



THE ELIZABETH CADY STANTON
AND SUSAN B. ANTHONY
WOMAN SUFFRAGE MOVEMENT MONUMENT

Stage 1: Request for Qualifications

Stage 2: Request for Proposals

To be located on The Mall in Central Park, New York City

The Elizabeth Cady Stanton and Susan B. Anthony Statue Fund Inc.

November 6, 2017

**Addendum 12/15/2017:
Responses to Questions have
been added after page 21**

Addendum 01/10/2018 p.17: potential Semi-Finalist interviews to occur March 2, 2018

CONTENT

PROJECT DESCRIPTION	3
SCULPTURE OBJECTIVES	4
THE SITE	6
PROJECT BACKGROUND	9
BIBLIOGRAPHY	12
PROCESS	16
STAGE 1:	
REQUEST FOR QUALIFICATIONS	17
FORMAT & REQUIREMENTS	18
STAGE 2:	
REQUEST FOR PROPOSAL	19
RFQ/P APPLICATION FORM	21

PROJECT DESCRIPTION

The Elizabeth Cady Stanton and Susan B. Anthony Statue Fund Inc. (The Statue Fund) is commissioning and endowing a monument in Central Park honoring Elizabeth Cady Stanton and Susan B. Anthony, pioneers in the battle for Woman Suffrage and the movement for women's rights. The creation of this monument representing real women will mark the first time in the 164-year history of Central Park that women's contributions to this city, state, and nation will be commemorated in statue form. With support from the NYC Parks Department and the Central Park Conservancy, the site for this monument is in The Mall of Central Park. This location will ensure that many of the 42 million people who visit Central Park each year will become more aware of a history that fully and fairly includes the important roles women have played in it.

SCULPTURE OBJECTIVES

The Statue Fund is interested in figurative work of Elizabeth Cady Stanton and Susan B. Anthony, along with the Woman Suffrage and Rights movement. We encourage you to develop your own contextual understanding for the sculpture, and we share with you some of the key objectives:

- Create a tribute to Elizabeth Cady Stanton, Susan B. Anthony and the Woman Suffrage movement.
- Create a design that is integrated with the Central Park landscape, reflecting the character of the site.
- The monument is a tribute to these two women's rights leaders. However, the artwork will honor the memory of others, besides Stanton and Anthony, who helped advance the cause of Woman Suffrage over the 72-year Votes for Women battle, such as: Sojourner Truth, Lucy Stone, Alice Paul, Lucy Burns, Mary Church Terrell, Carrie Chapman Catt, Anna Howard Shaw, Matilda Joslyn Gage, Ida B. Wells-Barnett, Lucretia Mott, Alva Belmont, Frances Willard, Adelina Otero-Warren, Rose Schneiderman, Josephine St. Pierre Ruffin, Inez Milholland, Abigail Scott Duniway, Frances Ellen Watkins Harper, Esther Hobart Morris, Harriot Stanton Blatch, Alice Stone Blackwell, plus the thousands of women activists whose names we will never know.
- Consider potential programming related to the statue and history that it reflects, including educational, contemplative, and commemorative events, while being mindful of the Park context.
- Utilize materials that are durable and can be maintained through a regular maintenance program.

The hope of The Statue Fund and its Jury is that as you pass the monument it engages you in a dialogue by which you are transformed, the objective of all art. The public should be able to connect with and feel part of the monument and what it represents.

The monument will be considered a success if it can get the public to identify with these two women and their ideals. The monument shall be dedicated to these two women suffragists but through its inclusive interpretation of all those involved in the movement of Woman Suffrage, will be reframed as something more, a monument to women's equality under the law and in society.

THE SITE

The site of the statue of Elizabeth Cady Stanton and Susan B. Anthony is located on the The Mall in Central Park, one of the world's most prestigious and historic parks. Central Park was designated a National Historic Landmark in 1962, and a New York City Scenic Landmark in 1974.

The site is on the northwest corner of Literary Walk, which forms the southern end of the Mall defined by quadruple rows of American Elms. The Mall is the widest pedestrian path in Central Park and stretches a quarter mile long. At the north end of the Mall lies Bethesda Terrace. The Mall receives nearly 3 Million visitors per year. The site has been selected in accordance with the dictates of the original designers, Olmsted and Vaux, who identified two locations where commemorative sculpture should be sited in the park: entrances along the perimeter and The Mall.



Literary Walk evolved with the placement of the statue commemorating 19th century poet Fitz-Greene Halleck in 1877, on the northeast corner of the promenade. The other 4 statues on Literary Walk are of: Scottish poet Robert Burns, Scottish Novelist Sir Walter Scott, Christopher Columbus, and William Shakespeare. These monuments vary in size, but on average are approximately 16 ft. high, 9 ft. wide and 8 ft. deep. The proposed site for the Stanton-Anthony monument sits directly across from the statue of Fitz-Greene Halleck.

Design Guidelines

- Maintain the setback from the fence at the east side of the site to align with the existing statues on the west side of the Mall.
- Respect the orientation of the existing statues facing the Mall, while acknowledging the unique corner site and the opportunity to view the statue from multiple vantage points.
- Reflect the scale, footprint and siting of the existing statues along the Mall.
- The proposed sculpture shall have no impact on the adjacent elm trees, and shall not change the adjacent fence, paths, site furnishings or vegetation.
- Public gatherings may be accommodated on the adjoining paths to the east and north. As is consistent with access to other monuments along the Mall, access to the lawn in which the monument will be sited will not be permitted. The fence currently on site will remain in place.

