Agnes School, returned to his alma mater April 9 when the Rev. Peter James Lee, Bishop of Episcopal Diocese of Virginia, presided over the dedication and consecration of the newly completed chapel and performing arts center at the school's St. Stephen's Road campus.

"The new chapel and arts center is a beautiful addition to the SSSA campus and to the community as a whole," said Speck.

The dedication ceremony, originally planned to take place outdoors, was moved into the Goodwin gym for the prayers, Bible readings by students and musical performances from the school's choirs.

Bishop Lee proceeded to the new building with members of the family of the Rev. Emmitt H. Hoy, headmaster of St. Stephen's



**Ashley Spencer, an Alexandria illustrator, handpainted the scriptural passages and a cross in the prayer room of the new performing arts center.**

SEE DEDICATION PAGE 24

## Dedication ceremony marks end of renovations at St. Stephen's/St. Agnes.

LIFE

# St. Stephen's Dedicates Chapel

FROM PAGE 24

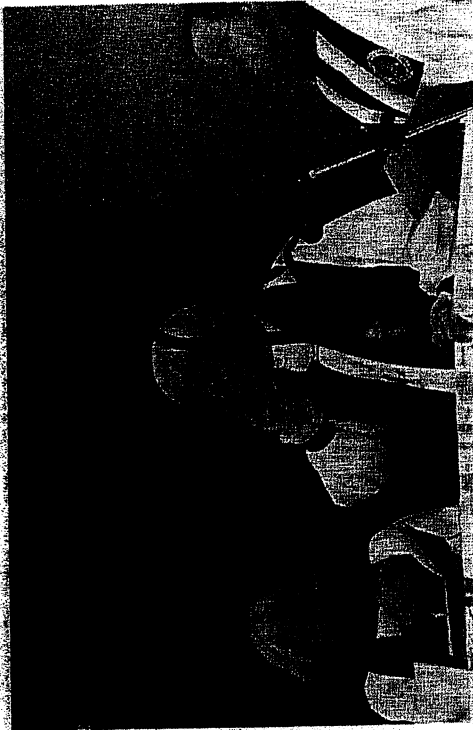
School from 1955 to 1975. Underneath the bell tower in the foyer of the new chapel/performing arts center, a circular prayer room is named in the honor and memory of Hoy Bishop Lee blessed the room.

Meanwhile, the 1,150-member student body, parents and invited guests were led out of the gym, through the building and across the courtyard to the new chapel and performing arts center.

Parents and guests took seats in the 500-seat auditorium while class by class, students brought in special gifts: the altar cloth was covered with handprints from the oldest and youngest classes, and four tiles from each grade reflected their community service or artistic talent. The tiles were placed on a triptych in the symbol of a cross.

"The new building will be the spiritual center of the school, and a wonderful new showcase for our performing arts students," said Head of School Joan Holden.

The auditorium and chapel completes the renovation and expansion of facilities, the final phase of the school master plan developed in 1993.



**Bishop Peter Lee officiated at the dedication ceremony with school chaplains the Rev. Roger D.P. Hearn and the Rev. Margaret E. Phillips.**

## Remembering Rev. Hoy

After Emmitt Hoy's death in 1975, the 1976 Scroll (the St. Stephen's yearbook) was dedicated to the headmaster. Will Willis, the assistant headmaster under Hoy, wrote the dedication:

"Often a significant influence among many can result from care and concern for the individual. His greatness was founded upon his concern for every individual and St. Stephen's. He was neither a Caesar nor a Napoleon. He was not a warrior who led men into battle, but a teacher who shaped young men. He was not a Beethoven, Chopin or Bach, but his simple noble deeds were like a symphony and his whole life harmonious in its goodness. He was never president, governor or bishop, but he was a faithful community servant. Always true to his conscience and his ideals of public service, he discharged his duties well."

*to Ashley Spencer*

Resources for parents:

# Helping Your Kids Learn and Play Online—Safely

Ruth A. Peters

**W**hen it comes to their kids, parents know the Internet can be an exciting—but potentially scary—place.

Children are logging on more than ever to research and learn, play, get entertained, and even “talk” to their friends. One survey found that 55% of parents think learning how to use the Internet is essential to their children’s success, and 87% of those with online teens think it helps them with their homework. (Pew Internet & American Life Project, “The Internet and Education,” Sept. 2001.)

However, with kids spending more time online than ever, parents are concerned about kids stuck to the screen, surfing unsavory sites, slammed by spam, and downloading dangerous viruses. No wonder 87% of users in one survey ranked safety as the number-one online concern. (MCIT Research.)

I have one suggestion for all you concerned parents: Relax—but stay informed!

Parents need to stay informed and vigilant about their children’s activities. But no matter your circumstances or those of your young ones, you can help your child experience the best of the Internet while protecting him or her from the worst.

It’s really about applying core principles of good parenting to the online world:

- **know your child (and yourself),**
- **set and enforce appropriate ground rules,**
- **instill balance,**
- **use the tools available to implement such a plan.**

The good news is that many extraordinary resources are available online that not only help you keep your children safe and balanced, but greatly enrich their lives.

## Know Thy Child (and Thyself)

Good parenting online, as anywhere else, starts with knowing your child and yourself.

Your child might be responsible, trustworthy and focused, able to manage his or her time and instilled with a clear sense of right and wrong. But many kids are strong in some of these areas and

weak in others. They need our help to stay inside the acceptable zone and, of course, understanding your child’s strengths and weaknesses is the first step in responsible parenting.

So ask yourself: What kind of parent are you? Overprotective or laid-back? Stay-at-home or super-busy? Tech-savvy or 19th-century? Knowing your own strengths and weaknesses helps you learn where you can meet your child’s needs—and where you need help.

Take the quiz (on page 21) to see whether you’re in tune with your child’s needs.

## Set the Terms

Parenting is about setting guidelines. Some of us may not like it—but it’s inescapable. In that regard, it is helpful to think of the Internet in two ways: as a place, and as a tool.

No responsible parent would let a child walk alone in a dark alley at midnight or go to a rickety traveling carnival without adult supervision. Nor would a responsible parent hand a chainsaw or any other powerful tool to a 6-year-old and then walk out of the room.

The Internet is the same way. It’s a big place, with both exciting adventures and dangerous corners. And it’s a powerful tool that can be used safely and constructively, but can also be dangerous if parents don’t instill the right balance and take some necessary precautions.



*Ruth Peters is a clinical psychologist. This article is reprinted from a guide produced in sponsorship with America Online.*

*Ashley Spencer  
Tea Sheet sample*

10

*Consumer  
Research*

adjusted per-doctor cost of malpractice lawsuits has increased 14%. Since 1975, the per-doctor cost has gone up 47%. (See table below.)

