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on 13 Sept 88
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TO: DCI

ROOM NO.
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BUILDING
Hqs.

REMARKS:

FROM: O-D/L

ROOM NO.

BUILDING

EXTENSION

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FORM NO. 241
1 FEB 56

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(47)

MEMORANDUM FOR: Director of Central Intelligence

VIA: Deputy Director of Central Intelligence
Executive Director

FROM: R. M. Huffstutler
Deputy Director for Administration

SUBJECT: Art for the New Headquarters Building

REFERENCE: Letter to DCI frm Congressman McDade,
dtd 22 August 1988, Same Subject

Attached is a letter for your signature in response to Congressman McDade's inquiry regarding the expenditure of art for the New Headquarters Building. I have also enclosed various reference material cited in the letter.

R. M. Huffstutler

Attachment

STAT ba (13 Sept 88)

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OL 0115-88

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ADMINISTRATIVE - INTERNAL USE ONLY

Central Intelligence Agency



Washington, D. C. 20505

The Honorable Joseph M. McDade
House of Representatives
2370 Rayburn Office Building
Washington, D.C. 20515

Dear Mr. McDade:

I am responding to your letter of August 22, 1988, which expressed concern about expenditures for art work to be placed in our New Headquarters Building. This is to assure you that we are continuing a longstanding U.S. Government tradition of supporting living American artists through the use of their paintings and sculptures in newly constructed federal buildings as outlined in the Guiding Principles for Federal Architecture, the genesis of which can be traced to a 1962 report by the President's Ad Hoc Committee on Federal Office Space. A direct policy order was implemented in January 1963 establishing an allowance for fine arts of one-half of one percent of the estimated cost of construction for new federal buildings. Accordingly, funding of our New Headquarters Building included an allocation of up to \$895,000 for this purpose.

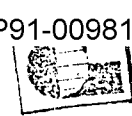
The Agency elected to take a more conservative approach to our needs and voluntarily reduced the amount set aside to a total of \$401,000. We have worked closely with the panel of experts associated with the General Services Administration's (GSA) Art-In-Architecture Program for the expenditure of these funds. This particular program allows us to apply all of the resources to the art, whereas other options would create substantial consultant or overhead costs.

We feel that we are completely in line with the tradition of incorporating fine art into federal building designs and, concomitantly, in supporting living American artists through the effort associated with our new building. To date, we have commissioned, through GSA, Mr. James Sanborn for a work of sculptural art in the amount of \$250,000. Selection of the artist for a second piece is in process.

Sincerely yours,

William H. Webster
Director of Central Intelligence

JOSEPH M. McDADE
10TH DISTRICT, PENNSYLVANIA



REPLY TO:
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WASHINGTON, DC 20515
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SCRANTON, PA 18503
(717) 346-3834

COMMITTEES:
APPROPRIATIONS
SMALL BUSINESS

Congress of the United States
House of Representatives
Washington, DC 20515

August 22, 1988



The Honorable William H. Webster
Director
Central Intelligence Agency
Washington, D.C. 20505

Dear Mr. Webster:

I am enclosing for your review a news article which was brought to my attention by one of my constituents from northeastern Pennsylvania.

The article is, as you will note, very brief, but it does raise some serious questions about the expenditure of \$450,000 by the CIA to commission two works of art. In these times of tight federal budgets and high deficits, it does appear that \$450,000 is a rather excessive price for two works of art.

I would appreciate your verification of the news account and a justification for this type of expenditure so that I can informatively respond to my constituent and any others who raise similar questions.

Your prompt attention to this matter will be greatly appreciated. I look forward to your response.

With every good wish, I am

Sincerely,

JOSEPH M. McDADE
Member of Congress

JMM:je
Enclosure

Artist turns down \$225,000 for work at CIA headquarters

KNIGHT-RIDDER NEWSPAPERS

Matt Mullican recently spent a week fighting his conscience. He lost. The CIA is expanding its headquarters and agreed to commission two works of art. The artists would split \$450,000. The commission would be nearly 10 times Mullican's personal best of \$25,000. He thought it over.