Photos of the Site



Looking West



Looking Southwest

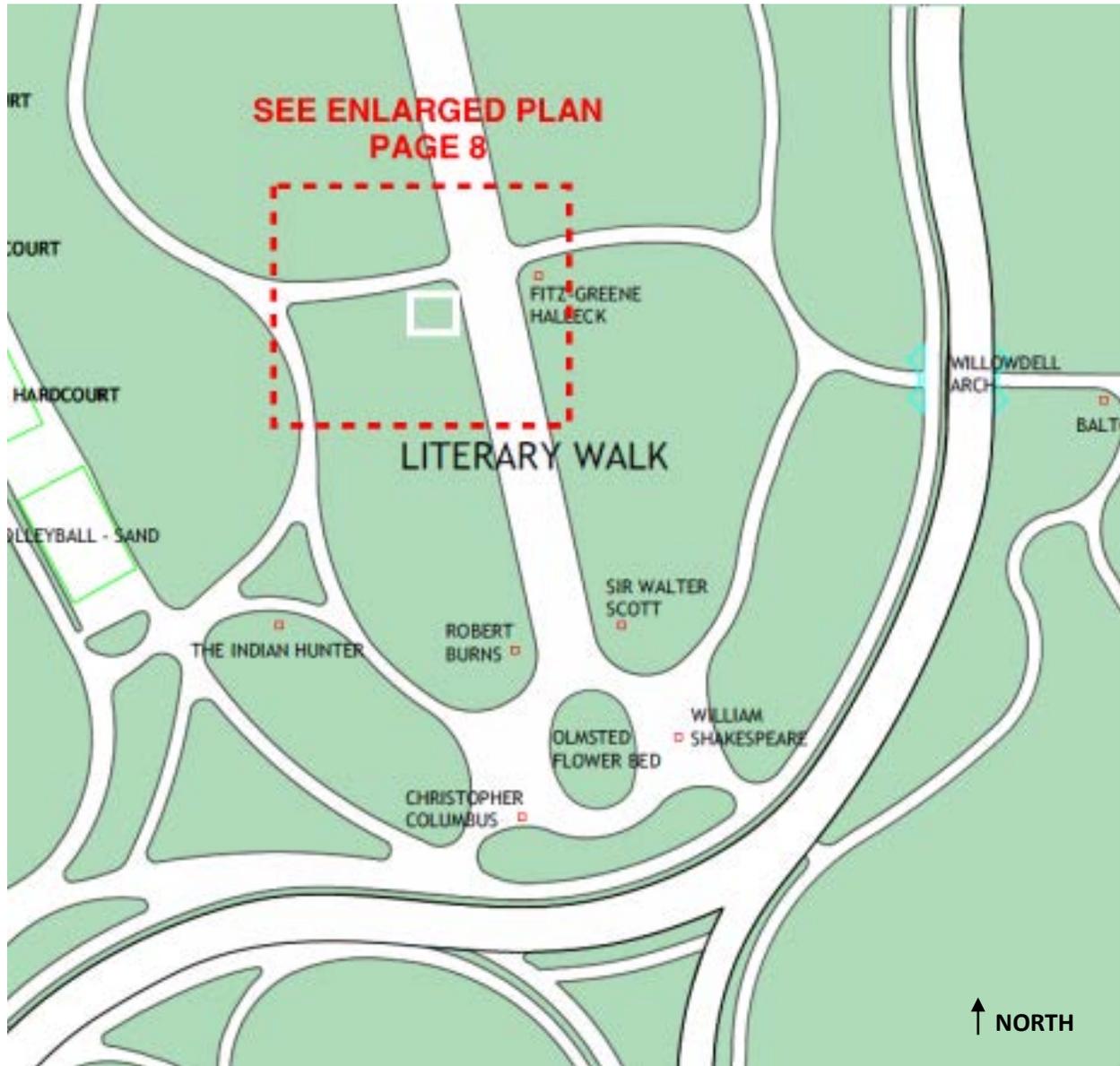


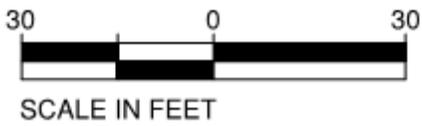
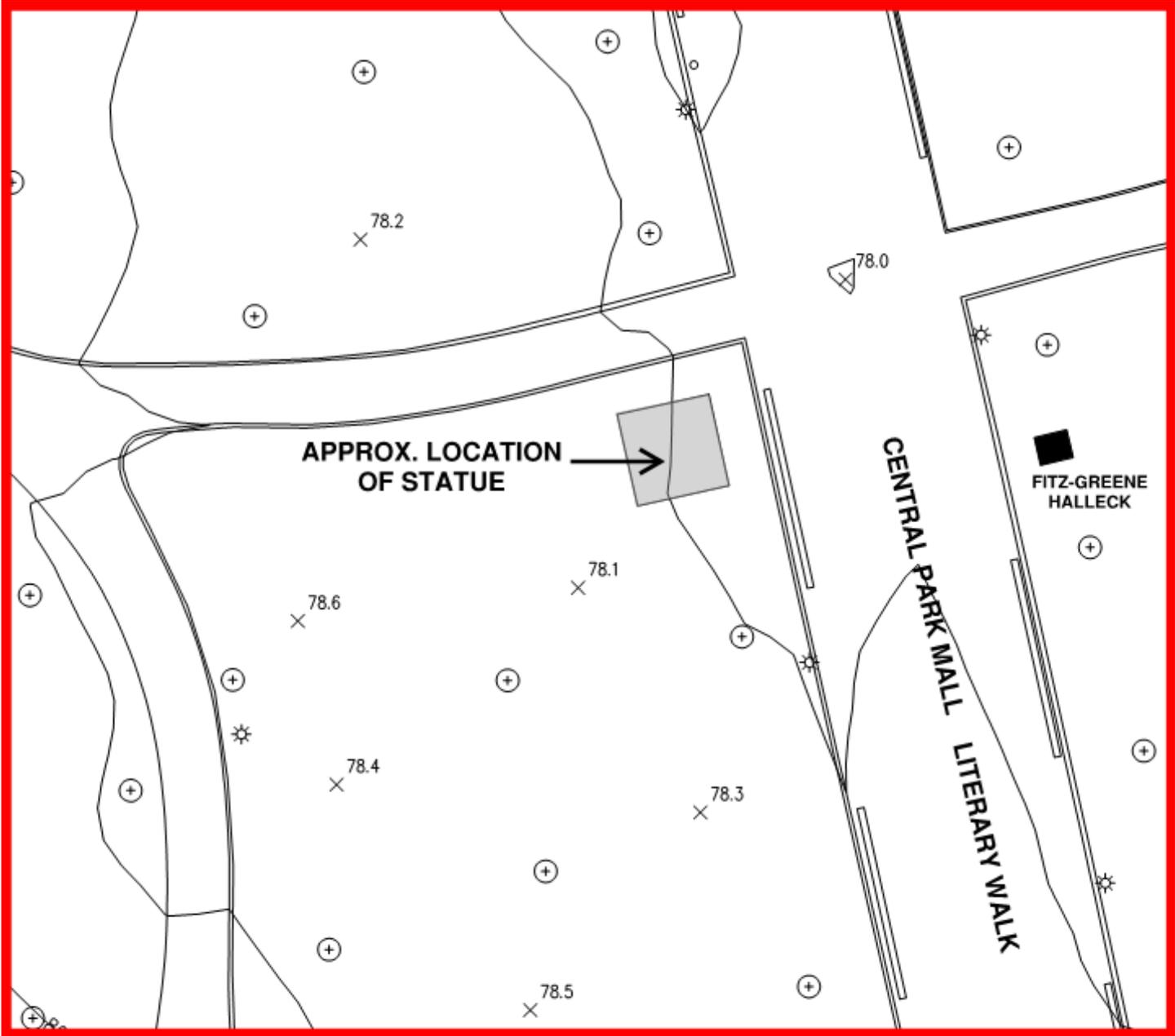
Looking South



Looking East toward Fitz-Greene Halleck

Location on The Mall in Central Park





Public gathering is permitted on all existing pathways, including Literary Walk.

PROJECT BACKGROUND

Elizabeth Cady Stanton, Susan B. Anthony and the Woman Suffrage Movement



The Elizabeth Cady Stanton and Susan B. Anthony Statue Fund, Inc. is proud to create the first statue of real women in Central Park and to highlight the need for a history that fully and fairly includes the vast and vital roles women have played in it. With this monument, we will be bringing a significant piece of Women's History to the 42 million people who visit Central Park each year, as well as to all New Yorkers. We will also be moving history forward.

In New York City during a period that lasted over fifty years, Stanton and Anthony organized and attended countless conventions, rallies, marches and meetings. They founded the Women's Loyal National League here in 1863 and were responsible for collecting over 400,000 petition signatures to urge President Abraham Lincoln and Congress to immediately end slavery through the 13th Amendment. Stanton was the first woman to run for Congress in 1866 and she did it here in what was then the 8th Congressional District. Stanton ran as an Independent and received 24 votes out of the 12,000 cast by male voters. Stanton and Anthony wrote and published their newspaper, *The Revolution*, in New York City from 1868-70. They founded the National Woman Suffrage Association here in 1869. The list of historical milestones goes on and on.