The second factor affecting physicians' premiums for malpractice insurance has been the generally negative investment climate. Premiums are connected to the investment climate because insurers price their policies based not only on the costs they expect to incur in offering the coverage, but also on the income they expect to earn on the premiums they are able to invest. That is especially true of malpractice insurance. For the average malpractice claim, there is a lag of slightly over four years between the incident that led to the claim and the settling of the claim. That lag is the insurers' opportunity to earn investment income.

The combination of these two factors—rising litigation expenses and lower interest rates—have created a kind of "perfect storm" for malpractice insurance. After the profitable 1990s, the industry has lost money over the last two years, prompting sharp increases in doctors' premiums. In 2001, the industry as a whole paid \$1.53 in court costs, awards and settlements for every dollar it received in premiums. Counting investment income, the industry's ratio was \$1.35 for every dollar in receipts. As Jim Hurley of the American Academy of Actuaries noted in testimony to Congress, these numbers represent "the worst results since separate tracking of this line of business began in 1976."

The results were so bad in 2001 that several writers of medical liability insurance—Phico, MIIX, Frontier, and Reciprocal of America—completely left the market. Another company that



stopped writing malpractice insurance, St. Paul, was the largest commercial writer of medical liability insurance, with over 9% of that market. The results for 2002 show a slight improvement for the industry, attributable to premium increases already levied. Still, it is estimated the industry paid out \$1.40 in litigation costs last year for every dollar of premium it took in.

The sizes of awards and settlements have been fingered as a major culprit. According to Jury Verdict Research, the median jury award more than doubled between 1996 and 2001, increasing from \$457,500 to \$1 million. The average award also doubled, increasing to \$3.9 million in 2001. (The average is much higher than the median, because a few large judgments skew the result upward.)

Data from the National Practitioner Data Bank, which includes not only jury verdicts but settlements also, show a more modest increase of 35% between 1997 and 2001, over which time the

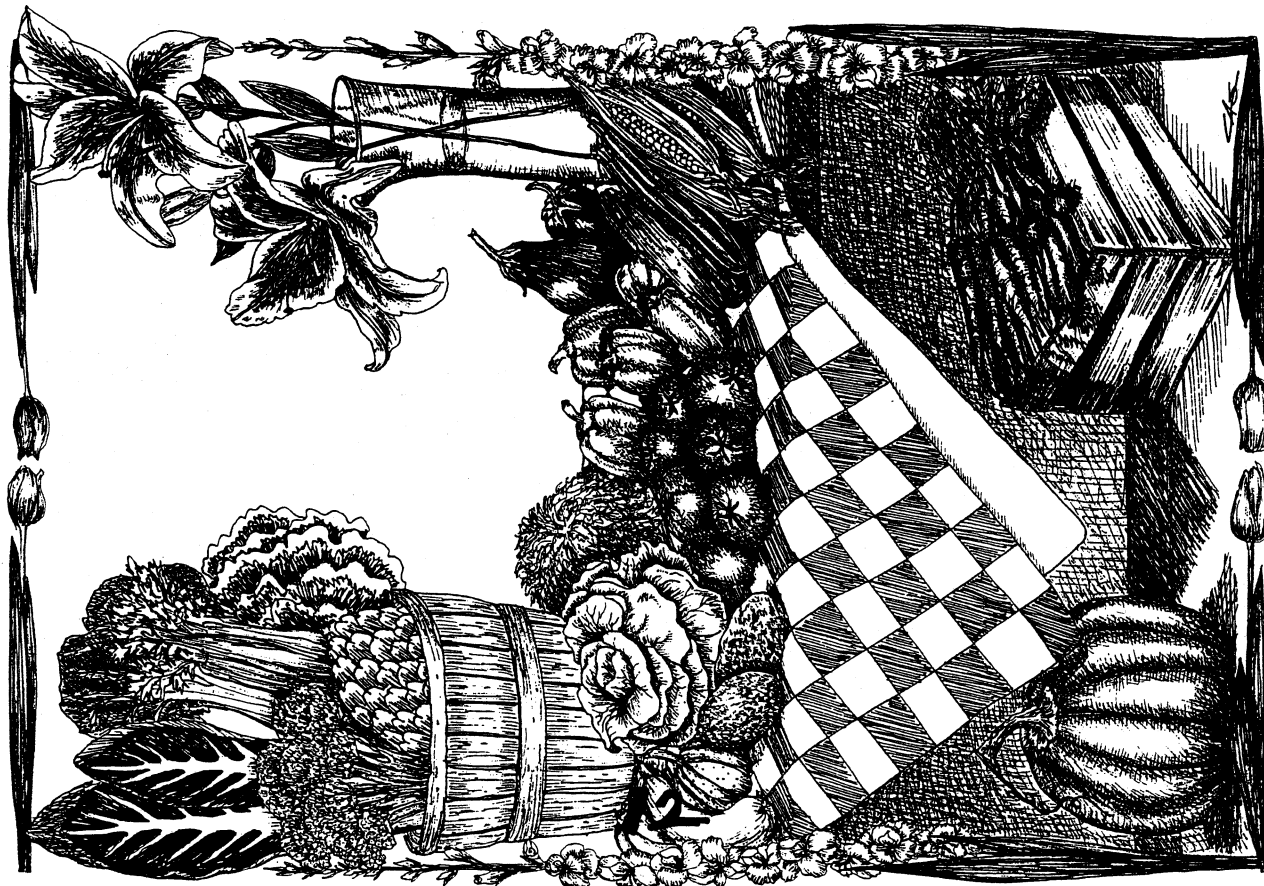
### Cost of Malpractice Lawsuits

	Active Doctors in USA	Medical Care Consumer Price Index	Cost of Malpractice Litigation, \$ Billion	Cost of Malpractice Litigation, constant (2001) \$ Billion	Cost of Malpractice Litigation Per Doctor, constant (2001) \$
1975	366,425	47.0	1.21	7.01	19,134
1977	381,969	57.0	1.88	9.02	23,605
1979	417,266	67.5	2.85	11.50	27,556
1981	444,899	82.9	4.25	14.00	31,460
1983	479,440	100.6	6.09	16.51	34,438
1985	514,000	113.5	6.56	15.76	30,654
1987	534,692	130.1	6.93	14.53	27,169
1989	559,988	149.3	8.06	14.72	26,289
1991	594,697	177.0	9.45	14.56	24,487
1993	619,751	201.4	11.50	15.57	25,124
1995	646,022	220.5	13.56	16.78	25,967
1997	684,605	234.6	16.07	18.68	27,290
1999	720,900	250.6	18.41	20.05	27,807
2001	750,000	272.8	21.03	21.03	28,033

SOURCES: Doctors in USA: Bureau of Labor Statistics, as reported in "Stable Losses, Unstable Rates," October 2002, Americans for Insurance Reform; Medical Care CPI: Bureau of Labor Statistics; Cost of Medical Malpractice Litigation: Tillinghast-Towers Perrin.