"It's like, when I think CIA, I think guns," he says. "I hate guns. ... I'm no radical lefty. I don't go out and protest. But I don't want to be a part of the CIA. I read. I hear. It's frightening. I don't want to go near the place."

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IPC 040-87



SUMPT 87-474

31 MAR 1987

General Counsel

87-01321

MEMORANDUM FOR: Executive Director

VIA: General Counsel
Comptroller

FROM: William F. Donnelly
Deputy Director for Administration

SUBJECT: Art for the New Building

1. Action. Please approve the attached new building art plan and sign the attached letter to the Administrator of General Services Administration (GSA), committing us to their Art-in-Architecture program.

2. Background. Having quality art in the new building is a must. The paintings and sculpture that have graced the existing building almost since its construction have added immeasurably to the Agency's "quality of life." We have been fortunate in having the loan of many fine pieces from Mr. Vincent Melzac's collection. We may in the future continue to have access to some of his works or loans from other sources, but these are not likely to be adequate to furnish the new building. Therefore, we are persuaded that the Agency should take advantage of the GSA guidelines and available finances to acquire a permanent art collection.

3. The Fine Arts Commission and the New Building Project Office have jointly investigated several approaches to the acquisition of art, including:

- Hiring a consultant to work with the Office of Logistics and the CIA Fine Arts Commission;
- Letting the new building architect procure it; and
- Using the auspices of the GSA Art-in-Architecture program.

4. Federal construction policy allows the expenditure of a small percentage of funds allocated for construction for the procurement of art work for the building. Herewith for your approval is our plan (attachment A) for using this policy to acquire art for the new headquarters building. Also attached for your signature is a letter to the Administrator, GSA, attachment B, to initiate the art selection process that we recommend.

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IPC 040-87

SUBJECT: Art for the New Building

5. The GSA Art-in-Architecture program is presented in detail in Attachment C. Basically--and at no administrative cost to CIA--they will arrange for an expert panel (National Endowment for the Arts) to work in conjunction with our representatives to develop recommendations for and procurement of original art works using Agency funds. The Agency will have the opportunity to express goals, interests, and theme ideas, and have final approval for suggestions. GSA will also assume responsibility for the long-term conservation measures. All of the funds will go directly into the art.

6. Staff Position: The General Counsel and the Comptroller have concurred in this matter, and their signatures are on page 2 of this memorandum.

7. Recommendation: We recommend using the GSA Art-in-Architecture program. This program allows us to apply all our available resources to the art, whereas the other options create substantial consultant and/or overhead costs. In addition, there are greater esthetic risks inherent in the non-GSA options. The Agency needs to engage GSA in this process soon. It is helpful if the expert panel gets involved early, and we also need to commit the available funds soon.

William F. Donnelly

Attachments:

- A. Plan
- B. Letter to GSA
- C. GSA program

CONCUR:

[Redacted signature box]

Comptroller

6 APR 1987

Date

[Redacted signature box]

General Counsel

7 APR 1987

Date

APPROVED:

[Redacted signature box]

Executive Director

14 APR 1987

Date

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IPC 040-87

SUBJECT: Art for the New Building

STAT DDI/IPCStaff [redacted] (23 Mar 87)

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- 1 - IPC Staff (Chrono), w/atts