Stanton and Anthony loved Central Park, as the statements below show, and the beauty of the Park provided a welcome respite to them from the never-ending pressures of their battle for equality and justice. From 1862 to 1902, Stanton and her family lived at four different Westside homes, always with a room for Anthony in each (75 West 45 Street, 464 West 34 Street, 26 West 61 Street, and 250 West 94 Street). In *Harriot Stanton Blatch and the Winning of Woman Suffrage*, Dr. Ellen Carol DuBois wrote about the Stanton family's move to a new house in 1862: "Elizabeth found a nice four story house...high up, that is, farther north - to rent, so that she and the children could take advantage of Central Park. In the fall and spring they walked and ran; in the winter, they skated." Dr. Elisabeth Griffith wrote in *In Her Own Right - The Life of Elizabeth Cady Stanton*, that in Stanton's later years, when her health began to fail: "Despite the hard work of getting in and out of vehicles, she took daily drives in Central Park." On November 12, 1893 (her birthday), Stanton wrote in her diary: "Every pleasant day I take a drive in the park, and indulge in short naps thrown in between my reading and writing." In *The Life and Work of Susan B. Anthony*, Ida Husted Harper reported on Anthony's 1895 visit with her cousin whose home overlooked Central Park: "Mrs. Stanton's cosy flat was on the other side, and through this lovely pleasure ground each bright day, Miss Anthony took her morning walk. When the weather was inclement she was sent in the carriage, and the two old friends talked and worked together as they had done so many times in days gone by."