*C. Ashley Spencer*  
*Trans sheet sample*

# Accompaniments



*Two sheet sample / Terry's Secret Sauce's Cookbook, 1997*

# Menu

*Vegetarian Luncheon  
After A Morning At The Farmer's Market*

*Borscht* PAGE 50

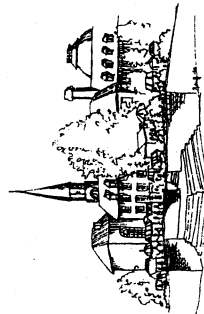
*The Salad* PAGE 30

*Goat Cheese Quesadillas* PAGE 17

*Fettuccine with Pistachio Sauce* PAGE 68

*Zuppa Inglese* PAGE 197

*Bermuda Bloody Marys* PAGE 25



For more than two centuries Alexandrians have gathered at Market Square in the heart of Old Town, to catch the best of the country's oldest market in continuous operation, come early on a Saturday morn

August 17, 2000

*to:* Members of the Ad Hoc Carlyle-PTO Livability Task Force  
*from:* Sherry Wilson Brown  
*subject:* Report of Subcommittee on the Pedestrian Passage Under Duke Street

The three pages which follow contain the report of the Ad Hoc PTO - Carlyle Livability Task Force's Transportation Subcommittee's subgroup which worked on ideas for the design of the pedestrian passage under Duke Street.

Thanks to extensive work by Sheldon Lynn's staff, particularly Al Cox, most of the technical requirements for this passage had already been identified so that we were able to concentrate on the history of the area and how that could be incorporated into the design as a humanizing element.

Working on this issue were

Bill Euille, PTO - Carlyle Task Force  
Peter Newbould, PTO - Carlyle Task Force  
Sheldon Lynn, Planning and Zoning  
Al Cox, Planning and Zoning  
Rich Baier, Transportation and Environmental Services  
Pam Cressey, City Archeologist  
Marguette Danshaw, Public Art Committee  
Jim Klein, Public Art Committee  
Sherry Brown, PTO - Carlyle Task Force

## PREAMBLE

Some basic givens/assumptions provide a framework for the list that follows. The most critical is an expectation that the highest caliber of "Public Art" will be integrated into all aspects of Carlyle development. By "Public Art" we mean not solely decorative additions to the surface of the project but an artistic ethic that permeates every aspect of the design process to the extent that it is a conscious consideration in each design decision. Such an emphasis should assure an exceptional design for Carlyle.

The Pedestrian Passage under Duke Street - be it "time tunnel," "concourse," "Rathskeller," or "trail" - has to work. It must feel and be safe enough, inviting enough, and attractive enough that people will willingly use it. The Passage thus becomes an ideal opportunity to use art as a humanizing element that transforms a plain, functional space through which people merely pass into an environment that creates a sense of place and introduces the finished Carlyle's visual look. Numerous "Public Art" opportunities abound in the project's design including but not limited to the lighting, grates, decorative treatment of the wall surfaces, seating, pavement surfaces, gates, waste receptacles, security station, and landscaping.

The Passage also provides an opportunity to use a wall and/or pavement treatment that showcases this neighborhood's cultural heritage. The results of extensive archaeological excavation and historical research (which are available through the Alexandria Archaeology Museum) suggest a theme: the biography of the Carlyle site. The design can use the linear movement through the Passage to reveal this history in a time line from its days as an outpost on the Great Road West to its becoming the site of West End Village, Alexandria's first western suburb; from a time when over 40 butchers processed cattle delivered by drovers to the 1840s when it began its transformation into a vibrant German community with some of Alexandria's earliest breweries and a beer garden; from Civil War times when it was the site of Slough Barracks to the period between the 1880s and the early part of the 20th century when it housed glass-making works that were a significant part of Alexandria's economy; and from the earliest days of its importance as a railroad hub to the present time. Among the traces of Carlyle's rich legacy still extant beneath the site and ripe for a place in its future design are a brick vault built by the brewery now under Dulany Street and the foundations of a glass-producing factory now under John Carlyle Square.

Additionally, among the considerations taken as given are the dimensions of the Passage: 20' wide by 10' high by a length of approximately 110' and an exit/entrance grade difference of approximately 4'. The Passage will be staffed by security at all times it is opened. That will probably be from 6 A.M. to 9 P.M. with any alterations to reflect such concerns as changes in Metro's hours or pedestrian traffic patterns.

The engineering of the north side needed to create the entry to the Passage as well as preserve sidewalk on the north side of Duke Street still needs work. The proposed guard rail could be a Texas barrier that would be a good separation between pedestrians and traffic without being overwhelming. The sidewalk could just be 12' wide with two 4' planting walls that could be stepped up in grade with pedestrian-scaled lighting at each change in grade. Flowers could be used at the lower levels with small shrubs on the upper levels that drape over the walls (which can be constructed of the same material as the Passage).

- 1 The Passage must be accessible, i.e., stretchers must be able to get inside from emergency vehicles parked on the street. (The City's white wings must also be able to go through.)
- 2 The Passage must be fully ADA compliant: waste receptacles, display spaces, etc. must flush with the walls. There are no steps and the inclines do not exceed 5%.
- 3 Air curtains must be installed at the entrances to minimize wind gusts and keep the Passage's internal environment inside. The Passage must employ good ventilation.
- 4 Durable, easily-maintained materials must be used in construction. Creating a Passage which requires only minimal maintenance is very important. The surface of the Passage must be constructed of a glazed (non-porous) product that is vandal-resistant. The Passage's design must in some way suggest the shape of the real beer vault nearby.
- 5 The external design must reveal the strength of the construction of the sides and overhead and give pedestrians a sense of security and safety. The design of the entire structure must give the impression that it won't collapse. It must not vibrate when trucks cross it. The site-line through the Passage must be unimpeded for the entire length to assure good visibility. The external design must be inviting and feature elements that reach out like embracing, enfolding arms to welcome pedestrians
- 6 The Passage must be able to be closed and locked when it is not in use and security is not present.
- 7 There must be a kiosk or station for security personnel. The design must be sculptural and reflect the selected theme. If not provided for elsewhere, the structure must contain some storage space. The structure must be outside the Passage and positioned so that its occupant is able to see clearly through the Passage and along as much of the approaches as is feasible.
- 8 The lighting must provide good visibility for seeing through the Passage and for viewing any exhibits. It must be low maintenance and warm and inviting, not the harsher, brighter light used for streets.
- 9 Surveillance cameras must be employed throughout the project and monitored in the security station. If the final design includes a "blind spot" on the north side (or anywhere else), there must be screens (similar to those used at airports) which show pedestrians coming in either direction the areas which they cannot see well before they reach those areas.
- 10 \* Walls, floor surfaces, lights, and grates, etc. must be vandal-resistant.

