

# Heritage Preservation update

## Task Force to Publish 9/11 Cultural Report

*Heritage Preservation gathered data and stories of disaster's impact on collecting institutions*

On the morning of September 11, 2001, the museums, libraries, and public archives of lower Manhattan were preparing to open as usual for an ordinary day. Within a few hours, they faced a disaster unprecedented in American history. Institutions in the World Trade Center, such as the Lower Manhattan Cultural Council, would see their collections and records totally destroyed. Public artwork by names such as Nevelson

and debris that filled the area when the towers collapsed.

Vibrations from the falling buildings sheared facades from grave markers in historic Trinity churchyard and threatened the very foundation of Federal Hall, built on the site of Washington's inauguration as the first President of the United States and meeting place of the nation's first Congress.

In the end, almost 3,000 lives would be lost and uncountable works of art, historic artifacts, archives, and libraries brought to ruin. The estimated value of destroyed artwork alone has been set at \$100 million.

According to a survey conducted by Heritage Preservation, only about half the collecting institutions in the World Trade Center area had any kind of disaster preparedness plan in place on September 11. Of those that did, however, most had time to put at least part of their plans into effect, saving irreplaceable artifacts and works of art. The stories of that day and the lingering aftermath that crippled Lower Manhattan for weeks richly illustrate the need for emergency planning on the part of all cultural institutions.

The report, entitled *Cataclysm and Challenge*, highlights data obtained by the survey from institutions in New York as well as from the Pentagon. In its conclusion, the report offers specific rec-



Credit: Courtesy Jennifer Castro, Marine Corps Museums Branch

*Jennifer Castro removes a print from the General Counsel's office in the Pentagon.*

ommendations concerning the scope and integration of emergency management planning. Key among these is increased staff training and current collections inventories. The report also states that professional associations, government agencies, and private foundations that serve collecting institutions have a special role to play in ensuring these organizations are better prepared to face any type of disaster.

In addition, the study calls for more effective communications between the emergency management and cultural property fields and strongly urges that dialogue take place before a disaster happens. The report cites the story of Calder's *World Trade Center Stabile* as an example of effective cooperation between the two communities. At first assumed completely destroyed, portions of the 25-foot steel piece have now been recov-

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and Miro would be lost forever, and historic buildings on the Trade Center perimeter would be endangered by fire and falling beams weighing as much as 600 pounds.

Engineers at the Museum of Jewish Heritage—A Living Memorial to the Holocaust found themselves on the building's roof, hand-cranking air vents shut as the Twin Towers blazed overhead. While restored historic fireboats frantically pumped water on the Trade Center fires, the Seamen's Church Institute transformed itself into a relief center for rescue workers and stranded evacuees. Other cultural institutions struggled to protect their collections against giant clouds of ash

# Harry Cooper and Ron Spronk Receive Award for Distinction

This year's recipients of the College Art Association/Heritage Preservation Award for Distinction in Scholarship and Conservation are Harry Cooper and Ron Spronk. They are being honored for their collaboration on *Mondrian: The Transatlantic Paintings*, published in conjunction with the exhibition of the same title organized by the Fogg Art Museum and the Straus Center for Conservation of the Harvard University Art Museums, Cambridge, Massachusetts.

Harry Cooper is Associate Curator of Modern Art at the Fogg Museum and a Mondrian scholar. Ron Spronk is Associate Research Curator at the Straus Center for Conservation at the Fogg Art Museum with a specialty in early Netherlandish paintings and their technical examination. Working in close collaboration, Cooper and Spronk have studied Piet Mondrian's "transatlantic paintings," works that he painted in Europe and England and reworked, in many cases extensively, after coming to the United States in 1940, shortly after a bomb fell near his apartment in Hampstead.



*Ron Spronk and Harry Cooper.*

Via careful examination of the paintings, aided by x-radiography, magnification, and infrared imaging, the two authors examined Mondrian's working methods, delving deeply into his creative process. They reveal an artist painstakingly scraping away bits and pieces of paintings that had been completed and exhibited years earlier to subtract old elements and add new ones, sometimes slightly altering the width or position of a line, sometimes radically altering the composition. Through detailed technical examination, the authors have illuminated the process by which Mon-

drian arrived at new aesthetic discoveries and drew fresh inspiration from his New York experience.