Those "times in days gone by" included 1848 when Elizabeth Cady Stanton was largely responsible for organizing the nation's First Woman's Rights Convention held in Seneca Falls, New York, and bravely stood to propose that women must have the right to vote as well as 1872 when Susan B. Anthony bravely faced arrest and a court trial for "illegally voting."

There are far too many examples of their battles for the rights of women to cite here. It took a total of 72 years (1848-1920) of fierce struggle for women to win the Right to Vote. As Carrie Chapman Catt wrote in *Woman Suffrage and Politics*, after the passage of the 14th and 15th Constitutional Amendments: "To get the word male in effect out of

the constitution cost the women of the country fifty-two years of pauseless campaign thereafter... Hundreds of women gave the accumulated possibilities of an entire lifetime, thousands gave years of their lives, and hundreds of thousands gave constant interest and such aid as they could. It was a continuous, seemingly endless, chain of activity. Young suffragists who helped forge the last links of that chain were not born when it began. Old suffragists who forged the first links were dead when it ended.” We honor them all.

Neither Stanton nor Anthony lived to see the Woman Suffrage victory. Shortly before her death in 1902, Stanton wrote yet another letter urging President Theodore Roosevelt to support Woman Suffrage (with a separate letter to Mrs. Roosevelt). She wrote: “Surely there is no greater monopoly than that of all men, in denying to all women a voice in the laws they are compelled to obey.” The shining monument of Theodore Roosevelt at the front entrance of the American Museum of Natural History reminds us that his “progressive” platform was not expansive enough to include equality for women. Susan B. Anthony was still attending Woman Suffrage meetings and conventions until shortly before her death in 1906. Her last words in public, when the audience rose to applaud her, were: “There have been others also just as true and devoted to the cause – I wish I could name every one - but with such women consecrating their lives, failure is impossible!”

The valiant work of Stanton and Anthony helped change the very definition of “democracy” and their relationship of over fifty years provides a beautiful example of the power of friendship. Important historical milestones regarding Stanton, Anthony, and Woman Suffrage are already being celebrated, such as the 2017 New York State Woman Suffrage Centennial, with the 200th Anniversary of the birth of Susan B. Anthony and the National Centennial of the Ratification of the 19th Amendment both to come in 2020.

By honoring Elizabeth Cady Stanton and Susan B. Anthony, New York City will also be honoring the largest non-violent revolution in the history of this nation – the battle for Woman Suffrage. Like Anthony, we wish we could honor every suffragist who dedicated her life to the cause. We look forward to the creative ways artists devise to include in the monument’s design a tribute to all those who made “Votes for Women” possible.

By having this monument unveiled on Women’s Equality Day, August 26, 2020, New York City could be in the center of a nationwide celebration of “Votes for Women.” New York City has the unique opportunity to make a long-overdue change in the way it recognizes the contributions of women. The creation of the Elizabeth Cady Stanton and Susan B. Anthony Woman Suffrage Movement Monument will be a step in the right direction as this City demonstrates that its public spaces reflect the reality of history and honor the women who helped build this City, State, and Nation.

BIBLIOGRAPHY

*Primary reading

Official websites of Elizabeth Cady Stanton and Susan B. Anthony Statue Fund Inc.

www.MonumentalWomen.org

www.CentralParkWhereAreTheWomen.org

Anthony, Stanton, and Woman Suffrage

Anthony, Katharine, *Susan B. Anthony: Her Personal History and Her Era*, (Garden City: Doubleday, 1954).

Banner, Lois, *Elizabeth Cady Stanton: A Radical for Women's Rights*, (New York: Little Brown, 1980).

*Barry, Kathleen, *Susan B. Anthony: A Biography of a Singular Feminist*, (New York: New York University Press, 1988).

Buhle, Mari Jo and Paul Buhle, *The Concise History of Woman Suffrage*, (Urbana: University of Illinois Press, 1978).

Catt, Carrie Chapman and Nettie Rogers Shuler, *Woman Suffrage and Politics: The Inner Story of the Suffrage Movement*, (New York: Charles Scribner's Sons, 1923).

Colman, Penny, *Elizabeth Cady Stanton and Susan B. Anthony: A Friendship that Changed the World*, (New York: Henry Holt and Company, 2011).

*Cooney, Robert P. J., Jr., *Winning the Vote The Triumph of the American Woman Suffrage Movement*, (Santa Cruz: American Graphic Press, 2005).

Dorr, Rheta Childe, *Susan B. Anthony: The Woman Who Changed the Mind of a Nation*, (New York: Frederick A. Stokes, 1928).

*DuBois, Ellen Carol, *Elizabeth Cady Stanton/Susan B. Anthony: Correspondence, Writings, Speeches, Revised Edition*, (Boston: Northeastern University Press, 1992).

DuBois, Ellen Carol, *Feminism and Suffrage: The Emergence of an Independent Women's Movement in America, 1848-1869*, (Ithaca: Cornell University Press, 1978).

DuBois, Ellen Carol, *Harriot Stanton Blatch and the Winning of Woman Suffrage*, (New Haven: Yale University Press, 1997).

DuBois, Ellen Carol, *Woman Suffrage and Women's Rights*, (New York: New York University Press, 1998).

*Flexner, Eleanor, *Century of Struggle: The Women's Rights Movement in the United States*, (Cambridge: Harvard University Press, 1975).

Goodier, Susan, *No Votes For Women: The New York State Anti-Suffrage Movement*, (Urbana: University of Illinois Press, 2013).

*Gordon, Ann D., *The Selected Papers of Elizabeth Cady Stanton & Susan B. Anthony, 6 vols.*, (New Brunswick: Rutgers University Press, 1997-2013).