## WANTS

- 11 French drains will probably be required and the grates could create an interesting pattern or incorporate textural elements like the name of the Passage.
- 12 There could be a second structure for selling newspapers, coffee, flowers, concessions, etc. (same design concept as described in 7 above). This may provide an opportunity for Bittersweet or a future Carlyle food facility.
- 13 There could also be a "Public Art" opportunity to use light and sound to create visual interest and reinforce linear movement through the space. (O'Hare Airport example).
- 14 There could be a skylight at the point of the median on Duke Street to permit natural light into the Passage below. Such a skylight should be designed to maximize the light admitted.
- 15 The South Plaza surface could incorporate a continuation of the area's history that's begun in the Passage.
- 16 It could be useful if there were secured storage on site for any rotating exhibits included in the installation.
- 17 The story being told should be kept simple and not crowd too much information into any one "bite."

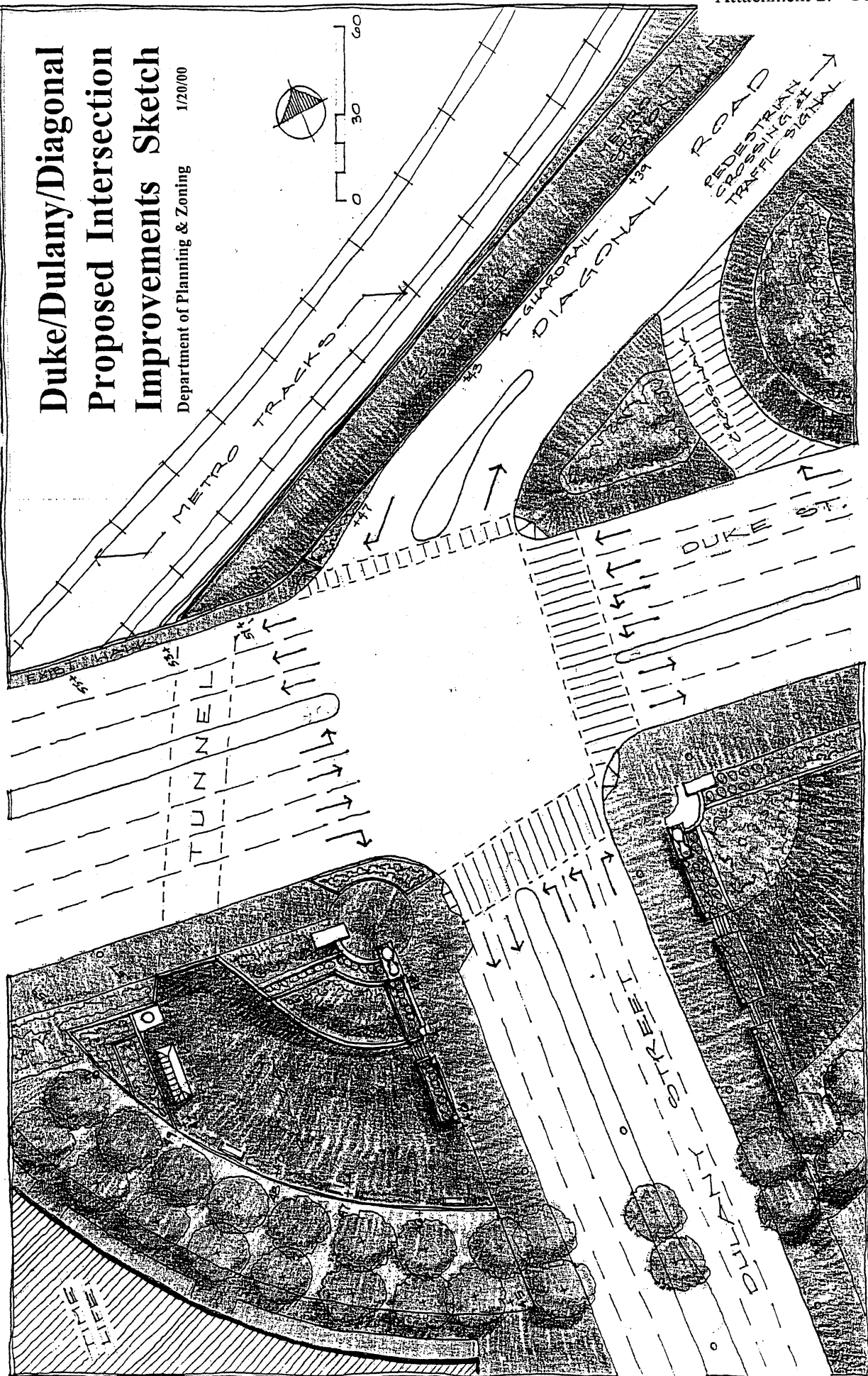
Among those on the team for this project should be the architect, a landscape architect civil engineer, and the artist who will design and provide the artwork telling the history. The team would benefit significantly from input from, among others, the City Archaeologist. The City should consider having a Public Art consultant coordinate those aspects of the project involving Public Art with a mandate to make this a learning opportunity for the City and a further refinement of its internal structure for handling similar City Public Art projects in the future.

Note: Consideration was given to requesting a moving sidewalk but in view of the extraordinary expense of installation and maintenance coupled with the disruption caused by maintenance problems associated with such mechanisms, it was decided that it was not feasible to pursue this.



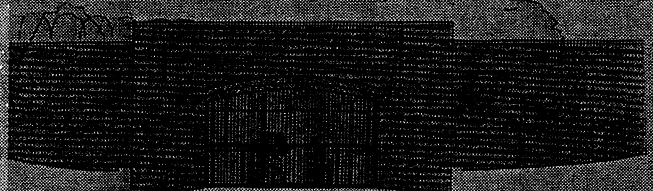
# Duke/Dulany/Diagonal Proposed Intersection Improvements Sketch

Department of Planning & Zoning  
1/20/00



# PUBLIC ART PROJECT

alexandria commission for the arts/public art committee  
ALEXANDRIA DEPARTMENT OF RECREATION PARKS & CULTURAL ACTIVITIES  
1108 Jefferson Street  
Alexandria, VA 22314



# for ARTISTS

## what to submit

### Statement of Interest (2 copies)

A one-page, typed statement detailing your interest in the project

### Rendering

A 3"=1' scale mockup of proposed panel(s)

### Proposed Materials

A description of the frame and mounting mechanism and a statement about the durability of the selected materials

### Resume (2 copies)

A current one-page resume which includes contact information

### References (2 copies)

Contact information for two references qualified to testify to your artistic capabilities and your ability to successfully complete the project

### Slides

Six to ten slides of recent or similar work

### Submit materials to:

Alexandria Commission for the Arts  
Public Art Committee  
1108 Jefferson Street  
Alexandria, VA 22314

## deadlines

Proposals are due at the above address by **4:00 p.m. on Monday, January 5, 2004**.  
Late submissions will not be accepted.

The artist(s) will be selected and notified within two months of the selection process. Installation to coincide with the opening of the concourse in June 2004.