This collaboration richly illustrates the ways in which detailed observation of artworks and use of technical examination methods derived for the field of conservation can enhance traditional art historical approaches, leading to a deeper understanding of artworks and their creators.

The *New York Times* said, "In the exhibition, which includes a room dedicated to the technical analysis of the paintings, the curators, Ron Spronk and Harry Cooper, have laid bare the hesitations and reworkings that lie behind these serenely abstract works. In this case technical analysis revealed something unexpected in the character of the notably reserved Mondrian."

Spronk is quoted as saying, "What really surprised me was...how laborious these reworkings were and to what length Mondrian went to attain these paintings. He literally attacked them."

An online version of the exhibit is at [www.artmuseums.harvard.edu/mondrian/index.html](http://www.artmuseums.harvard.edu/mondrian/index.html). ■

Credit: Courtesy the College Art Association

## Sculpture Center Honored



Credit: Julie Decker

*Susan Nichols presents the AIC/Heritage Preservation Award for Outstanding Commitment to the Preservation and Care of Collections to David Davis, sculptor and founder of The Sculpture Center, Cleveland, Ohio, in October 2001.*

## Heritage Preservation Update

**Lawrence L. Reger** *President*

**Moira Egan** *Vice President, External Relations*

**Diane L. Mossholder** *Editor*

Heritage Preservation is the national organization dedicated to preserving our nation's heritage for present and future generations. Its members include museums, libraries, archives, historic preservation organizations, historical societies, conservation organizations and other professionals and groups concerned with saving the past for the future.

Heritage Preservation receives funding from the National Park Service, Department of the Interior. However, the contents and opinions contained in this publication do not necessarily reflect the views or policies of the Department of the Interior.

*Heritage Preservation Update* is one benefit of membership in Heritage Preservation. For membership information, contact Heritage Preservation, 1730 K Street, NW, Suite 566, Washington, DC 20006; 202-634-1422, fax 202-634-1435; [www.heritagepreservation.org](http://www.heritagepreservation.org).

# Heritage Health Index Working Groups Meet on Survey Development

**Q**uiz: What do the Senior Photography Conservator at the Library of Congress, the Director of the Virginia Historical Society, the Deputy Director of the Georgia State Archives, the Division Chief of the Special Collections and Preservation at the Chicago Public Library, the Registrar of The Newark Museum, and the Curator of Graphic Arts at the American Antiquarian Society have in common?

Answer: They are a few of the professionals assisting Heritage Preservation in developing the Heritage Health Index survey. These individuals, along with their colleagues, are members of the Heritage Health Index Working Groups, which are organized by the type of collections commonly held by archives, historical societies, libraries, and museums.

There are nine Working Groups:

- archaeological and ethnographic objects
- books, manuscripts, records, maps, newspapers
- decorative arts, sculpture, mixed media
- electronic records and digital collections
- furniture, textiles, historical objects
- moving images and recorded sound
- natural science specimens
- paintings, prints, drawings
- photographic materials.

The Groups are meeting this spring to review a draft survey and to suggest questions that will elicit information about the conditions and needs of the collections under discussion.

Each Working Group has approximately seven members and reflects the type, size, and geographical



diversity of the institutions that will be surveyed. In the initial Working Group meetings in February and March, participants pinpointed the most essential questions that reveal conditions of collections. They also had constructive feedback on the ability of institutions to complete such a survey. This input will help Heritage Preservation select the best survey methodology for the project. This Working Group process follows an October 2001 Institutional Advisory Committee meeting of representatives from associations and agencies that advocate for collecting institutions.

The goal of the Heritage Health Index is to capture nationwide data that will communicate current institutional investment in collections care, as well as the condition and needs of collections. Heritage Preservation will then present these facts, illustrated by case studies, to decision-makers and the media. Since the Working Groups members are a microcosm of the institutions that will be asked to participate in the Heritage Health Index, their agreement that there is an urgent need for this data nationally and in their own institutions is a positive sign for the survey's success.

Heritage Preservation has selected Aeffect, Inc. to advise on statistical validity and design of the survey. The firm has a broad research and consulting background with corporate, nonprofit, and government organizations and specific experience with cultural organizations serving both local and national audiences. Former clients include the Norman Rockwell Museum, Museum of Science and Industry, Lake County Discovery Museum, and Shedd Aquarium. Aeffect has also consulted with the Institute of Museum and Library Services to assess the prevalence of museum-library partnerships in the United States and to evaluate the impact of grant programs.