*Gordon, Ann D. and Bettye Collier-Thomas, eds., *African American Women and the Vote, 1837-1965*, (Amherst: University of Massachusetts Press, 1997).

*Griffith, Elisabeth, *In Her Own Right: The Life of Elizabeth Cady Stanton*, (New York: Oxford University Press, 1984).

*Harper, Ida Husted, *The Life and Work of Susan B. Anthony, 3 vols.*, (Indianapolis: Bowen-Merrill, 1899, 1908).

Irwin, Inez Haynes, *The Story of Alice Paul and the Woman's Party*, (New York: Harcourt, Brace & World, 1921).

James, Edward et al., eds., *Notable American Women A Biographical Dictionary, 4 vols.*, (Cambridge: Belknap Press of Harvard University Press, 1971-1980).

Kraditor, Aileen, *Ideas of the Woman Suffrage Movement, 1890-1920*, (New York: Columbia University Press, 1965).

Lutz, Alma, *Susan B. Anthony: Rebel, Crusader, Humanitarian*, (Boston: Beacon, 1959).

Lutz, Alma, *Created Equal: A Biography of Elizabeth Cady Stanton, 1815-1902*, (New York: Day, 1940).

Ruiz, Vicki L. and Ellen Carol DuBois eds., *Unequal Sisters: A Multicultural Reader in U.S. Women's History, 2nd ed.*, (New York: Routledge, 1994).

Scott, Anne Firor and Andrew M. Scott, *One Half the People: The Fight for Woman Suffrage*, (Philadelphia: Lippincott, 1975).

Sherr, Lynn, *Failure is Impossible: Susan B. Anthony in Her Own Words*, (New York: Times Books, 1995).

Stanton, Elizabeth Cady, Susan B. Anthony, Matilda Joslyn Gage, and Ida Husted Harper eds., *History of Woman Suffrage. Volumes 1-3*, (Rochester: 1887); *Volume 4* by Susan B. Anthony and Ida Husted Harper, (Rochester: 1902); *Volumes 5-6* by Ida Husted Harper, (New York: 1922).

*Stanton, Elizabeth Cady, *Eighty Years And More: Reminiscences 1815-1897*, (New York: Schocken Books, 1971).

Stanton, Theodore and Harriot Stanton Blatch, *Elizabeth Cady Stanton As Revealed in Her Letters, Diary, and Reminiscences*, 2 vols., (New York: Harper & Brothers Publishers, 1922).

*Stevens, Doris, *Jailed For Freedom*, (New York: Boni & Liveright, 1920).

Walton, Mary, *A Woman's Crusade: Alice Paul and the Battle for the Ballot*, (New York: Palgrave Macmillan, 2010).

*Ward, Geoffrey and Ken Burns, *Not for Ourselves Alone: The Story of Elizabeth Cady Stanton and Susan B. Anthony*, (New York: Alfred A. Knopf, 1999).

Wellman, Judith, *The Road to Seneca Falls: Elizabeth Cady Stanton and the First Women's Rights Convention*, (Urbana: University of Illinois Press, 2004).

Wheeler, Marjorie Spruill, ed., *One Woman, One Vote: Rediscovering the Woman Suffrage Movement*, (Troutdale, OR: New Sage Press, 1995).

Zahniser, J.D. and Amelia R. Fry, *Alice Paul: Claiming Power*, (Oxford: Oxford University Press, 2014).

Central Park

Gayle, Margot and Michele Cohen, *The Art Commission and The Municipal Art Society Guide to Manhattan's Outdoor Sculpture*, (New York: Prentice Hall Press, 1988).

Heckscher, Morrison H., *Creating Central Park*, (New York and New Haven: The Metropolitan Museum of Art and Yale University Press, 2008).

Low, Setha and Dana Taplin, Suzanne Scheld, *Rethinking Urban Parks - Public Space and Cultural Diversity*, (University of Texas Press, Austin, TX, 2005).

*Miller, Sara Cedar, *Central Park, An American Masterpiece*, (Abrams, New York: Central Park Conservancy, 2003).

Rosenzweig, Roy and Elizabeth Blackmar, *The Park and The People - A History of Central Park*, (Cornell University Press, Ithaca, NY, 1992).

PROCESS

The Call for Sculptors is a combined two-stage process.

The first stage is a Request for Qualifications (RFQ) (p. 17-18) in which the Statue Fund invites sculptors to submit illustrations of previous work, curriculum vitae, and their approach to the design of the Elizabeth Cady Stanton and Susan B. Anthony Women Suffrage Movement Monument, in sketch or text form or both.

The second stage is a Request for Proposals (RFP) (p. 19-20) in which up to five qualified finalists will be invited to submit maquettes for the monument.

Beyer Blinder Belle has been selected by The Statue Fund as project manager for the site and the chosen artist will be expected to coordinate work with The Statue Fund and Beyer Blinder Belle Project Manager Susan Baggs and Director of Historic Preservation Richard Southwick.

This monument proposal will be subject to all city reviews including the Public Design Commission, the Landmarks Preservation Commission, and the Department of Buildings. The artist of the winning proposal will be expected to collaborate with NYC Parks and the Central Park Conservancy on proposal presentations as needed throughout the design review process.

The submissions will be reviewed by a nine person Jury selected by The Statue Fund. The Design Competition Jury will be comprised of art and design professionals and representatives from NYC Parks and the Statue Fund. Each member of the Jury has a vote. The Project Advisors are non-voting individuals who offer advice on and support for the project.