# PUBLIC ART PROJECT



*the street concourse*

# for ARTISTS

# PUBLIC ART PROJECT

*Duke Street Concourse*



## scope of work

The City of Alexandria invites artists to submit proposals for temporary works to be exhibited in the new Duke Street Concourse. The exhibit will coincide with the opening of the concourse connecting the King Street Metro, Carlyle neighborhood, and the new Patent and Trademark Office.



## project goals

The City of Alexandria hopes to create a temporary public art project which is of superior artistic merit, is engaging to users of the concourse, including children, and which activates the concourse space.

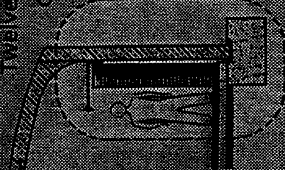
## proposals

Proposals may include new work designed explicitly for the concourse or an existing piece that can be adapted to fit the available space.

Any medium is acceptable provided that it can be mounted on a rigid frame and can be removed without damaging a wall. Pieces must have a minimum lifespan of two years, with a potential lifespan of 15 years. Pieces may be no larger than four inches in depth in order to fit into the frames.

## panels

Twelve panels are incorporated into the design of the new concourse. Each panel is four feet high by six feet wide by four inches deep. There will be six panels on each side of the concourse. Artists may submit proposals for all twelve panels, for six panels, or for individual panels.



## eligibility

The City of Alexandria encourages experienced artists as well as emerging artists who may not have previously worked in public art to apply. Proposals that include commercial advertising or promotional materials are ineligible.

## site information

The new concourse will connect the Carlyle community to the King Street Metro. The site, once known as West End Village, was formerly a cattle yard, a tannery, a slave pen, a glass bottle factory, and a brewery.

The design of the concourse incorporates a vaulted ceiling to reflect the historic beer vaults of the former West End Brewery, remnants of which can still be found just south of the site.

The concourse is enclosed, but will not be climate controlled. During operating hours, a full-time attendant will be on duty at one end of the concourse. Overhead lighting will illuminate the concourse.

PTO employees and visitors will be the primary users of the concourse.

## selection process

Artists will be selected on the basis of a peer and community review process. The review panel will consist of a minimum of three artists, three professionals, three community members, and three representatives from the City.

*Artists will be selected based on the following criteria:*

- artistic merit as evidenced by a review of submitted materials and a review of previous work presented on slides,
- appropriateness of the proposal to the site and the neighborhood, and
- professional qualifications as evidenced by submitted resume and references.

## artist's fee

The selected artist(s) will be awarded \$500 per panel to cover the costs of materials and installation. An additional panel displaying the title of the works and names of the artists will be installed near the entrance to the concourse.

## for more information

Artists may request copies of the architectural plans for the design of the concourse, including elevations and cross-sections. Requests and questions should be addressed to:

Alexandria Commission for the Arts  
Public Art Committee  
1188 Jefferson Street  
Alexandria, VA 22314  
703.638.6348

Duke Street Concourse Public Art Project  
Selection Panel Members

1. Victor Ciardello, Meeting Facilitator (non-voting)  
400 Madison Street, #1203  
Alexandria, VA 22314  
E-mail: [victor.ciardello@osd.mil](mailto:victor.ciardello@osd.mil)  
Tel. O. 703-588-8640  
Chair of the Public Art Committee
  
2. Patty Malvik, partner  
Cushman & Wakeman  
Time Life Building  
2000 Duke Street  
Alexandria, VA 22314  
Tel. O. 703-838-7461  
representing the Time Life Building as major tenant
  
3. Michael Bevenour, USPTO building project Architect  
2011 Crystal Drive, Suite, 717  
Arlington, VA 22202  
E-Mail: [mike.bevenour@uspto.gov](mailto:mike.bevenour@uspto.gov)  
Tel. O. 703-305-4465  
Representing US Patent & Trademark Office,
  
4. Ms. Kathleen Pepper, Archeological Commission Representative  
5320 Thayer Ave, Alexandria 22304  
E-Mail [skathleen.pepper@usdoj.gov](mailto:skathleen.pepper@usdoj.gov)  
Tel. O. 703-299-3700  
Nominated by Pamela Cressey, City Archeologist
  
5. Gwen Lockhart, Sculptor and Carlyle Apartments resident  
2121 Jamieson Ave., Apt. #201  
Alexandria, VA 22314  
E-Mail: [glxpres@comcast.net](mailto:glxpres@comcast.net)  
Tel. H. 703-567-0594  
Nominated by Betsy Anderson, President of the Art League
  
6. Claire Huschle, Target Gallery Director  
105 N. Union Street  
Alexandria, VA 22314  
E-Mail: [chuschle@torpedofactory.org](mailto:chuschle@torpedofactory.org)  
Tel. O. 703-838-4565 X4  
Nominated by Betsy Anderson of the Art League

7. Debbie Ellis Bigelow, full time watercolor artist and Alexandria resident  
423 So. Lee Street  
Alexandria, VA 22314  
E-Mail: [ellis@ispwest.com](mailto:ellis@ispwest.com)  
Tel. 703-548-1071  
Nominated by two artists on the Public Art Committee
8. Bill Conkey, Architect & member of the Park & Recreation Commission  
325 N. Patrick Street  
Alexandria, VA 22314  
E-Mail: [bconkeyoo@yahoo.com](mailto:bconkeyoo@yahoo.com)  
Tel. O. 202-682-1600, ext. 28 H. 703-519-3748  
Served on the Versace Memorial Design Selection Panel

Non-Voting Members

1. Thomas E. Luebke, AIA  
City Architect  
Planning & Zoning Department  
301 King Street, Suite 2100  
Alexandria, VA 22314  
E-Mail: [Thomas.Luebke@ci.alexandria.va.us](mailto:Thomas.Luebke@ci.alexandria.va.us)  
Tel. O. 703-838-3866 ext. 322
2. Janet Barnett, Deputy Director  
Department of Recreation, Parks and Cultural Activities  
1108 Jefferson Street  
Alexandria, VA 22314  
E-Mail: [janet.barnett@ci.alexandria.va.us](mailto:janet.barnett@ci.alexandria.va.us)  
Tel. O. 703-838-4343
3. Cheryl Anne Powalysz, Cultural Arts Administrator  
Department of Recreation, Parks and Cultural Activities  
/Alexandria Commission for the Arts  
1108 Jefferson Street  
Alexandria, VA 22314  
E-Mail: [cheryllanne.powalysz@ci.alexandria.va.us](mailto:cheryllanne.powalysz@ci.alexandria.va.us)  
Tel. O. 703-838-6348

Policy  
On  
Acquired Art

**City of Alexandria**

Adopted by City Council  
September 8, 1987

**POLICY  
FOR THE PURCHASE OF WORKS OF ART  
BY THE CITY OF ALEXANDRIA**

**SECTION ONE -- PROCEDURE**

- 1.1. **RESPONSIBILITY.** The ultimate responsibility for the purchase, including the commissioning of works of art by the City of Alexandria (the "City") rests with the City Council. It shall be the policy and practice for the City Council to seek a formal recommendation from the Alexandria Commission for the Arts (the "Commission") when a work of art is to be purchased. The Commission and its subordinate bodies shall act in accordance with this Policy Statement and any internal guidelines established by the Commission.
  