The Heritage Health Index survey instrument will be ready for pre-testing this summer. The survey will be distributed nationally in 2003. Participation in this study by institutions will be key to the success of the Heritage Health Index. Heritage Preservation will be publicizing the survey widely and hopes that members will help in this effort. ■

Credit: Photo by Stefan Michalski



*Meeting of the Heritage Health Index Working Group for Archaeological and Ethnographic Objects at the Getty Research Institute in Los Angeles. From left, Nancy Odegaard, Marla Berns, Jonathan Haas, Mark Rudzinski, Kristen Overbeck Laise, Larry Reger, Jerry Podany, Robert Sonderman, Jessica Johnson, and J. Claire Dean.*

# CAP Coordinator Takes a Ride in a Railroad Museum

by *Kelsey Scouten Bates*

A couple of times a year, staff members from the Conservation Assessment Program (CAP) get the opportunity to visit the museums with which they work. It reminds us of the needs of small museums and challenges they face and, in turn, allows us to serve them better. This February, I got an invitation to visit a small museum in my hometown from an unlikely source, my seventh-grade social studies teacher, Jaques Hager, who is a family acquaintance. I received a phone call from Mr. Hager requesting that I visit The Hagerstown Roundhouse Museum, a small museum at the foothills of the

Appalachians in Western Maryland.

As a member of the board, Mr. Hager is aware of this long-running railroad museum's needs and knows that a CAP grant is the next step to improving the care of their collections. I was invited to give some direction, share funding opportunities, and answer questions in person.

Upon my arrival at the museum, I was met by about 10 volunteers of various ages, all obvious railroad history "buffs" judging from the railroad hats they donned and their enthusiasm to show me what the museum had to offer. Immediately I was led down a long hallway, through glass-encased exhibits of porcelain dinnerware bearing the names of passenger railways from a century ago and earlier. The room we approached was about 10 by 15

feet and filled almost entirely by a model train set. The volunteers told me that this train set was the major draw for kids in the area, and I could see why. I counted at least five train replicas, both modern and historic, steaming and chugging their way around the room, through tunnels, over bridges, and past intersections where toy cars and miniature people waited to pass. I



*Part of the model train set at Hagerstown Roundhouse Museum.*

was observing the history of railroading, from steam locomotives carrying passengers and freight to the Appalachians to modern commuter trains running on diesel and electricity.

After the demonstration, we sat down to discuss conservation, and I put away the PowerPoint presentation I had prepared in favor of a more casual discussion. The volunteers at the Roundhouse Museum (all staff are volunteers) were more prepared than I had anticipated, with questions ranging from what kind of grants they were eligible for to which program they should try first. I explained the differences between the Conservation Assessment Program and the Museum Assessment Program and told them what other opportunities lay ahead, like Conservation Project Support.



The staff knew that their archives, photographs, and objects collections needed care, but, as with most small museums, budgets are modest and conservation can easily fall to the bottom of the list.

The Roundhouse Museum does a lot with what it has and uses its volunteers as its greatest resource. Stepping into a small museum makes me aware that the people who care most about the objects collected here are the volunteers themselves, and they are the first to acknowledge that more could be done.

Although their main preservation concern is a historic rail car that has needed restoration for some time, the staff feels that starting with an overall conservation assessment is a good first step. At the end of our discussion, the museum director turned to his staff and suggested that they ought to "take that first step." With their nods of agreement, I could see that they were ready.

The staff at the Hagerstown Roundhouse Museum understand that conservation is proactive and that their collection is worth the effort, both for their enjoyment and that of the kids who come to see the history of railroading reenacted in a model train set. ■

*Kelsey Scouten Bates is now Grants Coordinator at the Baltimore Museum of Art. Rory House is the new CAP coordinator.*

## SOS! Exhibit Launches in September

The SOS! traveling exhibition, "Preserving Memory: America's Monumental Legacy," opens in September at Sheridan County's Fulmer Public Library, Wyoming, and the A. Phimister Proctor Museum, Poulso, Washington. Through 2005, the exhibition is booked in art spaces in Hawaii and Ohio, universities in New Mexico and Arkansas, a town hall in Massachusetts, and museums and historical societies in Alabama, Connecticut, Georgia, Kansas, Mississippi, Pennsylvania, and Virginia. The exhibition will be available for periods up to eight weeks.