Jury: To be announced

Project Advisors: To be announced

STAGE 1: REQUEST FOR QUALIFICATIONS

Eligibility:

This RFQ/RFP is open to all professional artists or teams of artists over the age of 18 located in the United States. Applicants must have previous work experience in creating figurative and contemporary sculpture.

Budget:

The total budget for the design, design reviews, fabrication, transportation, and installation of the artwork is approximately \$500,000. This does not include site preparation and the structural foundation.

Timeline:

REGISTRATION IS OPEN NOW: All interested artists are encouraged to subscribe at the Sculptors' page at <http://monumentalwomen.org/page/attn-sculptors-2.html> to register their intent to respond to this RFQ/RFP. All artists expressing interest will be added to an email distribution list and will be notified if additional information related to the RFQ/RFP becomes available. Artists failing to register in this manner may not receive all information relevant to the preparation of their proposals.

November 6, 2017 – The Statue Fund and NYC Parks announce and issue the RFQ/RFP. The RFQ/RFP will be made public through a variety of ways including a website/social media campaign that is directed to audiences across the United States. This campaign will play a role in communicating the project's aims.

Nov. 7 – Dec. 15, 2017 – QUESTION PERIOD - Any questions regarding the proposal may be submitted by email to monumentalwomen@bbbarch.com with the subject line "Questions." Questions must be submitted by December 4, 2017. Responses will be sent to all registered participants no later than December 15, 2017.

February 14, 2018 – Deadline for receipt of application materials from sculptors. Digital materials are to be sent to monumentalwomen@bbbarch.com with the subject line "Qualification Submission."

March 2, 2018 – Potential semi-finalists will be interviewed in NYC. Submissions of semi-finalists may be displayed at the New York Historical Society.

STAGE 1: FORMAT AND REQUIREMENTS

1. Completed **Application Form** (see attached form on page 21).
2. Current **CV/Resume** as a Word or PDF document, not to exceed two pages.
3. A **Cover Letter** describing how this project relates to your past work and how you would approach the project. The letter should not exceed one page. This should be in a Word or PDF format. In addition, a sketch may be submitted not to exceed one page.
4. **10 digital images** of previous work. Images must be submitted in .jpeg format on a clearly labeled CD/DVD with artist name(s). Each image must be labeled artistlastname_firstinitial_imagenumber.jpg (ex. Smith_J_01.jpg, Smith_J_02.jpg) and should not exceed 1240x1240 pixels. Maximum file size is 2 MB.
5. **Annotated Image List** corresponding to submitted images that includes image number, title, medium, dimensions, date of past work, collection and its budget. This should be in a Word or PDF format.
6. **Monument Concept** provided in a sketch and narrative of the proposed design approach.

All documents should be transmitted digitally and in hard copy. Printed images should be on archival quality 8.5" x11" paper and fully labeled on the back. Four of the digital images should be printed on separate 8.5" x 11" pages at the largest size possible. The remainder of the images should be printed on one 8.5" x11" page.

All hard-copy applications should be mailed to the following address:

Ms. Kat Monaghan
Monumental Women
Beyer Blinder Belle
120 Broadway, 20th Floor
New York, NY, 10271

All digital materials should be submitted to: monumentalwomen@bbbarch.com

Submitted materials will not be returned.

STAGE 2: REQUEST FOR PROPOSALS

FORMAT AND REQUIREMENTS

The Jury will select three (3) to five (5) semi-finalists from the RFQ/RFP applicants. Each semi-finalist will then be asked to prepare a maquette by a date set by The Statue Fund.

Each semi-finalist will be paid an honorarium of \$5,000, payable in two installments of \$2,500. The first installment is payable upon the sculptor's presentation of the proposal to the Jury and selection as a semi-finalist. The second installment is payable upon the submission of the maquette.

In order to insure equitable review of each proposal submission, there must be uniformity and consistency in the proposal presentations. We ask that sculptors submit the following materials and adhere to the specific format:

Maquette: One maquette with dimensions not to exceed 30"L x 30"W x 18"H should be submitted with the scale indicated. The scale of the maquette must enable an accurate portrayal of the proposed design including how the monument is situated within the site. The maquette must be securely mounted to its base to insure its safety in transit.

Material Sample(s): Please provide sample(s) of the proposed medium including, if applicable, all related components and finishes. Sample size(s) must be limited to no more than 6" x 6" each. Materials must be easily maintained, durable, and able to withstand vandalism and weathering. All finishes should be non-proprietary.

Supporting drawings and detail materials: Use no more than two (2) 20" x 30" mounting boards, 1/4" foam core or equivalent to present supporting drawings, renderings or photographs, which provide detailed information of your proposed design. One board must be a 1/8" = 1' - 0" scaled plan showing the sculpture and a suggested landscape design that includes existing adjacent trees and pathways. The one additional board permitted should be clearly labeled, indicating the scale and placement as it relates to overall design. All boards must be presented with a horizontal orientation. If necessary, tape matching boards together. The sculptor shall clearly write her or his name on all drawings and detail materials.

Proposal Statement: A one-to-two page statement about the proposed monument shall clearly state the concept and specifications of the design. Also include the fabrication specifications, installation specifications, and maintenance schedule and requirements.

Proposed Budget: The budget must reflect the realistic costs to execute the project and must include the following: artist fee not to exceed 20% of the budget, material costs, fabrication costs, delivery to the site, installation and site costs, and other professional services necessary. The budget for the monument is approximately \$500,000.

Optional materials: A DVD of no more than three (3) minutes of length may be submitted.