- 1.2. **REVIEW PANEL.** The Commission shall establish and appoint the members of a Public Art Committee (the "Committee") to advise the Commission on the purchase of works of art.
  - 1.2.1. The Committee will consist of five members, as follows:  
  
two artists or arts professional who reside or work in the City;  
  
two artists or art professional who may or may not reside in the City;  
and  
  
one citizen resident of the City.
  
  - 1.2.2. Committee members will serve three-year terms. Initial terms will be two three-year terms, two two-year terms and one one-year term to be determined by lot. Committee members may serve a maximum of one full three-year term.
  
  - 1.2.3. The Committee will have the right as it deems appropriate to appoint subordinate bodies and to consult Commission Resource Panels for advice on the acquisition of particular works of art.
  
  - 1.2.4. The Committee will make its recommendations regarding acquisitions of particular works of art at the next regular Commission meeting held after the Commission requests the Committee's assistance unless a different timetable is agreed upon by the Commission and the Committee.
  
  - 1.2.5. Members of the Committee are subjects to all conflict-of-interest policies of the Commission, the City of Alexandria and Commonwealth of Virginia as detailed in Appendix A.

- 1.3. **CITIZEN INVOLVEMENT.** The public will be encouraged to express opinions, in writing, to the Commission.
  - 1.3.1. A photograph or model of a prospective purchase (including as much information about the work as possible) will be displayed for public viewing in one or more prominent areas within the City at least two weeks before the Commission meets to consider the acquisition.
- 1.4. **COMMISSION RECOMMENDATION.** The Commission shall adopt a formal recommendation to the City Council relating to the proposed acquisition of any work of art by the City.
- 1.5. **FUNDING.** Commission funds will be set aside for the acquisition of art in accordance with this Policy Statement. The Commission may also seek other sources of funding for this purpose.
- 1.6. **REFUSAL.** The Commission reserves the right to recommend that the City Council refuse any work of art.
- 1.7. **WORKS OF HISTORIC VALUE.** This policy shall not apply to any existing or future policies and procedures of the City of Alexandria and the Office of Historic Alexandria relating to works of historic interest and/or value.
- 1.8. **COMMISSION REVIEW REQUIRED.** Except as provided for in Paragraph 1.7, all works of art purchased with City funds are subject to this Policy Statement.
- 1.9. **PRIOR APPROVAL OF CITY ATTORNEY.** No work of art owned by, under the control of or fabricated by a City employee shall be eligible for purchase or commission by the City without the prior approval of the City Attorney.



## SECTION TWO - RIGHTS AND RESPONSIBILITIES OF THE ARTIST AND THE CITY

- 2.1. **PURCHASE AGREEMENT.** No work will be purchased without a written agreement between the artist and the City which has been approved by the City Council and signed by the City Manager. Such agreement shall, prior to its submission to the City Council, be approved by the Commission and, as to its legal sufficiency, by the City Attorney. Sample standard contracts indicative of a typical agreement for the purchase of a work of art and typical agreement for the Commission of a work of art are attached to this Policy Statement. The Commission and the City Council may vary the terms of either if these sample agreements as circumstances require.
- 2.2. **SITE-SPECIFIC WORKS OF ART.** Unless otherwise agreed by contract, the artist will be responsible for fabrication, transportation and installation of works. The City will not assume liability for injuries to persons or property during installation of works.
- 2.3. **DEACCESSIONING.** Deaccessioning means the formal process used to remove a work of art from the City's collection.
- 2.3.1. This Policy Statement specifically contemplates that works from the City's collection may, from time to time, be sold or otherwise disposed of.
- 2.3.2. Proposals to the City Council with respect to deaccession of works from the City's collection shall be previously considered by the Commission and the Panel.
- 2.3.3. In determining whether any work is to be deaccessioned, consideration is given to:
- The City's ability to continue properly to preserve or care for the work;
  - The extent to which the work may, in the context of the collection, be surplus, redundant, or a duplicate of inferior quality;
  - The extent to which the disposition of the work may, whether by exchange or through use of proceeds derived from its sale, permit the City to upgrade and refine the collection; and/or
  - Whether such work has been found to have been falsely documented, described or attributed and/or to be a forgery.
- 2.3.4. No work that has been acquired by the City with a restriction as to its retention may be deaccessioned while such restriction remain in force. The Commission of its agent shall be notified by the City Council of all such restrictions at the time of acquisition and will maintain a record of those restrictions.

- 2.3.5. If a work originally received as a gift for a still-living donor or purchase from a still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to deaccession that work.
- 2.3.6. The manner in which a collection work which has been deaccessioned is to be disposed of shall be determined by the City Council with the advice of the commission. Except in the case of a work which has been found to have been falsely documented, described or attributed and/or to be forgery, no single method is considered preferable for every instance. Among the methods which may be considered are:
- Exchange
  - Public auction; and
  - Private Sale.
- 2.3.7. In the case of a work which is found to have been falsely documented, described or attributed and/or to be a forgery and which is subsequently deaccessioned, additional consideration must be given to the protection of the public's interest. Depending upon the manner in which the work was originally acquired and all of the surrounding circumstances, consideration may be given to:
- Rescinding any purchase by which the work was required;
  - Depositing the work on a long-term basis in a scholarly archive devoted to the study of such material; and/or
  - Except in the case of a forgery and only if any error in the work's documentation, description or attribution will not thereby be perpetuated, public auction or private sale.
- 2.3.8. The details of the manner in which any deaccessioned work has been disposed of shall be a matter of public record.
- 2.3.9. If a work of art was purchased by the City from an artist and is sold by the City during the lifetime of that artist, the artist shall be entitled to a royalty equal to seven (7) per cent of the difference between the City's purchase price and the gross sale price or fair market value of any property received in exchange for the work. This paragraph will not apply to the following:
- 2.3.9.1. The resale of a work for a gross sale price less than \$500, or in exchange for property with a fair market value of less than \$500; and
  - 2.3.9.2. The resale of a work for a gross sale price of less than 140 per cent of the purchase price paid by the City, or in exchange for property with a fair market value of less than 140 per cent of the purchase price paid by the City.