If you have a minimum 100 square-foot space, you too can host this exhibit made possible with the generous support of the National Endowment for the Humanities. The only fee to the borrower is the surface shipping cost to the next site, estimated not to exceed \$100. If you are interested in having the exhibition come to your community, contact Rose Stapp at 888-767-7285 for details.

The exhibition's bold design and engaging text are geared to appeal

to visitors age 9 to 90. The first panel at each venue will be unique to the community—the image of a sculpture in, near, or associated with the community chosen in collaboration with SOS! Special panels for children will present information about dogs, horses, secrets, and diseases, among other engrossing sculpture perspectives.

### Conservation Treatment Awards

It was another busy season for SOS! Conservation Treatment Awardees, with several projects finishing as 2001 ended. As of January 2002, nearly 50 percent of all awardees had completed conservation treatment of their sculptures. We are halfway to our goal of completing at least one sculpture preservation project in each state.

### In Search of NEA Sculptures

In October 2001, SOS! began a national search for 430 sculptures funded by grants from the National Endowment for the Arts, Works of Art in Public Places program. These outdoor sculptures were created between 1967 and 1992, and many have not been documented or examined by conservators since their original installation. Since our search began, 130 artworks have been surveyed, increasing our count of documented sculptures to 280.

Finding the remaining 150 sculptures is easier said than done. Following an initial survey, staff are in the process of contacting the NEA grantees and/or current sculptures' owners. Unfortunately, many organizations have been dissolved or have outdated contact information.

Survey forms and a comprehensive list of sculptures that still need to be documented can be found at [www.heritagepreservation.org](http://www.heritagepreservation.org).

Surveyed sculptures will be eligible for 75 SOS! Assessment Awards through June 2002. The award will allow a conservation professional to conduct a condition assessment of the sculpture to propose a plan for its preservation.

Kara Graham, an Arts Management graduate student at American University, has joined SOS! through May 2002 to assist with the survey.

### Assessment Awards Available

The SOS! Assessment Award Program turned five years old in 2001. Since the program's inception, more than 520 sculptures (including the 50 assessed in 2001) from Presque Isle, Maine, to the Hawaiian Islands have benefited from these grants.

The Assessment Awards are \$850 grants that help a variety of agencies, including local governments, universities, libraries, schools, churches, art councils, Girl Scouts, and other nonprofit organizations, to hire a conservation professional to perform a condition assessment of their sculpture. The resulting document includes a proposal for conservation treatment, guidelines for future maintenance, and an estimated cost of completing the project.

The 2002 Assessment Awards will be distributed on a first-come, first-served basis until November 1, 2002. If you know of an eligible outdoor sculpture in need of conservation, the SOS! Assessment Award is your first step in preserving your community's artwork for future generations.

To learn more about assessment awards, contact Adrienne Stone toll-free at 888-767-7285 or e-mail [astone@heritagepreservation.org](mailto:astone@heritagepreservation.org). ■

Photo: Rose Stapp



*SOS! Director Susan Nichols and Heritage Preservation Board Chairman Dennis Fiori discuss a sample exhibit panel.*

# What's In a Name?

The Heritage Emergency National Task Force is the new name for the National Task Force on Emergency Response. The Task Force, an initiative of Heritage Preservation and the Federal Emergency Management Agency (FEMA), is a partnership of 34 federal agencies and national service organizations. Task Force members, who approved the new name in January, agree that it better explains the group's mission to protect cultural heritage from the effects of natural disasters and other emergencies. It also reflects broader goals that include preparedness and mitigation as well as response.

### Task Force Considers Impact of 9/11 on Cultural Heritage

The Heritage Emergency National Task Force met in Washington, D.C., on December 3, 2001. The meeting featured reports from FEMA Region II and the Pentagon, and representatives of New York organizations described major initiatives to document and preserve the history of events and help with recovery. The Institute of Museum

and Library Services hosted the meeting, which was attended by 44 representatives of federal agencies, national organizations, and key New York institutions. Although he could not attend the meeting, FEMA director Joe Allbaugh sent a letter praising Task Force efforts to help cultural institutions and the public.