Proposal Presentation: Each sculptor is expected to present in person her or his proposal to the Jury. It is also anticipated that the drawings, maquettes and proposals will be displayed in a public exhibit for a limited period of time.

Delivery of Proposal: Ms. Kat Monaghan
Monumental Women
Beyer Blinder Belle
120 Broadway, 20th Floor
New York, NY 10271

Timeline:

May 30, 2018 – Deadline for delivery of maquettes and proposal materials to Statue Fund’s Jury. Shipping address same as above.

June 6, 2018 – Semi-finalists present proposals to Statue Fund’s Jury in New York City, at a location to be announced.

June 20, 2018 – Statue Fund notifies competition winner.

RFQ/RFP – APPLICATION FORM

Elizabeth Cady Stanton and Susan B. Anthony Woman Suffrage Movement Monument

Please complete this form and include with application materials.

Applicant Name(s): _____

Mailing Address: _____

City: _____ State: _____ Zip code: _____

Phone: _____ Mobile: _____

Email: _____

Website (optional): _____

DEADLINE:

Submissions must be received by **February 14, 2018** at
monumentalwomen@bbbarch.com

with “Qualifications Submission” in the subject line. All physical materials are to be sent to:

Ms. Kat Monaghan / Monumental Women

Beyer Blinder Belle, 120 Broadway, 20th Floor, New York, NY 10271

Submitted materials will not be returned.

All inquiries must be submitted to monumentalwomen@bbbarch.com with “Questions” in the subject line by **December 4, 2017**.

APPLICATION CHECKLIST:

- ___ **Application Form**
- ___ **CV / Resume**
- ___ **Cover Letter**
- ___ **10 digital images**
- ___ **Annotated Image List**
- ___ **Monument Concept**

THE ELIZABETH CADY STANTON AND SUSAN B. ANTHONY WOMAN SUFFRAGE MOVEMENT MONUMENT

Responses to Questions Regarding: RFQ / RFP dated November 6, 2017

Questions deadline: December 4, 2017

Response Issue date: December 15, 2017

Q1.) What is a 'horizontal drawing'?

A1.) The presentation boards must be in a horizontal, or landscape, orientation—that is, wider than they are tall. Boards should be 30" wide x 20" tall x 1/4" foam core or equivalent, as stated on page 19 of the RFQ/RFP. A maximum of two boards may be used.

Q2.) How big should the figures of the women be? When you state 16', you are also including the base I assume. And, do they have to be the same height as the sculptures of existent male sculptures raised on very high bases from another era?

A2.) We encourage you to develop your own contextual understanding for the sculpture, as outlined on page 4 of the RFP. As stated on page 5 of the RFQ/RFP, the existing comparable monuments are "approximately 16 ft. high, 9 ft. wide and 8 ft. deep." These dimensions do include the base. The dimensions given are to provide the scale and context of the other sculptures on the Mall. However, the Woman Suffrage Movement Monument (WSMM) doesn't have to be the same size as the other sculptures on The Mall. The existing sculptures are of single figures – the WSMM includes two figures and additional names - it can be bigger.

Q3.) What are the pedestal constraints? Does the committee want the pedestal to be made of the same or similar stone as the current statues in the mall?

A3.) Proposed materials are the choice of the sculptor, subject to approvals process if selected.

Q4.) a) Can artist teams apply?

b) We are two artists collaborating on this project. Please describe the requirements for an artist team to fill out the application. For example, do you require ten images for each artist or ten images total?

c) Can artist teams apply? I would like to work with my mother, who is also an artist the artist.

A4.) Yes, teams may apply. The application materials should be submitted for the team together. Each artist may include a separate CV/Resume, but the ten (10) image total is for the entire combined team.

Q5.) Under #6 on Monument Concept, instead of sketches, could we provide digital images of small maquettes?

- A5.) Sketches or images of the concept may be produced digitally or by hand, including photographs of a maquette or other visualization. However, all materials must be submitted as hardcopy flatwork as well as on CD as outlined on page 18 of the RFQ/RFP. See also A22.) below.
- Q6.) Is it acceptable to include more than one sketch/view of the monument and is there a length requirement (min/max) for the narrative description?**
- A6.) You may use up to four (4) pages for sketches, to allow for additional views. There is no page limit for the narrative.
- Q7.) Should the cover letter be double spaced?**
- A7.) The cover letter should be in an easily readable typeface (e.g. Times, Roman, Arial, etc.) and legibly spaced.
- Q8.) Can you expand on the degree to which the base of the new monument is expected to be consistent with the bases of nearby sculptures on Literary Walk, especially as per the general shape and material of the new base?**
- A8.) See A2.) above.
- Q9.) Given the combined file sizes of the requested RFQ materials, will you only accept email transmissions of the materials or could we instead provide you with a link by email to a zipped folder for downloading of the files? In somewhat the same vein, will you consider accepting files saved on flash drives for the RFQ and RFP or only CDs/DVDs?**
- A9.) Digital files may be submitted on CD, DVD, or USB flash drives, along with hardcopies of the required materials as outlined on page 18 of the RFQ/RFP. Please do not provide links to download files.
- Q10.) As there is no length/page limitation specified for "6. Monument Concept" (RFQ page 18), can we assume there is no limitation?**
- A10.) Yes. We request up to four (4) pages for sketches, to allow for additional views. There is no page limit for the narrative.
- Q11.) Does the following description on page 20 (in the RFP section) refer to a DVD with video footage: "Optional materials: A DVD of no more than three (3) minutes of length may be submitted."? If so, can you elaborate?**
- A11.) The suggested DVD should contain a brief presentation of still images of the concept. Please note that the optional DVD is for Stage 2 only and further instruction may be given to selected semi-finalists at that point.
- Q12.) Is pre-registration required to submit?**
- A12.) No. There is no pre-registration required. Any artist or team of artists may submit the required materials by the deadline stated in the RFQ/RFP.