- 2.3.10. Proceeds from the disposition of deaccessioned works will be returned to the Commission's purchase fund.
- 2.4. **RECORDS.** The Commission of its agent(s) will maintain a permanent record of works owned by the City.
- 2.4.1. The Artist must complete a catalog worksheet supplied by the City before final payment for the work will be processed. The worksheet will include such information as the artist's name and the medium used.
- 2.5. **CREDITS.** A notice, including the artist's name and mentioning the City's ownership, will be publicly displayed and identified with the work. This notice will be fabricated, installed and paid for by the City. The Commission will approve the design of the notice.
- 2.6. **INSURANCE.** The City will insure, through commercial insurance or its won policy of self-insurance, all completed works of art purchased by the City for amounts and under conditions the City, with the advice of the Commission, deems appropriate.

**POLICY  
FOR THE ACCEPTANCE OF DONATIONS  
OF WORKS OF ART  
BY THE CITY OF ALEXANDRIA**

**SECTION ONE -- PROCEDURE**

- 1.1. **RESPONSIBILITY.** The ultimate responsibility for the acceptance of donations of works of art by the City of Alexandria (the "City") rests with the City Council. It shall be the policy and practice for the City Council to seek a formal recommendation from the Alexandria Commission for the Arts (the "Commission") when a work of art is offered to the City as a gift. The Commission and its subordinate bodies shall act in accordance with this Policy Statement and any internal guidelines established by the Commission.
  
- 1.2. **REVIEW PANEL.** The Commission shall establish and appoint the members of a Public Art Committee (the "Committee") to advise the Commission on the acceptance of donated works of art.
  - 1.2.1. The Committee will consist of five members, as follows:
    - two artists or arts professionals who reside or work in the City;
  
    - two artists or arts professionals who may or may not reside or work in the City; and
  
    - one citizen resident of the City.
  
  - 1.2.2. Committee members will serve three-year terms. Initial terms will be two three-year terms, two two-year terms and one one-year term, to be assigned by lot. Committee members may serve a maximum of one full three-year term.
  
  - 1.2.3. The Committee will have the right as it deems appropriate to appoint subordinate bodies and to consult Commission Resource Panels for advice on the acquisition of particular works of art.
  
  - 1.2.4. The Committee will make its recommendations regarding acquisitions of particular works of art at the next regular monthly Commission meeting held after the Commission requests the Committee's assistance, unless a different timetable is agreed upon by the Commission and the Committee.

- 1.2.5. Members of the Committee are subject to all conflict-of-interest policies of the Commission, the City of Alexandria and the Commonwealth of Virginia as detailed in Appendix A.
- 1.3. **CITIZEN INVOLVEMENT.** The public will be encouraged to express opinions, in writing, to the Commission.
  - 1.3.1. A photograph or model of prospective donation (including as much information about the work as possible) will be displayed for public viewing in one or more prominent areas within the City at least two weeks before the commission meets to consider the acquisition.
- 1.4. **COMMISSION RECOMMENDATION.** The Commission shall adopt a formal recommendation to the City Council relating to the proposed acquisition of any work of art by the City.
- 1.5. **REFUSAL.** The Commission reserves the right to recommend that the City Council refuse any work of art.
- 1.6. **WORKS OF HISTORIC VALUE.** This policy shall not apply to any existing or future policies and procedures of the City of Alexandria and the Office of Historic Alexandria relating to works of historic interest and/or value.
- 1.7. **COMMISSION REVIEW REQUIRED.** Except as provided in paragraph 1.6, all works of art offered as gifts to the City are subject to this Policy Statement.
- 1.8. **PRIOR APPROVAL OF CITY ATTORNEY.** No work of art owned by, under the control of or fabricated by a City employee shall be eligible for purchase or commission by the City without the prior approval of the City Attorney.

## **SECTION TWO -- RIGHTS AND RESPONSIBILITIES OF THE DONOR AND THE CITY**

- 2.1. **LOANS.** The City will consider accepting works of art on loan where it determines that acceptance of loan of the work will benefit the City. All such loans shall be for a definite time period based on the life of the donor.
- 2.2. **LIFE ESTATES.** The City will consider accepting the donation of any work of art in which the donor or one other person retains an interest for life where it determines that acceptance of the work will benefit the City.
- 2.3. **FRACTIONAL INTERESTS.** The City will consider accepting the donation of fractional interest of any work of art where it determines that acceptance of the work will benefit the City.
- 2.4. **COPYRIGHT.** Each donation must be accompanied by a clear statement from the donor regarding ownership of the copyright for that work of art.
- 2.5. **DEACCESSIONING.** Deaccessioning means the formal process used to remove a work of art from the City's collection.
  - 2.5.1. This Policy Statement specifically contemplates that works from the City's collection may, from time to time, be sold or otherwise disposed of.
  - 2.5.2. Proposals to the City Council with respect to deaccession of works from the City's collection shall be previously considered by the Commission and the Panel.
  - 2.5.3. In determining whether any work is to be deaccessioned, consideration is given to:
    - The City's ability to continue to properly preserve or care for the work;
    - The extent to which the work may, in the context of the collection, be surplus, redundant, or a duplicate of inferior quality;
    - The extent to which the disposition of the work may, whether by exchange or through the use of proceeds derived from its sale, permit the City to upgrade and refine the collection; and/or
    - Whether such work has been found to have been falsely documented, described or attributed and/or to be a forgery.
  - 2.5.4. No work which has been acquired by the City with a restriction as to its retention may be deaccessioned while such restriction remains in force. The

Commission or its agent shall be notified by the City Council of all such restrictions at the time of acquisition and shall maintain a record of those restrictions.

- 2.5.5. If a work was originally received as a gift from a still-living donor or purchased from still-living artist, the City will, as a matter of courtesy, notify that person of any determination made by the City to deaccession that work.
- 2.5.6. The manner in which a collection of work that has been accasant is to disposed of shall be deaccessioned is to be disposed of shall be determined by the City Council with the advice of the Commission. Except in the case of a work that has been found to have been falsely documented, described or attributed and/or to be forgery, no single method is considered preferable for every instance. Among the methods which may be considered are: Exchange; Public auction; and Private sale.
- 2.5.7. In the case of work which is found to have been falsely documented, described or attributed and/or to be a forgery and which is subsequently deaccessioned, additional consideration must be given to the protection of the public's interest. Depending upon the manner in which the work was originally acquired and all of the surrounding circumstances, consideration may be given to:
  - Rescinding any purchase by which the work was acquired;
  - Depositing the work on a long- term basis in a scholarly archive devoted to the study of such material; and/or
  - Except in the case of a forgery and only if an error in the work's documentation, description or attribution will not hereby be perpetuated, public auction or private sale.
- 2.5.8. The details of the manner in which any deaccessioned work has been disposed of shall be a matter of public record.
- 2.5.9. If a work which was donated to the City by an artist is sold by the City during the lifetime of that artist, the artist shall be entitled to a royalty equal to seven (7) per cent of the difference between the City's purchase price and the gross sale price or the fair market value of any property received in exchange for the work. This paragraph will not apply to the following:
  - 2.5.9.1. The resale of a work for a gross sale price of less than \$500, or in exchange for property with a fair market value of less than \$500; and