### A Good Thing!

Martha Stewart acolytes will find solid conservation advice in the April issue of her magazine. An article entitled "Dealing with Water Damage" discusses proper salvage steps and provides a helpful chart adapted from the *Emergency Response and Salvage Wheel*. Last November, a research assistant for *Martha Stewart Living* discovered the Wheel on the FEMA Web site and requested more information on the Task Force and its resources. Subsequently, writer Jeanne Huber contacted Heritage Preservation for help in preparing an article. We provided a good deal of information, including a list of conservation professionals for her to interview.

Both the Wheel and Heritage Preservation are credited in

Martha's Buying Guide—look for us under the Sweet Onions! The magazine has 2.5 million subscribers and many more readers.



### Other News of Note

FEMA has revised and expanded its Historic Preservation Program Web site to include even more resources for the cultural heritage field. The new address is [www.fema.gov/hp](http://www.fema.gov/hp).

In January, President Bush signed into law an appropriations bill enhancing the Small Business Administration's disaster lending for businesses affected by the September 11 attacks. Significantly, the law makes small nonprofit institutions in the declared disaster areas of New York and Virginia eligible for Economic Injury Disaster Loans. This is a first, since nonprofits are usually eligible only for Physical Disaster Loans. See [www.sba.gov/news/current02/02-04.html](http://www.sba.gov/news/current02/02-04.html). ■

## La Rueda: ¡Disponible en español!

(The Wheel: Available in Spanish!)

The eagerly awaited Spanish-language *Emergency Response and Salvage Wheel* is being released in May, just in time for the 2002 hurricane season. Since its publication in 1997, the Wheel has become the single most recognized and respected tool for protecting the documents, art, and artifacts that embody cultural heritage. More than 65,000 English-language Wheels are in use throughout the world. The *Rueda de Salvamento y Respuesta ante Emergencias* will bring this valuable information to a wider audience. Each Rueda is enclosed in a water-resistant bag and comes with explanatory materials in both Spanish and English.

Major funding for the Spanish-language Wheel has been provided by the National Endowment for the Humanities, with additional support from the St. Paul

Companies, Inc. Foundation and the American Express Company. Thanks to these generous contributions, Heritage Preservation will print 22,500 Wheels for free distribution in the U.S. and Puerto Rico.

More than 15,000 Ruedas will be mailed to libraries, museums, archives, and historic preservation organizations in California, Florida, New Mexico, Texas, Puerto Rico, parts of Arizona and Colorado, and the metropolitan areas of New York City, Philadelphia, and Chicago.

Other Wheels will reach state arts, humanities, and emergency management agencies around the country, as well as appropriate educational programs and workshops. The remaining free Ruedas will be available on request, while supply lasts, with a limit of two copies per nonprofit institution. When the complimentary

# News from Washington

## Increased IMLS Budget Requested

The President's Budget request to Congress for FY 2003 contains \$210,742,000 for the Institute of Museum and Library Services, an increase of \$15,765,000.

The largest share of the proposed increased funding, \$10 million, will support an initiative to recruit and train a new generation of librarians. First Lady Laura Bush announced this special initiative in January.

Proposed for a welcome increase is the Conservation Project Support program. New funding of \$500,000 has been requested.

Budget requests for the National Endowment for the Arts and the National Endowment for the Humanities keep funding for the agencies' programs level with FY 2002.

The Save America's Treasures grant program, located in the National Park Service, is proposed for continued funding of \$30 million in FY 2003.

## NEH Launches We the People

Bruce Cole, Chairman of the National Endowment for the Humanities, has announced a special initiative called We the People. The intention of this initiative is "to encourage new project proposals that advance our knowledge of the events, ideas, and principles that define the American nation." No new funds have been allocated to this initiative; applications will be

## Welcome, New Members!

J. William Shank

OCLC Online Computer  
Library Center Inc.

Home Is Where the Art Is

Park County Historical Society

Dance Heritage Coalition

Thaw Conservation Center,  
Pierpont Morgan Library

accepted through the agency's standing programs.

## Center for Arts and Culture Announces New Leadership

The Center for Arts and Culture has announced the appointment of Ellen McCulloch-Lovell, former director of the White House Millennium Council, as Center President and Chief Executive Officer.