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ATTACHMENT A

Preliminary Program Plan for
NEW BUILDING ART ACQUISITION

1. **ESTHETIC CRITERIA:** The Chairman, Fine Arts Commission, will be responsible for the esthetic elements of the acquisition of art (such as paintings, sculpture, object de art, etc.). In doing this, the Commission will form an Agency-wide panel to establish a statement of interests, goals, theme(s), and such, and to work with the General Services Administration Art-in-Architecture program manager and the National Endowment for the Arts panel. The Chairman will keep the Director of Logistics and the head of the new building project fully apprised of the effort.
2. **PROGRAM MANAGEMENT:** Contractual relations (for such items as site preparation) with the GSA will be through the Office of Logistics (OL). The New Building Project Office will initiate a Reimbursable Work a Authorization to the Assistant Director/Liaison, Office of Finance.))
3. **SECURITY:** The Director of Security will be apprised of all requests for onsite visits by artistic panels and artists and will, where appropriate, review their proposals for security considerations.
4. **FUNDING:** \$400,000 ^{is} are available for the acquisition of art, and ^{is} are included in the new building construction budget. Additional funds may be made available in the future, not to exceed limits established in GSA policy guidelines.
5. **APPROVALS:** The purpose of the process is to develop recommendations for and to procure art, and the Agency will have the right to review and approve (or not) proposals before GSA awards any contracts to artists.

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Central Intelligence Agency



Washington, D. C. 20505

14 APR 1987


The Honorable Terrance Golden
Administrator
General Services Administration
Washington, DC 20405

Dear Mr. Golden:

With great pleasure, I accept the Art-in-Architecture proposal to assist the Central Intelligence Agency in acquiring art for our new building at Langley. We believe that a carefully chosen selection of art will greatly enhance the atmosphere of the new building and add to the already highly favorable working climate in CIA.

We have studied several possible approaches to acquiring art and have been persuaded that the program presented by Ms. Marilyn Farley of GSA to our Fine Arts Commission will result in a far superior collection.

Thank you for your assistance in this endeavor and for your very significant help in the many other phases of constructing our new annex.


James H. Taylor
Executive Director

STAT

General Services Administration

Factsheet

ART-IN-ARCHITECTURE FOR FEDERAL BUILDINGS

History

In 1855, when Congress decided to decorate the interior of the Capitol with artwork, it commissioned Constantino Brumidi to paint frescoes for the House of Representatives committee rooms for \$8.00 a day. During the Depression era, the New Deal art programs commissioned paintings and sculpture for the embellishment of newly constructed Federal buildings, post offices, and courthouses nationwide producing the first body of truly public American art.

The U.S. General Services Administration's (GSA) Art-in-Architecture Program continues this longstanding tradition of government support for the arts.

The genesis of GSA's present Art-in-Architecture Program can be traced to a report issued in 1962 by the President's Ad Hoc Committee on Federal Office Space titled Guiding Principles for Federal Architecture. The committee recommended that "where appropriate, fine art should be incorporated in the designs (of new Federal buildings) with emphasis on the work of living American artists."

As the head of the Government agency responsible for the design and construction of Federal buildings, GSA's Administrator implemented the recommendations of the Guiding Principles in January 1963 with a direct policy order establishing an allowance for fine arts of one-half of one percent of the estimated cost of construction for new Federal buildings and buildings undergoing repair and alteration. Such works are intended to be an integral part of the total architectural design and enhance the building's environment for the occupants and the general public.

Due to rising inflation in the construction industry, the program (which is funded through the construction budget) was temporarily halted in 1966. It was revitalized in 1972 when GSA renewed its commitment to commission exceptionally talented American artists.

The Commissioning Process

1. The project architect, aware that one half of one percent of the estimated construction cost is the amount set aside specifically for art-in-architecture projects, develops an art-in-architecture proposal as part of his overall architectural design services. The art-in-architecture proposal must include the location and nature of the artwork(s) to be commissioned.

2. GSA then requests the National Endowment for the Arts (NEA) to appoint art professionals, primarily from the region of the project, to meet with the design architect for the purpose of nominating three to five artists for each proposed artwork.

3. This artist-nominating panel meets at the project site and reviews visual materials of artists proposed by GSA, the NEA-appointed panelists, and the architect. Artists wishing to receive GSA consideration are requested to send a resume and 35mm slides of their work to the following address:

Art-in-Architecture Program(P)
General Services Administration
Washington, DC 20405
(202) 566-0950

4. The artist nominations are transmitted to GSA by the NEA. The Administrator of GSA makes the final selection.

5. After the artist has been selected, a fixed price contract is negotiated. Contract award amounts negotiated for art-in-architecture projects include all costs associated with the design, execution, and installation of the artwork.