- 2.5.9.2. The resale of a work for a gross sale price of less than 140 per cent of the purchase price paid by the City, or in exchange for property with a fair market value of less than 140 per cent of the purchase price paid by the City.
- 2.5.10. Proceeds from the disposition of deaccessioned works will be returned to the Commission's purchase fund.
- 2.6. **RECORDS.** The Commission or its agent(s) shall maintain a permanent record of works owned by the City.
  - 2.6.1. Donors will complete a catalog worksheet for each work of art, including such information as the artist's name and the medium used.
- 2.7. **CREDITS.** The donor will be named in the City's permanent record and whenever a work of art is exhibited unless the donor requests to be anonymous.
- 2.8. **APPRAISALS.** Neither the Commission nor the Panel will provide to donors appraisals of donated works of art. The Commission will require a donor to submit an appraisal of the donated work by a member of the American Society of Appraisers for insurance purposes. This requirement may be waived at the discretion of the Commission.
- 2.9. **INSURANCE.** The City will insure, through commercial insurance or its own policy of self-insurance, all completed works of art accepted for its collection for amounts and under conditions the City, with the advice of the Commission, deems appropriate. The City will not necessarily insure works or art for the amount at which such works are valued in appraisals submitted by donors or solicited by the city or the Commission.



**PUBLIC EXHIBITION  
DUKE STREET CONCOURSE PUBLIC ART PROJECT  
FEBRUARY 27 THROUGH MARCH 15, 2004**

NAME	ADDRESS	TELEPHONE	COMMENTS
Jandra Whitman	5109 Mill Rd. # 124 Alexandria VA 22314	703 535-5940	Subject matter good Need more vibrant colors. The Concourse needs "life".
Anna Lopez	2203 Georgetown Rd Alex VA	703-838-5041	Beautiful depictions framing (the lighter ones especially) will help - Maps are essential.
Judy Lo	1108 Jefferson St. Alex. VA	703 838- 5041	Good concept and illustrations. More detailed narrative and maps would be helpful
Jail	301 King	703 838 4966	Good Concepts - Historically interesting!
Zasper Debra	out of town vic. Tot		Visual images offer lasting impression of historical time - for adults + children. I can see this used as venue for school field trips
Melda Dyer	Alex., VA		Renderings are interesting enough for even repeat pedestrians, frequent street visitors to continue <sup>idea!</sup> enjoyment - <sup>Thanks</sup>
MARLIN G. LORD	2124 HICKORY ALEX VA 22305	703 683 1112	DEPICTIONS ARE A NATURAL TIE TO THE VIEWS OF THEIR HISTORICAL SURROUNDS.

**PUBLIC EXHIBITION**  
**DUKE STREET CONCOURSE PUBLIC ART PROJECT**  
**FEBRUARY 27 THROUGH MARCH 15, 2004**

NAME	ADDRESS	TELEPHONE	COMMENTS
Karen Gardiner	6421 Cygnets Dr. Alex, VA 22307	703-765- 8093	A very exciting and interesting addition to the development - A definite addition valuable to the community
Kim Susan Kidd	1120 Key Drive Alex., VA 22302	703-751- 8961	Wow - this project is terrific! What a great way to think of Alexandria & its history.
Patricia Uchello	2001 Shiver Dr Alexandria VA 22307	703 768 6983	I like your ideas & execution! Excellent work. Very well-thought out!
Angie Prow	716 So. Union Alexandria, VA 22314		You really get the feeling of the era. Great depictions.

ALEXANDRIA COMMISSION FOR THE ARTS  
Special Commission Meeting  
Approved -- Minutes: Tuesday, April 6, 2004, 7:00 p.m.  
Lee Center

I. **CALL TO ORDER:** A quorum being present, the meeting was called to order by L. Scioscia, Chair at 7:00 pm. Commissioners Attendance: B. Anderson, A. Carrel, G. Chadwick, M. Chaffe Brooks, V. Ciardello, E. Harris, P. North-Rudin, S. Ksander, L. Scioscia, J. Walden, and T. Wells. Absent Commissioners: L. Mays and M. Wolfe. Two vacant positions. Staff Present: Cheryl Anne Powalisz

II. **TOPICS OF DISCUSSION/ACTIONS:**

A. **Duke Street Concourse Art**

Upon a **MOTION** by V. Ciardello and second by G. Chadwick, the commission voted (1 not voting, 1 abstaining, 8 yes) to accept the Selection Panel and the Public Art Committee's recommendation that Ashley Spencer be the artist for the first installation in the Duke Street Concourse.

Ms. Spencer's design will include six panels of period maps, and six panels of painted murals. Upon acceptance by City council, an agreement between Ms. Spencer and the City will be signed. She will begin work with the hope that completion and installation will not be delayed beyond the end-of-June target date for half of the panels, with three additional panels to be installed by Labor Day, and the final three panels to be installed by mid-November. It is anticipated, that this recommendation by the Public Art Committee and the Alexandria Commission for the Arts will go to the City Council meeting on May 11.

B. **20th Anniversary Gala Discussion**

There was considerable discussion of a surprise presentation as part of the Gala event. This discussion is considered confidential, since the announcement of any decision will be made at the Gala, and must remain a secret so that there will be appropriate surprise.

Upon a **MOTION** by T. Wells and a second by E. Harris, the commission voted to re-establish the ALEX award program. (9 yes, 1 not voting).

Upon a **MOTION** by G. Chadwick and a second by P. North-Rudin, the commission also voted to award one ALEX award this year to an individual in the community in appreciation for their commitment to the arts. (9 yes, 1 not voting)

The final decision for this year's award will be made by the Executive Committee of the Alexandria Commission for the Arts so that secrecy may be preserved prior to the Gala. A physical award - likely to be some sort of art piece - will also be decided upon by the Executive Committee. It was suggested that future awards be some sort of art piece and that they not necessarily be the same each year. Nominations for the award, comments, concerns and ideas were to be sent via email to the Executive committee for their consideration. Several individuals were suggested at the meeting.

Upon a **MOTION** by V. Ciardello and a second by B. Andersen, the commission voted to establish a committee to solicit and review nominations for future awards. (9 yes, 1 not voting). A committee will also work to establish criteria, policy, and procedures for making the award each year.

C. **Notices and announcements:**

- 1) The letter outlining our grant recommendations voted upon in the March ACA meeting has been sent to the City Council.
- 2) The Annual Report for Fiscal Year 2002-2003 is in its final stages after a switch in editors and some last article additions. Next year, it is hoped that the Commission's Marketing Committee can come up with some template concepts to make production of this report simpler, while still retaining artistic and design interest.
- 3) A copy of a letter clarifying information about the Choreographers Collaboration Project was distributed. M. Wolfe prepared a response for the Chair's signature.

Upon a **MOTION** by T. Wells and second by S. Ksander, the meeting was adjourned at 7:08 pm.