Center Board Chair Frank Hodson, former Reagan Administration National Endowment for the Arts Chairman, said, "We are very fortunate to have Ellen McCulloch-Lovell lead the Center in the period ahead. Ellen combines uniquely a love of the arts and humanities with the balance, common sense, and energy to get things done that make a difference." Ellen McCulloch-Lovell will continue to direct the

Veterans History Project at the American Folklife Center, Library of Congress, a national project to collect oral histories and documents from veterans and civilians who served in wartime.

## Mason NEA Acting Chair

Eileen B. Mason will serve as Acting Chairman of the National Endowment for the Arts until a new presidential appointee is in place.

Michael P. Hammond, who was sworn in as NEA Chairman on January 22, 2002, died suddenly a week later.

Mason, 58, began her tenure at the Arts Endowment as Senior Deputy Chairman in November 2001. Previously, Ms. Mason served on the Board of Directors of the Montgomery County, Maryland, Arts and Humanities Council and as a manager and policy maker at two federal energy agencies.

## Presidential Nominations

President Bush has announced his intention to appoint Adair Wakefield Margo of El Paso, Texas, to serve as Chair of the President's Committee on the Arts and Humanities. Margo owns the Adair Margo Gallery in El Paso and previously served on the Texas Commission for the Arts and the Texas Higher Education Coordinating Board. Raymond Nasher, the prominent collector of sculpture in Dallas, Texas, will be appointed vice-chair.

distribution is completed, the Rueda will be available for purchase at the same price as the English-language Wheel.

The need for accurate disaster response and recovery information is greater than ever, and the Rueda's concise and practical instructions can help any employee keep a water emergency from becoming a disaster. The information in the practical slide chart was developed

by preservation professionals, and it has been endorsed by FEMA and many other federal agencies and national cultural organizations.

For order forms or further information, call toll-free 888-979-2233, fax 202-634-1435, or e-mail [cguisset@heritagepreservation.org](mailto:cguisset@heritagepreservation.org). To learn more about the Wheel and other disaster resources, visit us at [www.heritageemergency.org](http://www.heritageemergency.org). ■

*Cultural Report, from page 1*

ered. This happened because shortly after September 11, the artist's grandson began handing out fliers with a picture and written description of the sculpture to rescue workers. Once the workers knew what to look for, they began to find pieces. But it's not known how much of Calder's work may have been hauled away as scrap metal before his grandson arrived on the scene.

The report also includes a post-September 11 assessment of historic buildings and outdoor sculpture in the Trade Center area. The study was conducted on behalf of the Heritage Emergency National Task Force (see p. 6) and funded by the National Endowment for the Humanities and the Bay Foundation.

Heritage Preservation members will receive a copy automatically. To request a copy, contact Heritage Preservation at 202-634-1422 or e-mail [TaskForce@heritagepreservation.org](mailto:TaskForce@heritagepreservation.org). ■

**Everything You Ever Wanted to Know  
about Outdoor Sculpture**

SOS! is proud to announce the publication of *Tips, Tales & Testimonies to Save Outdoor Sculpture*. It is 100 pages of anecdotes, documents, references, and other resources gathered from professionals and others engaged in extending the lives of America's sculpture. This compendium combines information previously available in our separate fund-raising and maintenance kits and adds advice regarding collection management and interpretation of outdoor sculpture collections.

For pricing and order information, please visit our Web site at [www.heritagepreservation.org/PUBS/sospubs.htm](http://www.heritagepreservation.org/PUBS/sospubs.htm).

**2002 Annual Meeting**

**June 7, 2002, 12:30 - 2:00 p.m., Renaissance Miami Biscayne Bay Hotel**

It's not too late—you can still register for the Heritage Preservation annual meeting! Please join us to hear the latest on the Heritage Health Index, the findings of our report on loss and damage to cultural heritage post-September 11, and other programs and projects. Visit our Web site at [www.heritagepreservation.org](http://www.heritagepreservation.org) for a registration form and send it in no later than May 31. Also, check out our pre-convention Best Practices for General Conservation Assessments workshop on June 6. If you have any questions regarding the annual meeting, please contact Rory House at 202-634-1422 or e-mail [rhouse@heritagepreservation.org](mailto:rhouse@heritagepreservation.org).

## Heritage Preservation

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