Q13.) We are leaning towards composing the figures of Susan B. Anthony and Elizabeth Cady Stanton on the same plinth. Do you have any preconceived notions about having the two figures on one or separate plinths?

A13.) No, there is no preconceived notion regarding figure(s) or plinth(s). See A2.) above.

Q14.) Regarding the background of the Statue Fund I understand that, based on an October 2016 article by Emily Frost at DNAinfo, the New-York Historical Society presented work related to the Woman Suffragette Monument by four artists who had been selected to build smaller models of the monument. Assuming that the same artists are eligible to apply to the current RFQ, can you provide any additional, relevant information on this stage of the process and the models that were considered?

A14.) The schedule for the Design Competition changed since that article was published and the display at the New-York Historical Society was postponed. The timeline was modified to have the public display of the monument designs of the five semi-finalists presented at the New-York Historical Society in late March-early April of 2018. That will be the one and only such exhibit prior to the selection of the winner of the Design Competition.

Q15.) "All documents should be transmitted digitally and in hard copy.".... "printed images should be on 8.5" x 11" paper" This is ten 8.5" x 11" images. ADDITIONALLY : OR NOT: "Four of the digital images should be printed on a separate 8.5" x 11" pages. So altogether you need 14 printed images? How can I send the "largest size possible" when you already asked for to be printed on 8.5" x 11"? This is very confusing

A15.) For the ten images of previous work, four of the images should be printed on individual 8.5" x 11" sheets of paper, at a size that takes up the majority of the page. The remaining six images should be combined together on one sheet of 8.5" x 11" paper. This will be a total of five (5) sheets of paper for the images of previous work.

Q16.) One Maquette with dimensions not to exceed 30"L x 30"W x 18"H should be submitted with the scale indicated." What makes this requirement is very difficult or I almost say "impossible" is that you already made certain artistic decisions for me before I even started to think about the sculpture. The proportions are the most important element of any sculpture. The proportions are the most important decision which is made by a sculptor when he or she start to think and work on a sculpture. This most important artistic decision was taken away from me when I have to follow your three-dimensional size requirements.

If you would say "The Maquette should not be more than 18" tall" this would be enough, and this would give us the freedom to make our own artistic decision regarding the proportions of the sculpture. I am respectfully asking you: please reconsider this requirement as it is standing today. My recommendation is the following: " One Maquette 18" tall should be submitted."

A16.) Maquette dimensions are not-to-exceed, meaning that they are not obligated to fit to the maximum size as long as they are to scale, and do not exceed those dimensions. Please note that maquettes are not requested for the initial / Stage 1 submittal. They will be requested in Stage 2, from up to five finalists who will be decided in February 2018.

- Q17.) Railings surrounding the site: All the currently existing railings should be removed:**
A) All the railings are causing a great visual disturbance to the sculpture
B) If the railings would stay with the sculpture, then the sculpture would look like it was caged. If the railings would stay around the sculpture, this would be a very unintelligent dilettante-amateur choice.
- A17.) The railings are under jurisdiction of the NYC Parks Department, and are planned to remain in position along the perimeter of the site.
- Q18.) I do not understand why the question period have to be time limited. As we are working in this competition questions can and will arise later. During the last 30 years I do not remember I ever saw a time limited question period.**
- A18.) The limit on the question period is to ensure fairness, that all participants have access to the same information, and to allow for enough time post-question period for participants to complete their concepts.
- Q19.) You state that the artist fee is not to exceed 20% of the budget. When we calculate costs for the production of sculpture in our Studio we include an overhead component which we consider a direct cost of fabrication. This is added to the hourly rate of our production team. I would just like confirmation that this overhead cost will be accepted and can considered part of the direct cost of production as we would propose. We consider it separate from the artist's fee.**
- A19.) The 20% limit on the artist fee does not include technical / fabrication labor.
- Q20.) Is there a limit to the number of pages of sketches for the monument concept?**
- A20.) You may use up to four (4) pages for sketches, to allow for additional views. There is no page limit for the narrative.
- Q21.) Can the archival quality 8 1/2 x 11" paper be a heavy copier paper?**
- A21.) No. Because the Statue Fund considers all of the submittals to be of potentially historic value, the submittals should be printed on archival, i.e. acid-free, paper for longevity.
- Q22.) Please clarify what is meant by "All documents should be transmitted digitally and in hard copy."**
- A22.) The first stage (RFQ) submittal package should include printed paper hardcopy of each item listed as requested on page 18.

<u>APPLICATION ITEM</u>	<u>HARDCOPY*</u>	<u>DIGITAL on CD/DVD</u>
1. Application Form	1 page	1 Word or PDF file
2. Current CV/Resume	2 pages max.	1 Word or PDF file
3. Cover letter	1 page	1 Word or PDF file
4. 10 digital images	5 pages; detail in A15 above	10 separate JPG files
5. Annotated image list	1 page	1 Word or PDF file
6. Monument Concept Sketches	4 pages max.	JPG file(s)
Concept Narrative	no page limit for narrative	1 Word or PDF file

* ALL pages should be 8.5" x 11" letter size sheets, printed single sided.